

# 115

## Monsters, Orphans, Robots

*ETHN studies*

Professor K. Wayne Yang

- Wednesdays 1-2:30p at Inter-tribal Resource Center, Price Center (2nd Floor, above Rubio's)
- Thursdays 8-9:30p at Roundtable Pizza, Price Center

This course considers dark agencies, queer threats, and how they seep through cracks in containers meant to disable them. This class will be writing intensive with an artistic production component. Prerequisite: ethn 100

### Required Texts:

Please print and bring 2 weeks of readings to class: for current and upcoming weeks. I recommend you print and bind all the readings.

### Films/videos available through UCSD library reserves

- *Onibaba*. 1964. Director: Kaneto Shindō. FVLV 3309-1 (Videocassette)
- *Set it Off*. 1996. Director: F. Gary Gray
- *For Colored Girls*. 2011. Director: Tyler Perry (make sure it's the 2011 Perry version!)
- *The Shining*. 1990. Director: Stanley Kubrick. FVLDV 2241-1
- *Paradise Now*. 2006. Director: Hany Abu-Assad. FVLDV 3430-1
- *Oasis*. 2002. In the *Lee Chang-dong collection*. Director: Yi, Ch'ang-dong. FVLDV 0829-5

### Readings available as ebooks through UCSD library website

- Keeling, Kara. *The Witch's Flight: The Cinematic, the Black Femme, and the Image of Common Sense*. Durham: Duke University Press, 2008. Internet resource.

### Readings available electronically on Ted.ucsd.edu

- Tuck, Eve & C. Ree (draft manuscript). "What is needed is a glossary of haunting to combat a glossary of horrors".
- Menez, Herminia "The viscera sucker and the politics of gender". In *Explorations in Philippine Folklore*, pp.86-94. Quezon City, Philippines: Ateneo de Manila University Press, 1996. Print.
- Lim, Bliss C. "The Politics of Horror: the Aswang in Film." *Asian Cinema*. 9.1 (1997): 81-98. Print.
- Keeling, Kara. "'ghetto Heaven': Set It Off and the Valorization of Black Lesbian Butch-Femme Sociality." *Black Scholar*. 33.1 (2003). Print.

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## Readings (continued)

- Spillers, Hortense J. "Mama's Baby, Papa's Maybe: an American Grammar Book." *Diacritics: a Review of Contemporary Criticism*. 17.2 (1987): 65-81. Print.
- Womack, Craig S. "Hitchi" and "The king of the tie-snakes." In *Drowning in Fire*. Tucson: University of Arizona Press, 2001. Print.
- Moraga, Cherríe. 2000. "Looking for the Insatiable Woman" in *Loving in the War Years. Lo que nunca pasó por sus labios*, Cambridge, MA: South End Press. Reprinted in LOLA Press, retrieved from [http://www.lolapress.org/elec2/artenglish/mora\\_e.htm](http://www.lolapress.org/elec2/artenglish/mora_e.htm) 9-25-2010.
- Haraway, Donna J. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in *Simians, Cyborgs, and Women: The Reinvention of Nature*, pp.149-181. New York: Routledge, 1991. Print.
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**Additional film, video, and readings** may be assigned.

## Assignments and grading - 25% each

- **3-5 page double-spaced paper.** Using a film (or novel, television, etc.) of your choosing, critique how the monster is played in the (settler) colonial imagination. Then, point to possibilities for monstrous agency or being that exceed its colonial confines.
- **A term for a glossary of hauntings. Text based art (installed art project).** A term of for Glossary of Hauntings. This will cost you some \$\$\$.
- **Collaborative works.** These include group performances, demonstres, photos, videos, the glossary of terms, art opening, etc.
- **Weekly discussion board posts.** 2 or 3 short writing prompts each week. These are meant to (1) help you think through the readings / lectures in order to develop a final paper, and (2) conceptualize and critique your art project.

## Attendance & Participation – (up to negative 100%)

This course demands perfect attendance! In class discussion, I expect democratic participation that involves careful listening as well as speaking thoughtfully. Because everyone participates differently, it is fine if some people speak often, and others speak infrequently. Some people speak up more in small groups, others in large settings. However it is possible to over-participate, dominating the discussion without listening. It is also possible to be risk-averse, and not speak enough out of a sense of insecurity. Both of these will result in a lower participation grade.

My basic system:

0 = Student actively listens, and seeks to contribute to class discussion or group work.

-10% = Student often does not listen to others, or is often passive when opportunities arise to participate in class discussion and group work.

-2% per class = Student is late

-10% per class = Student is absent

+/- = In special circumstances, I may add or subtract additional percentage points.

## Calendar

Week	Readings	Project timeline	Lecture
1			<b>Monster as civil state's scapegoat</b> Film: Onibaba Film: Shake, Rattle and Roll
2	1. Tuck/Ree: Glossary 2. Menez: Viscera Sucker 3. Lim: The politics of Horror 4. <b>Film:</b> Onibaba		<b>Horrors and Hauntings</b>
3	1. Keeling: Witches Flight 2. Keeling: "Ghetto Heaven" 3. <b>Film:</b> Set it Off	<b>Demonstre Sonnets</b>  <b>Finalize groups</b>	<b>Witches and bitches: black, queer threats to the civil-state</b> Film: For Colored Girls Radiolab: Patient Zero
4	1. Spillers: Mama's Baby 2. <b>Film:</b> For Colored Girls	<b>Demonstre Shorts</b>	<b>Demonstre Shorts</b> Video: This must be the spook house
5	1. Womack: Drowning in Fire 2. <b>Film:</b> The Shining	<b>Demonstre Stills</b>	<b>Guest: Kai Small</b> <b>Settler Colonial anxieties</b> Video: 187 Superman
6	1. Moraga: Looking for the Insatiable Woman	<b>Text based art concept due</b>	<b>Indigenous monstrous (m)others</b> <b>Guest: Mirna Carillo</b> Video: Whore
7	1. Haraway: Cyborg Manifesto		<b>Robots, Andies, Syborgs</b> Video: Tightrope Video: Many Moons
8	1. <b>Film:</b> Paradise Now 2. Reading TBD	<b>3-5 page double-spaced paper due</b>	<b>Suicide bombers</b> <b>Guest: Lila Sharif</b>
9	1. <b>Film:</b> Oasis	<b>Text based art due</b>	<b>Orph</b>
10		<b>Glossary of Hauntings Art opening</b>	<b>Opening Reception, Closing Goodbyes</b>

### Majoring or Minor in Ethnic Studies at UCSD

Many students take an ethnic studies course because the topic is of great interest or because of a need to fulfill a social science, non-contiguous, or other college requirement. Often students have taken three or four classes out of "interest" yet have no information about the major or minor and don't realize how close they are to a major, a minor, or even a double major. An ethnic studies major is excellent preparation for a career in law, public policy, government and politics, journalism, education, public health, social work, international relations, and many other careers. If you would like information about the ethnic studies major or minor at UCSD, please contact Yolanda Escamilla, Ethnic Studies Department Undergraduate Advisor, at 858-534-3277 or [vescamilla@ucsd.edu](mailto:vescamilla@ucsd.edu).