
Term Information

Effective Term Summer 2016

General Information

Course Bulletin Listing/Subject Area Spanish
Fiscal Unit/Academic Org Spanish & Portuguese - D0596
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5620
Course Title Gender and Power in the Americas
Transcript Abbreviation Gender Power Amers
Course Description Taught in Spanish, the course focuses on the interpretation of gender and power in hemispheric Latin American and U.S. Latino/a cultural production. The seminar promotes inquiry in the areas of gender and power, performance studies, and the problems and prospects of Latinos as peoples shaped by the legacies of colonial, neoliberal, and patriarchal social orderings.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Seminar, Lecture
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Sometimes
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Span 3450
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 16.0905
Subsidy Level Baccalaureate Course
Intended Rank Junior, Senior, Masters, Doctoral

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- Write critical essays on gender and power.
- Basic command of concept of gender in Latin American context. .
- Know how definitions of femininity and social roles vary across history and cultures.
- Use consistent principles to study cultural artifacts.

Content Topic List

- Positionality
- Education
- Feminisms
- Queer
- Patriarchy
- Performance
- Race
- Gender
- Bodies
- Domesticity
- Subjectivity
- Sexualities
- Nationalisms

Attachments

- Gender and Power Course Proposal 110215.docx: Syllabus & Description
(Syllabus. Owner: Burgoyne, Jonathan D)
- Concurrence.pdf: Concurrence from DISCO
(Concurrence. Owner: Burgoyne, Jonathan D)
- SPPO new maps.xlsx: Curriculum Map w/ 5620 Highlighted in LA Tab
(Other Supporting Documentation. Owner: Burgoyne, Jonathan D)

Comments

- SP 16 is not possible given the deadlines for so I have changed it to SU 16. *(by Heysel, Garrett Robert on 12/15/2015 11:06 PM)*
- There are tabs in the map for all the concentrations, or "tracks", in our majors. This new course appears on every tab, but it is highlighted in the Latin American concentration tab for your convenience. *(by Burgoyne, Jonathan D on 12/10/2015 01:08 PM)*

COURSE REQUEST
5620 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
12/29/2015

Workflow Information

| Status | User(s) | Date/Time | Step |
|------------------|---|---------------------|------------------------|
| Submitted | Burgoyne, Jonathan D | 12/10/2015 01:08 PM | Submitted for Approval |
| Approved | Burgoyne, Jonathan D | 12/10/2015 01:09 PM | Unit Approval |
| Approved | Heysel, Garrett Robert | 12/15/2015 11:06 PM | College Approval |
| Pending Approval | Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole | 12/15/2015 11:06 PM | ASCCAO Approval |

SPAN 5620
Gender and Power in the Americas
Department of Spanish and Portuguese

Instructor: Paloma Martinez---Cruz, Ph.D.

Instruction Schedule: TU & TH

Office Hours: TU & TH

Office Location: Hagerty 283

Email: martinez---cruz.2@osu.edu

Prerequisite: A grade of C--- or above in 3450 or 3450H

Course Description

This seminar taught in Spanish focuses on the interpretation of gender and power in hemispheric Latin American and U.S. Latino/a cultural production. This seminar contributes to the Latin American Cultural and Literary Studies and Latina/o Literatures, Cultures, and Languages by promoting inquiry in the areas of gender and power, performance studies, and the problems and prospects of Latinos as peoples shaped by the legacies of colonial, neoliberal, and patriarchal social orderings. In each unit we will discuss the ways in which gender is established through the frameworks of performance and politics, and glean an understanding of our own positionality within the continuum of gendered bodies, sexuality, and the societal norms that govern our experience of these categories. The weekly organization emphasizes the analysis of texts and cultural artifacts from a critical perspective that locates the examined work within political, economic, and social trajectories.

Objectives

- Write critical essays on gender and power in the cultural context of the Americas
- Demonstrate a basic command of the concept of gender in the Latin American context
- Understand how definitions of femininity and familial and social roles have varied throughout history and across different cultures
- Apply consistent principles to the analysis of cultural artifacts

Course Components and Evaluation

| | |
|--|-----|
| Group Presentation | 20% |
| Critical Essay | 25% |
| Attendance, Preparation, Participation | 15% |
| Mid--Term Exam | 20% |
| 5 Analysis Assignments | 15% |
| Discussion Facilitation | 05% |

Required Readings

Susana Amaral, *Hora de la estrella*

Gloria Anzaldúa *Borderlands/La frontera* (Carmen)

Jonathan Blitzer, "Latin America's Transgender---Rights Leaders"

Rosario Castellanos, *El eterno femenino*

Sor Juana Inés de la Cruz, *The Answer / La Respuesta* (Trans. Arenal and Powell)

Daniel Enrique Pérez "Re---Examining the Latin Lover: Screening Chicano/Latino Sexualities"

Junot Díaz *This is How You Lose Her*

Guillermo Gómez---Peña, "Temple of Confessions" (Carmen)

Clarice Lispector, *La hora de la estrella* (Trad. Ana Poljak)

Angel Lozada, "No quiero quedarme sola y vacía" (Carmen)

Martinez---Cruz & Acosta, ""El Macho: A Performance Perspective Which Tells How the Women of Teatro Luna Became Men."

Cherrie Moraga "Still Loving in the (Still) War Years/2009: On Keeping Queer Queer"

Helena Solberg, *Bananas is My Business* (video)

Teatro Luna, *Machos* (Carmen)

ATTENDANCE, PARTICIPATION, PREPARATION (15%) Includes attendance, active class work, and preparation for each class. No more than **three** unexcused absences are permitted per semester. If you miss more than **three** classes without prior communication with the instructor, you **will not** receive a passing grade for this course. The use of cell phones and other electronic devices are *strictly prohibited* in class. Cell phone use of any kind in class constitutes an unexcused absence for that class session.

5 ANALYSIS ASSIGNMENTS (15%) Focus questions will be handed in on the day designated by an asterisk*. These questions will be typed, double--- or 1.5---line spaced, and written and revised in Spanish. Typically, 3---5 sentence answers in short paragraph form will be sufficient to thoughtfully respond to the assigned focus questions. On days that there is NO asterisk* by your readings, you are *still required* to respond to assigned questions in your personal notes in order to be prepared for class. A significant part of your preparation grade is based on your contributions to class discussions based on the assigned texts.

DISCUSSION FACILITATOR (5%) Each student will lead one discussion of the focus questions, which should include independent research on background information on the day's readings and/or screenings and the preparation of questions to promote class discussion.

FINAL GROUP PRESENTATION (20%) A collaborative, 8---10 minute project will be presented to the class as a group project. Groups will be assigned by instructor.

EXAM (20%) The exam will consist of short identifications and essays. The first part will ask you to identify and contextualize the significance of events, people, places, or key referents in the scope of course goals. The second part will consist of essays that will require applying concepts from the course, synthesizing information you have read, and making your own argument. A study guide of will be made available in advance.

FINAL PAPER (25%) A final research paper (2400 words) dealing with two cultural artifacts that we have examined in class.

Academic Misconduct

"It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term 'academic misconduct' includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335--5--487). For additional information, see the *Code of Student Conduct*."

Academic misconduct is defined as any activity which tends to compromise the academic integrity of the institution, or subvert the educational process. Such instances include, but are not limited to: cheating on assignments or examinations, collusion, falsification of excuses, submitting work from a previous quarter without explicit permission of the current instructor, violation of course rules contained in the syllabus or provided in class and plagiarism. Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. Plagiarism via the Internet is not only dishonest; it's also liable to be caught. Paraphrase your information and do not "cut and paste" whole paragraphs from the web. For more on university policies concerning plagiarism, including information on the formal hearing process by the Committee on Academic Misconduct, visit <http://oaa.osu.edu/coam.html>.

Grading Criteria

"A" work is well written, without significant flaws in grammar, diction, or spelling, and demonstrates strength, precision, and variety in its vocabulary and syntax. It is capable of expressing sophisticated relationships, such as analogy, antithesis, contradiction, or contingency. It demonstrates a nuanced understanding of the primary text in question, elaborates critical views of it, and extends points made in class or in critical readings to novel perspectives.

"B" work is competently written, without significant flaws in grammar, diction, or spelling. It demonstrates some recognition of sophisticated relationships such as analogy, antithesis, contradiction, or contingency. It reflects an accurate understanding of the primary text and attempts to extend points made in class or in critical readings to novel perspectives.

“C” work demonstrates adequate writing, which manages to communicate basic ideas more or less accurately despite some confusions caused by errors in grammar, diction, or spelling. It characterizes the primary text, and competently rehearses points made in class.

Disability Services

Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Students with disabilities that have been diagnosed with a disability will be appropriately accommodated, and should inform me as soon as possible of their needs. Note: The Office of Disability Services (ODS) no longer provides diagnostic testing for OSU students who suspect that they have an undiagnosed learning disability (LD) or need updated LD testing. Students may contact ODS concerning LD testing and speak to a disability counselor, who will make referrals to other resources within and outside of the OSU community. The office is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292---3307, TDD 292---0901.

Tentative Course Schedule

| | |
|---------------|--|
| Week 1 | Mapping Positionality |
| Tues | Introductions, goals, methods |
| Thrs | Gómez---Peña, Group Presentations |
| Week 2 | The Right to Learn |
| Tues | Sor Juana Inés de la Cruz, "La respuesta" (1---37) |
| Thrs | Sor Juana Inés de la Cruz, "La respuesta" (38---105) |
| Week 3 | Radical Feminisms and Queer Fictions |
| Tues | Gloria Anzaldúa <i>Borderlands/La frontera</i> (23---45) |
| Thrs | Angel Lozada "No quiero quedarme sola y vacía" (351---364) |
| Week 4 | Brothers and Fathers |
| Tues | Junot Díaz, "The Sun, the Moon, the Stars" (1---26) |
| Thrs | Junot Díaz, "Nilda," "Alma," "Otravida, Otravez" (29---76) |
| Week 5 | Patriarchy and the Américas |
| Tues | Junot Díaz, "Flaca," "The Pura Principle," "Invierno" (79---145) |
| Thrs | Junot Díaz, "Miss Lora," "The Cheater's Guide to Love" (149---213) |
| Week 6 | Performance, Race, and Gender |
| Tues | Teatro Luna, <i>Machos</i> (1---58) |
| Thrs | Martinez---Cruz & Acosta, "'El Macho: A Performance Perspective Which Tells How the Women of Teatro Luna Became Men.'" (283---295) |
| Week 7 | The Body and/as Banana Republic |
| Tues | Helena Solberg, <i>Bananas is My Business</i> (video) |
| Thrs | Helena Solberg, <i>Bananas is My Business</i> (video) |
| Week 8 | |
| Tues | Mid---Term Exam Review |
| Thurs | Mid---Term Exam |

| | |
|----------------|--|
| Week 9 | Spring Break |
| Week 10 | Illicit Bodies |
| Tues | Frida Kahlo: vida, obra, y legado Rosario Castellanos, <i>El eterno femenino</i> (1---32) |
| Thurs | Rosario Castellanos, <i>El eterno femenino</i> (33---61) |
| Week 11 | The Cult of Domesticity |
| Tues | Rosario Castellanos, <i>El eterno femenino</i> (62---94) |
| Thurs | Rosario Castellanos, <i>El eterno femenino</i> (95---137) |
| Week 12 | Being for the Other |
| Tues | Rosario Castellanos, <i>El eterno femenino</i> (138---186) |
| Thurs | Rosario Castellanos, <i>El eterno femenino</i> (187---200) |
| Week 13 | Impossible Subjects |
| Tues | Clarice Lispector, <i>Hora de la estrella</i> (7---44) |
| Thurs | Clarice Lispector, <i>Hora de la estrella</i> (51---70) |
| Week 14 | Impossible Appetites |
| Tues | Susana Amaral, <i>Hora de la estrella</i> (video) Clarice Lispector, <i>Hora de la estrella</i> (71---96) |
| Thrs | Susana Amaral, <i>Hora de la estrella</i> (video) |
| Week 15 | Trans/national Sexualities |
| Tues | Rex Ingram, <i>The Four Horsemen of the Apocalypse</i> (excerpts) Daniel Enrique Pérez “Re---Examining the Latin Lover: Screening Chicano/Latino Sexualities” (437---456) |
| Thrs | Cherrie Moraga “Still Loving in the (Still) War Years/2009: On Keeping Queer Queer” (185---191) Jonathan Blitzler, “Latin America’s Transgender---Rights Leaders” (1---5) |
| Week 16 | Project Conclusions Week 17 Critical Essays |

Appendix 6

**The Ohio State University
College of the Arts and Sciences Concurrence Form**

The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests. **An e-mail may be substituted for this form.**

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Units should be allowed two weeks to respond to requests for concurrence.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

A. Proposal to review

| | | |
|--|---------------|----------------------------------|
| SPPU | SPAN 5620 | Gender and Power in the Americas |
| Initiating Academic Unit | Course Number | Course Title |
| New | | |
| Type of Proposal (New, Change, Withdrawal, or other) | 12-1-15 | |
| | | Date request sent |
| DISCO | | |
| Academic Unit Asked to Review | 12-25-15 | |
| | | Date response needed |

B. Response from the Academic Unit reviewing

Response: include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

I support this course as it contributes to the OSU curriculum on sexuality studies, a part of the DISCO (Diversity and Identity Studies Collective) program.

Signatures

| | | | | |
|----|-----------------------|---------------------------|------|---------|
| 1. | <i>Jonathan Byrge</i> | Chair, Under Grad Studies | SPPU | 12-1-15 |
| | Name | Position | Unit | Date |
| 2. | <i>Shay Akum</i> | Director, DISCO | | 12-4-15 |
| | Name | Position | Unit | Date |
| 3. | | | | |
| | Name | Position | Unit | Date |

Revised 11/08/10