

ETHN/CGS 187: Latinx Sexualities: The Case for Latinx Gender and Sexual Cultural Production and Solidarities with Filipino/x and Indigenous Migrants

Instructor: Steven Beardsley

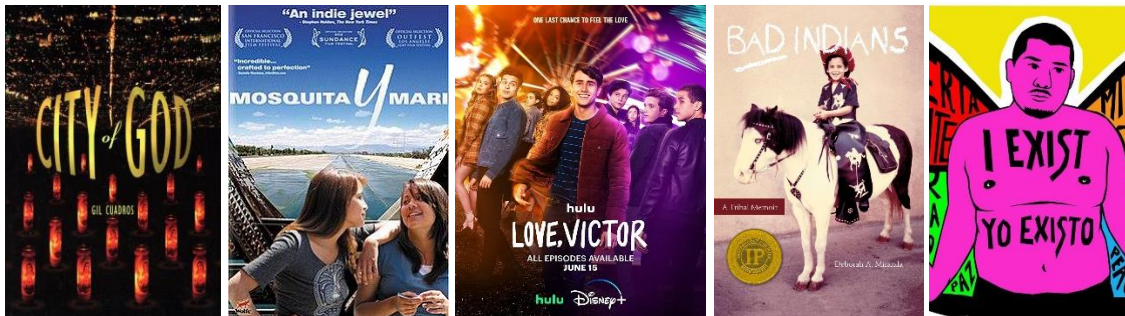
Email: sbeardsl@ucsd.edu

Office Hours: T/TH 11:30 a.m.-12:30 p.m.; In-person HSS 2061; I also welcome by appointment times; See Canvas for [Zoom link](#) Passcode: snowyowl

Class Dates & Times: T/Th 9:30-10:50 a.m. WLH 2115

Brief Course Description:

The construction and articulation of Latinx sexualities will be explored in this course through interdisciplinary and comparative perspectives. We will discuss how immigration, class, and norms of ethnicity, race, and gender determine the construction, expression, and reframing of Latinx sexualities.



Course Description:

What does it mean to be Latino/a/@/e and specifically Latinx in the U.S. and beyond? What are the sociopolitical movements and (his)stories tied to Latinx and what are the debates, discourses, and new solidarities that emerge when we confront Latinidad, Mestizaje, and Indigeneity? We will aim to confront these questions and more through a critical gender, anti-colonial, anti-racist, and queer/trans* framework. By engaging with texts and media by Latinx and Indigenous scholars, artists, multimedia producers, activists, and more we will seek to evaluate how they have reimagined and continue to expand Latinx sexualities and genders but also further complicate various themes and issues that Latinx, Latinx Americans, and Indigenous peoples have experienced in the U.S. and beyond. These themes will aim to address the following, but will not be limited to them and will depend upon class interests: undocumented through the undocuqueer, Indigenous migrants, and the U.S./Mexico Borderlands; Latinx sexual cultures through music, dance, and performances; Latinidad vs. Indigeneity and the (his)stories of U.S. and Spanish settler colonialisms in the U.S. and Latinx America(s); representations of Queer and Trans* Latinx peoples in U.S. and International media; Latinx solidarities with Filipino/x Americans and through Abolition; HIV/AIDS and the push for a Queer Latinx Aztlán. Students will have the opportunity to create their own individual final project that further addresses one or more of these themes and are invited to be evaluated through “ungrading” practices such as end of unit individual journals and narrative self-reflections.

Course Learning Intentions:

LI 1: Create a project that extends/challenges/and/or assesses at least 1 of the key themes (listed in the course description and syllabus and as they arise in class/paper prompts) addressed by Latinx and/or Indigenous Peoples across Latinx Americas from the 20th to 21st century.

LI 2: Evaluate through various media, texts, and disciplines how Latinx and Indigenous cultural producers, scholars, and activists continue to (re)imagine Latinx sexualities and genders.

LI 3: Connect Latinx and Indigenous Sexualities and Genders to our everyday lives, geographical location with the San Diego/Tijuana Border, family and friends, etc.

LI 4: Compare and Contrast Latinx and Indigenous cultural productions through a critical gender studies, anti-racist, anti-colonial, and queer and trans* framework.

Course Prerequisites: Students should have some familiarity with an Introduction to Chicana/Latinx Literatures and/or Identities course, Introduction to Queer Theory and/or Gay and Lesbian Studies, and Introduction to gateway courses in CGS and/or Ethnic Studies that may focus on theory, literary forms, scholarly criticism, etc. Though any preliminary as well as no knowledge of the above is also welcome.

Required Texts: Copies of texts will be made available either through course reserves, the library, the campus book store, or in the case of films/videos, through our Canvas site. I will also aim to have scanned copies of shorter texts (particularly week 1 and week 5) available on Canvas. In other words, **you are not required to buy any texts**. However, you are welcome to, and I also encourage, you to purchase any texts/media to support Queer and Trans* Latinx and Indigenous writers and cultural producers. In any case, I do expect us to all have a copy of the text(s) on hand when in class. I also recognize the financial burden that texts can have and invite feedback on accessibility. Finally, do let me know if you would like advice on where to access more affordable versions of these texts and we can brainstorm collectively.

Bibliography of texts:

City of God

Mosquita y Mari

Love, Victor

Bad Indians

Massacre of the Dreamers: Essays on Xicanisma

Community Guidelines: *To be defined during our first class session.

OPHD & Sexual Misconduct: The Office for the Prevention of Harassment and Discrimination (OPHD) asserts the role that the UCSD Principles of Community play in preventing harassment and discrimination based off but not limited to, gender, sexual orientation, race, socio-economic class, religious affiliation, etc. Find more on their policies on their website: [OPHD Policies](#).

Experiencing sexual harassment or other forms of sexual misconduct during your studies, including online, can be a profoundly marginalizing experience. I am a mandated Title IX

reporter: this means that if I am told of an incident of sexual misconduct, physical and/or psychological abuse I am required to report this to the university's Title IX coordinator. Should you want to speak to a confidential source, the following is an initial list of possible resources:

- The Office for the Prevention of Harassment & Discrimination (Listed above)
- Students may receive confidential assistance at CARE at the Sexual Assault Resource Center at (sarc@ucsd.edu or <http://care.ucsd.edu>) or Counseling and Psychological Services (CAP <http://caps.ucsd.edu>).

If you have other local resources to add to this list, and which may be useful to your classmates, please share them.

OSD Accommodation: According to the Office for Students with Disabilities (OSD), “Students requesting accommodations for this course due to a disability must provide a current Authorization for Accommodation (AFA) letter (paper or electronic) issued by the [Office for Students with Disabilities](#). Students are required to discuss accommodation arrangements with instructors and OSD liaisons in the department IN ADVANCE of any exams or assignments.” Contact OSD at (858) 534-4382, osd@ucsd.edu. Per university policy, OSD accommodations are not retroactive. These are the “official polices,” but I also believe in making the course accessible to all students. Please feel free to let me know either privately or offer suggestions outside/during class.

Email Account & Email Policy: Check your inbox and Canvas class site daily for course announcements. I welcome emails sent from your ucsd.edu account. If contacting me by email, please aim for using email etiquette when possible (*see sample format below). Also, be aware that I answer emails in the afternoon. This means that if you email me at 12:00 midnight on Wednesday, you can expect a response on Thursday in the afternoon. I only read and respond to weekend emails on Sunday; the weekend for me begins on Friday and ends on Monday.

*Subject: Our Course Number (CGS/ETHN187)_Type of Request (Discussion concern, final paper question, interesting connection to our course you found online, etc.)_Your Name

Dear Steven/Graduate Professor Beardsley/Graduate Instructor Beardsley,

[Content of the email. Aim to be as concise as possible. Grammatical/spelling/etc. errors are fine especially if it's a more urgent email].

Best/Sincerely/Thanks, etc.

Your Name

Academic Integrity: I expect the most honest, and to the best of your ability and current circumstances, work from you. This means I am willing and welcome meeting you at your level

of preparation and that I hope you will feel comfortable reaching out to me if you are having trouble writing and reading for this class (*see tips on reading for this class below). This also means that I expect you to adhere to the highest standards of academic integrity. See UCSD's Policy on Integrity of Scholarship: [UCSD Academic Integrity](#). Do note that while I give all students the benefit of the doubt, all work submitted through Canvas is subject to Turnitin which is a commonly used software to check for plagiarism. Having similarity does not necessarily imply a breach of academic integrity, but it may warrant a conversation between you and me at any point in the course.

Content Warning & Awareness: I recognize debates regarding the role of “content warnings” and “trigger warnings” in the college classroom. That being said, I want to call attention to how the writers and cultural producers in this class ask that we consider the following themes and topics: anti-Latinx and Indigenous violence and homophobia and trans*phobia in Latinx and Indigenous communities, sexual and gendered violence against Latinx and Latinx American individuals among others, and the greater role of racism, sexism, anti-immigration, militarization and nation-state imperialism and settler colonization, and hate that target Latinx, Latinx American, and Indigenous individuals and communities. In bringing up this short list of potential content warnings, I ask that everyone in the class be aware of how these themes may be triggering for many class members due to but not limited to shared experience. I also encourage us to have engaged and meaningful conversations about these issues. If there are triggers that you would like me to be made aware of please let me know at your convenience, and I will do my best to inform you before and during class sessions. In the event that something triggering does happen/you need to leave the classroom, I hope you will put your wellbeing first and take care of yourself.

A Note on Reading for this class: Since my background is in Literature and this is a CGS as well as Ethnic Studies course, some expectation of “close reading” is assumed, but I also want to be clear that I welcome “surface” level understandings of the texts and that many of us may be engaging with the texts either sharing or even disagreeing with how the writers and cultural producers present issues of Latinx and Latinx American identity and community. That being said, to engage in “deep” readings of the texts I will also ask that we think through not only how the writers and cultural producers portray issues of identity but the specific historical, sociopolitical, and cultural contexts and ramifications that arise. There are some tips to do this below.

Specific Tips For Reading in this Class: We will practice these tips both inside and outside of class, but I offer these tips (and welcome any tips of your own) to help guide both experienced and also students outside of reading in an Ethnic Studies and CGS class to better achieve success and be prepared for discussion.

Before Reading Tips (Recommended 5-15 minutes of time):

1. Look up any pertinent information about when the work was published, who the writer is (background, pronouns, etc.). This can be a cursory google or even Wikipedia search.

2. Think about what the main title of the work means. Does it relate to anything we've discussed in class? How might the title appear again when you read the work? What resonates with you/what does the title remind you of?

While Reading (Bulk of time; roughly 3 hours or more a week; aim to not exceed 6 hours):

1. Write in the margins, make online annotations, write in a separate journal, etc. thoughts that engage with the text as you read it. These can range from "wow, I didn't know that," to emojis like "D:" The purpose of making notes while you read is to engage both your affective and other related reactions to a text (see example on canvas week 1).
2. Consider jotting down page numbers that remind you of a theme/key word and/or question we're discussing that week. I.e. "Page 10's scene reminds me about how we were talking about the origins of the 'x' in Latinx." This can be a helpful way to have something prepared to share/talk about with your classmates in class.

After Reading (Remainder of your time/but aim for around 15-30 minutes):

1. Organize page numbers for scenes either in your notebook or in an accessible part of the text (beginning of the book or ebook, etc.). Others also like to use colorful tabbing or post-it notes. Experiment with what works for you and is more accessible/affordable, etc.
2. If something came up that serves as inspiration for your final project you may also consider writing it down briefly so that you remember to think about it more later.

In general, these tips can help you better time manage your engagement with our texts, but above all, I sincerely hope you enjoy reading these texts and can set aside at least an hour or two by yourself to engage with them. Happy reading and enjoy.

Writing Guidelines & Late Work: All writing should aim to follow MLA formatting, 1-inch margins, 12 point Times New Roman font, etc. The exception to this is any critically informed deviation to form that you may want to make in a final project be it creative or another option (see below). You may also note this in your midterm proposal. I also welcome and accept late work without penalty as I understand that emergency situations and that "life" just happens. Please be in communication with me in regards to the need for extensions so that I and your classmates can support your overall success. Most work will be done in-class or will be due by the end of the week to give you time to either work over the weekend and/or during the week. The final project we will aim to have done by the end of our last class/finals day.

A Note on Ungrading or Why I invite us to imagine a different way of self-assessment in college: I recognize that "grading" as a metric of assessment is rooted in [settler colonial, racist, and classist \(to name a few of many\) ways of ranking individuals in the U.S.](#) and that, while we cannot fully abolish the role grades play at UCSD, in Med and Grad School applications, jobs, etc. I invite us all to instead (re)imagine a classroom focused on **self-assessing** your and our growth. In other words, based on research being done on "contract" and "ungrading" methodologies, I would like us to move away from ranking our work on a points based/letter based system and instead reflect on the skills we are gaining in a literature class and how they

can be better leveraged in our personal, professional, and academic lives. The second thing I recognize is that grading in the U.S. has also played a role racist ideologies and discourses such as the Model Minority Mythology and its often negative impact on Asian Americans but also on Latinx, Black, Indigenous, and other marginalized peoples in the U.S. Here is one example for [Filipino/x American students](#). This is a key reason why I invite us all to move away from grading and to focus more on our learning and growth. Finally, I recognize that this will likely feel scary as we and I have been socialized to believe that grades are the sole metric for our success. That being said, we will have opportunities to collaborate throughout the class and you will know what your “course letter grade to be submitted for graduation purposes” will be during midterms and by the end of the course.

Course breakdown:

Engagement Log & Final Self-Assessment Letter 30%

In-Class End of Unit Journals 20%

Final Project Midterm Proposal 20%

Final Project 30%

~~97-100 = A+; 94-96 = A; 90-93 = A-; 87-89 = B+; 84-86 = B; 80-83 = B-; 77-79 = C+; 74-76 = C; 70-73 = C-; etc.~~ I refuse the above letter grade system that gets placed onto course syllabi. Assignments will be based on completion and will aim to honor the “grade” that you feel demonstrates your learning and growth in this class. See below regarding class “engagement.”

Engagement Log & Final Narrative Self-Assessment Letter (30%): I choose the word “engagement” instead of participation as participation has often been seen as the number of times an individual speaks in a group session and/or makes a “meaningful” comment to class discussion. Instead, I recognize that there are a plethora of ways we can engage in a class through active listening, notetaking, doing the reading, asking a question, providing a classmate with feedback, etc. In the spirit of self-assessment and ungrading, I invite each of you to complete an “engagement log” during each class session (see Canvas and the instructions on the document) that keeps track of things you do during each class session to meet the skills that CGS and Ethnic Studies classes aim to teach and have you develop. By the end of the course, you will submit this log along with a self-assessment letter (2-3 pages; 500-750 words) along with your final project where you will reflect on your engagement in the course and how your material realities (things going on in your life at the time) impacted your engagement. This will lead to your final “grade” reflection with me. See Canvas for the Narrative Self-Assessment Letter prompt. In regards to class attendance, you may miss up to 2 class periods without notifying me; however, as this is a **heavily discussion based class if you miss more than 2 full class periods (without notifying me) I invite you to meet with me** so that we can better accommodate and support your engagement in the class.

End of Unit In-Class Journaling; Every 2 Weeks (20%): During class you will have the opportunity to write and reflect on each unit of the course. These writings should engage with either the topics of that unit, a previous theme we’ve discussed, or anything else that pertains to

Latinx Sexualities more broadly. I will have a class prompt that you can follow and each prompt will build upon a particular skill set to prepare you for your final project. You will turn in 3 out of 5 of these journals during the class to Canvas. Aim for journal submissions of at least 250 but no more than 500 words long. I will provide feedback on your 2nd journal entry in preparation for your midterm proposal and final project; Note that if you turn in your 2nd journal entry a week late that I will be unable to provide you feedback but welcome you to come to office hours or schedule an appointment with me for verbal feedback.

Final Project Mid-term Proposal (20%): To better prepare you to create your final project to meet the learning intentions of our course, you will submit a 2-3 page (about 500-750 words), double-spaced, 12 point font, Times New Roman proposal. The purpose of this proposal is for you to be able to not only share your preliminary thinking on what you want to create but to receive early feedback from your peers and me on how to address any challenges/concerns you may be running into or anticipate struggling with. See Canvas for specific details for each option detailed below. You will also be invited to talk about my feedback and your proposal during week 6 of the course. Submissions that are over a week late may not receive written feedback, but you may still receive verbal feedback by meeting with me.

Final Project (30%):

A. Research Paper (6-8 pages or about 1,500-2,000 words):

You may consider writing a “cogent” (or if playing with the idea of “clarity” in an analysis please note this in your midterm proposal) argument about **1 but no more than 2** of the texts that we have read in this course. Your analysis should ideally draw upon close readings of moments within the text(s) as well as any pertinent historical, literary, and other scholarship you find necessary to both develop and contextualize your argument. In other words, you should use at least **1 outside secondary source** (an article from a journal, a chapter from book that analyzes texts such as *Queer in Aztlán*, etc.) in your analysis.

B. Attend or Lead an Activist Event, Do a Family Interview, Community Contribution, etc. (5-7 page written reflection as well as copies of the event flier, email correspondence with leaders, transcripts of your interview etc. with a 1-2 page activist statement; totaling 1,500-2,000 words):

You may consider either attending or leading an event that supports and/or advances social justice within Queer & Trans* Latinx or other Latinx American, and Indigenous communities. Other things you may consider would be interviewing a family member or community members within the Latinx (American) community. You should cite from at least **1 of the texts** we’ve read in our class and how that text(s) acts as inspiration and evidence for your work. For your activist statement you may consider how **1 key theme** from the class inspired your decision to pursue this project and how/why this project contributes to social justice for Queer and Trans* Latinx (Americans) and related community members. You should also include **1 outside secondary source** that provides context for the event/activity you chose to do. (I.e. a study conducted on Latinx gay men in San Diego, an organization’s graph/study of HIV/AIDS impacting Latinx students in California, etc.)

C. Creative Work (6-8 pages with a 1-2 page artist statement; about 1,500-2,000 words):

You may consider writing a short story, a chapter in a novel, a series of poems, performing a dance, creating a collage, etc. that deals with a topic that we've discussed within Latinx Sexualities. You should cite from **1 of the texts** we've read in our class and how that text acts as inspiration and evidence for your work. For your artist statement you may also consider what stylistic choices you made for your work and how your work addresses **at least 1 of the key themes** that we've discussed in class and how you address that theme in a similar, different, contentious, nourishing, etc. way. You should also include **1 outside secondary resource** that provides context for your creative work. (I.e. if your work addresses the history of Spanish Settler Colonialism in California and its impact on migrant workers, a study/historical background about it, etc.)

*See more details on Canvas for each individual option. Be aware that I ask you to commit to one option after week 2, but you are free to change what text you look at, what event you attend, etc. For example, if you do a creative work you can switch from writing a short story to a series of poems, but you cannot switch from doing a creative work to doing a research analysis. You may also choose to work in groups (no more than 3), but be aware that the page limit and criteria applies to each individual group member (i.e. a group of 3 will still need to turn in something around 18-24 pages or 4,500-6000 words in total length).

Quarter System Weeks & Texts (All texts are subject to change; I welcome your feedback on adapting the materials/devoting more time to certain texts as needed or even lessening workloads as needed):

Unit 1: Why "Latinx?" From Chicano Nationalism to Queer Aztlán and Xicanisma

Week 0 Day 1: Course Overview and Getting to Know You

Complete during class: "Pre Course Survey" on Canvas.

Recommended: Read through the syllabus and put in any deadlines for assignments.

Week 1 Day 1: The (his)stories of Latino/a/@/e and Latinx

Read before class: Selected blog articles on "Latinx": Josh Inocencio's ["Why I won't Use Latinx"](#) and Alan Pelaez Lopez's ["The X In Latinx Is A Wound, Not A Trend"](#); Also on Canvas if links fail.

Week 1 Day 2: Chicano Nationalism and the push for Queer Aztlán

Read before class: Cherrie Moraga's article "Queer Aztlán: the Re-formation of Chicano Tribe" (on Canvas but can be found online)

Week 2 Day 1: HIV/AIDs and Queer Aztlán

Read before Class: *City of God* by Gil Cuadros excerpts (on Canvas)

Week 2 Day 2: Xicanisma

Read before Class: Ana Castillo's excerpt from *Massacre of the Dreamers: Essays on Xicanisma* "Introduction" (on Canvas) and Bryce Milligan's "An Interview with Ana Castillo" (on Canvas)

Turn in: End of unit Journal 1 to Canvas by suggested deadline; Friday, October 7th at midnight

Unit 2: Undocumentation: The Undocuqueer and Indigenous 2 Spirit Queer/Trans* Migrants

Week 3 Day 1: Undocumentation across the border, The Undocuqueer

Read and Engage with before Class: Julio Salgado's [Undocuqueer exhibit](#); feel free to explore his website too.

Week 3 Day 2: Coalitional Politics and "Coming Out" as Undocuqueer

Read before class: "Coming Out as Coalitional Gesture?" chapter by Karma Chávez (on Canvas)

Week 4 Day 1: On Being a "Bad Indian" and the History of the aqi

Read before class: Deborah Miranda's "Extermination of the Joyas" (on Canvas)

Week 4 Day 2: Indigenous Migrants across the U.S./Mexico Borderlands

Read and explore before class: Melisa Casumbal-Salazar's "Imaginary Line" (pdf and prezi link on Canvas); Christina Leza's article "Indigenous Identities on the U.S.-Mexico Border" (on Canvas)

Turn in: End of Unit Journal 2 for feedback by suggested deadline: Friday, October 21st by midnight

Unit 3: Latinx Sexual Cultures and Performance Studies

Week 5 Day 1: Disidentifications and Latinidad

Read before Class: Jose Esteban Munoz's "Introduction: Performing Disidentifications" (on Canvas)

Week 5 Day 2: Disidentifications and "Indigeneity"

Watch before Class: Nao Bustamante's [Indigurrito](#)

Turn in: End of Unit 3 Journal along with Midterm Proposal (see prompt on Canvas) by suggested deadline Friday, October 28th

Week 6 Day 1: Midterm Proposal Meetings

Complete before meeting: Sign up to meet with me for about 15 minutes during class and office hours. Complete the "Pre-Meeting" survey on Canvas under the "Week 6" module. Aim to review my feedback on your proposal prior to meeting.

Week 6 Day 2: Midterm Proposal Meetings & Catch-up

Recommended: Work on final projects and do any catch up on prior readings

Unit 4: Latinx Sexual Cultures and Filmic Representations

Week 7 Day 1: Latinx Sexual Cultures, Music, and "Mambo"

Read before class: "Gestures in Mambo time" by Juana María Rodríguez (on Canvas)

Week 7 Day 2: Indigenous Music and Performances

Read and watch before class: "Hip-Hop is Resistance: Indigeneity on the U.S.-Mexico Border" (on Canvas) and watch Shining Soul's ["Get Up"](#) and other music on YouTube

Week 8 Day 1: Filmic Representations of Latina Women

Watch before class: *Mosquita y Mari* (on course reserves)

Turn in: End of Unit 4 Journal by suggested deadline: Friday, November 18th by midnight

Week 8 Day 2: Latinx and Filipinx Solidarities

Unit 5: Latinx, Filipinx, Black, and Indigenous Solidarities & Abolition; Latinx Sexual and Gender Futurities

Read and Complete before class: “Questions for Guest Lecturer” survey on canvas; guest lecture by stef torralba UCR on *Mosquita y Mari*

Week 9 Day 1: Latinx and Filipinx Solidarities

Extended Office Hours: Come to class time to ask questions/work on your final project. Otherwise, enjoy your break.

Read before Week 10: Sony Coráñez Bolton’s article “A Tale of Two ‘X’s: Queer Filipinx and Latinx Linguistic Intimacies” (on Canvas)

Week 9 Day 2: Thanksgiving Holiday; Enjoy your break

Week 10 Day 1: Contemporary portrayals of Latinx People

Watch in Class: Chosen media to be determined by class: *Love, Victor*, *Vida*, *Ugly Betty*, or other. See “Pre-Course Survey” on Canvas

Turn in: End of Unit 5 Journal by suggested deadline: Friday, December 2nd by midnight

Week 10 Day 2: Latinx Futurities and Final Review

Workshop in Class: Providing feedback on each other’s projects; see “anti-racist” feedback worksheets on Canvas

Turn in: During finals week turn in Narrative Self-Assessment Letter, Engagement Log, and Final Project by suggested deadline: Finals Week **Saturday, December 3rd** but **no later than Friday, December 9th by midnight**

Podcasting

Lecture components will be recorded and posted to our canvas site. To maintain student privacy, the camera should only track the instructor, but accessing all recordings is limited to our class and is password authenticated. Do let me know if you have any concerns about this. The aim is for you all to have access to another way of reviewing in class sessions if you ever miss a portion of class.

Critical Gender Studies at UCSD

Many students take a Critical Gender Studies course because the topic is of great interest or to fulfill a university or college requirement. Often students have taken three or four classes out of *interest* yet have no information about the major or minor and don't realize how close they are to a major, a minor, or even a double major. A Critical Gender Studies major is excellent preparation for a career in law, public policy, education, public health, social work, non-profit work, and many other careers. If you would like information about the Critical Gender Studies major or minor, please contact Joje Reyes-Alonzo, Critical Gender Studies Program Advisor, via email: cgs@ucsd.edu.