

Ideas, Icons, Instruments: Feminist Re-Constructions (WGSS 220/ENG 294-02)
Hegemonies and the Legacies of Socialism
S. Sarker Fall 2008

Class: Old Main 9
Office: OM 317/Mailbox OM 409
PH: 696-6316

Hours: TTH 9:40-11:10 a.m.
Office: TTH 3-4 p.m. & appt.
E-mail: sarker@macalester.edu

REQUIRED TEXTS:

Davis, Angela. *Women, Race, and Class* Goldman, Emma. *Anarchism and other essays*
Nafisi, Azar. *Reading Lolita in Tehran* Roy, Arundhati. *Power Politics*

RESERVES:

Alarcon, Norma, "Traddutora, Traditora: A Paradigmatic Figure of Chicana Feminism," in *Scattered Hegemonies*, pp. 110-133.
Alexander, Jacqui and Chandra Mohanty. Introduction to *Feminist Genealogies*, pp. xiii-xxxv.
Althusser, Louis. "Ideology interpellates individuals as subjects" in *Identity*, pp. 31-38.
Arendt, Hannah. "Labor" (pp. 79-135) and "The Labor Movement" (pp. 212-220) in *The Human Condition*.
Cixous, Helene. Pp. 245-264 in *New French Feminisms*.
De Beauvoir, Simone. Pp. 41-56 in *New French Feminisms*.
Foucault, Two Lectures on Power, in *Power/Knowledge*, pp. 78-108.
Freire, Paulo. Chapter 1 in *The Pedagogy of the Oppressed*, pp. 25-51.
Gramsci, Antonio. Extracts from *Selections from The Prison Notebooks* and *Selections from Cultural Writings*.
Head, Bessie. Chapters 2 and 3 from *A Woman Alone*.
Jaimes Guerrero, Anna Marie. "Civil Rights versus Sovereignty," in *Feminist Genealogies*, pp. 101-121.
Kristeva, Julia. "Open Letter to Harlem Desir," in *Nations without Nationalism*, pp. 49-64.
Kumashiro, Kevin. "Theories and Practices of AntiOppressive Education, in *Troubling Education*, pp. 31-71.
Lorde, Audre. "The Master's Tools" in *Sister Outsider*.
Luxembourg, Rosa. "The Junius Pamphlet."
Marx, Karl and Friedrich Engels. "The Manifesto of the Communist Party" in *The Marx-Engels Reader*, pp. 473-500.
Miao, Vera. "Coalition Politics: (Re)Turning the Century," in *Queer in Asian America*, pp. 65-78.
Trinh Minh-ha. "Commitment from the Mirror Writing Box," in *Woman, Native, Other*, pp. 5-30; "Difference," pp. 79-86.
Woolf, Virginia. Chapter 3 from *Three Guineas*.

WHY ARE WE HERE?

Karl Marx is an icon. Socialism is an idea. A labor union is an instrument. How have feminisms interpreted such figures, concepts, and tools to propose new ways of thinking and acting? This course studies how various feminisms have been informed by and have responded to both prominent and marginalized 20th century thinkers and movements. It focuses on icons such as Antonio Gramsci, Emma Goldman, Simone de Beauvoir, Michel Foucault, Arundhati Roy, and Paulo Freire, among others. It analyses the implications of ideas such as hegemony, anarchism, racialism, gender-transgression, colonialism, and pedagogy, to name a few. It evaluates the past, current, and future

force of political instruments such as the nation-state, civil society, armed repression and revolt, and cultural instruments such as memoirs, pamphlets, novels, films, and art.

REQUIRED ACTIVITIES:

Your participation is the key to making this course intellectually stimulating and socially vibrant. Our careful reflection on what you and others are saying, and on communicating your different opinions with both respect and precision will make these following tasks exciting:

- A) Forum B) Mini-essays C) Oral presentations

A) FORUM: every week, an online communication, through the class email list, will require that each of you in the groups or pairs assigned must post **BY EVERY MONDAY NOON (beginning 9/9)**, ONE question involving any TWO texts assigned for the Tuesday of the upcoming week. The whole entry is a maximum of 200 words. You may reflect briefly on an aspect of the past week's discussion if you consider it relevant. Check your email to read the list of questions already posted, to look for correlations, before you post your own entry. The question should be followed by a short comment on the relationship of your query to a point of personal interest in the materials assigned. Please imagine questions that elicit responses about the implications of textual content, rather than 'yes'/'no' or factual research.

I will check them on Monday, soon after the deadline, and bring the forum entries to class for discussion. Please be prepared to summarize your point in class as a quick refresher. Any entry arriving after I have collected from the Forum will not be considered for a grade.

You will be part of a group of 2 or 3 and submit entries **in rotation** when it is the turn for your group. You will, however, be graded individually, based on your own entry. For grading guidelines, please see page 4 of syllabus. Everyone in the class must check her/his email to read the entries posted, even if you were not assigned to post that week.

B) MINI-ESSAYS: an in-class assignment, **every other week**, where a topic or question as well as a structure will be offered by the instructor and on which you will write for about 30 minutes. The focus will be on the readings for the day and/or recent past sessions; you will have access to your books and notes, and extra credit will be given for using short, relevant quotations (a term, phrase, a maximum of 2 lines) from the assigned materials. The assignment is completed in class; absences cannot be made up or compensated. You will be graded individually.

PLAGIARISM is defined as the use of another's ideas without acknowledgement. Since this is a serious matter, please consult a style handbook on the correct way to record another person's opinions; ask me if you are still confused.

C) ORAL PRESENTATIONS: a **one-time** in-class activity done and graded in pairs or groups. This is a graded requirement that is based on the material assigned for the date that you sign up.

The presentations can be in the form of artwork, poster show, lecture, or performance. Extra credit will be given for use of the films and music listed on the last page of the syllabus.

Advantages: Your moment in the spotlight! You may grasp this opportunity to display your individuality and teamwork in expressing ideas.

Disadvantages: None.

What do you do?

- Provide a Title to your presentation that indicates your approach;
- Outline the particular aspects/themes/ideas of the texts for that day;
- Compare/contrast these texts and previous/outside readings; bring in a visual image or soundtrack to highlight a point;
- Pose a couple of questions based on the themes to elicit discussion.

Time allotted: 20 minutes maximum (please observe time-limit). You are most welcome to consult me beforehand about the presentation, if you have any questions about organization and format. My suggestion is that the presentation be uninterrupted, followed by a general discussion.

Reminder: Sign up for the group oral presentation as early in the semester as you can and make a note of this event in your diary. You are responsible for remembering the date. If you have to cancel a scheduled presentation, please let me know well in advance. You must reschedule but are allowed to do so only once.

Participation in class discussion, in the online forum, and in oral presentations, is extremely important. One suggestion is to write comments/questions in your notebook while reading and/or consulting past class notes.

CONFERENCES: I value individual conferences highly and encourage them since, for all of the above, frequent communication is necessary. My office hours are printed at the head of this information sheet and at the top of the syllabus sheet. E-mail me or talk with me after class if you wish to make an appointment other than the times indicated. I urge you to take advantage of this practice, especially because I take great pride in knowing you individually. Please time your appointments or questions with at least 24 hours notice. I am not available between Friday noon and Monday noon.

Regular **ATTENDANCE** is the basis of good performance on your part, and is an inspiration for me to work harder. A maximum of 2 unexplained absences will be allowed, and it will be your responsibility to get updated on class materials and discussion. I will make a record of your attendance. Remember, attendance also means punctuality, an important aspect of your presence as a member of the class.

Please see the attached grade-guide (page 4 of syllabus).

P.S. This is an exciting and rigorous course. You must meet all the requirements outlined above, consistently and productively, so that you may reap the maximum benefit. Inability to complete the various assignments, to participate in an alert manner, or to present one's original and honest opinions, will result in great disappointment for you and for me. It will defeat the purpose of exploration.

I have been asked by the relevant office to include the following statement in the syllabus and I am pleased to do so—I am committed to providing assistance to help you be successful in this course. Reasonable accommodations are available for students with documented disabilities. The Associate Dean of Students, Lisa Landreman, will serve as the coordinator for services for students with disabilities. It is important to meet with her at the beginning of the semester to ensure that your accommodations are approved and in place to begin the semester successfully. The Associate Dean can be reached in the Office of Student Affairs, 119 Weyerhaeuser, by phone at 651-696-6220, or email llandrem@macalester.edu.

Having said all this, I WELCOME YOU AND I HOPE YOU ENJOY THIS COURSE!!

S. Sarker

Fall 2008

WGS 220

TTH 9:40-11:10 a.m.

Guide to Grading

For the **Forum, Mini-Essays, and Presentation:**

A for works that raise thought-provoking questions, establish unique/interesting/significant connections to one's inter-disciplinary interests, within/between texts, or to issues external to the class, maintain precision and clarity of thought, and provide succinct summaries of relevant ideas discussed.

B for works that adequately summarize selected/relevant ideas from class-discussion, and establish a valid and straightforward connection to one's inter-disciplinary interests.

C for works that summarize ideas in a sketchy manner, leave connections unclear, and dwell on obvious details that are not stimulating in their significance.

A+	100 - 97
A	96 - 94
A-	93 - 91
A-/B+	90
B+	89 - 87
B	86 - 84
B-	83 - 81
B-/C+	80
C+	79 - 77
C	76 - 74
C-	71 - 73
C-/D+	70
D+	69 - 67
D	66 - 64
D-	63 - 61
F	60 and below

When averaging final grades, any number at the upper limit that carries a +0.5 value will be rounded to the next highest number at the discretion of the instructor, eg., a final average of 89.5 could become 90, meaning a final grade of A-/B+ rather than a B+ (which is not bad in itself). That will enhance the value of your participation, and give you some advantage and a lot of credit!

GRADE DISTRIBUTION FOR THE COURSE REQUIREMENTS:

Mini-essays	30%
Oral Presentation	20%
Forum	20%
Participation	20%
Attendance	10%

If you have any questions or suggestions, feel free to talk to me.

Hegemonies/Resistances: Feminist Re-Constructions (WGSS 294/ENG 294-02)

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Week 1

Th 8/28

Introduction

Week 2

T 9/2

STATE OR NO STATE

Marx/Engels, pp. 473-483 (reserve); Gramsci, "The State and Bureaucracy," pp. 175-205 (reserve).

Th 9/4

Marx/Engels, pp. 483-491; Goldman ("Preface" and "Anarchism").

Week 3

T 9/9

MASSES OR NO MASSES

Gramsci, "On Politics (and Machiavellian principles)," 144-168 (reserve); Goldman ("Patriotism" and "Minorities versus Majorities").

MINI-ESSAY

Th 9/11

Marx/Engels, pp. 491-496; Gramsci, "Internationalism and the Collective Man," 239-246 (reserve); Goldman ("The Hypocrisy of Puritanism").

Week 4

T 9/16

WHAT IS FREEDOM WORTH, ANYWAY?

Marx/Engels, pp. 496-500; Gramsci, "Sexuality," 294-306 (reserve); Goldman ("The Traffic in Women").

Oral presentations begin: PRESENTATION 1

Th 9/18

Marx/Engels review; Goldman ("Woman Suffrage" and "The Tragedy of Woman's Emancipation").

Week 5

T 9/23

Goldman ("Prisons" and "Marriage and Love").

MINI-ESSAY

Th 9/25

Luxembourg's "The Junius Pamphlet."

Week 6

T 9/30

BRAIN VS. BRAWN

Luxembourg's "The Junius Pamphlet"(contd.); Gramsci, "The Intellectuals," pp. 5-23 (reserve).

PRESENTATION 2

Th 10/2

Woolf, Chapter 3 (reserve); Gramsci, "The Problem of the School," pp. 39-40 (reserve).

Week 7

T 10/7

Woolf, Goldman, and Luxemburg Review.

MINI-ESSAY

Th 10/9

Althusser (reserve); Head, Chapter 2 (reserve).

Week 8

T 10/14

RAGE AGAINST THE MACHINE

Gramsci, "America," pp. 316-318 (reserve); Head, Chapter 3 (reserve); de Beauvoir (reserve).

PRESENTATION 3

Thursday 10/16--Sunday 10/19 FALL BREAK

Week 9

T 10/21 Arendt (reserve); Head (review).
MINI-ESSAY

Th 10/23 Davis (Chapters 1, 2, and 3).

Week 10

T 10/28 Davis (Chapters 4, 7, and 9); Foucault (reserve).
PRESENTATION 4

Th 10/30 Davis (Chapters 5, 6,); Freire (reserve); Alarcon (reserve).

Week 11 THE MASTER'S TOOLS

T 11/4 Davis (Chapters 10 and 13, review); Roy ("The Ladies Have Feelings..." and "Power Politics"); Lorde (reserve).
MINI-ESSAY

Th 11/6 Roy ("The Algebra of Infinite Justice" and "War is Peace").
PRESENTATION 5

Week 12

T 11/11 Roy (review); Kumashiro (reserve).
MINI-ESSAY

Th 11/13 Gramsci, "On Education," pp. 26-43 (reserve); Nafisi ("Lolita" and "Gatsby"); Cixous (reserve). **Submit class report on this session.**

Week 13

T 11/18 Nafisi ("James"); Alexander and Mohanty (reserve).
PRESENTATION 6

Th 11/20 Nafisi ("Austen"); Miao (reserve).

Week 14 COALITIONS

T 11/25 Nafisi review; Guerrero (reserve).
MINI-ESSAY

Thursday 11/27--Sunday 11/30 THANKSGIVING BREAK

Week 15

T 12/2 Kristeva (reserve); Trinh Minh-ha (reserve).
PRESENTATION 7

Th 12/4 Review

FRIDAY 12/5 Classes End

FILMS (all available at Mac Media Services)

- | | |
|-----------------------------|---|
| 1) The Underground Railroad | 2) Roots of Resistance: a story of the underground railroad |
| 3) Bread and Roses | 4) No Logo: brands, globalization, resistance |
| 5) Amandla! | 6) Still Ready: three women from the Moroccan Resistance |
| 7) Smoke Signals | 8) Manufacturing Consent: Noam Chomsky and the media |

MUSIC

By Boukman Esperyans, Caetano Veloso, Cesaria Evora, Jovanotti, Sweet Honey in the Rock, Voices of the Civil Rights Movement.