FS/WS321 IMAGES OF WOMEN IN MEDITERRANEAN FILM  
IES Abroad Granada

DESCRIPTION:
Films from Southern Europe, Northern Africa, and the Middle East will be examined with an eye to the role of women in Mediterranean societies. The course will look at how gender, kinship, division of labor, religion, tradition, and sexuality impact women’s lives.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:
Discussion and analysis of the most salient issues on feminist studies and women roles in present North and South Mediterranean cultures. The issues will be introduced in the first week and the following sessions will be devoted to watching films and discussing critical literature relevant to every one of the topics. Attention will be placed both on the director’s gaze on the issues and also on our own “gaze” and reaction as viewers/readers. Some background reading will be necessary to prepare for film watching sessions and subsequent discussions. The instructor will collect all obligatory readings into a class dossier available from the photocopy shop during the first week. Further recommended (not obligatory) readings are listed below.

With the exception of the introductory week, sessions will be distributed as follows:
1. An introduction by the instructor together with voluntary students.
2. Viewing of a film.
3. Cinema Forum: Interactive debate on the film with the whole group prompted by food-for-thought cards.

REQUIRED WORK AND FORM OF ASSESSMENT:
- Course Participation - 5%
- Activities (Moodle activities, presentations/co-guided discussions, note taking) - 20%
- Midterm Exam - 25%
- Final Exam - 25%
- Final Paper - 25%

Grading Rubric for Course Participation

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<th>Grade</th>
<th>Excellent Participation</th>
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<td>A</td>
<td>The student’s contributions reflect an active viewing of the assigned films/reading of the assigned bibliography.</td>
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<td>She/he skilfully synthesizes the main ideas of the readings/viewings and raises questions about the applications and implications of the material.</td>
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<td>She/he demonstrates, through questions and comments, his/her capability to link these ideas to other issues discussed in the course and to his or her own life experience.</td>
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<td>The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons.</td>
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<td>He/she respectfully states his/her reactions about other classmates’ opinions and is capable of promoting dialogue in the group and to contribute to the inquiry spiral with other questions.</td>
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<td>The student gets fully and enthusiastically involved in the completion of all class activities, promptly volunteering to contribute when contributions are needed in class.</td>
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### LEARNING OUTCOMES:

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

- Articulate the relevance of applying gender approaches to cinema.
- Have the ability to situate Mediterranean Cinema productions in their political contexts.
- Compare the feminist agendas of the Mediterranean countries represented by the films to those in the USA.
- Understand the relevance of resisting viewing in the construction of feminism.
- Effectively apply the feminist and gender knowledges acquired throughout this course to the analysis of other fields.
- Understand the importance of Women's Studies and Gender as a field of inquiry.

### ATTENDANCE POLICY:

Attendance is mandatory for all IES classes. For this course, if a student misses more than one class, one third of a letter grade (i.e. from A to A-, etc.) will be deducted from the final grade for every additional absence. Missed exams, tests, presentations, or any other assignments can only be rescheduled in case of documented medical or family emergencies. All exceptions to this policy must be approved by the IES Granada Director.

### CONTENT:
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<th>Week</th>
<th>Content</th>
<th>Assignments</th>
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| Week 1| Introduction to course contents, teaching methodology and form of assessment. Discussion of class “expectations.” | • Clips from *Psycho* (Alfred Hitchcock 1960)  
• Anneke Smelik: "Feminist Film Theory" (From Pam Cook. ed., *The Cinema Book*, 2007) |
|       | • Background knowledge about Images of women and Mediterranean film.  
• Feminism and visual representation of women; Feminist film theory: a brief introduction.  
• Some issues for discussion: “the gaze”; visual language and the concept of “performance”; women viewers and women being viewed; women as camera: women film makers. |
| Week 2| Home, Kinship and women bonding. Motherhood:  
Mother Courage and Mater Dolorosas (part 1). | • *All about my Mother* (*Todo sobre mi madre*). Pedro Almodóvar. Spain. 1999. |
| Week 3| Home, Kinship and women bonding. Motherhood:  
Mother Courage and Mater Dolorosas (part 2). | • *Solas* (Benito Zambrano. Spain. 1998)  
| Week 4| Inequality, domesticity and social oppression. | • *What have I done to deserve this?* (*¿Qué he hecho yo para merecer esto?*). Pedro Almodóvar. Spain. 1984.  
• Laura Mulvey’s "Visual Pleasure and Narrative Cinema" (1978) |
• Resources on gender violence (online Moodle) |
| Week 6| MIDTERM EXAM | • Mary Ann Doanne’s "Film and the masquerade" (1982) |
| Week 7| Small group tutorials for exam revision and first paper discussions (Pilar del Toro). | |
| Week 8| Women and the debate on prostitution. | • *Princesses* (*Princesas*). Fernando León de Aranoa. Spain. 2005.  
• Resources on prostitution/sex work (online Moodle) |
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• Jackie Stacey’s "Desperately Seeking Difference" (1992) |
| Week 10 | Women, war and conflict in the Mediterranean. The role of Women in modern Algeria. | • *Rachida* (Yamina Bachir-Chouikh. Algeria. 2002) |
• Richard Dyer’s "don't Look up" and Steve Neale’s "Masculinity as Spectacle" |
| Week 12 | Small group tutorials for paper revisions and preparation for final exams (Pilar del Toro). |  |
| Week 13 | Patriarchal impositions and the oppression of traditions. Part 2: new gen(d)erations and forced marriages. | • *Mustang* (Deniz Gamze Ergüven. Turkey 2015) |
| | FINAL EXAM |  |

**RECOMMENDED READINGS:**  
Images, Representations, “the gaze” and Feminist Film Theory


**Spanish Cinema and Feminist Discourse**


**The Spanish Transition: the First Almodóvar, Pilar Miró and Josefina Molina**

• http://www.rtve.es/archivo/la-transicion-serie

**The Nineties in Spain and Pedro Almodóvar**

• Oxford and NY: Berg.
• www.pedroalmodovar.es
• www.almodovarlandia.com
• Miradas www.miradas.eictv.co.cu

**Women in Arabic Mediterranean Cinema**

• Middle East Studies Resources Guide www.columbia.edu/cu/lweb/indiv/mideast/cuvlm
• Middle East Studies Resources Guide- Algeria www.columbia.edu/cu/lweb/indiv/mideast/cuvlm/algeria.html