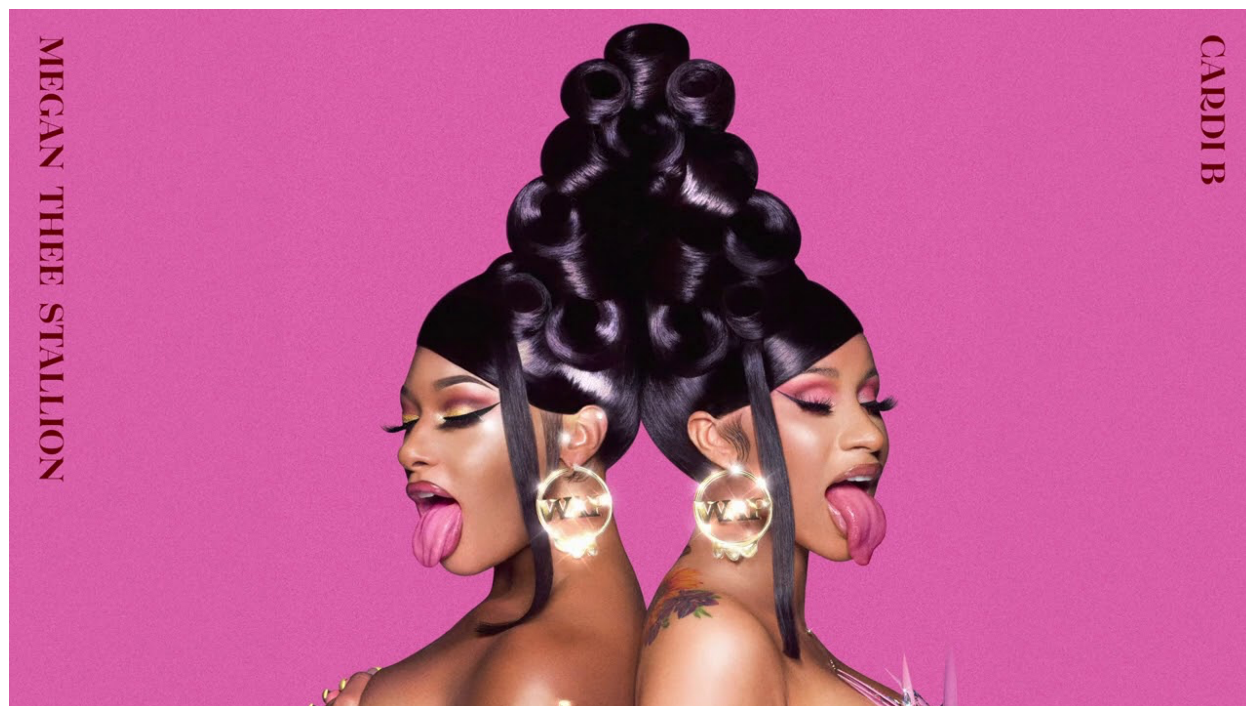


WST 6935: Race, Sex, Representation Fall Semester 2023



Course Overview:

This course explores the formation and 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 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*

Juana María Rodríguez, *Put a Life: Seeing Latinas, Working Sex*

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

All other course texts and media will be available as PDFs or links on Canvas

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

Tangerine (2015, Sean Baker), Ares reserve/Kanopy

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.

Assignments

Participation (15 points): 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 the day before class so that I can draw from it anonymously in lecture and discussion. (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.

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 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.

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.

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 four meeting dates. I will organize the papers into thematic panels and provide presentation assignments in advance. 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 1st. *Graduate students will present 20 minute talks that are approximately 10 double-spaced pages.

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.

• **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, please use Canvas.

• **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.

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.

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.bluera.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.

Undergrads: Consider adding a (second) major in Women’s Studies!

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.

Grad Students: 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 graduate coordinator Dr. Jillian Hernandez (jillianhernandez@ufl.edu) with any questions.

Course Schedule: *Subject to change*

August 24:

Course introduction

Establishing Common Ground: Defining sex & sexuality

August 29:

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

August 31:

Michelle Foucault, *The History of Sexuality, Volume 1* (1978, Vintage Books)
(Sections to read: We "Other" Victorians, The Perverse Implantation; Scientia Sexualis, Domain; Right of Death and Power Over Life)

September 5:

Audre Lorde, "Uses of the Erotic: The Erotic as Power"

September 7:

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

Entanglements: Relational Sexual-Racial Formations

September 12:

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

Listen to [Anything for Selena podcast](#) Episode 4: Big Butt Politics and discuss on Canvas

September 14:

Sunny Xiang, “Bikinis and Other Atomic Incidents: The Synthetic Life of the Nuclear Pacific,” *Radical History Review* Issue 142, (January 2022)

Louisa Schein, “Of Cargo and Satellites: Imagined Cosmopolitanism”, *Postcolonial Studies*, Volume 2 Issue 3 1999

Reclaiming Hypersexuality in Representation**September 19:**

Celine Parreñas Shimizu, Introduction from *The Hypersexuality of Race: Asian/American Women on Screen and Scene*

September 21:

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

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

Reframing Bottomhood**September 26:**

View in class: *Forever Bottom!* (1999, Nguyen Tan Hoang)

Nguyen Tan Hoang, Preface from *A View from the Bottom: Asian American Masculinity and Sexual Representation*

September 28:

View in class: *The Attendant* (1993, Isaac Julien)

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

Celine Parreñas Shimizu, 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*

Interracial Desires

October 3rd:

View in Class: *The Watermelon Woman* (1996, Cheryl Dunye)

October 5th:

Complete *The Watermelon Woman* + discussion

October 10:

Arnaldo Cruz Malavé, *Queer Latino Testimonio*

October 12:

No class (I am presenting research at Cal State Fullerton), read Gloria Anzaldúa: “Gestures of the Body”

Archives of Racialized Sexuality

October 17:

Juana María Rodríguez, Introduction to *Put a Life: Seeing Latinas, Working Sex*

Oct. 19:

Introduction to Bernadine Marie Hernández’s *Border Bodies: Racialized Sexuality, Sexual Capital, and Violence in the Nineteenth-Century Borderlands*

Selection from *Put a Life*

October 24:

L.H. Stallings, “In Search of Our Mama’s Porn: Genealogies of Black Women’s Guerilla Tactics”

Vanessa Del Rio chapter from *Put a Life*

Narrating Trans of Color Desire

October 31:

Film: *Tangerine* (2015, Sean Baker)

November 2:

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

Queer Erotics Outside Colonial Legibility

November 7:

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*

November 9:

Maynthi L. Fernando “Save the Muslim Woman, Save the Republic: Putes Ni Soumises and the Ruse of Neoliberal Sovereignty” [Read via Perusall]

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.

Decolonial Present + Future

November 16:

Podcast: Dr. Kim Tallbear on Revising Kinship and Sexual Abundance

Selection from *A Dirty South Manifesto: Sexual Resistance and Imagination in the New South*

November 21:

Late semester class check-in

November 23: No class, holiday

Conference Presentations

November 28; November 30; December 5

