

# FEM-TECH LAB

## famst 189-ft

**Professor Laila Shereen-Sakr, she/her**  
**Film and Media, UCSB, spring 2020**

## ZOOM HELD OFFICE HOURS

TUESDAYS FROM 4-5 PM + BY APPT

## MY PERSONAL ZOOM ROOM

<https://ucsb.zoom.us/my/vjumamel>

## ALL COURSE MATERIALS ON GAUCHOSPACE



**I will teach you in a room.  
I will teach you now on Zoom.  
I will teach you in your house.  
I will teach you with a mouse.  
I will teach you here and there.  
I will teach you because I care.  
So just do your very best.  
And do not worry about the rest.**

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FEM-TECH LAB is an undergraduate seminar on feminism, cyberfeminism, and intersectional feminist theories of technology. We engage the political potency of feminist media practice—the use of installations, performance, public interactives, visual arts, and web-based platforms appealing for change or hacking systemic bias. Such creative and critical aesthetic engagements are firmly located in the feminist politics of the contemporary moment, an age marked by the proliferation of new media that have radically reconstituted not only the character of visual culture but also its channels of transmission and circulation. The transnational scale of media circulation has posed serious challenges to feminist scholars eager to understand how media are decoded as they travel from one context to another.

# COURSE SYLLABUS

## EXPECTATIONS

Each week students will write a 1,200-1,800 word blog post, comment on two of their peers' posts. Blog posts are due on Mondays by 12:00 Midnight; and comments are due on Wednesdays by 12:00 Midnight. The two assignments are also due on their respective Wednesdays by 12:00 Midnight.

The Midterm consists of a 1. research question, 2. outline of final paper, and 3. annotated bibliography of 5-10 sources. The final consists of a 5-7 page research paper based on the approved Midterm submission.

We will meet as a class synchronously for 20 minutes each Monday at 4pm PST on Zoom unless otherwise specified. These 20 minutes are to answer questions and make sure we stay on track. Recordings of my Zoom lectures will be uploaded to Gauchospace afterwards. Otherwise, students are expected to do the reading, writing, video watching, and media interacting on their own timeline while adhering to social distancing practices.

Blog posts are short, critical exercises to help students articulate the research questions they are having as they read and experience the course materials. They are expected to be well-written, thoughtful, and engaged. Each blog post should provide one “golden nugget” (an insight gained, or lesson learned) for each assigned reading and discovery activity. Blog post length is 1,200-1,800 words. Upload blogs and assignments to blog on Gauchospace with a title, and 3 meta tags for each entry.

# BLOGS AND ASSIGNMENTS

**Blogs are due each Monday by 12:00 Midnight for that day's readings and discovery. First week, students are exempt from blogging.**

**Assignments (there are two) and blog commenting (two comments on peers' blog posts) are due each Wednesday by 12:00 Midnight.**

You are invited to a Zoom meeting.  
When: Mar 30, 2020 04:00 PM Pacific Time (US and Canada)

Register in advance for this meeting:  
<https://ucsb.zoom.us/meeting/register/vJQkdOuggz0sNm-7xIS5QSzLapp6BDnutQ>

After registering, you will receive a confirmation email containing information about joining the meeting.

**Synchronous meetings each  
Monday on Zoom from  
4:00-4:20 pm PST.  
Recordings will be posted.**

## Read and Discover

Balsamo, Anne, Suchman, L., & Graham, K. G. (2013). [Feminism, Technology, and Systems 2: Infrastructures](#). *FemTechNet*. [VIDEO]

Femtechnet.org (2020) "[Feminist Pedagogy in a Time of Coronavirus Pandemic](#)"

Sedgwick, Eve (2002) "[Paranoid Reading and Reparative Reading, Or, You're So Paranoid, You Probably Think This Essay Is About You](#)" in *Touching Feeling*, Duke University Press: Durham.

# Week 1 - Fem-Tech during a Global Pandemic

Monday, March 30

# Assignment 1 of 2 - Implosion Project

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IMPLOSION PROJECTS are attempts to teach and learn about the embeddedness of objects, facts, actions, and people in the world and the world in them. The emphasis is on details and nonobvious connections, as well as on the many dimensions with which we can analyze them: labor, professional, material, technological, political, economic, symbolic, textual, bodily, historical, educational.

**Instructions:** Pick an artifact, a fact, a process as “it.” Make sure it is as specific as possible (not just fluoxetine, but one of those colored, branded Prozac pills that is in your medicine cabinet; not just the fact that a monkey can use sign language, but the materialized, stated claim in a 1999 journal article). How can it be conceptualized? What is it to different groups of people and individuals? How is it situated in the world and how is the world situated in it?

Following is a hastily put-together, quite incomplete, yet apparently excessive list of possibly relevant aspects of any artifact (whether it be a social movement, a name, a grouping, a set of actions, or a process in the form of a thing, a grain of rice, a mouse, a mouse pad, an ad about a mouse, you, a fact of life, a book, a statistic, an event, a story ...).

**Deliverable:** Write your experience in a 1,200 word blog post or more.

## Read and Discover

FemTechNet *Manifesto*: [Text](#) and [Audio](#)

Haraway, Donna (1991) “[A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century](#)” In *Simians, Cyborgs, and Women: The Reinvention of Nature*, 149–81. New York: Routledge.

Menkman, Rosa (2011). “[Glitch Studies Manifesto.](#)” In *The Glitch Moment(um)*, p. 11.

VJ Um Amel (2017) [Ten Year Manifesto](#).

# Week 2 - Manifestos

Monday, April 6



## Read and Discover

[Anon. \(21 November 2016\) "Public Syllabi" in \*Harvard University Press Blog\*.](#)

[FemTechNet Critical Race and Ethnic Studies Pedagogy Workbook](#)

[Monroe, Lisa A. \(24 October 2016\) "Making the American Syllabus: Hashtag Syllabi in Historical Perspective" in \*Black Perspectives Journal\*.](#)

[Lyons, Alyssa \(4 April 2017\) "Introducing: The # Syllabus Project" in \*Racism Review\*.](#)

[Hashtag Syllabi to review:](#)

[#CharlestonSyllabus](#)

[#StandingRockSyllabus](#)

[#ImmigrationSyllabus](#)

[#IslamophobiaIsRacismSyllabus](#)

[#AllMonumentsMustFallSyllabus](#)

# Week 3 - Pedagogy

Monday, April 13

## Read and Discover

Watch (2016) [Abir Ghattas](#) [VIDEO]

Browne, Simone (2015) "Introduction" *Dark Matters: On the Surveillance of Blackness* (Duke University Press).

Duarte, M.E. (25 February 2017) "[Prismatic Interfaces: Making Room for Intersectional Feminist Approaches in Interface Studies.](#)" *Imagining Intersectional Futures: Feminist Approaches in CSCW, CSCW 2017*, Portland, Oregon.

Garza, Alicia (7 October 2014) "[A Herstory of the #BlackLivesMatter Movement.](#)"

Safiya Umoja Noble (2016) "[A Future for Intersectional Black Feminist Technology Studies](#)" in *The Scholar and Feminist Online* (Issue 13.3 - 14.1).

# Week 4 - Intersectionality

Monday, April 20

# Midterms due Monday, April 27th

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1. RESEARCH QUESTION - A good research question is essential to guide your research paper, project or thesis. It pinpoints exactly what you want to find out and gives your work a clear focus and purpose. All research questions should be:

**Focused** on a single problem or issue

**Researchable** using primary and/or secondary sources

**Feasible** to answer within the timeframe and practical constraint

**Specific** enough to answer thoroughly

**Complex** enough to develop the answer over the 5-7 pages

**Relevant** to your field of study and/or society more broadly

In a research paper or essay, you will usually write a single research question to guide your reading and thinking. The answer that you develop is your thesis statement — the central assertion or position that your paper will argue for.

2. OUTLINE OF PAPER TO BE

3. ANNOTATED BIBLIOGRAPHY OF 5-10 SOURCES



## Read and Discover

Everett, Anna (Autumn 2004) "[On Cyberfeminism and Cyberwomanism: High-Tech Mediations of Feminisms Discontent](#)" *Signs: Journal of Women in Culture and Society*, Vol. 30, No.1.

Paul, Ian Alan (2016) [Conditions of Possibilities](#).

Puar, Jasbir (August 2011) "['I Would Rather Be a Cyborg than a Goddess': Intersectionality, Assemblage, and Affective Politics](#)." *Transversal*.

[Critical and Collective Response](#) to a [thread](#) started by Siva Vaidhyanathan and a [letter](#) written by Gabriella Coleman in reaction to the *Los Angeles Review of Books'* [latest digital edition](#), which includes 14 chapters, only one of which was written by a woman (two men wrote two chapters, even

Midterms  
Due  
Today

# Week 5 - Interactive Assemblages

Monday, April 27

## Read and Discover

@girleffect, "[Case study: Harassma—Changing Attitudes to Harassment and Assault in Egypt.](#)"

Chelsea Young (March 2014) "[HarassMap: Using Crowdsourced Data to Map Sexual Harassment in Egypt.](#)"

<https://harassmap.org/en/> (read all the About and Our Work pages).

Patricia Hill Collins (1990). selection from *[Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment.](#)* (This is freely accessible, but there are some typos.)

# Week 6 - Feminist Mapping

Monday, May 4

# Assignment 2 of 2 - Situated Knowledges Map

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## ***Instructions and Deliverables:***

1. Watch this [Google Map Engine Tutorial](#)
2. Open the [FemTechNet Situated Knowledges Map](#) link via your Google account.
3. Select 'Add a Marker' [to the right of the hand icon] from the toolbar below the Search field at the top of this map.
4. Drop a pin or make a marker on a place that represents a moment of feminist knowing, unknowing, learning, unlearning, understanding, confusion.
5. In the description field of your pin or marker, please note your name (or a pseudonym), where you are writing from, and include either a narrative description of an event, or idea, a poem, micro-story, video, photo, etc. to animate your marker. You might want to make a mark about some of the following ways that you intersect with the idea of Feminism & Technology:  
Once you have added your pin/marker, name and media: click "Share" (upper right hand corner) and then "Done" (bottom of pop-up box).
6. Browse through the other pins & markers and see where other folks are coming from! All map participants are encouraged to write a short reflection on their experience of the collaborative map, and we will collect these reflections and publish them as a FemTechNet blog post (contact T.L. if you would like to participate in this). Unfortunately Google Engine doesn't allow comments on other people's pins.
7. Commenting: If you would like to comment on another pin, here's how you can do it: drop a pin and write your comment as usual. Once you have posted your comment, hover the cursor over the title of your comment in the list on the left of the map. Use the paint can icon to change your pin into a star and color it blue! (I have added a comment called "White Savior Industrial Complex" as an example.) For example, we could use a purple square to indicate an "After reading \_\_\_\_" or "Key Word \_\_\_\_" marker that indicates a spatialization of students' coming to new knowledges.  
we might want to add another notation shape (a green circle) that indicates a student re-visiting the map — what is something they have learned in a spatialized way during the course? And we could add this to the assignment — Drop a green circle at the end of the semester. How has your thinking changed? Do you perceive that initial experience that you described in your first pin differently?

## Read and Discover

Khosravi, Ryan (April 2016) [The Feminized Digital Body \(On Consent and Gender Policing\)](#) in *signal/noise* DOCC.

The works of [micha cardenas, PhD](#): **read** two articles or book chapters and **discover** two of her performances.

Puar, Jasbir (August 2011) "[I Would Rather Be a Cyborg than a Goddess](#)': Intersectionality, Assemblage, and Affective Politics." *Transversal*.

Thorton, Cassie [The Feminist Economics Department](#) project

# Week 7 - Embodiment

Monday, May 11

Join the live lecture online or watch recording  
“Glitch Art + Technology”  
Media Arts & Technology Seminar Series, UCSB  
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1 - 2pm via Zoom  
Details to follow.

## Week 8 - Glitch Art

Monday, May 18



# No Class

## Week 9 - Happy Memorial Day

Monday, May 25

## Read and Discover

Anthony Dunne & Fiona Raby (2013) "[Chapter 1: Speculate Everything](#)" In *Speculative Everything: Design, Fiction, and Social Dreaming*. Cambridge: The MIT Press, 11-32.

Anthony Dunne & Fiona Raby (2013) "[Chapter 2: A Map of Unreality](#)" In *Speculative Everything: Design, Fiction, and Social Dreaming*. Cambridge: The MIT Press, 11-32.

Anthony Dunne & Fiona Raby (2013) "[Chapter 3: Design as Critique](#)" In *Speculative Everything: Design, Fiction, and Social Dreaming*. Cambridge: The MIT Press, 33-46

[Design Is \[Speculative\] Futures Design Thinking - a new toolkit for preemptive design](#) (50:44 min)

# Week 10 - Speculative Design

Monday, June 1

# The Final is a 5-7 page Research Paper

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Final 5-7 page research paper

-Use APA or Chicago Manual

-Explain the research questions with which you began and the research you discovered along the path. What new knowledge has your research taught you?

-This must be on the same topic you submitted at the Midterm with variations based on our discussions together about your topic. You will be graded on your ability to have learned from the Midterm and apply it in this paper. Consider writing your paper to submit for publication and awards.



# THE FINAL



Due Wednesday, June 10, 2020

By 12:00 Midnight