

COURSE	SUBJECT	PERIOD	GROUP	CREDITS/HOURS	TYPE
CLCEI	Feminism through cinema in the Mediterranean basin		0A01	45/4,5	Optional
<b>DAYS AND TIME</b>			<b>ROOM</b>		
Tuesday -Thursday 17.00-18.30 h  Exams: March 23 <sup>th</sup> (Midterm) and May 21 <sup>th</sup> (Final)  Holidays: April 6 <sup>th</sup> -10 <sup>th</sup> and May 1 <sup>st</sup> and 4 <sup>rd</sup> .			--		
<b>PROFESORES</b>			<b>INFORMATION</b>		
<ul style="list-style-type: none"> <li>Inmaculada Yuste Martínez</li> </ul>			Mail:		
			<b>OFFICE HOURS</b>		
			By appointment		
<b>GENERAL PROGRAM</b>					
Language and Culture course in English section: History of Art					
<b>REQUIREMENTS</b>					
<ul style="list-style-type: none"> <li>To have taken previously the CLM level test</li> </ul>					
<b>DESCRIPTIONS</b>					
<p>There are many filmmakers who wanted to reflect in their work the situation of women in their country, in this course we will analyse the role of women in these cultures through the eyes of Berber, Tunisian, Lebanese, Spanish, French and Italian feminists filmmakers and their work that in many cases contains large doses of humour. The objective in this case will be for the student to discover elements and factors that affect women within these cultures through cinema. We will also compare the different scenarios of the Mediterranean and we will echo the different festivals that host this cinema.</p> <p>Other text or media resources will be given by the teacher and a virtual educative webpage called <b>CLM Virtual</b> will be used to develop the content of the course.</p>					



<http://aulavirtual.clm-granada.com/> (mandatory)

## COMPETENCES

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Development of a **critical- thinking** before the feminist movements of the Mediterranean communities, being able to analyze and deepen the main aspects of the cinema made by women and their motivation.

Boost the creation of **holistic approach** that fosters interculturality through cinema as an instrument not only for leisure, but also for denouncing and making visible the role of women in Mediterranean society.

Strengthen **team - working** system and the independence of the student to achieve a **comprehensive development of the student** that allows him through cinema to understand the Mediterranean society and its diversity.

We can summarize in:

- Understand the dimension of interculturality through cinema
- Be able to teamwork
- Have the ability to perform holistic analyzes that allow assimilating various approaches to reach informed conclusions
- Be proactive and have initiative to be independence of the student.

## OBJECTIVES

### GENERAL

- Approach students to gender studies from a multidisciplinary perspective to analyze the impact that gender constructions have on the disciplines subject to institutional teaching in the Mediterranean framework
- Generate and disseminate knowledge to society that allows for a better understanding of economic, political and social problems, both locally and internationally, that prevent equal opportunities for men and women.
- Academically train students in the understanding of the gender perspective as an epistemological field through cinema and in its application as a methodology of analysis and transformation of discriminatory social reality.

### SPECIFIC

- Ability to work in multidisciplinary and multicultural teams, in diverse and complex social and cultural environments.
- Ability to recognize diversity and multiculturalism.
- Ability to learn and communicate in diverse cultural environments.



- Ability to be critical and self-critical.
- Capacity for analysis and synthesis.
- Ability to generate new ideas (imagination, creativity, originality).
- Ability to adapt to new situations and environments.
- Ethical and social commitment.

## **DETAILED PROGRAM**

### **CHAPTER\_1. FEMINISM AND CINEMA, WOMEN IN THE MEDITERRANEAN BASIN**

What is feminism? How is represented in the European cinema? What about the Mediterranean basin?

Roles in the cinema

Intercultural elements

Rupture of stereotypes and new perspectives

### **CHAPTER\_2. CINEMA AS A REFLECTION OF A SOCIETY**

The film industry in the Mediterranean

The use of humor as an instrument of visibility and vindication

Recurring themes of cinema made by women, why?

### **CHAPTER\_3. CINEMA AS AN INSTRUMENT OF PROTEST**

Common points of Mediterranean feminist cinema

Mediterranean filmmakers and their activism

Basic "feminist" films you need to see

### **CHAPTER\_4. MAIN FILM FESTIVALS IN THE MEDITERRANEAN**

Origin

Type and objectives

Main achievements and impact

### **CHAPTER 5 \_ STORIES AND CHALLENGES OF WOMEN FILMMAKERS IN THE MEDITERRANEAN BASIN**

Tunisia

France

Morocco and the Amazigh culture

Spain

Lebanon

Exchange of ideas and conclusion

Evaluation of the subject



## BIBLIOGRAPHY

- SUSANNA SCARPARO and BERNADETTE LUCIANO  
*Italica* Vol. 87, No. 3 (Autumn 2010), pp. 488-503, The Personal is Still Political: Films 'by and for Women' by the New documentariste  
Review: Politics and the Psyche: Feminism, Psychoanalysis, and Film Theory, Review by: Richard W. McCormick, *Signs* Vol. 18, No. 1 (Autumn, 1992), pp. 173-187
- PATRICIA WHITE, *Women's Cinema, World Cinema: Projecting Contemporary Feminism*  
*B. RUBY RICH, CHICK FLICKS: Theories and Memories of the Feminist Film Movement*  
*Annette Kuhn, Women's Pictures: Feminism and Cinema*
- LAVIOSA, FLAVIA, ed. *Visions of Struggle in Women's Filmmaking in the Mediterranean*. New York: Palgrave Macmillan, 2010.
- FLORENCE MARTIN, *Screens and Veils: Maghrebi Women's Cinema*  
[KAMAL SALHI](#) *Imaging Silence—Representing Women: Moufida Tlatli's Silences of the Palace and North African Feminist Cinema*, Pages 353-377 | Published online: 12 Jul 2000  
[DUNCAN WHEELER](#), *The (post-)feminist condition: women filmmakers in Spain*. Pages 1057-1077 | Received 02 Aug 2015, Accepted 30 Dec 2015, Published online: 23 Feb 2016  
*TRIANA-TORIBIO, Spanish national cinema, 2003*

## RECOMMENDED WEBSITES

<https://www.anothergaze.com/>  
<https://www.culture.gouv.fr/>  
<http://africultures.com/>  
<https://www.womenarts.org/women-in-film-websites/>

More material will be provided during the term.

## TEACHING METHODOLOGY

Cinema is an art and as such has been used throughout history as an instrument of expression and denunciation. The cinema has also been able to capture the essence of the feminist movements of our time and the commitment and activism of women in the 21st century in the Mediterranean. In the classes our intention is to work in a dynamic and collaborative way so that the student has a leading and autonomous role, for this we will be open to proposals and new themes. The classes will be structured in two parts, a theoretical part in which the basic concepts will be explained and a question / debate lathe will be opened and another practical part in which the student will be given the floor to present the theme of which he has chosen to perform his presentation, the second part of the class will therefore be devoted to practical activities that will be scored and will vary depending on the week



## EVALUATION

Assessment criteria are as follow:

- Classwork & active participation + homework (15%)
- Assignments & Research projects (20%)
- Final Project (15%)
- Mid-term exam (25%)
- Final (25%)

There is a mandatory 80% attendance to class to be examined.

## SPANISH GRADING SYSTEM

Sobresaliente Honor: 10

Sobresaliente: 9.99 - 9.0

Notable: 8.99 - 7.0

Aprobado: 6.99 – 5.0

Suspenso: 4.99 – 0

No presentado: si el estudiante no hace los exámenes

Asistencia Insuficiente: si el estudiante no asiste al menos al 80% de las clases

(para consultar equivalencias con el sistema de los Estados Unidos: [http://www.clm-granada.com/html/n\\_estudiantes/esp/cursos\\_calificaciones.htm](http://www.clm-granada.com/html/n_estudiantes/esp/cursos_calificaciones.htm))

## EXTRA INFORMATION

**Class Participation:** Students' active participation in class is required in this course, as well as thorough preparation of material assigned for each class. Students are expected to see some documental and be able to analyses the from a gender perspective, bring their notes to class and come ready to take part in class discussions and activities. Students who do not contribute to class activity will fail their class participation grade, which will be assigned on a daily basis according to the following criteria:

10: Active and constant participation with original contributions.

8: Occasional voluntary participation.

6: The student only responds to direct questions.

4: The student rarely participates in class activities; s/he keeps silent in class, does not show comprehension or interest in activities.

0: Absent.

**Homework and Readings/ videos:** Homework will be assigned in class and out of class.

10: Homework has been completed excellent AND student contributes to discussion.

9: Homework has been completed AND student contributes to discussion.

8: Incomplete homework OR student does not contribute to discussion.

6: Homework has not been completed on due date.

**Presentation:** As part of Classwork & active participation, students will be asked to present/ analyse, individually or in groups of maximum 2 people an advert from TV, radio or journal that they find relevant for the subject, the duration will be between 10-20 minutes. All presentations must include an introduction about the topic, the treatment and approach that the advert makes of it as well as possible ends and alternatives



(creativity will be positively valued).

Organization and content 35%

Presentation 55%

Resources 10%

**Final Project:** Students will write and made a small video capsule of some of the subject included in the syllabus. The project will take at least four minutes and it must include at least one approach learnt in class, being justified. This project will be in group and will required a script and an equal distribution tasks, it will be sent two weeks before the final exam.

Organization 40%

Content 40%

Creativity 20%

\*\*\*Deeper instructions are posted on **CLM Virtual**.

SEMANA	DÍAS	CONTENIDOS
1	Martes, 04/02	Introduction
	Jueves, 06/02	Chapter 1
2	Martes, 11/02	Chapter 1
	Jueves, 13/02	Chapter 1
3	Martes, 18/02	Chapter 1
	Jueves, 20/02	Chapter 2
4	Martes, 25/02	Chapter 2
	Jueves, 27/02	Chapter 2
5	Martes, 03/03	Chapter 2
	Jueves, 05/03	Cultural activity
		Activity
6	Martes, 10/03	Chapter 2 - Review
	Jueves, 12/03	Midterm Exam
7	Martes, 17/03	Chapter 3 + Cultural activity
	Jueves, 19/03	Chapter 3
8	Martes, 24/03	Chapter 3
	Jueves, 26/03	Chapter 3
9	Martes, 31/03	Chapter 4 + Cultural activity
	Jueves, 02/04	Chapter 4
	EASTER	FROM 5 th till 12th April
11	Martes, 14/04	Chapter 4
	Jueves, 16/04	Chapter 4
12	Martes 21/04,	Chapter 5
	Jueves, 23/04	Chapter 5 + Cultural activity
13	Martes, 28/04	Chapter 5
	Jueves, 30/04	Chapter 5
14	Martes, 05/05	Review

Anexo IV PCLM-07/03

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	Jueves, 07/05	<b>Review</b>
15	Martes, 12/05	<b>Final Exam</b>
	Jueves, 14/05	Revision and evaluation of the course ( we will also see the videos of the groups).



Second Semester	CHAPTER	Classroom activities				TOTAL	Home activities			TOTAL
		THEORY	PRACTICAL	PRESENTATIONS	EVALUATIONS		TUTORIALS	INDIVIDUAL WORK	GROUP WORK	
Week 1	CH.1	2	1					2		
Week 2	CH.1	2	1					2		
Week 3	CH.1	2	1					3		
Week 4	CH.2	2	1					3		
Week 5	CH.2	1	1	1				3		
Week 6	CH.2	1	1	1				3		
Week 7	First Exam	1.5			Midterm exam 1.5		1	8		
Week 8	CH.3	1	1	1				3		
Week 9	CH.3	1	1	1				7		
Week 10	CH.4	1	1	1				3		
Week 11	CH.4	2	1.5	1				3		
Week 12	CH.5	1	1	1				2		
Week 13	CH.5	1	1	1				2		
Week 14	Review	1	1	1			1	7		
Week 15	Exams				Final Exam 1.5					
<b>Total hours</b>		19.5	13.5	9	3	<b>45</b>	2	45	8	<b>55</b>

