

**WST 6935: Race, Sex, Representation
Spring Semester 2019**

Instructor: Dr. Jillian Hernandez

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Office Hours: Wednesdays 1:00-3:00pm and by appointment

Office Location: Ustler Hall 304

Course Meetings: Mondays, 1:55-4:55pm

Matherly Hall 0010



Juliana Huxtable, *Untitled (Psychosocial Stuntin')*, 2015.

Course Overview:

This course engages scholarly debates around the injuries and pleasures that attend the sexual representation of gendered/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 gendered sexual subjects in scholarship and cultural, social, political discourse will also be areas of concern. We will survey recent work in the field, and 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.

Required Texts:

Michel Foucault, *The History of Sexuality, Vol. 1*
 L.H. Stallings, *Funk the Erotic: Transaesthetics and Black Sexual Cultures*
 Anne McClintock, *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest*
 Omise'eke Natasha Tinsley, *Thieving Sugar: Eroticism Between Women in Caribbean Literature*
 Mireille Miller-Young, *A Taste for Brown Sugar: Black Women in Pornography*
 Ngyuyen Tan Hoang, *A View from the Bottom: Asian American Masculinity and Sexual Representation*
 Arnaldo Cruz-Malavé, *Queer Latino Testimonio, Keith Haring, and Juanito Xtravaganza, Hard Tails*
 Juliana Huxtable *Mucus in my Pineal Gland (currently unavailable, will contact publisher)*

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

Required Media:

Sankofa (1993, Haile Gerima), Ares reserve
Golden Golden (2016, Erica Cho), Vimeo link with password provided by me
Forever Bottom! (1999, Nguyen Tan Hoang), acquisition pending
We Got Moves You Ain't Even Heard Of (1999, Erica Cho), link provided by me
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

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) 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 strives to provide quality services to students with physical, learning, sensory or psychological disabilities, to educate them about their legal rights and responsibilities so that they can make informed decisions, and to foster a sense of empowerment so that they can engage in critical thinking and self-determination.

<http://www.dso.ufl.edu/drc/>
001 Building 0020 (Reid Hall). For information, call 352-392-8565 or email accessuf@dso.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/cwc/Default.aspx>
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/

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.

Course Requirements:

Participation: Consistent and engaged participation in seminar discussions is required. I expect for you read thoroughly and critically and come to seminar prepared with questions and comments. We will be supportive and respectful of one another as we engage in debate--good collegiality is a form of politics and our classroom is a community. Missing more than one class meeting will negatively affect your standing in the course.

Class Facilitation: There will be a student co-facilitator of the class every week. Facilitators are our course provocateurs, tasked with helping to generating passionate dialogue about the issues at hand for each week's materials!

Facilitations will 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.

I encourage facilitators to 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. However, these are not required, what is most important is that we have a quality exchange in the seminar. Extensive summary of readings is not required.

Response Papers: You will submit four 2-3 page response papers as hard copies during the course of the seminar on the weeks of your choice. Response papers are due on the date we are discussing the readings. Response papers are tools for working through the material and thinking about how the work can expand (or not) your scholarly, artistic, and social justice interests. The papers can be critical, open-ended, and/or personal. What I am looking for is an earnest engagement with the work. Make sure that your papers engage with all of the readings assigned for the week you choose, although more emphasis on one or two within that context is acceptable. This assignment is intended for critical reflection, extensive summary of the main arguments of the texts is not needed and should be avoided.

Book review: Book reviews are typically published by graduate students, and they perform an important service to the academic community. They help scholars determine whether reading and assigning a book is worth their precious time and research funds. You will write a book review for one of the assigned books in the course. You will first locate three book reviews of related texts and examine what makes them effective/ineffective and share what you find in class. You will then write your own book review of 1,000 words.

Writing the body/writing the image project: 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. We will share these readings in class on the day they are due.

Research Paper and Presentation: You will conduct an original analysis of a representation of racialized sexuality in a cultural product of your choosing. The paper should be between 3,500-3,750 words, approximately 15 double-spaced pages. I expect for you to utilize some course material in addition to relevant scholarship you find on your own. You must discuss your research idea with me by April 1st and conduct a 10-minute presentation summarizing your findings during our final class meeting on April 22nd. You will then submit the paper on Canvas on a date following (TBD). A works cited page in the format you are most familiar with in your field is required.

How your grade is determined:

Your grade will be determined by the quality and consistency of your oral participation in seminar in addition to your crafting well-constructed writing that makes clear points and displays attention to organization and editing. The presentation of the final research project in class is mandatory and missing it will severely impact your grade. When determining your final grade, I take into account your performance in the course as a whole. Thus, instead of grades, I provide constructive feedback on your assignments throughout the semester. I encourage you to visit me during office hours to discuss any concerns you may have about your standing in the course.

Course Schedule: *Subject to change*

January 7th: Course introduction

Establishing Common Ground: Defining sex & sexuality

January 14th:

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

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

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

Recommended: “Sexual Traffic” Interview with Gayle Rubin and Judith Butler

“Colonial Studies and The History of Sexuality” by Ann Laura Stoler from *Race and the Education of Desire: Foucault’s History of Sexuality and the Colonial Order of Things*

Imperial Pornotropes & Biopolitics

January 28th:

Film: *Sankofa* (1993, Haile Gerima), watch on your own

Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest, Anne McClintock

Introduction and chapters 1, 2, 3

Michel Foucault, Lecture from “Society Must Be Defended”

Hortense Spillers, “Mama’s Baby, Papa’s Maybe: An American Grammar Book”

Alexander Weheliye, *Habeus Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human*,

Introduction and chapter 6, “Depravation: Pornotropes”

Engaging the Grotesque

February 4th:

Jared Richardson, “Attack of the Boogeywomen: Visualizing Black Women’s Grotesquerie in Afrofuturism,”

Jillian Hernandez, “The Ambivalent Grotesque: Reading Black Women’s Erotic Corporeality in Wangechi Mutu’s Work”

Lamonte Aidoo, *Slavery Unseen: Sex, Power, and Violence in Brazilian History*

Introduction and Chapter 3, “*The White Mistress and the Slave Woman: Seduction, Violence, and Exploitation*”

Maria Andrea Dos Santos Soares, “Look: Blackness in Brazil!: Disrupting the Grotesquerie of Racial Representation in Brazilian Visual Culture”

The Erotics of Dirt and Landscape

February 11th:

Film (screened in class): *Golden Golden* (2016, Erica Cho)

Omise’eke Natasha Tinsley, “*Thieving Sugar: Eroticism Between Women in Caribbean Literature*”

Introduction and chapters 1, 3, 4

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

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

Reframing Racialized Bottomhood in Pornographic Representation

February 18th:

Celine Parreñas Shimizu, “The Hypersexuality of Asian/American Women: Toward a Politically Productive Perversity on Screen and Scene” from *The Hypersexuality of Race: Asian/American Women on Screen and Scene*

Mireille Miller-Young, *A Taste for Brown Sugar: Black Women in Pornography*

Introduction and chapters 1, 5, 6

Ariane Cruz, “Techno-Kink: Fucking Machines and Gendered, Racialized Technologies of Desire,” from *The Color of Kink: Black Women, BDSM, and Pornography*

February 25th: (Book review discussion)

Videos: *Forever Bottom!* (1999, Nguyen Tan Hoang)
We Got Moves You Ain't Even Heard Of (1999, Erica Cho)

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

Preface, Introduction, and chapters 1, 3, 4

Celine Parreñas Shimizu, “ ‘Little Brown Fucking Machines Powered by Rice’ or Sex Tourists With Movie Cameras and Prostitutes Without Movie Cameras: Politicizing the Bottom in Southeast Asian Sex Tourist Movies” from *The Hypersexuality of Race: Asian/American Women on Screen and Scene*

March 4: No class, spring break

Demonic Latinx Sexual Abjection

March 11th: (Book reviews due)

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”

Xandra Ibarra, “Ecdysis: The Molting of A Cucarachica”

Deborah R. Vargas, “Ruminations on Lo Sucio as a Latino Queer Analytic,” *American Quarterly* 66 (3): 715-726.

Recommended: Darieck Scott, *Extravagant Abjection: Blackness, Power, and Sexuality in the African American Literary Imagination*

Leticia Alvarado, *Abject Performances: Aesthetic Strategies in Latino Cultural Production*

Juana Maria Rodríguez, *Sexual Futures, Queer Gestures, and Other Latina Longings*

Tarrying with Interracial Desire

March 18th:

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*”

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)

March 25th: No class meeting, read “Gestures of the Body—Escribiendo Para idear” by Gloria Anzaldúa and work on Anzaldúa writing project

Orientalist Fantasies

April 1st: (deadline to discuss research project with me)

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

Edward Said, Introduction to *Orientalism*

Selections from *The Colonial Harem* by Mallek Alloula

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.

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

Funky Erotixxx and Raunch Aesthetics

April 8th: (Anzaldù writing project shared & submitted)

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

Preface, chapters 2 and 6

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

Jillian Hernandez, “Raunch Aesthetics as Visceral Address: (MORE) Notes from a Voluptuary”

Narrating Trans of Color Desire

April 15th:

Film: *Tangerine* (2015, Sean Baker)

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

Juliana Huxtable *Mucus in my Pineal Gland*

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

April 22nd: Final presentations (if needed, additional presentations held during final exam period)

Due date for papers TBD, will be after the 22nd, waiting on grade posting due date from registrar