

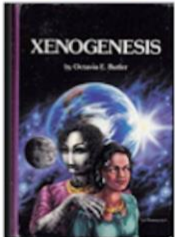


Professor Shelley Streeby

# 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, connecting historical flashpoints and problems in their present. Topics include:

- \*Afrofuturism from Samuel Delany and Octavia E. Butler to Janelle Monáe
- \*Indigenous Science, Fiction, and Futurities
- \*Robots, Digital Technologies, and the Post-Human
- \*Speculative Alternate Histories
- \*Octavia's Brood: Black Sci Fi in the 21<sup>st</sup> Century
- \*World-Making in Film and Comics

**Professor Shelley Streeby**  
 Tu/Th  
 9:30-11:50  
 Sequoyah 148

**Office Location:** SSB 223; **Phone:** 858.534.1739; **E-mail:** [sstreeby@ucsd.edu](mailto:sstreeby@ucsd.edu); **Office Hours:** TH 12-2 and by appointment. **Required Books** will be available at the UCSD Bookstore: Octavia Butler, *Dawn*; *Black Panther*, *World of Wakanda*; Hope Nicholson, ed., *Love Beyond Body, Space, and Time: An Indigenous LGBT Anthology*; Ursula K. Le Guin, *The Word for World is Forest*; Brown and Imarisha, *Octavia's Brood: Science Fiction Stories from Social Justice Movements*. Everything that has (TED) after it will be available on TED.

### SCHEDULE:

**TU 1/8** Introduction

### Borderlands Near Futures

**TH 1/10** Screen *Sleep Dealer* in class (Rivera, 2008)

**TU 1/15** Finish screening *Sleep Dealer* and discuss.

### Post-Apocalyptic Worlds of Race, Gender, and Sexuality

**TH 1/17** Octavia Butler, "Speech Sounds" (TED, 1983)

Blog Post #1 Due

**TU 1/22** Octavia Butler, *Dawn* through Part II

**TH 1/24** Butler, *Dawn* through Part III; Somerville, "Queer" (TED)

**TU 1/29** Finish Butler, *Dawn*; Read Priscilla Wald, "Cognitive Estrangement, Science Fiction, and Medical Ethics" (TED)

Blog Post #2 Due

### **Worldmaking in Comics and Film: Black Panther**

**TH 1/31** Start *Black Panther*, *World of Wakanda*

Read *Black Panther* articles on TED

Start screening *Black Panther* in class.

**TU 2/5** Continue screening *Black Panther* in class and discuss in connection to assigned articles on TED.

**TH 2/7** Finish screening *Black Panther* in class and discuss in relation to assigned articles.

**TU 2/12** Finish *Black Panther*, *World of Wakanda*

Read Ramzi Fawaz, "Introduction: Superhumans in America" (TED)

Blog Post #3 Due

### **Indigenous Futurisms**

**TH 2/14** Read Grace Dillon, Introduction to *Walking the Clouds: An Anthology of Indigenous Science Fiction*; Gerald Vizenor, "Custer on the Slipstream"; William Sanders, "When this World is on Fire" (TED)

Screen *Anamata Future News* and Archer Pechawis' *Horse* and in class and discuss.

**TU 2/19** Start *Love Beyond Body, Space, and Time: An Indigenous LGBT Anthology*, edited by Hope Nicholson

**TH 2/21** Finish *Love Beyond Body, Space, and Time*

Read Salma Monami, "Science Fiction, Westerns, and the Vital Cosmo-Ethnics of *The Sixth World*" (TED)

Screen Nanobah Becker's *The Sixth World* in class and discuss.

Blog Post #4 Due

### **Fantasy and Science Fiction as Critiques of Empire and Globalization**

**TU 2/26** Start Ursula K. Le Guin, *The Word for World is Forest*

**TH 2/28** Finish *Word for World is Forest*

Start watching *Snowpiercer* (Bong Joon Ho, 2013).

**TU 3/5** Finish screening *Snowpiercer* in class. Read Mozerin Halperin, "We Talked To *Snowpiercer*'s Production Designer About Building A World Inside A Train" and Lisa Lowe, "Globalization" (TED)

Blog Post #5 Due

### **Octavia's Brood: Science Fiction and Social Justice Movements**

**TH 3/7** Read Brown and Imarisha, *Octavia's Brood: Science Fiction Stories from Social Justice Movements*:

Imarisha, Introduction; Phi, "Revolution Shuffle"; Walker, "The Token Superhero"; brown, "The River";

Imarisha, "Black Angel"

In class writing assignment.

**TU 3/12 NO CLASS.** Continue reading *Octavia's Brood* (Gumbs, "Evidence"; Jelani Wilson, "22XX: One Shot") and work on creative projects.

**TH 3/14** Read *Octavia's Brood*: McClain, "Homing Instinct"; Piepzna-Samarasinha, "children who fly"; Abu-Jamal, "Star Wars and the American Imagination"; Due, "The Only Lasting Truth"; brown, "outro"

### Course Requirements (with thanks to Omar Padilla):

#### Course Evaluation

In order to pass this class students must receive a passing grade in all of the following areas:

Assignments:		Grading Scale:			
Attendance and Participation	20%	93-100	A	73-76	C
Blog Posts (5)	50%	90-92	A-	70-72	C-
		87-89	B+	67-69	D+
Creative Assignment	15%	83-86	B	63-66	D
Final: Portfolio Statement	15%	80-82	B-	60-62	D-
TOTAL	100%	77-79	C+	0-59	F

#### Attendance and Participation (20%)

Please come to class ready to participate and with the day's reading/viewing completed. Class discussion is really important because, among other things, I want to help you work on developing and articulating your ideas about what you read. Improving each student's ability to articulate ideas effectively in public is one of the goals of this class; for most people this takes practice, rather than being something that comes naturally. Also, we will all learn more by encountering many different ideas about the topics we are studying. You may miss two classes without adversely affecting your participation grade. After that, each absence will affect it. To receive credit for being present you must arrive on time and stay until the end of class. I will take attendance every time class meets. I will take notes on student contributions to discussion and will give you credit in my evaluations of your work. You are required to bring assigned texts to class either as hard copies or on your computer/reading device since we will use them in class in discussion and other activities. Your participation grade will be adversely affected if you do not come to class with the reading in hand. Please bring writing material to class as I will sometimes ask you to respond to writing prompts during class. Computers and other electronic devices may only be used to access the readings since using them in class for other reasons can be disruptive.

#### (5) Blog Posts (50%, 10% each)

I will ask you to write 5 Blog Posts to be submitted on TritonEd. In these posts, I will ask you to analyze the texts assigned for that unit. I will announce in lecture when the Blog prompts are available on TritonEd. 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 800 words and include at least one image. They are due by the beginning of class on the due date. Late submissions will not be accepted. 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 as a way to pursue a question or idea in relation to the prompt.

#### Creative Assignment (15%)

Possible formats include a short story (5-7 pages), a short film (5-10 minutes), an original song or composition (3-5 minutes), a photo essay (at least 10 different photos with text), a comic book (at least 5 pages), or a mock website. You should clear your idea with me by the time of our mid-term conference. At the end, as part of your Final Portfolio, you should submit a 3 page "process essay" that reflects on how your creative project relates to the ideas you explored in class over the course of the quarter.

#### Final Portfolio with Final Statement (15%)

All the writing that you do for the course will become part of your final portfolio. Your portfolio will be evaluated not only for the quality of the individual assignments but for your cumulative efforts over the course of the quarter. Your portfolio will include hard copies of all your Blog posts and any in-class writings. The Portfolio will be due at the end of the quarter (Tuesday of Finals Week from 10-10:30 AM in the room for the final). I will also have individual conferences with you at the mid-term to discuss your progress. The portfolio includes a 400-word minimum mid-term assessment of your progress that you will write for our

meeting, as well as your Creative Assignment process essay, and a final 3-page self-assessment and review of the course. The goal of the writing portfolio and grading 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. Grading your work as a cumulative portfolio complements the course's focus on collaboration and community in the classroom. The portfolio will be worth 15% of your grade; the portfolio will receive a cumulative letter grade based on holistic assessment of quality of writing, and critical thinking.

**Email:** You can ask basic questions and general inquiries about assignments over email. I will do my best to respond within a day, not counting weekends. If you have a question that requires more than a brief reply, I may ask you to see me during office hours or briefly before or after 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 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>).