

SEMESTRE	CRÉDITS	TYPE	TEACHING MODALITY	LANGUAGE OF INSTRUCTION
3rd	5	Elective	Face to face	English
MODULE		Interdisciplinary		
SUBJECT		Gender, Art and Literature		
COORDINATING CENTRE		Escuela Internacional de Posgrado		
MASTER DENOMINATION		Máster Erasmus Mundus en Estudios de las Mujeres y de Género. Erasmus Mundus Master's Degree in Women's and Gender Studies		
CENTRE WHERE TEACHING TAKES PLACE		Instituto de Investigación de Estudios de las Mujeres y del Género. Centro de Documentación Científica		
PROFESSORS				
Adelina Sánchez Espinosa (Teaching and coordination)				
ADDRESS		Dpto. Filologías Inglesa y Alemana, 5ª planta, Facultad de Filosofía y Letras. Despacho nº F17. Correo electrónico: adelina@ugr.es		
OFFICE HOURS		1C: Martes y Miércoles, de 9.30 a 12.30 horas 2C: Martes y Jueves, de 9.30 a 10.30 horas y de 12.30 a 14.30 horas https://oficinavirtual.ugr.es/ordenacion/GestorInicial http://www.diaugr.es/		
Ioana Gruia				
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OFFICE HOURS		https://directorio.ugr.es/static/PersonalUGR/*/show/768317a82b954bb6e04aa7b50d35c716		
INVITED PROFESSORS				



- Marian Fernández López-Cao. Universidad Complutense.
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- María Jesús López Sánchez Vizcaino. Universidad de Córdoba.
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- Sayak Valencia. Colegio de la Frontera Norte (México)
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- Marek Wojtaszek. Lodz University (Poland)
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GEMMA VOICES:

- Dan Berjano Rodríguez. Doctorandx Programa “Estudios de las Mujeres. Discursos y prácticas de Género”.
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- Orianna Calderón Sandoval. Contratada Postdoctoral.
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- Rebeca García Haro. Doctoranda Programa “Estudios de las Mujeres. Discursos y prácticas de Género”.
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- Ángela Harris Sánchez. Contratada FPU y doctoranda del Programa “Estudios de las Mujeres. Discursos y prácticas de Género”.
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- Lola Martínez Pozo. Contratada Postdoctoral.
Departamento de Antropología Social. Universidad de Granada.
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- Dresda Méndez de la Brena. Doctoranda Programa “Estudios de las Mujeres. Discursos y prácticas de Género”.
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- Beatriz Revelles Benavente. Profesora Ayudante Doctora.
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COMPETENCES

- Problem solving.
- Ability to interact and participate in critical debates
- Critical thinking
- Ethical compromise.
- Ability to conduct autonomous research.

OBJECTIVES

- To enhance critical appreciation of literary and visual texts.



- To re-read and re-view art and literary, film and visual texts under the light of feminist theories.

BRIEF DESCRIPTION OF THE COURSE

This course is taught in English. Following the advice of the consortium board, we include “GEMMA voices”: sessions conducted by GEMMA alumni who are now doctoral or postdoctoral researchers and/or professors.

CONTENTS

1. Doing gender in art and media
2. Women’s writing, crossing boundaries
3. Feminist rewritings
4. Literature and new technologies
5. Decolonising feminist practices
6. Feminist New Materialisms and artistic discourses

SUGGESTED READINGS

Specific readings for every session will be provided at least one week before they take place. The following is a list of background reading which students may find useful:

BUIKEMA, Rosemarie and VAN DER TUIN, Iris. Eds. 2009. *Doing Gender in Media, Art and Culture*. London & New York: Routledge.

CALDERON-SANDOVAL, O.; Sanchez-Espinosa, A. (2019) “Feminist Documentary Cinema as a Diffraction Apparatus: A Diffractive Reading of the Spanish Films, *Cuidado, resbala and Yes, We Fuck!*”. *Social Sciences*, 8(7), 206. Available at: <https://www.mdpi.com/2076-0760/8/7/206>.

CARTY E., LINDA AND TALPADE MOHANTY, CHANDRA (Eds.). *Feminist Freedom Warriors. Genealogies, Justice, Politics, and Hope*. Haymakert Books, 2018.

COLAIZZI, Giulia. 1995. *Feminismo y teoría filmica*. Valencia: Episteme.

De LAURETIS, Teresa. 1986. *Alice doesn’t: Feminism, Semiotics, Cinema*. Bloomington: Indiana University Press

DOLPHIJN, Rick.; VAN DER TUIN, Iris. “The Transversality of New Materialism” in *New Materialism: Interviews & Cartographies*. Open Humanities Press, pp. 93 – 114.

DONAPETRY CAMACHO, María .2001. *Toda ojos*. Oviedo: KRK Ediciones. 116

EAGLETON, Mary. 1996. *Feminist Literary Theory. A Reader*. Oxford: Blackwell Publishers.

FETTERLEY, Judith. 1978. *The Resisting Reader*. Bloomington: Indiana University Press.

HEILMANN, Ann. 2000. *New Woman Fiction: Women Writing First Wave-Feminism*. Basingstoke: Palgrave Macmillan.

HONGISTO, Ilona (2015): *Soul of the Documentary. Framing, Expression, Ethics*. Amsterdam: Amsterdam University Press. Available at: <https://www.oapen.org/search?identifier=579464> (Read only the prologue and the epilogue).

ILG, Ulrike, 2004. “The Cultural Significance of Costume Books in Sixteenth- Century Europe”. On RICHARDSON, Catherine, 2004. *Clothing Culture, 1350– 1650*. Aldershot (England), Ashgate, pp. 29 – 47.



KAPLAN, Ann. 1983. *Women and Film: Both Sides of the Camera*. New York: Methuen.

KUHN, Annette. 1982. *Women's Pictures. Feminism and Cinema*. London: Routledge.

LÓPEZ SÁNCHEZ-VIZCAÍNO, MARÍA JESÚS. *Acts of Visitation: The Narrative of J.M. Coetzee*. Amsterdam and New York: Rodopi, 2011.

MARTÍN SALVÁN, Paula, RODRÍGUEZ SALAS, Gerardo and JIMÉNEZ, Julián (Eds.) *Community in Twentieth Century Fiction*. London: Palgrave, 2013.

MAYNE, Judith. 1993. *Cinema and Spectatorship*. London: Routledge.

MULVEY, Laura. 1975. "Visual Pleasure and Narrative Cinema." In *Screen* 16, 6-18.

OZYURT, Mine. 2009. *Gender Bending Fantasies in Women's Writing*. Verlag.

SANCHEZ ESPINOSA, Adelina. 2005. "Empowering the Trauma of Homophobia: Oscar Wilde's Subversive Self in *De Profundis*." In Maria Holmgren Troy and Elisabeth Wennö., ed. *Memory, Haunting, Discourse*. Karlstad: Karlstad University Press.

SANCHEZ ESPINOSA, Adelina. 2006. "Diosas a la Carta para artistas decadentes. Una lectura feminista de *The Well-Beloved*". En *De Habitaciones propias y otros espacios conquistados. Estudios sobre mujeres y literatura en lengua inglesa en homenaje a Blanca López Román*, Margarita Carretero González, et al, ed. Granada: Universidad de Granada, 61-74.

SANCHEZ ESPINOSA, Adelina. 2007. "Cuerpos asediados, cuerpos camuflados: Thomas Hardy y la crisis de género en la narrativa finisecular victoriana" In Adelina, Sánchez Espinosa et al., ed. *Cuerpos de mujeres: miradas, representaciones e identidades*. Colección FEMINAE, 24. Granada: Universidad de Granada, 265- 117 286.

SANCHEZ ESPINOSA, Adelina y LUKIC, Jasmina. 2011. "Feminist Approaches to Close Reading" en *Theories and Methodologies in Postgraduate Feminist Research. Reseraching Differently*. Rosemarie Buikema et.al., ed. Routledge, 130-151.

SMELIK, Anneke. 1998. *And the Mirror Cracked. Feminist Cinema and Film Theory*. Houndmills, Basingstoke: Palgrave MacMillan, 1998.

SMELIK, Anneke. 2007. "Feminist Film Theory". In Pam Cook. Ed. *The Cinema Book*, London: British Film Institute. 3rd rev. edition, 491-504. Online

SMELIK, Anneke & Lykke, Nina, Eds. 2008. *Bits of Life: Feminism at the Intersections of Media, Bioscience, and Technology*. University of Washington Press.

TEACHING METHODOLOGY

- Practical workshops on the analysis of "major" and "minor" literary/visual texts.
- Whenever possible students will participate by selecting/collecting and bringing into class some of this material.

ASSESSMENT METHODS

FIRST CALL. CONVOCATORIA ORDINARIA

Continuous assessment throughout the duration of the course and two assessment methods:



Assessment method 1: Attendance and active class participation

Description: attendance will be registered for every session.

Evaluation criteria: Relevance and creativity of comments, critical ability, ability to generate further discussion, reading and correct use of class materials,

Percentage over final grade: 50%

Assessment method 2: Final Assignment.

Description: 10-15 pp essay applying any of the issues seen in class to a new case study.

Evaluation criteria: Innovation, creativity, clarity of exposition, ability to argue, critical ability, agile use of pertinent bibliography.

Deadline for the submission of assignment: March 30, 2021.

Percentage over final grade: 50%

SECOND CALL (CONVOCATORIA EXTRAORDINARIA)

Students who have not been evaluated through continuous assessment or who have failed in the first call will be asked to produce:

Assessment method: Final Assignment.

Description: 15-20 pp essay on any issue dealing with the relations between gender, art and literature.

Evaluation criteria: Innovation, creativity, clarity of exposition, ability to argue, critical ability, agile use of pertinent bibliography.

Percentage over final grade: 100%

ASSESSMENT METHODS FOR EVALUACIÓN ÚNICA FINAL (ACCORDING TO *NORMATIVA DE EVALUACIÓN Y DE CALIFICACIÓN DE LOS ESTUDIANTES DE LA UNIVERSIDAD DE GRANADA*)

Article 8 of the "Normativa de Evaluación y Calificación de los Estudiantes de la Universidad de Granada" allows students who cannot fulfill the requirements for continuous assessment because of duly justified reasons to be evaluated at the end of the academic year. Students needing this form of evaluation should apply within the first two weeks of the academic year. The application should expose the arguments for such petition and be supported with the relevant supporting documents. All applications will be studied by the GEMMA Master Academic Board.

"Evaluación Única Final" will consist of:

Assessment method: Final Assignment.

Description: 15-20 pp essay on any issue dealing with the relations between gender, art and literature.

Evaluation criteria: Innovation, creativity, clarity of exposition, ability to argue, critical ability, agile use of pertinent bibliography.

Percentage over final grade: 100%

COVID PROVISIONS. SITUATION A (BLENDED FACE TO FACE & ONLINE)

*** Does not apply to GEMMA since Aula Clara Campoamor allows for the keeping of social distance

SITUATION B (NO FACE TO FACE TEACHING)**TUTORING****TIMETABLE**

Same as above

TOOLS FOR ONLINE TUTORING

Online via GOOGLE MEET/ ZOOM. Appointments via SWAD or email



MEASURES FOR THE ADAPTATION OF TEACHING

- The UGR protocols for the transformation of face to face teaching to online teaching will be followed.
- Online lessons via Google MEET. Same schedule as face-to face lessons.
- Tutorials via appointments within the teacher's office hours.

MEASURES FOR THE ADAPTATION OF EVALUATION

The assessment methods will be the same as those for face-to-face evaluation described above.

