

## Queer Latino/a Studies



### Professor

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### Time and Location

Tuesday/Thursday 1:25pm – 2:40pm  
Crowell Building 108

### Office Hours

By appointment only  
09 Languages Building (West Campus)

### COURSE DESCRIPTION

This interdisciplinary course brings together the fields of Latino/a Studies, Feminist Studies, and Queer Studies in order to examine the lived experiences, politics, and cultural production of Queer Latinos/as. This course will begin by tracing how Queer Latino/a Studies developed out of the intersectional approaches of women of color feminist writing and activism, as well as the shortcomings of the mainstream LGBT movement in meaningfully addressing questions of race and class difference. Using a variety of texts, we will then explore how queer Latinos/as construct their identities in relation to more dominant expressions of queerness and *latinidad*. Immigration, race, class, gentrification, language, performance, and kinship are among the many themes we will discuss in this course.

### COURSE MATERIALS

Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, 4th edition, San Francisco: Aunt Lute Books, 2012.

Karma R. Chávez, *Queer Migration Politics: Activist Rhetoric and Coalitional Possibilities*, Urbana: University of Illinois Press, 2013.

Susana Peña, *¡Oye Local!: From the Mariel Boatlift to Gay Cuban Miami*, Minneapolis: University of Minnesota Press, 2013.

Ramón H. Rivera-Servera, *Performing Queer Latinidad: Dance, Sexuality, Politics*, Ann Arbor: University of Michigan Press, 2012.

Richard T. Rodríguez, *Next of Kin: The Family in Chicano/a Cultural Politics*, Durham: Duke University Press, 2009.

All other readings for this course will be available online [marked \*]. You are expected to bring these readings to class. If you are having issues purchasing the books for class, please come speak to me.

## **EXPECTATIONS**

During our time together, you will engage in discussion-based intellectual exchange with your fellow classmates and rigorous, original analysis of the weekly readings. Our class sessions will help you to develop critical thinking capacities that will prove indispensable both in the classroom and beyond.

We are collectively responsible for the quality of our time together. In other words, you will get out of this class what you invest in terms of preparedness and effort. Therefore, you are expected to arrive to each session on time, having read the assigned material, having determined relevant questions and points for discussion, and ready to engage each other respectfully in the classroom.

Please note that this is a *READING INTENSIVE* course. The typical reading load is anywhere from thirty to sixty pages per class session. Additionally, there are many difficult readings in this course that will require independent thinking, processing, and work. You will have to seek out extra help if you are having difficulty understanding the concepts in the course. Therefore, if you do not have the time or are not committed to making the time to take on this amount of effort, this is most likely not the course for you.

## **A NOTE ON DIFFERENCE, DISCOMFORT, & RESPECT IN THE CLASSROOM**

Respect for difference, in all its forms, is essential to building a classroom environment where everyone feels able to learn and contribute to class discussions. The material covered in this course will engage with questions of how difference produces distinct forms of knowledge and diverse experiences. The experiences and ways of knowing discussed in the course materials may be similar or different from your own experiences, both of which can result in questions and possibly even feelings of discomfort. When these moments arise, I encourage you to view them as valuable and important components of learning.

Thus, this course will ask you to think critically and thoughtfully about social differences and societal inequalities in ways that may expand or challenge previously held ideas. That being said, the goal of this class is not to “force” certain ways of thinking onto anyone, but, rather, to expose everyone to ways of thinking and being in the world that may or may not be different from their own. I expect students to disagree with the course material, fellow classmates, and me; however, I expect that everyone will remain respectful and willing to listen at all times. Although you are under no obligation to agree with the course materials, the instructor, or the other students, you are still responsible for displaying a comprehension of the texts assigned and the conversations taking place.

If you have concerns about course content or the expectations regarding the classroom environment, please consult with me during the first week to determine whether this class is a good fit for you. If you are uncomfortable with or uninterested in discussions of race, gender, sexuality, class, exploitation, capitalism, and violence, this class may not be for you as these will be central themes covered throughout the semester.

## **COMMUNICATION**

*Email:* You are welcome to email me with any questions or concerns. I expect, however, that you be timely and considerate with your emails. Requests or questions related to scheduled assignments that are received less than 12 hours before the assignment is due may not receive a response. Please be professional in your email communications with all your professors, including me.

*Office Hours:* Do not hesitate to come see me if you have any questions regarding the course materials or your written work. If you are unable to attend my scheduled office hours, contact me to set up another time by appointment.

## **ATTENDANCE & PARTICIPATION**

You are expected to attend every class and be fully present in our collective space. Because this class only meets twice per week, ***students will be allowed only one absence without penalty***. All other absences will lower your participation grade for the course. Students are expected to arrive to class on time; students arriving to class more than 15 minutes after the class has started will be marked absent for the day.

Please remember to bring the readings with you to class in order to appropriately reference and engage them during our discussions.

## **PAPER FORMAT**

All papers must use 12-point font, Times New Roman, double-spacing, and 1" margins on all sides.

Students should use either Chicago or MLA style citations in a consistent manner throughout their written assignments. For more see the Library's Guide to Citing Sources: <http://library.duke.edu/research/citing>

## **ACADEMIC INTEGRITY**

Any breach of academic integrity will not be tolerated and will result in disciplinary review. I expect all students to familiarize themselves with and adhere to Duke's policies regarding academic misconduct, which can be accessed here: <http://integrity.duke.edu/>

## **WHAT IS PLAGIARISM?**

Plagiarism is the appropriation of someone else's work or ideas – whether they are written or not – without acknowledgement, proper identification of the source, or citation. It is irrelevant whether this was done intentionally or not. While the most egregious forms of plagiarism use entire phrases, sentences, or paragraphs verbatim without quotation marks or citation, paraphrasing someone else's work without attribution *and* altering a few words to pass someone else's ideas off as your own also constitute equally serious forms of plagiarism. The inclusion of non-textual images (i.e. drawings, maps, graphs, charts, and photos) in a paper is also considered plagiarism if the images are not properly cited.

It is *YOUR* responsibility to consult with your instructor, a librarian, or writing tutor if you are unsure or unclear about how to properly use citations.

For more information about plagiarism, please consult the Purdue Online Writing Lab's webpage dedicated to avoiding plagiarism: <http://owl.english.purdue.edu/owl/resource/589/01/>

## NEED HELP WITH WRITING ASSIGNMENTS?

I will not read paper drafts, but I strongly recommend visiting the TWP Writing Studio. At the Writing Studio, you can work one-on-one with a trained writing tutor. Please avail yourselves of this wonderful resource – you will not regret it. For more information and to make an appointment: <http://twp.duke.edu/writing-studio>

## ACCESSIBILITY & ACCOMODATIONS

Students with disabilities who believe they may need accommodations in this class are encouraged to contact the Student Disability Access Office at (919) 668-1267 as soon as possible to better ensure that such accommodations can be implemented in a timely fashion.

For more information: <http://access.duke.edu/>

## NAMES & PRONOUNS

If you prefer to be called by a different name or referred to by a different gender pronoun than the one under which you are officially enrolled, please inform me. Students are expected to respectfully refer to each other by preferred names and pronouns during class discussions.

## ASSIGNMENTS & GRADING

### *Class Participation: 20%*

On-time completion of the reading assignments, active listening during lectures and in-class discussion, and adding to discussions by making comments and asking questions are all required of you in this course.

### *Précis: 25%*

Students will write **five** 1-2 page, single-spaced papers over the course of the semester. The goal of this assignment is for you to demonstrate your understanding of key concepts and arguments from the day's reading(s). That said, ***these are not simply summaries of the readings***. You are expected to discuss the author's central arguments, the strengths and weakness of each author's arguments, and how the readings relate to each other and/or other readings from the course. Since these essays are meant to help facilitate the day's discussion, I will not accept late papers.

### *Final Paper Proposal and Bibliography: 15%*

Students will write a 2-3 page paper outlining their proposed final paper. Please include a bibliography with the texts you plan to use in your final paper. **Due Tuesday, March 22 at the beginning of class.**

### *Presentation of your final paper topic: 5%*

Students will give a 10-minute presentation of their final paper topics. These presentations will occur at the end of the semester.

*Final Paper: 35%*

Students will write a 12-15 page research paper related to the course topic. Because this is an interdisciplinary course, students are invited to utilize a range of methods and sources in order to analyze a topic related to the class in greater detail and depth. **Due Wednesday, May 4 at 5pm. No late papers will be accepted – no exceptions!**

### **Week One: Introduction to the Class**

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Thursday, January 14

- Introductions and review of syllabus

### **Week Two: Thinking Latino/a, Thinking Queer**

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Tuesday, January 19

- Juana María Rodríguez, “Latino, Latina, Latin@,” in *Keywords for American Cultural Studies, Second Edition* (2014) \*
- Frances R. Aparicio, “(Re)constructing *Latinidad*: The Challenge of Latina/o Studies” in *A Companion to Latina/o Studies* (2007) \*

Thursday, January 21

- Siobhan B. Somerville, “Queer,” in *Keywords for American Cultural Studies, Second Edition* (2014) \*
- Michael Hames-García, “Queer Theory Revisited,” in *Gay Latino Studies: A Critical Reader* (2011) \*

### **Week Three: Women of Color Feminism**

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Tuesday, January 26

- The Combahee River Collective, “A Black Feminist Statement” in *This Bridge Called My Back: Writing By Radical Women of Color* (1981) \*
- Audre Lorde, “The Master’s Tools Will Never Dismantle the Master’s House” and “Age, Race Class, and Sex: Women Redefining Difference,” in *Sister Outsider* (1984) \*

Thursday, January 28

- Forward, Preface, The Bridge Poem, and Introduction in *This Bridge Called My Back* (1981) \*
- Gloria Anzaldúa, “Speaking in Tongues” in *This Bridge Called My Back* (1981) \*
- Gloria Anzaldúa, “La Prieta” in *This Bridge Called My Back* (1981) \*
- Cherrie Moraga, “La Güera” in *This Bridge Called My Back* (1981) \*
- Aurora Levins Morales, “...And Even Fidel Can’t Change That!” in *This Bridge Called My Back* (1981) \*

### **Week Four: Women of Color Feminism**

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Tuesday, February 2

- Gloria Anzaldúa, *Borderlands/La Frontera*, Introduction, Preface, and Chapters 1 and 2

Thursday, February 4

- Gloria Anzaldúa, *Borderlands/La Frontera*, Chapters 5, 6, and 7

### **Week Five: Intersectionality and Queer Commitments**

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Tuesday, February 9

- NO CLASS TODAY

Thursday, February 11

- Kimberlé Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color," in *Stanford Law Review* (1991) \*
- Cathy J Cohen, "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?" in *GLQ* (1997) \*

### **Week Six: Mourning, Activism, and The AIDS Crisis**

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Tuesday, February 16

- Carlos Ulises Decena, "Surviving AIDS in an Uneven World: Latina/o Studies for a Brown Epidemic," in *A Companion to Latina/o Studies* (2007) \*
- Horacio N. Roque Ramirez, "Gay Latino Histories/ Dying to be Remembered: AIDS Obituaries Public Memory, and the Queer Latino Archive," in *Beyond El Barrio: Everyday Life in Latina/o America* (2010)

Thursday, February 18

- In class screening: *United In Anger: A History of ACT UP* (2012)

### **Week Seven: Performing Location**

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Tuesday, February 23

Ramón H. Rivera-Servera, *Performing Queer Latinidad*, Chapter 1

- Horacio N. Roque Ramirez, "'Mira, yo so Boricua y estoy aquí': Rafa Negrón's Pan Dulce and the queer sonic latinaje of San Francisco," in *Centro Journal* (2007) \*

Thursday, February 25

- Ramón H. Rivera-Servera, *Performing Queer Latinidad*, chapter 2
- Lawrence La Fountain-Stokes, "Nuyorico and the Utopias of the Everyday," in *Queer Ricans* (2009) \*

### Week Eight: Queer Embodiments

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Tuesday, March 1

- Ramón H. Rivera-Servera, *Performing Queer Latinidad*, Chapter 4

Thursday, March 3

- Ramón H. Rivera-Servera, *Performing Queer Latinidad*, Chapter 5

### Week Nine: Feeling Brown

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Tuesday, March 8

- José Esteban Muñoz, “Feeling Brown: Ethnicity and Affect in Ricardo Bracho's The Sweetest Hangover (and Other STDs),” in *Theater Journal* (2000) \*
- José Esteban Muñoz, “‘Chico, what does it feel like to be a problem?’: The Transmission of Brownness,” in *A Companion to Latina/o Studies* (2007) \*

Thursday, March 10

- Deborah R. Vargas, “Giving Us that Brown Soul: Selena’s Departures and Arrivals,” in *Dissonant Divas in Chicana Music* (2012) \*
- Deborah Paredez, “‘Como lo Flor’ Reprised: Queer Selenidad,” in *Selenidad* (2009)

### Week Ten: SPRING BREAK – ENJOY!

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Tuesday, March 15

- No class!

Thursday, March 17

- No class!

### Week Eleven: Queering *Familia*

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Tuesday, March 22

- Richard T. Rodríguez, *Next of Kin*, Introduction and Chapter 1
- **FINAL PAPER PROPOSAL + BIBLIOGRAPHY DUE AT THE BEGINNING OF CLASS**

Thursday, March 24

- Richard T. Rodríguez, *Next of Kin*, Chapters 3 and 4 and Afterword

### Week Twelve: Queerness and State

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Tuesday, March 29

- Research Day – no regularly scheduled class.

Thursday, March 31

- Susana Peña, *¡Oye Loca!*, Introduction and Chapters 1- 4

**Week Thirteen: Transnational Perspectives**

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Tuesday, April 5

- Research Day – no regularly scheduled class.

Thursday, April 7

- Susana Peña, *¡Oye Loca!*, Chapters 5 - 8 and the Conclusion

**Week Fourteen: Queerness Beyond the Nation**

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Tuesday, April 12

- Research Day – no regularly scheduled class.

Thursday, April 14

- Karma R. Chávez, *Queer Migration Politics* (whole book)

**Week Fifteen: Wrapping Up**

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Tuesday, April 19

- Student Presentations

Thursday, April 21

- Last day – reflections on course
- Evaluations

**FINAL PAPERS DUE WEDNESDAY, MAY 4 @ 5PM  
NO LATE PAPERS WILL BE ACCEPTED – NO EXCEPTIONS!**