LT/WS362 IMAGES OF WOMEN IN MEDITERRANEAN LITERATURE
IES Abroad Granada

DESCRIPTION:
Study of the images of women in the works by women and men writers from Spain, Egypt, Algeria and Morocco. Texts will be examined in search for the changing role of women characters and women writers in Mediterranean literature from Romanticism to our days. Special attention will be paid to the relations between literature and cultural, political and sexual manifestations in modern Mediterranean societies and to the boom of women writing in the literary panorama of Spain and South Mediterranean countries such as Morocco, Algeria and Egypt. Readings will be drawn from fiction (both long and short), drama and criticism. When possible, literary discourse will be confronted to and contrasted with other visual discourses on women.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:
Sessions will typically consist of brief introductions of salient issues by the instructor or volunteers and seminar discussion on the students’ informed critical opinion about the assigned texts. As sessions go by, the instructor will promote the autonomy of students by asking volunteers to co-guided discussions, do short presentations on specific issues or take notes.

You can get a book with all course readings at the photocopy shop. Please be aware that The Back Room can be downloaded from the Moodle platform (see relevant unit on Moodle).

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 (10-15 pages) - 25%

Grading Rubric for Course Participation

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<th>A</th>
<th>Excellent Participation</th>
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<td>The student’s contributions reflect an active reading of the assigned texts.</td>
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<td>She/he skillfully 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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B  Very Good Participation
   • The student’s contributions show that the assigned materials are usually read and/or 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  Regular Participation
   • The participant evidences a regular reading of the texts/viewing of the films, 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.

D  Insufficient Participation
   • Consistently, the participant reads/views 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 literature.
   • Have the ability to situate Mediterranean literatures in their political contexts.
   • Compare the feminist agendas of the Mediterranean countries represented by the texts studied to those in the USA.
   • Understand the relevance of resisting reading 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 three classes, 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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<tr>
<th>Session</th>
<th>Content</th>
<th>Assignments</th>
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| Sessions 1-2 | Introduction. | • Mary Wollstonecraft: *A Vindication of the Rights of Woman* (1792)  
• Further optional readings (in dossier/Moodle)  
• Extracts from Glover, David and Cora Kaplan. *Genders* (2000)  
• Moi, Toril. *Sexual/Textual Politics* (1985)  
• Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic* (1979)  
• Virginia Woolf “A Room of One’s Own” (1929). |
|         | • Introduction to course contents, teaching methodology and form of assessment.  
• What is “Gender Studies”? What is “feminism”?  
  o Women’s studies, feminism and gender studies.  
  o The body, maternity, identity, sexuality and violence.  
  o Silences and voices  
  o Submissions and resistances. negotiation of power. Power relations.  
  o Exiles. Citizenship.  
• Feminist literary criticism and the controversial literary canon:  
  o The canon and its exclusions  
  o A brief introduction to feminist literary criticism, art and culture: history of the relationship between feminism and literature. Is there a language for women?  
  o The representation of women in literature and the visual arts; images of women in literature.  
  o Women writing and writing about women. Silences in literature. The author/narrator complicities. Women as subject and women as object.  
  o Women readers and reading about women. |
|         | The image of women in Spanish Romanticism. Men and women writers. | • José Zorrilla: *Don Juan Tenorio* (1844)  
• Selected poems from Gustavo Adolfo Becquer: *Rhymes and Legends* (1859-71)  
• Selected poems from Rosalía de Castro: *Follas Novas* (1880). |
|         | • The evanescent domestic angel in Gustavo Adolfo Becquer and José Zorrilla.  
• Romantic women writers in Spain and their European contemporaries:  
  o Rosalía de Castro’s poetry in the context of the works by Mary Shelley and Jane Austen. |
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<td>Sessions 6-7</td>
<td>From realism to the fin de siècle.</td>
<td>• One episode and clips from Mario Camus’s adaptation of Benito Pérez Galdós: <em>Fortunata y Jacinta</em> (1980)</td>
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<td>• The triumph of the street devil over the domestic angel. Benito Pérez Galdós: <em>Fortunata y Jacinta</em> (1887)</td>
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<td>Sessions 8-13</td>
<td>Women in the works by Federico García Lorca</td>
<td>• <em>The House of Bernarda Alba</em> (1936)</td>
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<td>• Motherhood, sexuality and repression.</td>
<td>• <em>Yerma</em> (1934)</td>
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<td>• Lorca on screen.</td>
<td>• <em>Blood Wedding</em> (1933)</td>
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<td>• Carlos Saura’s adaptation of <em>Blood Wedding</em> (1981)</td>
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<td>• Mario Camus’s adaptation of <em>The House of Bernarda Alba</em> (1991)</td>
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<td>Sessions 14-18</td>
<td>From the postwar to the post-Franco years. Women writers looking at social changes</td>
<td>• Carmen Martin Gaite: <em>The Back Room</em> (1978)</td>
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<td>• Adelaida García Morales: <em>The South</em> (1985)</td>
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<td>• Victor Erice’s adaptation of <em>The South</em> (1983)</td>
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<td>• Autobiography and the search for a language of their own. &quot;herstories&quot; vs &quot;History&quot;</td>
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<td>• Women images and new literary techniques: Todorov’s &quot;the fantastic&quot;</td>
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<td>• Spanish politics and feminism during the Spanish Transition</td>
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<td>• Memory, nostalgia, trauma, the Spanish Civil War and the Franco years.</td>
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<td>• Transmedia experiments and the cinema adaptation of <em>The South</em></td>
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<td>• Home, kinship and women bonding</td>
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<td>• The search for Identity.</td>
<td>• <em>The Frozen Heart</em> (2007)</td>
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<td>• Looking for the self and sexual liberation.</td>
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<td>• Digging into &quot;historical memory&quot; and nostalgia.</td>
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- Assia Djebar: *A Sister to Scherezade* (extracts)  
- Fatima Mernissi: *Dreams of Trespass: tales of a harem girlhood* (extracts) |
|          | Women in Arabic literature  
|          | o Patriarchal impositions and inequalities.  
|          | o Body politics.  
|          | o The veil and the oppression of traditions.  
|          | o Religion and fundamentalism.  
|          | o Women and Islam  
|          | o Autobiographical writings  
|          | o Political silences and voices.  
|          | o Exiles and migrations.  
|          | o New images for a new millennium.  
|          | o Women’s limits and prisons: the veil and the harem.  
|          | o Arab women’s “westernization.”  
|          | o Transnational Women’s literature  
|          | Women in Egyptian literature  
|          | Women in Algerian literature  
|          | Women in Moroccan literature |

**RECOMMENDED READINGS:**

**General**

- Davies, Catherine, ed. *Women writers in twentieth-century Spain and Spanish America.*

**Spanish Writers**

- Segura, Cristina, ed. *Feminismo y misoginia en la literatura española. Fuentes literarias para la historia de las mujeres*. 2001

**Italian Writers**


**South Mediterranean Writers**


Webpages
• www.mernissi.net