



Department of Languages, Literatures and Cultures
Hispanic Studies

HISP 358. Gender and Textualities

General information

Term and year:

Course pre-requisite: Successful completion of any Survey of Literature ([HISP 241](#), [HISP 242](#), [HISP 243](#), [HISP 244](#)) or permission of the instructor.

Course schedule:

Number of credits: 3 credits

Instructor information

Name and title: Prof. Cristina Carnemolla

E-mail: Cristina.carnemolla@mcgill.ca

Office location / office hours: 680 Sherbrooke, room 445, by appointment.

Communication plan:

Students can contact the instructor via e-mail (Monday through Friday), in person before and/or after class, or during office hours.

Course overview

By using Spanish and Latin American 19th- and 20th-century magazines, conduct, and recipe books as case studies, students will develop critical thinking about how certain gender models were/are promoted socially, economically and culturally as "dominant," while other voices, practices and ways of living were/are silenced.

The course is organized both chronologically and thematically. We will examine topics such as body/sexuality, canonical/peripheral texts, and critical theories on intersectionality (by looking at race, gender and class issues) that challenge concepts such as nationhood and family. Indeed, in the past, as a result of economic and political crises, women were forced to think strategically about household resources and maximize what they were able to obtain from their grocery shopping to support a large family on a limited budget. As part of conduct manuals, the critique of fashion and the compulsive purchasing of clothing based upon the latest arrivals from abroad (mainly Paris and London) was also a constant concern. These issues connect to contemporary discourses around sustainability in the domains of food and fashion industries, promoting and/or critiquing social, economic, and environmental practices to influence consumers' choices.

To better understand the evolution of gender roles as well as sustainability issues, students will learn how we can use these old texts to learn more about our relationship with food and fashion and find ways to reduce our current footprint. Moreover, they will learn how to analyze a text and understand which techniques (both from a rhetorical and visual point of view) were/are used to create consumer habits.

Language of instruction

The course is entirely taught in Spanish, and students are expected to interact with one another and write in this language. In case you are unsure if this course is appropriate for you or if you have questions about your Spanish proficiency, please contact the instructor.

Learning outcomes

By the end of this course students will be able to:

- Interpret the primary texts (such as magazine articles and recipes) in the national, economic, and social context in which they were produced through the lenses of
 - o the intersectional approach (that is race, gender, and class)
 - o environmental, social, and economic sustainability.
- Identify how magazines, conduct and recipe books have created a specific model/stereotype of femininity by means of national, economic, and social discourses.
- Compare their own practices to that of people in 19th/20th century Spain/Latin America with respect to its environmental and sociological aspects in the sustainability domain.
- Assess one's own practices as a consumer in relation to contemporary discourses and their environmental impact.

Commented [SL1]: Perhaps the verb here could be "Reflect" so it moves more into the affective domain? ("Reflect on one's own consumer practices in relation to contemporary discourses and their environmental impact")

Instructional methods

This course promotes students' learning through readings, lectures, and independent inquiry. The instructor is not considered as the primary source of knowledge, therefore students' interaction with peer and guests is highly valued and fostered through workshops and field trips.

Commented [SL2]: Maybe this could be part of Step 7 of the final assignment? I see that analysis of the food/clothing materials is included - could there be an additional personal component that asks students how they this assignment has/will influenced their own purchasing habits?

Students will be required to write short text analysis and reports that reflect on their literary and cultural interpretation of texts or visual material.

Expectations for student participation

Participation in class on a continuous basis is essential. Students are expected to:

- read the assigned material before class and have it ready for the debate;
- interact with the instructor by asking or responding to questions;
- interact with peers in small group activities;
- contribute to whole-class discussions;

Commented [SL3]: Perhaps discussion would be more appropriate here? Unless this is a specific debate assignment?

- come to class on time;
- be prepared to engage in learning activities, be they graded or not (speak with me if you suffer from anxiety and you want your participation to be counted in a different way).

Attendance policy: Students should communicate unavoidable absence to the instructor via email within 24 hours of the missed class and are responsible for the missed content and the submission of any graded work due for that day.

The only justifiable reasons to miss class are health issues, family emergencies, religious holidays and unavoidable absences due to professional activities. In case a student has missed many classes, even for justifiable reasons, the instructor may recommend withdrawal from the course.

Required course material

All assigned materials will be posted on myCourses in their respective weekly Module in the “Content” section, and/or be available for streaming or download.

Readings, workshops, and guest speakers’ presentations are subject to review and revision by all class members.

Módulo 0	“Sustainability”	Género	
	<p>¿Sostenibilidad o sustentabilidad?</p> <p>https://www.bbva.com/es/sostenibilidad/cual-es-la-diferencia-entre-sostenibilidad-y-sustentabilidad/</p> <p>Vanhulst, Julien, and Adrian E. Beling. "Buen vivir: la irrupción de América Latina en el campo gravitacional del desarrollo sostenible." <i>Revibec: revista iberoamericana de economía ecológica</i> 21 (2013): 1-14.</p>	<p>Armstrong, Nancy. <i>Deseo y ficción doméstica</i>. Cátedra: Madrid, 1987.</p> <p>Arrieta Urtizberea, Iñaki (ed.). El género en el patrimonio cultural. Bilbao: Euskal Herriko Unibertitatea, 2017.</p> <p>Dorlin, Elsa. La matriz de la raza. Genealogía sexual y colonial. Navarra: Txalaparta, 2020.</p> <p>Laqueur, Thomas. La construcción del</p>	

	<p>González-Díaz, R.R.; Acevedo-Duque, Á.; Salazar-Sepúlveda, G.; Castillo, D.</p> <p>Contributions of Subjective Well-Being and Good Living to the Contemporary Development of the Notion of Sustainable Human Development. <i>Sustainability</i> 2021, 13, 3298. https://doi.org/10.3390/su13063298</p> <p>Philosophical Inquiry in Education, Volume 30 (2023), No. 3, pp. 207-220. <i>Buen Vivir and the Art of Living: Comparing Western and Latin American Perspectives on Living a “Good Life”</i> Christoph Teschers and Maria Nieto</p> <p>Impacto de la agenda 2030 y los objetivos de desarrollo sostenible en la Unión Europea, España y México. Núm. 15 (2021): <i>Revista del Posgrado en Derecho de la UNAM</i>, Julio - Diciembre, 2021.</p> <p>Ecocrítica ibérica contemporánea y nuevos</p>	<p>sexo. <i>Cuerpo y género desde los griegos hasta Freud</i>. Madrid: Cátedra, 1994.</p> <p>Pérez, Inés. <i>El hogar tecnificado. Familias, género y vida cotidiana, 1940-1970</i>. Buenos Aires: Biblos, 2012.</p>	
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	<p>materialismos: introducción Luis I. Prádanos, Miami University</p> <p>Repensando la sostenibilidad desde las humanidades y las ciencias sociales : definiciones, problemas y miradas desde Latinoamérica : un abordaje bibliográfico-crítico 2018 - Bonilla Artigas Editores.</p>		
Módulo 1	Cocina	Moda	Teoría
País 1: Perú	<p>Nuevo manual de la cocina peruana. Escrito en forma de diccionario por un limeño mazamorrero, (cuatro ediciones: 1895, 1900, 1910, y 1926) https://books.google.ca/books?id=hquxDwAAQBAJ&printsec=copyright&redir_esc=y#v=onepage&q&f=false Champuces: p. 49 Chichas: p. 54-5 Empanada de picadillo: p.62</p>	<p>El Búcaro Americano * Año 1. Núm.1 (p. 16-7 / 23): Descripción vestido en la Lomas de Zamora / Corresponsal desde París <i>Adicional:</i> sobre la economía doméstica (p. 15-6) * Año 1. Núm. 6 (p. 123-4): Colaboración Zac, en “Sociales”</p>	<p>Vargas Yábar, Miguel. Las empresas del pensamiento : Clorinda Matto de Turner (1852-1909) Lima : Pakarina, 2013. Zapata, S. (2013). Recetarios y textos culinarios peruanos del siglo XIX. <i>Boletín de Lima</i>, 171, 43-61.</p>
País 2: México	<p>El cocinero mexicano Tomo I p. 2. Sobre los caldos. La tradición de la mujer en la cocina. p. 177-178. sobre los ingredientes mexicanos. p.190. sobre el vegetarianismo y la</p>	<p>El Álbum de la Mujer : Periódico Ilustrado. Año 1, tomo 1, núm. 1, 8 de septiembre de 1883 - Registro bibliográfico Pp. 13-14 Mariano Galván. <i>Calendario de las señoritas mexicanas,</i></p>	<p>Montserrat Galí Boadella “Lo francés en las pequeñas cosas: la penetración del gusto francés en la vida cotidiana” p. 377-402</p>

	<p>dieta de los enfermos. p. 214. sobre cómo escoger los hongos (mención al público lector) p.306. Sobre los tamales ¿civilización o barbarie? Tomo II p. 83. Sobre el cerdo. Discusión sobre la complejidad corporal del europeo y el mexicano. Tomo III p. 3. Introducción tomo 3. ¿La repostería como algo femenino?</p>	<p><i>para el año bisiesto de 1840, dispuesto por Mariano Galván.</i> México : Librería de Editor, 1840. http://cdigital.dgb.unl.mx/la/1080023262/1080023262.html Modas (pp. 505-508; 598-599;) Trages de mañana, de paseo y de tertulia (http://cdigital.dgb.unl.mx/la/1080023262_17.pdf) <i>La ilustración mexicana, volumen 3, pp. 563- 565</i> https://books.google.co.cr/books?id=5ToQAQAAAJ&printsec=frontcover#v=onepage&q=moda&f=false</p>	<p>https://books.openedition.org/cemca/862#anchor-toc-1-2 Jeffrey M. Pilcher. <i>¿Qué viven los tamales!: Food and the Making of Mexican Identity.</i> University of New Mexico (1998). Capítulos 4 y 5. La moda en México a finales del siglo XIX https://mexicana.cultura.gob.mx/es/repositorio/x2acnp2f9p-6</p>
País 3: España	<p>Emilia Pardo Bazán <i>La cocina española antigua</i> https://bibliotecadigital.jcyl.es/es/catalogo_imagenes/grupo.do?path=10579533 - Prólogo p. i-viii - Paella pp. 317-321 - Gazpacho pp. 32-35 - Los caldos: pp. 2-7 - Migas: pp.39-48</p>	<p><i>El correo de las damas n. 2</i> 10-7-1833 Paris pp. 12-14 https://hemerotecadigital.bne.es/hd/es/viewer?id=7a419dee-c334-4aa7-8b52-cde1cd991556&page=8 <i>El correo de las damas n.4</i> 24-7-1833 Pp. 28-29 https://hemerotecadigital.bne.es/hd/es/viewer?id=38b04737-ddd3-4811-87bc-01325b82a51f</p>	<p>Rebecca Ingram. <i>Women's Work: How Culinary Cultures Shaped Modern Spain.</i> Vanderbilt University Press (2022): cap. 1 Sánchez Hita, B. «Prensa Para Mujeres En Cádiz después De 1791. El Correo De Las Damas (1804-1807) Y El Amigo De Las Damas (1813)». Cuadernos De Ilustración Y Romanticismo, vol.</p>

	<p>Maria del Pilar Sinues. <i>La dama elegante: Manual practico y completisimo del buen tono y del buen orden domestico</i> (1892)</p> <p>http://cdigital.dgb.unl.mx/la/1020027408/1020027408.PDF</p> <ul style="list-style-type: none"> - Recetas de uso diario e inmediato pp.245-251 - Parte sexta pp. 297-323 <p>Vedia de Uhagón, Dolores. <i>La mesa española: arte de cocina al alcance de una fortuna media / por D. V. de U.</i> Imprenta de la Voz de Guipúzcoa, 1896.</p> <ul style="list-style-type: none"> - Prólogo p. iii-vii - A mi hija pp. 2-3 - Flan 105 - Tostadas de crema 95-96 - Bunuelos de leche 91-92 	<p><i>La moda elegante n.1</i> 10-10-1861 Pp. 1-9 https://hemerotecadigital.bne.es/hd/es/viewer?id=0a1089fa-8fb5-4b0d-a161-3fdb9284fec8&page=3</p> <p>Maria del Pilar Sinues. <i>La dama elegante: Manual practico y completisimo del buen tono y del buen orden domestico</i> (1892)</p> <p>http://cdigital.dgb.unl.mx/la/1020027408/1020027408.PDF</p> <ul style="list-style-type: none"> - Introducción pp. V-viii - Administración y aumento de los recursos/Precauciones /Manías de las compras pp. 73-87 - De que manera debe vestirse una mujer elegante pp. 190-196 	<p>1, n.º 11, marzo de 2011, pp. 111-47, https://revistas.uca.es/index.php/cir/articloe/view/297.</p>
Módulo 2	Cocina	Moda	Teoría
País 1: Colombia	<p>García Ángel, Antonio. "Recetario santafereño." (2021). *Ajiaco Santafereño</p> <p>Recetario manuscrito de</p>	<p><i>Lecturas para el Hogar: revista literaria, histórica e instructiva</i></p> <p>*Bogotá en el siglo XXI (parte 1). P. 50-56</p>	<p>Ordóñez, Montserrat. "Soledad Acosta de Samper y los terrores del año 2000." Cuadernos de Literatura 5.10 (1999): 8-13.</p>

	<p>Leonor de Francisco de Huertas, 1927. https://acgcolombia.org/recetas-1927/ *Huevos tártaros y salsa de tomate</p> <p><i>Revista Damas</i> n.3 Mayo 1907 Dulce de café: p. 45 https://babel.banrepcultural.org/digital/collection/p17054coll26/id/2469/</p>	<p>Revista Damas n. 1. Marzo 1907</p> <p>*Receta para impermeabilizar el calzado. P. 13-4</p>	<p>Quiroz, Carolina Céspedes. "El proyecto educativo de Soledad Acosta de Samper dirigido a las mujeres en la revista <i>La Mujer</i>, lecturas para las familias (1878-1881)." <i>Alteridad, subjetividad y narrativas</i>: 177.</p>
País 2: Argentina	<p>Marta. <i>La cocinera criolla.: y recetario curativo doméstico.</i> (1914-1915) https://bipadi.ub.edu/digital/collection/cuina/id/7705/rec/39</p> <ul style="list-style-type: none"> - Empanadas: pp. 107-110 - Ternera (a la italiana, milanesa, estofada): pp. 81-83 - Macarrones a la napolitana; Rissotto p. 21 - Recetas con pollo pp. 24-26 - Puchero 16 <p><i>Hogar feliz: seleccion de recetas El libro de doña Petrona: Recetas de arte culinario por Petrona C. Gandulfo</i> https://drive.google.com/file/d/1htgN9fM08gBGn9xVu6SgLAj6b-7zun3y/view</p> <ul style="list-style-type: none"> - Pp. 9-17 	<p>“Atlantida” 13.1914=Nr. 37-39, La femeneidad Pp.414-6. https://www.revistas-culturales.de/es/digitale_sammlungen/seite/14754?page=0%2C413</p> <p>“El hogar” 21.1925,11.Sept.=Nr . 830,51</p> <p>- Guía de la mujer práctica https://www.revistas-culturales.de/es/digitale_sammlungen/seite/49129?page=0%2C50</p> <p>22.1926,19.Febr.=Nr . 853,29</p> <p>- El guardarropa de una mujer elegante o la letanía de los trajes https://www.revistas-culturales.de/es/digitale_sammlungen/seite/49234?page=0%2C28</p>	<p>Paula Caldo; Marcela Paula Fugardo. “Costumbres en común. Escritura, mujeres y saberes: apuntes culinarios. Argentina, 1880-1980” <i>Anuario de Historia Regional y de las Fronteras</i> vol. 29 n. °1.</p> <p>Rebekah E. Pite. “Raza y etnicidad en la cocina argentina: una historia de la cocina criolla y de Doña Petrona”</p> <p>Novik, Laura, and Regina A. Root. "Aguafuertes de la moda contemporánea argentina." (2016).</p> <p>López, María Victoria. "Mujeres, grandes tiendas y consumo a</p>

	<ul style="list-style-type: none"> - Chinitos a la rusa. P. 81 - De puchero p. 120 - Empanadas pp. 258-263 	<p>-Guía de la mujer práctica https://www.revistas-culturales.de/es/digitale_sammlungen/seite/49234?page=0%2C53</p>	<p>comienzos del siglo XX: moda y nuevas modalidades comerciales en Córdoba, Argentina." <i>Travesía: Revista de Historia económica y social</i> 24.1 (2022): 81-106.</p>
País 3: España	<p>Emilia Pardo Bazan. <i>La cocina española moderna</i> http://dbooks.bodleian.ox.ac.uk/books/PDFs/N11048112.pdf Prólogo: pp. I- vii</p> <ul style="list-style-type: none"> - Los caldos: pp. 1-7 - Las croquetas: pp.75-79 - Las tortillas: pp. 55-59 	<p><i>El Hogar y la Moda</i> n. 1233 (feb. 1948): seleccion n. 1087</p> <p>"Marichu evita el déficit de fin de mes, repartiendo sus 1.500 pesetas." <i>El Hogar y la Moda</i> 1208 (ene. 1946): 37.</p> <p><i>La moda elegante ilustrada. NI</i> https://hemerotecadigital.uanl.mx/files/original/56/6301/La_Moda_Elegante_Illustrada_1907_Ano_6_6_No_48_Diciembre_30.ocr.pdf</p>	<p>Muñoz Ruiz, María del Carmen. "Las revistas para mujeres durante el franquismo: Difusión de modelos de comportamiento femenino." <i>Mujeres y hombres en la España franquista: Sociedad, economía, política, cultura</i>. Ed. Gloria Niefra Cristóbal. Madrid: Complutense, 2003. 95–114.</p>

Evaluation

All assignments including must be handed in electronically (via MyCourses). There is no final examination for this course.

Means of evaluation organizer:

Name of assignment or exam	Due date	% of final grade
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Participation and Attendance	End of the semester	10
In class text analysis (group assignment)	Continuous evaluation	10
Step 2 for final project	Week 5	15
Step 3 for final project	Week 6-7	5
Step 4 for final project	Week 9	15
Step 5 for final project	Week 11	15
Step 6 for final project	End of the semester	20
Step 7 for final project	End of the semester	10

Description of each assessment component:

1. Attendance and class participation (10 %): Regular contribution of questions, comments, or observations to course discussion. The primary objective of this course is to critically engage with the readings and the subject matter. Therefore, course participants are expected to have completed the reading prior to class and prepare thoughtful reflections/commentaries to share with fellow colleagues. In line with this, the success of this course hinges on the active participation of everyone. Class participation is of the utmost importance. You will be evaluated not only on what you contribute but also on how you engage with your peers and your dedication to practicing how to defend an argument.

2. In class text analysis (group assignment) (10%): During the first half of the semester, you will be asked to work in groups (max. 3 students) to write a short analysis of the texts you have read at home. This activity will allow you to interact with your classmates, compare your points of view, and learn from each other. The prompts will vary according to the text. However, a good analysis has the following components:

- Introduction: Identify and contextualize the text (author, year/period, where does it appear?).
- General theme of the text. Brief description of the text.
- Structure of the text: is it long/short? Does it include other elements besides the focus of the text? How does it address the reader? Does it include pictures?
- The language of the text (pronouns used, verb tenses, style, register), does it include any rhetorical figure?
- Your opinion on the text: what does it tell you about the context/author? Which model of femininity /gender role does it present? Sustainability issues (environmental, economic, and social)?

- Conclusion.

3. Final Project (60% in total)

As part of the final evaluation of this course, you will be asked to work in a team with your classmates (max. 4/5 people). You can choose between two main options that will be detailed below. The project is divided into six steps that will allow you to work on it with ample time and receive feedback by the instructor, before the submission of the final version of your project.

OPTION 1: Hispanic Food in Montreal and Sustainability Today

STEP 1: Pick up a recipe – after add/drop deadline. (GROUP CREATION)

Create a team of 4/5 students for your final project that will focus on a Hispanic recipe from the syllabus. You will have a chance to complete this step in class, so that it will be easier for people to discover their classmates' interests. You can use the following criteria:

- a. Work with students that you already know.
- b. Pick a recipe and see if there are other people interested in the same one.
- c. Ask the instructor for help if you will be absent the day the activity is completed or if you have any other issues.
- d. Post the recipe in the class blog and create your group profile and home page.

STEP 2: Fieldwork: week 5 (INDIVIDUAL ASSIGNMENT)

This step is crucial for your final project as you will establish the recipe from the syllabus. You will explore it for the rest of the semester and conduct preliminary research that will help you structure it.

- a. After deciding which recipe you want to focus on, each member of the group should choose an ingredient to know more about its history, how it was produced (present) and how it may have arrived in Montreal.
- b. Go to a market that sells Hispanic food and see if you can find the product/produce you were looking for. If they sell different brands of the same product/produce, prioritize the one that were produced in a Hispanic country.
You can go all together or on your own. You can choose a store from the following list or go to one you particularly like and it's not included: (Sabor latino. 6955 Rue St-Hubert, Montréal, QC H2S 2N1; Place Juárez – Marché mexicain. 7091 Rue St-Hubert, Montréal, QC H2S 2N1; Calentitos, latino bakery. 6660 Rue St-Hubert, Montréal, QC H2S 2M3; L'española. 3811 St Laurent Blvd, Montreal, Quebec H2W 1X9; Le roi du taco, 232 Jean Talon Est, Montréal, QC, H2R 1S7).
- c. Take notes about your experience in this shop: was it easy to get there? What's the atmosphere? Which language did you speak? Which language did the others speak? How was the store organized? Did you find your product/produce easily? If you want, and you are allowed to, you can also record part of your experience in the store.
- d. Analyze the label of the product/produce. If you are working with vegetables/ fruit, search for the brand online to see if you can find out more about it. If you are working with meat/fish, ask the seller where they get these products from. You might have to ask the owner for more information about your product/produce if it doesn't have a label.

- e. Conduct extra research about your product/produce to learn more about: its history, how and where it was produced and in which conditions (i.e., often chocolate is produced in plantations where workers are exploited in bad conditions). Try to see if you can find out how it arrived in Montreal.
- f. Write about your experience (by replying to the questions detailed in c), and your product/produce (by replying to the questions detailed in d and e) in the class blog, in the page dedicated to the ingredients of the recipe (max. 650)
- g. After your submission you will receive feedback from the instructor both on the language and the content.

Commented [SL4]: Maybe carbon footprint as well?

STEP 3: week 6-7 (INDIVIDUAL ASSIGNMENT)

Read through the other groups' blog entries:

- a. Week 6: Comment on two other blog entries written by people who are not in your group and haven't received more than another comment (approx. 150 words).
- b. Week 7: Reply to the comment(s) you have received (approx. 150 words).

STEP 4: week 9 (GROUP ASSIGNMENT)

Come together and reflect as a group on the recipe by considering the following points and the feedback you received in step 3 (max. 650 words):

- a. Analyze your recipe: Who is the author? What kind of language is used (familiar, standard or educated)? What's the public? Is it intended only for a female audience? Does it propose a specific model of femininity?
- b. Reflection component: After reading each ingredient entry and the feedback you received, you should consider the sustainability of your recipe nowadays and in its original version (Was it sustainable in the 19th/20th century?) Is it sustainable to cook it nowadays in Montreal?
- c. Post your replies as a group in your blog page.

Commented [SL5]: How will these be shared? Is the intention to share them with the public?

STEP 5: week 11 (GROUP ASSIGNMENT)

Find a modern version of your original recipe. You can google it or try to see if you can find it in a modern recipes book. Some recipes will be easier to find and there will be different versions of it, others might be more difficult. The recipe language must be in Spanish:

- a. Analyze the recipe by considering the following factors: where did you find it (a book, a blog, a magazine, social media)? Who is the author? What kind of language is used (familiar, standard or educated)? Is it very different from the original one and in which sense (content, form, language)? What's the public? (max. 500)
- b. After comparing the original recipe from the 19th/20th century with the contemporary one you found, you will have to write your own version of it trying to imitate the style and the language of the original one.
- c. After your submission you will receive feedback (content, form, language).

STEP 6: End of the semester (GROUP ASSIGNMENT)

Commented [SL6]: What will the rubric look like for this assignment? Assessing group projects can be tricky. Will there be a peer or self-assessment component?

Create a video recipe of the original one. You can use the videos of “Tasting history” (<https://www.youtube.com/c/tastinghistory>) as a model.

The video should comply with the following criteria:

- a. All the members of the group should be involved and should comment on the usage of their ingredient in the recipe and comment on its sustainability (both in the recipe and in its production).
- b. Everyone should speak (in Spanish, of course).
- c. It should be at least 5 minutes long.

STEP 7: End of the semester (INDIVIDUAL ASSIGNMENT)

Reflection component: think about the process of working together on the project and comment on the following aspects (max. 500 words):

- a. **RECIPE:** Which choices did you make to “update” your recipe: on a grammatical level, style, language? Was this an easy task? What are the main differences between when we write recipes nowadays and when they were written in the past? How has the audience changed? For what reasons?
- b. **SUSTAINABILITY:** Was the recipe you chose “sustainable” in its original version? Is it sustainable to cook it in the 21st century in Montreal? Which changes are required to make it more sustainable? Which factors did you consider (economic, environmental, easiness to find the products/produces)? Could you think about a different recipe with the same ingredient? Would this one be more sustainable?
- c. **GROUP PROJECT:** How was it to collaborate with your classmates in this group project? What did you learn about Hispanic cuisine? What did you learn about the Hispanic cuisine in Montreal and its community (watch at least another group project and make a comparison with yours)? Did you enjoy working on the project? What were the most challenging moments?

OPTION 2: Hispanic Outfits in Montreal and Sustainability today

STEP 1: Pick up an outfit– after add/drop deadline. (GROUP CREATION)

Create a team of 4/5 students for your final project that will focus on a Hispanic outfit from the syllabus. You will have a chance to complete this step in class, so that it will be easier for people to discover their classmates’ interests. You can use the following criteria:

- a. Work with students that you already know.
- b. Pick an outfit and see if there are other people interested in the same one.
- c. Ask the instructor for help if you will be absent the day the activity is completed or if you have any other issues.
- d. Post the outfit in the class blog and create your group profile and home page.

STEP 2: Fieldwork: week 5 (INDIVIDUAL ASSIGNMENT)

This step is crucial for your final project as you will choose the outfit you will explore for the rest of the semester and conduct preliminary research that will help you structure it.

- a. After deciding which outfit, you want to focus on, each member of the group should choose a piece of clothing, a material or pattern design (related to the Spanish or

Latin-American tradition) to know more about its history, how it was produced (in the present), and how it arrived in Montreal.

- b. Go to a Hispanic clothing shop or boutique and see if you can find the piece of clothing/material/ pattern design you were looking for. If they sell different brands of your item, prioritize the one that were produced in a Hispanic country.
You can go all together or on your own. You can choose a store from the following list or go to one you particularly like and it's not included: (Leonisa, Colombian lingerie. 6691 Rue St-Hubert, Montréal, QC H2S 2M5; Esme Sanz, tailor shop . 6692 Rue St-Hubert, Montréal, QC H2S 2M3; Les Modes Linda. 7116 St-Hubert. Vainilla mexican dress. <https://www.facebook.com/vainillaMD/>. Vedette-n-toi. Colombian style clothing shop. 6762 Rue St-Hubert, Montréal, QC H2S 2M6; Zara...)
- c. Take notes about your experience in this shop: was it easy to get there? What's the atmosphere? Which language did you speak? Which language did the others speak? How was the boutique organized? Did you find your item easily? If you want, and you are allowed to, you can also record part of your experience in the store.
- d. Analyze the label of your item. You might have to ask the owner for more information about your item if it doesn't have a label and is handmade.
- e. Conduct extra research about your item to learn more about: its history, how and where it was produced and in which conditions. Research about the clothing cycle meaning, find out where the raw materials come from, who designed the piece, where was it made and how it arrived in Montreal. Pay close attention to information in the clothing tag/label, and information on the shop's site.
- f. Write about your experience (by replying to the questions detailed in c), and your item (by replying to the questions detailed in d and e) in the class blog, in the page dedicated to the ingredients of the recipe (max. 650).
- g. After your submission you will receive feedback by the instructor both on the language and the content.

STEP 3: week 6-7 (INDIVIDUAL ASSIGNMENT)

Read through the other groups' blog entries:

- a. Week 6: Comment on two other blog entries written by people who are not in your group and haven't received more than another comment (approx. 150 words).
- b. Week 7: Reply to the comment(s) you have received (approx. 150 words).

STEP 4: week 9 (GROUP ASSIGNMENT)

Come together and reflect as a group on the outfit by considering the following points and the feedback you received in step 3 (max. 650 words):

- a. Analyze your outfit description: Who is the author? What kind of language is used (familiar, standard or educated)? What's the public? Is it intended only for a female audience? Does it propose a specific model of femininity?
- b. Reflection component: After reading each piece of clothing entry, you should consider the sustainability of your outfit nowadays and in its original version (Was it sustainable in the 19th/20th century?) Is it sustainable to buy it nowadays in Montreal?
- c. Post your replies as a group in your blog page.

STEP 5: week 11 (GROUP ASSIGNMENT)

Find a modern version of your original outfit. Search for a Spanish or Latin American fashion blog or magazine (McGill Press reader can be a useful tool to find a language Spanish publication. Log-in with your university credentials and filter language, genre, and subject of publications. link: <https://mcgill.on.worldcat.org/oclc/62253276>) Be aware of how the piece of clothing, material or pattern design you chose is presented in the context of the publication, and the intersectional approach. The outfit description must be in Spanish:

- a. Analyze the description by considering the following factors: where did you find it (a book, a blog, a magazine, social media)? What kind of language is used (familiar, standard or educated)? Is it very different from the original one and in which sense (content, form, language)? What's the public? Is it targeted to a specific gender? Does the outfit description imply any gender specific norm? (max. 500 words)
- b. After comparing the original outfit description from the 19th/20th century with the contemporary one you found, you will have to write your own outfit description trying to imitate the style and the language of the original one.
- c. After your submission you will receive feedback (content, form, language).

STEP 6: End of the semester (GROUP ASSIGNMENT)

Create a video presenting or promoting a piece of clothing of the Spanish or Latin-American tradition. Based in the texts seen in class, update your presentation to the current time in Montreal. You can get inspired by the models of social media and magazine videos (vogue, elle, influencers...)

The video should comply with the following criteria:

- d. All the members of the group should be involved and should comment on the usage of their item in the outfit and on its sustainability (both in the clothing cycle and in its production).
- e. Everyone should speak (in Spanish, of course).
- f. It should be at least 5 minutes long.

STEP 7: End of the semester (INDIVIDUAL ASSIGNMENT)

Reflection component: think about the process of working together on the project and comment on the following aspects (max. 500 words):

- a. OUTFIT: Which choices did you make to "update" your outfit description: on a grammatical level, style, language? Was this an easy task? What are the main differences between when we write/talk about fashion nowadays and when they were written in the past? How has the audience changed? For what reasons?
- b. SUSTAINABILITY: Was the outfit you chose "sustainable" in its original version? Is it sustainable to cook it in the 21st century in Montreal? Which changes are required to make it more sustainable? Which factors did you consider (economic, environmental, easiness to find the items)? Could you think about a different outfit with the same item? Would this one be more sustainable?
- c. GROUP PROJECT: How was it to collaborate with your classmates in this group project? What did you learn about Hispanic fashion? What did you learn about the Hispanic fashion scene in Montreal and its community? Did you enjoy working on the project? What were the most challenging moments?

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- Language of submission:
Students must submit their assignments in **Spanish** “in accord with McGill University’s [Charter of Students’ Rights](#), students in this course have the right to submit in English or in French written work that is to be graded. **This does not apply to courses in which acquiring proficiency in a language is one of the objectives.**” (Approved by Senate on 21 January 2009)
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Additional statements

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- Wellness:
Many students may face mental health challenges that can impact not only their academic success but also their ability to thrive in our campus community. Please

reach out for support when you need it; [wellness resources](#) are available on campus, off campus, and online.

- **Artificial Intelligence:**
If you use generative AI to assist you in your work, you must be transparent and submit a 200-word statement explaining why and how you used these tools, what did you learn about Spanish writing that you did not know before, if you noticed that by using this tool there was any bias in the language used.