

Fall 2016  
Stony Brook University  
Department of Hispanic Languages and Literature  
College of Arts and Sciences  
**SPN 435 Issues in Hispanic Cultural Studies**  
Tuesday & Thursday 2:30-3:50, Physics P129  
This course satisfies the DEC category Skill 3  
This course satisfies the SBC category ESI and HFA+  
Course Instructor: Joseph M. Pierce  
Section: 01

Office Hours: Monday & Wednesday 4-5PM, or by appointment  
Instructor contact information: Melville Library N3013, joseph.pierce@stonybrook.edu

## COURSE DESCRIPTION

### **Latin American Masculinities**

This course investigates the gendering of “men” and the performance of masculinity in Latin American literature and culture from the early 20<sup>th</sup> century to today. Readings will engage gender and sexuality, feminism, and the politics of representation, in addition to queer and trans\* studies. This course will revolve around questions of family and domesticity; labor and activism; politics and aesthetics of masculinity in Latin America. To do so, we will engage theoretical and historical writing as well as artistic expressions (fiction, film, mass media), and we will produce our own work on “masculinity”.

## COURSE LEARNING OBJECTIVES

- Introduce students to a diverse range of writing about masculinity in Latin America.
- Constructively critique the concept of masculinity from a queer and feminist perspective.
- Explore historical, cultural, literary, and political contexts for the representation of masculinity, including issues related to race, class, gender, and sexuality.
- Develop analytical skills for reading literary and cultural texts that revolve around issues of gender representation.
- Develop and practice critical writing skills for a general audience.

Required Texts (available at Stony Brook Bookstore):

Pedro Lemebel, *Tengo miedo torero*

This text, in addition to the other readings will available on Blackboard in .pdf format.

Attendance: Consistent attendance and thoughtful participation are crucial to your success in this class. Arriving late causes a disruption, and will reflect negatively on your participation grade. After three absences your grade will be lowered by a half point and so on successively for further unexcused absences. If you have more than 6 absences, your final grade will be an F.

Participation: To receive an A for participation you must have excellent attendance, come prepared, and participate actively and thoughtfully in class discussions. If you participate occasionally and with little preparation or insight, you will receive a B. If you rarely participate in class, you will receive a C; if you hardly contribute, are distracted, and often miss class, you can expect an F in this category.

Critical Review: This is where you get to show what you're thinking about a particular text that we've studied in class. This may be an artistic work or a theoretical text. Maybe you feel particularly drawn to its arguments, its language, or its politics. Maybe you didn't have the words for it in class, or maybe you did, but you've thought about it a lot more, and you've brainstormed, and you've written an outline with detailed arguments and supporting documentation (i.e. you looked up at least 4 academic articles [in Spanish] and either agree or disagree with the opinion of your classmates, or the professor or some other famed/obscure scholar). It should be no more than 3 pages, double-spaced. Really. Don't write 4 pages. Write 3. So, this is when you ask yourself: why are we reading this, why does this matter, what bodies are here, what bodies are absent, what intersectional work are they doing, and what the heck does it have to do with masculinity? Get into it! Be bold! Take a risk!

Masculinity in Context: This is where you get to provide historical context for a 'man' or 'manly' figure that we've studied. This is where you ask yourself how did this 'man' or 'manly' figure come to imagine that he should act in the way that he does? How did he get to that place, to that language, to that body? What came before? What came after? Context means personal history, politics, work, play, education, etc. This is also 3 pages, double-spaced. Not 4 but 3.

Group Wikipedia Page: So, you see how this is building? Now, you've had practice giving an opinion, based on arguments, and also on historicizing masculinity, now you actually get to put that out in the world. You and 3 other people (so groups of 4) will choose a literary or historical 'male' figure (by this I mean not necessarily cis-man) to either 1) create an entirely new Wikipedia page for, or 2) critically edit, update, and deepen another historical figures' page. You should imagine this as your chance to put into practice everything that we've been doing in class, but in a place that actually matters and will be seen by other people, so it needs to be smart and ethical and good. And in Spanish.

(This assignment is liberally and gratefully borrowed from Juana Maria Rodríguez: <https://www.hastac.org/blogs/cathy-davidson/2016/05/20/how-go-standard-issue-term-paper-social-change-heres-one-model>).

*All written work should follow MLA style.*

Evaluation criteria:

Participation: 20%

Critical Review: 20%

Masculinity in Context: 30%

Group Wikipedia Page: 30%

Grading System

100-93	A	79-77	C+
92-90	A-	76-73	C
89-87	B+	72-70	C-
86-83	B	69-67	D+
82-80	B-	66-60	D
		59-0	F

### DISABILITY SUPPORT SERVICES (DSS)

If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact Disability Support Services (631) 632-6748 or <http://studentaffairs.stonybrook.edu/dss/>. They will determine with you what accommodations are necessary and appropriate. All information and documentation is confidential.

Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information go to the following website: <http://www.stonybrook.edu/ehs/fire/disabilities/asp>.

### ACADEMIC INTEGRITY

Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instance of academic dishonesty to the Academic Judiciary. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at <http://www.stonybrook.edu/uaa/academicjudiciary/>

### CRITICAL INCIDENT MANAGEMENT

Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, and/or inhibits students' ability to learn.

## MEETING SCHEDULE

### Part I: “Men”: History, Theory, Context

**August 29** Course Introduction: Olympic Bros in Rio, Double Standards, and Gender  
Damon Young, “How Ryan Lochte is the Worst Type of ‘White Boy Bro,’ Explained,” *Very Smart Brothas*. <http://verysmartbrothas.com/how-ryan-lochte-is-the-worst-type-of-white-boy-bro-explained/>

Catalina Ruiz-Navarro, “Así se está hablando de las mujeres en los Juegos de Río: el increíble trato sexista a las atletas,” *Univisión*.

<http://www.univision.com/estilo-de-vida/trending/asi-se-esta-hablando-de-las-mujeres-en-los-juegos-de-rio-el-increible-trato-sexista-a-las-atletas>

**August 31** Mediated Bodies: Sexism and Publicity  
“Publicidades sexistas y buenas prácticas 2014” *Observatorio de la Discriminación en Radio y Televisión*.  
<http://www.obserdiscriminacion.gob.ar/?p=2584>

### September 5 Labor Day: No Class

**September 7** Gender in Context: Feminism and Performativity  
Judith Butler, *Gender Trouble*, “Subjects of Sex/Gender/Desire,” pp. 1-34.

**September 12** Masculinity Studies: History and Context (I)  
R.W. Connell, *Masculinities*, “The History of Masculinity,” pp. 185-203.

**September 14** Masculinity Studies: History and Context (II)  
Jack Halberstam, *Female Masculinity*, “An Introduction to Female Masculinity,” pp. 1-43.

**September 19** Latin American Masculinities (I)  
Mara Viveros Vigoya, “Contemporary Latin American Perspectives on Masculinity” in *Changing Men and Masculinities in Latin America*, Ed. Matthew C. Gutmann, pp. 27-57.

**September 21** Latin American Masculinities (II)  
Vinodh Venkatesh, *The Body as Capital*, “Introduction: The Body as Capital,” pp. 3-13.  
Héctor Domínguez Ruvalcaba, *De la sensualidad a la violencia de género*, “Introducción,” pp. 11-20.

### Part II: Men in Relation: Homosexuality, Pose, Masking

**September 26** Homosexuality: Theorizing Men in Relation  
Eve Kosofsky Sedgwick, *Between Men*, “Introduction,” pp. 1-20, and “Gender Asymmetry and Erotic Triangles,” pp. 21-27.

**September 28** Collective Desire

Carlos Octavio Bunge, *Thespis*, "El Capitán Pérez," pp. 175-228.

**September 28** Masculine Aesthetics in the *fin de siglo* (I): *Pose*

Sylvia Molloy, *Poses de fin de siglo*, "La política de la pose," pp. 41-53.

**October 3** Masculine Aesthetics in the fin de siglo (II): *Dandismo*

Rafael Arévalo Martínez, "El hombre que parecía un caballo," in *Mapa callejero: Crónicas sobre lo gay desde América Latina*, Ed. José Quiroga, pp. 100-114.

**October 5** Mask(ing) Masculinities

Octavio Paz, *El laberinto de la soledad*, "Máscaras mexicanas," pp. 32-50.

**Critical Review Due**

**October 10** Masc for Masc

"Grindr and its Mases" *Homo Normo*

<https://homonormativity.wordpress.com/2013/07/15/grindr-and-its-mases/>

John Ersing, "Mask4Masc: What's with gay men seeking 'masculine only' partners"

<https://medium.com/matter/masc4masc-b72369ba0d10#.1k3kegflw>

Jack Moss, "Los chicos que están redefiniendo el concepto de masculinidad," *Vice*

[http://www.vice.com/es\\_co/read/los-chicos-que-estn-redefiniendo-el-concepto-de-masculinidad](http://www.vice.com/es_co/read/los-chicos-que-estn-redefiniendo-el-concepto-de-masculinidad)

**Part III: Men and Violence: Toxicity, Politics, *Feminicidio***

**October 12** Toxic Masculinity: From Orlando to Xalapa

James Hamblin, "Toxic Masculinity and Murder," *The Atlantic*

<http://www.theatlantic.com/health/archive/2016/06/toxic-masculinity-and-mass-murder/486983/>

Lawrence La Fountain-Stokes, "Los puertorriqueños queer y el peso de la violencia" *80grados*,

<http://www.80grados.net/los-puertorriquenos-queer-y-el-peso-de-la-violencia/>

Javier E. Laureano, "De Xalapa a Orlando," *80grados*,

<http://www.80grados.net/de-xalapa-a-orlando/>

**October 17** Drunk Masculinity

Miguel Caballero, "Drunk, But Still a Macho," *HIV Equal*,

<http://www.hivequal.org/hiv-equal-online/drunken-but-still-a-macho>

**October 19** Violence, Gender, Sexuality: *Feminicidio*

Ignacio Corona, "Over Their Dead Bodies: Reading the Newspapers on Gender Violence," in *Gender Violence at the U.S.-Mexico Border*, Eds. Héctor Domínguez-Ruvalcaba and Ignacio Corona, pp. 105-127.

**October 24** Discussion: *Señorita extraviada* (2001, Dir. Lourdes Portillo)  
**Masculinity in Context Due**

**October 26** The Politics of Gender Violence (I)  
Pedro Lemebel, *Tengo miedo torero*, pp. 1-60

**October 31** The Politics of Gender Violence (II)  
Pedro Lemebel, *Tengo miedo torero*, pp. 61-120

**November 2** The Politics of Gender Violence (III)  
Pedro Lemebel, *Tengo miedo torero*, pp. 121-180

**November 7** The Politics of Gender Violence (IV)  
Pedro Lemebel, *Tengo miedo torero*, pp. 181-200  
Nestor Perlongher, *Prosa Plebeya*, “Matan a una marica,” pp. 35-40.

#### **Part IV: Untimely Bodies: Masculinity and its Failures**

**November 9** Untimely Bodies (I): National Masculinities, Failure  
Ben. Sifuentes-Jáuregui, *Transvestism, Masculinity, and Latin American Literature*, “Nation and the Scandal of Effeminacy,” pp. 15-51.

#### **November 11 Special Event: Untimely Bodies Conference**

**November 14** Untimely Bodies (II): Biology?  
Discussion: *XXY* (2007, Dir. Lucía Puenzo)

#### **November 16 In Class Work Day: Group Wikipedia project (I)**

**November 21** Untimely Bodies (III): *Loca, travesti*  
Yecid Calderón/Pinina Flandes, *Deviniendo Loca*, pp. 19-42.  
Lohana Berkins, “Travestis: Una identidad política,” Noticias T\*T  
<http://clippingt.blogspot.com.ar/2009/08/artigo-travestis-una-identidad-politica.html>

#### **November 23 No Classes: Thanksgiving**

**November 28** Bodies to Parody/Bodies to Hate (I)  
Claudia Rodríguez, *Cuerpos para odiar*, pp. 1-44.

**November 30** Bodies to Parody/Bodies to Hate (II)  
Claudia Rodríguez, *Cuerpos para odiar*, pp. 45-99.

#### **December 5 In Class Work Day: Group Wikipedia project (II)**

**December 7** Conclusions and presentation of Group Projects