

GENDER, FASCISM, MODERNISM (WGSS 394)

S. Sarker Fall 2006

Class: Old Main 9

Office: OM 317/Mailbox OM 409

PH: 696-6316

Hours: Wed 7-10 p.m.

Office: T 9-10 a.m., Wed 6-7 p.m. & appt.

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GOALS OF THE COURSE:

- Contextualize fascism as historical phenomenon and as ideology in the context of contemporary political, economic, social, cultural theories;
- Explore the relationship of these theories and of fascism to concepts of masculinity and femininity, male and female, sexuality, race, class, and nation;
- Investigate the roles and impact of women writers/intellectuals in writing within and around such theories and concepts;
- Relate histories past to histories present through a discussion of (post)modernity.

REQUIRED TEXTS:

Djuna Barnes. *Nightwood*.

Grazia Deledda. *Cosima*.

Zora Neale Hurston. *I Love Myself...*

Jean Rhys. *Good Morning, Midnight*.

Virginia Woolf. *Three Guineas*.

RESERVES:

Adorno, Theodor and Horkheimer, Max. "The Culture Industry" from *Dialectic of Enlightenment*, pp. 120-167.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction" from *Illuminations*, pp. 217-251 and "The Author as Producer" from *Reflections*, pp. 220-238.

De Gobineau, Arthur. "Proof of the Intellectual Inequality of Race" from *The Inequality of Human Races*, pp. 168-181.

Goldman, Emma. "Anarchism," "Minorities versus Majorities," and "The Tragedy of Woman's Emancipation" from *Anarchism and Other Essays*.

Gramsci, Antonio. Selections from *Political Writings* and *The Prison Notebooks*.

James, C.L.R. "Intervening in Abyssinia," "Revolution and the Negro," and "On the Woman Question" from www.marxists.org

Luxembourg, Rosa. "The Junius Pamphlet" from www.marxists.org

Marson, Una. Extracts from *The Life of Una Marson*.

Mussolini, Benito. "Fundamental Ideas" from *Fascism: Doctrine and Institutions*, pp. 7-42.

Ocampo, Victoria. "Maria de Maeztu," "Living History," "Woman, Her Rights and Her Responsibilities," "Virginia Woolf in my Memory" from *Victoria Ocampo: Against the Wind and the Tide*.

Sorabji, Cornelia. "Preparation and Equipment" and "England Again" from *India Calling*.

Please consult the Working Bibliography on the last page of the syllabus.

REQUIREMENTS:

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 (including the Working Bibliography—see last page of syllabus)
- B) Mini-essays
- C) Oral presentations

A) FORUM: every week, an online communication, through the class email list, will require that each of you must post **BY EVERY TUESDAY MIDNIGHT**, ONE question involving any TWO texts assigned for the Wednesday of the upcoming week. 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 a text from our Working Bibliography (see end of syllabus). Please imagine questions that elicit responses about the implications of textual content, rather than 'yes'/'no' or factual research. Please be prepared to summarize your point in class as a quick refresher.

You will be part of a group of 3 or 4 and submit entries **in rotation** when it is the turn for your group. You will, however, be graded individually, based on your own entry. I will check them early Wednesday every week. For grading guidelines, please see page 4 of syllabus.

B) MINI-ESSAYS: an in-class assignment, **every other week**, where a topic or question and a structure will be offered by the instructor and on which you will write for 20-30 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 a text from the Working Bibliography and short, relevant quotations. The assignment is completed and will be collected 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 considered 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 for which you will be asked to form an interdisciplinary group of 3 members. 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. You will be graded as a group.

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: 30 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. Leave a note, with your telephone number, in my mailbox (or slip it under my office door), or e-mail me, or talk with me after class if you wish to make an appointment other than the times indicated, for any aspect of the class. 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. 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.

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

S. Sarker Fall 2006

WGSS 394
Guide to Grading

Wed 7-10 p.m.

For the Forum:

A for entries that raise thought-provoking questions, establish unique/interesting/significant connections to one’s 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 entries that adequately summarize selected/relevant ideas from class-discussion, establish a valid and straightforward connection to one’s disciplinary interests.

C for entries 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 performance, 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.

Gender, Fascism, Modernism (WGSS394/ENGL352/HCMS394)

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Week 1

W 9/6

Introduction: Matrices of Modernity and Modernism

Week 2

W 9/13

Partial Context I: Matrices of Political and Economic Theories

Mussolini (reserve); Gramsci's "Real Dialectics," "Democracy and Fascism," and "The Two Fascisms" (reserve); Goldman's "Anarchism" (reserve).

Deadline to acquire your book of interest from the Working Bibliography

Week 3

W 9/20

Partial Context II: Matrices of Social Theories

James's "Intervening in Abyssinia" (reserve); de Gobineau (reserve);

Luxemburg's "The Junius Pamphlet" (reserve); Gramsci's "Italy and Spain" and "Socialists and Communists" (reserve).

MINI-ESSAY

Week 4

W 9/27

Partial Context III: Author-izing the Cultural Matrices

Benjamin's "The Author as Producer" and Adorno/Horkheimer (reserve). Rhys 9-61; Woolf, Chapter 1; Sorabji, "Preparation and Equipment" (reserve).

Oral presentations begin: PRESENTATION 1

Week 5

W 10/4

Rhys 61-190; Woolf, Chapters 2, 3 and review; Sorabji, "England Again"

(reserve) and review; James's "On the Woman Question" (reserve);

Marson (reserve).

MINI-ESSAY

Week 6

W 10/11

Deledda 1-71; Ocampo's "Living History" and "Virginia Woolf in my

memory"(reserves); Gramsci's "The Elections and Freedom" and "The Fall of Fascism" (reserves); Ocampo's "Woman, Her Rights and Responsibilities" (reserve).

PRESENTATION 2

Week 7

W 10/18

MOVIE and in-class written CRITIQUE

Week 8

W 10/25 Preceptor's Day.

Thursday 10/26—Sunday 10/29 FALL BREAK

Week 9

W 11/1 Deledda 71-140; Goldman's "The Tragedy of Woman's Emancipation" (reserve); Ocampo's "Maria de Maeztu" (reserve) and review; Gramsci's "On Education" (reserve).

PRESENTATION 3

Week 10

W 11/8 Barnes 1-106; Hurston 197-218; Goldman's "Minorities versus Majorities" (reserve); James's "Revolution and the Negro" (reserve).

PRESENTATION 4

Week 11

W 11/15 Barnes 107-170; Hurston 151-173 and 219-245; Gramsci's "Internationalism and the Collective Man" and "Sexuality" (reserve).

MINI-ESSAY

Week 12

W 11/22 Hurston 28-81, 246-296, Introduction, and afterword; Gramsci's "The Intellectuals" and "America" (reserve); Benjamin's "The Work of Art" (reserve).
Issue: Gender, Fascism, and (Post)modernity.

PRESENTATION 5

Thursday 11/23--Sunday 11/26 THANKSGIVING BREAK

Week 13

W 11/29 Partial Re-Combinations 1: Hurston, Deledda, de Gobineau.
Partial Re-Combinations 2: Woolf, Ocampo, Benjamin.

MINI-ESSAY

Week 14

W 12/6 Partial Re-Combinations 3: Barnes, Rhys, Sorabji, Goldman.
Partial Re-Combinations 4: Gramsci, C.L.R. James, and Your Pick.

PRESENTATION 6

Week 15

W 12/13 Review of Contexts and Combinations (analysis of syllabus).

FR 12/15 Classes End

Gender, Fascism, Modernism (WGSS394/ENGL352/HCMS394)

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OUR WORKING BIBLIOGRAPHY

COMMON SOURCES—

Films: Africa to America to Paris, Shock of the New

Websites: Hurston-wright.org, Marxists.org.

Scholarly Archives/Databases: MLA, JSTOR, API.

Journals: Modernism/Modernity, Signs, Callaloo.

Select one author's work to use in class discussion, email forum, and in-class work. Please let me know what text you have decided to use. For a challenge, choose an area that supplements your existing (inter)disciplinary focus. For a greater challenge, choose an area outside your current focus. The emphasis is on depth; continue with the same text for as long as possible.

FINE ARTS AND CULTURES

Then	Man Ray	Now	Peter Bondanella
	Sergei Eisenstein		Katy Deepwell

LITERARY CRITICISMS

Then	T. S. Eliot	Now	Shari Benstock
	Gertrude Stein		Mary Lou Emery
	Nancy Cunard		Bonnie Kime Scott, editor.
			Erin Carlston
			Robin Hackett
			Susan Stanford Friedman

HISTORIES (Political, economic, social)

Then	Karl Marx	Now	Ernesto Laclau and Chantal Mouffe
	Adolf Hitler		Noam Chomsky

PHILOSOPHIES

Then	Bertrand Russell	Now	Nancy Fraser
	Karl Jung		Uma Narayan