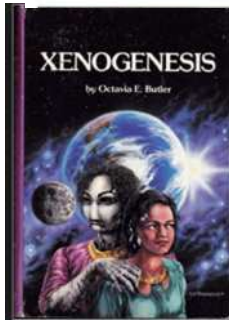


ETHN 182

Race, Gender, Sexuality, Sci Fi



This course examines intersections of race, gender, and sexuality in science fiction short stories, novels, comics, film, and music. We will focus on people of color and Indigenous people



as authors, artists, and makers of sci fi. Our time frame is the late 1960s to the present, but not in a linear way, since our texts move around among past, present, and future while imagining alternate worlds. Topics include

- *Reimagining Aliens in Speculative Fiction
- *Indigenous Science, Fiction, and Futurisms
- *Octavia's Brood: Social Movements and Sci Fi
- *Queer Visions of Race, Gender and Sexuality
- *Speculative Border Fictions
- *SF World-Making in Film and Video, Comics, Art, and Music



Professor
Shelley Streeby
TU/ TH 2-3:20
REMOTE



Spring 2022 ETHN 182 Race, Gender, Sexuality, Sci Fi Syllabus
Professor Shelley Streeby; Email: sstreeby@ucsd.edu Office Hours: TU
11:30-1:30 and by appointment via Zoom:
<https://ucsd.zoom.us/j/3097169270> Meeting ID: 309 716 9270.

This is a REMOTE class scheduled for TU/TH 2:00-3:20.

-Synchronous class will take place Tuesday with an option for non-synchronous participation. I will record this class and post it to Media Gallery on CANVAS by **4 PM TU** for those of you attending non-synchronously. If you are attending non-synchronously you must post a comment to the Discussion on CANVAS for that day by Wednesday at midnight and you must respond to at least one other person's comment by Thursday at 2.

-Thursday there will be a non-synchronous lecture class for everyone. Each Thursday I will upload a video lecture on that day's materials to Media Gallery on Canvas by 2 PM. Everyone, whether attending synchronously or non-synchronously, must post a comment for Thursday's Discussion by the next day, Friday, at midnight, and must respond to at least one other student's comment by Saturday at 2 PM.

Required Books:

- Octavia Butler, *Dawn* (1987)
- Ursula K. Le Guin, *A Wizard of Earthsea* (1968)
- Cherie Dimaline, *The Marrow Thieves* (2017)
- Larissa Lai, *Salt Fish Girl* (2002)
- Nnedi Okorafor, *LaGuardia* (2019)

Every **required reading that has an asterisk* after** it will be available on CANVAS

Required Films and Videos available through Film and Video Reserves or on CANVAS:

- Sleep Dealer* (Rivera, 2008)
- The Last Angel of History* (Akomfrah, 1996)
- Worlds of Ursula K. Le Guin* (Curry, 2018)
- Inhuman Figures; Robots, Clones, Aliens* (Huang and Davis)*
- The 6th World* (Becker, 2016)

Course Evaluation. To pass this class students must receive a passing grade in the following areas:

Assignments:		Grading Scale:			
Participation, including Discussion Boards	30%	93-100	A	73-76	C
Blog Posts (3)	60%	90-92	A-	70-72	C-

		87-89	B +	67-69	D +
Final Response	10%	83-86	B	63-66	D
		80-82	B -	60-62	D -
TOTAL	100%	77-79	C +	0-59	F

Discussion and Participation (30%) (with thanks to Professor Erin Suzuki):

You will be evaluated on your discussion and participation in this class, but you may participate in two different ways:

1) Synchronous. Attend class from 2:00-3:20 on Tuesday and watch the video lecture on Thursday. Although you will not be required to have your camera on during discussion periods in our Tuesday class, it would be appreciated, because it's easier to feel connected to you all when I can sometimes look you in the eye or see your face and do not have to completely rely on the voice or the chatbox. Whether your camera is on or off, you must be an attentive and engaged participant to receive credit for participation. This includes speaking up in discussion, contributing comments or questions in the chat, being respectful and attentive to your classmates, and contributing to discussions in breakout rooms when asked to do so from time to time. If you attend and participate in Tuesday's lecture and synchronous discussion, you do not have to post to the discussion board on Tuesday, though you can do so for extra credit. You will, however, be required to post a comment to the Discussion for Thursday and a response to someone else's comment.

2.) Asynchronous. Post to the discussion boards twice after viewing each lecture/class. For example, after viewing Tuesday's lecture, your first post to the discussion board must be up by 12 midnight (PST) on Wednesday; you will have additional time to read your classmates' posts, and you must complete a second post in response by 2 PM on Thursday. Similarly, after viewing Thursday's lecture, please post your response by 12 midnight (PST) on Friday and follow up with your second post in response by 2 PM on Saturday. In your discussion posts, I would like you to 1) answer the questions that I pose during lecture, and 2) ask any additional questions (if any) that you have about the text, or the topics/ideas addressed in the lecture. When responding to someone else, please go beyond saying "I like this" or "I agree" by adding specifics that contribute to or respectfully complexify their post.

You are welcome to switch between synchronous and asynchronous modes; so, for example, if you usually attend the synchronous discussion but must miss it for any reason, you will not be penalized. Your participation will be evaluated as follows:

- **A:** Comes to discussion prepared and participates/engages productively (by speaking up or writing in the chat) in every class discussion; or posts 2x (or more) to the discussion board per class, and thoughtfully and thoroughly responds to the questions posed in

lecture or ideas introduced on the boards by your classmates.

- B: Comes to discussion prepared and participates productively (by speaking up or writing in the chat) in most class discussions; or posts to the discussion boards in a mostly timely fashion and adequately responds to the questions posed in lecture or those posed by classmates.
- C: Comes to discussion, and sometimes participates; or posts at least once to the discussion boards after every class, and/or does not always engage the questions posed in lecture or gives answers that are too brief.
- F: Misses 5 or more discussions/discussion board posts.*

*Excused absences, or arrangements to submit late posts, must be cleared in a discussion with me. These absences or late posts will not count as “missed.”

3 Required Blog Posts (60% Total; 20% each). I will ask you to write 3 Blog Posts to be submitted in response to Assignments on CANVAS. In these posts, I will ask you to analyze the texts assigned for the modules leading up to the assignment or complete a creative work and a maker’s statement about them. I will post the Blog prompts on CANVAS at least 2 weeks ahead of time. These Blog Posts are designed to give you practice writing in a public mode and to help you actively respond to the reading and other assignments. The aim of these assignments is to give students space to explore new ideas, raise questions, develop insights, and think critically. Blog posts must be a minimum of 1200 words and include at least one image, either one you have created or one you have found. Please note: Blog entries are not summaries of the reading and students should not summarize the plot in their entries. Instead, use the Blog Post to pursue a question or idea in relation to the prompt. It is a great thing to do to build on a Discussion comment you’ve made as the springboard for a Blog Post, and I strongly encourage it. While Discussion comments can be more informal and written more quickly, however, I expect Blog Posts to go through at least one draft and to be revised and proofread. This is where we will work on your writing to improve your skills and ability to communicate your ideas to others. Improvement and effort count a lot.

10% of the final grade will be based on your Final Reflections on key ideas, texts, and images you explored in class during the quarter. I will upload a more detailed Assignment Prompt later in the quarter. Final Reflections are due **TH of finals week** by midnight as File Uploads on Canvas.

Extra Credit: If you attend synchronous class, you may also post to the Discussion if you’d like and depending on how often you post and the writing you do, I will add up to one letter grade of extra credit at the end of the class. I will also allow you to revise Blog Post 1 or 2 for Extra Credit.

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 notify me. 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.

Community/Discussion Guidelines. This class is intended for students interested in challenging commonly held understandings of race, gender, sexuality, class, and nation. Given the nature of the course there will likely be a wide range of opinions. Ideally the course will prompt you to think for yourself and to raise questions about conventional views and received wisdom. However, please engage one another in discussion with respect and consideration. Do not use abusive and harsh language, and please respect the UCSD Principles of Community that we are all expected to follow (<http://www.vcb.ucsd.edu/principles.htm>).

Office hours/email contact info

I have scheduled and by appointment office hours on Zoom. Attendance at office hours is not required but highly encouraged. You may also contact me by email with questions, concerns, or to set up a personal appointment. I will try to respond to all email within 48 hours.

Illness or other contingency

- Ideally, the expanded time frame of this course will allow individuals experiencing mild symptoms to continue to participate. However, if you are experiencing severe symptoms or other hardship, please let me know as soon as possible.
- If you anticipate difficulty with getting regular access to the Internet in ways that will compromise your participation in this course, please reach out to me immediately. All discussions will remain confidential.

Resources

- Accommodations for Students with Disabilities: I am available to discuss appropriate academic accommodations that may be required for students with disabilities. Requests for academic accommodations are to be made during the first three weeks of the semester, except for unusual circumstances. Students are encouraged to register with the Office for Students with Disabilities (OSD) to verify their eligibility for appropriate accommodations.
- Office for Students with Disabilities: According to the Office for Students with Disabilities (OSD), "Students requesting accommodations for this course due to a disability must provide a current Authorization for Accommodation (AFA) letter issued by the OSD. Students are required to present their AFA letters to the MCWP Program Representative/OSD liaison in advance so that accommodations can be arranged." Contact OSD at (858) 534- 4382, osd@ucsd.edu, or the office at University Center 202. Be aware that such accommodations are not retroactive. Please see <https://osd.ucsd.edu/> for more information.
- Writing Support: Although I am here to support you with your writing assignments, if you feel that you need additional assistance you may also contact and make an appointment with tutors at the Writing and Critical Expression Hub (<http://commons.ucsd.edu/students/writing/index.html>) or with the OASIS Language and Writing Program (<https://students.ucsd.edu/sponsor/oasis/language-writing/index.html>).
- Basic Needs: Any student who has difficulty accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in

thiscourse, is encouraged to contact:

foodpantry@ucsd.edu|basicneeds@ucsd.edu|(858)246- 2632.

- CAPS Student Health and Well-Being: Provides services like confidential counseling and consultations for psychiatric services and mental health programming.

<https://studentwellbeing.ucsd.edu/>.

- Community Centers: As part of the Office of Equity, Diversity, and Inclusion, the campus community centers provide programs and resources for students and contribute toward the evolution of a socially just campus. <https://students.ucsd.edu/student-life/diversity/>.
- Undocumented Student Services: Programs and services are designed to help students overcome obstacles that arise from their immigration status and support them through personal and academic excellence <https://uss.ucsd.edu/>.

SCHEDULE:

Borderlands Near Futures: Visionary Fictions

TU 3/29 Course Introduction

TH 3/31 Watch *Sleep Dealer* (Rivera, 2008). Read Joanne McNeil, “All the Work Without the Workers: Appreciating *Sleep Dealer* on its Tenth Anniversary,” *Filmmaker** and Mark Engler, “Science Fiction from Below,” *Foreign Policy in Focus**

TU 4/5 Read Imarisha, “Introduction” and “Black Angel” from *Octavia’s Brood: Science Fiction Stories from Social Justice Movements**. Read Imarisha, “Rewriting the Future: Using Science Fiction to Re-Envision Justice”*

Post-Apocalyptic Worlds of Race, Gender, and Sexuality

TH 4/7 Read Octavia Butler, “Speech Sounds” (1983)*
Watch *The Last Angel of History* (Akomfrah, 1996)

TU 4/12 Read Octavia Butler, *Dawn* through Part II

TH 4/14 Read Butler, *Dawn* through Part III

TU 4/19 Finish *Dawn*. Read Priscilla Wald, “Cognitive Estrangement, Science Fiction, and Medical Ethics”*

W 4/20 at Midnight Blog Post 1 Due

The Force of Fantasy: Race, Gender, and World-Making

TH 4/21 Start Ursula K. Le Guin, *Start A Wizard of Earthsea* (1968). Watch *Worlds of Ursula K. Le Guin* (Curry, 2018)

TU 4/26 Finish Le Guin, *A Wizard of Earthsea*

TH 4/28 Read Le Guin, “The Ones Who Walk Away from Omelas” (1973)* and N.K. Jemisin, “The Ones Who Stay and Fight” (2020)*

Asian American Speculative Fiction

TU 5/3 Watch Michelle Huang and CA Davis, *Inhuman Figures; Robots, Clones, Aliens**

Start Larissa Lai, *Salt Fish Girl* (2002)

TH 5/5 Continue reading *Salt Fish Girl*

TU 5/10 Continue reading *Salt Fish Girl*

TH 5/12 Finish reading *Salt Fish Girl*

F 5/15 at Midnight: Blog Post 2 Due

Indigenous Science Fiction and Futures

TU 5/17 Read Kyle Powys Whyte, “Indigenous science (fiction) for the Anthropocene: Ancestral dystopias and fantasies of climate change crises,” *Environment and Planning E: Nature and Space**
Watch *The 6th World* (Becker, 2012)

TH 5/19 Read Cherie Dimaline, “Legends are Made, Not Born” in *Love Beyond Body, Space, and Time** and start *The Marrow Thieves* (2017)

TU 5/24 Continue reading *The Marrow Thieves*

TH 5/26 Finish reading *The Marrow Thieves* and read Daniel Heath Justice’s “The Boys Who Became the Hummingbirds” in *Love Beyond Body, Space, and Time** and *Moonshot: The Indigenous Comics Collection Volume 2* (Edited by Hope Nicholson, Alternative History Comics, 2017)*

Comics World-Making

TU 5/31 Start Nnedi Okorafor, *LaGuardia*

TH 6/2 Finish *La Guardia*.

Blog Post 3 Due by Midnight

Final Reflection Due 6.9 TH Midnight of Finals Week