Latin America through Women’s Eyes
Course Handbook
Humanities 213, Tuesdays & Thursdays 3:00-4:30 pm, Fall 2011

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Cover illustration by Katie Campbell (2008). The drawing depicts the flags of the four countries we study — Chile, Nicaragua, Cuba, and Colombia — all atop Thomas Friedman’s proverbial olive tree, a metaphor we critique during our first week of class.
¡Bienvenid@s! Welcome to Latin America through Women’s Eyes! What do women do for revolutions? What do revolutions do for women? And what should we make of the electoral victories of women like President Violeta Chamorro (Nicaragua) and President Michelle Bachelet (Chile)? Throughout the past century, Latin American women have overcome patriarchal machismo to serve as presidents, mayors, guerrilla leaders, union organizers, artists, intellectuals, and human rights activists. Through a mix of theoretical, empirical, and testimonial work, we will explore such issues as the intersection of gender and democratization, feminist challenges to military rule, and organizing for women’s rights. Our work on these themes will give you many opportunities to develop your skills in writing, reading, and creativity.

**Writing.** There are three major writing assignments and several minor assignments (about 35 pages total), and your best five pieces of work will be revised for inclusion in a final portfolio. You can expect to receive feedback from both Paul and Katy on the substance of your ideas as well as the skill with which you communicate those ideas.

**Reading.** A glance at the syllabus reveals a full reading schedule, often with three chapters or articles per class, but the structure of the course also provides regular breaks from reading, when we are focusing on assignments designed to help us synthesize what we’ve learned. Since daily seminar discussion requires that you read and take notes on each of these chapters, it is important not only to keep up, but also to read a bit ahead when a heavy reading day approaches.

**Creativity.** As an introduction to Latin American Studies, this course is interdisciplinary by design and engages political science analysis, biographical writing, debate, simulations, poetry, art, music, film, public speaking, and student-designed and student-directed class sessions. Some of these will be more to your liking than others, but we encourage you to experiment a bit—you just might discover a hidden poet within!

This class asks a lot of you, but don’t be intimidated—high expectations don’t have to mean high pressure, because you will get a lot of support and flexibility from Paul and Katy and from your peers. We’re excited for our class and delighted that you’re here.

**Study Cycles**
Our course is divided into several days of introductory material plus four “Study Cycles” (Chile, Cuba, Nicaragua, and Colombia). Each study cycle includes 5 class days and covers historical background, theoretic approaches to feminist and feminine politics, and analysis of contemporary politics.

**Opening Lecture**
Each study cycle begins with an opening lecture and film or film excerpt. Typically there is less reading to do for the first day of a study cycle, but you often have a written assignment due.

**Core Readings**
Each of the subsequent 3-4 days has several assigned readings. We will analyze, discuss, and present these readings in a variety of formats, often involving student leadership.
Simulations
There are no reading assignments for the last day of a study cycle, when we synthesize what we have learned through a simulation. The first simulation is a role-played simulation of the Chilean transition from authoritarianism to democracy. The second simulation is a debate about U.S. policy toward Cuba. The third and fourth simulations (on Nicaragua and Colombia) will be created and directed by students.

For each simulation, the class is split into Participants and Observers. Each participant prepares for her or his role in the simulation. Observers watch the exercise, possibly playing a small role (e.g. casting ballots, asking questions, providing written feedback to Participants on their work in the simulation) and then discuss it and provide feedback. You will be a participant in three of the four simulations (unless you co-direct a simulation, in which case you will only be a Participant twice). Both the participants and the students that direct a simulation are evaluated in writing.

Expectations
To get the most out of our diverse class, we will need to be respectful of the views others have to offer, and of the fact that each of us has something to teach the rest of the class. Everyone’s full engagement is needed to get the most out of the course.

We expect you to make this class a top priority. Especially these first couple weeks, we need you to leap into the readings with enthusiasm! If everyone does that, we will have set an excellent tone that will carry us through the semester.

In addition to course readings, nearly every class period will require you to spend some non-reading time preparing for class. Sometimes this may be just a few minutes; other times it may be an hour. Get into the habit of setting aside non-reading time to prepare your ideas for each seminar meeting.

You can expect us to be tirelessly enthusiastic and to work very hard for you, both this semester and in future semesters when you need further advising and reference letters. We will hand back work promptly, we will make time for you, and we will provide constructive and encouraging feedback on both written and non-written assignments. In order to receive feedback on papers that are in progress, you should email either Paul or Katy your draft (partial drafts are fine too) 48 hours in advance of the deadline.

We expect you to arrive on time and prepared to engage. You are entitled to a day here or there where you are dead tired and need to be left alone--just let me know. But the norm is for you to arrive a few minutes before class, ready to engage the course materials and each other. If you can’t make it to class, please let us know in advance. Thanks!
**Readings and Films**

Most readings are on Moodle, but there are also three required books at the bookstore and on reserve at the library:


In addition to in-class films and film excerpts, we will also watch the feature film “Maria Full of Grace.” There will be a class showing with dinner provided on Sunday, Nov 20, 5-7 pm, in Carnegie 304. If you cannot attend, the film will be on reserve at Media Services.

**The MAX Center**

The Macalester Academic Excellence (MAX) Center, located in Kagin Commons, has peer tutors available for assisting students in all stages of their writing. Hours are 9:00 am–4:30 pm Mon-Fri and 7-10 pm Sun-Thur. Becky Graham and Jake Mohan also provide writing assistance to students during the daytime hours, Mon-Fri. You may drop in for help or call x6121 (day) or x6193 (evening) to schedule an appointment.

*Untitled*
Mira Kohl
2008
ASSIGNMENTS

General Notes on Assignments

Language options for all written assignments: English or Spanish

Courses Resources Web Page
Sample work can be accessed at macalester.edu/las/pauldosh. The portfolios posted on this page contain additional examples of assignments like Single Point Papers and Analytic Papers.

On-Time Work Policy
Setting and meeting deadlines is an important professional skill. The syllabus provides “default” deadlines for assignments. We expect you to either meet these deadlines or set alternative deadlines with us in advance. College is an important time to develop a reputation as someone who gets things done, and gets things done on time. As in life, if you cannot meet a deadline, it is your responsibility to communicate with us about when the work will be complete.

Students with Special Needs
We are committed to providing assistance to help you be successful in this course. Students seeking accommodations based on disabilities should meet with Lisa Landreman, Associate Dean of Students. Call x6220 for an appointment. Students are encouraged to address any special needs or accommodations with us as soon as you become aware of your needs. More info at macalester.edu/studentaffairs/disabilityservices.

Summary of Assignments and Due Dates

<table>
<thead>
<tr>
<th>Written Assignments</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>Diagnostic Paper</td>
<td>Sept 12</td>
</tr>
<tr>
<td>Single Point Paper #1</td>
<td>anytime before Oct 4</td>
</tr>
<tr>
<td>Analytic Paper #1 (Chile or Cuba)</td>
<td>Oct 10 or Nov 2</td>
</tr>
<tr>
<td>Single Point Paper #2</td>
<td>anytime before Oct 25</td>
</tr>
<tr>
<td>Biographical Essay Topic</td>
<td>Nov 1</td>
</tr>
<tr>
<td>Analytic Paper #2 (Cuba or Nicaragua)</td>
<td>Nov 2 or Nov 18</td>
</tr>
<tr>
<td>Biographical Essay</td>
<td>Nov 23</td>
</tr>
<tr>
<td>Creative Writing/Art Assignment</td>
<td>Dec 13</td>
</tr>
<tr>
<td>Final Portfolio</td>
<td>Dec 15</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Other Assignments</th>
<th>Due Date</th>
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</thead>
<tbody>
<tr>
<td>Classroom Leadership Role</td>
<td>varies</td>
</tr>
<tr>
<td>-option #1: Partisan Narrative</td>
<td></td>
</tr>
<tr>
<td>-option #2: 9:59 Lecture</td>
<td></td>
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<tr>
<td>-option #3: Co-Direct a Simulation</td>
<td></td>
</tr>
<tr>
<td>Class Engagement</td>
<td>every day!</td>
</tr>
<tr>
<td>Simulation Participation (x3)</td>
<td>varies</td>
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Descriptions of Assignments

Diagnostic Paper

Summary: A 3-4 page paper completed during the first week of class in order to gauge your skill at writing.

Criteria for assessment: Argumentation, evidence, written communication

Sample available on course resources web page?: Yes

Collaboration options: None

Office hours consultation: Typically none, unless assignment is unclear to you.

At the end of the first week, you will write a 3-4 page Diagnostic Paper about the Friedman and Louie readings. This paper provides both Paul and Katy with an opportunity to assess your writing ability early in the semester. You will receive written feedback on several key aspects of effective analytic writing.

Your paper should advance an argument related to the themes of globalization and gender. To get started, identify an intriguing or puzzling question that the readings and/or our discussion raised. In answering this question, you should make detailed use of both readings, with page references. References to specific comments made in class discussion are welcome, but not required. Likewise, references to other articles or sources you have read are welcome, but not expected. Quotes are fine, but keep them short, as this is an opportunity for us to get acquainted with your writing.

Note: For all other assignments except this one, you are encouraged to seek out writing assistance from classmates, from Katy, from Paul, and/or from the MAX Center. But since this assignment is diagnostic in nature, you should do your best to write it without any help, so we can get a clear picture of your current writing ability.
Single Point Paper

Summary: A two-page reaction paper that supports a single argumentative claim with evidence.
Criteria for assessment: Argumentation, evidence, written communication (and occasionally visual communication if you create a table or figure).
Sample available on course resources web page?: Yes
Collaboration options: Has never been tried. You could be the first.
Office hours consultation: Always welcome

During the Chile and Cuba study cycles you will write two Single Point Papers (2 pages each) in response to a reading(s) of your choice. As you read and take notes, think about what key ideas are emerging. Formulate one key assertion. The assertion may be substantive, analytic, methodological, theoretic, or any combination of these.

Here are three examples of Single Point Paper topic sentences: 1) “In her analysis of Guatemala’s peace process, Jonas sets too high a standard for success and overlooks the important gains that were made”; 2) “O’Donnell’s concept of delegative democracy helps us understand the collapse of the party system and Venezuela”; and 3) “Chalmers breaks new ground with his approach to representation, but the evidence doesn’t support his theory.”

Don’t be afraid to be overly bold with your topic sentence. The goal is to raise an interesting point; don’t feel you have to be able to definitively prove it. Following your topic sentence, spend 2 pages (double-spaced) discussing evidence both for and against your assertion. Single Point Papers are due in class on the day we discuss the readings you analyze. They may not be turned in late.
Analytic Paper

**Summary:** A 5-6 page paper that goes out of its way to show off your knowledge of specific course themes, readings, lectures, and discussions.

**Type of assessment:** Written feedback with summary mark/letter grade.

**Criteria for assessment:** Argumentation, evidence, written communication (and sometimes visual communication if you create a table, figure, timeline, or other visual aid).

**Sample available on course resources web page?:** Yes

**Collaboration options:** Creative proposals welcome

**Office hours consultation:** Always welcome

You have three opportunities to turn in your two Analytic Papers: Oct 10 (Chile), Nov 2 (Cuba), and Nov 18 (Nicaragua). Choose any two.

The principal objective of each 5-6 page Analytic Paper is to creatively demonstrate mastery of course readings, discussions, lectures, student presentations, and films. You are encouraged to build upon ideas developed in Single Point Papers and/or to experiment with ideas that may contribute to your Research Paper. A handout with possible topics will be distributed one week in advance, but your own topics are also welcome, so long as they follow the parameters described on the handout.

Citation of ideas that are not yours should be parenthetical with author’s last name, year, and page number only. For example, (Chaffee 2004: 261). Your paper should include a list of references on a separate page.

Try and demonstrate your knowledge of the readings and lectures through thoughtful application of ideas, not via the number of times you mention an author’s name. In other words, there’s no need to excessively cite every sentence or paragraph, but give credit where it is due. I do not expect you to given equal attention to all readings. Let the argument of your paper drive your decision of which readings to make use of to what degree you use them.
Biographical Essay and Essay Topic Statement

Summary: A 10-12 page essay focused on an important Latin American women or women’s organization.
Criteria for assessment: Argumentation, evidence, written communication
Sample available on course resources web page?: Yes
Collaboration options: May propose a longer co-authored essay, perhaps comparing two women or two organizations.
Office hours consultation: Required

You will write a Biographical Essay (10-12 pages) focused on an important Latin American woman (e.g., Isabel Perón or Frida Kahlo) or an organization (e.g., Las Madres of the Plaza de Mayo). This is not a social science essay, and thus does not need to have a causal argument, but it still requires a unifying thesis about your chosen woman or organization.

Your essay should convey important biographical information, but it should not simply offer a chronological narrative of the individual’s life story. Rather, it should advance a specific claim about, for example, how this woman overcame patriarchal obstacles, how this organization failed to fulfill its goals, how this woman became a key cultural symbol, how this organization played a pivotal role in shaping a specific political outcome, etc.

Essay Topic Statement
Your initial Essay Topic statement is intended to help you get started. Begin with a research question about this woman or organization that interests you. It can also be a set of related questions. Spend about a page describing the proposed essay and how you plan to go about writing it. You are welcome to study women and organizations from countries not focused on in our course. Include bibliographic info on a few sources you will use to get started.
Creative Writing/Art Assignment

**Summary**: An open invitation to share your creative talents via an artistic rendering of an aspect of Latin American Politics. Creative projects are presented on the final day of class.

**Type of assessment**: None

**Criteria for assessment**: None

**Sample available on course resources web page?**: No, but see cover of Course Handbook!

**Collaboration options**: Collaboration encouraged and has been very successful in the past.

**Office hours consultation**: Always welcome

You will complete some creative work that engages a theme, organization, country, or individual from the course. Examples of past student work include a short story, a set of short poems or one longer poem, a song, a dance performance, a drawing, a painting, a collaborative skit, a collage, and a photo essay, but other possibilities exist. Our final meeting will be devoted to unevaluated and celebratory presentations of student work.
Partisan Narrative

**Summary:** A high caliber 5-10 minute first-person narrative told in the persona of an important political figure, followed by 5-15 minutes of Q&A, during which you answer questions while staying in character.

**Type of assessment:** Written feedback with summary mark/letter grade.

**Criteria for assessment:** Oral communication, evidence, visual communication (and often argumentation if your character uses his/her speech to advance an argument).

**Sample available on course resources web page?** Yes

**Collaboration options:** May choose a pair of antagonists to be portrayed in dialogue by you and another student (e.g., Mexico’s Felipe Calderón and Andrés Manuel López Obrador).

**Office hours consultation:** Full start-to-finish rehearsal required. Should occur at least two days prior to your scheduled presentation in case a second rehearsal is required.

Partisan Narratives are concise 5-10 minute speeches delivered in the role of important political and historical figures. Narrators then answer questions while maintaining their role. Your narrative will both convey biographical information about this figure and will teach about her or his political era—but from a biased and partisan perspective. Hence you have a two-fold task to both 1) teach us about your character; and 2) make some argumentative claim. One preliminary step that can help you focus in on an argument is to decide who your audience is and when your character is speaking. Here are two examples:

- A student gave a Daniel Ortega narrative in which President Ortega was addressing his Sandinista supporters in 1989, on the eve of Nicaragua’s presidential election. In his speech, Ortega argued that listeners should vote for him and he supported this claim with heartwarming tales of his life as well as policy arguments.

- A student gave an Otto Reich narrative, in which this Bush appointee addressed a class of Macalester students in 2005. In his speech, Reich argued for a coup d'état against Venezuelan President Hugo Chávez, and used anecdotes from his own career to explain why Mac students should abandon their bleeding heart values and support what is best for the United States.

**Tip:** Anticipate a few likely questions and prepare rough answers to them in advance.

**Preparation and delivery of a Partisan Narrative typically involves:**

1) Checking in with Paul or Katy at the beginning of your preparation. At this time you should also make an appointment to rehearse your presentation with one of us.

2) Writing and revising your presentation, which typically involves a small amount of outside research.

3) Rehearsing your completed presentation from start to finish with a peer, who can time you.

4) Your final rehearsal is with Paul or Katy, typically 1-2 days before your presentation date.

   You should come with a complete and rehearsed presentation ready to go.

5) Your class presentation, which typically includes up to 10 minutes of prepared remarks followed by 5-15 minutes of Q&A.
9:59 Lecture

Summary: A high caliber class lecture that occupies 20-25 minutes of class time, but your initial formal remarks last 9 minutes and 59 seconds or less, leaving you 10-15 minutes to share the rest of your knowledge in dialogue with your audience.

Type of assessment: Written feedback with summary mark/letter grade.
Criteria for assessment: Oral communication, argumentation, evidence, visual communication.
Sample available on course resources web page?: Yes
Collaboration options: Collaborative proposals welcome.
Office hours consultation: Full start-to-finish rehearsal required. Should occur at least two days prior to your scheduled presentation in case a second rehearsal is required.

9:59 Lectures are tight, well-prepared 10-minute lectures on assigned and student-created topics. As with a written paper, your lecture should have an engaging introduction that grabs the audience’s attention and communicates your central claim, as well as some information about how the presentation will proceed. The lecture’s organization should be driven by the argument and should not be only a chronological retelling of key historical events. Your conclusion should be crafted in order to provoke a lively Q&A session.

•Tip: Anticipate a few likely questions and prepare rough answers to them in advance.

Preparation and delivery of a 9:59 Lecture typically involves:
1) Checking in with Paul or Katy at the beginning of your preparation. At this time you should also make an appointment to rehearse your presentation with one of us.
2) Writing and revising your presentation, which typically involves a small amount of outside research.
3) Rehearsing your completed presentation from start to finish with a peer, who can time you.
4) Your final rehearsal is with Paul or Katy, typically 1-2 days before your presentation date.
   You should come with a complete and rehearsed presentation ready to go.
5) Your class presentation, which typically includes up to 10 minutes of prepared remarks followed by 5-15 minutes of Q&A.


**Co-Directing a Simulation**

**Summary**: A team of three students co-design and co-direct an original role-played simulation.

**Type of assessment**: Written feedback with summary mark/letter grade.

**Criteria for assessment**: Facilitation, written communication, visual communication, evidence (and occasionally oral communication if facilitators have significant spoken roles during the simulation).

**Sample available on course resources web page?**: Yes

**Collaboration options**: Collaboration with team of two other students required.

**Office hours consultation**: Required (usually includes an initial consultation to discuss ideas and a second consultation once preparation of simulation is underway).

Our first two simulations (Chile and Cuba) will be directed by Paul and Katy, but our third and fourth simulations (on Nicaragua and Colombia) will each be designed and facilitated by a team of three students. Past student-led simulations have focused on topics such as Zapatista peace talks, immigration on the Mexico-U.S. border, Mexico’s national elections, prosecuting Guatemalan generals for human rights abuses, and debating the Rigoberta Menchú controversy. This option tends to be the most work and the most rewarding. Student co-directors work with Paul and Katy, so you do not need prior debate or Model UN experience to choose this option.

More details forthcoming.
Final Portfolio

Summary: A beautiful polished portfolio that includes revised versions of your best work.
Criteria for assessment: Argumentation, Evidence, Written Communication, Visual Communication
Sample available on course resources web page?: Yes
Collaboration options: Creative proposals welcome
Office hours consultation: Always welcome

You will revise and assemble your best five pieces of writing into a final portfolio. If you gave a Partisan Narrative or 9:59 Lecture, you may choose to revise the text of your presentation and count this as one of the five portfolio elements. The guiding principle behind your completion of this portfolio is that it should be a professional document that is ready to be read not only by Paul or Katy, but by some other audience as well. Make it a finished product that you are proud of and that shows off your very best work. All items in it should be revised and polished.

You must turn in a hard copy (no electronic submission allowed).

Portfolio Components

Cover page. Should include standard cover page info unless it is an artistic cover, in which case include whatever you like (title and your name at a minimum), and include the standard info at the top of the Table of Contents page.

Optional page with opening quote, poem, or dedication. Such pages typically have a smaller number of words and a lot of blank space to draw emphasis to the words.

Table of Contents. List all entries and their corresponding starting page number. Use a “right tab arrow” to line up the right-hand side of each numeral with a single “tab,” rather than “tabbing” across the page and “manually” lining up the left-hand side of the numbers, which requires readjustment every time you edit the entries in the Contents (as you’ll see in the following instructions, there are a number of minor details that I want you to do “perfectly and professionally” not because it’s vitally important for this document, but because it’s best to learn these details now, rather than being one of the many graduating seniors who still haven’t figured out many of the basic workings of Microsoft Word).

Introduction. One page or less (single-spaced) statement that describes portfolio as a whole and introduces each component briefly. At your option, may include text of a personal nature communicating your own connection to or experience in Latin America.

Chapters 1-5 (or Chapters 1-4 if, say, your fifth piece is an original poem that you include on the page before the Table of Contents). Each chapter will most likely consist of a separate assignment. You need not specify that the chapter was originally a particular type of assignment (e.g. Diagnostic Paper). Other format possibilities exist, but a standard chapter title might take the form of “Chapter 2: The Power of Maternalism in Chile.” Remove extra info like the original date of the assignment, your name, and course title. Start a new page with each chapter.
Everything should be single-spaced. Either indent each paragraph OR do not indent but skip a line between each paragraph.

**Visual Element.** This could be a table or figure already in one of your pieces of writing. It could be a photo or image on the cover or some other page. It could be a piece of your own artwork on the cover. It could be a new visual aid you add to one of the pieces of writing. If you include a Table, use the Insert Table function from the Table pull-down menu on the toolbar (or any other computer program or Word function for making visuals--just don’t “manually” create your table by using the “Tab” key and underlining the top line).

**Unified Bibliography.** A single alphabetized list of all sources used in the portfolio. Single-spaced with “hanging indents” (don’t use the Tab key to “manually” create the indents; instead use the margin arrows on the Ruler so that the first line of each entry is not indented while subsequent lines of that same entry are indented).

**Other Formatting Guidelines**
Note: These are guidelines, not rules. You may deviate from them if you have an approach that works better for your portfolio.

• Entire document should be single-spaced. Double-spacing is for drafts. This is a finished document.

• One set of page numbers, from start to finish. Cover should not have a page number. Table of Contents should be page 1 (unless you have something before the Contents, like an opening quote, poem, dedication, etc.). Assuming your cover page is a computer-generated page (and not hand-drawn or stitched together from recycled cell phones), don’t print it as a separate document. Instead, make it your first page, but set the page numbers to begin at “0” (zero) and unclick the box for showing the page number on the first page. Of course I won’t know if you’ve done it this way, since you’ll turn in a hard copy, but if you don’t know how to do this already, take this opportunity to learn so that when you need to email a document you can have it arrive as a single unified professional file.

• Dare to be different. You’re the author here. Improve on this basic template to make your portfolio distinct.
Class Engagement

Summary: An on-going “assignment” that expects you to energetically engage your classmates and the course materials.
Criteria for assessment: Non-standard
Sample available on course resources web page?: No
Collaboration options: None
Office hours consultation: You are welcome to consult with Paul or Katy at any point to solicit feedback on your class engagement. We will also informally share feedback with you when you come to office hours for other reasons.

Your Class Engagement will be evaluated in writing based on attendance, careful reading of assigned texts, participation in three simulations as a Participant and one simulation as an Observer, two Single Point Papers, a Biographical Essay Topic proposal, completion and presentation of a Creative Writing/Art Assignment, and your engagement of course materials and your classmates.

Different people have different ways in which they best engage course materials and classmates. Some of these methods of engagement include active listening, thoughtful preparation for class, sharing a well-formulated idea with reference to another person’s ideas, off-the-top-of-your-head reactions to new ideas, helping a classmate understand a difficult concept, coming to office hours, bringing relevant news articles to class to share, and creative completion of assignments.

You get the picture: different people have different learning styles. Some are listeners, some are more visual, some need to speak or write things down to understand them. We are always open to suggestions as to how we can make our class a better environment for you to learn and teach with each other.
ASSESSMENT

Overview of Qualitative System of Assessment
Most assignments are assessed with written feedback and a summary mark. For example, an Analytic Paper might receive detailed comments and a mark of “Revise & Resubmit.” In addition, assignments are assessed with respect to various criteria, such as “Argumentation: Fairly good” or “Evidence: Excellent,” with accompanying written comments and suggestions for further improvement.

This feedback will guide you through the process of revising and publishing your best five pieces of writing in a Final Portfolio (see pp. 14-15 for details on the Portfolio assignment). If you give a Partisan Narrative or a 9:59 Lecture, you may be allowed to revise the text of your presentation and count this as one of the five portfolio elements.

Summary Marks
This is an ungraded class. No letter grades are given for either individual assignments or your overall performance in the course. Instead, all work is evaluated through written feedback intended to affirm strengths, identify weaknesses, and suggest strategies for improvement. Written assignments, as well as your Classroom Leadership assignment, will also receive one of the following summary evaluations:

Not Passing (repeat of assignment required). A mark of Not Passing signifies either that the assignment was not turned in, or that the work turned in does not appear to be a serious effort at completing the assignment. Receiving a mark of Not Passing on any assignment requires a prompt meeting with the instructor, in order to get back on a path of making satisfactory progress toward passing the class. The assignment must be repeated again from scratch, or made up in some other way agreed upon with the instructor.

Developing (revision required). Developing work exhibits signs of a serious effort to complete the assignment, but the quality of the work is not yet of sufficient caliber to warrant moving on to the next assignment. Instead, the assignment must be revised and improved. It is important to understand that this mark is neither a criticism of your intelligence or ability nor a judgment of how hard you are working; it simply reflects our judgment that you have more to learn from this assignment before moving on. Revisions are due one week after your work is returned to you with feedback.

Satisfactory. A mark of Satisfactory indicates professional completion of the assignment with respect to all the criteria of the particular assignment, such as rigorous argumentation in a paper or articulate delivery of a speech. You have done good work and moved ahead in your learning. The assignment was a worthwhile exercise, but its usefulness to your learning has been exhausted, and you are ready to move on to the next assignment. Well done!

Revise and Resubmit (“R&R”). A mark of Revise and Resubmit is a suggestion that you revise the assignment and resubmit it for possible publication in your Final Portfolio. Hence, your paper or other assignment not only exhibits professional completion of all relevant criteria,
but also has the clear potential to be refined into an excellent piece of polished work. *Revisions are due one week after your work is returned to you with feedback.*

**Publish.** A mark of Publish denotes an excellent piece of work that requires no further revision. Congratulations, you are one step closer to completing your final portfolio!

**Final Semester Evaluation**
At the end of the semester, you will receive a summary written evaluation of your work (including your Final Portfolio and Class Engagement), as well as one of three possible marks that will go on your transcript: S (Satisfactory), SD, or N (No Credit). None of these marks will affect your GPA. In order to earn a Satisfactory mark, you must complete all assignments with a mark of Satisfactory, R&R, or Publish, and at least five assignments must receive a mark of Publish in order to complete your portfolio.

**Assessment Criteria and Rubrics**
Each assignment is assessed in terms of one or more of six criteria. Individual assignment descriptions specify which criteria are used for evaluation, with the most important criteria listed first. The six criteria are described here, and a rubric is provided for each.

Criteria descriptors are cumulative, so each successive descriptor also assumes the elements of those listed above it. All rubrics are illustrative and provide a guide to the skills you should focus on developing. They are *not* rigid assessment tools, since a given paper or presentation might include more advanced elements while omitting more basic elements and/or might fulfill the expected elements with varying degrees of quality.

**Argumentation** (papers and presentations)

**Passing.** Paper or presentation advances an argument in order to answer a specific question. Argument is organized logically with a clear introduction, a “roadmap” or other set of cues to guide the reader/audience, and a conclusion.

**Fair.** Analysis of evidence supports the argument.

**Fairly good.** Paper or presentation acknowledges evidence that runs counter to the argument in order to boost author’s credibility by showing that she is aware of other perspectives.

**Good.** Contrary evidence is not only acknowledged, but is also either refuted or framed in such a way that such evidence bolsters argument, rather than undermining it. The entire paper or presentation revolves around the central argument.

**Very good.** The argument is shown to be relevant to broader scholarly, theoretical, conceptual, and/or civic debates, with reference to specific authors or theoretical perspectives.

**Excellent.** The paper or presentation makes an original contribution to one or more of those debates.
Evidence (papers, presentations, and simulations)

Note: In this course, the following assignments require outside research: Partisan Narratives, 9:59 Lectures, Simulations, and Biographical Essays. For other assignments, use of sources not on the syllabus is welcome, but not expected.

Passing. Paper or presentation makes ample use of specific readings and authors. Papers correctly cite sources. Analytic Papers and Research Papers include a properly formatted bibliography.

Fair. Use of evidence identifies key ideas and interesting details and demonstrates a deeper reading of sources.

Fairly good. Specific concepts and theories are not only identified but are presented in a way to concisely inform the reader/audience of their important elements. For Analytic Papers and Research Papers, bibliography reflects a diverse array of sources.

Good. Evidence is organized around the key components of the argument. For example, an argument-driven organization is often (but not always) more effective than a strictly chronological organization of evidence. For simulations, preparatory handouts reflect good knowledge of issues.

Very good. Skillful weeding out of evidence that is perhaps interesting, but unnecessary and/or not relevant to argument. For presentations, in-depth reading and preparation permits concise answers to questions.

Excellent. For research papers, bibliography reflects an extensive effort to gather sources of data. For presentations, great familiarity with the material enhances ability to connect with the whole audience. For simulations, preparatory handouts reflect sufficient knowledge of issues and characters to anticipate and engineer interesting conflicts among participants that will provide opportunities for learning.

Written Communication (papers and simulations)

Passing. A lack of obvious errors makes it clear that the final hard copy version was carefully proof-read before it being turned in.

Fair. Clear structure allows reader to know what paper is saying and when. Each topic sentence reflects the content of its corresponding paragraph.

Fairly good. Paragraph breaks are effective. Manuscript vernacular evades obstruse obfuscation.

Good. Section headings say a lot with few words. If no section headings are used, clear and effective transitions guide reader from one section to the next. The paper is the correct length given what you have to say.

Very good. Paper has good flow from one section to the next. Some topic sentences are imaginative and memorable. Excessive repetition of the same word(s) is avoided.

Excellent. Without sacrificing rigor, the text overcomes the rigidity that often characterizes academic writing, making the paper a pleasure to read. The reader is able to focus entirely on the ideas of your paper, without ever being distracted by problems with the writing. Final presentation is tight and polished. If this “book is judged by its cover,” it will be judged “perfect.”

Oral Communication (presentations)

Passing. The orderliness of your notes and your respect for the time limit makes it obvious that you have done a start-to-finish rehearsal of your talk.

Fair. You always face the audience when you speak (and not the board). For Partisan Narratives, presenters stay in character during entire narrative and during Q&A.

Fairly good. You like, totally, avoid, um, verbal crutches, or whatever, y’know? During the first minute of your presentation, you make an effort to connect with your audience.

Good. Very well rehearsed. Notes are effectively prepared for minimal disruption. Strong beginning and strong finish. Pace of delivery allows you to cover a lot of ground without losing audience. You enunciate clearly.

Note: For Partisan Narratives and 9:59 Lectures, “good” oral communication is the minimum standard to be allowed to present in class. If at your office hours rehearsal it appears you are not yet ready to give at least a “good” presentation, you will be required to do a second (and occasionally a third) rehearsal before you “go on stage.” The rationale for this is two-fold. First, public speaking can be intimidating and we want you to be successful. There’s no shame in needing more preparation before you are ready to present to your peers. Second, our class time is valuable and we want the 15-25 minutes that you are in the driver’s seat to be valuable for everyone. Insisting on a high standard for student presentations helps sustain peer enthusiasm for this use of class time. We are eager to work with you on improving your oral communication – we know it can be scary!
Very good. Tightly rehearsed. Minimal use of notes. Engaging style of delivery. Dynamic variation in tone and volume of delivery. Q&A is at least as strong as your initial remarks.

Excellent. Presentation is so well rehearsed that parts of it are practically memorized, even if you still have notes in your hand. Superlative preparation permits you to focus almost entirely on the audience as you hardly need to think about your talk.

Visual Communication (presentations, simulations, and some papers)

Passing. Professional appearance communicates to audience that presentation is a significant opportunity for them to learn.

Fair. Any visuals you show your audience (e.g. slides or a handout) are projected at a speed or distributed in a way that allows people an appropriate amount of time to absorb the visual information without losing track of what you are saying.

Fairly good. Slides and/or handouts are crisp and not cluttered with too much text or too many images.

Good. You make eye contact with your audience and you do not stare at a single individual or section of the room. Use of handouts or the board helps students engage the material. Graphs, charts, and tables are generally re-drawn by you so as to include only the visual information that is essential to your presentation or paper, leaving out other data or elements. Any slides that are projected enhance and supplement the presentation without “stealing the show” from you, the presenter.

Very good. Body language enhances presentation and movement is purposeful and not due to nervousness (though it’s okay to be nervous!). For simulations, all elements of physical classroom environment (e.g. chair and table set-up, nametags and/or name placards, removal of excess furniture from room, info on board, distribution of handouts carefully planned) are thoughtfully prepared and/or arranged to reinforce the exercise. For papers, visuals relate directly to the argument.

Excellent. Partisan narrators create lasting and memorable impressions, perhaps accenting their personas with props or a costume. For papers, an original figure or table captures the core argument and helps communicate its substance to the reader.

Facilitation (simulations)

Passing. Facilitation of class period provides a useful forum for the class to process the major themes of the course.

Fair. Simulation directors work well as a team.

Fairly good. Knowledge of subject matter allows facilitators to keep the simulation moving at all times.

Good. Exercise engages all the participants and manages to cover multiple topics in a way that is organized but not forced. Knowledge of subject matter allows directors to keep things moving and keep all participants included.

Very good. Strong preparation and careful study of texts allows facilitators to focus entirely on the needs of the class. Facilitators know when to intervene and when to “stay out.” When things go wrong, facilitators are able to react quickly and smoothly to either keep the simulation on track or to guide it in an expected, but productive new direction; participants do not realize that something went “wrong.”

Excellent. Participants will remember this exercise after they graduate! Excellent preparation of all materials and careful study of all texts allows directors to focus entirely on the needs of the class. The different parts of the class period engage all participants and engage key concepts or theories from course materials.
SYLLABUS

— Saturday, September 3 —

Course Introduction: Where are the Women?!
Assignment: Read most of the course handbook, including the Assessment section. Individual assignment descriptions can be read in the coming weeks, but please do read “Class Engagement” on p. 16. Also, looking at the Final Portfolio assignment (pp. 14-15) may be helpful in planning which assignments you are likely to revise and publish in your portfolio.


— Thursday, September 8 —

Women Workers in the Global Factory

— Monday, September 12, 3:00 pm —
*DUE: Diagnostic Paper* (drop in Paul’s mailbox in the Political Science office)

— Tuesday, September 13 —

Overview of Latin American Political History

— Thursday, September 15 —

Four Themes: Feminism, Autonomy, Coalition-Building, Maternalism
• González & Kampwirth, “Introduction” (pp. 1-26).
• Shayne, “Introduction: Femininity, Revolution, and Feminism” (pp. 1-18).
STUDY CYCLE I
Women of Chile: From Poder Feminino to Mujeres Por la Vida

In 1973, a U.S.-backed military coup replaced Chile’s democratically elected socialist President Salvador Allende (1970-73) with the brutal dictatorship of General Augusto Pinochet (1973-90). Many factors—domestic and international—contributed to both Allende’s overthrow and Chile’s eventual transition in 1990 from dictatorship to an elected government, but one crucial set of actors was women’s organizations. Both on the Right and Left end of the political spectrum, Chilean women that had abstained from politics for generations rose to play critical roles both in undermining Allende and easing Pinochet out of power. What can the case of Chile teach us about women’s movements, both Right and Left?

— Tuesday, September 20—

Film: “A Force More Powerful—Chile: Defeat of a Dictator” (30 minutes)

Opening Chile Lecture: From Oligarchy to Polarized Democracy

Partisan Narratives: Salvador Allende and Augusto Pinochet (by Paul)
• Shayne, “Chile Timeline” (pp. 171-173).
• Silva, Eduardo, “Chile,” in Vanden & Prevost (Ch. 17).

— Thursday, September 22—

Women’s Movements in Chile

Film excerpt: “Chile: Drama of Hope”

9:59 Lecture: “Abortion and Birth Control in 21st Century Chile” (Student)

— Tuesday, September 27—

Right-Wing Women in Chile: The Struggle Against Allende

• Baldez (Chapters 3-5).

— Thursday, September 29—

Left-Wing Women: Bringing Down Pinochet

Partisan Narrative: Michelle Bachelet (by Student)
• Shayne, “Dictatorship, Democracy, and Feminism in Post-Allende Chile, 1973-1999” (Chapter 4).
• Baldez (Chapters 6-8).
—Monday, October 3 (time/place TBA)—
Railroaded by CAFTA/NAFTA: The Perilous Journey from Central America to the States
• Witness for Peace invited speaker Nancy Garcia, from Oaxaca, Mexico. If you attend this event, you can write a Single Point Paper about it.

—Tuesday, October 4—
Sebastián Piñera, the Fall of the Concertación, and Student Protests
*REMINDER: Last opportunity to turn in Single Point Paper #1*
Guest lecture by Emma Kaplan, “Chile and the Rise of a New Generation: How the Left Fell as They Lost Touch with the Country”

—Tuesday, October 4, 6:00 pm—
Class Dinner
• Dinner at the home of John and Annette Whaley (Macalester Class of ’75), 1978 Summit Ave. We’ll gather outside of Alumni House on Summit Ave. at 5:45 pm, and walk there together.

—Thursday, October 6—
Library/ITS Session (meet in Library Instruction Room 206)
• Macalester librarian Dave Collins will lead this session. Dave will have you complete a brief pre-session assignment about a week ahead of this session. Details forthcoming.

—Monday, October 10, 3:00 pm—
*DUE: Chile Analytic Papers*

—Tuesday, October 11—
Simulation #1: “Pacts and Plebiscites: A Simulation of the Chilean Transition” (directed by Paul and Katy)
STUDY CYCLE II
Understanding the Cuban Revolution: Is a Feminist Lens Needed?

The 1959 Cuban Revolution was a watershed event in Latin American political history. Fidel Castro’s unlikely ascent to power not only transformed the island nation of Cuba, but also provided a beachhead for Soviet influence in the Western hemisphere, and inspired generations of radical organizations, movements, and political parties in Latin America and throughout the world. Yet even a cursory examination of the thousands of books and articles written on the subject misleadingly suggests that this pivotal juncture was the work of men—men like Che Guevara, men like Fidel, men like Fidel’s brother Raúl.

That women were systematically written out of this history is not unusual, but through careful study a provocative question emerges: is the role of women in the Cuban Revolution simply a factual omission that needs correcting, or does re-introduction of women into the vernacular of the revolution force us to re-examine prevailing assumptions about what happened and why?

— Thursday, October 13 —
The Cuban Revolution: A Tale of Two Men?
Partisan Narrative: Haydée Santamaría (Student)
Film excerpt: “Fidel: The Untold Story” (by Estela Bravo, 2001)
• Prevost, Gary, “Cuba,” in Vanden & Prevost (Ch. 14).
• Shayne, “Cuba Timeline” (pp. 173-175). Compare this timeline with Prevost’s Cuba timeline (pp. 365-366).

— Tuesday, October 18 —
The Revolution Question: Feminism in Cuba
Comparative Analysis of Shayne Chapters on Chile and Cuba
• Shayne, “The Cuban Insurrection through a Feminist Lens, 1952-1959” (pp. 115-134).
• Shayne, “The Women’s Movement in Postinsurrection Cuba, 1959-1999” (pp. 135-158).
Film: “Retrato de Teresa” (directed by Pastor Vega, 1979)(first 50 minutes).

— Thursday, October 20 —
Patriarchy in Postrevolutionary Cuba
Film: “Retrato de Teresa” (directed by Pastor Vega, 1979)(last 45 minutes)
— Tuesday, October 25 —

**Castro in Power: 49 Years... and Counting?**

**9:59 Lecture:** “Hip Hop and Women in Contemporary Cuba” (Student)

*REMINDER: Last opportunity to turn in Single Point Paper #2*


— Tuesday, November 1 —

*DUE: Biographical Essay Topic*

**Simulation #2:** “Debating U.S. Policy Toward a Post-Castro Cuba: Should the U.S. Intervene and How?” (directed by Katy and Paul)

— Wednesday, November 2, 3:00 pm —

*DUE: Cuba Analytic Papers*

**MIDTERM BREAK**

**STUDY CYCLE III**

**Women of Nicaragua: From Sandinista Red to Neoliberal Violet**

In the 1960s U.S. policy focused on stopping communism in Cuba, and in the 1970s the United States supported right-wing military regimes opposed to socialism in Chile and the Southern Cone. In the 1980s, it was Central America’s turn. The election of President Ronald Reagan heralded a new period of heavy U.S. military involvement in Guatemala, El Salvador, Honduras, and especially Nicaragua. Throughout the 1980s, violence raged along the Honduran-Nicaraguan border as U.S.-backed right-wing “Contra” guerrillas fought the left-wing Sandinistas, who had taken power in the 1979 Nicaraguan Revolution. Prior to their success in 1979, the Sandinista guerrillas were notable for their inclusion of women at even the higher levels of command, but did this inclusive spirit persist in the 1980s, once the Sandinistas were in power?

— Thursday, November 3 —

**Opening Nicaragua Lecture: U.S. Intervention from Sandino to Iran-Contra**

**Film:** “Nicaragua: Red to Violet”

- Prevost, Gary, and Harry Vanden, “Nicaragua,” in Vanden & Prevost (Ch. 20).
—Tuesday, November 8—
Nicaraguan Guerrillas: Sandinista and Contra Partisan Narrative: Dora María Téllez (Student)
9:59 Lecture: “From Guerrillas to Legislators: Equal Treatment for FSLN Women?” (Student)
• Vanden & Prevost, “Religion in Latin America: A New Political Role” (pp. 137-144).

—Thursday, November 10—
Post-Revolutionary Nicaragua Partisan Narrative: Violeta Chamorro (Student)

—Tuesday, November 15—
Nicaragua Today

—Thursday, November 17—
Simulation #3: Nicaragua (co-directed by 3 Students)

—Friday, November 18, 3:00 pm—
*DUE: Nicaragua Analytic Papers*
STUDY CYCLE IV
Oil, Drugs, and Political Violence in Colombia

Often labeled a “War on Drugs,” the ongoing catastrophic violence in Colombia is not only about the influential drug trade, but also about production and control of petroleum, political power in Colombia’s legislature and presidency, and Colombia’s economic model. Impoverished women find themselves attacked from all sides: by the U.S.-funded Colombian military, by right-wing paramilitaries, and by left-wing guerrillas. Women struggle on battlefields, in exploitative factories, and as “mules” in the drug trade, all while largely excluded from positions of political power. What lessons can be applied from our study of Cuba, Chile, and Nicaragua to understand the future possibilities for women in Colombia?

—Sunday, November 20, 5-7 pm, Carnegie 304—
Film Screening with Dinner
•“Maria Full of Grace” (directed by Joshua Marston, 2004)(100 minutes).

—Tuesday, November 22—
Opening Lecture on Colombia: The Heart of the War in Colombia
•Dugas, John, “Colombia,” in Vanden & Prevost (Ch. 19).

—Wednesday, November 23, 3:00 pm—
*DUE: Biographical Essay*

—Tuesday, November 29—
U.S. Involvement in Colombia’s War: Training, Personnel, and Military Aid
Film excerpt: “Plan Colombia: Cashing-In on the Drug War Failure—¿Guerra Anti-Drogas o Pro-Petróleo?” (by Gerard Ungerman and Audrey Brohy)
•Stokes, Doug. 2005. America’s Other War: Terrorizing Colombia. London: Zed Books, pp. 84-114 (Ch. 5: “From Communism to the War on Terror”).

—Thursday, December 1—
Impacts of Violence on Women in Colombia
Partisan Narrative: Elda Neyis Mosquera (nom de guerre Karina) (Student)
9:59 Lecture: “The Impact of the Colombian War on Women and Girls” (Student)
Film excerpt: “La Sierra: Urban Warfare in the Barrios of Medellin, Colombia” (directed by Scott Dalton & Margarita Martinez, 2004).

——— Tuesday, December 6 ——

Looking Ahead in Colombia: Perpetual Crisis or Steady Improvement?
Partisan Narrative: Hillary Clinton (Student)
9:59 Lecture: “The Present and Future of the Left in Colombia” (Student)

——— Thursday, December 8 ——

Simulation #4: Colombia (co-directed by 3 Students)

——— Tuesday, December 13 ——

*DUE: Creative Writing/Art Assignment*

Student Presentations of Creative Work
Course Evaluations

——— Thursday, December 15, 3:00 pm ——

*DUE: Final Portfolio* (hard copy in Paul’s Poli Sci mailbox)*