

UNIVERSIDAD DE ALMERÍA

TRABAJO FIN DE MÁSTER



**Máster en Profesorado de Educación Secundaria Obligatoria y
Bachillerato, Formación Profesional y Enseñanza de Idiomas.**

Especialidad en inglés

Curso Académico: 2019/2020

Convocatoria: Junio

Trabajo Fin de Máster: Deconstructing Ernest Hemingway's Identity: Gender and Sexual Politics in *Fiesta: The Sun Also Rises* and *A Farewell to Arms*. (Deconstruyendo la Identidad de Ernest Hemingway: Política Sexual y de Género en *Fiesta* y *Adiós a las Armas*).

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ABSTRACT

The present Master's Degree Final Project aims to demonstrate Ernest Hemingway's problematic views on gender roles, delving deeper into two of his fiction works, *Fiesta: The Sun Also Rises* and *A Farewell to Arms*. The analysis of these novels is fundamental for the realization of an integrated didactic unit proposal for Universal Literature.

The theoretical framework is taken as a reference throughout the research in addition to a detailed analysis of primary and secondary sources. The results demonstrate that Hemingway had traditional views regarding gender roles deeply marked by his historical and social background. Studying Hemingway by giving prominence to these issues has a positive aspect, which is the awareness of gender issues through education in a bid to understand the past and reflect on the present.

Key words: gender roles, sexuality and masculinity.

RESUMEN

El presente Trabajo de Fin de Máster tiene como objetivo principal demostrar la problemática visión de Ernest Hemingway en cuanto a los roles de género, analizando dos de sus novelas, *Fiesta* y *Adiós a las Armas*. Todo ello será vital para la realización de una propuesta de unidad didáctica integrada para la asignatura de Literatura Universal.

Para poder llevar a cabo la investigación se ha partido de una fundamentación teórica en la que nos apoyaremos a lo largo de la investigación. Asimismo, se procede a un análisis detallado de fuentes primarias y secundarias. Los resultados demuestran que Hemingway tenía una visión tradicional respecto a los roles de género marcada por un contexto histórico y social. Estudiar a Hemingway dando importancia a estas cuestiones tiene un aspecto positivo y es la concienciación de la problemática de género en el aula a través de la educación, en un intento por comprender el pasado y reflexionar sobre el presente.

Palabras clave: roles de género, sexualidad y masculinidad.

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1. Introduction

1.1 Objectives

The main objective of this Master's Degree Final Project is to create an integrated didactic unit proposal about Ernest Hemingway, taking into consideration fundamental aspects such as gender relations and sexuality since the goal is to analyze Hemingway's problematic views of gender roles. These topics are going to be discussed through passages of two novels of Ernest Hemingway, taking into account his childhood, youth and historical background.

The proposal of the integrated didactic unit seeks to educate students about gender stereotypes in order to promote gender equality. Students need to know, understand and reflect on the factors that have contributed to traditional gender roles in the early twentieth century through literature.

Prior to the didactic unit proposal, another crucial objective is to demonstrate how the new roles of men and women deeply threatened masculinity in addition to consider whether Ernest Hemingway was *machista* or not through numerous books, scholarly articles and Hemingway's novels, *A Farewell to Arms* and *Fiesta: The Sun Also Rises*.

Regarding Ernest Hemingway's *A Farewell to Arms*, the objectives to be achieved are the following:

- Discuss the role of women during the World War I in terms of sexuality and gender issues through the portrayal of Catherine Barkley.
- Examine and prove the impact of war on manliness.

Considering *Fiesta: The Sun Also Rises*, the aims pursued are as follows:

- Examine the New Woman of the 1920s through Brett Ashley.
- Prove how the war emasculated men through the character of Jake Barnes.
- Discuss and demonstrate how homosexuality threatened the ideal masculinity through the character of Jake Barnes.

1. 2 Theoretical Framework

In order to delve deeper into the topic of this Final Master's Degree Project and therefore, shed light on some aspects of paramount significance, it is essential to examine its theoretical framework. The starting point of this project is Gender Studies and Feminist Literary Criticism.

With respect to Gender Studies, it is worth noting Núñez Noriega's article "Los estudios de género de los hombres y las masculinidades: ¿qué son y qué estudian?" so as to deepen the understanding of the aim of the research. Gender Studies reflect that gender needs to be examined as a social and historical construction. To put it more simply, as Núñez Noriega says, women's gender roles are deeply marked by history and social consequences which have nothing to do with women having a feminine nature (2015, p. 14). Gender can also be defined as a constituent element of relations that are based on differences that distinguish the sexes (Scott, 1996, as cited in Núñez Noriega, 2015, p. 15). That is, symbols, norms, institutions and power relations. Masculinities and men's studies are based on gender perspectives previously contemplated by feminists. In other words, men's identities have been constructed throughout history and social relations. According to Núñez Noriega (2015) the symbolic construction of men's identities involves parameters of manliness although not all men are the same, yet are all affected by the mechanism of gender power dynamics (p. 20).

Gender Studies cannot be discussed without mentioning LGBTQ Studies¹ and Queer Theory² which explore the sexual diversity in a normative system (Núñez Noriega, 2015, p. 18).

With regard to Feminist Literary Criticism, it is important to highlight Toril Moi's *Teoría Literaria Feminista* (Sexual/Textual Politics: Feminist Literary Theory) so as to address macho clichés concerning women in literature in order to eradicate them. I would like to emphasize a model of criticism within the Literary Feminist Theory called "Images of Women" which focuses on the study of feminine stereotypes in literary works by male

¹ See Fuss, D. (1991). *Inside/Out: Lesbian Theories, Gay Theories*.

² See Butler, J. (1993). *Imitation and Gender Insubordination*; Butler, J. (1990). *El género en disputa: Feminismo y la subversión de la identidad*.

authors (Moi, 1988, p. 54). It is interesting to stress the American feminist literary critic Elaine Showalter. She voices that feminist criticism is man-oriented if one studies women's stereotypes, sexism and the limited roles that women have experienced throughout the history of literature. Nonetheless, she coined the word *Gynocriticism* in order to revise women's literature through a female framework (as cited in Moi, 1988, p. 85). María Isabel Navas Ocaña's *La Literatura Española y la Crítica Feminista* is another useful book to consider since it has not only contributed to a better understanding of feminism within Spanish Literature but it also contains feminist interpretations of some well-known authors.

1.3 Current State of the Issue

Hemingway was, without a shadow of a doubt, one of the most popular writers of the twentieth century and is still popular sixty years after his death. There are plenty of studies that focus on analyzing him more deeply, either his writing style or in context. Yet, many scholarly studies about Hemingway have concentrated their attention upon gender relations and sexuality, namely the male demeanor and its connection to war and heroism. Yet, Hemingway's portrayal of feminine behavior tends to be weak, submissive and at best, independent.

The question I would like to ponder is whether machismo and gender stereotypes exist in Hemingway's fiction by studying *A Farewell to Arms* and *Fiesta: The Sun Also Rises*. But what is machismo? According to Oxford Learner's Dictionary, it is an "aggressive male behaviour that emphasizes the importance of being strong rather than being intelligent and sensitive" (machismo, n.d.), whereas the dictionary of La Real Academia Española (RAE) specifies that machismo is a male arrogant behavior towards women (machismo, n.d.). Taking its meaning into account, it is crucial to study how Ernest Hemingway portrays gender roles in addition to seek answers concerning his childhood, youth and historical and social background.

The way he portrays gender roles may be a problem considering that his fiction shaped the experiences of an entire American generation. And what's more, his fiction works are still taught in high schools and universities. Therefore, it is crucial to seek a response to

this problem so that students are cognizant of gender inequality and, consequently, to educate them through literature.

The secondary sources revised are compartmentalized into the following categories:

A. Historical Context

Kimmel (2005) and Le Bleu (2017) reflect on the feminization of American men at the end of the nineteenth century and the start of the twentieth. The former voices that consumerism and homosexuality threatened masculine identity whereas the latter states that on account of that feminization, men resorted to violence and war in order to restore their masculinity. Strychacz (2012) also highlights traditional outdoor activities such as fishing, hiking and hunting so as to boost manliness. On the other hand, Harnett (2009), Garcia Conesa & Juan Rubio (2013) and Clark (2016) study the New Woman or Flapper who challenged masculine gender roles throughout the 1920s. Ebel (2010) discusses how the Great War transformed the attitudes that society had towards women.

B. Ernest Hemingway's Early Years and Youth

Raeburn (2012) and Modellmog (1993) stress Hemingway's fascination with androgyny, which might stem from Hemingway's childhood, since his mother dressed him like a girl. Both Raeburn (2012) and Fantina (2005) highlight the assertive personality of Hemingway's mother unlike his passive father. On the other hand, Vernon (2002) and Onderdonk (2006) explain the importance of war for Hemingway and how his wounding experience led to heroism and masculinity.

C. Hemingway's novels

Concerning *Fiesta: The Sun Also Rises*, Saunders (2018) and Modellmog (1993) state that Brett Ashley can be considered the New Woman although her role is still defined by men and thus, she had to depend financially on them. On the other hand, Elliott (1995), Modellmog (1993), Strychacz (2012) and Schwartz (1984) give special attention to Jake's attitude towards homosexuality in addition to discuss how his war wound emasculates him and associates him with homosexuality.

With respect to *A Farewell to Arms*, it is worth noting that Traber (2005) and Wexler (1981) hold similar views. Both discuss that Catherine plays the role of the dutiful wife in order to survive on account of her limited opportunities. Nevertheless, for Hatten (1993), Barkley is used as the embodiment of the fragility of masculine ideas. On the other hand, Hatten (1993) and Vernon (2002) reflect on the connection between war and emasculation. Hatten (1993) also stresses that toxic masculinity is related to prostitution and resentment towards homosexual tendencies. As to sexuality, Modellmog (1993) reflects on the sexual liberation of women because of the Great War.

1. 4 Methodology

The methodology is to examine secondary sources such as books, theses and scholarly journals in addition to primary sources such as covers of magazines in the proposal of the integrated didactic unit. It is worth mentioning the fundamental role of *The Hemingway Review*, a scholarly journal published twice a year by the Hemingway Society. It is primarily focused on Hemingway's fiction and life. It helped me to deeply understand relevant issues such as the association of war with gender; queerness and the feminine role in *A Farewell to Arms*. Therefore, providing me with useful content for my Master's Degree Final Project.

I would also like to highlight Debra Modellmog's book *Ernest Hemingway in Context* as well as Fantina's *Ernest Hemingway: Machism and Masochism* since both gave me an insight into Hemingway's biography in order to understand more about his life and fiction.

On the other hand, I would like to mention scholarly journals that focus on the history of women in the 1920s such as *Raudem, Revista de Estudios de las Mujeres* and *#History: A Journal of Student Research*. Both have helped me to fathom the role of women during the 1920s and compare it to Hemingway's feminine character in *Fiesta: The Sun Also Rises*.

The *Twentieth Century Literature* journal published by Duke University Press offers essays which focus on the production of literature and its association with cultural, social, economic and political developments of the twentieth century.

The journal essay, “ ‘Bitched’: Feminization, Identity, and the Hemingwayesque in *The Sun Also Rises*” belongs to this journal. It has helped me to comprehend the notion of feminization in Hemingway’s literary works, particularly in *Fiesta: The Sun Also Rises* because although Hemingway does not address this concept in a direct way, he usually represents his male characters in a passive way. I also gained insight into feminization and war in light of Schwartz’s article called “Lovers’ discourse in *The Sun Also Rises: A Cock and Bull Story,*” published in *Criticism*.

Books and scholarly journals had provided me with different perspectives about gender roles as to Hemingway’s fiction. On the one hand, Judith Saunders’s book called *American Classics: Evolutionary Perspectives*, specially chapter 10, “Philosophy and Fitness: Hemingway’s ‘A Clean, Well-Lighted Place’ and *The Sun Also Rises*” has an interesting, yet traditional vision of gender relations when she discusses that the main reason of the impossibility of Hemingway’s characters to be together is their inability to procreate. On the other hand, Wexler’s article called “E. R. A. for Hemingway: A Feminist Defense of *A Farewell to Arms*” advocates for a feminist approach, which I consider feeble considering that according to her, Barkley’s attitude has to do with her survival instead of traditional gender roles. Nevertheless, Hatten’s article, “The Crisis of Masculinity, Reified Desire, and Catherine Barkley in *A Farewell to Arms*” published in the journal, *The History of Sexuality* has helped me to understand coherently Hemingway’s vision as to gender roles. Michael S. Kimmel’s book, called *The History of Men: Essays on the History of American and British Masculinities* has provided me with great insight into the role of masculinity at the start of the twentieth century.

Regarding primary sources, I would like to stress two magazines published in the 1920s such as *Physical Culture* and *The American Legion Monthly*. Both have been fundamental in order to understand the concept of consumerism and manliness from a masculine point of view. On the other hand, had it not been for Internet Archive, the Library of Congress and the New York Public Library, I would never have found these useful primary sources.

2. Contextualization

2.1 American Society at the start of the 20th century: Gender, Sexuality and War

American society prior to 1900 was deeply influenced by Protestant values. There was a fine line between sexuality and original sin despite the fact that pregnancy out of wedlock, prostitution and homosexuality already existed. Nonetheless, the majority of Americans accepted the idea that sex was a private matter within the bounds of marriage, hence considering procreation as its main outcome (Clark, 2016, p. 93). The passage of the 19th Amendment to the US constitution on August 18, 1920 granted women's right to vote (Garcia Conesa & Juan Rubio, 2013, p.154). Moreover, the young women of the 1920s increased their independence after the Great War and consequently, they were less inclined to behave as the angel of morality (Clark, 2016, p. 94).

A *flapper* was defined as “A little silly girl, full of wild guesses, and inclined to rebel against the precepts and admonitions of their elders” (Andrist, 1970, as cited in Garcia Conesa & Juan Rubio, 2013, p. 157). Therefore, the decade after the World War I meant a reformulation of gender roles. Women were no longer supervised by their parents and a new sexual and recreational culture was born (Hatten 1993, p. 78). It is interesting to note that while *A Farewell to Arms* was in the writing, divorce rates were increasing due to women's entrance to the workforce. Hence, in order that marriages could last, mutual satisfaction was encouraged. Marie Stopes' *Married Love* was published in 1918. It had a huge positive impact on many countries since she regarded sex as a pleasurable and mutual act (Moddelmog, 2009, p. 12).

With the explosion of cosmetics and fashion trends, women were no longer ashamed of embracing their sexuality. It is worth mentioning the opinion of an unknown contributor in the *Flapper* Magazine concerning fashion trends. She complained that women did not want to wear long skirts. She harshly criticized manufacturers of women's clothing who probably thought that women were “a bunch of jellyfish with no minds” (as cited in Clark, 2016, p. 94). Many conservative detractors erupted in fury at the fashion revolution since the revolutionary new garments threatened “future generations to chaos and destruction” (as cited in Clark, 2016, p. 94).

The emergence of the New Woman was not the only cause of the crisis of manliness. Despite continuing heterosexuality being the normative, sexologists such as Freud and Ellis acknowledged the presence of other alternatives to heterosexuality. In Ellis' *Studies in the Psychology of Sex* are identified three sorts of inversion: the congenital sexual inversion, which can occur early or later in life; bisexual attraction and pseudo-homosexuals due to their impotency or simply because they want to experience "abnormal" sensations (as cited in Modellmog, 2009, p. 16).

The nascence of the gay culture deeply concerned the meaning of manliness because being homosexual signified men who acted like women and therefore, "it meant being everything that a man wasn't" (Kimmel, 2005, p. 48). Men were also deeply affected by the alteration of political and economic structures. The rapid growth of capitalism led to the rise of consumerism and corporations thus it resulted in men's inability to control their own lives. The mass media bombardment about the new masculinity was such that "many men yearned to get back to nature, to hike and hunt; they participated in rough sports or took an intense interest in military matters" (Strychacz, 2012, p. 278). The reason was simple. Men sought to distance themselves from anything that jeopardized their masculinity, that is, its opposite: femininity. Therefore, "masculinity was constantly in need of validation, of demonstration, of proof" (Kimmel, 2005, pp. 44-45). If the early nineteenth century man was characterized by his economic, political and domestic autonomy; the twentieth century man was in his pursuit of the need to be liked (Kimmel, 2005, p. 43).

Le Bleu (2017) indicates that in order to be a soldier, national leaders constructed a model based on "character, craft and physique" (p. 1). Many American men, included Ernest Hemingway, were reared admiring Theodore Roosevelt's ideal of masculinity. To him, men had to possess masculine traits so as to overcome the difficulties in life (as cited in Onderdonk, 2006, p. 63). The ideals of masculinity, which were found in war, were key against the degeneration of the American manhood, which was affected by sexual promiscuity, alcoholism and feminization (Adams, 2008, as cited in Le Bleu, 2017, pp. 6-7).

The heroic concept of masculinity could make sense during the Spanish-American War but not during the First World War since millions of men died anonymously fighting in

an aimless war (Strychacz, 2012, pp. 278-279). Moreover, soldiers were diagnosed with hysteria, a mental disorder only attributed to women and therefore, emasculating the concept of war. It also meant the loss of independence for men considering the entrance of women into the male work as well as their assistance in services near the front line (Vernon, 2002, p. 43). Lady Churchill voiced that women “will advance instantly a long step beyond the stage they had reached before the war began” (as cited in Ebel, 2010, p. 127). In other words, the war was not only changing women but also the attitudes that men had towards them.

2.2 Ernest Hemingway’s Early Days and Youth

Ernest Hemingway was born in the puritan suburban community of Oak Park, Illinois in 1899. He never wrote about the village but it contained some of the virtues that Hemingway portrays in his fiction such as “self-control, discipline, and fortitude” (Raeburn, 2012, p. 12). Yet, these virtues stand in stark contrast to his personal life of food, alcohol and sex. Therefore, Raeburn (2012) states that Hemingway “both repudiated the village of his childhood and internalized it” (p. 12).

He was reared in a female-dominated household. He had four sisters thus it might explain “his fascination with androgyny” (Raeburn, 2012, p. 12). It might be studied taking into consideration his childhood, since his mother dressed him as a girl. Hemingway believed that men had to have both a masculine and a feminine side, whereas a man and a woman could merge into a single identity (Reynolds, 1989, as cited in Moddelmog, 1993, p. 190). Hemingway’s fourth wife, Mary, said that they were “interlocking parts of a single entity” (as cited in Moddelmog, 1993, p. 190), thus emphasizing their alleged androgyny.

Hemingway’s teenage years were characterized by his father’s absence in light of depression. Nevertheless, his father played a part in the highlights of his childhood. To Fantina (2005) those were “perhaps the only times the young Ernest witnessed his father behaving like a ‘real man’ ” (p. 86). Therefore, those events might have played a role in the exaggeration of outdoor masculine activities on the part of Hemingway throughout his life.

Raeburn (2012) explains that Hemingway's mother was assertive thus he put the blame on his mother "self-dramatization" as the cause of his father's passive behavior (p. 13). Fantina (2005) argues that Hemingway wanted to escape the same fate of his father by creating his hypermasculinity (p. 85). Another aspect of vital importance is the friendship of Hemingway's mother with Ruth Arnold, who took voice lessons from her in addition to live under the same roof for over a decade. It is suggested that Hemingway's mother had a lesbian relationship with her. This event in Ernest's life might have contributed to develop an interest in female sexuality (Fantina, 2005, p. 87).

In spite of the fact that many scholars claim that Hemingway's problems with masculinity have to do with himself, Hatten (1993) discusses the importance of the socioeconomic and political context of Hemingway's formative years in order to fathom his portrayal of masculinity (p. 85).

Hemingway volunteered with the Red Cross as ambulance driver and he was sent to the Italian front. There, he was seriously wounded in the legs and feet by a trench mortar while he was giving chocolate in the trenches. According to Reynolds, while Hemingway was recovering from his wounds in Milan, his mother wrote him a letter and she was content "to know that in the eyes of humanity my boy is every inch a man... It's great to be the mother of a hero" (as cited in Vernon, 2002, p. 44). Vernon (2002) suggests that Hemingway might have felt animosity towards his mother as she was celebrating his war wound, which was neither manly nor heroic since he was serving candy and tea to soldiers (p. 44). Ernest fabricated his wounding experience in order to be a hero, despite the fact that he wanted to distance himself for such fabrications, these were circulating for years. Raeburn (2012) says that "Only in his fiction could he or would he acknowledge such frailties" (p. 14). According to Hatten (1993) it occurred to Hemingway that war was futile since the masculine ideals of autonomy were not found (p. 81).

Paris deeply shaped Hemingway's life and writing in the 1920s, much more so than any other period of his life. He was a part of the Lost Generation, that is, American modernist writers who arrived to Paris after the armistice. According to Morley (2012) "death, suffering, the futility of idealism and the 'botched' nature of civilization" left a lasting impression on the modernist writers' themes (p. 147). Hemingway was mesmerized by death, suffering and wounds as Hagopian (1975) puts it, "the wounds and the encounters

with death...were all sought out by him” (p.79). Hemingway thought that in order to be deemed masculine and write authentically, he “must first be wounded” (Onderdonk, 2006, p. 62).

3. Fiesta: The Sun Also Rises

Fiesta: The Sun Also Rises is set in 1925, seven years after the World War I. The characters are mainly American expatriates who have chosen to live in Paris and travel to Spain. They clearly depict the disillusionment of the Lost Generation since all (except Robert Cohn) have been touched directly or indirectly by war. It is clear that war has played a major role regarding their personality as well as affecting masculinity and heroism. Cloonan (2018) states that the characters have alienated themselves from the world around them thus they do not have to be accountable for their demeanor (p. 102). To put it another way, the characters are constantly going from one bistro to another. Living in their own world with little regard for the probability of not belonging. As for Jake Barnes, the narrator, he tries to repress his feelings of inadequacy, impotence and effeminacy yet it is highly unlikely because his wound is physical thus it cannot vanish. He tries to seek fulfillment through his affection for bullfighting whereas Jake’s object of desire, Brett Ashley, is deeply affected by the death of her true love as well as Jake’s suffering thus she seeks fulfillment through sexual relations.

3.1 Gender Issues and Sexuality

3.1.1 Brett Ashley, the New Woman

Brett Ashley could be deemed as the New Woman who emerged at the *fin de siècle*, whose “many matings serve no ultimate, reproductive purpose” (Saunders, 2018, p. 214). She tells Jake that she would cheat on him with everybody since, “It’s the way I’m made” (Hemingway, 2000, p. 49). Besides, “her hair was brushed back like a boy’s” (Hemingway, 2000, p. 19). Short hair, namely the bobbed hairstyle was “a visual manifestation of women’s new freedom and independence” (Harnett, 2009, p. 66). Despite her longing for distancing herself from traditional conventions, her role in society is still defined by men who want to change her into a more feminine woman. For example,

the bullfighter Pedro Romero wants her to grow her hair, “he said it would make me more womanly” (Hemingway, 2000, p. 212), and also marry her “After I’d gotten more womanly, of course” (Hemingway, 2000, p. 212). Nonetheless, it is crucial to highlight that Brett’s demeanor has much to do with her necessity to be financially stable in a historical context in which she “must depend, both financially and socially, on hooking up with some man or another” (Moddelmog, 1993, p. 193).

Brett’s discontent with gender relations is the source of her inability to forge deep connections with men. Nevertheless, Jake is not a threat to her in light of his lack of the most masculine sexual feature as he says bitterly “I suppose she only wanted what she couldn’t have” (Hemingway, 2000, p. 27), (Moddelmog, 1993, p. 194). Simply put, Brett’s main purpose in a relationship is sexual intercourse. It is worth mentioning the last scene of the novel in which Brett tells Jake, “We could have had such a damned good time together” (Hemingway, 2000, p. 216). Soon afterwards, a policeman raises his baton and the car slows suddenly and, consequently, pressing Brett against Jake, both inside. Jake answers her by the following question: “isn’t it pretty to think so?” (Hemingway, 2000, p. 216). Moddelmog (1993) identifies the baton as the phallic symbol thus being the cause that interposes between them (p. 196).

3.1.2 Jake Barnes’ attitude towards homosexuality

It is worth noting Jake Barnes’ attitude towards homosexuals. When Jake goes to the dancing club he observes “A crowd of young men, some in jerseys and some in their shirtsleeves” (Hemingway, 2000, p.17). Their homosexuality is clearly evident owing to the description he makes of them, “I could see their hands and newly washed” (Hemingway, 2000, p. 17) and their “wavy hair, white faces, grimacing, gesturing, talking” (Hemingway, 2000, p. 17). Their carefully chosen attire may suggest their feminine preoccupation with physical appearance. Their wavy hair is stylized as a woman’s whereas their white faces may imply the use of cosmetics. Grimacing and gesturing may refer to the expressivity which homosexuals are often characterized, contrary to masculinity.

Jake’s reassurance of his manliness comes when “the policeman standing by the door looked at me and smiled” (Hemingway, 2000, p. 17). To put it more simply, the smile

suggests that they are the real men whereas the homosexuals are the marginalized. To Elliott (1995) what Jake despises is not the “homosexual behaviour... [but the] ‘femininity’ expressed through the ‘wrong’ body” (p. 80). In other words, what disturbs Jake is the disruption of the male/female binary. When Jack observes homosexual men, he sees the body of men who do not perform as men.

Jake hinges on the homosexuality of men in order to define his masculinity in the presence of Brett. Yet, Jake’s sexual limitations make him angry towards Brett’s homosexual friends, “Somehow they always made me angry. I know they are supposed to be amusing, and you should be tolerant, but I wanted to swing on one, any one, anything to shatter that superior, simpering composure” (Hemingway, 2000, p. 17), (Moddelmog, 1993, p. 192). Strychacz (2012) shares the view of Moddelmog as he observes that Jake’s response may imply that he recognizes the presence of other lifestyles apart from heterosexuality although as pathological. His animosity can be fathomable since they have ‘the equipment’ that would allow them to be with Brett if they were not homosexual unlike Jake, who has the sexual desire for Brett but has not the equipment (282). They have what he cannot have. And what’s more, the fact that Jake cannot appropriate Brett’s body associates him with homosexuality because despite having heterosexual desires, his body prevents him from perform sexually. Hence, Elliot (1995) explains that Jake’s body is inextricably linked to the homosexuals’ inability to perform their correct gender for the simple reason that neither of them can display masculinity (p. 82).

Jake Barnes says the following:

Undressing, I looked at myself in the mirror of the big armoire beside the bed. That was a typically French way to furnish a room. Practical, too, I suppose. Of all the ways to be wounded. I suppose it was funny. I put on my pyjamas and got into bed. I had the two bullfight papers, and I took their wrappers off (Hemingway, 2000, pp. 26-27).

On one hand, Elliott (1995) considers that the armoire is a symbol for his wound although his phallus cannot be practical in regard to his love life. Yet, the furnishings might refer to “female [and the] homosexual’s sex” (p. 85). Thus, when he looks at the mirror, he sees mere ornamentation. On the other hand, Schwartz (1984) contends that Jake diverts attention from his wound to the room notwithstanding that the comments that follow are related to his body. To put it another way, the French furnishings might have to do with the exoticism of his body, whereas ‘practical’ may refer to the arrangement of bed and mirror,

which reminds Jake of his physical deformity. Schwartz goes on to add that if Jake trivializes his wound (saying that it was funny) it is, in fact, because the remark compels readers to admire his endurance. Jake's castration emasculates him but he is redeemed "because it provokes the dramatic performance of manliness" (Schwartz, 1984, p. 56). To put it more simply, Jake's loss makes him a hero. The bullfight papers are the source of Jake's self-representation, being the object of Jake's frustrated desire. That is, as Jake cannot consummate his love for Brett coupled with the redemption of his castration, the passage serves as a means of evoking in Brett a desire that he cannot fulfil. Schwartz (1984) stresses that the only way to evoke Jake's desire for Brett is to pair her romantically with other men in order to feel jealous (p.57). In other words, Jake needs a rival so as to maintain his desire for her.

Jake tries to come to terms with his gender trouble in Spain. By finding comfort in bullfighting and being on good terms with Romero, Jake seeks to strengthen his manliness. It is a compensatory manhood strategy, considering that the fragility of masculinity can be ameliorated with the archaic element that Romero possesses. "Romero had the old thing" (Hemingway, 2000, p. 146), unlike other bullfighters who "give a fake emotional feeling" (Hemingway, 2000, p. 146) (Strychacz, 2012, p. 283).

The hope for Jake, as Elliott (1995) suggests, is the possibility of incorporating both the masculine and feminine "in the image of the homosexual man and the 'feminized' male" (p. 91) since patriarchy can destroy man's ability to achieve his full potential (McCampbell, 1986, as cited in Elliott, 1995, p. 91).

4. A Farewell to Arms

A Farewell to Arms was published in 1929. The novel portrays the disillusionment of the Lost Generation although unlike *Fiesta: The Sun Also Rises*, the novel is set in the midst of the chaos of the Great War thus romance is highly affected by the war. The English nurse Catherine Barkley is psychologically affected by the death of her fiancé when she met Lieutenant Frederic Henry. Besides, the war has transformed the puritan view of marriage into sexual liberation. Henry is an ambulance driver serving the Italian Army. The war represents the ideals of masculinity that Frederic seeks to fulfil considering that at the start of the 20th century, the concept of masculinity has changed thus the war means

a return to the glorious days of manhood. However, Henry realizes the emasculating experience of war.

4.1 The Portrayal of Catherine Barkley

Unlike Brett Ashley in *Fiesta: The Sun Also Rises*, Catherine does not deviate herself from traditional gender roles thus emphasizing femininity. Traber (2005) states that Hemingway makes an issue of gender since he uses the strategy of woman in love in order to find meaning in her life, although he does not want to criticize Hemingway because she resorts to this love strategy due to her limited opportunities (p. 30). Wexler (1981) holds similar views. She claims that Catherine has no control over herself on account of the war and the death of her fiancé, therefore, she plays “the role of the dutiful ‘wife’ ” in order to have a limited autonomy (p. 115). In a bid to survive and comprehend the world where Catherine lives in, she tells Henry the following words: “There isn’t any me any more. Just what you want” (Hemingway, 2005, p. 96), Traber (2005) argues that these words depict Catherine’s ability to read male desire, that is, telling him what he wants to hear (p.33). It is interesting to highlight that Catherine’s desire comes from man’s desire instead of experiencing it in her own right. Wexler (1981) maintains that Catherine’s selflessness is associated with her grief rather than the love she feels for Henry thus her utterance is her way of survival since she knows no other (pp. 115-116).

On account of Switzerland being a neutral country during the Great War, it is protected from masculinity, war and gender identity. Catherine plays with gender role stereotypes; hence, she says to Henry that he should grow his hair so that she could cut hers in order to be alike because “I want us to be all mixed up” (Hemingway, 2005, p. 266). She wants to deviate herself from traditional gender roles thus playing with conventions although she has not the intention of changing her gender but rewriting “her identity by integrating a subjectivity that would locate her beyond ‘normal’ gender patterns” (Hewson, 2003, as cited in Traber, 2005, p. 35). Traber (2005) believes that Catherine pretends to be happy with the role she has created for herself, and her following words, “I am not crazy now. I’m very, very, very happy” (Hemingway, 2005, p. 267), are interpreted by him as being in love with the idea of love rather than being in love as pro-Catherine critics suggest (p. 36).

During Catherine's childbirth, it can be noted that she portrays the traditional female discourse, or in other words, she makes an effort to meet the expectations of being a good wife, which can be reflected in the following sentence: "I so want to be a good wife and have this child without any foolishness" (Hemingway, 2005, p. 278). When the pains were bad, Catherine called them good ones as though she thought that she had to suffer in order to be a woman. When Catherine had no longer strength, she had to use a gas mask, which symbolizes the fear of death. The gas epitomizes femininity thus "the naturalized 'good wife' is no longer in the room" (Traber, 2005, p. 37).

The death of Catherine sheds light on the subversion of manhood, since it is Catherine who is on the verge of death, as though she were a man fighting on the front line whereas Henry waits passively for his lover's return from war. In dying, she achieves the heroic importance that Henry anxiously hankers for. Hatten (1993) voices that Barkley "deprives him of the traditional masculine role of protector of a woman" (p. 96). To clarify, Catherine subverts Henry's ideas of manhood in terms of being men the brave ones as well as the caretakers of women. Catherine comes to terms with her tragic fate adopting a masculine role by saying, "I'm not afraid. I just hate it" (Hemingway, 2005, p. 292). Henry acquires the masculinity that he longed for in the wake of Catherine's death (Hatten, 1993, p. 97). Another remark is Catherine's ability to articulate her feelings as she says dying, "It's just a dirty trick" (Hemingway, 2005, p. 292). Her words define a masculine mood. Therefore, it is through a female character that manly feelings are put into words.

Wexler (1981) states that Catherine becomes Frederic's role model in light of her capacity to love after the death of her fiancé as well as her ability to find value in a disturbing time; transforming his prior idea of heroism (that is being a soldier) into being Catherine the true hero. She convinces him that true heroes are not those who receive medals nor have wound stripes "But usually, darling, they're much quieter" (Hemingway, 2005, p. 112), (p. 116). Yet, to Hatten (1993) Catherine is not a feminist hero as she is the embodiment of masculine ideals thus reflecting the fragility of masculinity (p. 97).

4.2 Masculinity and War

The correlation between the powerful state and its encouragement in the use of propaganda, can be portrayed in *A Farewell to Arms*, when Henry admits to having a distaste for propaganda, bearing in mind that it undermines masculinity. Many times, Henry asked about his intentions of entering the Italian army, a question that he cannot give an answer. Thus, his evasive answers signify that he wants to achieve masculinity through war (Hatten, 1993, p. 83). The scene which depicts the clearest example of Henry's understanding of masculinity being threatened is when he is compelled to desert the Italian Army, since military Italian police are shooting at their military countrymen, the same country which Henry is serving. The Caporetto retreat of Henry's desertion means for Henry:

You had lost your ears and your men as a floorwalker loses the stock of his department in a fire... If they shot floorwalkers after a fire in the department store because they spoke with an accent they had always had, then certainly the floorwalkers would not be expected to return when the store was opened again for business. They may seek other employment (Hemingway, 2005, p. 206).

In other words, Henry's stream of consciousness is related to a male identity crisis comparing war with daily life as to losing a job. Catherine motivates Henry's decision to be a deserter and to escape into their idyllic world of sexual and romantic fulfillment. Despite Henry's feelings of guilt, Catherine calms him by saying, "Darling, please be sensible. It's not deserting from the army. It's only the Italian army" (Hemingway, 2005, p. 224). Henry tells her, "Let's get back into bed. I feel fine in bed" (Hemingway, 2005, p. 224). Henry's words are of vital importance so as to consider masculine identity since war cannot provide him with the masculine sense of self. Therefore, to have sexual relations with Catherine becomes an alternative in order to fulfill his male gender role expectations (Hatten, 1993, p. 84). Vernon (2002) claims that had it not been for Henry's wounding, he would not have fallen in love with Catherine Barkley. He had to find himself in a passive position, that is, adopting a female role and thus being associated with homosexuality (p. 40-41). Henry admits to thinking about Rinaldi, the priest, and the front as Hatten (1993) puts it, "he feels a sense of loss at the disappearance off a more stable and traditional source of masculine identity in war (p. 96).

The passage of Henry being wounded by a mortar shell while he was eating cheese reflects the grim reality of war, which has nothing to do with being a heroic act. Hence,

if many men were already suffering from a crisis of masculinity, it was detrimental for their male identity to realize that the traditional heroism of war could no longer fulfil their masculinity.

Worth mentioning is the quote found early in the novel when Henry narrates the scene of soldiers “passing on the road, marched as though they were six months gone with child” (Hemingway, 2005, p. 4). Jennifer Haytock contends that this feminine imagery is related to the birth of violence and death (as cited in Vernon, 2002, p. 46). Vernon (2002) declares that Hemingway’s imagery of pregnancy and childbirth are commonly interpreted as men’s fears of losing their sense of control, freedom and independence. He emphasizes that the feminine imagery is associated with the soldiers’ emasculating experience of war (p. 46).

There are other scenes where Henry conveys his enthusiasm for escorting Rinaldi to the brothel, another tradition for masculinity. Nevertheless, Henry rejects Rinaldi when he tries to kiss him, which it might indicate a homosexual gesture (Hemingway, 2005, p. 88). Rinaldi is an example of toxic masculinity when he grumbles about the shortage of prostitutes on the front, “There are no girls. For two weeks now they haven't changed them. I don't go [to the brothel] anymore. It is disgraceful. They aren't girls; they are old war comrades” (Hemingway, 2005, p. 60). Rinaldi’s anxiety on account of his desire to captivate new women might be deemed as the traditional masculine trait of dominating women. Regarding prostitutes as war comrades suggests that war illustrates manliness, therefore women have entered in a masculine world and they share the same desire that can be fulfilled if women want to. However, this desire is not seen as an erotic one but a dominant one, that is, seeing women as easy targets for rape. As Frederic Henry states, “A retreat was no place for two virgins. Real virgins” (Hemingway, 2005, p. 175), (Hatten, 1993, pp. 88-89).

4.3 Sexuality

Hemingway associates war with the alteration of an earlier idealized period; thus, the Great War has a great impact on sexual liberation. Catherine Barkley discusses with Henry her regret of being sexually repressed with her dead fiancé, “He could have had

anything he wanted if I would have known” (Hemingway, 2005, p. 18). When Catherine says “anything” she implies that she is sexually liberated by the war. Moreover, they could not get married because “according to Red Cross rules, a woman could not be both a nurse and a wife” (Comley & Scholes 1994, as cited in Moddelmog, 2009, p. 10). Considering the time period in which the novel is set, it is interesting to note that sex out of wedlock was becoming more frequent. Yet, women’s reputation was still in jeopardy. Catherine and Henry’s premarital sex could have had its defenders but not in the context of pregnancy if they did not get married, as Henry and Catherine indeed understood (Moddelmog, 2009, p. 11).

They genuinely believed that they were actually married with no need of a religious-based ritual, as Frederic says, “We said to each other that we were married the first she has come to the hospital and we counted months from our wedding day” (Hemingway, 2005, p. 103). Havelock Ellis is of the same opinion as Frederic by stating that marriage is the intention of having sexual intercourse with somebody permanently despite not having received the official approval of the law or the Church (as cited in Moddelmog, 2009, p. 12). In other words, sexual relations defined the meaning of marriage and not the formal license of the Church or state. Yet, they cannot forget the conventional norms that easily as Catherine says, “I suppose if we really have this child we ought to get married” (Hemingway, 2005, p. 260), and later on Henry ponders whether Catherine’s death was a punishment on account of having premarital sex, and then say, “It would have been the same if we had been married fifty times” (Hemingway, 2005, p. 283).

Hatten (1993) believes that Catherine should not be regarded as a sexual fantasy because the main theme is the problem of sexual desire, namely the male one (p. 77). For example, Catherine’s friend tells Henry “You get her in trouble and I’ll kill you” (Hemingway 2005, p. 98) as well as “I don’t want her with any of these war babies” (Hemingway, 2005, p. 98).

Another important point to be considered is Henry and Catherine’s stay in a hotel before Henry’s return to the front. Catherine feel unhappy there because she “never felt like a whore before” (Hemingway, 2005, p. 137). Afterwards, she changes her mind by saying “I’m a good girl again” (Hemingway, 2005, p. 138). According to Hatten (1993), Catherine reverts the traditional meaning of good girl purposely as a way of distancing

herself from traditional sexual norms. In other words, Catherine ironically implies her unwillingness to have sexual relations in a hotel because she is a good girl. Yet, by reversing the notion of good girl, she suggests that she is good as to sexual desire is concerned, without taking into consideration that her awareness of being their relationship grounded on sexual desire undermines Henry's sense of manhood (p. 93).

5. Didactic Unit Proposal

5.1 Justification

This didactic unit is meant namely for those students who have taken Universal Literature in the first course of Bachillerato. This teaching plan will take place during the third term. It is divided in seven sessions, twice per week, starting 31/05/21 and ending the 21/06/21. Given the importance of raising awareness of gender stereotypes thus supporting gender equality, this teaching plan requires an in-depth study. Therefore, the unit is going to be studied as if it were two.

Legal Framework

In order to carry out the proposal of this integrated didactic unit, special attention has been given to the educational laws and regulations which are currently in force. These are the order of 14th July 2016 issued by the Boletín Oficial de la Junta de Andalucía (BOJA) in July 29th 2016, which establishes the curriculum concerning Bachillerato in the autonomous community of Andalusia. Also, the decree 110/2016, June 14th pertaining to the ordinance and the establishment of the curriculum of Bachillerato in Andalusia, and the Royal Decree 1105/2014, dated 26th December which aims to establish the basis for secondary education and Bachillerato. It is important to highlight the order ECD/65/2015 (BOE, 21st January 2015) which focuses on competencies, contents and evaluation criteria in Bachillerato.

5.2 Contextualization

This didactic unit is designed for Almeraya High School. It is situated in Almería although its location does not affect its surroundings, considering that many students do not come from Almería nor its surrounding area. This can be explained due to the fact that Almeraya High School shares its building with a school residence called “Ana María Martínez Urrutia.”

The students’ socioeconomic status can be deemed medium. The most common home is a flat in which many students cannot have their own room thus hampering their learning. On the other hand, it is worth saying that the high school is multicultural and cosmopolitan. Yet, it can be an obstacle on account of the language barrier.

It is a household name for being the only one in the province of Almería oriented to Formación Profesional, and its relation to tourism and catering industry. It has cycles of medium and higher level as well as Formación Profesional Básica, Bachillerato of Humanities and Social Science, and Science and Technology.

As to its numerous facilities, it has multiple classrooms equipped with computers, library, offices, cafeteria, lunch room and sports tracks among others.

Characteristics of the Group

The class has 14 students (8 females and 6 males). It is a heterogenous group since there are some students who lack motivation. A few of them have disciplinary problems whereas the majority of the class is actively involved.

Among the students, there is one student from Ecuador, one student from Morocco, one difficult student and one student with Attention Deficit Hyperactivity Disorder (ADHD).

5.3 Competences

The key competences strictly related to this didactic unit are stated in the article 2 of the order ECD/65/2015 (BOE, 21st January 2015) as well as in the order of 14th July 2016 issued by the Boletín Oficial de la Junta de Andalucía (BOJA) in July 29th 2006, which reflects the competences of Universal Literature.

Linguistic Communication Competence (CCL)	<p>This didactic unit supports the communication among students through different skills such as speaking, listening, reading and writing. Speaking will be strengthened in the classroom through discussions in pairs and as a whole in addition to oral presentations in groups. Students will have to read passages of two novels in order to enhance their reading comprehension and critical thinking so as to produce their own opinions through writing.</p>
Digital Competence (CD)	<p>This didactic unit supports the creative use of ICTs provided that it is safe, ethical and responsible. An activity designed in order to develop students' CD competence is a research in groups with the help of computers. They have to create a poster as well as use the application Kahoot and ICT resources for their presentation.</p>
Learning to Learn Competence (CAA)	<p>This didactic unit devotes itself to improving students' learning process taking into consideration their learning rhythms and needs.</p> <p>Group work and pair work will boost students' motivation and self-confidence. Besides the content of this integrated didactic unit serves as a springboard to improve students' knowledge about the world they live in and strengthen their personal experiences.</p>
Social and Civic Competence (CSC)	<p>Due to the fact that this didactic unit contributes greatly to discussion, rules based on tolerance and mutual respect are crucial in order to accept and respect different views.</p>
Cultural Awareness and Expression Competence (CEC)	<p>Topics such as gender roles, sexuality and masculinity will deepen students' understanding of American Society as well</p>

	as expressing their knowledge through other artistic and cultural manifestations in their oral presentation.
Sense of Initiative and Entrepreneurship Competence (SIEP)	The activities proposed are meant for increasing students' participation and developing their critical sense. Moreover, the presentation that they have to give must be creative, hence, developing their creativity and entrepreneurship competence.

5.4 Methodology

Methodological Elements	
Methodology	<p>The methodology used can be defined as an eclectic approach, that is, different learning approaches are used. Primarily focusing on elements from the Communicative Language Teaching (CLT). Therefore, it gives prominence to aspects such as context; fluency rather than accuracy; relevant content and meaningful tasks. Students become active participants, whose main aim is to observe, reflect and voice their opinions. In order to make it possible, a stress-free environment is essential. Nevertheless, although communication is key, students are not forced to speak if they do not feel comfortable.</p> <p>Many activities are discussions as a whole, that is, students who feel comfortable can convey their opinions. Pair work, and group work is required throughout the development of the sessions. Oral presentations are also designed to be in pairs or groups of three so as to enhance cooperation among students. Group work and pair work also aims to develop students' sense of agency. To put it more simply, it is fundamental that students feel that they have a sort of control while learning.</p>

	<p>Another aspect of paramount significance of CLT is ICT since it cannot be forgotten that educational centers have to adapt themselves to the current reality. ICTs can improve students' motivation if they are used properly.</p> <p>The Audio-Visual method has also been implemented with the help of visual aids. This method can create mental associations resulting in helping students to store information much longer as well as strengthen their critical thinking.</p> <p>Another approach implemented is Flipped Classroom. To put it another way, students are introduced to the learning material without being taught. Students can discuss their insights and doubts with both their classmates and the teacher during the class in order to deepen their understanding about the topic.</p> <p>The Reading Method has also been implemented as it is a key method in order to gain insights from the unit. It is intensive because passages allow students to be focused on the topic thus avoiding mental exhaustion.</p> <p>This methodology is active, participative and considers the learning rhythm of the students, their efforts, interests and needs. Themes such as gender roles, sexuality and masculinity are the order of the day and therefore, this teaching plan can help students to gain insights into the past.</p>
Spaces	The sessions will take place in the classroom of Literature as well as in the computer room in order that students can do their research in groups.
Grouping	Most of the activities are meant for pair work or group work.
Resources	<ul style="list-style-type: none"> ☼ Computers with internet access ☼ Blackboard ☼ Projector

	<ul style="list-style-type: none"> ☼ Mobiles phones with internet access in order to use the Kahoot mobile application ☼ A presentation with the content designed for the unit ☼ Printed copies with information about the novels and their characters ☼ Printed copies of specific passages of Ernest Hemingway’s <i>Fiesta: The Sun Also Rises and A Farewell to Arms</i> ☼ Internet videos ☼ Pictures
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5.5 Objectives

Didactic Objectives	General ³ Objectives	Subject ⁴ Objectives
<ul style="list-style-type: none"> ☼ Understand the socio-historical context of America and Europe through Ernest Hemingway’s novels, highlighting sexuality, gender roles and masculinity. ☼ React and express personal opinions both orally and in the written form. ☼ Compare society at the beginning of the 20th century and nowadays. 	a), b), c), d), e), g), h), k), l).	b), c), d), g), h).

³ See Appendix A

⁴ See Appendix B

5.6 Content

The Content, the Evaluation Criteria and the Learning Standards described below has been carried out taking into consideration the Royal Decree 1105/2014, dated 26th December, which establishes the content, the evaluation criteria and the learning standards of Universal Literature for Bachillerato in the page 380.

Content	Evaluation Criteria	Learning Standards
Block 2: The Great Periods and Movements of Universal Literature		
The culmination of the great American literature. The Lost Generation.	<p>Reading, understanding and analyzing important passages, interpreting their content regarding the acquired knowledge about the specific themes, the period and the author.</p> <p>Giving an oral presentation about a literary work, an author or time period with the help of ICTs, conveying personal opinions; relying on an outline and assessing literary works as a meeting point for exchanging ideas and collective feelings as well as increasing one's own experience</p>	<p>Reading, analyzing universal literary texts and interpreting their content as well as the period and the author.</p> <p>Giving oral presentations with a correct structure. Coherent and clear argumentation of one's own ideas and relevant information.</p> <p>Explaining orally and in written form the significant changes in literature, associating them within historical, social and cultural circumstances</p> <p>Establishing relations between literature and the rest of the arts.</p> <p>Recognizing reading as a source of enrichment of one's own personality.</p>

5.7 Attention to Diversity

This integrated didactic unit is designed taking into consideration students' needs, interests and skills so that they can be active participants in their own learning process. Moreover, students are provided with numerous materials and resources so as to facilitate their education. No matter what difficulties they are going through, they all need to be treated equally and thus have equal opportunities in order to achieve the competencies proposed. Therefore, giving special attention to an inclusive education, which can be defined as “a process of strengthening the capacity of the education system to reach out to all learners” (UNESCO, 2009), to put it another way, not a single student is going to be left behind.

There is no need to adapt the planned activities since they are intended to develop students' critical thinking; strengthen cooperation and participation. Nevertheless, the order of 14th July 2016 issued by BOJA in July 29th 2016, which is meant for Bachillerato in Andalusia, particularly Chapter IV, “Attention to diversity” emphasizing the article 38, “Measures and programs for attention to diversity” and the article 39, “Curricular adaptations” will be taken into consideration if the situation requires it, in order that students can meet the criteria.

With regard to the student with ADHD, it is necessary to remind him the deadlines as well as seat him in the front row in order to pay more attention since he is impulsive and has hard time concentrating on studying. Visual aids are fundamental so that this student get focused. On the other hand, self-correction is also suitable.

With respect to the difficult student, is important to seat her next to a responsible student. Besides, she should be the spokesperson of a group in addition to receive positive feedback in order that she can realize that she can attract attention in a positive way.

5.8 Evaluation

Aim of the Evaluation

Evaluation is fundamental for students' learning process since it is designed taking into consideration students' needs and learning rhythms in order to evaluate them in the most coherent way, in other words, they have to know what it is expected from them. When it comes to evaluating a student, the activities are of vital importance, considering that the key competences which need to be evaluated are reflected in the activities. Attitude, participation and attendance need to be kept in mind since they reflect students' motivation to learn in addition to their desire to improve. A continuous formative evaluation is ideal for evaluating the students as stated in the order of 14th July 2016 issued by BOJA in July 29th 2016, particularly reflected in the article 16, "Nature of the evaluation" pertaining to the chapter III, "Evaluation, promotion and graduation," considering that students are observed by the teacher while they are carrying out the activities in order to know whether they are meeting the required objectives or on the contrary, they find some difficulties regarding the tasks so that the teacher can find a viable solution. Hence, teacher-student feedback is an effective tool for evaluating. This evaluation offers students more opportunities and guidance since they are active participants in their learning process.

Assessment and Instruments

Below, there is a table with the criteria that is going to be used in order to evaluate students throughout the unit. Apart from the oral presentation, attitude, participation, attendance and tasks in class and homework are going to be evaluated as well (See Appendix C).

ATTITUDE	10%
PARTICIPATION	20%
ATTENDANCE	10%
TASKS IN CLASS AND HOMEWORK	25%
ORAL PRESENTATION	35%

5.9 Lesson Plan

LESSON 1: Heroism, Masculinity and War: <i>A Farewell to Arms</i>	
Warm-up Activity	<p>☼ Warm-up activity: the students will observe some photographs pertaining to the first decades of the 20th century in order to arouse their curiosity (See appendix D). The teacher can guide them asking them questions such as:</p> <ul style="list-style-type: none"> ★ What can you observe in the photograph? Does it sound familiar to you? ★ Do you know the historical context of these photographs? ★ What was life like for men and women? How has life changed in the past 100 years? <p style="background-color: #92d050; display: inline-block; padding: 2px;">Time: 5'</p>
Activity 1	<p>☼ The teacher will give a presentation explaining the students the first two decades of the 20th century regarding masculinity, heroism and war and their relation with emasculation. The teacher will discuss Hemingway and war.</p> <p>☼ Students will see the trailer of <i>The Big Parade</i> (1925) (SilentPianoNinja, 2013), as well as its last scene (Warner Bros. Entertainment, 2013) on YouTube. Afterwards, they have to discuss as a whole the videos. The teacher can guide them in order to foster the discussion. For instance:</p> <ul style="list-style-type: none"> ★ Can you tell me why soldiers were content to go to war? What is the grim reality? ★ Can you tell me why heroism can be associated with the start of the trailer? ★ What do you think about the last scene? Does war mean heroism or manliness for you or do you think is it aimless? <p style="background-color: #92d050; display: inline-block; padding: 2px;">Time: 30'</p>

Activity 2:	<ul style="list-style-type: none"> ☼ With the help of a presentation, the teacher explains them a summary of <i>A Farewell to Arms</i> taking masculinity and war into account as well as discussing briefly the character of Frederic Henry. ☼ Afterwards, the teacher gives them a passage of the novel. Prior to the reading of the passage, the teacher explains it (See Appendix E, Appendix F). ☼ The students have to write a composition (no more than one side of a paper) about the passage answering the following question: <ul style="list-style-type: none"> ★ Do you agree or disagree with the following quotes: “La guerra no se gana con la victoria” (War is not won by victory) or “La derrota es peor” (Defeat is worse). Consider masculinity and heroism. ☼ Deadline: one week. They have to send it to the teacher via email. <p>Time: 25'</p>
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LESSON 2: Women in World War I: The Portrayal of Catherine Barkley in the novel
A Farewell to Arms

Pre-Activity: At home	<ul style="list-style-type: none"> ☼ Students have to watch a video about the role of women during World War I (UNED, 2014).
Activity 1	<ul style="list-style-type: none"> ☼ Students have to do a Quiz about the video they watched at home using the application Kahoot. Time: 5' ☼ Students discuss their results and the teacher clarifies the doubts that the students may have. Time: 10'

Activity 2	<ul style="list-style-type: none"> ☼ Students have to work in pairs. A passage of <i>A Farewell to Arms</i> is given to the students (See Appendix G, Appendix H). ☼ The teacher discusses briefly the character of Catherine Barkley in <i>A Farewell to Arms</i> with the help of a presentation. Time: 10' ☼ Students have to change the dialogue of the passage, considering the current situation as to gender roles. Time: 20' ☼ If the students wish, they can read their dialogue aloud as well as discuss their classmates' dialogues. ☼ The teacher can guide them through the debate asking them questions such as what do you think is Hemingway's perspective towards women? Why do you think he has categorized Catherine this way? Do you think Hemingway was machista or Catherine's behavior has to do with her grief because of the war? Time: 15' ☼ The dialogue is given to the teacher at the end of the class.
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LESSON 3: The Lost Generation in *Fiesta: The Sun Also Rises*

Pre-Activity: at home	<ul style="list-style-type: none"> ☼ The students watch a video about The Lost Generation at home (3º B tutor ESO, 2020).
Activity 1	<ul style="list-style-type: none"> ☼ The students will use their smartphones in order to take a quiz about the video previously watched at home. Time: 5' ☼ The teachers will discuss with the students any doubts that they may have. Time: 10'

Activity 2	<ul style="list-style-type: none"> ☼ The teacher will give them a brief introduction about the Lost Generation in <i>Fiesta: The Sun Also Rises</i> and its main characters. Students have to read it aloud. Time: 10' ☼ Students are given two passages in order to see how the characters hide their feelings (See Appendix I, Appendix J). They have to write their own dialogue. The aim is that they imagine themselves as American expatriates living in Paris in the 1920s and considering the topic of the Lost Generation (disillusion, detachment from their feelings, having fun...). Time: 15' ☼ Afterwards, those who want to do a role-play can play out their dialogue whereas their classmates have to discover what feelings they hide. Those who are shier and want to participate can read it from their chairs. The dialogue must be given to the teacher at the end of the class. Time: 20'
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LESSON 4: Brett Ashley in *Fiesta: The Sun Also Rises* as example of flapper

Activity 1	<ul style="list-style-type: none"> ☼ Students are divided in four groups. Each group will explore the following issues about the New Woman: <ul style="list-style-type: none"> - Opposition to the New Woman - Hairstyle, fashion and lifestyle - Sexuality - Work and education ☼ They have to search information about Brett Ashley as the New Woman.
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	<ul style="list-style-type: none"> ☼ They have to create a word document in which all these themes are covered. They can include images, videos etc. ☼ Students have also to create a poster related to the theme. They have to send it to the teacher via email. If they do not have time, the deadline is the day of the oral presentation. <p>Time: 45'</p>
Activity 2	<ul style="list-style-type: none"> ☼ One spokesperson of each group has to speak about the information they have found, stating his/her opinion and comparing Brett with the 21th century woman. <p>Time: 15'</p>

LESSON 5: Masculinity in Crisis: Jake Barnes in *Fiesta: The Sun Also Rises*

Warm-up Activity	<ul style="list-style-type: none"> ☼ Students are asked as a whole the following questions: <ul style="list-style-type: none"> ★ What do you think is a good man? What sort of things do they say and do? ★ What do you think is a real man? What do they say and do? ☼ Some images of 'real men' from the 1910s, 1920s are displayed (See Appendix K). ☼ Debate: What do you think are the causes that threaten masculinity? <p>Time: 10'</p>
Activity 1	<ul style="list-style-type: none"> ☼ The teacher revises war/masculinity and the concept of the New Woman in order to understand the crisis of masculinity. <p>Time: 5'</p>

	<ul style="list-style-type: none"> ☼ The teacher explains briefly consumerism and show students some images. Students as a whole can give their opinion about the images (Appendix L). Time: 10'
Activity 2	<ul style="list-style-type: none"> ☼ Students read aloud two pages of a journal article in order to understand homosexuality from a masculine perspective (See Appendix M). ☼ The students discuss the journal article. Time: 10'
Activity 3	<ul style="list-style-type: none"> ☼ The teacher gives them a sheet of paper about Jake Barnes: his wound, masculinity and war. The students have to read it aloud. Time: 5' ☼ The teacher gives them a sheet of paper of a passage of <i>Fiesta: The Sun Also Rises</i> (See Appendix N, Appendix O). Students have to read it and answer the following questions in pairs: <ul style="list-style-type: none"> ★ According to the passage, what is Jake's attitude towards homosexuals? How does he describe them? ★ Why is Jake angry with the homosexuals when they dance with Brett/Georgette? (Take into consideration masculinity/wounding). ★ Personal opinion: Comparison between the start of the 20th century masculinity and nowadays. Has society evolved for the better? ☼ Students have to give it to the teacher at the end of the class. Time: 20'

LESSON 6 AND 7: ORAL PRESENTATION

- ⊗ These last lessons are dedicated to the students' presentation of a theme related to the content that they have seen in class. They will present one of the following themes in pairs:
 - Masculinity and the World War I
 - Masculinity in crisis (1900-1920)
 - The flapper or the New Woman
 - The role of women at the start of the 20th century
 - Women in the World War I
 - Sexuality
 - Gender roles
 - The Lost Generation
 - Gay culture
- ⊗ Students can use a quote, movie, advertisement, book, newspaper, photograph, song, painting, magazine and other artistic and cultural manifestations as a model for their oral presentations.
- ⊗ They must be creative.

6. Conclusion

The main objective proposed of this research is to discover whether Hemingway had traditional views of gender roles in order to create an integrated didactic unit proposal that discusses these issues so that students are aware of gender inequality.

In order to carry out the research, it has been crucial to focus on different aspects such as masculinity and war, homosexuality and the portrayal of his female characters in two chosen novels of him: *Fiesta: The Sun Also Rises*, and *A Farewell to Arms*.

The results indicate that he had a problematic view of gender relations. It is fundamental to highlight that these results go hand in hand with his historical and social background, considering that at the start of the twentieth century, gender roles attitudes underwent a profound transformation thus changing the traditional view of men and women. The rise of American consumerism affected the traditional view of masculinity since consumerism was coded as a female pursuit. On the other hand, the First World War also affected masculinity since traditional ideals of the male hero were not found, hence, Hemingway gives special attention to the emasculating meaning of war. Women's suffrage in addition to women taking male jobs and working near the front line deeply affected male-dominated power dynamics. Therefore, is not surprising that Catherine Barkley in *A Farewell to Arms* portrays the ideals of masculinity, whereas Brett Ashley in *Fiesta: The Sun Also Rises* is portrayed as the New Woman of the roaring twenties, yet she still depends financially on men. The nascent of the gay culture during Hemingway's youth is another important factor since homosexuality threatened the traditional meaning of manliness. Therefore, Jake's resentment towards homosexual men in *Fiesta: The Sun Also Rises* means that his masculine identity is threatened added to his war wound, which emasculates him and associates him with homosexuality.

From a contemporary viewpoint, it is observed that Hemingway had traditional views of gender roles considering that they are a social and historical construction, highlighting parameters of manliness as the ideal trait of male identity. Therefore, it is clear that Hemingway's historical and social background shaped his problematic views of gender relations. Nowadays, he could be deemed machista by some scholars, although there is no robust evidence found about his misogyny.

This subject of study is relevant and has some positive aspects considering that Hemingway is still a very well-known author sixty years after his death and therefore, his literary works are taught in high schools and universities. Studying Hemingway from a different perspective and giving prominence to issues such as sexuality and gender roles can raise awareness of gender inequality in the classroom by understanding the past and reflecting on the present.

As to limitations, it is not clear how he felt about himself because he displayed manliness mostly due to the social conventions of his time, yet, he was fascinated with androgyny. A more extensive research of his life and fiction would have been key in order to delve deeper into his masculinity. It is interesting to ponder about what kind of views regarding gender roles Hemingway would have had if he had been alive in this era. On the other hand, the didactic unit proposal is complicated to implement in light of its specific topics and extensive study, considering that there are seven sessions dedicated to these themes, although it can be implemented in such a way that students can have a general idea concerning these relevant issues.

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8. Appendixes

APPENDIX A- General Aims of the Stage

According to the decree 110/2016, June 14th issued by the Boletín Oficial de la Junta de Andalucía (BOJA) in 29th June 2006, and taking into account the Royal Decree 1105/2014, dated 26th December, the objectives of Bachillerato contained in article 3 are the following:

- a) Exercise democratic citizenship, from a global perspective, and acquire responsible civic awareness inspired by the values of the Spanish Constitution as well as human rights that foster co-responsibility in the construction of a fair and equitable society.
- b) Strengthen social and personal growth that allow students to behave in a responsible and autonomous way and develop their critical spirit. Plan and resolve peacefully personal, social and family conflicts.
- c) Promote equality of rights and opportunities between men and women, analyze and assess critically existing inequalities and discriminations, particularly violence against women and promote equality and no discrimination of people by any condition or personal or social circumstance, given special attention to people with disabilities.
- d) Strengthen reading, study and discipline habits, as necessary condition for taking advantage of learning, and as a means of personal development.
- e) Master, both orally and in the written form, the Spanish language.
- f) Express fluently and correctly in one or more foreign languages.
- g) Use with fluency and responsibility information and communication technologies.
- h) Know and assess critically the realities of contemporary world, its historical precedents and main factors of its evolution. Participate in solidarity in the development and improvement of their social environment.
- i) Have access to essential scientific and technological knowledge and master basic abilities of the chosen modality.
- j) Comprehend essential elements and procedures of investigation and scientific methods. Know and assess critically the contribution of science and technology in the

change of life conditions as well as strengthen sensibility and respect towards the environment.

- k) Strengthen entrepreneurship spirit with attitudes of creativity, flexibility, initiative, group work, self-confidence and critical sense.
- l) Develop literary and artistic sensibility as well as aesthetic criteria as sources of training and cultural enrichment.
- m) Use physical education and sports in order to favor personal and social development.
- n) Strengthen attitudes of respect and prevention within the field of road safety.

Bachillerato in Andalusia will also contribute to:

- o) Delve deeper into the knowledge and appreciate the peculiarities of Andalusian linguistics in all its varieties.
- p) Delve deeper into the knowledge and appreciate specific elements of Andalusian culture and history as well as its physical and natural environment and other differences so that it can be respected and valued as heritage within Spanish and universal culture.

APPENDIX B- General Aims of Universal Literature

According to the order of 14th July 2016 issued by the Boletín Oficial de la Junta de Andalucía (BOJA) in July 29th 2006, the objectives of Universal Literature in Bachillerato are the following:

- a) Know and convey coherently and correctly aspects about the great esthetic movements, the main literary works and authors who have shaped our cultural reality.
- b) Read and interpret with one's own criteria complete literary works and representative passages and know how to associate them within the context in which they were produced, consolidating personal growth and social that allow students to behave in a responsible and self-sufficient way and develop critical sense.
- c) Confirm, through the reading of literary works, the presence of recurrent themes, treated from different perspectives throughout history, which manifest curiosity, common beliefs and aspirations of human beings in all cultures.
- d) Develop artistic and literary sensitivity as well as aesthetic criteria and sources of information and cultural enrichment, assessing critically literary manifestations as expression of creations and individual and collective feelings.
- e) Strengthen the habits of study and discipline as necessary conditions for the effective use of the learning process and means of personal development, and strengthen the taste for reading as a source of new knowledge and experiences and pleasurable activity for leisure.
- f) Know how to use bibliographic sources properly and critically for the realization of literary works of different kind with entrepreneurial spirit and attitudes of creativity, flexibility and initiative.
- g) Plan and write with a sufficient degree of exactitude and adequacy works about literary themes and give oral presentations correctly and coherently about the same literary works with the responsible use of audiovisual media and ICTs.
- h) Analyze the existent relations between significant literary works of universal literature and musical works of any other artistic manifestation (opera, cinema) which serve as a reference point.

APPENDIX C- Rubrics

5: Excepcional, 4: Por encima de la media, 3: Satisfactorio, 2: Por debajo de la media, 1: Necesita apoyo inmediato.

5	4	3	2	1
El estudiante nunca muestra un comportamiento o disruptivo en clase.	El estudiante casi nunca muestra un comportamiento o disruptivo en clase.	El estudiante a veces muestra un comportamiento o disruptivo en clase.	El estudiante a menudo muestra un comportamiento o disruptivo en clase.	El estudiante casi siempre muestra un comportamiento o disruptivo en clase.

Tabla C1: Actitud

5	4	3	2	1
El estudiante contribuye activamente en clase dando su opinión.	El estudiante a menudo contribuye en clase dando su opinión.	El estudiante a veces contribuye en clase dando su opinión.	El estudiante apenas contribuye en clase dando su opinión.	El estudiante nunca contribuye en clase dando su opinión.

Tabla C2: Participación

5	4	3	2	1
El estudiante llega puntual a clase casi siempre. Se pone siempre al día cuando se ausenta.	El estudiante suele llegar puntual a clase. A menudo Se pone al día cuando se ausenta.	El estudiante llega puntual a clase a veces. Se pone a veces al día cuando se ausenta.	El estudiante raramente llega puntual a clase. Raramente se pone al día cuando se ausenta.	El estudiante nunca llega puntual a clase. Nunca se pone al día cuando se ausenta.

Tabla C3: Asistencia

5	4	3	2	1
El estudiante siempre hace su tarea en clase y en casa.	El estudiante suele hacer su tarea en clase y en casa.	El estudiante a veces hace su tarea en clase y en casa.	El estudiante raramente hace su tarea en clase y en casa.	El estudiante nunca hace su tarea en clase ni en casa.

Tabla C4: Tareas en clase y en casa

5	4	3	2	1
El estudiante comprende completamente el tema. El contenido está muy bien organizado.	El estudiante comprende el tema. El contenido está organizado.	El estudiante comprende partes del tema. El contenido está algo desorganizado.	El estudiante no comprende la mayoría del tema. El contenido está desorganizado.	El estudiante no comprende el tema. El contenido está muy desorganizado.

Tabla C5.1 Contenido. (Presentación oral) (Alonso, 2017).

5	4	3	2	1
La presentación es muy creativa. Los apoyos visuales son muy efectivos.	La presentación es creativa. Los apoyos visuales son efectivos.	La presentación muestra algo de creatividad. Los apoyos visuales son algo inefectivos.	La presentación carece de creatividad. Los apoyos visuales son inconsistentes.	La presentación no es creativa. Los apoyos visuales son inefectivos.

Tabla C5.2 Originalidad. (Presentación oral)

5	4	3	2	1
El grupo actúa de forma coordinada. Cada miembro sabe su papel	El grupo actúa coordinadamente la mayoría de las veces. Cada miembro conoce su papel.	El grupo actúa coordinadamente, aunque existen algunos momentos de dudas.	Uno o dos miembros acaparan toda la presentación. El resto no sabe cuál es su papel.	El grupo no se coordina. Solo una persona lidera al grupo.

Tabla C5.3 Trabajo en grupo. (Presentación oral) (Alonso, 2017).

APPENDIX D- Lesson 1. Warm-Up Activity.



Figure 1. American Red Cross serves humanity Join! (Wilbur, 1914-1918).



Figure 2. Clara Bow (Bain News Service).



Figure 3. Sheet Music (Bradford, 1920).

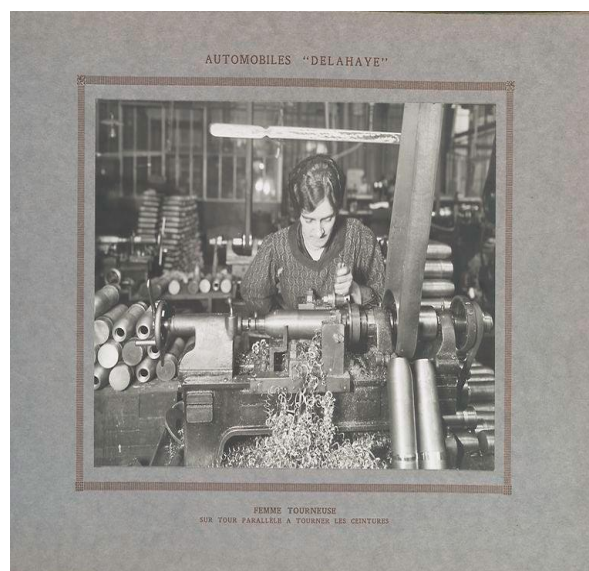


Figure 4. Femme Tourneuse. Sur tour parallele a tourner les ceintures (Societe des automobiles "Delahaye," 1916).

APPENDIX E- Lesson 1. Activity 2. (español)

—Se puso a reír—. Ahora hay un centinela permanente en su casa, con la bayoneta calada, y nadie puede visitar ni a su padre, ni a su madre, ni a sus hermanas; y su padre ha perdido los derechos de ciudadanía. Ni siquiera puede votar. Le han dejado fuera de la ley. Cualquiera puede apoderarse de sus bienes.

—Si no fuera por las molestias que ocasiona a los familiares, nadie estaría dispuesto a pelear.

—Si, pelearían los alpinos, los voluntarios y también algunos bersaglieri.

—Los bersaglieri también se han largado. Ahora procuran que lo olviden.

—No tendría que dejar que hablásemos así teniente. ¡Que viva el ejército! —exclamó Passini, irónicamente.

—¡Oh, ya conozco vuestra manera de hablar! —dije—. Pero mientras conduzcáis las ambulancias debidamente y os comportéis...

—Y que procuréis que no os oigan los otros oficiales —acabó Manera.

—Tenemos que aguantar esta guerra hasta el final —dije—. Si uno de los adversarios cesase de pelear, tampoco se acabaría. Aún sería peor el no hacerlo.

—No podría ser peor —dijo Passini respetuosamente—. No hay nada peor que la guerra.

—La derrota es peor.

—No lo creo —dijo Passini, siempre respetuosamente—. ¿Qué representa la derrota? Poder volver a casa.

—Pero se quedan con vuestras casas y vuestras hermanas...

—No lo creo —dijo Passini—. Eso no lo harán a todos. Que cada uno defienda su casa y proteja a sus hermanas en ella.

—Entonces te ahorcan o te obligan a ser soldado, y esta vez no en las ambulancias, sino en la infantería.

—No pueden ahorcarlos a todos.

—Una nación extranjera no puede obligarte a ser soldado —dijo Manera—. A la primera batalla escaparías.

—Como los checos.

—Se ve en seguida que no sabéis lo que es ser vencidos, y por eso creéis que no es una desgracia.

—Tenerife —dijo Passini—, comprendemos que nos deje hablar. Escuche. No hay nada peor que la guerra. Nosotros, aquí, en las ambulancias, no nos podemos hacer cargo de lo que es. Cuando uno se da cuenta, le es imposible pararla, porque se vuelve loco.

—Sé perfectamente que es terrible, pero tenemos que aguantarla hasta el final.

—No tiene fin. Una guerra no termina nunca.

—Claro que sí. Algún día termina. Passini movió la cabeza.

—La guerra no se gana con la victoria. ¿Qué ganaríamos si tomásemos el San Gabriele? ¿Qué adelantaremos tomando Carso, Montefalcone y Trieste? ¡A lo mejor perderíamos una pierna! ¿Habéis visto todas esas montañas, hoy? ¿Creéis que las podríamos tomar todas? Eso sólo sería posible si los austriacos cesaran de luchar. Uno de los adversarios debe parar. ¿Por qué no somos nosotros? Si ellos entraran en Italia, pronto se cansarían y se marcharían. Tienen su patria. Pero no les importa y, en vez de hacer eso, ¡se divierten con la guerra!

—Habla usted como un orador.

—Uno piensa, uno lee. No somos campesinos. Somos mecánicos. Pero ni los campesinos son lo bastante torpes para creer en la guerra. Todos odian esta guerra.

—Al frente de los países hay una gente estúpida que no comprende y no comprenderá nunca nada. -También se enriquecen con ella.

—No la mayoría —dijo Passini—. Son muy tontos. Lo hacen por nada... por pura estupidez.

—Es mejor callar —dijo Manera—. Hablamos demasiado, incluso para el teniente.

—A él le gusta —dijo Passini—. Lo convertiremos.

—Pero de momento es mejor callar —replicó Manera.

(Ernest Hemingway, *Adiós a las armas*, 2009, pp. 69-71).

APPENDIX F- Lesson 1. Activity 2. (english)

‘The granatieri are tall,’ Manera said. This was a joke. They all laughed.

‘Were you there, Tenente, when they wouldn’t attack and they shot every tenth man?’

‘No.’

‘It is true. They lined them up afterward and took every tenth man. Carabinieri shot them.’

‘Carabinieri,’ said Passini and spat on the floor. ‘But those grenadiers; all over six feet. They wouldn’t attack.’

‘If everybody would not attack the war would be over,’ Manera said.

‘It wasn’t that way with the granatieri. They were afraid. The officers all came from such good families.’

‘Some of the officers went alone.’

‘A sergeant shot two officers who would not get out.’

‘Some troops went out.’

‘Those that went out were not lined up when they took the tenth men.’

‘One of those shot by the carabinieri is from my town,’ Passini said. ‘He was a big smart tall boy to be in the granatieri. Always in Rome. Always with the girls. Always with the carabinieri.’ He laughed. ‘Now they have a guard outside his house with a bayonet and nobody can come to see his mother and father and sisters and his father loses his civil rights and cannot even vote. They are all without law to protect them. Anybody can take their property.’

‘If it wasn’t that that happens to their families nobody would go to the attack.’

‘Yes. Alpini would. These V. E. soldiers would. Some bersaglieri.’

‘Bersaglieri have run too. Now they try to forget it.’

‘You should not let us talk this way, Tenente. Evviva l’esercito’ Passini said sarcastically.

‘I know how you talk,’ I said. ‘But as long as you drive the cars and behave——’

‘—and don’t talk so other officers can hear,’ Manera finished.

‘I believe we should get the war over,’ I said. ‘It would not finish it if one side stopped fighting. It would only be worse if we stopped fighting.’

‘It could not be worse,’ Passini said respectfully. ‘There is nothing worse than war.’

‘Defeat is worse.’

‘I do not believe it,’ Passini said still respectfully. ‘What is defeat? You go home.’

‘They come after you. They take your home. They take your sisters.’

‘I don’t believe it,’ Passini said. ‘They can’t do that to everybody. Let everybody defend his home. Let them keep their sisters in the house.’

‘They hang you. They come and make you be a soldier again. Not in the auto-ambulance, in the infantry.’

‘They can’t hang every one.’

‘An outside nation can’t make you be a soldier,’ Manera said. ‘At the first battle you all run.’

‘Like the Tchecos.’

‘I think you do not know anything about being conquered and so you think it is not bad.’

‘Tenente,’ Passini said. ‘We understand you let us talk. Listen. There is nothing as bad as war. We in the auto-ambulance cannot even realize at all how bad it is. When people realize how bad it is they cannot do anything to stop it because they go crazy. There are some people who never realize. There are people who are afraid of their officers. It is with them that war is made.’ ‘I know it is bad but we must finish it.’

‘It doesn’t finish. There is no finish to a war.’

‘Yes there is.’

Passini shook his head.

‘War is not won by victory. What if we take San Gabriele? What if we take the Carso and Monfalcone and Trieste? Where are we then? Did you see all the far mountains to-day? Do you think we could take all them too? Only if the Austrians stop fighting. One side must stop fighting. Why don’t we stop fighting? If they come down into Italy they will get tired and go away. They have their own country. But no, instead there is a war.’

‘You’re an orator.’

‘We think. We read. We are not peasants. We are mechanics. But even the peasants know better than to believe in a war. Everybody hates this war.’

‘There is a class that controls a country that is stupid and does not realize anything and never can. That is why we have this war.’

‘Also they make money out of it.’

‘Most of them don’t,’ said Passini. ‘They are too stupid. They do it for nothing. For stupidity.’

‘We must shut up,’ said Manera. ‘We talk too much even for the Tenente.’

‘He likes it,’ said Passini. ‘We will convert him.’

‘But now we will shut up,’ Manera said.

(Ernest Hemingway, *A Farewell to Arms*, 2005, pp. 46-48).

APPENDIX G- Lesson 2. Activity 2. (español)

—Bien, querido, ya estás. Estás completamente limpio por dentro y por fuera.

Dime, ¿a cuántas mujeres has amado?

—A ninguna.

—¿Ni a mí?

—Si, a ti.

—¿A cuántas más?

— A ninguna.

—Con cuántas has... cómo lo dices... has estado?

—Con ninguna.

—Mientes.

—Está bien. Miénteme siempre. Es lo que quiero que hagas. ¿Eran bonitas?

—No he ido con nadie.

—Entendido. ¿Eran atractivas?

—No lo sé.

—Eres sólo mío. Es verdad. Y nunca has pretendido a otra. Además, poco me importa si no es verdad. No les tengo miedo. Pero no me hables de ellas. Cuando un hombre está con una mujer, ¿cuándo le dice lo que vale?

—No lo sé.

—No, claro. ¿Le dice que le ama? Contesta, es muy importante.

—Lo dice si le gusta.

—Pero tú no lo has dicho nunca, ¿verdad?

—No.

—¿De veras? Dime la verdad.

—No.

Mentía.

—Oh, sabía muy bien que no lo habías hecho nunca.

Fuera, el sol, por encima de los tejados, hacía brillar las agujas de la catedral. Estaba tan limpio por el interior como por el exterior. Sólo esperaba al médico.

—Entonces, es así —siguió Catherine—. ¿Ella dice sólo lo que él quiera que diga?

—No siempre.

—Yo sí. Yo sólo diré lo que quieras, y haré todo lo que quieras, y así nunca desearás otra mujer, ¿verdad?

Me miraba y parecía muy feliz.

—Haré todo lo que quieras, diré todo lo que quieras y estoy segura que triunfaré, ¿verdad?

—Sí.

¿Qué quieres que haga ahora que ya está todo listo?

—Vuelve conmigo.

—Bueno. Ya está.

—¡Oh, querida, querida, querida! —dije.

—¿Ves? —dijo—. Hago todo lo que quieres.

—Eres adorable.

—Quiero lo que tú quieras. Ya no existo... sólo lo que tú quieras.

—¡Amor mío!

—Soy buena. ¿Verdad que soy buena? No deseas otra mujer, ¿verdad?

—No.

—¿Ves? Soy buena. Hago todo lo que quieres.

(Ernest Hemingway, *Adiós a las armas*, 2009, pp. 141-144).

APPENDIX H- Lesson 2. Activity 2. (english)

‘There, darling. Now you’re all clean inside and out. Tell me. How many people have you ever loved?’

‘Nobody.’

‘Not me even?’

‘Yes, you.’

‘How many others really?’

‘None.’

‘How many have you — how do you say it? — stayed with?’

‘None.’

‘You’re lying to me.’

‘Yes.’

‘It’s all right. Keep right on lying to me. That’s what I want you to do. Were they pretty?’

‘I never stayed with any one.’

‘That’s right. Were they very attractive?’

‘I don’t know anything about it.’

‘You’re just mine. That’s true and you’ve never belonged to any one else. But I don’t care if you have. I’m not afraid of them. But don’t tell me about them. When a man stays with a girl when does she say how much it costs?’

‘I don’t know.’

‘Of course not. Does she say she loves him? Tell me that. I want to know that.’

‘Yes. If he wants her to.’

‘Does he say he loves her? Tell me please. It’s important.’

‘He does if he wants to.’

‘But you never did? Really?’

‘No.’

‘Not really. Tell me the truth?’

‘No,’ I lied.

‘You wouldn’t,’ she said. ‘I knew you wouldn’t. Oh, I love you, darling.’

Outside the sun was up over the roofs and I could see the points of the cathedral with the sunlight on them. I was clean inside and outside and waiting for the doctor.

‘And that’s it?’ Catherine said. ‘She says just what he wants her to?’

‘Not always.’

‘But I will. I’ll say just what you wish and I’ll do what you wish and then you will never want any other girls, will you?’ She looked at me very happily. ‘I’ll do what you want and say what you want and then I’ll be a great success, won’t I?’

‘Yes.’

‘What would you like me to do now that you’re all ready?’

‘Come to the bed again.’

‘All right. I’ll come.’

‘Oh, darling, darling, darling,’ I said.

‘You see,’ she said. ‘I do anything you want.’

‘You’re so lovely.’

‘I’m afraid I’m not very good at it yet.’

‘You’re lovely.’

‘I want what you want. There isn’t any me any more. Just what you want.’

‘You sweet.’

‘I’m good. Aren’t I good? You don’t want any other girls, do you?’

‘No.’

‘You see? I’m good. I do what you want.’

(Ernest Hemingway, *A Farewell to Arms*, 2005, pp. 95-96).

APPENDIX I- Lesson 3. Activity 2. (español)

—Da la impresión de ser una vida despampanante —dije—. ¿Cuándo trabajo?

—Tú no trabajas. Unos opinan que las mujeres te mantienen; otros, que eres impotente.

—No —contesté—; tuve un accidente, eso es todo.

—No lo menciones nunca —dijo Bill—. Es una de las cosas de las que no se puede hablar. Es algo que tienes que convertir en un misterio. Como la bicicleta de Henry.

Había estado hablando estupendamente, pero al llegar aquí se paró. Me temí que pensara haberme herido con su chanza sobre la impotencia y quise encarrilarle de nuevo.

(Ernest Hemingway, *Fiesta*, 1985, p. 61).

—Oye —preguntó Bill—, ¿qué significa este asunto de Brett?

—¿Qué quieres decir?

—¿Estuviste enamorado de ella alguna vez?

—¡Y tanto!

—¿Durante cuánto tiempo?

—A intervalos, durante un período larguísimo.

—¡Diablos! —dijo Bill—. Lo siento, chico.

—No te preocupes —contesté—. Ahora me importa un bledo.

—¿De veras?

—Sí, de veras. Pero desearía con toda mi alma que no habláramos de ello.

—¿No te parece mal que te lo haya preguntado?

—¿Por qué demonios tendría que parecerme mal?

—Voy a dormir —dijo Bill poniéndose un periódico encima de la cara.

(Ernest Hemingway, *Fiesta*, 1985, p. 66).

APPENDIX J- Lesson 3. Activity 2. (english)

‘It sounds like a swell life,’ I said. ‘When do I work?’

‘You don't work. One group claims women support you. Another group claims you're impotent.’

‘No,’ I said. ‘I just had an accident.’

‘Never mention that,’ Bill said. ‘That's the sort of thing that can't be spoken of. That's what you ought to work up into a mystery. Like Henry's bicycle.’

He had been going splendidly, but he stopped. I was afraid he thought he had hurt me with that crack about being impotent. I wanted to start him again.

(Ernest Hemingway, *Fiesta: The Sun Also Rises*, 2000, pp.100-101).

‘Say,’ Bill said, ‘what about this Brett business?’

‘What about it?’

‘Were you ever in love with her?’

‘Sure.’

‘For how long?’

‘Off and on for a hell of a long time.’

‘Oh, hell!’ Bill said. ‘I'm sorry, fella.’

‘It's all right,’ I said. ‘I don't give a damn any more.’

‘Really?’

‘Really. Only I'd a hell of a lot rather not talk about it.’

‘You aren't sore I asked you?’

‘Why the hell should I be?’

‘I'm going to sleep,’ Bill said. He put a newspaper over his face.

(Ernest Hemingway, *Fiesta: The Sun Also Rises*, 2000, pp.107-108).

APPENDIX K- Lesson 5. Warm-Up Activity.

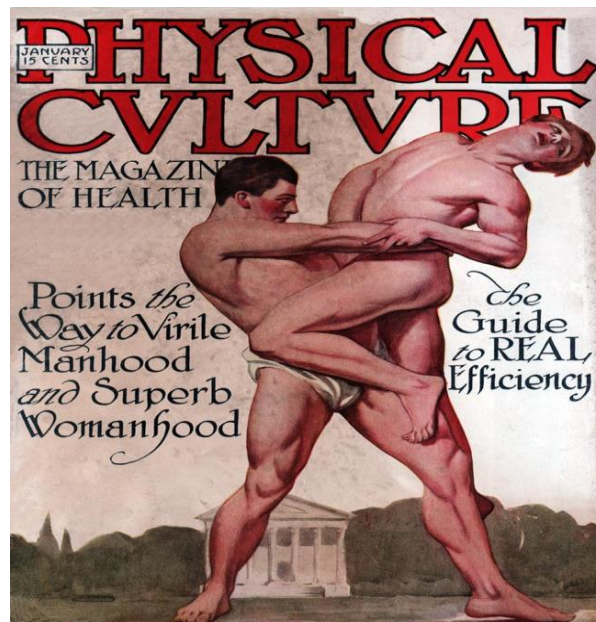


Figure 1. The Magazine of Health Points the Way to Virile Manhood and Superb Womanhood. The Guide to Real Efficiency (Physical Culture, 1915).

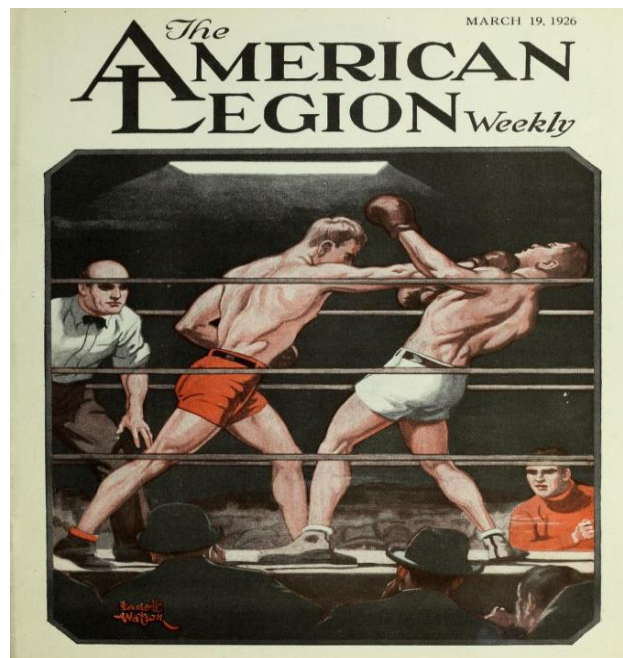


Figure 2. (The American Legion Weekly, 1926).

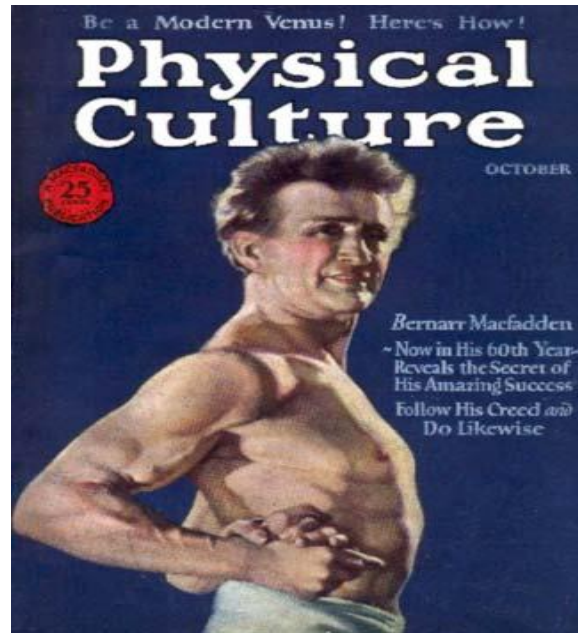


Figure 3. Be a Modern Venus! Here's How! (Physical Culture, 1927).

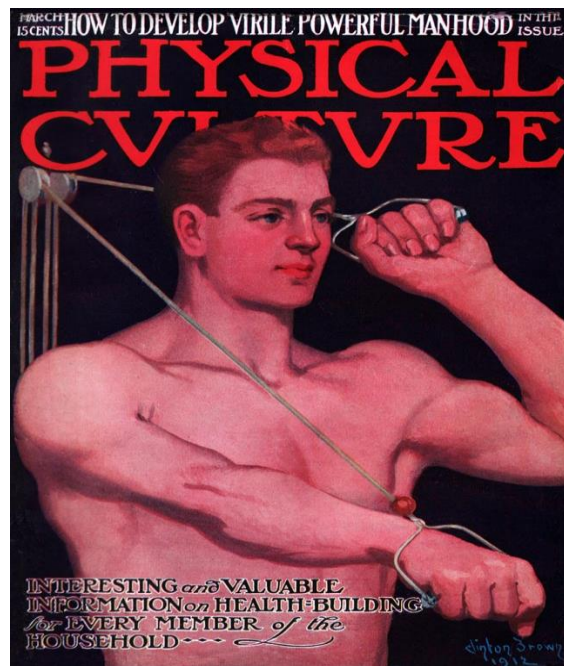


Figure 4. How to Develop Virile Powerful Manhood (Physical Culture, 1912).

APPENDIX L- Lesson 5. Activity 1.

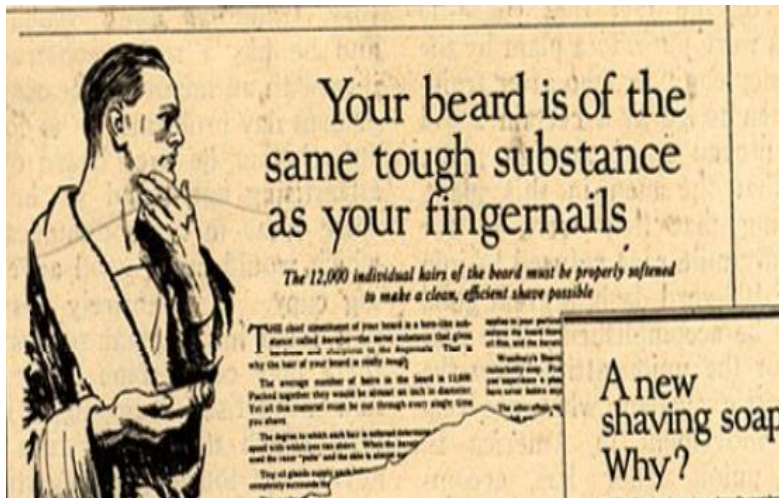


Figure 1. Is there news in shaving soap? (J. Walter Thompson Company, 1919).

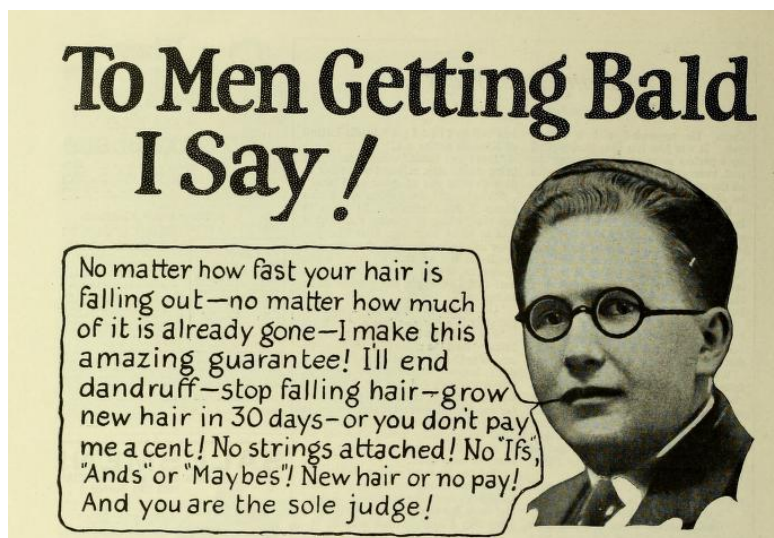


Figure 2. To Men Getting Bald I Say! (Merke, 1926, p. 96).



Figure 3. Big Yank Flannel Shirts and Jackets (Reliance Manufacturing Company, 1927, p.82).



Figure 4. New Self-Massaging Belt Reduces Waist -Easily! (The Weil Company, 1927, p. 82).

APPENDIX M- Lesson 5. Activity 2.

Desde los estudios de la masculinidad, la homofobia es entendida no sólo como el temor, la ansiedad, el miedo al homoerotismo, el miedo hacia el deseo y placer erótico con personas del mismo sexo, sino que representa el miedo a perder poder, y más aún, a ser objeto de poder. La homofobia es la práctica social- mente regulada y avalada, que permite expresar ese miedo y ansiedad con violencia. Además de este aspecto del erotismo entre hombres, que es socialmente castigado, Badinter menciona que la homofobia es parte integrante de la masculinidad heterosexual, y constituye un rol psicológico esencial porque significa reafirmar que no se es homosexual y mostrar que se es heterosexual. Agregaría en este punto, que si bien remite a una masculinidad heterosexual, los propios hombres homosexuales, han asimilado e introyectado los mismos significados de la dualidad masculino-femenino, es decir, la homofobia juega un papel también importante en la construcción de la identidad de los homosexuales, y también estaría presente independientemente de la orientación sexual de los varones, por lo que yo hablaría de que la homofobia es parte integrante de la identidad masculina en general. No por ello dejo de reconocer que pueden existir diferentes masculinidades.

En la construcción de la masculinidad dominante se señala como requisito indispensable a la heterosexualidad, que representa la garantía de ser considerado un “verdadero” hombre. Por lo tanto, los hombres homosexuales no dejan de ser hombres, sino que representan una masculinidad subordinada y por ende marginalizada. Esta visión de la homofobia desde los estudios sobre masculinidad genera una situación paradójica, planteada en algún sentido por Hopkins, quien señala dos caracterizaciones conflictivas: primero la masculinidad (ser un hombre) es natural, saludable e innato, pero la segunda, es que debe conservar esa masculinidad, esa masculinidad no debe fallar. Por lo tanto, ser un hombre es visto como un estado natural y automático, pero paradójicamente, esa supuesta “naturaleza” de ser un hombre, de ser masculino, está constantemente protegiéndose contra el peligro de perderla. En este mismo sentido plantea Eribon que la estabilidad de la identidad heterosexual sólo la garantizan la delimitación y la exclusión de la homosexualidad. La heterosexualidad se define por lo que ella rechaza.

La construcción de masculinidad implica asumir la heterosexualidad como una situación natural, pero al mismo tiempo, rechazar y estar en un estado de vigilia permanentemente

contra todo aquello que pueda hacerla perder. En este sentido podría pensarse a la homofobia como un requisito y al mismo tiempo como una consecuencia de la conformación de la masculinidad dominante.

La homofobia desde los estudios sobre masculinidad plantea una visión limitada, en tanto la remite al nivel de la subjetividad, ubicándola como un elemento central en la construcción de la identidad masculina. Si bien se plantea que más que el temor al homoerotismo –como se postula en la perspectiva psicológica del deseo reprimido se teme al desprestigio y desvalorización social al ser feminizado y finalmente a la pérdida de poder, no se considera a la homofobia como una realidad que trasciende a los cuerpos de los hombres. Es necesario regresar a la conceptualización del género que nos permita identificar otros niveles más allá de los cuerpos biológicos y de la sexualidad de los varones.

Eribon retoma a Bourdieu para señalar que no se puede hacer una historia de la dominación masculina si no se tienen en cuenta a las instituciones que se afanan en perpetuar el orden sexual establecido, e indica “tampoco tiene sentido querer hacer una historia de la homosexualidad que no estudie todas las instancias, que no sólo producen el discurso homófobo, sino que constituyen las representaciones inferiorizantes de la homosexualidad y se esfuerzan en inculcarlas tanto en los cerebros como en las leyes (la Iglesia y el ejército, desde luego, pero también, en registros diferentes, la empresa y el mundo laboral, el cuerpo de juristas, el psicoanálisis y la psiquiatría, los organismos conservadores o tradicionales vinculados con el mundo universitario, las revistas intelectuales, el periodismo, etc.)”

Para el estudio de la homofobia desde los estudios sobre masculinidad, se requiere hacer explícita la influencia e impacto de los valores masculinistas en las diversas instituciones, comenzando por la propia heterosexualidad, dar cuenta de la construcción de los significados de la masculinidad y de la feminidad como una relación dialéctica, que se construye en la interacción entre hombres y mujeres. De lo contrario, encajonar a la homofobia en un nivel individual o interpersonal exclusivo en los hombres, deja de lado otras dimensiones que también producen y reproducen el rechazo y violencia contra los homosexuales.

(Salvador Cruz Sierra, Homofobia y masculinidad, 2002, pp. 13-14).

APPENDIX N- Lesson 5. Activity 3. (español)

El dancing era un bal musette, situado en la Rue de la Montagne Sainte Geneviève. Durante cinco noches por semana iba allí a bailar la clase trabajadora del barrio del Panthéon. Una noche por semana era un dancing club. Y los domingos por la noche estaba cerrado. Cuando llegamos estaba casi vacío, excepción hecha de un guardia sentado junto a la puerta, de la mujer del propietario, que estaba en la barra, y del propietario mismo. La hija de la casa bajaba en el instante en que entramos nosotros. Había bancos largos, mesas que iban a través de la sala y, al final de todo, una pista de baile.

—Me gustaría que la gente llegara más pronto —dijo Braddocks.

La hija vino a enterarse de qué íbamos a beber. El propietario se subió a un taburete alto, al lado de la pista de baile, y empezó a tocar el acordeón. Llevaba una hilera de cascabeles alrededor de uno de los tobillos y marcaba el ritmo con el pie al mismo tiempo que tocaba. Todo el mundo se puso a bailar. Hacía calor y salimos de la pista sudando.

—¡Dios mío! —dijo Georgette—. ¡Cómo se suda en este antro!

—Hace calor, sí.

—¡Calor, Dios mío!

—Quítate el sombrero.

—Es una buena idea.

Alguien sacó a bailar a Georgette y yo me fui al bar. Hacía realmente mucho calor y la música del acordeón resultaba agradable en aquella noche bochornosa. De pie en el umbral de la puerta, recibiendo el soplo de aire fresco de la calle, me bebí una cerveza. Por la empinada calle bajaban dos coches; se pararon ambos frente al bal y saltó de ellos un tropel de jóvenes, unos cuantos con jerseys, otros en mangas de camisa. A la luz que venía de la puerta, veía sus manos y su pelo recién lavado y ondulado. El guardia que estaba junto a la puerta me miró sonriendo. Entraron y, al pasar bajo la luz, vi manos blancas, pelo ondulado y caras también blancas que hacían muecas, gesticulaban, hablaban. Con ellos iba Brett. Estaba muy atractiva y encajaba a la perfección en el grupo.

Uno de ellos vio a Georgette y dijo:

—Eso sí que es una auténtica fulana, lo juro. Voy a bailar con ella, Lett. Tú mírame bien. El alto y moreno llamado Lett dijo:

—No hagas tonterías.

El rubio de pelo ondulado contestó:

—No te preocupes, querido. Y con esa gente iba Brett...

Yo estaba muy irritado. Fuera en las circunstancias que fuera, aquella clase de gente me ponía siempre de mal humor. Ya sabía que se les consideraba divertidos, y que uno ha de ser tolerante, pero tenía ganas de sacudir a uno, no importaba cuál, de hacer cualquier cosa para acabar con aquel airecillo de superioridad y aquella afectación acompañada de una sonrisa bobalicona. Pero me fui calle abajo y tomé una cerveza en la barra del bal siguiente. La cerveza no era nada buena y, para quitarme el mal gusto de la boca, me bebí un coñac todavía peor. Cuando volví al bal, había una aglomeración en la pista y Georgette estaba con el mozalbete alto y rubio, que bailaba con gran meneo de caderas, la cabeza inclinada hacia un lado y los ojos en blanco. Tan pronto como cesó la música, otro chico pidió a Georgette que bailara con él. La habían acaparado. Adiviné entonces que todos iban a bailar con ella; son así.

(Ernest Hemingway, *Fiesta*, 1985, p. 13).

APPENDIX O- Lesson 5. Activity 3. (english)

The dancing-club was a *bal musette* in the Rue de la Montagne Sainte Geneviève. Five nights a week the working people of the Pantheon quarter danced there. One night a week it was the dancing-club. On Monday nights it was closed. When we arrived it was quite empty, except for a policeman sitting near the door, the wife of the proprietor back of the zinc bar, and the proprietor himself. The daughter of the house came down-stairs as we went in. There were long benches, and tables ran across the room, and at the far end a dancing-floor.

‘I wish people would come earlier,’ Braddocks said. The daughter came up and wanted to know what we would drink. The proprietor got up on a high stool beside the dancing-floor and began to play the accordion. He had a string of bells around one of his ankles and beat time with his foot as he played. Every one danced. It was hot and we came off the floor perspiring.

‘My God,’ Georgette said. ‘What a box to sweat in!’

‘It's hot.’

‘Hot, my God!’

‘Take off your hat.’

‘That's a good idea.’

Someone asked Georgette to dance, and I went over to the bar. It was really very hot and the accordion music was pleasant in the hot night. I drank a beer, standing in the doorway and getting the cool breath of wind from the street. Two taxis were coming down the steep street. They both stopped in front of the Bal. A crowd of young men, some in jerseys and some in their shirt-sleeves, got out. I could see their hands and newly washed, wavy hair in the light from the door. The policeman standing by the door looked at me and smiled. They came in. As they went in, under the light I saw white hands, wavy hair, white faces, grimacing, gesturing, talking. With them was Brett. She looked very lovely and she was very much with them.

One of them saw Georgette and said: ‘I do declare. There is an actual harlot. I'm going to dance with her, Lett. You watch me.’

The tall dark one, called Lett, said: ‘Don't you be rash.’

The wavy blond one answered: ‘Don't you worry, dear.’ And with them was Brett.

I was very angry. Somehow they always made me angry. I know they are supposed to be amusing, and you should be tolerant, but I wanted to swing on one, anyone, anything to shatter that superior, simpering composure. Instead, I walked down the street and had a beer at the bar at the next Bal. The beer was not good and I had a worse cognac to take the taste out of my mouth. When I came back to the Bal there was a crowd on the floor and Georgette was dancing with the tall blond youth, who danced big-hippily, carrying his head on one side, his eyes lifted as he danced. As soon as the music stopped another one of them asked her to dance. She had been taken up by them. I knew then that they would all dance with her. They are like that.

(Ernest Hemingway, *Fiesta: The Sun Also Rises*, 2000, pp. 16-17).