This module explores issues of identity, gender, sex and sexuality in post-revolutionary Cuba, through the analysis of different cultural objects: novels, films, poetry. These cultural artefacts will be read in the context of contemporary Cuban history and culture, drawing connection with national and international political events. Thus, positing sex and sexuality as the focal point, the module will engage with key concepts such as national identity, race and cultural hegemony. The module encourages students to compare different cultural objects, through a variety of genre and media, in order to establish conceptual links and recognise the main features of contemporary Cuban cultural production.

NB: The course will be taught in Spanish. Students could decide if they want to write the assignments either in Spanish or in English. Students at level 3 should familiarize themselves with the cultural production of the countries they study and in the language they study. The course, thus, integrates as part of the learning process the cultural content, the language skills and cultural awareness. Students will have the possibility to be exposed and appreciate the Cuban variety of Spanish language.

What will I learn?

On successful completion of this module students should be able to:

* Discuss issues of gender, subjectivity and marginality and contextualise them in the contemporary Cuban scenario.
* Demonstrate general knowledge of post-revolutionary Cuban culture.
* Recognise the main trends, topics and themes of contemporary Cuban cultural production (particularly in relation to issues of sex, sexuality, gender and identity definition).
* Demonstrate confidence in applying pertinent historical and socio-political information to their analysis of cultural products and understand how literature and cinema respond to social change in Cuba.
* Demonstrate understanding of and ability to compare and judge critically a given selection of literary texts and films, applying pertinent tools and techniques for the analysis of literature and cinema.

How will I learn?

<table>
<thead>
<tr>
<th>Student Effort Type</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar (or Webinar)</td>
<td>22</td>
</tr>
<tr>
<td>Specified Learning Activities</td>
<td>34</td>
</tr>
<tr>
<td>Autononomous Student Learning</td>
<td>54</td>
</tr>
<tr>
<td>Total</td>
<td>110</td>
</tr>
</tbody>
</table>

Am I eligible to take this module?

Not applicable to this module.

How will I be assessed?

Not applicable to this module.
### Assessment Strategy

<table>
<thead>
<tr>
<th>Description</th>
<th>Timing</th>
<th>Open Book Exam</th>
<th>Component Scale</th>
<th>Must Pass Component</th>
<th>% of Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay: A 2000 word max comparative essay on the primary texts/films and topics discussed in class</td>
<td>Coursework (End of Trimester)</td>
<td>n/a</td>
<td>Graded</td>
<td>No</td>
<td>60</td>
</tr>
<tr>
<td>Assignment: In class group close reading of a surprise extract from primary texts/films + further submission of a group commentary on the extract (1300-1500 words to be handed in the following week)</td>
<td>Week 7</td>
<td>n/a</td>
<td>Graded</td>
<td>No</td>
<td>40</td>
</tr>
</tbody>
</table>

**What happens if I fail?**

<table>
<thead>
<tr>
<th>Result In</th>
<th>Terminal Exam</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring</td>
<td>No</td>
</tr>
</tbody>
</table>

**Assessment feedback**

* Feedback individually to students, post-assessment
* Group/class feedback, post-assessment

**How will my Feedback be Delivered?**

Students will do the group close reading in week 7 in class and will be helped by the tutors. Students will receive feedback per each group on the close readings and a class feedback session with guidelines and comments for the elaboration of the commentary in the next week. Students will submit the full commentary in week 8. The commentary will then be marked and returned to the students with feedback for each group.

In week 12 students will have the opportunity to book a one to one session with the tutor to discuss the plan for their final essay and receive feedback, suggestions and guidelines to develop the final essay.

**Reading List**

* Conducta impropia (dir. Néstor Almendros y Orlando Jiménez-Leal, 1984) (film/documentary)
* Fresa y chocolate (dir. Tomás Gutiérrez Alea y Juan Carlos Tabío, 1993)
* Mascaras by Leonardo Padura (Barcelona: Tusquets, 1997).
* Zoé Valdés, La nada cotidiana, (Barcelona: Emecé, 1995)
* Pedro Juan Gutiérrez, Trilogía sucia de La Habana, (Barcelona: Anagrama, 1998)
* Una Noche (dir. Lucy Mulloy, 2012)
* Cosas que deje en la Habana (dir. Güíñez Aragon, Manuel; Herrero, Gerardo; Paz, Senel, 2001)
List of text/films for the comparative essay

Ena Lucía Portela, Cien botellas en una pared (Barcelona: RandomHouseMondadori. 2002).
La película de Ana (dir. Daniel Díaz Torres, 2012)
Abilio Estévez, Los palacios distantes (Barcelona: Tusquets, 2002). (novel)
Mirta Yáñez, El Bufalo Ciego y Otris Cuontas (La Habana: Unión, 2008). (short stories)
7 Días en La Habana (dir. Laurent Cantel, Benicio Del Toro, Julio Medem, Gaspar Noé, Elia Suleiman, Juan Carlos Tabío, Pablo Traqero, 2012)
Lista de españa (dir. Juan Carlos Tabío, 2000)
Viva (dir. Paddy Breathnach, 2015)
Memorias del subdesarrollo (dir. Tomás Gutiérrez Alea, 1968)
Gutiérrez, Pedro Juan, El Rey de La Habana (Barcelona: Anagarama, 1999)
Juan de los Muertos (dir. Alejandro Brugués, 2011)

Reading list
PalgraveMacmillan.
http://www.lehm.cumy.cuni.cz/ciberletas/v07/fernandez.html
http://www.jstor.org/stable/20540476?&seq=1&page_scan_tab_contents
When is this module offered?

<table>
<thead>
<tr>
<th>Autumn</th>
<th>Week(s) - 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12</th>
<th>Mon 13:00 - 13:50</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar</td>
<td>Offering 1</td>
<td>Wed 13:00 - 13:50</td>
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