

Academic Year	2018-19
Subject	11142 - Beyond the Literary Canon: New Perspectives in Literary and Cultural Studies
Group	Group 1

## Subject

<b>Subject / Group</b>	11142 - Beyond the Literary Canon: New Perspectives in Literary and Cultural Studies / 1
<b>Degree</b>	Master's Degree in Modern Languages and Literatures
<b>Credits</b>	5
<b>Period</b>	First semester
<b>Language of instruction</b>	Spanish

## Lecturers

### Office hours for students

Lecturer	Starting time	Finishing time	Day	Start date	End date	Office / Building
Eduardo Alberto Moyà Antón <a href="mailto:eduardo.moya@uib.cat">eduardo.moya@uib.cat</a>	17:00	19:00	Thursday	06/09/2018	04/07/2019	Associats Room 09 RL
	18:00	19:00	Monday	01/09/2018	10/02/2019	CC04 Ramón Llull
Aida Rosende Pérez <a href="mailto:aida.rosende@uib.es">aida.rosende@uib.es</a>	18:30	19:30	Wednesday	11/02/2019	31/07/2019	CC04 Ramón Llull
	12:30	13:30	Tuesday	11/02/2019	31/05/2019	Son Espases

## Context

'Beyond the Literary Canon: New Perspectives in Literary and Cultural Studies' is a mandatory subject on the Master's in Modern Languages and Literatures and is part of the Literary and Cultural Studies Module. The content shall be a platform for students interested in taking a broad selection of elective subjects from our syllabus.

The subject provides students with a general overview of certain fundamental changes that have taken place in the world of Humanities from the second half of the 20<sup>th</sup> century. These changes came from a new conception of understanding reality and knowledge, and, in turn, what is relevant or not in a specific field of academic knowledge.

This has led to new research approaches in the Humanities, some of which have become solid disciplines in their own right, such as gender or cultural studies.

The subject aims to delve into the epistemological context that led to this change, as well as to provide an initial introduction to these new disciplines, so that students become familiar with their most representative aspects, in addition to understanding the current links between them.

## Syllabus

### Requirements

#### Recommended

The subject has no prior mandatory requirements. Nonetheless, students are recommended to have a general knowledge of how arts and humanities have evolved, basic notions of history and to be familiar with the characteristic features of contemporary society.

Lastly, students are recommended to have some reading comprehension in English (level B2 in the Common European Framework of Reference for Languages) since, although classes will be given in Spanish, most of the relevant bibliography for the subject is in English.

### Skills

#### Specific

- \* 4 Knowledge of the state of play in specialised studies across the different disciplines within philology.
- \* 12 The ability to incorporate methodological resources into philology research work that come from disciplines outside linguistics and literature and which complement the interpretation and assessment of said areas.
- \* 14 The ability to diagnose and assess textual and discursive strategies used linguistically and culturally to strengthen or subvert institutional discourses of differential identities.

#### Generic

- \* 2 The ability to interpret, comment on and assess texts based on a literary, linguistic or cultural analysis.
- \* 4 The acquisition of necessary methodologies to analyse literary, cultural and linguistic phenomena from interdisciplinary approaches.

#### Basic

- \* The core skills students must attain at the end of the Master's can be viewed at the following link:  
[http://estudis.uib.cat/master/comp\\_basiques](http://estudis.uib.cat/master/comp_basiques)

### Content

#### Theory content

1. Introduction. The 'crisis' in the Humanities. Laying the foundations: from structuralism to post-structuralism.
2. Interdisciplinarity in new fields of study.
  - 2.1. Cultural studies
  - 2.2. Gender studies
  - 2.3. Media studies
3. Unifying factors: the (post-)Humanities continuum.

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### Teaching Methodology

In addition to lectures, the subject will use the Campus Extens platform where students will find additional information and material.

In-class work activities (1 credit, 25 hours)

Format	name	Group Type	Description	Hours
Theory classes		Large group (G)	Context and explanation of theoretical frameworks and key concepts.	8
Seminars and workshops		Medium group (M)	Attendance at seminars related to the subject area (and/or methodological guidance) of the course led by invited lecturers, and other supplementary learning activities. Seminars and activities are subject to approval and funding.	3
Practical classes		Large group (G)	Putting the theoretical frameworks and concepts in practice based on prior reading and/or explanations of theoretical or cultural material.	14

Students will be provided with the subject schedule on the UIBdigital platform at the start of the semester. As a minimum, this schedule shall include the dates for the continuous assessment tests and for submission of work. In addition, the lecturer shall notify students as to whether the subject work plan shall be undertaken as per the schedule or via another method, including the Aula Digital platform.

Distance work activities (4 credits, 100 hours)

Format	Name	Description	Hours
Individual self-study and work		Reading the obligatory texts. Preparing projects.	70
Individual or group self-study and work		Studying the theoretical aspects of the course. Preparing practical classes. Preparing the exam.	30

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### Specific hazards and protection measures

The learning activities of this subject do not entail specific health and safety hazards for students. There is, therefore, no need for special protection measures.

### Student learning assessment

The overall mark for each student will be calculated as follows:

- Two **brief critical commentaries to be done in specific course sessions**. These activities shall be worth **40% of the mark (20% each)**. Students will be assessed on the practical application of the main theoretical points of the course in critical commentaries on relevant cultural material for the subject. The dates for these activities shall be set out in the schedule at the start of the course and lecturers shall also provide the dates in class. Resits for these activities may be taken during the extraordinary assessment period, where required, to obtain a pass mark in the subject.
- A **brief assessment activity** (to be specified during the course) **linked to** the possible **activitie(s) (seminars, workshops, cultural outings...)** to be proposed as part of the subject. This activity will be worth **10% of the mark** and will **NOT be recoverable**.
- A **final essay using the main critical theories and key concepts learnt in the theory sessions. The topic, critical perspective and possible corpus (literature, visual arts, film, television, music, advertising...)** for the project shall be **agreed beforehand with the subject lecturers**. The essay shall be worth **50% of the final mark** and be **recoverable** during the extraordinary assessment period. More information about the essay shall be provided during the course and on Campus Extens.

In order to pass the subject, students must pass the final essay, i.e. obtain a mark equal to or above 5 in this part of the assessment.

In addition, students must bear in mind the following:

- The essay assessment and submission dates shall not be altered under any circumstance except for those set out in the Academic Regulations. Where students fail to sit the examination on the date and time stipulated or submit their project on the agreed date, they shall be given a mark of 0.
- No electronic devices (including computers) shall be allowed in the examination room or assessment sessions, unless lecturers make stipulations to the contrary.

### Fraud in assessment components

In accordance with article 33 of the Academic Regulations, 'regardless of the disciplinary procedure that may be taken against the guilty student, clear falsification of any assessment component included in the subject course guides shall, as per the lecturer's evaluation, lead to a deduction in the student's mark which could include a '0 fail' mark in the annual subject assessment'.

## Syllabus

### Theory classes

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Format	Theory classes
Technique	Objective tests ( <b>recoverable</b> )
Description	Context and explanation of theoretical frameworks and key concepts.
Assessment criteria	The critical commentary activities shall be designed so as to assess the practical application of the main theory aspects on the course in analysing relevant cultural material for the subject.

Percentage of final mark: 40%

### Seminars and workshops

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Format	Seminars and workshops
Technique	Other procedures ( <b>non-recoverable</b> )
Description	Attendance at seminars linked to the subject matter (and/or methodological guidance) of the course led by invited lecturers, and other supplementary learning activities. Seminars and activities are subject to approval and funding.
Assessment criteria	Production of a report, review or short critical activity on the learning activities proposed by lecturers throughout the course. More details shall be provided at the start of the course.

Percentage of final mark: 10%

### Practical classes

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Format	Practical classes
Technique	Work and projects ( <b>recoverable</b> )
Description	Practical application of the theoretical frameworks and concepts based on prior reading and/or explanation of theory or culture materials.
Assessment criteria	Students shall produce throughout the course a critical essay that demonstrates their understanding of the subject as well as their ability to apply the content in practice (50% of final mark). Production of the essay shall be an on-going, meditative process that is constantly worked on and improved until final submission. It shall evidence the skills acquired throughout the semester. Specific instructions shall be provided on the Campus Extens platform at the start of the course.

Percentage of final mark: 50% of mark (minimum mark of 5)

### Resources, bibliography and supplementary documentation

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Mandatory readings shall be made available to students on the Campus Extens platform at the beginning of the course, as well as any necessary information about them in order to provide student access.

#### Basic bibliography

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- Barker, Chris. 2008 (2000). *Cultural Studies: Theory and Practice*. Third Edition. Los Angeles, London, New Delhi, Singapore, Washington DC: Sage.
- Belsey, Catherine. 2002. *Poststructuralism. A Very Short Introduction*. Oxford: OUP.
- Bourdieu, Pierre. 2002 (1998). *Masculine Domination*. Stanford: Stanford University Press.
- Butler, Christopher. 2002. *Postmodernism. A Very Short Introduction*. Oxford: OUP.
- Durham, M.G. and D. Kellner (eds.). 2001. *Media and Cultural Studies Keywords*. Oxford: Blackwell.
- Gamble, Sarah (ed.). 2001. *The Routledge Companion to Feminism and Postfeminism*. London: Routledge.





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- Hall, Stuart. 1997. *Representation: Cultural Representations and Signifying Practices*. London: Sage.
- Humm, Maggie. 2014. *Feminisms: A Reader*. London: Routledge.
- Martín Lucas, Belén (ed.). 2010. *Violencias (in)visibles: Intervenciones feministas frente a la violencia patriarcal*. Barcelona: Icaria.
- Menéndez Menéndez, María Isabel. 2006. *El zapato de Cenicienta. El cuento de hadas del discurso mediático*. Oviedo: Trabe.
- Pilcher, Jane and Imelda Wheelan. 2004. *Fifty Key Concepts in Gender Studies*. London: Sage.
- Ryan, Michael. 2010. *Cultural Studies. A Practical Introduction*. London: Wiley-Blackwell.
- Suárez Briones, Beatriz. 2003. *Sexualidades: teorías literarias feministas*. Alcalá de Henares: Ayuntamiento de Alcalá de Henares, Centro Asesor de la Mujer.
- Walton, David. 2008. *Introducing Cultural Studies. Learning through Practice*. London: Sage.

### Supplementary bibliography

- Bernárdez Rodal, Asunción. 2015. *Mujeres en medio(s). Propuestas para analizar la comunicación masiva con perspectiva de género*. Madrid: Fundamentos.
- Butler, Judith. 1999. *Gender Trouble. Feminism and the Subversion of Identity*. New York and London: Routledge. (At the UIB - available in Spanish)
- Colaizzi, Giulia (ed.). 1990. *Feminismo y teoría del discurso*. Madrid: Routledge. (At the UIB)
- Connell, Raewyn. 2009. *Short Introductions: Gender*. Second Edition. Cambridge and Malden: Polity Press. (At the UIB)
- Cranny-Fancis, Ann (ed.). 2003. *Gender Studies: Terms and Debates*. Basingstoke: Palgrave Macmillan. (At the UIB)
- Doelker, Christian. 1982. *La realidad manipulada. Radio, televisión, cine, prensa*. Barcelona: Gustavo Gili.
- Fernández Morales, Marta (ed.). 2003. *Publicidad y violencia de género. Un estudio multidisciplinar*. Palma de Mallorca: Edicions UIB. (At the UIB)
- Fiske, John. 1987. *Television Culture*. London: Routledge.
- Foucault, Michel. 2002 (1969). *The Archaeology of Knowledge*. London: Routledge. (At the UIB - available in Spanish)
- Giannetti, Claudia ed. 1995. *Media Culture*. Barcelona: Associació de Cultura Contemporània L'Angelot. (At the UIB)
- Grainge, Paul (ed.). 2011. *Ephemeral Media: Transitory Screen Culture from Television to YouTube*. London: Palgrave.
- Jackson, Stevi et al. (eds.). 1993. *Women's Studies. A Reader*. New York and London: Harvester Wheatsheaf. (At the UIB)
- Kilbourne, Jean. 2003 (2000). *Can't Buy my Love: How Advertising Changes the Way we Think and Feel*. New York: Touchstone.
- López Díez, Pilar (ed.). 2004. *Manual de información en género*. Madrid: Instituto Oficial de Radio y Televisión.
- Menéndez Menéndez, María Isabel. 2008. *Discursos de ficción y construcción de la identidad de género en televisión*. Palma: Edicions UIB. (At the UIB)
- Moi, Toril. 2002 (1986). *Sexual/Textual Politics: Feminist Literary Theory*. London: Routledge. (At the UIB - available in Spanish)
- Morris, Pam. 1993. *Literature and Feminism. An Introduction*. Oxford: Blackwell. (At the UIB)
- Negra, Diane and Yvonne Tasker (eds.). 2014. *Gendering the Recession: Media and Culture in an Age of Austerity*. Durham: Duke University Press.
- Nicholson, Linda J. (ed.). 1990. *Feminism/Postmodernism*. London and New York: Routledge.
- Richardson, Diane and Victoria Robinson (eds.). 2007. *Introducing Gender and Women's Studies*. Third Edition. Basingstoke and New York: Palgrave Macmillan. (At the UIB)
- Sartori, Giovanni. 1988. *Homo Videns. La sociedad teledirigida*. Madrid: Taurus.
- Segarra, Marta and Àngels Carabí (eds.). 2000. *Nuevas masculinidades*. Barcelona: Icaria. (At the UIB)
- Sinfield, Alan. 2005. *Cultural Politics – Queer Reading*. London: Routledge.
- Sturken, Marita et al. 2001. *Practices of Looking: An Introduction to Visual Culture*. Oxford: OUP. 6 / 7





## Syllabus

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Sullivan, Nikki. 2003. *A Critical Introduction to Queer Theory*. Edinburgh: EUP.  
Walters, Margaret. 2005. *Feminism: A Very Short Introduction*. Oxford: OUP.  
Zoonen, Liesbet Van. 2004. *Feminist Media Studies*. London: Sage. (At the UIB)

### Other resources

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Åsberg, Cecilia. 2014. The Posthumanities Hub. <http://www.tema.liu.se/tema-g/Posthuman?l=en>.  
Gexcel College. 2014. Posthumanities with a Difference.  
[http://www.gexcel.org/posthumanities\\_with\\_a\\_difference.html](http://www.gexcel.org/posthumanities_with_a_difference.html).  
Monoskop. 2013. Posthumanities. <http://monoskop.org/Posthumanities>.  
Sterling, Bruce. 2007. Twenty-First Century Studies in the PostHumanities. <http://www.wired.com/2007/12/twenty-first-ce/>.  
Wolfe, Carey ed. 2011. Posthumanities. <https://www.upress.umn.edu/book-division/series/posthumanities>.

