



LT/WS 331 CONTEMPORARY SPANISH AND LATIN AMERICAN WOMEN WRITERS
IES Abroad Madrid

DESCRIPTION:

The history of literature has favoured for centuries, the study authors and works from a strictly male perspective. For decades, this exclusive view of the literary fact has changed, thanks mainly to cultural and feminist studies, which have claimed the important role of women as a writer in all periods of history. In this course, the biographies and the creations of some of the most representative contemporary Spanish and Latin American writers (both in fiction and in drama or poetry), with the intention of demonstrating the effectiveness of women in the literary world will be analysed and the peculiarities of their writing in the treatment of women's issues.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Spanish

PREREQUISITES: Spanish comprehension (classes will be in Spanish)

ADDITIONAL COST: None

METHOD OF PRESENTATION:

For an explanation of each topic the theoretical and practical methods will alternate:

- Biographical and literary-Introduction: historical context, social and cultural
- Commentary by critical texts and their own creation or other authors
- Analysis of the assigned reading and discussion with students
- The explanations are supplemented by audiovisual material (songs, documentaries or movies) related to the context and literary works.
- An extracurricular activity related to the course contents will be conducted- theatrical performance which will be determined by the instructor.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Participation - 15%: It is very important to have an active participation in class, especially during the debates or the assigned reading discussions.
- Assignments - 25%: Students will be required to write two essays for each topic concerning the content covered in the texts. All written assignments must be submitted to the professor in paper form on the date indicated.
- Midterm Exam - 30%
- Final Exam - 30%

Key Dates

Course Element

Participation: Active participation is an essential part of this course. Students are expected to contribute thoughtfully during class discussions, particularly in debates and sessions focused on assigned readings. Regular attendance, preparedness, and meaningful engagement with the material will all be reflected in this grade.

Assignments : Students are required to submit two essays per topic, each addressing specific aspects of the readings and course content. All written assignments must be submitted in hard copy to the instructor by the indicated due dates. Late submissions may be penalized unless prior arrangements are made with the professor.

Midterm Exam: The midterm exam will assess students' understanding of the material covered in the first half of the course.

Final Exam: The final exam will assess students' understanding of the material covered in the second half of the course.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- Understand the development of the female role in the Spanish and Latin American literary world, as well as their intervention and literary world through writing
- Analyse the literary trajectory of various female writers, putting special attention to the formal characteristics and the reoccurring themes in their literary works.
- Interpret the historical, social and literary circumstances in which the creative activity of women has evolved.
- Characterize the various models of women presented the analysed texts and draw conclusions about the presence of female characters or themes.
- Assimilate basic skills for critical commentary and narrative, dramatic or poetic texts that are part of program analysis.

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is **mandatory for all IES Madrid classes**, including course-related excursions. Absences will only be excused in cases of documented medical or family emergencies. Any assessed work, including exams, tests, and presentations, will be rescheduled if the absence is justified; otherwise, it will be graded as 0. You are allowed a maximum of 1 unexcused absence for once-a-week courses and 2 unexcused absences for twice-a-week courses. Each additional absence will deduct 5 points from your final grade. **Accumulating 7 or more absences in twice-a-week courses, or 4 or more in once-a-week courses, may lead to a failing grade.** Students arriving more than 11 minutes after the scheduled start time will be marked as 'late.' Three 'late' arrivals will be counted as 1 absence. Any student arriving 30 minutes or more after the scheduled start time will be marked as 'absent.' For more information, please refer to the full [Attendance and Punctuality Policy](#) document.

CONTENT:

Choose an item	Content	Assignments
Session 1	Unit 0. Introduction Introduction to the course and the female literature. The feminist theory and the feminist literature.	
Session 2	Unit 0. Introduction (II) Introduction to the course and the female literature. Literary genres and the female writing. Women as a literary character.	
Session 3	Unit 1. Hispano-American women writers of XX century - The Hispano-American writers of the twentieth century (<i>boom</i>). - The social and cultural situation of women in Latin America in the twentieth century. Precedents of the female literature: from Sor Juana Inés de la Cruz to Gabriela Mistral. - Women and Music: Mercedes Sosa and Chavela Vargas.	- Readings [selection]: Delmira Agustini, Alfonsina Storni y Juana de Ibarbourou, - Music of Mercedes Sosa y Chavela Vargas.
Session 4	Unit 1. Hispano-American women writers of XX century (II) - The Hispano-American writers of the twentieth century (<i>boom</i>). - The social and cultural situation of women in Latin America in the twentieth century. Precedents of the female literature: from Sor Juana Inés de la Cruz to Gabriela Mistral. - Women and Music: Mercedes Sosa and Chavela Vargas.	- Readings [selection]: Delmira Agustini, Alfonsina Storni y Juana de Ibarbourou, - Music of Mercedes Sosa y Chavela Vargas.
Session 5	Unit 2. Female models in the narrative of Isabel Allende - Literature of Isabel Allende: topics and female models. <i>Cuentos de Eva Luna</i>: reading and analysis.	Readings [selection]: <i>Cuentos de Eva Luna</i>

Session 6	Unit 2. Female models in the narrative of Isabel Allende (II) - Literature of Isabel Allende: topics and female models. <i>Cuentos de Eva Luna</i>: reading and analysis.	Readings [selection]: <i>Cuentos de Eva Luna</i>
Session 7	Unit 3. Women ahead of their time in the literary work of Ángeles Mastretta - Literature of Ángeles Mastretta: female models. <i>Mujeres de ojos grandes</i>: reading and analysis.	Readings [selection]: <i>Mujeres de ojos grandes</i>
Session 8	Unit 3. Women ahead of their time in the literary work of Ángeles Mastretta (II) - Literature of Ángeles Mastretta: female models. <i>Mujeres de ojos grandes</i>: reading and analysis.	Readings [selection]: <i>Mujeres de ojos grandes</i>
Session 9	Unit 4. Laura Esquivel: <i>magic realism</i> <i>Como agua para chocolate</i>: reading and analysis. Laura Esquivel as writer. <i>Como agua para chocolate</i>, Alfonso Grau's film: commentaries concerning the movie.	Reading and watching: <i>Como agua para chocolate</i>

Session 10	Unit 5. Experimentation in the new Latin American literature (21st century): Mariana Enríquez and the horror - Literature of Mariana Enríquez and experimentation in short stories. - Analysis and reading.	Reading [selection]: <i>Los peligros de fumar en la cama</i> y <i>Las cosas que perdimos en el fuego</i>
Session 11	Unit 5. Experimentation in the new Latin American literature (21st century): Mariana Enríquez and the horror (II) - Literature of Mariana Enríquez and experimentation in short stories. - Analysis and reading.	Reading [selection]: <i>Los peligros de fumar en la cama</i> y <i>Las cosas que perdimos en el fuego</i>

Session 12	Unit 6. Main Latin American poets of the 20th and 21st centuries: Gabriela Mistral and Ida Vitale - The social and cultural situation of women in Latin America in the twentieth century. Precedents of the female literature: Gabriela Mistral. - Latin American poetry written by women. Award-Winning Female Authors. - Poetry in 21st century: Ida Vitale.	Reading and analysis of poems [selection]
Session 13	MIDTERM EXAM MIDTERM EXAM	
Session 14	Unit 1. Women and Spanish Literature (I). Women writers of XX century: from the Republic of Spain to Franco's Spain - Women and Spanish Literature (I): the social and cultural status of women before and after the Spanish Civil War. From the Republic to Francoist Spain. - Generations of Female Writers: Modernism, Avant-Garde and Post-War. Main writers	Presentation and analysis of female artists and writers. Documentaries and videos.
Session 15	Unit 1. Women and Spanish Literature (I). Women writers of XX century: From the Republic of Spain to Franco's Spain (II) - Women and Spanish Literature (I): the <i>Sinsombrero</i> group. Avant-Garde literature and painting. - Women during the Spanish Civil War.	Presentation and analysis of female artists and writers. Documentaries and videos.
Session 16	Unit 2. Women and Spanish Literature (II). The Post-War Years. Spanish Post-War women (from the 1940s to the 1960s): short stories - Spanish postwar writers, "<i>chicas raras</i>": Carmen Laforet, Ana María Matute and Carmen Martín Gaité. - Reading and analysis of their works	Reading and analysis of selected short stories by Ana María Matute and Carmen Martín Gaité

Session 17	Unit 2. Women and Spanish Literature (II). The Post-War Years. Spanish Post-War women (from the 1940s to the 1960s) (II) - Women and Spanish Literature (II). The Post-War Years. Spanish Post-War Literature. - Post-War Writers: Carmen Laforet and the novel. Carmen Laforet and the literature of a unique creator. Analysis of <i>Nada</i> (1944).	Reading and analysis of <i>Nada</i>
Session 18	Unit 2. Women and Spanish Literature (II). The Post-War Years. Spanish Post-War women (from the 1940s to the 1960s) (III) - Carmen Laforet and the Literature of a Unique Creator. Analysis of <i>Nada</i> (1944). <i>Nada's</i> film: Edgar Neville	Watching <i>Nada's</i> film, of Edgar Neville
Session 19	Unit 3. Women and Spanish literature (III): the 1980s and 1990s. The end of the dictatorship in Spain: the 'Transition', the 'Movida Madrileña' and liberation of women - Women and Music: Mecano y Alaska. - The contemporary Spanish writers: topics and feminism. - Paloma Pedrero's theatre.	Presentation and analysis of female artists and writers. Documentaries and videos.
Session 20	Unit 3. Women and Spanish literature (III): the 1980s and 1990s. The end of the dictatorship in Spain: the 'Transition', the 'Movida Madrileña' and liberation of women (II) Paloma Pedrero's dramaturgy: LGTB rights and new feminisms.	Reading: <i>La llamada de Lauren</i>
Session 21	Unit 3. Women and Spanish literature (III): the 1980s and 1990s. The end of the dictatorship in Spain: the 'Transition', the 'Movida Madrileña' and liberation of women (III) Paloma Pedrero's dramaturgy: LGTB rights and activism. New feminisms	Reading: <i>La llamada de Lauren</i>

Session 22	Unit 4. Postmodern women: Almudena Grandes - Almudena Grandes: the postmodern woman and Spanish Civil War ('Memoria Histórica') "La buena hija" (<i>Modelos de mujer</i>): reading and analysis	Presentation and analysis of Almudena Grandes.
Session 23	Unit 4. Postmodern women: Almudena Grandes (II) - Almudena Grandes: The postmodern woman and the mother-daughter conflict "La buena hija" (<i>Modelos de mujer</i>): reading and analysis	Reading: "La buena hija" (<i>Modelos de mujer</i>)
Session 24	Unit 5. Short Fiction: stories written by women from 1975 to the present. Poetry of 21st century - Cristina Fernández Cubas y Pilar Adón: presentation - Poetry writers and works	Presentation and analysis of writers. Videos and works
Session 25	Unit 6. Contemporary Spanish Women Writers: an overview of feminist literature written by women today (21st century) - The social and cultural status of women today (2010-2024) - Writers: Edurne Portela, Marta Sanz y Sara Mesa. Topics and characteristics	Presentation and analysis of writers. Videos and works

Session 26	Unit 6. Contemporary Spanish Women Writers: an overview of feminist literature written by women today (21st century) (II) - The social and cultural status of women today (2010-2024) - Writers: Edurne Portela, Marta Sanz y Sara Mesa. Topics and characteristics	Presentation and analysis of writers. Videos and works
Session 27	Title of the Lesson (if any)Unit 6. Contemporary Spanish Women Writers: an overview of feminist literature written by women today (21st century) (II) - The social and cultural status of women today (2010-2024) - Writers: Edurne Portela, Marta Sanz y Sara Mesa. Topics and characteristics	Presentation and analysis of writers. Videos and works

Session 28	FINAL EXAM FINAL EXAM	
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COURSE-RELATED TRIPS:

REQUIRED READINGS:

- Isabel Allende, *Cuentos de Eva Luna* (Plaza & Janés) [selección de cuentos]
- Ángeles Mastretta, *Mujeres de ojos grandes* (Seix Barral) [selección de cuentos]
- Carmen Laforet, *Nada* (Destino)
- Almudena Grandes, "La buena hija", perteneciente a *Modelos de mujer* (Tusquets)
- Paloma Pedrero, *La llamada de Lauren* (Cátedra).

RECOMMENDED READINGS:

- Alcalde, C., *Mujeres en el franquismo. Exiliadas, nacionalistas y opositoras*. Madrid, Cátedra, 1996.
- Arias Careaga, Raquel, *Escritoras españolas (1939-1975): poesía, novela y teatro*. Madrid, Laberinto, 2005.
- Beauvoir, Simone de, *El segundo sexo*. Madrid, Cátedra, 2005.
- Butler, Judith, *El género en disputa: el feminismo y la subversión de la identidad*. Barcelona, Paidós, 2007.
- Carabí, Angels y Marta Segarra, eds., *Mujeres y literatura*. Barcelona, PPU, 1994.
- Carames, J.L. y S. González, *Género y sexo en el discurso artístico*. Oviedo, 1995.
- Chalupa, Federico A., *Espacio excéntrico: Textos hispanoamericanos, deconstrucción y feminismo*. Madrid, Pliegos, 1996.
- Cixous, Hélène, *La risa de la medusa. Ensayos sobre la escritura*. Barcelona, Anthropos, 1995.
- Ciplijauskaitė, Birutė, *La construcción del yo femenino en la literatura*. Cádiz, Universidad de Cádiz, 2004.
- Fagoaga, Concha, coord., *1898-1998: Un siglo avanzando hacia la igualdad de las mujeres*. Madrid, Fundamentos 1995.
- Fernández Levin, Rosa, *El autor y el personaje femenino en dos novelas del siglo XX*. Madrid, Pliegos, 1998.
- Freixas, Laura, *Literatura y mujeres*. Madrid, Editorial Destino, 2000.
- Friedan, Betty, *La mística de la feminidad*. Madrid, Cátedra, 2009.
- Galdona Pérez, Rosa Isabel, *Discurso femenino en la novela española de posguerra: Carmen Laforet, Ana María Matute y Elena Quiroga*. Santa Cruz de Tenerife, Universidad de La Laguna, 2002.
- García Mouton, Pilar, *Cómo hablan las mujeres*. Madrid, Arco Libros, 1999.
- Gascón Vera, Elena, *Un mito nuevo: la mujer como sujeto-objeto literario*. Madrid, Pliegos 1992.
- Gil Calvo, Enrique, *Las medias miradas: un análisis cultural de la mirada femenina*. Barcelona, Anagrama, 2000.
- Greene Gayle y Coppel Kah, *Changing Subjects. The Making of Feminist Literary*. Londres Routledge, 1993.
- Irigaray, Luce, *Espéculo de la otra mujer*. Madrid, Akal, 2007.
- Kristeva, Julia, *Poderes de la perversión*. Madrid, Siglo XXI, 2004.
- Lauretis, Teresa de, *Alice doesn't. Feminism, Semiotics, Cinema*. Bloomington, Indiana University Press, 1984.
- López Francisca, *Mito y discurso en la novela femenina de posguerra en España*. Madrid, Pliegos, 1997.
- Manghini, Shirley, *Las modernas de Madrid: las grandes intelectuales españolas de vanguardia*. Barcelona, Península, 2001.
- Martín Gaité, *Desde la cama*. Madrid, Espasa, 1987.
- Millet, Kate, *Política sexual*. Madrid, Cátedra, 1995.
- Millon Jane and Rebecca O'Rourke, *The Woman Reader. Reading and teaching Women's Writing*. Londres, Routledge, 1991.
- Mulvey, Laura, *Visual and Other Pleasures*. London, Macmillan, 1989.
- Muñoz, Willy O, *El personaje femenino en la narrativa de las escritoras hispanoamericanas*. Madrid, Pliegos, 1997.
- Nichols, Geraldine C., *Descifrar la diferencia. Narrativa femenina en la España contemporánea*. Madrid, Siglo XXI, 1991.
- Pollock, Griselda, *Vision & Difference. Femininity, Feminism and the Histories of Art*. London, Routledge, 1988.
- Plain G and Susan Hellen, *A History of Feminist Literary Criticism*. New York, Cambridge University Press, 2007.
- Rivera Garretas, María Milagros, *Textos y espacios de mujeres*. Barcelona, Icaria, 1990.
- Usandizaga, Aránzazu, *Amor y literatura: amor y búsqueda literaria de la identidad femenina*. Barcelona, PPU, 1993.
- Zavala, Iris, *La otra mirada del siglo XX: la mujer en la España contemporánea*. Madrid, La Esfera de los Libros, 2004.