

## WST 6935: Race, Sex, Representation Fall Semester 2021

**Instructor:** Dr. Jillian Hernandez (she/her)

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**Office Hours:** Tuesdays 12:30-2:00pm via Zoom Room

**Zoom Personal Room:** <https://ufl.zoom.us/j/7897322769>

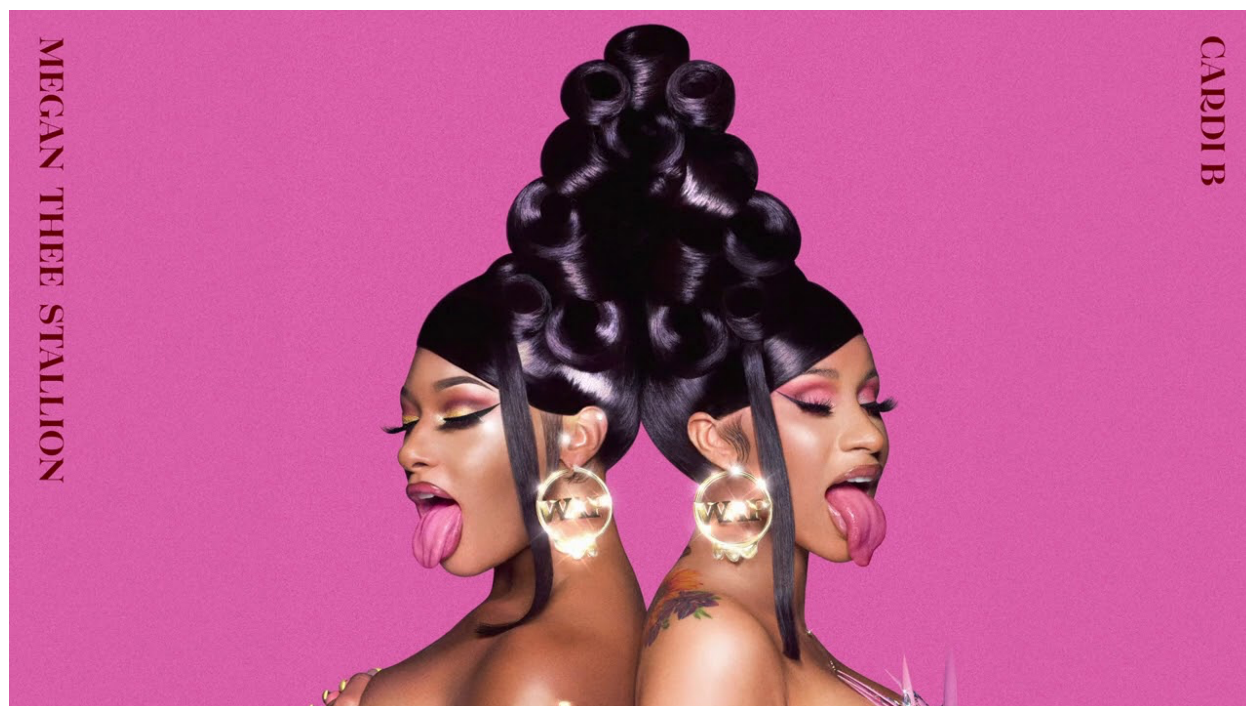
*To book meetings outside of set office hours or face-to-face please e-mail Dr. Hernandez to arrange.*

**Course Meetings:** Mondays, 12:50-3:50pm

Ustler Hall 108 & Simultaneously via Zoom

WST 6935 will be offered in Hyflex format.

You can decide whether you want to attend in the classroom or online (live during our set class times) and the Zoom link will be available on the Canvas site for the class. Masks are expected for in-person participation.



## Course Overview:

This course explores the politics of racialized sexuality in U.S. and transnational contexts. We will engage scholarly debates around the injuries and pleasures that attend the sexual representation of gendered and racialized people in art, film, performance, and other media. Although the forms of representation we will engage will primarily be in the form of visual depictions, the politics of representing racialized sexualities in scholarship and cultural, social, political discourse will also be areas of concern. We will center questions of methodology and research design for intersectional sexuality studies in our discussions. We will also explore how scholars engage in artistic and erotic media production as they transform racialized sexuality from a colonial construct to a creative practice.

## Learning Objectives:

- Students learn the historical contexts from which racialized sexualities emerge.
- Students learn and apply theories from sexuality, gender, and ethnic studies to analyze representations of racialized sexuality.
- Students engage with the ongoing debates on issues of colonialism and power that shape the phenomenon of racialized sexuality.
- Students learn creative writing and conference presentation modalities.

## Sexual Content Notice:

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

## Required Texts:

Michel Foucault, *The History of Sexuality, Vol. 1*

L.H. Stallings, *Funk the Erotic: Transaesthetics and Black Sexual Cultures*

L.H. Stallings, *A Dirty South Manifesto: Sexual Resistance and Imagination in the New South*

Arnaldo Cruz-Malavé, *Queer Latino Testimonio, Keith Haring, and Juanito Xtravaganza, Hard Tails*

All other course texts available as PDFs on Canvas or via online link provided by me.

### Required Media:

*Golden Golden* (2016, Erica Cho), Vimeo link with password provided by me  
*Forever Bottom!* (1999, Nguyen Tan Hoang), acquisition pending  
*The Watermelon Woman* (1996, Cheryl Dunye), Ares reserve  
*The Attendant* (1993, Isaac Julien), acquisition pending  
*Hollywood Harems* (1999, Tania Kamal-Eldin), acquisition pending  
*Tangerine* (2015, Sean Baker), Ares reserve/Kanopy  
*WAP* (2020, Cardi B and Megan Thee Stallion), online  
*Boss Ass Bitch* (2012, PTAF), online

### CONSIDER ADDING A CERTIFICATE IN WOMEN'S STUDIES

If you are taking this course, you are likely only 9 credits away from earning a Certificate (12 credits total) that will appear on your transcript and can be listed on your CV. The *Certificate in Women's Studies* (WST) is designed for graduate students from any discipline who wish to focus on interdisciplinary issues related to feminist theory and practice. All graduate students in an MA or PhD program from all colleges at UF are eligible to enroll in this program. You can also do a *Certificate in Gender and Development*. For more information see: <http://wst.ufl.edu/graduate-studies/graduate-certificates/graduate-certificate-in-womens-studies/> And contact Dr. Broad ([klbroad@ufl.edu](mailto:klbroad@ufl.edu)) with any questions.

### 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](mailto: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/](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 they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). [Summaries of course evaluation results are available to students here.](#)

## Grading and Assignments

I calculate grades in this course using a point system. Participation and 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.

100-90 points A / 89-85 B+ / 84-80 points B

**Participation (15 points):** We learn best when we all show up and prepare ourselves to engage. Facilitating and participating in a seminar discussion entails labor, and that labor should be respected and distributed with equity. Not completing the assigned reading and/or failing to participate places a greater burden on others to keep the conversation going. I understand that at times other commitments may keep you from being able to read everything that is assigned. When this occurs, I suggested skimming or reading selections from each of the assigned materials so that you can participate in seminar. The participation portion of your grade for this class will be calculated on the basis of your attendance and your participation in class activities.

- *Zoom Participation Policy: Since the pedagogical approach of this course depends heavily on student engagement and interaction, you are required, at a minimum, to participate in class activities through the audio function of Zoom if you are using that option. Your video presence is invited as well.*
- *Zoom Recording Policy: Our class sessions will not be recorded to maintain student confidentiality and encourage open discussion and debate. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.*

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. A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. 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.

**Class Provocation (10 points):** Each student (or pair of students) will offer a class provocation for one seminar meeting. Rather than a standard seminar facilitation, this is a short presentation of questions, commentary, or media at the beginning of class (no more than 10 minutes) that will aim to provoke conversation regarding the day’s materials (you do not need to provide a summary of the material). The provocation should address all of the assigned materials, individually and/or thematically.

You can choose to provoke dialogue about; 1-the central argument(s) of the scholarship being engaged, 2-the theoretical and methodological approaches utilized and innovated by the scholars, 3-the potential social, cultural, and political stakes of the work, 4-how the work connects to other scholarship we have engaged in the class. Provocateurs can utilize media (such as short video screenings), group activities (such as free writing or creative writing exercises), and other methods to create a dynamic space.

**6 Discussion Prep Worksheets (5 points each; 30 points total):** You will submit six discussion prep worksheets via Canvas on the weeks of your choice. **The sheet should reflect all assigned reading for that day, which means you will copy and paste the prompts in your document to accommodate the number of texts.** They must be posted by 11:59pm on Sundays before class, as I will be drawing from them in our seminar discussions.

**Writing the body/writing the image project (10 points):** Inspired by queer Chicana feminist theorist Gloria Anzaldúa's provocation to think of writing as a gesture of the body, and to write *with* rather than *about* images, you will craft an experimental piece of writing that responds to a racialized sexual representation of your choice. It can be an image we engage in class or one you choose on your own. You are encouraged (but not required) to share these readings in class on the day they are due, **October 11<sup>th</sup>**.

**Mid-term Reflection Paper (10 points):** The aim of this assignment is to provide you with space to reflect on the material we have engaged in the first half of the semester. It is an informal paper that is to be written in the first person. You can shape your paper in response to the following prompts:

*Which ideas have been the most compelling to you?*

*What ethical/political/methodological questions have lingered?*

*Have any of the cultural works/texts we've engaged expanded or challenged your view on a subject in a productive way?*

*Is the course material linking with some of the other scholarship you're encountering outside of class or with current cultural or political events?*

*Is any of the work we're engaging informing your thesis/dissertation work?*

Please be sure to reference specific authors, artists, theories, and texts. The paper should be 4-5 doubled spaced pages, 12pt font and is due on **October 29<sup>th</sup>**.

**5 Collaborative Reading Commentaries on Readings via Perusall (2 points each/10 points total):** We will use the collaborative reading software Perusall to engage in collaborative online commentary on some of the most conceptually dense texts of the semester. Perusall is a great tool for working through material, and will be accessible via Canvas. Texts marked with an asterik on the syllabus will have a Persuall assignment.

**Conference Presentation (15 points):** You will conduct an original analysis of a representation of racialized sexuality in a cultural product of your choosing and present it in a 15-minute conference presentation format. Presentations will occur during our last two meeting dates, **November 29<sup>th</sup>** and **December 6<sup>th</sup>**. I will organize the papers into thematic panels and provide presentation assignments by November 17<sup>th</sup>. A 15-minute conference presentation is about 6-7 double-spaced pages in 12pt font. You are expected to read the paper formally, but the paper itself will not be graded. Please discuss your research idea with me by November 15<sup>th</sup>.

## Course Schedule: *Subject to change*

### August 23:

Course introduction

## Establishing Common Ground: Defining sex & sexuality

### August 30:

Michel Foucault, *The History of Sexuality, Vol. 1*

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

### September 6:

Labor Day, no class

### September 13:

Introduction, L.H. Stallings, *Funk the Erotic: Transaesthetics and Black Sexual Cultures*

Gayle Rubin, “Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality”

Audre Lorde, “Uses of the Erotic: The Erotic as Power”

## Generating Modern Gender and Sexuality via Blackness

### September 20:

Sander L. Gilman. [“Black Bodies, White Bodies: Toward an Iconography of Female Sexuality in Late Nineteenth-Century Art, Medicine, and Literature.”](#)

C. Riley Snorton, [“Anatomically Speaking: Ungendered Flesh and the Science of Sex”](#)

Mireille Miller-Young, “Sepia Sex Scenes: Spectacles of Difference in Race Porn,” from *A Taste for Brown Sugar: Black Women in Pornography*

## Racialized Bodies and Sexual Display

### September 27:

Jennifer Tyburczy, *Sex Museums: The Politics and Performance of Display*, Introduction and Chapter 2 “Nudes and Nazis; or, Surveying Sex through Violence in Museums”

Amber Musser, “Surface Play: Flash, Friction, and Self-Reflection,” from *Sensual Excess: Queer Femininity and Brown Jouissance*

## Orientalist Fantasies

### October 4:

Film: *Hollywood Harems* (1999, Tania Kamal-Eldin), screened in class

Edward Said, Introduction to *Orientalism*

Selections from *The Colonial Harem* by Mallek Alloula

Maynthe L. Fernando “Save the Muslim Woman, Save the Republic: Putes Ni Soumises and the Ruse of Neoliberal Sovereignty”

Fatima El-Tayeb, “Gays Who Cannot Properly Be Gay: Queer Muslims in the Neoliberal European City.” *European Journal of Women’s Studies* 19 no. 1 (2012): 79-95.

## Resignifying the Bottom

### October 11:

Voluntary Anzaldúa writing share

Films (screened in class): *Golden Golden* (2016, Erica Cho)  
*Forever Bottom!* (1999, Nguyen Tan Hoang)

Celine Parreñas Shimizu, Introduction and Chapter 6 “Sex Tourists with Movie Cameras and Prostitutes Without Movie Cameras: Politicizing the Bottom in Southeast Asian Tourist Movies” from *The Hypersexuality of Race: Asian/American Women on Screen and Scene*

Nguyen Tan Hoang, Preface and “The Lover’s Gorgeous Ass” from *A View from the Bottom: Asian American Masculinity and Sexual Representation*

Erica Cho and Chi-ming Yang, “Looping the Now: A Conversation on Film, Race, and Queer Desire”



## “Demonic” Latinx Sexual Abjection

### October 18:

Selection from *La Vida* by Oscar Lewis

Arnaldo Cruz-Malavé, *Queer Latino Testimonio*

Vanessa Del Rio, selection from *Fifty Years of Slightly Slutty Behavior*

Juana María Rodríguez, “Pornographic Encounters and Interpretive Interventions: Vanessa del Rio: Fifty Years of Slightly Slutty Behavior”

## Pleasure, Activism, and Remembering Otherwise

### October 25:

Videos: “WAP” Cardi B featuring Megan Thee Stallion  
“Boss Ass Bitch” PTAF

L.H. Stallings, “In Search of Our Mama’s Porn: Genealogies of Black Women’s Guerilla Tactics” and “From the Freaks of Freaknik to the Freaks of Magic City: Black Women, Androgyny, Dance, and Profane Sites of Memory” from *Funk the Erotic: Transaesthetics and Black Sexual Cultures*

Christina Carney, Anya Wallace, Jillian Hernandez, “Sexual Knowledge and Practiced Feminisms: On Moral Panic, Black girlhoods, and Hip Hop”

Yessica Garcia Hernandez, “The Making of Fat Erotics: The Cultural Work and Pleasures of Gordibuenas Activists”

## The Politics of Interracial Desire (or Remembering Otherwise part II)

### November 1:

Films: *The Watermelon Woman* (1996, Cheryl Dunye), watch on your own  
*The Attendant* (1993, Isaac Julien), screened in class

Isaac Julien, “Confessions of a Snow Queen: Notes on the Making of the Attendant”

Anne Cvetkovich, “In the Archives of Lesbian Feelings: Documentary and Popular Culture”

Matt Richardson, “Our Stories Have Never Been Told: Preliminary Thoughts on Black Lesbian Cultural Production as Historiography in *The Watermelon Woman*”

Short fiction pieces:

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

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

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

### Queer Erotics Outside Colonial Legibility

#### November 8:

Kareem Khubchandani, “A Playlist Preface: In Search of a Desi Drag Queen Introduction” and “Desiring Desis: Race, Migration, and Markets in Boystown” *from* *Ishtyle: Accenting Gay Indian Nightlife*

Omise’eke Natasha Tinsley, “Blue Countries, Dark Beauty: Opaque Desires in the Poetry of Ida Faubert” *from* *Thiefing Sugar: Eroticism Between Women in Caribbean Literature*

Melissa K. Nelson, “Getting Dirty: The Eco-Eroticism of Women in Indigenous Oral Literatures”

### Narrating Trans of Color Desire

#### November 15:

Film: *Tangerine* (2015, Sean Baker)

L.H. Stallings, Chapter 7 of *Funk the Erotic*, “Black Trans Narratives, Sex Work, and the Illusive Flesh”

Che Gossett and Juliana Huxtable in Conversation, “Existing in the World: Blackness at the Edge of Trans Visibility” *from* *Trap Door: Trans Cultural Production and the Politics of Visibility*, edited by Reina Gossett, Eric A. Stanley, and Johanna Burton

Micha Cardenas, “Trans Desire” and “Virus.Circus.Meme”

### Sexual Futures

#### November 22:

L.H. Stallings, *A Dirty South Manifesto: Sexual Resistance and Imagination in the New South*

### Conference Presentations

**November 29 & December 6**