

<+ Latinx Sexualities +>

Fall 2022



Dr. Jillian Hernandez

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Office Hours: Wednesdays 10am-12pm and by appointment, Ustler Hall 304

Class meeting times: Tuesdays periods 6-8 (12:50-3:50pm)

Location: McCarty Hall C 0100

This course is a creative and reading intensive introduction to the interdisciplinary field of Latinx sexuality studies. We will work from an understanding of Latinx sexualities as complex processes in flux, not static objects to be observed. Latinx sexualities are ideas and experiences, stereotypes and social constructions as well as fantasies, sensations, embodiments, and creative practices. We will engage Latinx sexualities through transnational histories, memoirs and *testimonios*, artworks, literature, music, film, and video. These varied productions of knowledge will help us understand how law, immigration, exile, religion, and norms of ethnicity, race, class, and gender shape Latinx sexual identities and practices. We will collectively draw from and share our own ways of knowing to provoke further questions about how Latinx sexualities are represented and lived.

We will read classic texts in Latinx sexualities in addition to cutting-edge research. As a scholar of woman, queer, and trans of color studies, this course will reflect my expertise in these areas.

Our learning objectives include:

- Obtaining a firm understanding of how sex and sexuality are shaped by social contexts and structures of power.
- Understanding how Latinx in a variety of time periods and geographic locations negotiate their sexualities in relation to social norms.
- Being able to compare and evaluate the claims of different scholars as it pertains to Latinx sexualities.
- Utilizing creative methods to share knowledge about Latinx sexualities.
- Learning how Latinx have used scholarship, art, and activism to express their perspectives on sexuality and address gender and sexual injustice in society and culture.

About me, Dr. Hernandez:



I have been teaching at the university level for over 10 years, working with undergraduate and graduate students at Rutgers University, the University of California-San Diego, and now at UF. I have a Ph.D. in Women's and Gender Studies from Rutgers University. My book [Aesthetics of Excess: The Art and Politics of Black and Latina Embodiment](#) was published by Duke University Press in 2020. My research stems from my practice as a curator of contemporary art, community arts educator, and creative.

I believe that visual art, music, film, and popular culture are powerful learning tools and I use them frequently to enrich our classroom experiences. My classroom is a space for experimentation. It is a site for dialogue, where students are acknowledged as theorists, artists, and producers of knowledge. While aiming to create a safe space for students to forge connections between course material, larger society, and their own lives, I also encourage them to engage with ideas that challenge them, take productive risks, and maintain space for contradiction and flux as they progress in their intellectual development. I treat my students as whole and complex beings, and create an environment where we can discuss ideas with a mind toward the social, cultural, and ethical implications of knowledge.

I invite you to be yourself, to recognize that you hold knowledge worth sharing, and to acknowledge your creative potential!

Required Texts and Media

Books: Available at bookstore and library reserve, also easily available for online purchase. Course reserves information can be found on our Canvas site.

- Michel Foucault, *The History of Sexuality Vol. 1* (1978, Vintage)
- Arnaldo Cruz-Malavé, *Queer Latino Testimonio, Keith Haring, And Juanito Xtravaganza* (2007, Palgrave Macmillan)
- Erika Lopez, *Flaming Iguanas* (1998, Simon & Schuster)
- Juliana Delgado Lopera, *Cuentamelo!: Oral Histories by LGBT Latino Migrants*, (2014, Aunt Lute Books) (library reserve request but not yet confirmed)

All other texts are available as PDFs on Canvas or as web links on the syllabus.

Films:

Films will be screened in class and also available through library reserve. Course reserve information can be found on our Canvas site.

- *Mosquita y Mari* (2012, directed by Aurora Guerrero)

Trigger Warning and Sensitive Content Notice

Some of the required materials in this class include explicit depictions and/or descriptions of nudity, sexual acts, and physical and emotional violence. Some materials describe or depict experiences of sexual, gender-based, and race-based trauma. I have assigned these works to facilitate learning on Latinx Sexualities. If you believe engagement with these materials would likely cause you significant discomfort, it may be in your interest to drop the course.

Grading in this Course

As a teacher, I am interested in students engaging with diverse perspectives. Students in my courses are never penalized for not agreeing with a particular argument or perspective we explore. My only expectation is that you demonstrate understanding of the knowledge we engage with in class.

I calculate grades in this course using a point system. Assignments have corresponding point values that add up to a maximum of 100. Point values for assignments are listed below. I use this scale in determining your final grade.

100-95 points A / 94-90 A- / 89-85 points B+ / 84-80 points B / 79-75 points C+ / 74-70 points C /

69-65 points D+ / 64-60 points D

Information on UF's grading policy can be found here: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/> (Links to an external site.)

You should expect your work to be graded within 7 days of submission. If I anticipate a delay due to unforeseen circumstances, I will inform you.

Course Evaluation

Your final grade will be based on the following:

Participation and Attendance: 10 points (10% of your grade)

Structured Discussion Preparations: 15 points (15% of your grade)

Learning Response Assignments: 55 points (55% of your grade)

Final Project: 20 points (20% of your grade)

List of Graded Work & Due Dates

Response Paper 1 (7 points) due September 9th

Response Paper 2 (7 points) due September 30th

Critical Collage Project (10 points) due October 14th

Response Paper 3 (7 points) due November 4th

Oral History Project (10 points) due November 8th

Response Paper 4 (7 points) due November 18th

Response Paper 5 (7 points) due November 29th

Final Project (20 points) due December 9th (with presentation dates Nov. 29 & Dec. 6 prior)

Structure Discussion Preparations are submitted on weeks of your choice (5 SDPs @ 3 points each)

Course Policies

• Attendance

In order to be counted as present you must arrive on time and stay until class concludes. I take role at the beginning of every class meeting following the drop/add period.

Personal Days: You may miss 2 class meetings for any reason without influencing your participation grade. There is no need to notify me that you will be absent unless you are scheduled to present. This should allow you to address most "excused" or "unexcused" issues that arise over the semester. Every unexcused or undocumented absence thereafter will affect your final grade, 5 points will be deducted for each absence past this limit, unless your absence is excused per the UF process for illness, which is detailed [here](#).

Multiple Absences: If an illness or family emergency arises that requires you to miss multiple classes in a row, contact me as early as possible.

Absences on presentation days: If you will be absent on a presentation day due to illness you MUST contact me 24 hours in advance and provide physician documentation in order to make up the work, unless you have documentation from an emergency room.

Compensating for Absences: Assigned work is due as noted in the syllabus whether you attend class or not. If you will be absent, you may submit your work on Canvas before class—no work will be accepted by email. Consider exchanging contact information with someone in class so that they can share their notes, report on class discussion, etc.

• Participation and Discussion Guidelines

--Class participation means you have done the assigned reading thoroughly and come to each class prepared with questions and comments for the discussion. I will document your engagement in class discussion when you make comments and pose questions. If you are not comfortable speaking in a classroom setting you can substitute oral participation with handwritten comments submitted to me at the end of class. (There are no substitutes for graded oral class presentations.)

--You are required to bring course texts to class in either hard copy form, or on your laptop/tablet, as we will often read extensive excerpts of texts together. Failure to come to class with the reading will decrease your participation grade.

--Sexuality studies involve analysis of what some may consider to be sensitive, controversial, and/or triggering topics. Please engage one another in discussion with respect and consideration. Abusive and harsh language, intimidation and personal attacks will not be tolerated. We will provide trigger warnings when discussing issues of sexual violence or trauma and use peoples' preferred gender pronouns.

• Correspondence

I can answer questions during office hours or via e-mail. Please be aware that I receive a high volume of e-mails, if your query is time sensitive please indicate that in the subject line. Questions that require substantive engagement, such as commentary on an assignment, would be best addressed during office hours. I will expect for you to check your UF e-mail once a day in the event that there is a schedule change or if I

need to send you important information. Class alerts will be sent via the Canvas system. Please note that I do not accept assignment submissions sent via e-mail.

- **Academic Integrity**

Whether intentional or inadvertent, plagiarism is a serious violation. All work submitted in this course must be your own. The use of sources such as ideas, quotations, paraphrases, or anything written by someone else must be properly acknowledged and cited. If you have questions about the proper citation of sources, please ask me. Students who plagiarize, or who cheat on an exam, will be subject to disciplinary action in accordance with University policy.

- **Electronic Devices and Laptops**

Cell phones must be turned off or set to silent in the classroom. If you must take an urgent call or send an important message please quietly exit the room. Excessive disruption of class for use of cell phones will negatively impact your participation grade.

Laptops and tablets can be utilized solely for the purpose of taking notes. Please do not distract fellow students by web surfing or streaming media.

- **Late Submission of Assignments**

Assignments turned in late will lose 2 points per calendar day. If you foresee an issue in completing your assignment on time please contact me as soon as possible. Assignments over four days late will not be accepted without documentation from a doctor or dean.

Extra Credit

I will sometimes offer extra credit opportunities when there are relevant events/programs that relate to course material on or off campus. You are welcome to inquire if an upcoming event would be suitable for extra credit.

Notes and Powerpoints

Powerpoints are available under modules on Canvas for most texts. These are an added learning resource but are not intended to replace your own notes. I highly recommend that you take your own detailed lecture notes. Additionally, Powerpoint material does not indicate my personal endorsement of course material. The purpose of these slides is for review of course concepts.

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Accessibility

I am committed to making learning in this course accessible to all. Please contact me to discuss any learning needs that you may have. You can also access the resources listed below.

UF Disability Resource Center celebrates disability identity as a valued aspect of diversity. We champion a universally accessible community that supports the holistic advancement of individuals with disabilities.

<https://disability.ufl.edu/>

001 Building 0020 (Reid Hall). For information, call 352-392-8565 or email accessUF@ufsa.ufl.edu

UF Counseling and Wellness Center offers individual counseling, wellness counseling, couples counseling, problem solving help, CERC crisis services, and other assistance:

<http://www.counseling.ufl.edu/>

3190 Radio Road; (352) 392-1575 (8am-5pm, Monday through Friday)

Sexual Harassment

Sexual Harassment is unacceptable anywhere on UF's campus. For more about UF policies regarding harassment, see:

http://www.ufsa.ufl.edu/faculty_staff/fees_resources_policies/sexual_harassment/

Course Evaluation Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner](#). Students will be notified when the evaluation period opens and can complete evaluations through the email that they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluer.com/ufl/. [Summaries of course evaluation results are available to students here](#).

Course Recording Policy and Privacy Statement

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled.

The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited.

Specifically, students may not publish recorded lectures without the written consent of the instructor.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040.

Consider adding a (second) major in Women's Studies!

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Do you want to learn about issues of diversity, power, equity, and justice and gain the scholarly knowledge and skills to change the world? Adding the Women's Studies major can deepen your critical thinking, analysis, and skills in intersectional feminist approaches to **studying and transforming gender, race, class, sexualities and other systems of power**. The Women's Studies major shows graduate schools and employers that you bring advanced knowledge and skills about diversity and equity issues. The 30-credit Women's Studies major consists of four core courses and six electives. It's simple to combine with another major, and up to 15 credits can double count with another degree (English, Psychology, and Sociology have many courses that can double count). It's also the perfect complement to pre-health studies. For more information, contact undergraduate coordinator Dr. Alyssa Zucker. Stop by her Fall office hours, Tuesdays 10:30-noon and Thursdays 12:30-2 p.m. in Ustler 204 or on [Zoom](#). You can also [email](#) for an appointment.

Course Schedule: *Subject to Change*

August 30th

Course introduction and syllabus review

Jillian Hernandez, "Racialized Sexuality: From Colonial Product to Creative Practice"

>>>**REGULATING EROTICS: SEXUALITY & GOVERNMENTALITY**

September 6th

Michelle Foucault, *The History of Sexuality, Volume 1* (1978, Vintage Books)

Introduction, Ladelle McWhorter, from *Bodies and Pleasures: Foucault and the Politics of Sexual Normalization* (1999, Indiana University Press)

September 13th

*"Sex and Citizenship: The Politics of Prostitution in Puerto Rico, 1898-1918" from *Reproducing Empire: Race, Sex, Science, and U.S. Imperialism in Puerto Rico* by Laura Briggs (2002, University of California Press)

*"Countdown to the Future: The Dread in the Masses That Are Always Already Asses," from *Ricanness: Enduring Time in Anticolonial Performance* by Sandra Ruiz (2019, New York University Press)

September 20th

*"Dancing Reggaetón with Cowboy Boots: Frictive Encounters in Queer Latinidad," from *Performing Queer Latinidad: Dance, Sexuality, Politics* by Ramón H. Rivera-Servera (The University of Michigan Press, 2013)

"How Music Took Down Puerto Rico's Governor," by Verónica Dávila and Marisol LeBrón (The Washington Post: August 1, 2019)

<https://www.washingtonpost.com/outlook/2019/08/01/how-music-took-down-puerto-ricos-governor/>

Counter-editorial: "Bad Bunny is Queer to Me", by Julio Capó Junior, Radical History Review, May 27th, 2020

<https://www.radicalhistoryreview.org/abusablepast/counter-editorial-bad-bunny-is-queer-to-me/>

September 27th

"Introduction: Queering Migration and Citizenship" by Eithne Luibhéd from *Queer Migrations: Sexuality, U.S. Citizenship, and Border Crossings*, edited by Eithne Luibhéd and Lionel Cantú Jr. (2005, University of Minnesota Press), pages ix-xxi

*"Queering Mariel: Mediating Cold War Foreign Policy and U.S. Citizenship among Cuba's Homosexual Exile Community, 1978-1994" by Julio Capó Jr. 2010. *Journal of American Ethnic History* 29 (4): 78-106.

*"Latina Sexual Fantasies, the Remix" by Juana María Rodríguez in *Sexual Futures, Queer Gestures, and Other Latina Longings* (2014, New York University Press)

>>>COLONIAL & RACIAL DESIRES

October 4th

*"Masturbation, Salvation, and Desire: Connecting Sexuality and Religiosity in Colonial Mexico," by Zeb Tortorici. 2007. *Journal of the History of Sexuality* 16 (3): 355-372.

*Luz Calvo 2004. "Art Comes for the Archbishop: The Semiotics of Contemporary Chicana Feminism and the Work of Alma Lopez". *Meridians* 5 (1): 201-224.

Sandra Cisneros, "Guadalupe the Sex Goddess" in *Goddess of the Americas: Writings on the Virgin of Guadalupe*. Edited by Ana Castillo. New York: Riverhead Books, 1996.

October 11th

*"Marquillas cigarreras cubanas: Nation and Desire in the 19th Century" by Alison Fraunhar. 2008. *Hispanic Research Journal* 9 (5): 458-478.

*Maria Andrea Dos Santos Soares, "Look: Blackness in Brazil!: Disrupting the Grotesquerie of Racial Representation in Brazilian Visual Culture," *Cultural Dynamics* 24 (1): 75-101, 2012.

October 18th

Critical response collages presented in class

"Visible Race and the Legacy of the *Sistema de Castas*," from *The Existence of the Mixed Race Damns: Decolonialism, Class, Gender, Race*," by Daphne V. Taylor-García (2018, Rowman and Littlefield)

Cluster of Short Stories:

"How to Date a Brown Girl, Black Girl, White Girl, or Halfie" by Junot Díaz
from *Drown* (1996, Riverhead Books)

"Halfie" by Ana-Maurine Lara. 2009. *Callaloo* 32 (2): 414-420.

"White Girl" by Myriam Gurba from *Dahlia Season: Stories and a Novella* (2007, Manic D Press)

October 25th

**Queer Latino Testimonio, Keith Haring, And Juanito Xtravaganza* by Arnaldo Cruz-Malavé (2007, Palgrave Macmillan)

November 1st

Cuentamelol!: Oral Histories by LGBT Latino Migrants, by Juliana Delgado Lopera (Aunt Lute Books, 2014)

"Ruminations on Lo Sucio as a Latino Queer Analytic," Deborah R. Vargas, *American Quarterly* 66 (3): 2014

"The Brown Commons" from *The Sense of Brown* by José Esteban Muñoz (2020, Duke University Press)

>>>PERFORMING THE LATINA SLUT, EMBODYING KNOWLEDGE

November 8th

Cuentamelo! Project mini-presentations

Excerpt from *Vanessa del Rio: Fifty Years of Slightly Slutty Behavior* (2010, Taschen)

"Being Fatty D: Size, Beauty, and Embodiment in the Adult Industry," by April Flores from *The Feminist Porn Book: The Politics of Producing Pleasure* (2013, The Feminist Press)

*"Listening to La Deschichadera: Mapping a Body Politics of Pirujeria" from *Intoxicated by Jenni Rivera: The Erotics of Fandom, Sonic Pedagogies of Deviance, and the Politics of Pirujeria*, by Yessica Garcia Hernandez (Dissertation, University of California, San Diego, 2019)

November 15th

Erika Lopez, *Flaming Iguanas* (1998, Simon & Schuster)

*"Confessions of a Latina Cyber-Slut" by Juana María Rodríguez in *Queer Latinidad: Identity Practices, Discursive Spaces* (2003, New York University Press)

"VIRUS.CIRCUS.MEM" by Micha Cárdenas and Elle Mehrmand from *Speculative* (Exhibition catalogue, Los Angeles Contemporary Exhibitions, 2008, Zach Blas and Christopher O'Leary)

>>>COMING OF AGE/FLUID DESIRES

November 22nd

In-class screening, *Mosquita y Mari* (2012, directed by Aurora Guerrero)

*"Tacit Subjects" by Carlos Decena. 2008. *GLQ* 14 (2-3): 339-359.

*"Fathering Latina Sexualities: Mexican Men and the Virginity of Their Daughters," by Gloria González-López. *Journal of Marriage and Family* 66 (5): 1118-1130.

>>> **FINAL PROJECT PRESENTATIONS**

November 29th and December 6th