

FEMINISM: SILENCES AND ABSENCES IN ENGLISH LITERATURE

Feminismos. Silencios y Ausencias en la Literatura Inglesa

MODULE/Módulo	SUBJECT/Materia	YEAR/Curso	SEMESTER/Semestre	ECTS	TYPE/Carácter
Master's Programme in English Literature and Linguistics	Feminism: Silences and Absences in English Literature			5	Optional
PROFESSOR/ Profesor(es)		CONTACT/ Dirección completa de contacto para tutorías (Dirección postal, teléfono, correo electrónico, etc.)			
<ul style="list-style-type: none"> • María-José de la Torre Moreno • Gerardo Rodríguez Salas • Adelina Sánchez Espinosa 		Departamento de Filologías Inglesa y Alemana Campus Universitario de Cartuja s/n 18071, Granada – España Prof. María José de la Torre. Office F7. Email contact: exclusively via SWAD. Prof. Gerardo Rodríguez Salas. Office F4. Email contact: exclusively via SWAD. Prof. Adelina Sánchez Espinosa. Office F17. Email contact: exclusively via SWAD			
		OFFICE HOURS/ Horario de tutorías			
		https://oficinavirtual.ugr.es/ordenacion/GestorInicial http://www.diaugr.es/ Prof. María José de la Torre. 1S: Fridays, 09:00-15:00 2S: Mondays and Wednesdays, 10:30-12:30; and Wednesdays 16:00-18:00 Office hours arrangement: by appointment via this link: http://reservarmjt.schedulething.com/ Prof. Gerardo Rodríguez Salas: 1S: Mondays and Wednesdays: 10–13h			

	<p>2S: Mondays and Wednesdays: 9.30–12.30h Check the instructor’s webpage: https://sites.google.com/site/gerardougr/cv/office-hours</p> <p>Prof. Adelina Sánchez Espinosa 1S: Tuesdays, 09:00-15:00 2S: Tuesdays and Thursdays, 10:30-13:30. Office hours arrangement: by appointment via this link: http://adelina.schedulething.com/</p>
<p>MASTER WHERE IT IS OFFERED/ Máster en el que se imparte</p>	<p>OTHER MASTERS WHERE IT COULD BE OFFERED / Otros másteres a los que se podría ofertar</p>
<p>Máster en Literatura y Lingüística Inglesas Master in English Literature and Linguistics</p>	
<p>PREREQUISITES AND/OR RECOMMENDATIONS Prerrequisitos y/o recomendaciones (si procede)</p>	
<p>Students should have completed the compulsory course on Introduction to Research Methods in English Literature</p>	
<p>BRIEF DESCRIPTION OF COURSE CONTENTS Breve descripción de contenidos (según memoria de verificación del máster)</p>	
<p>This is a hands-on course on how feminist epistemologies can be applied to literary texts across genres and history to generate readings that underscore, enhance, shift and/or problematise the received interpretation of texts. This is addressed in three sections (A, B and C), each of them taught by a lecturer specialised in the literary works chosen for analysis from a feminist perspective. We have joined our strengths to add to the solidity of the course, and have taken special care to harmonise our teaching methodology and evaluation criteria.</p> <p>A. The first section appropriately brings the more solid theoretical component. Students will become familiar in very general terms with French feminist theories (Cixous, Irigaray and Kisteva) and gynocriticism (Showalter, the latter with an application of selected fragments of Virginia Woolf’s <i>A Room of One’s Own</i> and Alice Walker’s “In Search of Our Mothers’ Gardens”), thus gaining a brief yet comprehensive theoretical framework that they will be able to apply to the selected literary readings for the course.</p> <p>B. The second part taps into feminist ideas and channels them into a more unfamiliar, perhaps even unexpected, territory in this field. Now that students have gained a foothold on feminist readings, two new paradigms - genre and period - are introduced in the study of the Anglo-Saxon epic poem <i>Beowulf</i>. Precisely due to the very remoteness of the poem, straddling two very different, even antagonistic cultures and worldviews, this Old English poem lends itself very aptly to feminist scrutiny. Applying this perspective to <i>Beowulf</i> will help “establish the unspoken in the</p>	

text” (C. Belsey). After helping students bridge the time gap with Anglo-Saxon times by taking an updated look at a fascinatingly exotic and surprising society, attention will be brought to the two different societal constructions of gender clashing in *Beowulf*: the Germanic-derived one vs. the Christian recoding of womanhood. This polarity, which will underpin the whole poem, will take us to accounting for some of its conflicts and ambivalence, and ultimately will point towards a female-based structural symbolism in the poem.

C. The third section will start with a brief introduction of the concept of power in literary and visual discourse. Attention will be devoted to the issues of feminist reconstructions of official canons, re-readings of canonical texts (both literary and visual texts) and feminist methodologies for the critique of representation. There will be two sessions dealing with the structures of the gaze, women as visual signs and the politics of spectatorship and visual pleasure. The concepts will then be applied to a selection of visual and written which will include Alfred Hitchcock's *Psycho*, Jane Campion's *The Portrait of a Lady* and Sally Potter's *Orlando*.

GENERAL AND SPECIFIC COMPETENCIES

Competencias generales y específicas del módulo

General:

- CG1. To develop communicative interpersonal and interlinguistic mediation skills
- CG2. To acquire the learning skills that will allow the student to continue her / his studies in a proactive, autonomous way.
- CG3. To search for information (in any sort of format) and turn it into knowledge.
- CG4: Use new technologies as a learning tool and a resource for research. Use it also as a means of communication and dissemination.
- CG5. To understand long and complex texts of any sort (technical, narrative, or literary)
- CG6. To present in a variety of formats (oral presentations, written essays, and any sort of digital format) clear and detailed descriptions of complex subjects, unfolding a specific narrative argument, and reaching relevant conclusions.
- CB6. To acquire and understand the sort of skills and knowledge that will turn their output into original ideas, through class participation, or in the form of essays or any other sort of output.
- CB6. To acquire and understand the sort of skills and knowledge that will turn their output into original ideas, through class participation, or in the form of essays or any other sort of output.
- CB7. To acquire and apply knowledge and skills to new contexts, and be able to engage in problem-solving strategies within interdisciplinary contexts related to their field of study.
- CB8. To integrate skills and knowledge in a way that empowers them to reach relevant conclusions based upon the general principles of social and ethic responsibility.
- CB9. To communicate their knowledge, ideas and arguments in a meaningful and clear way for both specialized and non-specialized audiences.
- CB10 - To have the learning skills that allow students to keep studying in a way that will be largely autonomous

Transversal

- CT1 - Training in the respect of fundamental rights and equality between men and women, of Human Rights and the principles of universal accessibility, and the values of a culture of peace and democratic values, as established by the Royal Decree 1393/2007, of October 29, Article 3.5.

Specific

CE1. To know and critically evaluate current theories, methods and current results of research in the field of English literature and English linguistics.

CE2. To identify case studies and the different epistemological approaches available so as to elaborate and defend arguments, as well as to solve problems within the area of English literature and linguistics.

CE3 – To design and carry out research projects, and translate their results into critical essays following the formal conventions of the MLA system, with a clear, rigorous and well structured epistemological framework, with an introduction, analysis development and final conclusions.

CE4 – To explain and defend clearly the objectives, methodology and results of a research work in the field of literatures in English.

CE5 - To understand the secondary bibliography in the different domains and in the different periods of the history of the literatures in English as concretion of cultural and political practices in a determined historical context.

CE6 – To develop interest and intellectual curiosity to analyze and understand texts, critical theories, and different epistemological approaches to specific case studies in the field of English literature.

CE7.--To be able to conduct autonomous research in the fields of gender and literature/gender and visual culture.

OBJECTIVES

Objetivos (expresados como resultados esperables de la enseñanza)

- To acquire critical appreciation of literary and visual texts.
- To become familiar with the main concepts and arguments in Women's Studies and Gender applied to literary and visual texts.
- To re-read and re-view texts in the light of feminist theories and from feminist approaches.
- To understand critically and apply feminist paradigms to literary and visual discourses.
- To become aware of how feminist methodologies make a difference.

DETAILED DESCRIPTION OF THE CONTENTS

Temario detallado de la asignatura

Part A (Prof. Gerardo Rodríguez)

A. Feminist theories. Introduction.

- Gynocriticism. Showalter and Woolf
- Womanism. Walker
- Poststructuralist Feminism: Kristeva, Irigaray, Cixous
- Postmodern Feminism
- Performativity. Butler
- Cyborg Theory. Haraway
- Nomadic Subjects. Braidotti

Part B (Prof. María-José de la Torre)

B. From pagan folklore to Christian tradition: tracing two different constructions of the female gender. Ambivalence and ideological conflict on women's identity in Anglo-Saxon poetry. The case of *Beowulf*.

- Relevance of the Feminist Approach.
- Women's Studies in the Early Ages.
- Vestiges of women's prominence in Germanic societies (archaeology, myth, folklore, etc.)
- Pagan & Christian gender identities
 - a) Christian re-coding of female gender.
 - b) Misogynistic categorisation of women
- The social centrality of violence and war.
 - a) Women as "peace-weavers."
 - b) Dual reading of the female role as peace-weaver in the "comitatus".
- Character analysis.

Part C (Prof. Adelina Sánchez)

C. Gender, art and literature: the representations of women in literary and visual discourse.

- The WASP canon. Feminist writings; feminist readings.
- Feminist re-readings of canonical texts.
- Women, Literature, Art and Power.
 - The critique of representation.
 - The structures of the gaze: women as visual signs, spectatorship and visual pleasure.
Illustration: Alfred Hitchcock's *Psycho*
 - Adapting the gaze: from literature to film. Two case studies: Jane Campion and Sally Potter.

RECOMMENDED BIBLIOGRAPHY**Bibliografía:****Part A**

BUTLER, Judith. 1990. "Bodies That Matter". *Gender Trouble: Feminism and the Subversion of Identity*. Nueva York: Routledge. 1-34.

MORRIS, Pam. 1996 (1993). "Writing as a Woman: Hélène Cixous, Luce Irigaray and *Ecriture Féminine*". *Literature and Feminism*. Oxford: Blackwell. 113-135.

---. 1996 (1993). "Identities in Process: Poststructuralism, Julia Kristeva and Intertextuality". *Literature and Feminism*. Oxford: Blackwell. 136-163.

RODRÍGUEZ SALAS, Gerardo. 2006. "La imitación intencionada (I): el feminismo 'restaurador' y Julia Kristeva". *La marginalidad como opción en Katherine Mansfield: posmodernismo, feminismo y relato corto*. Granada: Servicio de Publicaciones de la Universidad de Granada.

367-392.

---. 2007. *Hijas de la Diosa Blanca: Ginocrítica y Feminismo Restaurador en la narrativa de Katherine Mansfield*. Oviedo: Septem.

Part B (Specific selections will be found on SWAD, "BIBLIOGRAFÍA GRAL. Y ESPECÍFICA")

AGUIRRE, M. (1993) "Ring-giver, Hoard-guardian: Two World Views in *Beowulf*" > *Proceedings of the IV International Conference of the Spanish Society for Medieval English Language and Literature*. Santiago de Compostela: Universidad de Santiago, 9-18.

ALBANO, R.A. (1994) "The Role of Women in Anglo-Saxon Culture: Hildeburh in *Beowulf* and a Curious Counterpart in the *Volsunga Saga*". *English Language Notes*, 32, 1: 1-10.

ANDERSON, C. (2001) "Gaest, Gender and Kin in *Beowulf*: Consumption of the Boundaries". *The Heroic Age*, 5, 18 pp.

BLOOMFIELD, J. (1994) "Diminished by Kindness: Frederick Klaeber's Rewriting of *Wealtheow*". *Journal of English and Germanic Philology*, 93, 2: 183-203.

CARR PORTER, Dorothy (2001) "The Social Centrality of Women in *Beowulf*: A New Context". *The Heroic Age*, 5, 12 pp.

DE LA TORRE (2006) "La invisibilidad del cuerpo femenino en *Beowulf*: transferencias metonímicas y simbólicas del poder femenino orientadas a su ocultación y demonización", in *Cuerpos de Mujer. Miradas y representaciones*. Granada: Universidad de Granada.

DE LA TORRE (2012) "'Through the mists of ancient time': una aproximación a las mujeres anglosajonas desde el Paganismo germánico al Cristianismo temprano" > *Into Another's Skin: selected essays in honour of María Luisa Dañobeitia* (M. Aguilera, M.J. de la Torre & L. Torres, eds.). Granada: Servicio de Publicaciones, 3-18.

FEE, Christopher (1996) "*Beag* and *Beagbroden*: Women, Treasure and the Language of Social Structure in *Beowulf*". *Neuphilologische Mitteilungen*, 97, 3: 285-294.

FRANK, Roberta (1991) "Germanic Legend in Old English Literature" *The Cambridge Companion to Old English Literature* (Malcolm Godden & Michael Lapidge, eds.). Cambridge: Cambridge University Press, 88-106.

HERBERT, Katherine (1997) *Peace-Weavers and Shield-Maidens: Women in Early English Society*. Anglo-Saxon Books.

LOCHRIE, K. (1994) "Gender, Sex, Violence and the Politics of War in the Old English *Judith*" > *Class and Gender in Early English Literature: Intersections* (G. Overing & B. Harwood, eds.). Bloomington e Indianápolis: Indiana University Press: 1-42.

NILES, John D. (1998) "Pagan Survivals and Popular Belief", *The Cambridge Companion to Old*

English Literature (M. Godden & M. Lapidge, ed.). Cambridge: Cambridge University Press, 126-141.

OSBORN, Marijan (1999) "The Wealth They Left Us: Two Women Author Themselves Through Others' Lives in *Beowulf*". *Philological Quarterly* **78**, 1 & 2: 49-76. (Available as Electronic Journal in the Faculty's Library)

OVERING, Gillian (2000) "The Women of *Beowulf*: A Context for Interpretation" > *The Beowulf Reader* (P. S. Baker ed.). Londres y Nueva York: Garland, 219-260.

POTKAY, M.B. (1997) "Redeeming Ornament: Women in Old English Literature" > *Minding the Body. Women and Literature in the Middle Ages, 800-1500* (M.B. Potkay y R.M. Evitt). Londres: Prentice Hall, 31-46.

ROBINSON, F.C. (1998) "*Beowulf*" > *Cambridge Companion to Old English Literature* (M. Godden & M. Lapidge, ed.). Cambridge: Cambridge University Press, 142-159.

SHIPPEY, T.A. (2001) "Wicked Queens and Cousin Strategies in *Beowulf* and Elsewhere". *The Heroic Age*, 5, 18 pp.

TAYLOR, K.P. (1994) "Beowulf 1259a: The Inherent Nobility of Grendel's Mother". *English Language Notes*, 31, 3: 13-25.

Part C

Readings

Mulvey, Laura. 1975;1989. "Visual Pleasure and Narrative Cinema" *Visual and Other Pleasures*. London: Macmillan. Pp. 14-26.

Sánchez Espinosa, Adelina. 2011. "Feminist Approaches to Close Reading". In Buikema et al. Eds. *Researching Differently. Theories and Methodologies in Postgraduate Feminist Research*. Series: *Routledge Advances in Feminist Studies and Intersectionality*. London and New York: Routledge

Sánchez Espinosa, Adelina & Costa Villaverde, Elisa. 2011. "The film text as palimpsest: translating women's gaze from page to screen. *The Portrait of a Lady* as a case in point" in Federici, Eleonora. Ed. *Translating Gender*. Amsterdam et al.: Peter Lang.

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

Viewings

Campion, Jane. 1995. *The Portrait of a Lady*

Hitchcock, Alfred. 1960. *Psycho*

James, Henry. 1881. *The Portrait of a Lady*

<p>RECOMMENDED LINKS Enlaces recomendados</p>
<ul style="list-style-type: none"> ○ https://biblioteca.ugr.es/ ○ https://www.heroicage.org/
<p>EDUCATIONAL METHODS Metodología docente</p>
<p>Class attendance and active participation are mandatory.</p> <ul style="list-style-type: none"> ○ Lecture (teacher) ○ Office hours (teacher, student) ○ Class presentations (student, individual/group) ○ Class discussion and debate (student, group) ○ Autonomous work: <ul style="list-style-type: none"> ○ Reading of assigned texts for class discussion (student, individual) ○ Elaboration of oral presentation (student, individual/group)
<p>EVALUATION Evaluación (instrumentos de evaluación, criterios de evaluación y porcentaje sobre la calificación final, etc.)</p>
<p>The student's performance will materialise basically in three elements (evaluation instruments):</p> <ul style="list-style-type: none"> - An oral presentation (70%), the written version of/ reflection on which must also be handed in for evaluation; - A written assignment on oral presentations by classmates (20%), and - Class participation (10%). <p>Evaluation criteria:</p> <p>resentation (and written version of it):</p> <ul style="list-style-type: none"> - It must be submitted (either individually or in small groups) at the end of any of the course sections taught by Profs. Sánchez and De la Torre. - The oral presentation topic must be discussed with and approved of by the lecturer in question, and its progress will be checked in supervision tutorials as often as determined by them. - Marks will be given on aspects such as: <ul style="list-style-type: none"> - design or plan; - clear, consistent and illustrated argumentation; - an appropriate use of sources; - attention to supervisor's guidelines/corrections; - keeping deadlines; - effective group work, when appropriate; - clear, fluent delivery. <p>Written assignment on oral presentations:</p> <ul style="list-style-type: none"> - Correspondence with the subject matter presented in class, in a way which is relevant, clear and correct, in terms of form and content. <p>Assimilation of ideas and engagement with own interpretation.</p>

ADDITIONAL INFORMATION Información adicional