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## Twentieth-Century Latin American Women's Voices

Instructor: Dr. Carolina Rocha

Email:

Office:

Office hours:



### Course description

This class investigates the connections between key Latin American historical events of the twentieth century and texts written by Latin American women. It will focus on two historical novels, one autobiographical text and a *testimonio* from four different Latin American countries that depict the ways in which Latin American claimed and exercised active citizenship.

### Course Learning goals:

- To become cognizant of the history of Latin America and the role of women.
- To learn to analyze historical fiction and autobiographical testimonial texts by Latin American women writers.
- To appreciate the importance of female voices and their roles in Latin American cultural history.
- To develop writing and critical skills.

### Required Readings:

Esquivel, Laura. *Like Water for Chocolate*.

Alvarez, Julia. *In the Time of Butterflies*.

Valenzuela, Luisa. *Strange Things Happen Here*.

Menchú, Rigoberta. *I, Rigoberta, an Indian Woman in Guatemala*.

Required readings are listed in the course schedule and available in Bb.

## **Recommended Readings:**

Acevedo, Luz del Alba. *Telling to Live: Latina Feminist Testimonios*. Durham: Duke UP, 2001.

Andrist, Debra. "Healing the Family in Laura Esquivel's *Like Water for Chocolate*" in Patricia Novillo-Corvalán (ed) *Latin American and Iberian Perspectives on Literature and Medicine*. New York & London: Routledge, 2015. 148-162.

Bose, Christine & Edna Belén Acosta. *Researching Women in Latin American and the Caribbean*. Boulder: Westview Press, 1993.

Brooksbanks-Jones, Anny & Davies Catherine. *Latin American Women's Writing and Feminism*. New York: Oxford UP, 1996.

Castillo, Debra. *Talking Back. Toward a Latin American Feminist Literary Criticism*. Ithaca: Cornell UP, 1992.

\_\_\_\_\_. *Easy Women: Sex and Gender in Modern Mexican Fiction*. Minneapolis: U of Minnesota P, 1998.

Claire, Lindsay. *Location Latin American Women Writers: Cristina Peri Rossi, Rosario Ferré, Albalucía Angel and Isabel Allende*. New York: Peter Lang, 2003.

Craig, Linda. *Juan Carlos Onetti, Manuel Puig, Luisa Valenzuela: Gender and Marginality*. London: Tamesis, 2005.

De Beer, Gabriella. *Contemporary Mexican Women Writers: Five Voices*. Austin: U of Texas P, 1996.

Earle, Peter. "Literature as Survival: Allende's 'The House of the Spirits':" *Contemporary Literature*, 28.4, *After the Boom: Recent Latin American Fiction* (Winter, 1987): 543-554.

Gonzalez, María. "Love and Conflict: Mexican American Writers as Daughters" in Elizabeth Brown-Guillory (ed.) *Women of Color: Mother-Daughter Relationships in 20th-Century Literature*. Austin: U of Texas P, 1996. 153-171.

Hurley, Teresa. *Mothers and Daughters in Post-revolutionary Mexican Literature*. London: Tamesis, 2003.

Jacques, Ben. "Julia Alvarez. Real Flights of Imagination" *Americas* 53.1 (2001): 22-29.

Jehenson, Myriam. *Latin-American Women Writers: Class, Race, and Gender*. Albany: SUNY Press, 1995.

Johnson, Kelli. *Julia Alvarez. Writing a New Place on the Map*. Albuquerque: U of New Mexico P, 2005.

Kabalen de Bichara, Donna. *Telling Border Life Stories: Four Mexican American Writers*. College Station: Texas A& M, 2013.

Kevane, Bridget & Juanita Heredia (eds.). *Latina Self-Portraits: Interviews with Contemporary Women Writers*. Albuquerque: U of New Mexico P, 2000.

Levinson, Brett. "Neopatriarchy and after: *I, Rigoberta Menchú* as allegory of death" *Journal of Latin American Cultural Studies* 5.1 (1996): 33-50.

Lloyds, David Hughes & Brigida Pastor. *Companion to Latin American Women*. Suffolk: Tamesis, 2012.

Marting, Diane. *The Sexual Woman in Latin American Literature*. Gainesville: U P of Florida, 2001.

Miller, Francesca. *Latin American Women Writers and their Search for Social Justice*. New England: U P of New England, 1991.

Murray, Pamela. *Women and Gender in Modern Latin America: Historical Sources and Interpretations*. London: Routledge, 2014.

Rosas Lopategui, Patricia. *Oyeme con los ojos: de Sor Juana al siglo XXI. 21 escritoras mexicanas*. Monterrey: Universidad Autónoma de Nuevo León, 2010.

Sánchez-Blake, Elvira & Laura Kanost. *Latin American Women and the Literature of Madness: Narratives at the Crossroads of Gender, Politics and the Mind*. Jefferson: McFarland, 2015.

Seymour, Menton. *La nueva novela histórica de Latino América 1979-1992*. México: Fondo de Cultura Económica, 1993.

Sirias, Silvio. *Julia Alvarez: A Critical Companion*. Connecticut: Greenwood Press, 2001.

Taylor, Claire. *Identity, Nation, Discourse: Latin American Women Writers and Artists*. Newcastle Upon Twayne: Cambridge Scholar P, 2009.

Tomlinson, Emily. "Rewriting Fictions of Power: The Texts of Luisa Valenzuela and Marta Traba" *The Modern Language Review* 9.3 (1998): 695-709.

### **Technical Support**

Since this is an a hybrid course, you are expected to have reliable Internet access on a regular basis. It is your responsibility to address any computer problems that might occur. Such problems are not an excuse for delays in meeting expectations or for missing course deadlines.

Contact ITS at 618-650-5500 or at [help@siue.edu](mailto:help@siue.edu) with any technical concerns. You can also check the functionality of University systems, including Blackboard, at the [ITS System Status](#) page, or search the [ITS Knowledge Base](#) for various how-to and troubleshooting guides.

Tips for taking online assessments:

- Set up a wired (Ethernet) Internet connection on your computer
- Do not use a mobile device, such as a phone or tablet
- Read the instructions and directions carefully
- Be prepared to complete the assessment in the allotted time

### **Expectations:**

Emails: I will reply to emails M-F during business hours. Always consult the syllabus and with a classmate before emailing me. There will be 48 business hours before assignments are due.

Class time is for oral communication; thus, computers are not allowed.

### **Grade breakdown**

Map quiz	5%
Class participation	15%
Online assignments (5)	30%
Discussion questions	10 %
Paper	30%
Presentation	10%

**Map Quiz (5%)** Identify the location of Argentina, Chile, Dominican Republic, Guatemala & Mexico.

**Class participation (15%)** Students are expected to be actively engaged, ask questions, contribute to discussions. Students can only miss 1 class without penalty. After that absence, 10 points will be deducted from their class participation grade.

Students' participation will be evaluated each class: 10 points= excellent, 7 points = v. good  
5=good.

#### **Excellent: 10 points**

- Participates in all activities with enthusiasm and a positive attitude.
- Contributes actively during whole class and small group activities; initiates interactions.
- Asks and responds to questions during follow-up sessions.
- Listens attentively while others speak.

#### **Very good: 7 points**

- Comes to class prepared but does not participate with enthusiasm.
- Participation is often limited to answering instructor's questions.

Is usually an active listener while others talk.  
Contributes actively during small group activities.

**Good: 5 points**

Comes to class semi-prepared.  
Participation is often limited to answering instructor's questions.  
Is rarely an active listener while others talk.  
Contributes something during small group activities.

**Unacceptable: 0 points**

Arrives 10 minutes (or more) late.  
Comes to class unprepared.  
Doesn't contribute much to getting the task done in small group work.  
Works on assignments for other classes, sleeps, or otherwise doesn't pay attention.

**Note:** Merely showing up for class does not guarantee you will receive participation points.

**Discussion questions** (10%) Once during the semester, students will submit 4 discussion questions (25 points each) and integrating readings and films which should be emailed by Mondays by 5 p.m. Late work will result in the loss of **10 points** per every hour. Discussion points will be posted Tuesday mornings.

**Final paper** (30 %) Abstract (5%) due October 29. The first draft (8%) will be due November 5. Peer review (5%) of a classmate's paper. Final version (12%) will be turned in through Bb.

Undergraduate students will write a 5-page final essay with at least two authoritative sources.

Graduate students will write a 10-page paper with at least two authoritative sources.

**Presentation** (10%) Students will present their final papers to the class.

**Make-up policy:** There will be no make-ups for **any** assignments, including the abstract, draft one, peer review and/or presentations. If you are absent, you will lose the points. Excuses for serious illness, accident or family emergency will be accepted as valid if they are accompanied by supporting documentation (doctor's note, police report, etc). Please note that even with documentation, there is not automatic make-up as it remains at the discretion of the instructor.

Each student in this course is expected to abide by the SIUE Code of Academic Integrity. Any work submitted by a student in this course for academic credit will be the student's own work. You are encouraged to study together and to discuss information and concepts covered in lecture and the sections with other students. You can give "consulting" help to or receive "consulting" help from such students. However, this permissible cooperation should never involve one student having possession of a copy of all or part of work done by someone else, in the form of an email, an email attachment file, a diskette, or a hard copy. Should copying occur, both the student who copied work from another student and the student who gave material to be copied will automatically receive a zero for the assignment. Penalty for violation of this Code can also be extended to include failure of the course and University disciplinary action.

What is plagiarism? Any work submitted by a student in this course for academic credit will be the student's own work. Copying parts of articles from the Internet, books, or articles without attributing every single word that you quote to a source constitutes PLAGIARISM.

Should plagiarism occur, the offending student will automatically receive a zero for the plagiarized assignment.

**Grading Scale**

90-100 % A    80-89.9 % = B            70-79.9 %= C            60-69.9% = D    00-59.9 = F

Incompletes: A grade of “I” (Incomplete) will only be given in emergency situations (refer to SIUE’s policy in the *Undergraduate Catalogue*).

**Disability Support Services:** Students needing accommodations because of medical diagnosis or major life impairment will need to register with **Accessible Campus Community & Equitable Student Support (ACCESS)** and complete an intake process before accommodations will be given. The ACCESS office is located in the Student Success Center, Room 1270. You can also reach the office by e-mail at [myaccess@siue.edu](mailto:myaccess@siue.edu) or by calling 618.650.3726. For more information on policies, procedures, or necessary forms, please visit the ACCESS website at [www.siue.edu/access](http://www.siue.edu/access).

**Please Note:** The information contained in this syllabus is as accurate as possible but may be subject to change with reasonable advance notice. The schedule and content of assignments may be changed at the discretion of the instructor upon oral notification in class. Changes may involve additions, deletions, substitutions, or changes in sequence or due date.

Week	In Class	Readings/Assignments due
1	Introduction to the class	
	Latino American Geography and History	
	Mexican Literature	Janice Jaffe, “Hispanic American women writers’ novel recipes and Laura Esquivel’s <i>Como agua para chocolate</i> ”
3	<i>Like Water for Chocolate</i> 1-50	
	<i>Like Water for Chocolate</i> 51-100	
4	<i>Like Water for Chocolate</i> 101-151	<i>Healing the family</i> Online # 1
	<i>Like Water for Chocolate</i> 152-202	
5	<i>Like Water for Chocolate</i> 153-203	
	<i>Like Water for Chocolate</i> 203-245	
6	<i>In The Time of Butterflies</i> 1-50	“Julia Alvarez: Citizen of the World” in <i>Latina Self-Portraits: Interviews with</i>

		<i>Contemporary Women Writers 19-32</i> Online # 2
	<i>In The Time of Butterflies 51-102</i>	
7	<i>In The Time of Butterflies 103-154</i>	
	<i>In The Time of Butterflies 155-206</i>	
8	<i>In The Time of Butterflies 207-248</i>	“Julia Alvarez. Real Flights of Imagination” Online # 3
	<i>In The Time of Butterflies 249-295</i>	
9	<i>Strange Things Happen Here</i>	
	<i>Strange Things Happen Here</i>	
10	<i>Strange Things Happen Here</i>	
	<i>Strange Things Happen Here</i>	“Rewriting Fictions of Power” Online # 4
11	<i>I, Rigoberta, an Indian Woman in Guatemala 1-48</i>	Abstract
	<i>I, Rigoberta, an Indian Woman in Guatemala 49-102</i>	
12	<i>I, Rigoberta, an Indian Woman in Guatemala 103-143</i>	“Neopatriarchy and after” Online # 4
	<i>I, Rigoberta, an Indian Woman in Guatemala 144-200</i>	
13	<i>I, Rigoberta, an Indian Woman in Guatemala 201-258</i>	
	Peer Review	Draft 1
14	<i>I, Rigoberta, an Indian Woman in Guatemala 259-289</i>	
	Concluding remarks	
15	Presentations	
	Presentations	



## Twentieth-Century Latin American Women's Voices

### Alternative readings

#### Novels/Testimonios:

Boullosa, Carmen, *Antes*. 1989.

Cisneros, Sandra, *Caramelo*. 2002.

Ferré, Rosario, *La casa de la laguna*. 1995.

Restrepo, Laura, *La novia oscura*. 2001.

#### Secondary sources:

Alumbaugh, Heather. "Narrative Coyotes: Migration and Narrative Voices in Sandra Cisneros' *Caramelo*" *MELUS*, Vol. 35, No. 1, Transgressing the Borders of "America" (Spring 2010), pp. 53-75.

Brackett, Virginia. *A Home in the Heart: The Story of Sandra Cisneros*. Greensboro: Morgan, 2009.

Bueno, Eva Paulino. "The Importance of Being Sandra Cisneros" *A Companion to US Latino Literatures*. London: Tamesis, 2007. 37-50.

Davies, Lloyd Hughes. "Imperfect Portraits of a Postcolonial Heroine: Laura Restrepo's *La novia oscura*" *The Modern Language Review*, Vol. 102, No. 4 (Oct. 2007), pp. 1035-1052.

Dupont, Denise. "Rosario Ferré" *A Companion to Latin American Women's Writers*. London: Tamesis, 2012. 169-182.

Edlmair, Barbara. *Rewriting History: Alternative Versions of the Caribbean Past in Michelle Cliff, Rosario Ferré, Jamaica Kincaid and Daniel Maximin*. Wien: Baumuller, 1999.

Estill, Adriana. "Mexican Chicago in Sandra Cisneros' *Caramelo*: Gendered Geographies" *MELUS*, Vol. 41, No. 2, Crossing Borders and Genres (Summer 2016), pp. 97-123.

Estrada, Oswaldo. "Reconstructions of Memory and Identity in Carmen Boullosa's Postcolonial Writings" *South Atlantic Review*, Vol. 74, No. 4, *Reflections on Empire: Depictions of Latin American Colonization in Literature, Film, and Art* (Fall 2009), pp. 131-148.

- Fahey, Felicia. "Pilgrimage as Opposition in Latin America's Women Literature" *Mosaic: An Interdisciplinary Critical Journal*, Vol. 36, No. 4 (December 2003), pp. 33-4.
- Hintz, Suzanne. *Rosario Ferré: A Search for an Identity*. New York: Peter Lang, 1995.
- Claire, Lindsay, Claire. *Location Latin American Women Writers: Cristina Peri Rossi, Rosario Ferré, Albalucía Angel and Isabel Allende*. New York: Peter Lang, 2003.
- Martin, Deborah. "Mothers and Nomadic Subjects: Configurations of Identity and Desire in Laura Restrepo's *La novia oscura*" *The Modern Language Review*, Vol. 103, No. 1 (Jan. 2008), pp. 113-128.
- Melgar Pernías, Yolanda. *Los bildungsromane femeninos de Carmen Boullosa y Sandra Cisneros: Mexicanidades, fronteras, puentes*. Londres: Tamesis, 2012.
- Mesa González, Cinta. *Geografías de experiencias. la recuperación del pasado en dos autoras latinoamericanas*. Sevilla: Ediciones Alfar, 2010.
- Ontiveros, Randy. "After Worlds: Sandra Cisneros's *Caramelo* and the Evolution of Chicano/a Cultural Politics" *In the Spirit of a New People: The Cultural Politics of the Chicano Movement*. New York: New York UP, 2014. 170-196.
- Rivera, Carmen. *Border Crossings and Beyond: The Life and Works of Sandra Cisneros*. Santa Barbara: Praeger, 2009.
- \_\_\_\_\_ "Rosario Ferré and Memory Space" *South Atlantic Review*, Vol. 81, No. 3, Latino/Latin American/Spanish Literatures (Fall 2016), pp. 56-72.
- Sandoval, Anna Marie. "No dejen que se escapen" *Toward a Latina Feminism of the Americas*. Austin: U of Texas P, 2008, 45-64.
- Texeira, Esther. "De la repetición naturalista en la literatura latinoamericana. Narrativa prostibularia y condición periférica en *La novia oscura* de Laura Restrepo" *Journal of Gender and Sexuality Studies / Revista de Estudios de Género y Sexualidades*, Vol. 45, No. 2 (Fall 2019), pp. 23-47.

**Example of Online Assignment** with some grammar, spelling errors

- 1) Read Andrist, Debra. "Healing the Family in Laura Esquivel's *Like Water for Chocolate*" in Patricia Novillo-Corvalán (ed) *Latin American and Iberian Perspectives on Literature and Medicine*. New York & London: Routledge, 2015. 148-162.
- 2) Select two statements by the author.
- 3) Find a quote from the novel for each quote that either confirms and challenges the author's statement.
- 4) Integrate the author's statements, your selected quotes in a 300-word essay.

## Rubric

	5	3.5	2	0.5
Textual references	Strong, pertinent quotes	Relevant quotes	Good quotes	
Literary analysis	Insightful ideas	Sustained analysis	Some analysis	Underdeveloped analysis.
Writing style	Clear, precise, free of grammar, spelling errors	Clear with some grammar, spelling errors	Good with some grammar, spelling errors	Unclear, multiple errors
Organization	Clearly organized in paragraphs	Some organization	Minimal organization	No organization

**Example of Online Assignment** with some grammar, spelling errors

- 1) Read Peter Earle's "Literature as Survival: Allende's 'The House of the Spirits'" : *Contemporary Literature*, Vol. 28, No. 4, After the Boom: Recent Latin American Fiction (Winter, 1987), pp. 543-554.
- 2) Select two statements by the author.
- 3) Find a quote from the novel for each quote that either confirms and challenges the author's statement.
- 4) Integrate the author's statements and your selected quotes in a 300-word essay.

## Rubric

	5	3.5	2	0.5
Textual references	Strong, pertinent quotes	Relevant quotes	Good quotes	Random quotes
Literary analysis	Insightful ideas	Sustained analysis	Some analysis	Underdeveloped analysis.
Writing style	Clear, precise, free of grammar, spelling errors	Clear with some grammar, spelling errors	Good with some grammar, spelling errors	Unclear, multiple errors
Organization	Clearly organized in paragraphs	Some organization	Minimal organization	No organization