

Academic Year: (2020 / 2021)

Review date: 10-07-2020

Department assigned to the subject: Department of Humanities: Philosophy, Language, Literature Theory

Coordinating teacher: IGLESIAS SANTOS, MONTSERRAT

Type: Basic Core ECTS Credits : 6.0

Year : 2 Semester : 2

Branch of knowledge: Arts and Humanities

STUDENTS ARE EXPECTED TO HAVE COMPLETED

None required

COMPETENCES AND SKILLS THAT WILL BE ACQUIRED AND LEARNING RESULTS.

The basic objective of this course is to acquaint students with the main directions of contemporary literary movements, developing that competence for the specific study and analysis of the relationship between literature and the main artistic manifestations of contemporary culture, with special attention to audiovisual media.

A (conceptual skills) B (procedural skills) C (attitudinal competencies) - (A) To acknowledge the specific features and problems of contemporary literature and the main trends that have marked its evolution from a comparative perspective. - (A) To understand various issues that affect contemporary culture, based on the representation models produced and transmitted from the field of literature and other artistic fields. - (A and B) To understand and be able to analyze the functioning of the various processes of transfer or translation between the literary system and the various artistic and cultural systems, specially audiovisual.- (C) To assimilate instruments for analysis to practice critical awareness in text reading and comprehension, as well as to study the complex field of interartistic relations (literature and visual arts, literature and cinema, literature and digital media).

DESCRIPTION OF CONTENTS: PROGRAMME

This course provides an updated perspective of the major social and political issues that define contemporary culture, analyzing how they are shape by literary works. Students will also understand and be able to analyze the processes of transfer or translation between the literary system and the various artistic and cultural systems, specially audiovisual (literature and visual arts, literature and cinema, literature and digital media).

- T.1. Feminism: new gender roles and perspectives for men and women.
- T.2. Identity and Images of Otherness: national identity, migration, translation and postcolonialism.
- T.3. Regarding the pain of Others: memory and representation.
- T.4. New challenges for Literature and fiction: from digital media to artificial intelligence

SELECTED BIBLIOGRAPHY:

- AMORÓS, C. (1985), *Hacia una crítica de la razón patriarcal*, Barcelona, Anthropos.
- AMORÓS, C. (2009), *Vetas de ilustración. Reflexiones sobre el feminismo e Islam*, Madrid, Cátedra.
- CARBONELL, N. y TORRAS, M. (eds.) (1999), *Feminismos literarios*, Madrid, Arco/Libros, serie Lecturas.
- FLASSPÖHLER, S. (2019), *La potencia femenina*, Madrid, Taurus.
- GILBERT, S. y GUBAR, S. (1998), *La loca del desván. La escritora y la imaginación literaria del siglo XIX*, Madrid, Cátedra.
- KAPLAN, E.A. (1998), *Las mujeres y el cine*, Madrid, Cátedra.
- KIRPATRIK, S. (1991), *Las Románticas*, Madrid, Espasa.
- PARDO RUBIO, P. (2018), *El feminismo en 100 preguntas*, Madrid, Ediciones Nowtilus.
- PÉREZ DE LAS HERAS, N. (2019), *Feminismo para torpes*, Madrid, Ediciones Martínez Roca, mr.
- PRECIADO, B. (2008), *Testo Yonqui*, Madrid, Espasa.
- VARELA, N. (2005), *Feminismo para principiantes*, Barcelona, Ediciones B.
- ANDRES-SUAREZ, I, KUNZ, M. y D¿ORS, I. (2002), *La inmigración en la literatura española contemporánea*, Madrid, Verbum.
- BESSIS, S. (2002), *Occidente y los otro. Historia de una supremacía*, Madrid Alianza Editorial.
- GUILLÉN, C. (1998), *Múltiples moradas*, Barcelona, Tusquet.

- IGLESIAS SANTOS, M. (2010), *Imágenes del Otro. Identidad e inmigración en la literatura y el cine*, Madrid, Biblioteca Nueva.
- MERNISSI, F. (2003), *El miedo a la modernidad. Islam y democracia*, Madrid, Ediciones del Oriente y del Mediterráneo.
- ANTELME, R. (2000), *La especie humana*, Madrid, Arena Libros.
- IGLESIAS SANTOS, M. (2004), ¿La responsabilidad de la lectura: Literatura y Holocausto?, *ER. Revista de Filosofía*, vol.33, pp. 169-197.
- LEVI, P (1999), *Si esto es un hombre*, Barcelona, Muchnik.
- SAFRANSKI, R (2002), *El mal o el drama de la libertad*, Barcelona Tusquets.
- THIEBAUT, C. (1999), *De la tolerancia*, Madrid, Visor.
- TODOROV, T. (1996), *Facing the Extreme. Moral Life in the Concentration Camps*, New York, Henry Holt.
- HARARI, Y.N (2019), *Homo Deus. Breve historia del mañana.*, Barcelona, Debate.
- KAPLAN, J., (2017), *Inteligencia artificial. Lo que todo el mundo debe saber*, Teell Editorial.
- LATORRE, J. I. (2019), *Ética para máquinas*, Barcelona, Ariel.
- O¿CONNELL, M (2019), *Cómo ser una máquina*, Madrid, Capitán Swing.
- PONS, A. (2015), *El desorden digital. Guía para historiadores y humanistas*, Madrid, Siglo XXI.
- TEGMARK, M. (2018)., *Vida 3.0. Qué significa ser humano en la era de la inteligencia artificial*, Barcelona, Penguin Random House.
- VINCK, D. (2018), *Humanidades Digitales. La cultura frente a las nuevas tecnologías*, Barelona, Gedisa.

LEARNING ACTIVITIES AND METHODOLOGY

Students will attend theoretical and practical lessons, being able to acquire the necessary knowledge to fulfill the subject. They will solve problems and case studies, realizing assignments, writing essays and evaluations. They will realize different activities individually or in a working group. Practical lessons will include critical analysis of literary works and films

ASSESSMENT SYSTEM

The evaluation is continuous, including student participation, writing an individual essay and a final exam. Attending is mandatory.

40%: Student participation: contributions, assignments, attitude. Students will write and individual essay analyzing a literary text or a film in light of the main concepts presented in a selected bibliography.

60%: end of term examination

% end-of-term-examination:	60
% of continuous assessment (assignments, laboratory, practicals...):	40