

Guía docente de la asignatura

Fecha de aprobación por la Comisión
Académica: 29/06/2022**Gender, Art and Literature: the
Representation of Women in
Literary and Visual (M15/56/4/20)****Máster**Máster Universitario Erasmus Mundus en Estudios de las Mujeres y
de Género**MÓDULO**

Universidad de Granada - Módulo Optativo

RAMA

Ciencias Sociales y Jurídicas

**CENTRO RESPONSABLE
DEL TÍTULO**

Escuela Internacional de Posgrado

Semestre

Primero

Créditos

5

Tipo

Optativa

**Tipo de
enseñanza**

Presencial

BREVE DESCRIPCIÓN DE CONTENIDOS (Según memoria de verificación del Máster)

This course is taught in English. Following the advice of the consortium board, this year we have also included "GEMMA voices": sessions conducted by GEMMA alumni who are now doctoral or postdoctoral researchers and/or professors.

COMPETENCIAS**COMPETENCIAS BÁSICAS**

- CB6 - Poseer y comprender conocimientos que aporten una base u oportunidad de ser originales en desarrollo y/o aplicación de ideas, a menudo en un contexto de investigación.
- CB7 - Que los estudiantes sepan aplicar los conocimientos adquiridos y su capacidad de resolución de problemas en entornos nuevos o poco conocidos dentro de contextos más amplios (o multidisciplinares) relacionados con su área de estudio.
- CB8 - Que los estudiantes sean capaces de integrar conocimientos y enfrentarse a la complejidad de formular juicios a partir de una información que, siendo incompleta o limitada, incluya reflexiones sobre las responsabilidades sociales y éticas vinculadas a la aplicación de sus conocimientos y juicios.



- CB9 - Que los estudiantes sepan comunicar sus conclusiones y los conocimientos y razones últimas que las sustentan a públicos especializados y no especializados de un modo claro y sin ambigüedades.
- CB10 - Que los estudiantes posean las habilidades de aprendizaje que les permitan continuar estudiando de un modo que habrá de ser en gran medida autodirigido o autónomo.

RESULTADOS DE APRENDIZAJE (Objetivos)

- To make students familiar with the research done by academics and other professionals in the fields of Women's Studies and Gender.
- To illustrate research experiences and methodologies so that students can see other researchers in action, share their experiences and contextualise their own research.
- To run a workshop where students themselves talk about their own research experiences at a time when master theses must seriously be thought of just before starting the final GEMMA term.

PROGRAMA DE CONTENIDOS TEÓRICOS Y PRÁCTICOS

TEÓRICO

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

PRÁCTICO

BIBLIOGRAFÍA

BIBLIOGRAFÍA FUNDAMENTAL

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 fílmica*. 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*. Researching 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.

BIBLIOGRAFÍA COMPLEMENTARIA

EVALUACIÓN (instrumentos de evaluación, criterios de evaluación y porcentaje sobre la calificación final)

EVALUACIÓN ORDINARIA

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

Assessment method 1: Attendance and active class participation

Description: attendance will be registered for every session. Active class participation will be attained by the production of class exercises (brief commentaries, reviews, post-class/post reading reflections, etc) uploaded onto the PRADO platform.

Evaluation criteria: Relevance and creativity of comments, critical ability, ability to generate further discussion, reading and correct use of class materials, interactive engagement with other participants.

Percentage over final grade: 40%

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, critical ability and agile use of pertinent bibliography.

Deadline for the submission of the essay: March 30, 2023.

Percentage over final grade: 60%

EVALUACIÓN 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%

EVALUACIÓN ÚNICA FINAL

Article 8 of the "Normativa de Evaluación y Calificación de los Estudiantes de la Universidad de Granada" allows students who cannot fulfil 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 following the procedure specified by this UGR regulation.

Evaluación Única Final" will consist of:

Assessment method: Final Assignment (100%)

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.

