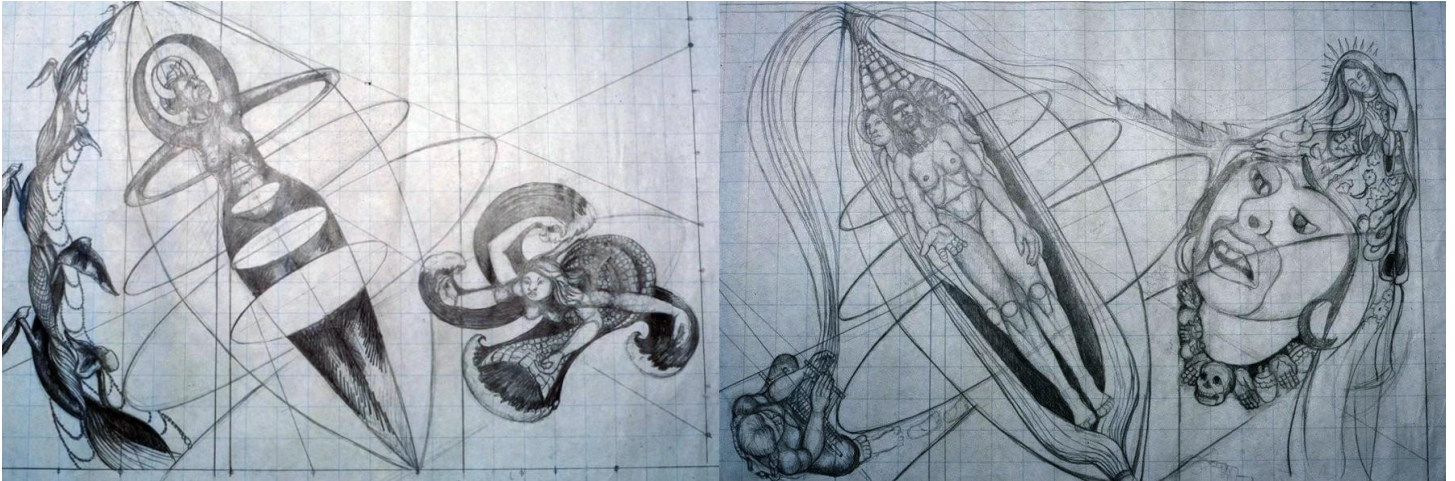


# Ethnic Studies 182:

Summer Session 1 - 2019  
MW 2<sup>pm</sup> – 4:50<sup>pm</sup> – SEQUO 147

Race, Gender, and Sexuality in Fantasy and Science Fiction

Instructor: Omar Padilla, MA  
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Office Hours: M/W 12:30<sup>pm</sup> – 1:30<sup>pm</sup> RRC



(Goddess Faces, "When God Was Woman." Judith Baca. Unrealized Mural, Sketches in Pencil)

*"Science fiction is not simply escapist fantasy, but a creative and political 'space' for the articulation of the pasts, presents, and possible futures of the 'aliens' of the New World."* (Catherine S. Ramirez 2002, 375)

## Course Description

This course focuses on visions and representations of race, gender, and sexuality in 20th and 21st century Science Fiction and Fantasy (SFF) literature (including graphic novels, comics) and media (music, television, film, gaming). We will apply cultural studies theories to analyze SFF texts, and to produce our own original SFF content.

## Course Objectives:

Through scholarly, cultural, and literary materials, this course will provide the space to critically engage and discuss the representations of race, gender, and sexualities Science Fiction and Fantasy texts. For this course to be useful, you must come to class with the readings completed, notes, questions, and be ready to participate.

## Student Learning Outcomes:

To demonstrate through critical reading assignments, class discussions, and final creative project a grasp of the core concepts in the ethnic studies field. This includes the ability to make clear connections among racial group dynamics, histories and identities, culture, politics, and gender relations. To demonstrate an understanding of SciFi/Fantasy cultural analysis through the lens of feminist of color, queer of color critique, and cultural studies.

The goal of this course is for student to:

- Identify key theoretical approaches in sexuality studies and reference them when analyzing portrayals of queer, racialized, sexual, gendered identities in different types of cultural products (film, literature, etc.).
- Critique specific representations of LGBTQ/people of color in literature, TV, film or other visual media with attention to ways in which they are oppressive, stereotypical, dehumanizing or empowering and affirming.
- Apply and reflect understanding of theoretical approaches to original creative writing works.

## Sexually Explicit Content

While this course focuses on SSF texts, it is not possible to fully explore representations of LGBTQ identities and experiences without encountering sexually explicit content. Please be aware that there will be some nudity and a great deal of very frank language in materials used in this course. 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. The assigned works are intended to facilitate learning about QPOC Sexualities.

I will try to identify in advance when films or other assigned materials have particularly strong content (e.g. non-simulated penetrative acts, sexual violence, etc.). If you believe engagement with these materials would likely cause you significant discomfort it may be in your interest to drop the course.

## Community/Discussion Guidelines

Everyone is expected to contribute to class discussions. Be prepared to ask questions and discuss reading materials, lectures, and films. **Guiding Principles:** Along with the UCSD Principles of Community, the following guidelines are the basis for meaningful discussions.

We will be discussing topics that may produce strong emotional responses. To create an environment that allows us to have productive discussions, please observe the following guidelines. We can add more suggestions later if the need arises:

- **Respect your classmates' privacy.** Unless you explicitly ask for and receive permission, do not share information you learn in class about people with anybody else.
- **Speak only for yourself.** Nobody in the class has the insight or authority to speak for all straight people, all gay people, all Chicax/Latinx, etc. Tell us what *you* feel or believe and acknowledge that others experience the world differently. Use "I" statements.
- **Take turns speaking in an orderly manner.**
- **Listen to what people say.** Listen first, then respond. Pay attention not only to their words, but the emotion in their voices, their facial expressions and other non-verbal cues. Be aware of your own expressions, laughs, gestures, etc. and how they may be interpreted by others in the conversation.
- **Use humanizing language.** When you take issue with something said in class, respond to the idea without attacking the person. LGBTQ students will have the latitude to use whatever terms they find empowering to refer to themselves, but all students will refrain from calling others "fag," "joto," etc. without explicit prior permission and will avoid using similarly derogatory terms in discussion or in their written work for the course except in analysis or criticism.

## Requirements

**Required Texts:** All course readings will be posted as PDFs on **Google-Classroom** and should be read before the week they are assigned. I will try to have the Films available through the Library E-Reserves, otherwise I will try to select films and shows that are available through online screening services such as Netflix, Hulu, Amazon-Prime, YouTube. **SPOILERS! (sorry about it)**

### Films/Television:

- <i>Sleep Dealer</i> (2008)	- Sense8 (2015; Netflix)
- <i>Paris is Burning</i> (1992)	- Mr. Robot (2015; Amazon-Prime)
- <i>The Salt Mines</i> (1997)	- Game of Thrones (2011; HBO/Amazon-Prime)
- <i>Bless Me Ultima</i> (2013)	- Star Trek: Deep Space Nine (1993; Netflix)
- <i>Get Out</i> (2017)	- Battlestar Galactica (2004; Hulu)
- <i>US</i> (2019)	- Black Mirror (2015; Netflix)
- <i>Ex Machina</i> (2014)	- My House (2018; ViceLand)
	- West World (2015; HBO/Amazon-Prime)

## Course Evaluation

To successfully pass this class students must receive a passing grade on all of the following criteria:

Assignments:		Grading Scale:			
Attendance and Participation	15 pts	93-100	A	73-76	C
Context Blog Posts (10 x 4)	40 pts	90-92	A-	70-72	C-
Creative Assignment	25 pts	87-89	B+	67-69	D+
Final: Process Essay	20 pts	83-86	B	63-66	D
<b>TOTAL</b>	<b>100</b>	80-82	B-	60-62	D-
		77-79	C+	0-59	F

### Attendance: Participation and Preparation (15 pts)

You may miss 1 class without influencing your participation grade. Every absence thereafter will affect your final grade. To be counted as present you must arrive on time and stay until class concludes. I will take attendance every time class meets.

Class participation requires that you complete the assigned readings thoroughly and come to each class prepared with questions and comments for the discussion. I will take note 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 material to class, as we will sometimes conduct writing and other creative exercises during class time. The use of computers and other electronic devices can be disruptive in class. Laptops, tablets, cell phones, etc. may not be used during section. **However**, since the course readings will be posted online, laptops and tablets may only be used to reference the readings.

### (4) Critical Blog Assignments (40 pts; 10 pts each)

You will have 4 Critical Blog Assignments to be submitted on Google-Classroom. Your critical responses should respond and analyze the readings/videos assigned for that week/thematic unit. I will announce in lecture when the Blog prompts are available on Google-Classroom, as well as the due date. These Blog responses are meant to incentivize reading and the watching/attendance of the assigned videos. They are intended to help students explore new ideas, raise questions, develop insights, and think critically.

Blog responses must be a **minimum of 400 words and include at least one image and/or video**. Late submissions will not be accepted. Please note: Blog entries are not summaries of the reading and students should not attempt to summarize in their entries.

### Creative Assignment (25 pts)

Create an original work of Science Fiction/Fantasy in one of these mediums: original short story compositions, visual arts project or photo series, a comic book, or other formats that might best suit your talents (including mixed media formats that combine the above-mentioned formats).

You should clear these ideas by **Monday of week 2**. Throughout the quarter we will have classroom time to draft your assignment.

NOTE: Photo essays must include at least 10 substantially different photos; analysis of art/art criticism should include at least 5 works you will be comparing; comics should be at least 4 pages.

Presentation of your creative pieces will take place during **week 5**, and your process essay will be due with your final portfolio.

## Cumulative Portfolio Reflection Essay/Creative Assignment Process Essay (20 pts)

Part 1: All the writing that you do for the course will become part of a portfolio reflection essay. Your portfolio reflection will be evaluated not only for the quality of the individual assignments but for your cumulative efforts throughout the course. You should reflect on all your web assignments and class activities. The goal of the writing portfolio is for you to think about your work as an ongoing learning process rather than a set of products. Your progress in the class will be significantly defined by your own goals and thinking. **Portfolio reflection should be a minimum 500 words.**

Part 2: Creative Assignment process essay that reflects on how your creative project relates to the themes you have discussed in class. **Process essay should be a minimum 500 words.**

The portfolio will be worth 20% of your grade; the portfolio will receive a cumulative letter grade based on holistic assessment of quality of writing, and critical thinking.

The Portfolio will be due at the end of the Quarter (**Friday of Week 5**).

**Grading:** Students must complete ALL assignments to receive a passing grade in the course.

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**Email Policy:** Email is a good way for you to ask me logistical questions and general inquiries about assignments. I will do my best to respond within 24 hours. If you have a question that requires an in-depth answer, I may ask you to see me during office hours or briefly before lecture.

## Accommodations

If you prefer to be called by a different name or to be referred to by a different gender than what appears on your enrollment record, please feel free to notify me. Also, Students with disabilities should be sure to register with the Office for Students with Disabilities (OSD) <http://disabilities.ucsd.edu/about/index.html>. If you require any specific accommodations, please provide a copy of your paperwork to me as soon as possible.

## Course Outline

As an upper-division course, we will pay attention to how intersectional identifications, such as race, gender, sexuality, ethnicity, class-status, migrant/citizen-status, and ability are socially and constitutively developed and assigned.

Through the assigned readings and SSF cultural texts, we will examine the development of racial and sexual classifications, and how POC experience, embrace, resist, and transform the normative meanings of these. Student will engage with and analyze a mix of scholarly, literary, and film texts to consider how POC have developed their own meanings, understandings, and modes of resistance to gender, sexuality, and race.

**This 5-week course guides students through the following thematic units:**

**Unit 1.** *Introduction: Cultural Studies, concepts*

**Unit 2.** *Through the Looking-Glass – “Utopias”?*

**Unit 3.** *Borderlands*

**Unit 4.** *The post-human*

**Unit 5.** *“What’s Past is Prologue”*

Select meetings will be dedicated to watching a film that relates to the course. Students are required to attend all film screenings, as we will discuss the film during the following meeting. These screenings are marked in blue shade in the following course schedule.

## Weekly Schedule

### Unit 1: Introduction: Theories and Key Terms - Reimagining Identities as a Creative Practice

<b>Week 1</b>	<b>Readings</b> - Timothy Corrigan "Preparing to Watch and Preparing to Write" in <i>A Short Guide to Writing About Film</i> - Hall, Stuart. "Encoding/decoding." <i>Media and cultural studies: Keywords 2</i> (2001). - Jiménez, Laura M. "PoC, LGBTQ, and Gender: The Intersectionality of America Chavez." <i>Journal of lesbian studies</i> 22.4 (2018): 435-445. - Gibbons, Sarah. "'I don't exactly have quiet, pretty powers': flexibility and alterity in Ms. Marvel." (2017) - Kent, Miriam. "Unveiling marvels: Ms. marvel and the reception of the new muslim superheroine." (2015) - COMICS: Ms. Marvel, America
	<b>Videos</b> - Star Trek: Deep Space Nine (1993; 6x13); - Black Mirror (4x1)

### Unit 2: Through the Looking-Glass – "Utopias"?

<b>Week 2</b>	<b>Readings</b> - Butler, Judith. Chapter 4, "Gender is Burning" <i>Bodies that matter: On the discursive limits of sex</i> (2011). - Hooks, Bell. Chapter 9, "Is Paris Burning?" <i>Black looks</i> . (2001). - Fusco, Coco. "Who's Doin' the Twist? Notes toward a Politics of Appropriation." (1995) - Fernández, Laura. "Transnational Queerings and Sense8." <i>The Routledge Companion to Gender, Sex and Latin American Culture</i> (2018).
	<b>Videos</b> - <i>Paris is Burning</i> (1992); -My House (2018; 1x3); - <i>The Salt Mines</i> (1997); - <i>Sense8</i> (2015)

### Unit 3: Borderlands

<b>Week 3</b>	<b>Readings</b> - Ramírez, Catherine S. "Cyborg Feminism: The Science Fiction of Octavia E. Butler and Gloria Anzaldúa." (2002) - Merla-Watson, Cathryn Josefina, and B. V. Olguín. "Introduction: Latin@ futurism Ahora! Recovering, Remapping, and Recentering the Chican@ and Latin@ Speculative Arts." (2015) - Anzaldúa, Gloria. <i>Light in the dark/Luz en lo oscuro: Rewriting identity, spirituality, reality</i> . (2015) - Ramírez, Susana. "Recovering Gloria Anzaldúa's Sci-Fi Roots: Nepantler@ Visions in the Unpublished and Published Speculative Precursors to Borderlands." (2015) - Kathryn Blackmer Reyes & Julia E. Curry Rodríguez (2012) <i>Testimonio: Origins, Terms, and Resources, Equity &amp; Excellence in Education</i> . (2012)
	<b>Videos</b> - <i>Bless Me Ultima</i> (2013); - <i>Sleep Dealer</i> (2008); <i>Brujos</i> (2017)

### Unit 4: The Post-Human

<b>Week 4</b>	<b>Readings</b> - Haraway, Donna. "A cyborg manifesto: Science, technology, and socialist-feminism in the late 20th century." (2006) - Weheliye, Alexander. "Afterman." (2008) - Vora, Kalindi. "Indian Transnational Surrogacy and the Commodification of Vital Energy." (2009) - Nichols, Andrew. "The Handmaid's Tale" (2017)
	<b>Videos</b> - <i>Battlestar Galactica</i> (2004; 2x5); - <i>West World</i> (2016); - <i>Ex Machina</i> (2014)

### Unit 5: What's Past is Prologue

<b>Week 5</b>	<b>Readings</b> - Jarvis, Michael. "Anger translator: Jordan peele's get out." <i>Science Fiction Film &amp; Television</i> 11.1 (2018): 97-109. - Bonilla, Y. and Rosa, J. #Ferguson: Digital protest, hashtag ethnography, and the racial politics of social media in the United States. (2015) - Juris, J. S. Reflections on #Occupy Everywhere: Social media, public space, and emerging logics of aggregation. (2012) - Weheliye, Alexander G. "Pornotropes." <i>Journal of Visual Culture</i> 7.1 (2008): 65-81.
	<b>Videos</b> - <i>Get Out</i> (2017); - <i>Us</i> (2019);

### Class Presentations

### Final – Due Wednesday July 31, 2019

Texts and schedule are subject to change; if you have recommendations for film or readings, feel free to share.