

LATINA/O SEXUALITIES



ETHN 187/CGS 115: Spring Quarter 2014
Tuesdays & Thursdays, 12:30-1:50pm
Sequoyah Hall, 147

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Office: Social Sciences Building (SSB), 245
Office Hours: Tuesdays 2:30-3:30pm
Thursdays 10:30-11:30am & by appointment

This course is a creative and reading intensive introduction to the interdisciplinary field of Latina/o sexuality studies. We will work from an understanding of Latina/o sexualities as complex processes in flux, not static objects to be observed. Latina/o sexualities are ideas and experiences, stereotypes and social constructions as well as fantasies, sensations, embodiments, and creative practices.

Our class will engage Latina/o 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 Latina/o sexual identities and practices. We will collectively draw from and share our own ways of knowing to provoke further questions about how Latina/o sexualities are represented and lived.

Required Texts & Media

Books: Available at bookstore and library reserve, also easily available for online purchase

- 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)

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All other texts available as downloadable pdfs on TED
(<https://ted.ucsd.edu/webapps/login/>)

We will use the UCSD TED system as a means of accessing and downloading course texts, as well as a mode of communicating via e-mail and facilitating discussions.

If you encounter trouble with the TED system please contact:
<http://acms.ucsd.edu/contact/index.html>

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Film: *Mosquita y Mari* (2012, directed by Aurora Guerrero)
On reserve at Geisel Library

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Course blog: <http://latinarococopunkhop.tumblr.com>

Reading material on the course blog is a requirement of the course, and I will often be referring to the blog in class lectures.

>>>Our blog will serve as an extension of our classroom, a site for further exploration of class topics. I will regularly post media that relate to class discussions, but envision it as a place for YOU to share your thoughts on the class in addition to your own creative work, or media you have encountered that you feel would be beneficial to share with our class community. My hope is that the blog will serve as an archive of our class in addition to a resource for folks interested in Latina/o sexuality studies.

You can participate in the blog by:

- Posting quotes that interested you from class readings
- Sharing photos, videos, and other blogs that relate to issues we've engaged in class
- Post poetry or prose inspired by the class
- Post the work you created for your final project

I will serve as the blog moderator, all submissions will be automatically sent to me for review by Tumblr prior to being posted to ensure that they are relevant to the class. If you are unsure of whether or not a post would be appropriate please e-mail me first or visit me during office hours to discuss.

>>>To submit, click on the box on the upper left hand side of the blog homepage, then click on "submit."

>>>As many of you may not be Tumblr users, which means that you would not be able to "follow" the site automatically, I will send announcements via TED to inform you of when new content is posted on the blog. You are required to check the blog when I make these announcements.

>>>Course Evaluation

Your final grade will be based on the following:

Participation: 30 points

(15 points for structured discussion preparations, 15 points based on attendance, class commentary, and engagement on course blog)

Prompted Responses: 50 points

Final Project: 20 points

>>>Please note: all assignments are to be submitted as hard copies unless I provide instructions stating otherwise.

>>>Detailed assignment instructions are in a separate document accessible on our TED site.

Grading Scale

100-95 points A+ / 94-90 points A / 89-85 points B+ / 84-80 points B

79-75 points C+ / 74-70 points C / 69-60 points D / 59-0 points F

>>>Course Requirements and Policies

- **Attendance**

You may miss 2 classes without influencing your participation grade. Every unexcused or undocumented absence thereafter will effect your final grade. In order to be counted as present you must arrive on time and stay until class concludes.

- **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.

>>>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.

>>>You are required to bring a notebook and writing utensil to class, as we will sometimes conduct writing and other creative exercises during class time.

Please engage one another in discussion with respect and consideration. Abusive and harsh language, intimidation and personal attacks will not be tolerated. These norms are reflected in the UCSD Principles of Community that we are all expected to follow (<http://www.vcb.ucsd.edu/principles.htm>).

- **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 UCSD 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 TED system.

- **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. Students are expected to be familiar with UCSD's Policy on Integrity of Scholarship, <http://www.senate.ucsd.edu/manual/appendices/app2.htm#AP14>.

- **Disability Support**

If you have a documented disability needing accommodations, please inform me and bring a notification letter outlining your approved accommodations. I will make all reasonable efforts to assist you. If, as a result of a disability, you cannot accept the content or terms of this syllabus, you must notify me in writing within one week of receipt of the syllabus. You may also seek assistance or information from the Office for Students with Disabilities, 858-534-4382.

- **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. This privilege is contingent upon responsible use of these devices. If I notice or am informed that students are being distracted by improper use of such technology they will no longer be allowed in class.

- **Late Submission of Assignments**

Assignments turned in late will lose 3 points per calendar day. If you foresee an issue in completing your assignment on time please contact me as soon as possible. Assignments over two days late will not be accepted without documentation from a doctor or dean.

>>>Sexual Content

Many 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 about Latina/o Sexualities. If you believe engagement with these materials would likely cause you significant discomfort it may be in your interest to drop the course.

Majoring or Minor in Ethnic Studies

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a social science, non-contiguous, or other college requirement. Often students have taken three or four classes out of interest yet do not realize how close they are to a major, a minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, education, medicine, public health, social work, counseling, journalism, government and politics, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact: Daisy Rodríguez, Ethnic Studies Department Undergraduate Advisor 858-534-3277 or d1rodriguez@ucsd.edu or visit www.ethnicstudies.ucsd.edu

>>>Majoring and Minor in Critical Gender Studies

Many students take a Critical Gender Studies course because the topic is of great interest or because of a need 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 at UCSD, please contact Joje Reyes-Alonzo, Critical Gender Studies Program Advisor, via email at cgs@ucsd.edu.

Reading and Screening Schedule (subject to change):

**Please note: all reading must be completed by the date listed on the syllabus, as they will be discussed in class and I will expect for you to have comments and questions.*

Tuesday, April 1

Course Introduction

>>>REGULATING EROTICS: SEXUALITY & GOVERNMENTALITY

Thursday, April 3

Michelle Foucault, *The History of Sexuality, Volume 1* (1978, Vintage Books)
Pages 1-74

Tuesday, April 8

Complete *The History of Sexuality, Volume 1*

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

*Thursday, April 10

Selections from *Reproducing Empire: Race, Sex, Science, and U.S. Imperialism in Puerto Rico* by Laura Briggs (2002, University of California Press)

Chapter 1: Sexuality, Medicine, and Imperialism: The International Traffic in Prostitution Policy

Chapter 5: The Politics of Sterilization, 1937-1974

>Response paper due

***Tuesday, April 15**

"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.

>>>COLONIAL & RACIAL DESIRES

***Thursday, April 17**

"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.

***Tuesday, April 22**

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

Thursday, April 24

"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)

>Response paper due

Tuesday, April 29

"(Re)collecting Pleasure with Young Black Women and Girls in the Vibrator Project"

Visiting speaker Anya Wallace, Ph.D. Student, Penn State University

--Begin reading *Queer Latino Testimonio*, Keith Haring, And Juanito Xtravaganza by Arnaldo Cruz-Malavé (2007, Palgrave Macmillan), pages 1-55

*Thursday, May 1

Queer Latino Testimonio pages 57-119

"'I look sexy—but sweet': Notes on Mario and Maria Montez" by Roberto Ortiz

<http://reframe.sussex.ac.uk/mediatico/2014/03/17/i-look-sexy-but-sweet-notes-on-mario-maria-montez/>

>>>PERFORMING THE LATINA SLUT, EMBODYING KNOWLEDGETuesday, May 6

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)

>Response paper due

*Thursday, May 8

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

Tuesday, May 13

Flaming Iguanas by Erika Lopez (1998, Simon & Schuster, pgs. 1-138)

Selections from Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*. 1987, San Francisco: Aunt Lute Books.

Thursday, May 15

Complete *Flaming Iguanas*

(No class meeting, I will be presenting at Girls Summit in Miami, we will have an online discussion on *Flaming Iguanas* via TED, responses due on this date)

>>>*FLUID DESIRES*

*Tuesday, May 20

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

Thursday, May 22

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

TED responses due by Saturday May 24.

>>>*SEXUALITY AS CREATIVE PRACTICE*

Tuesday, May 27

Introduction, "Performing Disidentifications" *from* *Disidentifications: Queers of Color and the Performance of Politics* by José Esteban Muñoz (1999, University of Minnesota 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) <possible visit by Micha Cárdenas>

***Thursday, May 29**

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.

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

Tuesday, June 3

Visiting speaker Alice Bag, renown LA-based, Chicana punk performer, will be discussing issues of Latina sexuality and performance

We will read selections from her memoir *Violence Girl: From East L.A. Rage to Hollywood Stage, a Chicana Punk Story* (2011, Feral House)

***Thursday, June 5**

"'Miss, You Look Like a Bratz Doll': On Chonga Girls and Sexual-Aesthetic Excess" by Jillian Hernandez *National Women's Studies Association Journal* 21 (3): 63-91. (2009)

>Response papers due