



University of
New Haven

Women Voices in Spanish Literature and Cinema

SECTION I: Course Overview

Course Code: SPN365

Subject Area(s): Spanish Literature

Prerequisites: Intermediate Spanish II

Language of Instruction: Spanish

Total Contact Hours: 45

Recommended Credits: 3

COURSE DESCRIPTION

This course examines the portrayal of women's identity in Spain as well as in Spanish literature and film from the 20th century until today. In addition to acquiring knowledge about women's identity in Spain students will gain a better understanding of Spanish literature and cinema, while simultaneously broadening their knowledge of Spanish language.

To better understand Spanish women today, students will examine the major historical events of the 20th century and their effects on women's lives. This course will analyze depictions of Spanish femininity and the stereotypes created, or challenged, by these depictions. Students will learn to apply different feminist theories to the content they are reading and viewing. This course will take place over three blocks, each examining different eras of Spanish culture and the role of the Spanish woman in each of them.

The class will be conducted entirely in Spanish, and students will learn specific terminology and academic language. In addition, they will practice and improve their writing, listening, and oral expression skills in Spanish.

LEARNING OBJECTIVES

Upon successful completion of this course, you will be able to:

- Describe the process of identity building and how it is reflected in film and literary texts.
- Identify historical changes reflected in literary and filmic texts in relation to the role of women.
- Apply feminist theoretical concepts to the analysis of filmic and literary texts.

- Develop Spanish reading comprehension and writing skills through the analysis of filmic and literary texts.
- Compare women’s identities in Spain and student’s home culture

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

Name: TBA
Contact Information: TBA
Term: SEMESTER

ATTENDANCE POLICY

This class will meet once weekly for 150 minutes each session. All students are expected to arrive on time and prepared for the day’s class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SEMESTER		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X th absence
Courses meeting 1 day(s) per week	1 Absence	4 th Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES				
Absence	1 st	2 nd	3 rd	4 th
Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES				
Grade	A+	A	A-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

The instructor reserves the right to make changes or modifications to this syllabus as needed

GRADING & ASSESSMENT

The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

Class Participation	15%
Portrayal of Women Essay	15%
Field Studies	10%
Midterm Exam	15%
Social Media Analysis	10%
Final Paper	15%
Oral Presentation	20%

The instructor will calculate your course grades using the CEA Grading Scale shown below. As a CEA student, you should understand that credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by your home institution.

CEA GRADING SCALE			
Letter Grade	Numerical Grade	Percentage Range	Quality Points
A+	9.70 – 10.0	97.0 – 100%	4.00
A	9.40 – 9.69	94.0 – 96.9%	4.00
A-	9.00 – 9.39	90.0 – 93.9%	3.70
B+	8.70 – 8.99	87.0 – 89.9%	3.30
B	8.40 – 8.69	84.0 – 86.9%	3.00
B-	8.00 – 8.39	80.0 – 83.9%	2.70
C+	7.70 – 7.99	77.0 – 79.9%	2.30
C	7.40 – 7.69	74.0 – 76.9%	2.00
C-	7.00 – 7.39	70.0 – 73.9%	1.70
D	6.00 – 6.99	60.0 – 69.9%	1.00
F	0.00 – 5.99	0.00 – 59.9%	0.00
W	Withdrawal	N/A	0.00
INC	Incomplete	N/A	0.00

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ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

Class Participation (15%): Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade.

CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	A+ (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	A/A- (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B+/B (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	B-/C+ (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C/C- (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	D (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	F (5.99 – 0.00)

Portrayal of Women Essay (15%): For this assignment students will submit a first draft and a final version. Students are asked to complete an exercise of reflective observation about the role of women in their study abroad context. They will write the portray of Spanish women today according to what they observe, and the general knowledge acquired through the analysis of literary and visual texts. Finally, students will compare the role of women in the Spanish culture and their home culture.

Field Studies (10%): There will be two field studies throughout the semester. The first one will consist of a tour where students will observe and analyze different places in the city in relation to women's role in a variety of social environments. Students will present orally their findings to share with the rest of the class. In the second field study, students will visit a women's association and will write an essay on their findings during the visit.

Midterm (20%): These are intended to assess your comprehension of the core concepts from the course, and will draw on lectures, assigned readings, and classroom discussions. The exam includes open questions that students will address in a short essay. Students will need to write their answers in Spanish.

Social Media Analysis (10%): Students will follow via Instagram or Twitter a Spanish female writer or activist of their choice (beta coqueta, Rosa Montero, Paula Bonet, La Fluorra...) and will present briefly in class any comment they find interesting throughout the semester. Furthermore, students will be asked to write two responses to a publication of their choice and submit it for grading.

Final Essay (20%): Students will complete research on a specific author or work studied in class. They will write a short final essay (2500-3000 words) in Spanish. This essay is intended to assess students' analytical strategies as well as their ability to use feminist theoretical concepts on identity explained throughout the semester.

Oral Presentation (20%): Students will complete two oral presentations. In the first one, they will be assigned a particular topic covered in class and will prepare questions to engage in a class debate after their presentation. In the second one, they will present orally their final essay to end the semester with a panel on Spanish women identity in which students participate with their final work and create a dialogue between the different projects.

EXPERIENTIAL LEARNING ACTIVITIES

CEA courses are designed to include a variety of experiential learning activities that will take you out of the classroom and allow you to explore your local, host city. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP). The following experiential learning activities are recommended for this course:

Field studies:

- City tour and observational activity
- Visit to a local women's association

REQUIRED READINGS

Reading assignments for this course will come from the required text(s) and/or the selected reading(s) listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

There is no required textbook. Instead, the texts listed below (selected readings and films) are required.

- Bugarín González, Rosendo. "EL maltrato de género en *Te doy mis ojos*". https://revistas.usal.es/cinco/index.php/medicina_y_cine/article/view/13583/13861, 2014. (pp.157-163).
- Caballé, Anna. *El feminismo en España: la lenta conquista de un derecho*. Cátedra, 2014. (pp.11-33, 211-311)
- Enache Vic, Irina. "Rol y roles de la mujer española en el cine español" <https://iberical.sorbonne-universite.fr/wp-content/uploads/2021/09/Iberic@l-no18-automne-2020-extrait-20.pdf>, 2020. (pp. 275-284)

- Morero, Beltrán & Camps, Clara. “La respuesta feminista a la violencia sexual en el espacio público” *Anuari del conflicte social*. <https://revistes.ub.edu/index.php/ACS/article/view/ACS2020.10.9>, 2021. (pp.1-28)
- Valera, Nuria. *El feminismo en España para principiantes*. Editorial B, 2019. (pp. 19-19, 173-239, 305-323)

Passages from the following romances:

- Agirre, Katixa. *Las madres no*. Tránsito, 2019. (pp. 65-81)
- Benavent, Elisabet. *Valeria en el espejo*. Suma, 2020. (pp. 132-180)
- Chacon, Dulce. *La voz dormida*. Alfaguara, 2010. (pp. 60-73)
- Grandes, Almudena. *Malena es un nombre de tango*, Tusquets, 2009. (pp. 13-40)
- Grandes, Almudena. *Atlas de geografía humana*, Tusquets, 1998. (pp. 142-165)
- Grandes, Almudena. *Corazón helado*, Tusquets, 2008. (pp. 80-95, 233-270)
- Grandes, Almudena. *Las edades de Lulú*, Tusquets, 1989 (pp. 43-55)
- Laforet, Carmen. *Nada*. Destino, 2010. (pp. 11-79, 94-110, 113-159, 195-225, 245-270)
- Martín Gaité, Carmen. *Entre visillos*. Austral, 2012. (pp. 22-109)
- Martín Gaité, Carmen. *Nubosidad variable*, Anagrama, 1992. (pp. 12-73, 122-194)
- Montero, Rosa. *Nosotras. Historias de mujeres y algo más*. Debolsillo, 2019. (pp. 21-34, 80-102)
- Peri Rossi, Cristina. *La insumisa*. Menoscuarto, 2020. (pp. 10-35)

II. SELECTED FILMS:

- *Mujeres al borde de un ataque de nervios* (1988), Pedro Almodóvar
- *Te doy mis ojos* (2003), Iciar Bollain
- *Viaje al cuarto de una madre* (2018), Celia Rico
- *Valeria* (2020), Inma Torrente & Nelly Reguera

RECOMMENDED READINGS

The recommended reading(s) and/or text(s) for this course are below. These recommended readings are not mandatory, but they will assist you with research and understanding course content.

- Balaguer, M. Luisa. *El feminismo del SXXI*. Huso, 2021.
- Dolera, Leticia & Riba Raquel. *Morder la manzana*. Planeta, 2022.
- Garrido González, Elisa (ed.). *Historia de las mujeres en España*. Síntesis, 2014.
- Granillo, Lilia. *Letras Hispánicas: identidad y género*. Dykinson, 2022.
- Guillamón Carrasco, Silvia. *Desafíos de la mirada*. Universitat de Valencia: Valencia, 2016.
- Marrón, Gabriela. “Breve introducción a los cuentos de Cristina Peri Rossi.” (Dec 28, 2022)
- Ngozi, Chimamanda. *Todos deberíamos ser feministas*. Random House, 2015.
- Pardo Bazán, Emilia. *La mujer española y otros escritos*. Cátedra: Madrid, 2018.
- Sánchez Noriega, José Luis. *Iciar Bollain*. Cátedra, 2021.
- Subirats, Marina. *Forjar un hombre, moldear una mujer*. Uoc, 2014.
- Vázquez, Raquel. *La mujer en la II República*. Akal: Madrid, 2014.

ADDITIONAL RESOURCES

In order to ensure student success abroad, CEA has provided the academic resources listed below. In addition to these resources, each CEA Study Center provides students with a physical library and study areas for group work. The Academic Affairs Office at each CEA Study Center also compiles a bank of detailed information regarding libraries, documentation centers, research institutes, and archival materials located in the host city.

- **UNH Online Library:** As a CEA student, you will be given access to the online library of CEA's School of Record, the University of New Haven (UNH). You can use this online library to access databases and additional resources while performing research abroad. You may access the UNH online library [here](#) or through your MyCEA Account. You must comply with UNH Policies regarding library usage.
- **CEAClassroom – Moodle:** CEA instructors use Moodle, an interactive virtual learning environment. This web-based platform provides you with constant and direct access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the learning objectives listed in this syllabus.

During the first week of class, CEA academic staff and/or faculty will help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus, you should always check Moodle for the most up-to-date information regarding this course. The instructor will use Moodle to make announcements and updates to the course and/or syllabus. It is your responsibility to ensure that you have access to all Moodle materials and that you monitor Moodle on a daily basis in case there are any changes made to course assignments or scheduling. To access Moodle: Please log-in to your MyCEA account using your normal username and password. Click on the "While You're Abroad Tab" and make sure you are under the "Academics" sub-menu. There you will see a link above your schedule that says "View Online Courses" select this link to be taken to your Moodle environment.

COURSE CALENDAR
Women Voices in Spanish literature and Cinema

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
1	Course Introduction: Review Syllabus, Classroom Policies	Course Overview In class activity: Getting to know everyone Discussion: What is and how do we build identity? How do we define gender?	Reading: <i>El feminismo en España para principiantes</i> (selected passages) Assignments: Look around and observe differences between Women in the US and women in Barcelona.
2	Feminism in Spain: 19 th /Second Republic Spain going backwards <i>La sección femenina</i> Famous women in the history of Spain	Discussion: Patriarchal society- changes from within? Documentary on <i>La Sección femenina</i>	Reading: <i>El feminismo en España para principiantes</i> (selected passages) Assignments: Think of 3 remarkable women in the history of your culture and be ready to introduce them to the rest of the class

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3	<p>Spanish women after the Spanish Civil War: -existencialism- hopelessness and comradeship</p>	<p>In class activity: Learning about a character by how Laforet perceives reality</p> <p>Discussion: Women's resilience: sisterhood and women cares in <i>La voz dormida</i></p> <p>How is Andrea's identity portrayed in the book: La chica rara</p>	<p>Reading: <i>Nada</i>, Part 1</p> <p>Assignments:</p> <ul style="list-style-type: none"> • Think of similarities and differences between you and Andrea. Bring quotes to support your ideas. • Do some research online on remarkable women in Spanish society today
4	<p>"La chica rara" Proto-feminism Building identity</p>	<p>Discussion: Writing/Creating identity: la chica rara</p> <p>Field Study: observing and analyzing women in public places in Barcelona</p>	<p>Reading: <i>Nada</i>, Part 2, 3</p> <p>Assignments:</p> <ul style="list-style-type: none"> • Read carefully and bring your vocabulary questions to class. • Be prepared to present what you saw in your tour next class. Bring questions to your classmates. • Portrayal of Spanish women today (1st Draft)
5	<p>Female friendship and the recognition of the female other: building connection</p>	<p>Discussion: Women building identity in friendship</p> <p>In class activity: Analyzing quotes mapping women identity</p>	<p>Reading: <i>Entre visillos</i> and <i>Nubosidad variable</i> (selected passages)</p>

6	Female revolution during the transition: sex and women identity	<p>Discussion: Women during Spanish transition</p> <p>In class activity: Almodóvar's female universe</p>	<p>Reading: Selected passages from <i>Las edades de Lulú</i></p> <p>Assignments: Almodóvar's female characters in other movies- bring extra information on one film and one female character. Bring questions to your classmates.</p>
7	New women identity: Strong female characters revealing their own story	<p>Discussion: Empowering women through her characters choices and actions</p> <p>In class activity: Contrast Almudena Grandes characters with Andrea in <i>Nada</i> What has it changed?</p>	<p>Reading: Selected passages from: <i>Malena es un nombre de tango</i> (selected passages) <i>Atlas de Geografía Humana</i> (selected passages) <i>Corazón de hielo</i> (selected passages)</p> <p>Assignments: Re-read your portrayal of Spanish women today and make some changes according to our discussion in regards to Grandes's characters.</p>
8	Review for the Midterm Exam	Bring questions for our in-class review session	<p>Reading: Review all readings!</p> <p>Assignments: Review all notes and assignments!</p>

MIDTERM EXAM

9	Domestic abuse re-write from a female angle	<p>Discussion: Women as victim Empowering victim Men as victims of their own frustrations</p>	<p>Reading: “El maltrato de género en <i>Te doy mis ojos</i>” https://revistas.usal.es/cinco/index.php/medicina_y_cine/article/view/13583/13861</p> <p>Assignments: Think of one of the biggest issues for women in your home culture. Share your views with the class.</p>
10	Revision of female history: rewriting female identity and empowering women	<p>Re-writing women gender-history Women legacy for future women</p>	<p>Reading: <i>Historias de mujeres y algo más</i> <i>La insumisa</i></p> <p>Assignments: What is your favorite example for women? What is the one that surprises you the most?</p>
11	Female universe in the new generation of Spanish women filmmakers	<p>Discussion: Discovering Celia Rico, Carla Simón, and Elena Trapé Identifying cultural differences in visual text Images without word: speechless message</p> <p>Generational gap</p>	<p>Reading: Irina Enache, “Rol y roles de la mujer en el cine español” https://www.cultugrafia.com/viaje-al-cuarto-de-una-madre/</p> <p>Assignments:</p> <ul style="list-style-type: none"> • Prepare a list of cultural differences between the story of Leonor and her mother and your home culture. • Do you know about other films with similar topic?

12	Last feminist wave: La Manada case and #MeToo in Spain	Discussion: La manada and #MeToo in Spain	Reading: Montero Beltrán, “La respuesta feminista a la violencia sexual” Assignments: Look online to learn about other news related to the Manada case and the social implications
13	Motherhood and women identity	Discussion: Motherhood and women transformation Breaking cliches on maternal identity	Reading: <i>Las madres no</i> Assignments: Bring with examples of mothers from previous books or films you have read/seen
14	Social media and the new Spanish women	Discussion: The new Spanish women: Feminist, independent and free? -counter examples in mainstream culture Writing and social media	Reading: <i>Valeria en el espejo</i> Assignments: Valeria and Emily in Paris: Look for differences and similarities?
15	Conclusion	Bring questions for our in-class review	Reading: Review all readings! Assignments: Review all notes and assignments!
PANEL ON WOMEN			

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SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)