

<+ **Latinx Sexualities** + >

Fall 2019



Dr. Jillian Hernández

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Office Hours: Tuesdays 10am-12pm and by appointment, Ustler Hall 304

Class meeting times: T 8 (3:00-3:50), R 7-8 (1:55-3:50)

Location: TUR 2333

This course is a creative and reading intensive introduction to the interdisciplinary field of Latinx sexuality studies. We will work from an understanding of Latinx sexualities as complex processes in flux, not static objects to be observed. Latinx sexualities are ideas and experiences, stereotypes and social constructions as well as fantasies, sensations, embodiments, and creative practices. We will engage Latinx 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 Latinx sexual identities and practices. We will collectively draw from and share our own ways of knowing to provoke further questions about how Latinx sexualities are represented and lived.

We will read classic texts in Latinx sexualities in addition to cutting-edge research. As a scholar of woman, queer, and trans of color studies, this course will reflect my expertise in these areas. I believe that we learn best how power in society operates when we center the experiences of those at the margins, and this approach is reflected in the course through an emphasis on women, girls, and queer Latinx.

Our learning objectives include:

- Obtaining a firm understanding of how sex and sexuality are shaped by social contexts and structures of power.
- Understanding how Latinx in a variety of time periods and geographic locations negotiate their sexualities in relation to social norms.
- Being able to compare and evaluate the claims of different scholars as it pertains to Latinx sexualities.
- Utilizing creative methods to share knowledge about Latinx sexualities.
- Learning how Latinx have used scholarship, art, and activism to express their perspectives on sexuality and address gender and sexual injustice in society and culture.

About me, Dr. Hernandez:



*I have been teaching at the university level for over 10 years, working with undergraduate and graduate students at Rutgers University, the University of California-San Diego, and now at UF. I have a Ph.D. in Women's and Gender Studies from Rutgers University and am currently completing my book *Aesthetics of Excess: The Art and Politics of Black and Latina Embodiment*, which will be published by Duke University Press next spring. My research stems from my practice as a curator of contemporary art, community arts educator, and creative.*

*I believe that visual art, music, film, and popular culture are powerful learning tools and I use them frequently to enrich our classroom experiences. My classroom is a space for experimentation. It is a site for dialogue, where students are acknowledged as theorists, artists, and producers of knowledge. While aiming to create a safe space for students to forge connections between course material, larger society, and their own lives, I also encourage them to engage with ideas that challenge them, take productive risks, and maintain space for contradiction and flux as they progress in their intellectual development. I treat my students as whole and complex beings, and create an environment where we can discuss ideas with a mind toward the social, cultural, and ethical implications of knowledge. **I invite you to be yourself, to recognize that you hold knowledge worth sharing, and to acknowledge your creative potential!** I look forward to embarking on this course with you in a spirit of collaboration.*

Required Texts and Media

Books: Available at bookstore and library reserve, also easily available for online purchase. Course reserves information can be found on our Canvas site.

- 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)
- Gabby Rivera, *Juliet Takes a Breath* (2016, Riverdale Avenue Books) (library reserve requested but not yet confirmed)
- Juliana Delgado Lopera, *Cuentamelo!: Oral Histories by LGBT Latino Migrants*, (2014, Aunt Lute Books) (library reserve request but not yet confirmed)

All other texts are available as PDFs on Canvas or as web links on the syllabus.

Films:

Films will be screened in class and also available through library reserve. Course reserve information can be found on our Canvas site.

- *Mosquita y Mari* (2012, directed by Aurora Guerrero)
- *No Más Bebés (No more babies)* (2015, directed by Renee Tajima-Peña)

Grading in this Course

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 / 79-75 points C+ / 74-70 points C /

69-65 points D+ / 64-60 points D

Course Evaluation

Your final grade will be based on the following:

Participation: 10 points (10% of your grade)

Structured Discussion Preparations: 15 points (15% of your grade)

Learning Response Assignments: 55 points (55% of your grade)

Final Project: 20 points (20% of your grade)

Guidelines and instructions for participation and assignments listed below.

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 4 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 is almost a fifth of the class days, and 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. If you miss class you should not expect me to “catch you up” on what you missed. Exchanging contact information with someone in class so that they can hand in work for you, share their notes, report on class discussion, etc. is an excellent idea.

• 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.
- You are required to bring a notebook and writing utensil to class, as we will sometimes conduct writing and other creative exercises during lecture and discussion section time.

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. We will provide trigger warnings when discussing issues of sexual violence or trauma and use peoples’ preferred gender pronouns.

• 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.

- **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.

- **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. Due to the distraction caused by laptop use, I ask that those using laptops sit at the back row of the classroom. 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 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.

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/

Sexual Content Notice

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

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 in particular have many courses that can double count). It's also the perfect complement to pre-health studies. Contact undergraduate coordinator Dr. Alyssa Zucker (azucker@ufl.edu) to make an appointment to discuss adding the major.

Course Schedule: *Subject to Change*

Tuesday, August 20th

Course introduction and syllabus review

Thursday, August 22nd

Lecture & Discussion: What is sex? What is sexuality?

>>>REGULATING EROTICS: SEXUALITY & GOVERNMENTALITY

Tuesday, August 27th (no class, presenting at Universidad del Norte in Colombia)

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

Thursday, August 29th (no class, presenting at Universidad del Norte in Colombia)

Complete *The History of Sexuality, Volume 1*

Tuesday, September 3rd

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

Response papers due on Canvas before midnight

Thursday, September 5th

In-class film screening: *No más bebés (No more babies)* (2015), directed by Renee Tajima-Peña

Tuesday, September 10th

*"Sex and Citizenship: The Politics of Prostitution in Puerto Rico, 1898-1918" from *Reproducing Empire: Race, Sex, Science, and U.S. Imperialism in Puerto Rico* by Laura Briggs (2002, University of California Press)

Thursday, September 12th

*"Dancing Reggaetón with Cowboy Boots: Frictive Encounters in Queer Latinidad," from *Performing Queer Latinidad: Dance, Sexuality, Politics* by Ramón H. Rivera-Servera (The University of Michigan Press, 2013)

Short news article: "How Music Took Down Puerto Rico's Governor," by Verónica Dávila and Marisol LeBrón (The Washington Post: August 1, 2019)

<https://www.washingtonpost.com/outlook/2019/08/01/how-music-took-down-puerto-ricos-governor/>

Tuesday, September 17th

"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.

Response papers due on Canvas before midnight

>>>COLONIAL & RACIAL DESIRES**Thursday, September 19th**

*"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, September 24th

*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.

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

Thursday, September 26th

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

Tuesday, October 1st

*Maria Andrea Dos Santos Soares, "Look: Blackness in Brazil!: Disrupting the
Grotesquerie of Racial Representation in Brazilian Visual Culture," *Cultural Dynamics*
24 (1): 75-101, 2012.

Thursday, October 3rd

Critical response collages presented in class

Tuesday, October 8th

"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)

Thursday, October 10th

**Queer Latino Testimonio, Keith Haring, And Juanito Xtravaganza* by Arnaldo Cruz-Malavé (2007, Palgrave Macmillan), pages 1-57

Tuesday, October 15th

**Queer Latino Testimonio* pages 57-119

Response papers due on Canvas before midnight

Thursday, October 17th (no class, presenting at Black Portraits conference at New York University)

Read *Cuentame! Oral Histories by LGBT Latino Migrants*, by Juliana Delgado Lopera (Aunt Lute Books, 2014)

Tuesday, October 22nd

Cuentame! Project mini-presentations

Individual project self-evaluations due on Canvas before midnight

>>> **PERFORMING THE LATINA SLUT, EMBODYING KNOWLEDGE**

Thursday, October 24th

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)

Tuesday, October 29th

*"Listening to La Deschichadera: Mapping a Body Politics of Pirujeria" from *Intoxicated by Jenni Rivera: The Erotics of Fandom, Sonic Pedagogies of Deviance, and the Politics of Pirujeria*, by Yessica Garcia Hernandez (Dissertation, University of California, San Diego, 2019)

Thursday, October 31st

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

Tuesday, November 5th

Erika Lopez, *Flaming Iguanas* (1998, Simon & Schuster)

Response papers due on Canvas before midnight

>>>COMING OF AGE/FLUID DESIRES

Thursday, November 7th

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

*"Fathering Latina Sexualities: Mexican Men and the Virginity of Their Daughters," by Gloria González-López. *Journal of Marriage and Family* 66 (5): 1118-1130.

Tuesday, November 12th

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

Thursday, November 14th (no class, presenting at National Women's Studies Association Conference)

Juliet Takes a Breath by Gabby Rivera, pages 1-107

Tuesday, November 19th

Complete *Juliet Takes a Breath*

Response papers due on Canvas before midnight

>>>FINAL PROJECT PRESENTATIONS

Thursday, November 21st

Tuesday, November 26th

Thursday, November 28th (no class, Thanksgiving holiday)

Tuesday, December 3rd

Learning Response Projects

Response projects provide an opportunity for you to reflect upon the material we have covered in class and for me to evaluate what you have learned. Your responses will take various forms, from group presentations to short papers and art projects.

Prompted Response Paper Instructions: You will respond to one question, or choose one question from several options. The question will be based on readings, films or other cultural works viewed in class, and key concepts/issues we have discussed. Effective response papers will include specific references to course materials, lectures, and discussions. Direct quotes are encouraged. Personal responses, anecdotes, and connections can be included so long as they are contextualized and the question is clearly addressed.

Unless already listed here, prompts will be sent via e-mail and posted on Canvas 8 days prior to the due date.

>>>Format requirements: Double-spaced, 12-point font, range of 2-4 pages. Direct quotes should include author name and page number in parentheses. Quotes of over 3 lines should be centered, single-spaced, and indented. Only one block quote per paper.

Responses papers must be turned in on Canvas.

>>>Prompted Response Due Dates, Questions, and Point Values

September 3rd, Response Paper, worth 7 points

Prompt: How did engaging with Michel Foucault's History of Sexuality Vol. 1 affect your understanding of sex and sexuality?

September 17th, Response Paper, worth 7 points

Prompt Option 1: How did Foucault's ideas help you understand Laura Briggs' work on sexuality in Puerto Rico?

Prompt Option 2: What are some of your takeaways from the readings that addressed how migration and subcultural spaces affect Latinx sexualities? (Rivera-Servera, Capó Jr, Luibhéd and Lionel Cantú Jr.)

October 3rd, Critical Collage Response, worth 10 points

Read ahead: Maria Andrea Dos Santos Soares, "Look: Blackness in Brazil: Disrupting the Grotesquerie of Racial Representation in Brazilian Visual Culture," Cultural Dynamics 24 (1): 75-101, 2012.

Inspired by Dos Santos Soares's technique of using collage to analyze stereotypical representations of Black Brazilians, you will create a digital or 2-D collage that explores some of the stereotypes or negative depictions of Latinx sexuality that we have discussed between September 5th-October 1st. You will choose an image or cluster of images of one figure or group we have discussed, such as queer Latinx, Cuban marielitos, mulatas, religious figures, or Puerto Rican women, and modify the image(s) using color, cutting, and text to address the meanings that have attached to these figures. You will "make the invisible visible" by exposing the stereotypical meanings embedded within the images.

Your collage can be digitally created or 2-dimensional. You must be prepared to share and discuss your collage with the class during our October 3rd meeting. Those creating digital collages will need to send their image files to me by October 1st so that I can organize the presentation. I will provide more guidance for this assignment in class.

October 15th, Response Paper, worth 7 points

Prompt Option 1: What are some of the connections that can be made between the historical work of Zeb Tortorici/Alison Fraunhar and the fictional narratives of Junot Díaz, Ana-Maurine Lara, and Myriam Gurba?

Prompt Option 2: How do the texts we read between October 8-15th explore how racial fetishization plays a role in shaping Latinx desires and the desires for Latinx?

October 22nd, Group Testimonio Presentations, worth 10 points

The book *Cuéntame!o!* features oral histories of 7 LGBT Latinx immigrants. In this group project, I will assign a cluster of students to each of the individuals featured in the book. Each group will read the oral history of their assigned person and conduct an analysis of the testimonio that situates it within the histories of colonialism, migration, and racialization that we have explored thus far in class.

I will expect for the group presentation to do/address the following:

- Introduce us to your assigned person. Who are they? What is important to know about them?
- Give us a summary of their oral history and analyze it. What life events and experiences did their oral history focus on? Why do you think these were important to them? How did these events/experiences affect their lives?
- How does their oral history connect to other issues/material we have discussed in class?
- What are your takeaways from their testimonio? What does it offer to an understanding of Latinx sexualities?

Each group will have 10 minutes for oral presentations during our October 22nd class period. Groups must use a digital aid such as PowerPoint, Prezi, or similar software to share their findings. Each individual member of the group should make some remarks. A member of each group will need to e-mail their presentations to me before midnight on October 21st. Each individual member of the group will submit a self-evaluation on Canvas that will describe what they specifically contributed to the project in detail. It is also a confidential way to inform me if someone in the group did not contribute to the presentation. If this problem arises I will investigate the matter.

Individual grades will take both the group oral presentation and self-evaluation into account.

My suggestion for an efficient work flow is to assign someone to research each of the specific prompts/questions I have outlined above (1 or 2 of them depending on how many people are in the group), and to assign a specific person to collect the information and craft the digital presentation.

November 5th, Response Paper, worth 7 points

Prompt Option 1: What are some of the connections that can be made between the testimonios of Juanito Xtravaganza and Vanessa del Rio?

Prompt Option 2: How do Juana María Rodríguez, Erika Lopez, and Yessica Garcia Hernandez use the figure of the slut/piruja to explore Latina identity and power?

November 19th, Response Paper, worth 7 points

Prompt Option 1: How do the films Mosquita y Mari and Carlos Decena's article "Tacit Subjects" expand conventional understandings of non-heterosexual Latinx identity?

Prompt Option 2: How do Mosquita y Maria and the "Fathering Latina Sexualities" article challenge stereotypical depictions of how Latinx girlhood sexualities are typically represented and understood?

Prompt Option 3: What were your main takeaways from Juliet Takes a Breath? How does it grapple with some of the primary issues we have engaged in the course?

Structured Discussion Preparations

Five structured discussion preparations are assigned for the semester. Each structured discussion preparation (SDP) is worth 3 points. Three structured discussion preps must be submitted by October 24th. I will not accept more than 2 SDPs following this date. **Structured discussion preps can only be submitted for texts on the syllabus marked with an asterisk.** I will prompt those who have submitted structured discussion preps to share their keywords, comments, and questions with the class. This will help to facilitate your participation in class and learning of the material.

The aim of this assignment is to formalize your participation in class by prompting you to prepare comments and questions in advance. This will be a useful tool for learning course material and promoting an engaging class atmosphere.

Structured reading preparations are NOT essays or response papers, they are OUTLINES that you are expected to use on the day you submit them to guide your participation in class.

>>>**These assignments are due on Canvas before midnight on the day before we will discuss the reading in class.** You cannot submit a structured response prep after class has already met and discussed the reading.

Your outline must follow this format:

Heading:

Name

Student ID #

Date

SDP # (1, 2, 3, 4, or 5)

Title of text and author (in bold)

A) Thesis quote: You must provide a direct quote that you feel articulates the author's main argument. Please include the title of the text, author, and page number of the quote.

B) Key terms/concepts: Make a list of terms and concepts that the author develops or draws from in the paper. You do not need to provide definitions for them, as some may be unclear to you.

C) Questions and comments: Make a list of comments and questions you have about the reading. Was something unclear or confusing to you? Is there something you would like to know more about?

>>>The maximum page length for structured reading preparations is 2 double-spaced pages, the minimum is 1 FULL double-spaced page (12-point font).

>>>It is up to you to choose the readings you want to make discussion preparations for.

>>>As you are turning in these assignments before the class lecture, I will not be grading them according to whether you are right or wrong in terms of thesis and key concepts; instead, I am looking for evidence that you have closely and thoroughly engaged the reading. You can demonstrate this by making specific and detailed references to the text in your outline.

Final Project

The final project for this course consists of two parts, each of which is worth 10 points (for a combined total of 20 points):

1—Creative response to specific course text (or texts) and/or some of the broader themes explored in the class. (10 points: 5 points for creative work/5 points for presentation of the work in class)

2—A 4-5 page, double-spaced (12pt font), reflective essay that discusses your creative project in relation to some of the most significant things you learned in the course. I will expect for you to address how the course has affected your perspective on Latinx sexualities and mention specific texts, authors, and artists. (10 points)

>>>You will share your creative work during class time on one of three dates:

Thursday, November 21st

Tuesday, November 26th

Tuesday, December 3rd

I will create a schedule of presentations and distribute it a month in advance. The schedule will be organized alphabetically. The presentations will be an informal, salon-style conversation in which we will collectively discuss the projects and give constructive comments and feedback.

>All reflective essays are due on Canvas before midnight on December 10th.

Guidelines for Creative Responses:

Your creative response can take various forms, such as:

>a collage

>zine

>video/video animation

>song/performance

>a graph, or visual representation of an author's argument, story, or theory

>a poem or narrative (fictional or personal, or combination of)

> a photograph, drawing, or painting

>a blog page with a collection of media

I am also open to other possibilities. You are required to discuss what you have in mind for your creative project with me in office hours or via e-mail by November 1st. Failure to do so will result in 3 points being taken off your grade for the final project.

- Feel free to take creative risks. You will not be evaluated on the style or content of your creative work. Your grade for the creative work will be based on completion of the assignment.
- Your reflective essay should address specific texts and class discussions and clearly discuss how your creative project is connected to the themes of the course and what you have learned.