

<p>HIST, WOST 294 Spring 2011 MW 1:10pm-2:20pm Comenius Hall, 304</p>	<p>Dr. Sandra Aguilar aguilar@soravian.edu Office: Comenius Hall 302 Office hours: M/W 3pm-4pm T/Th 9am-10am and by appointment</p>
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WOMEN AND GENDER IN LATIN AMERICA



Course Description

This course explores women and gender in Latin America from a historical and cultural perspective. We look at how ideas of masculinity and femininity had changed over time by reflecting upon men’s and women’s experiences since Colonial times. Examining gender throughout history reveals that femininity and masculinity are constructed rather than biologically or essentially predefined, and vary across class and race. The history of gender in Latin America gives account of how women used the tropes of motherhood to challenge patriarchal authority and the role of women in nation-state formation. Studying men and masculinities shows the complexities of machismo and patriarchy, as well as the social pressure experienced by men who have to fulfil several expectations such as being a successful breadwinner. The aim of this course is to understand the mechanisms through which gender has been reproduced by analyzing the historiography and by looking at gender from various perspectives, such as art, literature, and cinema.

Objectives

- Engage in active learning: a process in which students familiarize themselves with new information, analyze it, create their own interpretation, and express it in clear and well-structured arguments.
- Become critical, creative, and independent thinkers.
- Familiarize with various sources.
- Question your previous knowledge about gender and expand your understanding of Latin America.
- Learn to value diversity and the need of understanding different cultures in a globalized era.

Required books for purchase

Dore, Elizabeth and Maxine Molyneux, editors. *Hidden Histories of Gender and The State in Latin America*. Durham: Duke University Press, 2000.

Gutmann, Matthew C., editor. *Changing Men and Masculinities in Latin America*. Durham: Duke University Press, 2003.

Films

Camila, directed by María Luisa Bemberg, Argentina-Spain, 1984.

Strawberry and Chocolate, directed by Tomás Gutiérrez Alea and Juan Carlos Tabío, Cuba-Mexico-Spain-USA, 1995.

Heart of Time, directed by Alberto Cortés, Mexico, 2009

Class Requirements and Classroom Policies

20% Participation, pop quizzes, and classroom work

- Attendance is not enough; you need to be proactive expressing your ideas and doubts and interacting with other classmates. Participation is essential to generate a rich and stimulating discussion and to maintain students involved and motivated.
- In order to facilitate participation you have to make all the readings before class and take notes about them in order to be prepared to ask questions, discuss, and reflect about the assigned material. Be ready to define the main arguments and ideas addressed in each document, give your opinion about the content and style of each text, and establish connections with what we have read so far and your previous knowledge and experience.
- Asking questions is also an essential element of the learning process, so do not feel ashamed about having doubts. One of the main goals of college education is to develop a critical mind and be able to see the world from various perspectives, so please do ask questions and express your dissent.
- There will be a series of pop quizzes based on the due readings. You can use your notes in answering the quizzes, so good note-taking will be essential for your success. Quizzes will be given at the beginning of class. You will have ten minutes to answer, so be on time as not extra minutes will be given.
- Classroom work refers to written analysis of primary or secondary sources carried out during the class.

Research Paper

Throughout the semester you will carry out an in-depth monographic study about any topic of your interest related to women and/or gender in Latin America. Students will submit several assignments and present their progress in front of the class. Each stage is essential and should be given the importance of an independent assignment. At the end students will submit a dossier including all the previous work and present their final outcome.

10% Research Topic

Provide a tentative title, a 200-word description addressing the questions what, why, and how, and a bibliography including at least five books or articles. Please look at the document providing guidance on how to write a bibliography under Information in the Blackboard site of this course.

15% Literature Review

A three-page long paper discussing the historiography on your subject. You will continue researching, reading and adding material for your final paper, however this literature review will be the first approach to your topic revealing if you should follow a different line or explore other topic.

15% Research Project

A three-page long project including: title, introduction, outline or description of each section of your paper, and bibliography. The outline should include your argument and how are you going to develop it. You also need to show a clear understanding of the historiography, how it has changed and what does that change reveal.

5% Project Presentation

You will present your research project and will receive feedback from your classmates. Presentations should last 10 minutes, followed by a discussion.

15% First Draft of your final paper

Length: at least seven pages including introduction, conclusions and bibliography.

15% Final Draft plus dossier

Length: Ten pages including introduction, conclusions and bibliography.

You will submit all the previous stages of your research at this point.

5% Final research presentation

It should last 15 minutes and will take place the last two classes.

The accumulated points will be converted to letter grades using the following scale:

100-93% = A, 92-90% = A-, 89-87% = B+, 86-83% = B, 82-80% = B-, 79-77% = C+, 76-73% = C, 72-70% = C-, 69-67% = D+, 66-63% = D, 62-60% = D- Anything less than 60% is an F.

Five points will be deducted from each assignment's grade if it is submitted after the deadline and this deduction will be repeated for each consecutive late day after the assigned due date.

If you are unsure or would like some advice about a specific assignment, please come to my office hours at least one week before the due date.

Back up all your work (in your computer and an external drive) in order to avoid losing your files.

About sources

- You will use mainly secondary sources in preparing for your research paper. Primary sources could be used, however, your work must discuss the historiography rather than only analyse a primary document.
- Do not use internet sources in your research. The following are exceptions to this rule and may be used, since they are clearly of a scholarly nature:
 - Articles from full-text databases like JSTOR and Project Muse
<http://www.jstor.org/> and <http://muse.jhu.edu/>
 - Online primary sources (texts written by historical actors that have been re-published on the web).
 - Internet pages that I have approved well in advance, at least one week before turning in the assignment.
- Newspapers or magazines found on the internet can be used as primary sources rather than a substitute of scholarly articles or books.
- Videos and images from the internet are acceptable, but the above restrictions applied for other kind of material, please ask if unsure.
- Wikipedia is not a reliable source of information, so it is not acceptable to base your academic papers or presentations on it. Using Wikipedia will result in an “F”.
- Take advantage of the library collection and of interlibrary loan, which have to be ordered at least a couple of weeks before the date you plan to read them, so please plan ahead.
- For advice and inspiration see recommended websites under Information in the Blackboard site of this course.

A note about style

Please use Times New Roman font size 12, one-inch margins, and double-space in between lines in all your assignments. The student’s name, course number, and submission date should be typed in the upper left corner of the first page at single space. After this header, one blank line should appear before the assignment title, which should be followed by one blank line before beginning the assignment. Numerate your pages and staple your work. You should take advantage of Moravian College **Writing Center** located at the second floor of Zinzendorf. Telephone Number: 610-861-1592. (See link under Information in the Blackboard site of this course.)

Please submit your work in hard copy at class time. I will not accept assignments or papers sent via email.

About attendance and classroom etiquette

- The attendance policy for this course is strict. Only TWO unexcused absences are allowed in the semester. To justify an absence you must provide a doctor’s note or a written explanation from an athletics coach. If a student plans to arrive more than five minutes late to class, he or she might consider making other arrangements or inform me in advance and arrive in a non-disruptive manner. Illness on an exam date will be excused only with a doctor’s note.
- As a courtesy to the class, please be on time. Lateness will affect your participation grade.
- If you need to go to the restroom, please do so before or after the class. Restrain from leaving the classroom unless it is extremely necessary.

- You should not carry on conversations in class, even if they happen to be related to the topic. Even if such conversations are relatively quiet and do not seem to disturb anyone nearby, they can be distracting and rude to the professor. So if you have something to say or ask, please share it with the rest of the class.
- **Please turn off your cell phones during class. No texting will be tolerated.**
- Contact me in advance (at least one week before the due date) if you have queries about assignments.
- Deadlines are not negotiable.

Students with disabilities

- Students with disabilities (e.g., learning disabilities, attention deficit hyperactivity disorder, neurological disorders, health, physical, mobility, hearing, visual, mental health/psychiatric) should contact the assistant director of learning services for disability support for further assistance and information. Telephone: 610 861-1510.

Readings and films

- All readings should be completed before coming to class. It is essential that you bring your readings and your notes to every class as we will routinely refer to both.
- When assigning other readings besides our textbook, you will find them in the Blackboard site. These are marked in the syllabus with the following symbol: “📖.”
- Films will be available in the Blackboard site of this course. You are responsible for watching assigned films outside class hours and be prepared to discuss them in class. I will post questions for you to answer beforehand. Films can only be watched on campus, so plan accordingly.
- The required books are available for purchase at the bookstore.

Blackboard site and email communication

- If you are asked an enrollment code to access the Blackboard site of this course please type “women”
- Everyone is responsible for visiting the Blackboard site of this course where you will find:
 - The course syllabus
 - Questions about the films
 - Recommended websites
 - Referencing and writing advice
 - Important announcements and information
- I will send you relevant information and contact you when necessary only through your Moravian email account. I also expect you to contact me through your college email rather than your personal email. Please become familiar with Moravian email as this will be the main way to get in touch with your professors.
- If you need to discuss something with me, please come to my office hours or set an appointment.

Academic honesty

- Moravian College does not tolerate plagiarism, cheating, or helping others to cheat.
- Plagiarism is defined as misrepresenting the work of others (whether published or not) as your own. It may be inadvertent or intentional.
- Any facts, statistics, quotations, or paraphrasing of any information that is not common knowledge, should simply be cited.
- For a more detailed explanation on plagiarism please see the “Academic Honesty at Moravian College” link under Academic Life at the Student Handbook website.
- If you have questions about how to reference others’ works you should look at the referencing advice and explore the suggested websites in the Blackboard site of this course.
- Students suspected of plagiarism or cheating will automatically receive an “F” in the course and will be reported to the appropriate school authorities.

Extra Credit

If you would like to receive five extra points you are encouraged to participate in the Student Scholarship Day and Creative Endeavors Day. Students may present a poster or do 15-20 minute presentations of their work. In the case of our class, that work will be about your research paper. Please let me know if you decide to take this opportunity. The date for our 2011 Scholarship Day is Tuesday, April 19th. I will send out a Call for Proposals in early February, with a mid-March deadline, still to be determined.

Please do not hesitate to speak directly with me if you have any questions about any of the assignments and/or requirements for the class.

SCHEDULE

I INTRODUCTION

1/17 Course overview

- Syllabus and grading
- Carmen Ramos Escandón, "Reading Gender in History," in Elizabeth Dore (ed.), *Gender Politics in Latin America: Debates in Theory and Practice*. New York: Monthly Review Press, 1997.

1/19 Gender and History

Write a reaction to the course syllabus. Include at least two comments, which can be in the form of doubts.

- Joan W. Scott, “Gender: A Useful Category of Historical Analysis,” in *Feminism and History*. Oxford: Oxford University, 1996. 📖

II HISTORIOGRAPHY

1/24 Gender and Historiography

- Sueann Caulfield, “The History of Gender in the Historiography of Latin America,” *The Hispanic American Historical Review*. vol. 81, no. 3-4, August-November, 2001, pp. 449-490. 📖

1/26 Gendered Histories

- Hutchinson, Elizabeth, "Add Gender and Stir? Cooking up Gendered Histories of Modern Latin America," *Latin American Research Review*. vol. 38, no. 1, 2003, pp. 267-287. 📖

III COLONIAL TIMES

1/31 Family and Work NOTE: ADD SESSION AND CHANGE READING

Due: Research Topic

Library Session, venue: computer lab on the main floor of the library, right next to the Reference Desk. We will meet there and move to a study room in the library to continue with our class.

- Susan M. Socolow, "Conquest and Colonization" and "Women, Marriage and Family" and "in *The Women of Colonial Latin America*. Cambridge: Cambridge University Press, 2000, pp. 32- 51 and 60-77. 📖

2/2 Slavery and Deviance

- Susan M. Socolow, "Women and Slavery" and "Women and Social Deviance" in *The Women of Colonial Latin America*. Cambridge: Cambridge University Press, 2000, pp. 130-164. 📖

IV GENDER, CLASS AND POLITICS

2/7 Honor, Ethnicity and Gender

- Ana María Alonso, *Thread of Blood: Colonialism, Revolution, and Gender on Mexico's Northern Frontier*. Tucson: University of Arizona Press, 1995, chapter 2 and 3. 📖

2/9 State and Gender: Nineteenth Century

- Elizabeth Dore, "One Step Forward, Two Steps Back: Gender and the State in the Long Nineteenth Century," in *Hidden Histories of Gender and The State in Latin America*, pp. 3-32.

2/14 State and Gender: Twentieth Century

- Maxine Molyneux, "Twentieth-Century State Formations in Latin America," in *Hidden Histories of Gender*, pp. 33-81.

V MEN AND MASCULINITIES

2/16 Discarding Manly Dichotomies

Due: Literature Review

- Matthew C. Gutmann, "Introduction: Discarding Manly Dichotomies in Latin America," in *Changing Men and Masculinities in Latin America*, pp. 1-26.

2/21 Contemporary Latin American Perspectives

Discussion based on the film *Camila*. Bring answers to questions posted on Blackboard

- Mara Viveron Vigoya, "Contemporary Latin American Perspectives on Masculinity," in *Changing Men*, pp. 27-57.

VI CENTRAL AMERICA

2/23 Costa Rica and Nicaragua

- Eugenia Rodríguez, "Civilizing Domestic Life in the Central Valley of Costa Rica, 1750-1850," in *Hidden Histories of Gender*, pp. 85-107.
- Elizabeth Dore, "Property, Households, and Public Regulation of Domestic Life: Diriomo, Nicaragua, 1840-1900," in *Hidden Histories of Gender*, pp. 147-171.

VII MEXICO

2/28 Patriarchy and Class

- Mary Kay Vaughan, "Modernizing Patriarchy" in *Hidden Histories of Gender*, pp. 194-214.
- Patience A. Schell, "Gender, Class, and Anxiety at the Gabriela Mistral Vocational School, Revolutionary Mexico City," in Olcott, Vaughan, and Cano, editors. *Sex in Revolution*. Durham: Duke University Press, 2006, pp. 112-126. 🗑️

3/2 Modernity and Welfare

Due: Research Project

- Anne Rubenstein, "Modern Women and Their Enemies, Mexico City 1924," in Olcott, Vaughan, and Cano, editors. *Sex in Revolution*, pp. 57-80. 🗑️
- Ann. S. Blum, "Breaking and Making Families," in Olcott, Vaughan, and Cano, editors. *Sex in Revolution*, pp. 127-146. 🗑️

3/7 No classes Spring Recess

3/9 No classes Spring Recess

3/14 Nutrition and Gender

Due: Research Project Presentations

- Sandra Aguilar Rodríguez, "Cooking Modernity: Nutrition Policies, Class, and Gender in 1940s and 1950s Mexico City," *The Americas*. vol. 64, no. 2, October, 2007. 🗑️

3/16 Mental Health and Gender

Due: Research Project Presentations

- Cristina Rivera Garza, "'She neither Respected nor Obeyed Anyone': Inmates and Psychiatrists Debate Gender and Class at the General Insane Asylum La Castañeda Mexico, 1910-1930," *Hispanic American Historical Review*. vol. 81, no. 3-4, August-November, 2001, pp 653-688. 🗑️

3/21 Men and Gender Inequality

Discussion based on the film *Strawberry and Chocolate*. Bring answers to questions posted on Blackboard

- Agustín Escobar Latapí, "Men and Their Histories," in *Changing Men*, pp. 84-114.

3/23 Homosexuality

- Víctor Macías-González, “The *Lagartijo* at The High Life: Notes on Masculine Consumption, Race, Nation, and Homosexuality in Porfirian Mexico,” in Robert McKee-Irwin, Edward J. McCaughan, and Michelle Rocio Nasser, editors. *The Famous 41: Sexuality and Social Control in Mexico, 1901*. New York: Palgrave Press, 2003, pp. 227-249. 🗑️
- Agustín Escobar Latapí, “Neither *Machos* nor *Maricones*,” in *Changing Men*, pp. 351-369.

VIII ARGENTINA

3/28 State and Law

- Donna J. Guy, “Parents Before the Tribunals,” in *Hidden Histories of Gender*, pp. 172-193.
- Jo Fisher, “Gender and State in Argentina” in *Hidden Histories of Gender*, pp. 322-345.

3/30 Sex and Politics

- Daniel Balderston, “Sexuality and Revolution,” in *Changing Men*, pp. 216-222.
- Donna J. Guy “Rape and the Politics of Masculine Silence,” in *Changing Men*, pp. 370-392.

4/4 Tango and Masculinity

- Eduardo P. Archetti, “Masculinity, Primitivism, and Power,” in William E. French and Katherine Elaine Bliss, *Gender, Sexuality, and Power in Latin America since Independence*. Lanham: Rowman & Littlefield, 2007, pp. 212-229. 🗑️

IX BRAZIL

4/6 Gender Relations

Due: First Draft

- Fiona Macaulay, “Getting Gender on the Policy Agenda” in *Hidden Histories of Gender*, pp. 346-359.
- Claudia Fonseca, “Philanders, Cuckolds, and Wily Women,” in *Changing Men*, pp. 61-83.

X CHILE

4/11 Maternity and Women’s Rights

- Jadwiga E. Pieper Mooney, *The Politics of Motherhood: Maternity and Women’s Rights in Twentieth-Century Chile*. Pittsburgh: University of Pittsburgh Press, 2009, chapter 1. 🗑️

4/13 Domesticating Men

- Karin Alejandra Roseblatt, “Domesticating Men” in *Hidden Histories of Gender*, pp. 262-290.
- José Olavarría, “Men at Home?” in *Changing Men*, pp. 333-350.

XI PERU

4/18 Patriarchy

Discussion based on the film *Heart of Time*. Bring answers to questions posted on Blackboard

- Florencia Mallon, "Patriarchy in the Transition to Capitalism: Central Peru 1830-1950", *Feminist Studies*. vol. 13, no. 2, Summer, 1987, pp 379-407. 📄

4/20 Gender Identity

Due: Final Paper and Dossier

Presentations

- Norma Fuller, "The Social Constitution of Gender Identity" in *Changing Men*, pp. 134-152.

4/25 No classes Easter Recess

XII Latinos in the US

4/27 Chicanos

Presentations

- Miguel Díaz Barriga, "*Vergüenza* and Changing Chicano/a Narratives," in *Changing Men*, pp. 256-280.

Classes End: April 30

DEADLINES

Assignment	Due Dates
Write a reaction to the syllabus	January 19
Research Topic	January 31
Literature Review	February 16
Discussion based on the film <i>Camila</i>	February 21
Research Project	March 2
Project Presentation	March 14 and 16
Discussion based on the film <i>Strawberry and Chocolate</i>	March 21
First Draft	April 6
Discussion based on the film <i>Heart of Time</i>	April 18
Scholarship Day	April 19
Final Paper and Dossier	April 20
Final Presentations	April 20 and 27

I reserve the right to modify this syllabus. In those instances, I will give timely notification in class.