

**Visuality, Sexuality, and Race Syllabus**  
Ethnic Studies 150/ Critical Gender Studies 150  
Spring 2023

Professor: Daphne Taylor-García  
Contact: Please email me through Canvas  
Class info: Tuesdays and Thursdays 2:00 pm - 3:20 pm at HSS 1315  
Office hours: W/TH 5:00-6:30 pm via zoom and scheduled through Canvas.

**Course Description**

I'm not given a second chance. I am overdetermined from the outside. I am the slave not to the "idea" others have of me, but to my appearance.

-Frantz Fanon

If you respected  
goodness or truth,  
your awkward words  
wouldn't be forced,  
shame wouldn't sulk  
in your eyes  
and you'd tell me  
what you really want.

-Sappho

Visuality is a specific term used to refer to the way in which power relations construct our visual field. In other words, how we make sense of what we "see" is mediated by existing power relations. Visuality classifies through the power to name, categorize and define, thus producing what is legible. This system of classification is a means of social organization that began with the colonization of the Americas and slavery but is now structural in its reproduction. Visuality also speaks to the naturalization of this system of classification that has serious immediate and long-term material consequences: it functions to both renew power relations and preempt colonial/racial subjects from organizing for their collective interests. For this reason, presenting a counternarrative to visuality and centering desire and sexuality has been central to critical thought.

**Required Texts**

Books can be purchased through the UCSD Bookstore and shipped to you.

Frantz Fanon. *Black Skin, White Masks*. New York: Grove Press, 2008.  
Please make sure to get the Richard Philcox translation.

Jacqueline Martinez. *Phenomenology of Chicana Experience and Identity*.  
Rowman and Littlefield Publishers, 2000.

All other course readings can be viewed and downloaded via Canvas.

-Please note: Readings may be edited or added depending on class discussions.

## Resources

Films can be viewed by logging on to the library's course reserves and following the links:  
<http://libraries.ucsd.edu/borrow-and-request/course-reserves/index.html>

Canvas: This course will be using Canvas for as the main platform for this course. If you have not used Canvas before, please refer to the student help guides and videos, which are located on the left-side menu's help section (the question mark icon). Should you need any technical assistance with Canvas, please alert me and send an email to [canvas@ucsd.edu](mailto:canvas@ucsd.edu).

## Accommodations

I would like to ensure this class is accessible to everyone. Please contact me as soon as possible if you require any specific accommodations for a disability or medical reason.

## Course Requirements

### Short Paper—10%:

Prompt: According to Sartre, what role does “the look” have in human relations?  
1 page: Due April 20<sup>th</sup>

### Précis:

Fanon: 20%	3 pages	Due May 4 <sup>th</sup>
Martinez: 20%	3 pages	Due May 23 <sup>rd</sup>

Please see Canvas for specific guidelines on how to write a précis.

### Share: 10%

Share a 5-7-minute narrative on a situated, first-person activity that highlights a process of self-making or creating as life unfolds. What choices or actions were taken? What meaning-giving project was there a commitment to?

You can focus on your own experience, someone's autobiographical account, or something else of your choosing. You can always talk to me about an idea if you are unsure. Please remember to share only what you are comfortable with.  
Check Canvas to see when you are scheduled.

### Final paper: 20%

Identify a topic related to the course that is of interest to you and explain it through the assigned texts. 4-5 pages due June 9<sup>th</sup> at midnight.

### Discussion: 20%

Please make sure to come to class with copies of your readings as will be referencing specific sections during discussions.

Please note: this is an upper-division course with dense reading material. I strongly

recommend that you have some background in CGS or Ethnic Studies before taking this course. You will be required to connect the course materials to structural analyses of race, gender, and class so if you are not at all familiar with these structures you may want to look for another course.

## Grading Policy

Students must complete all assignments to get a passing grade in the class.

All submitted assignments should be double-spaced in 12pt font Times New Roman or equivalent.

The grading rubric can be found on Canvas.

Please be advised: We will be discussing difficult topics that will likely cause you discomfort in unexpected ways. Some texts use vocabulary or examples you will think are outdated or inappropriate. Please don't be surprised if you are unsettled and/or ruffled!

## Schedule of Classes

04/04

Welcome

Wong, Nellie. *When I was Growing Up*.

The visible body, the lived experience, and structures of race, gender, and class

04/06

Alcoff, Linda. *Racism and Visible Race*.

04/11

Film: *The Imitation of Life*.

Reading: Walker, Alice. *If the present looks like the past, what does the future look like?*

04/13

Luibheid, Eithne. *Looking Like a Lesbian*

Anzaldua, Gloria. *La Prieta*

Moraga, Cherrie. *La Güera*

**Group 1**

Fanon's critique of Freud

04/18

Hook, Derek. *Fanon and the Psychoanalysis of Racism*.

**Group 2**

The Look and the Other

04/20

Sartre, Jean-Paul. Excerpt from *Being and Nothingness*.

## Short paper due

### Anti-Black Racism, Sexuality, and Visuality

04/25

Fanon, Frantz. *Black Skin, White Masks*. Pp. xi-44

Film: *Black Skin, White Masks*

04/27

Fanon. *Continued*. Pp. 45-88

**Group 3**

05/02

Fanon. *Continued*. Pp. 89-184

**Group 4**

05/04

Fanon. *Continued*. Pp. 185-206

**Group 5**

05/09

Writing Day

**Precis #1 due**

### Sexual and Racial Identity as a Process of Becoming

05/11

Merleau Ponty, Maurice. Excerpt from *Phenomenology of Perception*.

Answer this question: What is phenomenology?

**Group 6**

05/16

Martinez, Jacqueline. *Phenomenology of Chicana Experience and Identity*.

Pgs 1—31

Keyword: Semiotics

**Group 7**

05/18

Martinez cont'd Pages 33—80

**Group 8**

05/23

Martinez cont'd Pages 81—133

**Group 9**

05/25

Writing Day

**Precis #2 Due**

Desire and Recognition

05/30

Kojeve, Alexandre. *Desire and Work*

**Group 10**

06/01

Hogan, Brandon. *Frantz Fanon's Engagement with Hegel's Master-Slave Dialectic*

**Group 11**

06/06

Alexander, Jaqui M. Excerpt from *Pedagogies of Crossing: Meditations on Feminism, Sexual Politics, Memory, and the Sacred*.

**Group 12**

06/08

Final discussion via zoom

**Final Paper due June 9<sup>th</sup> at midnight**