



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

A	<p>Excellent Participation</p> <ul style="list-style-type: none"> • The student’s contributions reflect an active viewing of the assigned films/reading of the assigned bibliography. • She/he skillfully synthesizes the main ideas of the readings/viewings and raises questions about the applications and implications of the material. • 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. • The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. • 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. • The student gets fully and enthusiastically involved in the completion of all class activities, promptly volunteering to contribute when contributions are needed in class.
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B	<p>Very Good Participation</p> <ul style="list-style-type: none"> • The student’s contributions show that the assigned materials are usually read and that the viewing of the film is fairly active. • Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. • The student is able to construct over others’ contributions, but sometimes seems to interrupt the shared construction to go over tangents. • He/she is respectful of others’ ideas. • The student is regularly involved in the activities but occasionally loses concentration or energy.
C	<p>Regular Participation</p> <ul style="list-style-type: none"> • The participant evidences a regular viewing of the films/ reading of the bibliography, but in a superficial way. • He/she tries to construct over others’ ideas, but commonly provides comments that indicate lack of preparation about the material. • Frequently, contributions are shallow or unarticulated with the discussion in hand. • The student seldom volunteers to contribute.
F	<p>Insufficient Participation</p> <ul style="list-style-type: none"> • Consistently, the participant reads/views the films in a shallow way. • Does not participate in an informed way and shows lack of interest in constructing over others’ ideas.

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:

Week	Content	Assignments
Week 1	<p>Introduction to course contents, teaching methodology and form of assessment.</p> <p>Discussion of class “expectations.”</p> <ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • Clips from <i>Psycho</i> (Alfred Hitchcock 1960) • Anneke Smelik: "Feminist Film Theory" (From Pam Cook. ed., <i>The Cinema Book</i>, 2007)
Week 2	<p>Home, Kinship and women bonding. Motherhood: Mother Courage and Mater Dolorosas (part 1).</p>	<ul style="list-style-type: none"> • <i>All about my Mother (Todo sobre mi madre.</i> Pedro Almodóvar. Spain. 1999).
Week 3	<p>Home, Kinship and women bonding. Motherhood: Mother Courage and Mater Dolorosas (part 2).</p>	<ul style="list-style-type: none"> • <i>Solas</i> (Benito Zambrano. Spain. 1998) • John Caughie: "General Introduction" to <i>The Sexual Subject. A Screen Reader in Sexuality</i> (1992)
Week 4	<p>Inequality, domesticity and social oppression.</p>	<ul style="list-style-type: none"> • <i>What have I done to deserve this? (¿Qué he hecho yo para merecer esto?</i> Pedro Almodóvar. Spain. 1984). • Laura Mulvey's "Visual Pleasure and Narrative Cinema" (1978)
Week 5	<p>Modern “Angels in the house”, domestic imprisonment and violence on women.</p>	<ul style="list-style-type: none"> • <i>Take my eyes (Te doy mis ojos.</i> Icíar Bollain. Spain. 2003) • Resources on gender violence (online Moodle)
Week 6	<p>MIDTERM EXAM</p>	<ul style="list-style-type: none"> • Mary Ann Doanne’s "Film and the masquerade"(1982)
Week 7	<p>Small group tutorials for exam revision and first paper discussions (Pilar del Toro).</p>	
Week 8	<p>Women and the debate on prostitution.</p>	<ul style="list-style-type: none"> • <i>Princesses (Princesas.</i> Fernando León de Aranoa. Spain. 2005). • Resources on prostitution/sex work (online Moodle)

Week	Content	Assignments
Week 9	Women, transgression and resistance. From the Spanish Civil War to the Spanish Transition and beyond.	<ul style="list-style-type: none"> • <i>The naked years (Los Años Desnudos</i>. Dunia Ayaso & Felix Sabroso. Spain. 2008) • Jackie Stacey's "Desperately Seeking Difference" (1992)
Week 10	Women, war and conflict in the Mediterranean. The role of Women in modern Algeria.	<ul style="list-style-type: none"> • <i>Rachida</i> (Yamina Bachir-Chouikh. Algeria. 2002)
Week 11	Patriarchal impositions and the oppression of traditions. Part 1: Religious fundamentalisms.	<ul style="list-style-type: none"> • <i>Kadosh</i>. (Amos Gitai. Israel 1999) • 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.	<ul style="list-style-type: none"> • <i>Mustang</i> (Deniz Gamze Ergüven. Turkey 2015)
	FINAL EXAM	

RECOMMENDED READINGS:

Images, Representations, "the gaze" and Feminist Film Theory

- Balonga Figuerola, M^a Asunción. 2003. *El mito de la supermujer. Desde el cine con amor*. Madrid: Ediciones Internacionales Universitarias.
- Buikema, Rosemarie and Van der Tuin, Iris. Eds. 2009. *Doing Gender in Media, Art and Culture*. London and New York: Routledge.
- Caballero Wangüemert, María. Ed. 2011. *Mujeres de cine. 360º alrededor de la cámara*. Madrid: Minerva
- Caughie, John et al. Eds.1992. *The Sexual Subject: A Screen Reader in Sexuality*. London: Routledge.
- Chaudhuri, Shohini. 2006. *Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed*. Routledge Critical Thinkers series. London and New York: Routledge.
- Colaizzi, Giulia. 1995. *Feminismo y teoría filmica*. Valencia: Episteme.
- De Lauretis, Teresa. 1986. *Alice Doesn't: Feminism, Semiotics, Cinema*. Bloomington: Indiana UP.
- Doane, Mary Ann. 1984. *Re-vision: Essays in Feminist Film Criticism*. Frederick: U. Publications of America.
- ----- . 1982;1992. "Film and the masquerade: Theorizing the female spectator" In Caughie, 227-243
- ----- 2013. *Femmes Fatales. Feminism, Film Theory, Psychoanalysis*. London and New York: Routledge.
- Dyer, Richard.1982; 1992. 'Don't Look Now: The Male Pin-Up'. In Caughie, 265-76.
- Fernández Morales, Marta y Menéndez Menéndez, María Isabel. 2009. *Miradas en resistencia. Guía didáctica para el análisis feminista del cine contemporáneo*. Oviedo: Milenta Mujeres y Moces.
- Kaplan, E. Ann. 1997. *Looking for the Other: Feminism, Film and the Imperial Gaze*. London and New York: Routledge
- ----- . 1992; 2002. *Motherhood and Representation: The Mother in Popular Culture and Melodrama*. London and New York: Routledge.
- ----- . 1983;1990. *Women and Film: Both Sides of the Camera*. London and New York: Metheun, Inc.
- Kuhn, Annette. 1991. *Cine de mujeres: feminismo y cine*. Madrid: Cátedra.
- hooks, bell. 1996. *Reel to Real. Race, Class and Sex at the Movies*. New York and London: Routledge.
- Macedo, Ana Gabriela. 2011. Ed. Género, Cultura Visual E Performance. Antología Crítica. Minho: Humus.

- Mayne, Judith. 1993. *Cinema and Spectatorship*. London: Routledge.
- ----- . 1990. *Woman at the Keyhole: Feminism and Women's Cinema*, Bloomington, Indiana University Press.
- McCabe, Janet. 2013. *Feminist Film Studies: Writing the Woman into Film*. New York: Columbia University Press.
- Modleski, Tania. 1991. *Feminism without Women: Culture and Criticism in a "postfeminist" Age*. New York: Routledge.
- Mulvey, Laura. 1989. *Visual and Other Pleasures*. Bloomington: Indiana UP.
- ----- 1975; 1992. "Visual pleasure and narrative cinema" in Caughie, 22-34.
- Oleksy, Elzbieta and Golanska, Dorota. Eds. 2009. *Teaching Visual Culture in an Interdisciplinary Classroom. Feminist (Re)Interpretations of the Field*. Utrecht: ATHENA.
- Penley, Constance. Ed. 1988; 2013. *Feminism and Film Theory*. London and New York: Routledge.
- ----- . 1989. *Future of an Illusion: Film, Feminism and Psychoanalysis*, Minneapolis, University of Minnesota Press.
- Rodríguez Fernández, Carmen et al. Eds. 2006. *Con Ojos de mujer. Arquetipos de género clásicos y su evolución*. Guía Didáctica. Oviedo: Instituto Asturiano de la Mujer.
- Sánchez Espinosa, Adelina and Costa Villaverde, Elisa. 2011. "The Film Text as Palimpsest. Translating Women's Gaze from Page to Screen" in Eleonora Federici. Ed. *Translating Gender*. Bern, Berlin, Bruxelles, Frankfurt, New York, Oxford, Wien: Peter Lang.
- Sánchez Espinosa, Adelina and Lukic, Jasmina. 2011. "Feminist Perspectives on Close Reading" in Theories and Methodologies in Rosemarie Buikema, Gabriele Griffin and Nina Lykke. Eds. *Postgraduate Feminist Research. Researching Differently*. London and New York: Routledge.
- Shohat, Ella & Stam, Robert. 1994. *Unthinking Eurocentrism: Multiculturalism and the Media*. London: Routledge.
- Silverman, Kaja. 1980. "Masochism and Subjectivity." *Framework* 12: 2-9.
- Smelik, Anneke. "Feminist Film Theory" in Pam Cook and Mieke Bernink. Eds. *The Cinema Book*. London: British Film Institute, 1999. 353-365. Online access: http://www.let.uu.nl/womens_studies/anneke/filmtheory.html
- Stacey, Jackie. 1992. "Desperately Seeking Difference". In Caughie, 244-57.
- Sturken, Marita and Cartwright, Lisa. Eds. 2001. *Practices of Looking: An Introduction to Visual Culture*. Oxford: OUP

Spanish Cinema and Feminist Discourse

- Arranz, Fátima. Dir. 2010. *Cine y género en España*. Colección Feminismos. Valencia: Cátedra.
- Bernárdez Rodal, Asunción. 2015. *Mujeres en medio(s): Propuestas para analizar la comunicación masiva con perspectiva de género*. Madrid: Fundamentos.
- Bentley, Bernard P. E. 2008. *Companion to Spanish Cinema*. London: Tamesis.
- Donapetry Camacho, María. 2001. *Toda Ojos*. Colección Alternativas. Oviedo: KRK
- Evans, Peter William. Ed. 1999. *Spanish Cinema*. Oxford: OUP.
- Jordan, Barry and Morgan-Tamosunas, Rikki. 1998. *Contemporary Spanish Cinema*. Manchester and NY: Manchester University Press.
- Fundación Audiovisual de Andalucía. Ed. 2010. *El Audiovisual ante la ley de igualdad. III jornadas de medios y responsabilidad social*. Sevilla: Instituto Andaluz de la Mujer.
- Jordan, Barry and Allison, Mark. 2005. *Spanish Cinema: a Student's Guide*. London: Hodder Arnold.
- Marsh, Steven and Parvati Nair. Eds. 2004. *Gender and Spanish Cinema*. Oxford and NY: Berg.
- Martín Márquez, Susan. 1999. *Feminist Discourse in Spanish Cinema*. Oxford and NY: Oxford University Press.
- Reboll, Lázaro and Willis, Andy. Eds. 2004. *Spanish Popular Cinema*. Manchester and NY: Manchester University Press.
- Stone, Rob. 2002. *Spanish Cinema*. Harlow, Essex: Pearson.
- Talens, Jenaro y Zunzunegui, Santos. Eds. 1998. *Modes of Representation in Spanish Cinema*. Minneapolis and London: University of Minnesota Press.

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

- Acevedo-Muñoz, Ernesto R. 2007. *Pedro Almodóvar*. London: British Film Institute.
- Ballesteros, Isolina. 1999. "La mirada femenina en el cine de la transición: *Gary Cooper que estás en los cielos* (1980) de Pilar Miró y *Función de noche* (1981) de Josefina Molina" *Journal of Iberian and Latin American Studies*. 5/1 (June 1999): 5-26
- Besas, Peter. 1985. *Behind the Spanish Lens. Spanish Cinema under Fascism and Democracy*. Denver, Colorado: Arden Press.
- Hopewell, John. 1986. *Out of the past: Spanish cinema after Franco*. London: BFI Books, 1986.
- Perez Millán, Juan Antonio. 1992. *Pilar Miró: Directora de Cine*. Valladolid: Semana Internacional de cine.

- Suárez Lafuente, María Socorro. 2003. "The Filmic Re/Constructions of Josefina Molina." *The European Journal of Women's Studies*. 10/4:395-407
- <http://www.rtve.es/archivo/la-transicion-serie>

The Nineties in Spain and Pedro Almodóvar

- Benavent, Francisco. 2000. *Cine Español de los 90*. Bilbao: Mensajero.
- Dieckman, Katherine. 1990. "Obscure Objects of Desire. The films of Pedro Almodóvar." *Aperture*.141 (fall 1990)
- Edwards, Gwynne. 1995. *Indecent Exposures: Buñuel, Saura, Erice & Almodóvar*. New York: M. Boyar.
- Forbes, Jill. 1989. "Ivan the Terrible (Women of the Verge of a Nervous Breakdown)." *Sight and Sound*. LVIII/2:135
- Hart, Patricia. 1997. "Can a Feminist sit through Kika? Rape, recovery and submission fantasies in the film of Almodóvar." *Anuario de cine y literatura en español*. 3: 73-88
- Larson, Susan and Eva Woods. Eds. 2005. *Visualizing Spanish Modernity*
- Oxford and NY: Berg.
- Maule, Rosanna. 2008. *Beyond auteurism: new directions in authorial film practices in France, Italy and Spain since the 1980s*. Bristol: Intellect Books.
- Perriam, Christopher. 2003. *Stars and masculinities in Spanish cinema: from Banderas to Bardem*. Oxford and NY: Oxford University Press.
- Strauss, Frederic. Ed. 1994; 2006. *Almodóvar on Almodóvar*. London: Macmillan.
- Vernon, Kathleen. 1993. "Melodrama against itself: Pedro Almodóvar's "What Have I done to deserve this?" *Film Quarterly*. 46/3: 28.
- Walker, Lesley Heins. 1998. "What did I do to deserve this? The 'mother' in the films of Pedro Almodóvar." In Jenaro Talens & Santos Zunzunegui. Eds. *Modes of Representation in Spanish Cinema*. Minneapolis: University of Minnesota Press, 1998. 273-88
- 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