

## **Course Title**

ETHN 182: Race, Gender, and Sexuality in Fantasy and Science Fiction

Summer Session 2, 2023: Remote Learning, Asynchronous, Lectures will be posted by Wednesday every week

Office Hours: Tuesdays: 5-6 PM, Thursday 5-6PM, Or Appointment

<https://nimarassooli.youcanbook.me/> (Schedule at least a day in advance, for alternate appointment let me know few day before)

Office Hour Link:

<https://ucsd.zoom.us/j/96258597435?pwd=T1ZpdDBWNGtpa3RxR3hRRjRRNHd5dz09>

**Office Hour Zoom Link, Meeting ID: 962 5859 7435 Password: 260801**

Instructor: Nima Rassooli PhD Candidate, Literature Department

## **Contact Information**

Email: [nrassool@ucsd.edu](mailto:nrassool@ucsd.edu) (will respond in at least 2 days, excluding weekends)

## **Course Description**

This seminar focuses on visions of race, gender, and sexuality in 20th and 21st century fantasy and science fiction. Partly in response to political and social movements and changing media politics, diverse forms of fantasy and science fiction in the last 100 years raise provocative questions about race, gender, sexuality, disability and empire, often on a global scale. Today, science fictions jump between and among multiple platforms, including literature, film, music, television, video games, and the internet. This class explores a variety of cultural forms in order to understand such visions of race, gender, and sexuality in comparative, transmedia contexts. During the quarter, we will compare and connect works and discussions around fantasy and science fiction produced by several different ethnic groups, including Black Diasporans, Latinx, Whites, Indigenous people, and Asian Americans. We will read short essays on these identity categories as well as other keywords as we seek to develop an intersectional perspective. This course is inspired by the large body of recent work that has emerged in the last 15 years or so on the significance of the genres of fantasy and science fiction for writers of color inside and outside of the United States, including work on indigenous futurisms and Afrofuturisms. We will also engage on Octavia Butler's seminal novel *Parable of the Sower* throughout the quarter that will engage with various themes throughout the summer session.

## **Ethnic Studies Learning Objectives (Common objective among most Ethnic Studies Courses)**

- 1) critical and creative thinking
- 2) constructive and self-reflective dialogue and collaboration
- 3) analytical and emotional intelligence about diversity and equity
- 4) an appreciation for interdisciplinary research and inquiry, and
- 5) the development of incisive, organized, and clear written and oral communication about your critical and creative thinking.

## **Content Specific Objectives**

1. The ability to make clear connections among racial group dynamics, histories and identities, culture, politics, and gender relations.
2. The ability to apply cultural studies theories to analyze science fiction and fantasy texts,
3. Analyze the terms of race, gender, sexuality, and class and attend to the particular historical contexts of their construction. We will ask and reflect on the question of representation and its relation to gender, race, sexuality, and class in the realm of popular culture.
4. By the end of the course, students can hopefully carry tools of vocabulary and analytical framework to draw upon for discussion about representation and science fiction and fantasy works

**Lectures** All lectures will be recorded and uploaded to Canvas.

### **Required Texts:**

All assigned readings, videos, websites, and podcasts will be provided to you through our designated Canvas website. ♦Please log into Canvas regularly to stay on top of what you will have to read, watch, listen to, and view for this class.

Novel that would be read and discussed throughout the quarter will be Parable of the Sower (1993);

**Many film screenings are available to purchase online on Youtube for \$2.99 or on other platform.**

### **Grading Policy:**

- **Students must submit all assignments to receive a passing grade in this course.**

### **Assignments:**

#### **AV Discussion Board (27%)) Audio-Visual Discussion Board Posts-**

You must both make a post (about 250 words) and respond to at least one student's post about each AV assignment. Your posts can address any of the following questions: 1.) What is the subject matter of the video or recording? 2.) What stood out to you about its narrative? What did you see or hear that illuminated its most interesting meanings? 3.) How does the video or recording connect with the readings? Posts are due by midnight PST on Mondays for all weeks (except for Week 5 which is due on a Friday) with an audio-visual assignment (weeks 1-5), for a total of 5 posts and 5 comments.

#### **Mid quarter Evaluation (3%)**

Provide feedback on how the course is going so far for you.

#### **Midterm Paper or Creative Project: (40%)**

There are two options for this project: a 5-page paper (prompts provided a 10 days before the due date) or a creative project with a 2-page maker's statement. The possibilities for creative projects are open—art, drawing, collage, short story, poetry, video, etc. Grading rubrics for both options will be available on Canvas. Due by midnight, PST, Thursday August 24)

**Final Paper/Project** (30% of final grade): Final Reflection Paper. In two pages, you will write about what you hope to remember from this class five years from now. Due by midnight, PST, Friday September 7, 11:59 PM

**Late Policy:**

Turn in (e.g., discussion posts, discussion replies, etc. ), there will be deadlines announced on Canvas. Each student will get a five-day “time bank” for the quarter, which you may use at your discretion to extend a discussion post due date without penalty. For example, say you get all your assignments done and handed in on time. That means you wouldn’t use any of the five days...OR...say you need two extra days for the AV, and three extra days. This policy excludes assignments from Week 5 AV Discussion post #5 and Final Reflection)because of the quick turnaround to complete grades at the end of Summer Session 2

**Grading Scale:**

94-100	A
93-90	
A-	
89-86	
B+	
86-83	
B	
82-80	
B-	
79-76	
C+	
76-73	
C	
73-70	
C-	
69-60	D
59-Below	F

## RESPECT

Diverse backgrounds, embodiments and experiences are essential to the critical thinking endeavor at the heart of university education. At UC San Diego (and especially in Ethnic Studies courses such as this one) students are expected to:

(1) Respect individual differences which may include, but are not limited to: age, cultural background, disability, ethnicity, family status, gender presentation, immigration status, national origin, race, religion, sex, sexual orientation, socioeconomic status, and veteran status;

(2) Engage respectfully in discussion of diverse world-views and ideologies embedded in course readings, presentations, and artifacts, including those course materials that are at odds with personal beliefs and values.

## **INTEGRITY**

**PLAGIARISM** = when you borrow from someone else's work in your own assignments without giving that person credit in your references. This includes not just copying text from someone else word for word, but also borrowing ideas that are not obvious to anyone but that instead required a bit of research and extended thinking to come up with. You will all exchange a number of ideas and perspectives throughout the course in class discussions and in your groups. Nonetheless, when it comes to writing, you have to sit down and write and argue by yourself without relying on other classmates to articulate your written thoughts for you (unless you give those you borrow from due credit in your references). As a student at UC San Diego, you are responsible for knowing what constitutes cheating. See

<https://academicintegrity.ucsd.edu/process/consequences/index.html> for crucial information regarding academic integrity. If I discover plagiarism in your assignments (which is very easy to do thanks to the fact that we will be using an advanced plagiarism detection software), we will report this instance of academic misconduct to the University.

## **ACCESS AND ACCOMMODATIONS:**

Your experience in this class is important to us, and it is the policy and practice of the University of California San Diego to create inclusive and accessible learning environments consistent with federal and state law. If you experience barriers based on disability, please seek a meeting with the Office for Students with Disabilities (OSD) to discuss and address them. If you have already established accommodations with OSD, please communicate your approved accommodations to your instructor at your earliest convenience so we can discuss your needs in this course. The Office for Students with Disabilities (OSD) offers resources and coordinates reasonable accommodations for students with disabilities. Reasonable accommodations are established through an interactive process between you, your instructor(s) and OSD. If you have not yet established services through OSD, but have a temporary or permanent disability that requires accommodations (this can include but not limited to; mental health, attention-related, learning, vision, hearing, physical or health impacts), you are welcome to contact OSD at 858.534.4382 or email [osd@ucsd.edu](mailto:osd@ucsd.edu). For more information, visit: <http://disabilities.ucsd.edu>.

## Course Schedule

Include dates you plan to cover specific topics (with reading assignments), the due dates for major assignments, and the due date for the final exam. Consult relevant academic calendars and keep in mind religious holidays and significant campus events.

Date	Topics/Assigned Readings/Homework	Major Assignments and Deadlines
Week 1  August 7-11	<b>Culture Through an Ethnic Studies Len</b>  <b>Introduction</b>  Reading: Stuart Hall, “What is This ‘Black’ in Black Popular Culture?” Critical Dialogues in Cultural Studies, 468-78  Keywords for American Cultural Studies: Ferguson, “Race,”  Keywords for African American Studies: Thompson, “Intersectionality”  Parable of the Sower (Octavia Butler), Chapters 1-5	<b>AV Discussion Board #1 Due Monday August 14, 11:59 PM PST</b>

<p>Week 2 August 14-18</p>	<p><b>Race, Gender, the Human, and AI</b></p> <p>Blade Runner (Scott, 1982) and Keywords: Tchen, “Asian”; Prashad, “Orientalism”; Perry, “White”, McRuer, “Normal”</p> <p>“Virtually Asian” by Astria Suparak  <a href="https://www.berkeleyartcenter.org/astria-suparak">https://www.berkeleyartcenter.org/astria-suparak</a></p> <p>Astria Suparak’s ‘Virtually Asian’ Analyzes Sci-Fi to Argue for Less Racist Futures  <a href="https://www.kqed.org/arts/13893493/astria-suparaks-virtually-asian-analyzes-sci-fi-to-argue-for-less-racist-futures">https://www.kqed.org/arts/13893493/astria-suparaks-virtually-asian-analyzes-sci-fi-to-argue-for-less-racist-futures</a></p> <p>Parable of the Sower, Chapters 6-10</p>	<p><b>AV Discussion Board #2 Due Monday August 21, 11:59 PM PST</b></p>
<p>Week 3 August 21-25</p>	<p><b>Afrofuturisms and Indigenous Futurisms</b></p> <p>Michael Gonzalez, “[Black Alt]: What is Afrofuturism?,” Ebony, October 1, 2013,  <a href="http://www.ebony.com/entertainment-culture/black-alt-enter-afrofuturism-999#axzz2gUpCbb37">http://www.ebony.com/entertainment-culture/black-alt-enter-afrofuturism-999#axzz2gUpCbb37</a>;</p> <p>Parable of the Sower, Chapter 10-15</p> <p>Keywords: Robert Warrior, “Indian”; David Kazanjian, “Colonial” Keywords: Brent Hayes Edwards, “Diaspora”</p> <p><b>Blood Quantum (Barnaby 2019)</b></p>	<p><b>Midterm Paper/ Project Due Thursday August 24 11:59 PM PST</b></p> <p><b>Mid-Session Evaluations Due on Sunday August 20, 11: 59 PM</b></p> <p><b>AV Discussion Board #3 Due Monday August 28, 11:59 PM PST</b></p>
<p>Week 4 August 28-September 1</p>	<p><b>Settler Colonialism and Video-games</b></p> <p>Byrd, Jodi A. “Do they not have rational souls?: Consolidation and Sovereignty in Digital New Worlds.” <i>Settler Colonial Studies</i> 6.4 (2016): 423-437</p>	<p><b>AV #4 Due Tuesday September 3</b></p>

(Week 4 continued)	<p><b>TJ Tallie, On Nostalgia and Colonialism on the New <i>Oregon Trail</i></b>  <a href="https://hyperallergic.com/645727/on-nostalgia-and-colonialism-on-the-new-oregon-trail/">https://hyperallergic.com/645727/on-nostalgia-and-colonialism-on-the-new-oregon-trail/</a></p> <p><b>The Lost Soul Arts of Demon Souls (Matthew Matos, <a href="https://youtu.be/Np5PdpsfINA">https://youtu.be/Np5PdpsfINA</a></b></p> <p><b>Parable of the Sower, Chapter 16-20</b></p>	
<p>Week 5</p> <p>September 5- 8</p>	<p><b>Critical Dystopias</b>  Keywords: Newfield, “Corporation” and Grace Hong, “Property”, Brady, Border, Alston, Environment</p> <p><b>Sleep Dealer (Rivera 2008)</b>  <b>Sorry to Bother You (Riley, 2018)</b></p> <p><b>Parable of the Sower 21-25</b></p>	<p><b>Final Paper Due: Thursday September 7, 11:59 PM</b></p> <p><b>AV Assignment #5 Due Friday September 8, 11:59 PM PST</b></p>