

**COURSE DATA****DATA SUBJECT****Code:** 44227**Name:** Literature, art and performance in anglophone cultures**Cycle:** Master's Degree**ECTS Credits:** 3**Academic year:** 2025-26**STUDY (S)**

Degree	Center	Acad. year	Period
2243 - Master's Degree in Advanced English Studies	Facultat de Filologia, Traducció i Comunicació	1	First quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
2243 - Master's Degree in Advanced English Studies	Literature, art and performance in anglophone cultures	COMPULSORY

**COORDINATION**

MONROS GASPAR LAURA

**SUMMARY**

The contents of the course revolve around the central concept of literature and art as spaces of representation. 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.

**PREVIOUS KNOWLEDGE****RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**

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

**OTHER REQUIREMENTS****COMPETENCES / LEARNING OUTCOMES**

**2196 -**

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

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.

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.

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.

Capacidad para interpretar y analizar textos representativos de la pluralidad lingüística y cultural de las sociedades anglófonas contemporáneas con el fin de reflexionar sobre su relevancia, no sólo en referencia a los contextos socio-lingüísticos, históricos, políticos y culturales en los que se inscriben, sino también en relación con la globalización de la cultura, dentro de los Estudios Ingleses.

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.

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## 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

Textual metamorphoses are discussed as an insight into the mechanics and uses of the creative (literary, dramatic, artistic) springboards offered by the examples.

### Learning outcomes

Writing essays on topics proposed by the lecturer or the student in relation to the subjects covered.

Producing in-depth and synthesis papers based on bibliographic research related to the subject of study.

Understanding concepts and knowledge related to literary criticism and intertextuality.

Explaining, interpreting, critically reviewing, and evaluating literary texts from Anglophone culture.

Identifying excerpts from literary works and assessing their significance.

Understand and appreciate, from within the scope of the degree itself, inequalities based on sex and gender in society; integrate the different needs and preferences based on sex and gender in the design of solutions and problem solving.

## WORKLOAD

### PRESENCIAL ACTIVITIES

Activity	Hours
Theory	24,00
<b>Total hours</b>	<b>24,00</b>

### NON PRESENCIAL ACTIVITIES

Activity	Hours
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Attendance at other activities	0,00
Individual or group project	10,00
Independent study and work	20,00
Preparation of lessons	14,00
Preparation for assessment activities	0,00
Resolution of case studies	7,00
<b>Total hours</b>	<b>51,00</b>

## 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.

**IMPORTANT:** Intellectual honesty is a core value in academic communities and essential for the fair assessment of students' work. All assignments submitted for this course must be of **original authorship**. Submissions that involve **fraudulent collaboration** or the use of generative **artificial intelligence** (such as ChatGPT or similar tools) will not be accepted, unless their use is explicitly authorised by the teaching staff and forms part of the course content.

Exams and practical exercises must be free from spelling and grammatical errors. Each spelling,



punctuation, or expression mistake will result in a deduction from the final grade, which may lead to a failing mark.

The general grading system will follow the regulations of the Universitat de València on assessment and grading, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017).

## REFERENCES

### Core

- Frenzel, E. Diccionario de motivos de la literatura universal. Madrid: Gredos, 1980.
- 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: The Teachings of Twentieth-Century 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.

### Supplementary

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



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- 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, Gypsies and Victorian Burlesque. Bari: Levante Editori, 2011.
- Teruel, M. Tom Stoppard: la escritura como parodia. Valencia: Universitat de València, 1994.