

Comparative Literature and Cultural Studies

Code: 100255
 ECTS Credits: 6

Degree	Type	Year	Semester
2500243 Classics	OT	3	0
2500243 Classics	OT	4	0
2500245 English Studies	OT	3	0
2500245 English Studies	OT	4	0
2500247 Catalan Language and Literature	OT	3	0
2500247 Catalan Language and Literature	OT	4	0
2500248 Spanish Language and Literature	OT	3	0
2500248 Spanish Language and Literature	OT	4	0
2501801 Catalan and Spanish	OT	3	0
2501801 Catalan and Spanish	OT	4	0
2501902 English and Catalan	OT	3	0
2501902 English and Catalan	OT	4	0
2501907 English and Classics	OT	3	0
2501907 English and Classics	OT	4	0
2501910 English and Spanish	OT	3	0
2501910 English and Spanish	OT	4	0
2501913 English and French	OT	3	0
2501913 English and French	OT	4	0
2502758 Humanities	OT	3	0
2502758 Humanities	OT	4	0

Contact

Name: Antonio Penedo Picos
 Email: Antonio.Penedo@uab.cat

Use of Languages

Principal working language: catalan (cat)
 Some groups entirely in English: No
 Some groups entirely in Catalan: No
 Some groups entirely in Spanish: No

Prerequisites

By obtaining the minimum of credits *in basic training subjects*, students have demonstrated to have acquired the basic competences and they will be able to express themselves orally and in writing. For this reason, any spelling and expression errors that may be committed will lead to a score decrease in the final grade.

Activities, practical sessions and papers submitted in the course must be original and under no circumstances will the total or partial plagiarism of third-party materials published on any medium be admitted. Any submission of non-original material without properly indicating its origin will automatically result in a failure rating (0) and the taking of disciplinary sanctions (such as written information to the competent bodies of the university and which will also suppose the absolute impossibility of any option to re-evaluation).

It is also expected that students know the general rules of submission of an academic work. However, students could apply the specific rules that the teacher of the subject may indicate to them, if they deem it necessary.

Objectives and Contextualisation

The subject is aimed at all those who wish to acquire training in new methods for the study of literature within the general field of culture. The new disciplines that study the literary phenomenon but also the artistic one in general will be exposed in order to arrive at a rethinking of the New Humanities in the 21st century. Therefore, the approaches will also involve areas of knowledge such as sociology, politics, philosophy, sciences and new technologies. Cultural Studies tries to explain any activity (in our case, aesthetic practices) as generators of identity, knowledge and social influence. Therefore we are facing the most advanced and recent perspective -in the international framework- that is being experienced to analyze and understand cinema, art, literature, music and, in general, the artistic fields that manifest themselves in cyberculture, digital culture and audiovisual media.

Cultural Studies deals explicitly with the construction and deconstruction of identities in their different meanings: national, sexual, ideological, spiritual. These are issues that the model requires as a necessary fulfillment, since culture is not just a reception of data but the incorporation into our personality of all those discourses. Therefore, they will be treated openly, freely and plurally, always from a creative and critical analysis where freedom of expression -in mutual respect- and learning in listening to different positions will be assured. This must be the meaning of the University.

The course aims to integrate in a coherent and understandable way this new way of thinking by the Studies of Arts and Humanities in the globalized world and to ensure that what is learned allows a transfer of knowledge between university and the working world. Empowering students in this diversity of approaches is expected to facilitate their employability in all possible scenarios. In short, it is about Arts and Humanities Studies occupying the rightful central position in the refounding of the civil and participative society.

* The subject will be taught in Catalan and Spanish.

Competences

Classics

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the results of the process.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.

- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

English Studies

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

Catalan Language and Literature

- Analysing the formal, thematic, cultural and historical characteristics of the literary works and works of reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

Spanish Language and Literature

- Analysing the formal, thematic, cultural and historical characteristics of the literary works and works of reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.

Catalan and Spanish

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

English and Catalan

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

English and Classics

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

English and Spanish

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

English and French

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

Humanities

- Critically analysing today's culture and its historical conditions.
- Designing, producing, disseminating and commercializing a cultural product.
- Interpreting social and cultural diversity.
- Properly using the resources and methodologies of the study of contemporary culture.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

Learning Outcomes

1. Analysing literary texts using different concepts and methods of comparative literature.
2. Argue about several issues and literary problems for the purpose of different works and the assessment of the results.
3. Arguing about several issues and literary problems for the purpose of different works and the assessment of the results.
4. Arguing on various subjects and literary works about different problems and evaluate the results.
5. Carry out a play for the development of a subject-related work.
6. Carrying out a planning for the development of a subject-related work.
7. Critically interpret literary works considering the relationships between different fields of literature and its relation to human, artistic and social areas.

8. Critically interpret literary works take into account the relationships between different areas of literature and its relationships with human, artistic and social areas.
9. Critically interpreting literary works taking into account the relationships between different areas of literature and its relationships with human, artistic and social areas.
10. Critically interpreting literary works taking into account the relationships between the different areas of literature and its relationships with human, artistic and social areas.
11. Describing the characteristics of a literary text and the characteristic methods of analysis of the discipline.
12. Explaining the basic characteristics of comparative literary texts.
13. Explaining the basic characteristics of literary texts.
14. Identify and explaining the basic structures of literary works.
15. Identifying and explaining the basic structures of literary works.
16. Identifying various literary elements and inserting them into different texts and discursive styles.
17. Interpreting the regulatory information that is located in the web pages of regulatory institutions.
18. Preparing a summary from a given text.
19. Present works in formats tailored to the needs and personal styles, both individual and small group.
20. Solve problems about writers, methods and currents of comparative literature, connecting them with knowledge of other humanistic disciplines.
21. Solve problems related to the study of different literatures.
22. Solving problems about authors and currents of comparative literature, connecting them with knowledge of other humanistic disciplines.
23. Solving problems about writers, methods and currents of comparative literature, and connecting them with knowledge of other humanistic disciplines.
24. Solving problems related to the study of different literatures.
25. Solving tasks about authors, methods and currents of the comparative literature.
26. Solving tasks on authors, and current methods of comparative literature, relating knowledge from other human disciplines.
27. Submitting works in accordance with both individual and small group demands and personal styles.
28. Summarising acquired knowledge about the origin and transformations experienced in its several fields of study.
29. Using suitable terminology when drawing up an academic text.

Content

I. HEURISTIC MODEL

Issues and concepts:

1. What is Cultural Studies? Its application to Comparative Literature.
2. Culture as Representation: Reality (s) and signs.
3. How many cultures are there? - High culture, popular culture, media culture, counterculture, 'convergence culture'.
4. Economy, biology, sexuality and beliefs as ideological representations.
5. Ethnicity, race and nation: the debate about identities.
6. Media, social networks and the Internet: the new models of the audiovisual reality.
7. TV series, video clips, graffiti and videogames: the new forum of the Collective Imaginary.
8. Cyberculture, ecoculture and urban culture: towards the living conciliation.
9. Humanism, science and spirituality in the digital age: artistic representations of the debate.

II. METHODOLOGIES

1. Transdisciplinarity: how to simultaneously apply different methods to the same phenomenon (artistic and cultural).
2. Cybersemiotics: the understanding of culture as a sphere of multidiscursive signs.
3. 'Third Culture': the (false) debate between science and humanities.
4. Neuroscience: application of neurobiology to the understanding of the aesthetic experience; cognition and emotional intelligence in works of art.
5. Transpersonal Psychology: the mystery of human creativity and the need for art.
6. Cosmology and quantum physics: universe, multiverse and alternative realities; the interaction between consciousness and matter. Implications for the concept of fiction.
7. Wikinomy and Digital Humanities: the use of new technologies for research in the Arts and Humanities Studies.
8. Economy of the 'Common Good' and the Theory and praxis of the 'Creative Society': about how the Arts and Humanities Studies are creating new models of community.

III. COMPARATIVE LITERATURE ESSAYS AND CULTURAL STUDIES

1. Metropolis, Fritz Lang
2. Blade Runner, Ridley Scott
3. Dune, David Lynch
4. Matrix Trilogy, The Wachowskis.

Methodology

The methodology will be very simple: the classes will consist of the teaching presentation of the programmed contents and their reflection thanks to the students' participation. In order to give the information it will be necessary be supported by a dossier of translated articles that will be explained during the classroom work. On the basis of the oral enunciation and the written material, a set of arguments and perspectives will be obtained, whose coherence and effectiveness will be achieved at the end of the course. Students will submit summarized patterns of each dossier and will respond, in writing and during the teaching hours, of the assimilation of any of them.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Theoretical-practical classes	60	2.4	3, 27, 22, 28
Type: Supervised			
Tutorials and assessment	15	0.6	3, 6, 27, 22, 28
Type: Autonomous			
Preparation of classes, tests and papers	75	3	3, 6, 27, 22, 28

Assessment

For those who have attended at least 80% of the classes, the evaluation will consist of the grades obtained in the continuous evaluation as well as the preparation of a 20-page final work, where concepts, perspectives and arguments developed during the course will be presented and reflected upon. Obligatory, the work should contain bibliographic citations of the articles studied during classes. The final grade will be obtained along with the participation in the continuous evaluation. The first test will be an essay, written during teaching hours, about the contents explained in a specific thematic unit; the date of such test will be communicated fifteen days in advance and its weight will amount to 25% of the grade. The second test will consist in the elaboration of a research project on some issue of the syllabus: index, outline, thesis and bibliography (in no case the development of these points but the hypothetical proposal of the project, with an extension of five pages); it will mean another 25% of the grade, to be requested fifteen days in advance.

The student who does not perform in time any of the two tests will be considered "Not evaluated" except in cases of force majeure supported by documentary evidence. Then another date will be scheduled for its realization or reception.

50% of the grade will be contributed by the final work of the subject, whose elaboration rules are broken down in the following sections. The delivery date will be communicated at the beginning of the course. This activity will give students opportunity to apply for re-evaluation. The teacher will communicate individually, to each student, through an email, the obtained grade, the date for discussing it and instructions and terms for re-evaluation.

Continuous absence from class will constitute failing the course.

RULES FOR THE ASSESSMENT OF THE FINAL COURSE WORK

1st The work will be evaluable only when it reaches a minimum extension of 20 pages. Otherwise it will be considered a 'non-assessable' test.

2nd Chapters, paragraphs, sections (regardless of the division chosen) can't coincide with the title and author of the dossiers: It is not about making a summary, separately, dossier by dossier.

3rd The dossiers that must be treated can't be selected: all must be explicitly used.

4th There must be, for each dossier and author, at least five explicit bibliographical citations (locating text and page).

5th The entire teaching discourse taught in class by the subject's teacher is considered to be matter for evaluation. The progressive lack thereof will proportionally reduce the grade obtained.

6th The work will consist in the definition, use and detailed reflection of each and every one of the concepts, questions and scopes of analysis developed during the course. It will not consist of a synthesis or short selection of them.

7th The course syllabus and the disciplinary approaches - supported by the articles explained in class - will serve as an orientation and guide for the development of the previous section.

8th There is total freedom in the way of reordering and distributing the material, as well as in the decision about the main thesis on which the process of argumentation of the work is to be built.

9th Students are free to assign a chapter of their work to the practical application of the course to a specific case (in singular or plural): literary work/s, films, TV series and any other artistic manifestation.

10th The political (not political) and sociological reflection through the work done must always be channeled into the working model of Cultural Studies.

11th Personal opinions are not evaluable, only respectable (or not).

12th The evaluation will consist of the reasoned and documented ability to argue freely, critically about the approaches that students wish to develop from the subject matter.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance and participation in class	25%	0	0	1, 3, 4, 2, 11, 18, 6, 5, 12, 13, 29, 16, 15, 14, 10, 7, 9, 8, 17, 27, 19, 21, 24, 22, 23, 26, 20, 25, 28
Final work	50%	0	0	1, 3, 4, 2, 11, 18, 6, 5, 12, 13, 29, 16, 15, 14, 10, 7, 9, 8, 17, 27, 19, 21, 24, 22, 23, 26, 20, 25, 28
Tests in the classroom	25%	0	0	1, 3, 4, 2, 11, 18, 6, 5, 12, 13, 29, 16, 15, 14, 10, 7, 9, 8, 17, 27, 19, 21, 24, 22, 23, 26, 20, 25, 28

Bibliography

* The bibliography is strictly informative. All books are part of the teacher's personal library and are available to any student who wishes to consult them.

ALONSO, Andoni e Iñaki ARZOZ

2002 *La nueva Ciudad de Dios. Un juego cibercultural sobre el tecno-hermetismo*, Madrid, Siruela.

BAUMAN, Zygmunt

2001 *La sociedad individualizada*, Madrid, Cátedra, 2001.

2001 *Comunidad. En busca de seguridad en un mundo hostil*, Madrid, Siglo XXI, 2003.

BASSHAM Gregory

2010 *The Ultimated Harry Potter and Philosophy*, New Yersey, Blackwell Publishing. BREITHAUPT, Fritz 2011 *Culturas de la empatia*, Buenos Aires, Katz Editores. BORRAS, Laura (ed.)

2005 *Textualidades electronicas. Nuevos escenarios para la literatura*, Barcelona, UOC. BRIER, Søren 2008 *Cybersemiotics. Why Information Is Not Enough*, TorontoUniversity Press.

CAPRA, Fritjof

1996 *La trama de la vida. Una nueva perspectiva de los sistemas vivos*, Barcelona, Anagrama, 1998

2002 *Las conexiones ocultas. Implicaciones sociales, medioambientales, economicas y biologicas de una nueva vision del mundo*, Barcelona, Anagrama, 2003.

CASTELLS, Manuel

1996-2003 *La sociedad de la informacion* (3 vols.), Madrid, Alianza Editorial, 2000-3.

CLAEYS, Gregory (ed.)

2010 *The Cambridge Companion to Utopian Literature*.

CHAN KIM, W y Renée MAUBORGNE

2008 *La estrategia del oceano azul. Como crear en el mercado espacios no disputados en los que la competencia sea irrelevante*, Barcelona, Edigrabel, 2008.

FELBER, Christian

2012 *La economia del bien comun*, Barcelona, Ediciones Deusto, 2012.

FIGUEROA, Fernando

2014 *El graffiti de firma*, Madrid, Minobilia.

FLORIDA, Richard

2008 *La clase creativa*, Barcelona, Paidós, 2010.

FRIEDMAN, Harris y Glenn HARTELIUS (eds.)

2013 *Transpersonal Psychology*, Oxford, Wiley-Blackwell.

FUSTER, Joaquín 2013 *The Neuroscience of Freedom and Creativity*, Cambridge University Press.

GREEN, Brian

1999 *El universo elegante*, Barcelona, Crítica, 2001. 2004 *El tejido del cosmos. Espacio, tiempo y la textura de la realidad*, Barcelona, Crítica, 2006

HARRISON, Peter (ed.)

2008 *The Cambridge Companion to Science and Religion*, Cambridge University Press.

JAMES, Edward y Farah MENDLESOHN (eds.)

2003 *The Cambridge Companion to Science-Fiction*.

2009 *The Cambridge Companion to Fantasy Literature*.

JOHNSON, Steven

2001 *Sistemas emergentes. O que tienen en comun hormigas, neuronas, ciudades y software*, Madrid, Turner, 2003.

JUNG, Carl Gustav

La dinamica de lo inconsciente, Obra Completa 8, Madrid, Trotta, 2004.

Los arquetipos y lo inconsciente colectivo, Obra Completa 9/1, Madrid, Trotta, 2002.

JUUL, Jesper

2005 *Half-real. Videogames between Real Rules and Fictional Worlds*, Massachusetts, MIT.

KYMLICKA, W

1995 *Ciudadania multicultural*, Barcelona, Paidós, 1996.

LERY, Pierre

2006 *Cibercultura. La cultura en la era digital*, Madrid, Anthropos, 2007.

MOLINUEVO, José Luis

2004 *Humanismo y nuevas tecnologías*, Madrid, Alianza

NICOLESCU, Basarad (ed.)

2008 *Transdisciplinarity*, Cresskill, Hampton Press.

PEAT, F. David Peat

1987 *Sincronicidad, Puente entre mente y materia*, Barcelona, Kairós, 1989.

RODRIK, Dani

2011 *La paradoja de la globalización. Democracia y el futuro de la economía mundial*, Barcelona, Antoni Bosch editor, 2011.

RUBIA, Francisco José

2003 *La conexión divina. La experiencia mística y la neurobiología*, Barcelona, Crítica.

SANCHEZ-MESA, Domingo (ed.)

2004 *Literatura y cibercultura*, Madrid, Arco-Libros.

SCREIBMAN, Susan (ed.)

2004 *A Companion to Digital Humanities*, Oxford, Blackwell Publishing.

SLOTERDIJK, Peter

1998 *Extranamiento del mundo*, Valencia, Pre-Textos, 2001.

VILARINO, María Teresa y Anxo ABUÍN

2006 *Teoría del hipertexto. La literatura en la era electrónica*, Madrid, Arco/Libros

WALLACE, Allan

2008 *La ciencia de la mente. Cuando la ciencia y la espiritualidad se encuentran*, Barcelona, Kairós, 2009.

WASHBURN, Michael Washburn

1999 *Psicología Transpersonal. En una perspectiva psicoanalítica*, Barcelona, La Liebre de Marzo, 1994.

WATZLAWICK, Paul y otros

1981 *La realidad inventada. ¿Cómo sabemos lo que creemos saber?*, Barcelona, Gedisa, 2005.