

115

Monsters, Orphans, Robots

ETHN studies

Professor K. Wayne Yang

Lecture: Thursdays 5-7:50pm CSB 005

Office Hours: Wednesdays 1-2:30p at Inter-Tribal Resource Center
Thursdays 8-9p at Cross Cultural Center, 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. It's a very theoretically intense course. Recommended Prerequisite: ethn 100

I have two goals for this year's *Monsters, Orphans, Robots*. First, to develop our analyses about race, gender, sexuality, nation, colonialism etc. without taking accepted identity categories as the starting point. Second, to conceptualize agency in the belly of deep structures, through the idea of the queer gear in machines (of decomposition / assemblage). It should be strangely fun and unsettling.

Required Text

- **Womack, Craig S. *Drowning in Fire*. Tucson: University of Arizona Press, 2001. Novel.**

Electronic Readings

- All other readings will be available electronically or in class.
- Please bring readings to class: for current and upcoming weeks.
- You may bring and use laptops in class.
- Otherwise, I recommend you print and bind all the readings.

Assignments and grading - 25% each

- **25% Weekly discussion board posts.** 2 or 3 short writing prompts each week, deconstructing the readings and applying the analyses from the readings to your work.
- **25% Glossary of haunting.** This is a written project, to be explained.
- **25% Robots at UCSD photo project.** This requires a camera and photo printing.
- **25% Final Event.** An assembly of the all of the above: writing, glossary, art, and tasks.
- **Fund\$\$.** Your photography, artwork, installation, and opening night will likely cost some money. Please be prepared to set aside about \$50.
- **Lead roles.** There are three kinds of lead roles that pairs of people can apply for:
 - **Robot gallery curators:** In charge of art installation.
 - **Final event planners:** In charge of managing the final event program.
 - **Grant writers / sponsors:** In charge of writing grants for final event costs, and for identifying a partnering student organization.

Attendance & Participation – (up to negative 100%)

This course demands perfect attendance!

Further, 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.

The fine print

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 – please see TED website

Below is a rough sequence of readings and assignments. Please see TED course website for the exact due dates and assignments each week. The TED calendar will be updated weekly.

MONSTER ME MY MONSTER

Week 1 & Week 2

- Drowning in fire [Novel by Craig Womack]
- A glossary of haunting [glossary, by Monsters, Orphans, Robots]
- The Shining [Film by Stanley Kubrick]

MONSTROUS (M)OTHERS

Week 3 & Week 4

- The viscera sucker and the politics of gender [Article by Herminia Menez]
- The Politics of Horror: the Aswang in Film. [Article by Bliss C. Lim]
- Power [Poem by Audre Lorde]
- White out. [Tumblr post on goneagape re: Trayvon Martin]
- Looking for the insatiable woman [essay by Cherríe Moraga]
- What is needed is a glossary of haunting to combat a glossary of horrors [chapter, by Eve Tuck & C. Ree]
- Mama's Baby, Papa's Maybe: an American Grammar Book. [Article by Hortense Spillers.]

Project Due: A glossary of hauntings

ORPHANS

Week 5

- From the house of Yemanjá [Poem by Audre Lorde]
- Tightrope [Lyrics and Music Video performed by Janelle Monaé]
- Whore [Video by Suboh Suboh]

ORPHANS ROBOTS

Week 6

- Many moons [Lyrics and Music Video performed by Janelle Monaé]
- Breaking up with Deleuze [Article by Eve Tuck]
- A Cyborg Manifesto [Chapter by Donna Haraway]
- Robot head assembly [Deleted Scene from At least we look good]

Project Due: Robots at UCSD photo project

ORPHANS MONSTERS

Week 7

- Hands clasped behind her back: Palestinian waiting on theories of change [chapter by J. I. Albahri]
- Paradise now [Film by Hany Abu-Assad]

Project Due: Robots at UCSD photo book

& ROBOTS

Week 8

- A third university is possible [article draft by K. Wayne Yang]
- At least we look good [film by Monsters Orphans Robots]

Project Due: Robots at UCSD artwork

Week 9

- Readings TBD

Project Due: Gallery Installation

Week 10

Gallery Opening Reception, Closing Goodbyes

References (Partially complete. Grouped by medium. No particular order)

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| <ul style="list-style-type: none">• <i>The Shining</i>. 1990. Director: Stanley Kubrick. FVL DV 2241-1• <i>Paradise Now</i>. 2006. Director: Hany Abu-Assad. FVL DV 3430-1• Robot head assembly [Deleted Scene from At least we look good]• At least we look good [film by Monsters Orphans Robots]• Whore [Video by Suboh Suboh] |
| <ul style="list-style-type: none">• Tuck, Eve & C. Ree (2013). A glossary of haunting.• A glossary of haunting [glossary, by Monsters, Orphans, Robots]• Menez, Herminia "The viscera sucker and the politics of gender". In <i>Explorations in Philippine Folklore</i>, pp.86-94. Quezon City, Philippines: Ateneo de Manila University Press, 1996. Print.• Lim, Bliss C. "The Politics of Horror: the Aswang in Film." <i>Asian Cinema</i>. 9.1 (1997): 81-98. Print.• Spillers, Hortense J. "Mama's Baby, Papa's Maybe: an American Grammar Book." <i>Diacritics: a Review of Contemporary Criticism</i>. 17.2 (1987): 65-81. Print.• Moraga, Cherríe. 2000. "Looking for the Insatiable Woman" in <i>Loving in the War Years. Lo que nunca pasó por sus labios</i>, Cambridge, MA: South End Press. Reprinted in LOLA Press, retrieved from 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 <i>Simians, Cyborgs, and Women: The Reinvention of Nature</i>, pp.149-181. New York: Routledge, 1991. Print.• Breaking up with Deleuze [Article by Eve Tuck]• Hands clasped behind her back: Palestinian waiting on theories of change [chapter by J. I. Albahri]• A third university is possible [article draft by K. Wayne Yang]• |
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