



SUBPROJECT GROUP 4: LITERATURE AND CULTURE

FIRST YEAR REPORT

The Year-One-Report of the LANQUA-subproject 4 "Literature and Culture" is based on the group-members mapping reports, discussions at the first partner conference in Riga (April 2008) and the intense work at the first subproject-workshop in Karlstad (September 2008). For the mapping a special template was devised, including very specific questions to be answered by the subproject-group-members; most of them are summarised below and grouped according to the general project-grid. The participating countries are: Estonia, Denmark, Ireland, Malta, Portugal, Slovenia, Spain and Sweden. We are still expecting reports from Belgium, Iceland and Turkey.

Question 1

1) **Definition:** How is literature and culture defined in different European contexts and what subjects might be included within it?

Defining literature and culture: basic difficulties

From the very start the question of definitions of both terms was felt to address the key problem of the subproject, especially in its qualitative dimension. Therefore we set out with a brainstorming exercise in which we decided that we will deal with FL Literatures and not L1 Literature. We agreed to start with an established, wide-spread but theoretically not underpinned understanding of literature as "written texts with artistic value", thus including primarily the traditional literary genres of poems, fiction and drama. Besides the 'canon' of culturally and literary accepted texts a broader concept of literature was advocated in order to reflect the wider cultural horizon of text-mediation. Thus non-fiction narratives such as diaries, autobiographies and letters were included as well as children's literature and folklore narratives that play an important part in the development of individual and collective identity. We decided not to deal with magazines and blogs. The social and communicative system literature (S.J. Schmidt) will unfold in many of its aspects during the subproject's activities, especially in its second phase, when dealing with quality criteria. Therefore it was agreed to look out for viable definitions, perhaps also tackling the old problem, known at least since Aristotle, by focusing on a different perspective, a perspective tying up literature with the educational agenda of developing "competences".

In the discussion about how to define the excessively used and overburdened term "culture" or how to make it tangible the following issues were pointed out: popular culture versus high culture, the difference between culture and cultural studies, the danger of "culture" being reduced to national stereotypes etc. At the present point it is however not possible to agree on a definition of culture – partners first need to map it and describe how it is delivered. Being aware of the many different ways of

introducing cultural components into programmes, some of them separate, others integrated, the group decided to look into the relationship between literature and culture and how this is being delivered in different HE contexts. Therefore a set of questions for this purpose has been devised.

Nevertheless none of the national mapping reports at this stage actually define literature or culture with much precision. This is due to a number of different reasons. The primary reason is that the two subject areas traditionally are regarded with much variation across participating countries (and countries which are not represented in the subproject), so that it is difficult to arrive at common definitions or understandings of the two subjects for discussion. Secondly, there is the difficulty as far as culture is concerned, to distinguish between culture as content (which in itself easily leads to a Pandora's box of different interpretations) and culture/cultural studies as analytical method in language and area studies programmes as well as some social science programmes. The minutes from the group's first meeting in Riga, contain definitions or perhaps rather broad descriptions of the two subjects, through lists of very broad labellings of what could go into an interpretation of two concepts. At the group's meeting in Karlstad it was decided to work on the basis of the following definition: *The subproject deals with programmes and single-subject courses in a foreign language context, i.e. programmes and courses where foreign language(s) play a part. This makes, for example, comparative literature programmes and courses or pure cultural studies peripheral to the subproject.*

This type of definition is supported by several of the national reports. Only a few of these will be mentioned below. The report on Sweden informs about designations that different universities and "högskolor" give their courses, e.g. "culture, realia & culture, culture and communication, text and culture..."; the word realia having been used in the Swedish university world referring to a country's history, geography, political system and other institutions". i.e. probably close to what is also referred to in many contexts as area studies.

Subjects

As the fields we are dealing with are very broad and can include a great variety of themes and study areas, especially when combined, the denominations of the study-programme subjects reflect this fact. Nevertheless subjects could be classified into the traditional ones, the reformed ones highlighting new perspectives and newer ones trying to cope with new Bologna and subjects-area challenges.

The traditional ones in **literature** prefer denominations according to chronology, genre or themes. Here are some examples:

Estonia reports on frequent offers of history of a certain FL literature and surveys; both are still quite common in most countries. Malta gives detailed information on *English Drama, History of Italian Literature from its Origins to the 15th Century*. In Slovenia even the Bologna-programmes insist on tradition, e.g. *French literature of the 19th Century, Spanish and Hispanoamerican Literature of the Golden Age*.

The report from Spain offers lists of compulsory and optional literary subjects of several Spanish universities, here an example from the MA in English Studies at the Universidad de León:

- Theory of Literature
- English Literature I

- English Literature II
- Commentary of English Literary Texts
- Introduction to the Literature of the United States
- Second Language Literature (French, German, Italian, Arabic or Catalan)
- Studies in the Literature of the United States
- Shakespeare.

Some examples from the reformed and newer ones: *Traditions and periods of German literatures, Icons of German Literature, Female Authors in the Development of French Literature, Angloamerican Literature and the Media, Cultural Hermeneutics* (University in Ljubljana); *The Global Village: Cinema and Literature from Australia and New Zealand* (Universidad de Barcelona – MA in English Studies)

It must be emphasised that the names of the subject checked against the contents and the outline of the individual literary subjects might surprise on the one hand by combining a traditional denomination and a reformed contents as well as delivery and competence orientation, but on the other hand, as the Portuguese report points out, there are also many superficial renamings of subjects without in-depth change.

The subjects, offered in the field of “**culture**”, tend to exhibit a much more contemporary, “reformed” look, if we may judge by their names. Nevertheless it must be stressed that FL programmes have a long tradition in **combining literature and culture and viceversa**. Therefore it is not surprising to find following modules: The BA-programme in English at the University of Copenhagen has besides others the following three modules: “*English literature and culture until 1750*”, 2: “*History, Culture and Literature in the English-speaking World*” – including ‘*British History and Literature*’ and ‘*American History and Literature*’, and 3: “*English language and the History, Culture and Literature of the English-speaking World*” with a focus on the history of the Empire and post-colonial literature. Estonia mapped these subjects: *United Kingdom – Country, People, Culture; Scandinavian Literature and Culture;; the Formation of Written Culture by the Finno-Ugric peoples*.

The following examples from Estonia, Spain and Slovenia give partial insight into the many subjects, included into the area of “culture”:

Estonia: *History and Culture of Estonia, USA and Western Europe (at Estonian-American Business Academy); Estonian Cultural History; Reading material Course of Language and Culture; Aspects of Socialist and Postsocialist Everyday Life; Cultural Heritage and Regional Cultural Politics*.

Spain: *Socio-cultural aspects of Anglo-Saxon countries (Universidad de Cádiz – BA in Tourism); Introduction to the culture of German-speaking countries (Universidad de Valencia – MA in German Studies)*.

Slovenia: *Italian Culture and Civilization, Intercultural Perspectives on German Speaking Countries, Cultural History of the Westslaves (Univerza v Ljubljani)*.

Problems and issues detected and summarised by the Portuguese report will be listed in section 5.

Due to the diversity of national realities it cannot be taken for granted that all culture and literature subjects in FL-contexts are delivered in the target language because doing this requires previous competences at probably at least A2 / B1 levels (CEFRL). To which extent this happens is thus a question that depends upon (1)

mono- or polyglottal situation of each country, (2) 2nd language and / or 1st FL most learned / taught at primary and secondary school in each country, (3) national academic traditions in teaching FL-culture and literature in HEIs (source language / target language; between both). In order to assure transparency, we recommend that HEIs should always identify clearly in the course / subject descriptions the use (level expected, CEFRL) of each FL as language (1) of teaching / learning and (2) of assessment.

Question 2

2) **Delivery:** How and where is literature and culture delivered? Please provide examples.

The general picture is, probably not surprisingly, that FL literature modules or programmes are mainly delivered at classical universities, in classical faculties of arts or humanities, in translation departments or as is stated in the Irish report in programmes of applied language and intercultural communication. In all such cases, literature seems to be offered as part of FL syllabi, whereas the picture is more varied when it comes to FL culture, which is also delivered in many institutions of a business school-, polytechnic-, college-, högskola nature. These are often programmes with an FL component but with other disciplines – communication, social science subjects, media, tourism etc. as major disciplines.

We will not provide examples of typical and traditional programmes at this moment, but concentrate on new developments and the combination with other disciplines. One typical example of this at the 1st cycle level, which also shows the interrelationship between literature and culture, is Blekinge tekniska högskola in Sweden which offers the following Bachelor's programme: Literature, Culture, and Digital Media (LCDM): a humanities-based interdisciplinary programme that focuses on the intersections of literature, the arts, culture, and media in the context of technological change. Taught entirely in English, the undergraduate program offers a Bachelor's Degree in English with a minor in Digital Media and prepares students for a wide-range of professional and academic interests.

An example at 2nd cycle level is Lund's university (Sweden) offers the following International Master's Programme: Literature - Culture - Media at the Centre for Languages and Literature. The aim of this master's programme is to strengthen the student's historical knowledge and theoretical understanding of relations between literature, culture in general and modern media. Consequently the literary text is studied from an intercultural and interdisciplinary perspective. The student can choose between an English, a French, a Spanish, a Russian, and a Scandinavian and Comparative-Literary programme orientation.

In Portugal, Literature and Culture subjects related to FL are taught in a large variety of Humanities courses at universities and polytechnics, mostly using the model *Línguas, Literaturas e Culturas* (LLC). Due to their low social prestige («old-fashioned», without labour market perspective), all HEIs advanced recently with mimicry-creations. i.e relabelling courses in order to make them appetising to

stakeholders. Another related development is a transdisciplinary approach and/or explicit labour-market oriented components (applied languages; media; international relations; business), which the examples above from Sweden also illustrate.

Some examples from Portugal:

- Culture and Literature related FLs are embedded in an overarching 1st cycle curricular context (obligatory introductory and final theoretical subjects) where theory and methodology is dominated by the national philological tradition with scarce reference to Culture and Literature of other countries, with exception of universities where Anglo-American departments / faculties are strong. In some traditional universities we also observe a «conversion» of scholars in the German area to the area of general theory and methodology or transversal options.

- Post-colonial literature, travel literature, literature and film/media, literary translation are increasingly popular, for undergraduate students as well as for graduate and researchers (PhD students and teachers). These subjects are offered as options in undergraduate (1st cycle; B.A.) and graduate (2nd cycle; M.A.) courses at many HEIs, mainly where Comparative Literature is strong within Department structures.

In Malta Culture is also taught in a number of Institutes and Centres, such as the International Institute of Baroque Studies, the Mediterranean Institute, the Mediterranean Academy of Diplomatic Studies and the Institute of Anglo-Italian Studies. Culture, however, is not usually presented as a separate 'subject'. It is often embedded in such subjects as foreign languages, European Studies, music, art, archaeology, film and theatre studies, and history.

Question 3

3) Assessment /evaluation of students: How is student performance in literature and culture/language learning assessed/evaluated, e.g. how are learning outcomes measured? Please provide examples.

3.1 Learning outcomes for literature and culture

A general tendency towards including learning outcomes besides aims, contents, methodology and assessment of the subject in its description has been detected throughout Europe in accordance with EHE policies (ECTS label). Nevertheless outcomes are still commonly described by contents delivered and are not enough competence oriented. This is different where methodology is explicitly defined.

The outcomes can be classified roughly in three categories:

1. specific "knowledge" oriented, both in literature and culture, even if the wording suggests otherwise: e.g.
 - to get basic or in-depth knowledge about authors, their work, literary schools and the main tendencies in a certain period FL literature
 - to explore the cultural, social, and political background of the writers and their writings
 - to become acquainted with basic concepts of literary theory, from the

classical period up to the present time.

2. competence oriented, linked with FL

- to acquire critical and interpretative competence through close reading, textual analysis and comparison
- to acquire analytic skills to evaluate selected literary texts and place them in their historical context
- to be able to use theoretical terminology for the analysis of literary texts
- to be able to discuss and argue for his/her own interpretation of a text supported by the text.

3. key or transversal competences

- to be able to deliver presentations in a FL, both orally and written
- independently reflect on and discuss different kinds of texts
- develop and use a comparative perspective in intercultural contexts
- to be able to apply basic research methodology

Examples:

Estonia: Comparative Culture Issues in the Baltic Region (University of Tartu, the Baltic Studies)

The aim of the course is to introduce the 20th century Lithuanian, Latvian, and Estonian cultural changes as well as their representations in the post-Soviet Baltic region. The first part of the course introduces the Lithuanian, Latvian, and Estonian cultural achievements in brief, as well as the changes in culture, including living environment and conditions during the Soviet period, and after its collapse. The conditions that contributed or impeded the development of the folk culture, also the levelling of folk cultures into the joint Soviet culture, are drawn on. The similarities and differences of the cultural development processes in the Baltic states are comparatively observed, and the reasons are analysed. It is also studied, why some fields of culture (literature and music in Estonia, cinematography in Latvia, monumental sculpture and theatre in Lithuania) developed faster in a certain country than in the others. The second part of the course concentrates on the problems of collective memory and biographical experience in Soviet and post-Soviet Baltic region. Main focus is on the rise of oral history and life history in the process of desovietization of Baltic history and renovation of national histories. The autobiographical and collective remembrance of the pre-war, Stalinist and late socialist periods are dealt with based on Baltic life histories.

Denmark: British Literature and Culture - programme at Copenhagen Business School

- Define and discuss key concepts in social and cultural theory
- Summarize, discuss and compare readings in social and cultural theory
- Select and apply appropriate readings and theories in analysis of empirical phenomena
- Distinguish between theoretical conception and empirical description.
- Describe, analyze and discuss basic political, economic and social affairs – systems, structures and mindsets in the FL-area studied against the backdrop of the literature reviewed and the particular foci developed throughout the course.
- Account for current issues of importance to these countries – political, economic, social, and cultural

- Relate these issues to the theories and conceptual frameworks presented and discussed in the course.

Ireland: Examples of learning outcomes in relation to *literature*.

- Students will be able to assess the value of literature and/or film in offering insight into the political, social and intellectual history of Germany and Austria in the 19th and 20th centuries.
- Students will be able to identify ways in which the form and content of literary or other cultural communication in a foreign context can help us understand the cultural assumptions we make in our own society
- Students aware of the importance of, and be able to perform, close readings and analyses of short prose texts.
- At the end of this module students will have examined in detail two literary works and a film and will have related them to major artistic trends and currents.
- Students will be able to describe and explain the structure, internal coherence and themes of the works they have studied
- Students will be able to identify and critically discuss the psychological or social issues dealt with by each author
- Students will recognise how a particular genre (theatre, poetry, novel) is related to the socio-cultural and literary context from which it emerged
- Students will understand some of the key changes in literary expression in 20th-century France.
- Students will acquire the analytic skills to evaluate selected literary texts and place them in their historical context.

Examples of learning outcomes in modules relating to *culture* are:

- Students will study and critically appraise recent developments in Irish society
- At the end of this module students will be able to identify the dominant factors in the evolution of modern French society
- Students will be familiar with major cultural/intellectual contributions that Germany has made to European culture.
- Students will have gained experience in the study of a specific foreign culture and will be able to use this to compare and contrast this culture with their own and with others they are studying.
- Students will enhance their understanding of the issues and values peculiar to the cultural experience of modern Germany and Austria
- Students will be familiar with important developments in Japanese history and society.
- Students will complete a study of a chosen area of interest in some Japan-related topic.

Examples of learning outcomes relating to *Intercultural competence* and *Multiculturalism* include:

- Students will have an understanding of the importance of language and multilingualism in comprehending the contemporary world.
- Students will be familiar with the basic theories in the field, and able to use these theories as a tool for the analysis of specific cases. They will have a greater understanding of the extent of their own and others' cultural conditioning and its influence on one's attitudes and behaviour in intercultural interactions They will have a greater sense of the validity and limitations of notions of "culture" and "way of life", and be more aware of the complexity of their own
- Students will gain a greater understanding of the role of cultural diversity in international communication.
- Students will know and be able to use the appropriate language, register, non-verbal

behaviour and approach to interpersonal communication in the specific cultures they are specialising in.

- Students will be aware of key issues involved in understanding cultural diversity.
- Students will have the skills needed to adapt to living in a new cultural environment.
- Students will be able to communicate effectively in a multi-cultural environment

Malta: The course description below, for example, refers to a module called *Critical Theory and Practice 1* which is presently taught in the English Department as part of the Bachelor of Arts (English) programme.

The Course will focus on the analysis of critical terminology and basic literary concepts which will enable students to deal competently with the literary text with a view to enhancing students' understanding and enjoyment of literature. It serves as an introduction to Theories of Literature I and II. The following literary concepts will be analyzed and discussed in lectures and seminars: Archetypes, aesthetics, allegory and symbolism; allusion; genre and convention, realism, naturalism and expressionism; point of view and stream of consciousness; irony; intertextuality.

Sweden: Karlstads universitet/English: Contemporary Literature (6 credits) first term
After finishing the course, you should be able to

- independently reflect on and analyze different kinds of literary texts
- discuss how literary works relate to and contrast with each other
- use basic terms and concepts in literary analysis
- write a short coherent literary essay according to specified guidelines (an essay without basic language mistakes)

You should be so familiar with the texts that you are able to

- give examples of characteristic features based on your reading of the texts
- give examples of how different themes and ideas are treated in the texts

3.2 Assessment/Evaluation of literature and culture

3.2.1 Methods

In new programmes decisive trends towards new forms of assessment are being detected (active participation, continuous assessment and assignments, group assignments and presentations, portfolios, final reports on project work, online tests, peer review, self evaluation), while the traditional assessment methods still persist to a large extent (final written and oral exams, centering on the reproduction of knowledge and not achievement of competences, translation assignments). Essays are used either as part of continuous assessment or as final subject evaluations. Project-work is rare in literature subjects, but more common and rising in interest in the assessment of culture-subjects. Longer papers on literary subjects are preferably chosen on the 2nd cycle level (MA).

Sweden reports on open-book exams that are taken home by the students and must be handed in a very short time span, e.g. 24-hours.

It depends on the national and sometimes institutional context, if reading lists (lists of canonical works, e.g. in Estonia, Slovenia) are relevant for evaluation.

3.2.2 Evaluators:

Assessment is usually carried out by the teacher of the subject, however, few countries (e.g. Denmark, Ireland) include additional external examiners; in the field of literature they are specialized on the subject evaluated (from another university - Denmark).

The assessment methodology is usually decided by the teacher of the subject. In most reformed curricula, subjects have to define the percentage allotted to the different assessment forms used. Students' active participation in class is commonly taken into account, too.

Question 4

4) **QA mechanisms:** What quality assurance mechanisms/organisations exist in the sub project partner countries? Please provide information on how programmes are evaluated, and give details of any subject specific professional bodies or associations that may have an impact on the teaching and learning of intercultural communication/language teacher education/CLIL/literature and culture/language learning (delete as appropriate).

Adherence of national agencies with the European Standards and Guidelines (ESG) is expected in order to be members of ENQA/registered on EQAR. This will impact on the processes they use to evaluate their own universities and this in turn, impacts on institutions' internal quality assessment processes. One of the requirements of the ESG is that the agency is independent of the government.

None of the participating institutions was able to point to any kind of formal, subject-specific framework or literature that would assist in assuring the quality of their programmes but on the informal level, there is significant activity and awareness of the impact of student feedback, for example.

National mechanisms for quality assurance

In all countries represented in the group, an external national body or agency is responsible for either evaluating or accrediting subject/programmes and/or institutions. In 50% of cases, an important role for the agency or body is to provide public information about the quality of the awards offered by institutions. It should be noted that, although almost all of these external bodies will be working towards adherence with the European Standards and Guidelines, not all have yet been reviewed against these "Guidelines".

It is important to remember that all the participating universities work within different national contexts with different national expectations and requirements with regard to external review. For example, in Denmark each programme is accredited against specific criteria which focus very strongly on labour market requirements. However, in Ireland, institutions are externally reviewed with a focus on enhancement and

development of internal processes for assuring quality. These differences will, as seen below, impact on internal QA processes and in the way institutions might wish to use any tool or benchmark statement.

Spain: Not at the moment. However, the White Paper for Language, Literature, Culture and Civilisation Studies includes a section on quality assurance mechanisms, suggesting:

1.- The existence of clear and truthful information regarding the curriculum which is available to the student (aims of the different degrees, knowledge and competencies that the student must acquire, assessment methods, etc.)

2.- The adequacy of teaching staff in order to meet the requirements set for each degree (encouraging job stability, adequate teacher/student ratio, specific life-long learning programmes for teachers, etc.)

3.- Sufficient number of administrative staff.

4.- Adequate infrastructures and resources (classroom size, specialised libraries, language labs, multimedia rooms, etc.)

5.- An effective academic programme that includes information on the different subjects (contents, objectives, assessment, etc.), and which promotes mobility programmes and the implementation of quality assurance mechanisms.

6.- Follow-up mechanisms to analyse the integration of graduates within the labour market, assess the level of satisfaction of graduates and employers. Establishment of procedures for the improvement of curricula, as a result of the data previously obtained.

Institutional level internal processes

The practice of self-evaluation is wide-spread amongst the participating institutions – however, in some cases this can be the provision of evidence for accreditation purposes. The *culture* of an unbiased self-evaluation appears to be more difficult to achieve and some participating countries are at the very beginning of developing such practice. Expectations of the internal results of self-evaluation, student and/or peer assessment, stimulating change and fostering quality are much higher in these countries.

The development of internal, institutional level QA processes appears to be in direct relation to the extent of external scrutiny – for example, in Portugal and Slovenia, such processes are under development and are focused on the requirements for external scrutiny. However, in Ireland, where external scrutiny is focused on the development and enhancement of institutional procedures, universities tend to have their own autonomous, internal processes for, for example, approval and review of study programmes, student feedback and complaints and regularly publish up-to-date, impartial and objective information on their provision and awards.

Internal programme level procedures

All those countries participating in the sub-project said that some form of student evaluation was carried out with varying action taken. For example, in Denmark, the results of the student evaluations go to the Study Boards where students have 50% representation. The evaluations are considered and relevant action taken. In Slovenia student evaluations have major impact on teachers' careers as the habilitation system is based on reviewing the teacher's quality every 3-5 years and student evaluations are part of the assessment. They are, however, irrelevant for getting feedback on the contents of the subject and how students process them, if and how competences are developed. Therefore some teachers devise their own questionnaires and evaluate the subjects by themselves. - Other participants were not so detailed about the outcomes of student evaluations.

Informal QA mechanisms

Other programme level QA mechanisms included Faculty and departmental level meetings to discuss programmes/subjects and the use of external examiners/peers. Occasional surveys, addressed to graduates and alumni, for evaluating pros and cons of subject offers, the quality of their contents and delivery mode and especially their impact on the graduates professional (and personal) life, as they were collected in Slovenia, might provide insight and stimulate change. Regular feedback would be however needed.

It is possible that there are many different types of QA processes at departmental/programme/subject level that were not mentioned in the mapping reports because they are not recognized or called "QA" methods. In the discussion of the subproject members it became clear that there are quite several in place and being used to enhance quality. It will be a future task of the subtheme to detect them and raise awareness about them.

The difference between informal and formal mechanisms and the ongoing work of academic departments to ensure the quality of student learning should be looked into and evaluated according to the aims and results of these specific subjects and programmes.

There are no specific benchmark statements or other guidelines for quality assurance applying to FL literature, culture, literature and culture in the European member-states under scrutiny. Therefore a systematic approach on an European basis in form of recommendations and benchmarks in these areas is imperative to stimulate and foster quality and make it visible.

Question 5

5) **Additional information (optional):** Please use this section to report on other any issues related to mapping your sub project area that are not covered in the questions above.

Problems, additional issues

The Portuguese report lists a number of serious problems and issues arising from the changed HEA in a globalised and market-oriented education. Though other countries do not yet detect similar questionable developments, the identified issues are actual or potential obstacles to enhance quality. It point to the problem of 1. lacking linguistic and reading competences, 2. lacking student selection, 3. *mimicry effects on the denomination, definition, subjects and syllabi of courses, recently (re-)designed within the Bologna system*, 4. *the mushroom growth of new or renamed study programmes and subjects in the area of (Inter-)Cultural Studies, Journalism, Cultural Heritage, Tourism, Performing Arts (Theatre and Media), Languages and International (Business) Relation / Communication*, 5. *the tendency to hide Literature components, rearranging and renaming it by (Inter-)Cultural components and others*, 6. the tendency to blur the distinction between Cultural (or Area Studies: national; FL-related) and Intercultural Studies / Migratory Studies, as well as between Literature (national; FL-related) and Comparative Literature (Post-colonial, Gender, Media, etc..)

The Irish report suggests that *the status of literature and culture should not only be assessed in relation to teaching and learning but also in terms of research efforts. In the School of Applied Language and Intercultural Studies (SALIS) in DCU, for example, there are three research areas, one of which is Intercultural and Literary Studies (alongside Language Studies and Translation Studies)*. It moreover gives an example how the interrelations between literature and culture could be combined, classified and presented in form of a table.