VNIVERSITAT ĐƑ VALÈNCIA

COURSE DATA

Data Subject

Code	44227
Name	Literature, art and performance in anglophone cultures
Cycle	Master's degree
ECTS Credits	3.0
Academic year	2023 - 2024

Study (s)

Degree	Center	Acad. year	Period
2196 - M.D. in Advanced English Studies	Faculty of Philology, Translation and Communication	1	First term
2243 - M.D. in Advanced English Studies	Faculty of Philology, Translation and Communication	1	First term

Subject-matter

Degree	Subject-matter	Character
2196 - M.D. in Advanced English Studies	4 - Literature, art and performance in anglophone cultures	Obligatory
2243 - M.D. in Advanced English Studies	4 - Literature, art and performance in anglophone cultures	Obligatory

Coordination

Name	Department
MONROS GASPAR, LAURA	155 - English and German

SUMMARY

The contents of the course revolve around the central concept of literature and art as spaces of re-presentation. Along these lines, we propose an analysis of the semiotic and cultural transmission of literary topoi in different artistic expressions from the perspective of recreation, satire and parody. Special attention will be paid to the modes of intertextuality in literary creations and its relations with other artistic practices, from the dramatic to the visual: theatre, dance, music, painting, photography, comic, satirical press, etc.

VNIVERSITAT Ğ ID VALÈNCIA

PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

OUTCOMES

2196 - M.D. in Advanced English Studies

- Students should apply acquired knowledge to solve problems in unfamiliar contexts within their field of study, including multidisciplinary scenarios.

- Students should be able to integrate knowledge and address the complexity of making informed judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities associated with the application of their knowledge and judgments.

- Students should communicate conclusions and underlying knowledge clearly and unambiguously to both specialized and non-specialized audiences.

- Students should demonstrate self-directed learning skills for continued academic growth.

- Students should possess and understand foundational knowledge that enables original thinking and research in the field.

- Advanced ability to understand from a more complex perspective than that of undergraduate studies those concepts, principles, theories, or models related to different areas of English Studies.

- Advanced ability to understand from a more complex perspective than that of undergraduate studies the methodology required for solving problems specific to the field of English Studies.

- Ability to publicly present from an advanced and more complex perspective than that of undergraduate studies experiences, ideas, or reports within the field of English Studies.

- Ability to make informed judgments using established criteria and personal reflections. Achievement of proficiency in academic and scientific-technical English, both in written and oral forms.

- Ability to identify fundamental methodologies, theories, topics, and terminological, theoretical, formal, and ideological principles necessary for initiating linguistic or literary research in English Studies.

- Ability to interpret and analyze texts that represent the linguistic and cultural diversity of contemporary English-speaking societies. Students should be able to reflect on their significance, considering their sociolinguistic, historical, political, and cultural contexts, as well as the impact of globalization on culture, within the field of English Studies.

- Ability to apply theoretical knowledge and skills to conduct critical, rigorous analysis using various tools, including printed and digital formats (ICT), within English Studies.

- Ability to develop autonomy in learning, including resource and information search, and to access bibliographic and documentary sources in different areas of English Studies.

- Ability to organize, structure, and develop ideas in various academic documents, such as essays, technical reports, and advanced research projects masters theses within the field of English Studies.

LEARNING OUTCOMES

1. Composition of essays about topics proposed by the lecturer or student in relation to the topics discussed.

2. Production of in-depth and abridged works parting from searches for bibliographical information in relation to the subject matter under analysis.

3. Understanding of concepts and knowledge relative to literary criticism and intertextuality.

4. Explanation, interpretation, critical review and assessment of literary texts from the Anglophone culture.

5. Identification of fragments from works and evaluation of their meaning.

DESCRIPTION OF CONTENTS

1. Introduction: From Page to Stage

Presentation of theoretical concepts on reception, translation and adaptation that ground the various case studies which shall be analyzed in-depth in sections 2 and 3 of the module.

2. Myths, Topoi and Icons in Performance

Analysis of textual metamorphoses from the nineteenth century and after.

3. Source as Resource: From Ovid to Shakespeare to the Present

We present the stages of this process of textual metamorphosis as an insight into the mechanics and uses of the creative (literary, dramatic, artistic) springboards offered by the examples.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	24,00	100
Development of individual work	10,00	0
Study and independent work	10,00	0
Readings supplementary material	10,00	0
Preparing lectures	7,00	0
Preparation of practical classes and problem	7,00	0
Resolution of case studies	7,00	0
TOTAL	75,00	

TEACHING METHODOLOGY

TM1_ Introduction of theoretical content through lectures, with IT support where relevant

TM2_Pair or group work

TM3_ Set readings (autonomous reading or with classroom discussion, selecting relevant information, relating concepts, studying, completing work sheets, writing outlines or summaries)

TM5_Theoretical and practical problem solving (exercises, compilation of data for analysis, analysis of written, oral, audiovisual, digital and/or multimodal texts from different genres)

TM6_ Individual paper (design and development of a project for its oral or written presentation)

TM7_Group paper (joint design and development of a project for its oral or written presentation. Negotiation of topic, paper organization, distribution of tasks, joint writing and revising)

EVALUATION

Assessment of class attendance and active participation (30%)

Assessment of competences through written and/or oral tests (20%)

Assessment of competences through written and/or oral projects (50%)

First/Second Call: Total assessment will be made upon completion of required project.

Having another person or company do the writing of an assignment for you, which includes using artificial intelligence tools like ChatGPT, is considered plagiarism, thus a violation of academic integrity. It will automatically lead to a failing grade and MAES instructors reserve the right to conduct an investigation and reassess students who are suspected of having resorted to any sort of plagiarism in their work

REFERENCES

Basic

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- Frenzel, E. Diccionario de argumentos de la literatura universal. Madrid: Gredos, 1994.

- Hardwick, L. Reception Studies, Oxford: Oxford University Press, Col. Greece and Rome 33, 2003.

- Highet, G. La tradición clásica: influencias griegas y romanas en la literatura occidental. 2 vols. México: Fondo de cultura económica, 1955.

- Hutcheon, L. A Theory Of Parody: TheTeachings of Twentieth-Centry Art Forms. London: Methuen, 1995.

- Hutcheon, L. 2006: A Theory of Adaptation. New York and London: Routledge.

- Reid, J.D. The Oxford Guide to Classical Myths in the Arts. 1300-1990s. Oxford: Oxford University Press, 1993.

Additional

- Allen, R. Horrible Prettiness. Burlesque and American Culture. University of North Carolina Press, 1991. Texto referencia

- Bajtin, M. La cultura popular en la Edad Media y el Renacimiento. Madrid: Alianza, 1998. Texto referencia

- Bornay, E. La cabellera femenina: un diálogo entre poesía y pintura. Madrid: Cátedra, 1994. Texto referencia

- Dijkstra, B. Idolos de la perversidad: la imagen de la mujer en la cultura de fin de siglo. Madrid: Debate, 1994.

- Fernández, B. De Rabelais a Dalí: la imagen grotesca del cuerpo. Valencia: Universitat de València, 2004.

- Gregori. C, Jiménez, D., Martínez J.Vte. (eds.) Humor i Literatura. Quaderns de Filologia. Valencia: Universitat de Valencia, 2001.

- Gulas, Ch. Humour in Advertising: A Comprehensive Analysis. Armonk N.Y: M.E. Sharpe, Inc. 2006

- Lotman, IU. Acerca de la Semiosfera. Valencia: Universitat de València, Centro de Semiótica y Teoría del Espectáculo, 1995.

- Mitchell, A. Greek Vase-Painting and the Origins of Visual Humour. New York: Cambridge University Press, 2009.

- Monrós, L. Cassandra the Fortune-Teller: Prophets, Gipsies and Victorian Burlesque. Bari: Levante Editori, 2011.

- Teruel, M. Tom Stoppard: la escritura como parodia. Valencia: Universitat de València, 1994.