



TEACHING RESOURCES ON  
RACISM, WHITE PRIVILEGES,  
& ANTI-WHITE SUPREMACY

A PROJECT OF  
STOP DREAMING/KEEP WORKING WORKSHOP

Editor: Dr. Shu-Ju Ada Cheng

## TABLE OF CONTENTS

Editor's Note	3
A Note from the Executive Director	4
<b>COLLECTION THEMES</b>	
Theme I: Diversity and Inclusiveness	5
Theme II: Gender, Race, Class, and Sexuality	26
Theme III: Multiculturalism	43
Theme IV: Race, Racism, and White Supremacy	100
Theme V: Whiteness, White Privileges, and Social Justice	122
Theme VI: Women of Color in Global Contexts	169

## **Editor's Note**

This collection is long overdue. This project came out of the participants' consensus for 2005 Stop Dreaming, Keep Working Workshop. Participants at the workshop felt that there should be a resource book for teachers, administrators and activists who are interested in issues of racism, white supremacy, and white privileges. For those of us who teach courses in these areas often find it difficult to keep up with the literature. Confined to our own disciplines, we often struggle to find materials that are interdisciplinary in nature. We also wonder what assignments and pedagogical tools others have used to convey materials to students. These concerns all draw attention to the immense need for a resource book with a collection of syllabi.

I sent out the call for syllabi earlier this year and received a wide range of submissions. I accepted the majority of them. Only in rare occasions when the submissions did not fit with the overall theme of the project were they rejected. I divided the submissions into six major themes, including diversity and inclusiveness (theme I), gender, race, class, and sexuality (theme II), multiculturalism (theme III), race, racism, and white supremacy (theme IV), whiteness, white privileges, and social justice (theme V), and women of color in global contexts (theme VI). The responsibility to match the syllabus with the best theme is mine. I hope the matching does each syllabus justice.

I want to thank the National Women's Studies Association office for assisting with the formatting of the document. It was a daunting task. I also appreciate NWSA's commitment to this project. I hope we will have the opportunity to update this book regularly, and I hope a more detailed table of contents will be produced next time around.

I have felt very privileged to take on this project. It has been an honor to read so many wonderful syllabi. I have learned a lot throughout this project. I see the completion of this project as my contribution to the workshop and the NWSA women of color caucus. I hope this project will be of tremendous use for those of us who are committed to social justice work.

Shu-Ju Ada Cheng  
January 31<sup>st</sup>, 2006

## **A Note from the Executive Director**

The National Women's Studies Association is pleased to offer this collection of teaching resources on racism, white privilege, and anti-white supremacy. I would like to thank the 2005 Stop Dreaming, Keep Working Workshop organizers and participants; this project would not have been possible without that event. Pat Washington, Women of Color Caucus co-chair and NWSA Secretary, and Ann Russo, a member of the Anti-White Supremacy Task Force, in particular, have brought vision and commitment to organizing the Stop Dreaming workshops. A special thanks should also go to Ada Cheng, who has served as the collection's editor and who guided it from start to finish with impressive speed and dedication. Finally, I would like to thank those individuals who have generously contributed syllabi so their women's studies colleagues may expand their teaching tools and knowledge.

Allison Kimmich  
February 3, 2006

**THEME I:**  
**DIVERSITY & INCLUSIVENESS**

**Educ 742.2 Diversity and the Inclusive Classroom**

Section 2059 Tuesday 6:20 -9pm

**Professor Melanie E. L. Bush****Office: 2306 James (2105)**

Office Hours: Tues/Thurs 4-6pm

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*“The School of Education at Brooklyn College prepares teachers, administrators, counselors, and school psychologists to serve, lead and thrive in the schools and agencies of this city and beyond. Through collaborative action, teaching and research, we develop our students’ capacities to create socially just, intellectually vital, aesthetically rich and compassionate communities that value equity and excellence, access and rigor. We design our programs in cooperation with Liberal Arts and Science faculties and in consultation with local schools in order to provide our students with the opportunity to develop the knowledge, proficiencies and understandings needed to work with New York City’s racially, ethnically and linguistically diverse populations. We believe that teaching is an art that incorporates critical self-reflection, openness to new ideas, practices and technologies and that focuses on the individual learners needs and promotes growth. Our collective work is shaped by scholarship and is animated by a commitment to educate our students to the highest standards of professional competences.”*

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**COLLABORATION – DIVERSITY – SOCIAL JUSTICE – CRITICAL SELF-REFLECTION AND REFLECTIVE PRACTICE**

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**Bulletin Description**

This course examines the relationship between social identities and curriculum, teaching and the institution of school. It focuses on developing inclusive classrooms and addressing the needs of diverse student populations. The curriculum, textbooks and journals will be examined. Recent work on identity formation, multicultural education, social justice education, inclusion and institutional labeling of students will be studied. Teaching strategies and materials will be developed for use in a more responsive and inclusive classroom.

**COURSE OBJECTIVES**

- 1) To examine the historical challenge to create diverse and inclusive classrooms; (CF: Diversity; NCATE Standard 1: Candidate knowledge, skills and dispositions; INTASC Principle 1, 9 Knowledge of recent developments in subject matter and related pedagogy)
- 2) To explore the nature and attributes of a diverse and inclusive classroom through course readings, observations, video and group activities; (Among the attributes to discuss are: racial, ethnic, cultural and class identification, aptitudes and capabilities, bilingualism/ESL, sexual identity, gender equity, technology, socio-economic status and poverty.) (CF: Diversity; Social Justice; NCATE Standard 1: Candidate knowledge, skills and dispositions; INTASC Principle 1, 3, 9 Knowledge of recent developments in subject matter and related pedagogy, diversity)
- 3) To learn how these issues intersect and significantly impact the learning environment, the dimensions of teachers’ work and student achievement and in turn how to apply this knowledge in practice; (CF: Diversity; Social Justice; NCATE Standard 1: Candidate knowledge, skills and dispositions)
- 4) To blend traditional and alternative assessment to evaluate students’ work and foster strategies for better classroom practice. (CF: Diversity; Self-reflection, Reflective Practice; NCATE Standard 1:

Candidate knowledge, skills and dispositions; INTASC Principle 8, 9: Critically reflects upon and evaluates teaching experience and uses knowledge gained from critical self-reflection to inform subsequent lesson plans, pedagogy and curricular planning.)

#### REQUIRED TEXTS

Books, S. (Ed.) 2003. *Invisible children in the society and its schools*. London: Lawrence Erlbaum Associates, Publishers. Second Edition. (BC Bookstore or Amazon.com)

Diversity and the Inclusive Classroom (EDUC 742.2 Section 2059) Course Packet (Far Better Copy)

#### EVALUATION CRITERIA

**Class participation and attendance (10%):** Timely completion of reading assignments, meaningful participation in class discussion, attendance and punctuality. Come prepared to discuss the readings with your notes about the main points of the articles and questions raised in your mind about diversity in an inclusive classroom.

**“Reflections” (10%):** Weekly, minimum of 10 entries for the semester, due Sundays via email.

**Reading Presentation (20%):** Based on assigned readings, pairs of students will introduce each week’s discussion.

The format for this assignment will consist of:

- 1) PRESENTATION highlighting each reading that might include:
  - \*The perspective of the author(s)
  - \*Controversies raised by the material
  - \*Connections between this and other topics
  - \*Questions about diversity, inclusivity, democracy, or educational practices

Raise at least three questions for possible class discussion (per student) drawing the connection between this topic and the course objectives.

- 2) HANDOUT (One per presenter. Bring copies for the class):
  - a) Main Points of the article(s) you are responsible for and Key Questions (1 page)
  - b) A Lesson Plan related to this topic. (1 page)On the Heading indicate:      *Your Name*      *Title and Author of Article*      *Topic*  
*Lesson Plan for Grade* \_\_\_\_\_ *Subject* \_\_\_\_\_

(Presentation should be about 5 minutes per article; discussion of the week’s topic will be about 45 minutes)

**Midterm Paper (30%):** For this paper you will research how educational systems in nations other than the United States handle issues of diversity and inclusion. Your country selection and rationale need to be approved. For purposes of this paper, diversity will include dimensions such as race, class, gender, sexuality, religion, ethnicity, language, ability, etc. Include at least two aspects. Summarize your findings (5-6 pages) being specific about what you learned. What policies are in place? What struggles have occurred – with what outcome? What principles are used to determine policy? What impact have these policies had on different constituencies? What do different scholars, politicians, or journalists have to say about the policies or the outcome? What challenges do they face? You are encouraged to outreach to educators, authors, journalists and scholars in the country you research.

In your conclusion, discuss what can be learned from the educational system you chose (2-3 pages). Finally, write up a lesson plan that incorporates some aspect of what you learned (1 page). (Total 8-10 pages). The paper MUST include textual support, adhere to the criteria for written work (below) and refer to at least five sources. Consult both the Course Grading Rubric and the specific assignment rubric before you turn in your work.

**Final (30%):** Instructions for this in-class exam will be given as designated on the Course Schedule below. The content of the exam will assess your understanding of the topics we discuss in class relating to the course objectives, the principles involved and how to apply your knowledge in the classroom. Consult both the Course Grading Rubric and the specific assignment rubric for details on grading criteria.

**GRADING (SEE RUBRIC FOR COURSE AND EACH ASSIGNMENT)**

Final	30%
Midterm Paper	30%
Facilitation of Readings Discussion	20%
Reflections	10%
Class Participation	10%

**GRADE POINT BREAKDOWN**

A+ 97-100	B+ 87-89.9	C+ 77-79.9
A 93-96.9	B 83-86.9	C 70-76.9
A- 90-92.9	B- 80-82.9	F Below 70

**CRITERIA FOR GRADING OF WRITTEN WORK:**

All papers are to be typed, double spaced, with 1 inch margins. In addition to the specific criteria for each assignment, grading will be based on whether you fulfilled the assignment, the depth of work, level of critical analysis, insight and thoughtful reflection; accuracy of summary; correct grammar, syntax, composition; proper footnoting/end-noting and bibliography. Use subtitles to organize the material. Carefully proofread before submission. There will be penalties for late papers. Students requiring assistance with writing are encouraged to make use of the Brooklyn College Writing Center in Boylan Hall.

**COURSE SCHEDULE**

- 1. February 1**      Diversity, Equality, Objectivity and Inclusion  
 Introduction, overview of course policies, expectations, etc.  
 What defines Diversity and Inclusion?  
 READINGS: Brown v. Board of Education  
                 Sen, Equality of What?
- 2. February 8**      Equality for All or Equity for All: is there a difference?  
 READINGS: Ladson-Billings, Teaching and Cultural Competence  
                 Lake, An Indian Father’s Plea  
                 Rothenberg, The Social Construction of Difference: Race, Class,  
   Gender and Sexuality; Census 2000; America  
                 2000  
                 Miller, Domination and Subordination  
                 Delpit, Education in a Multicultural Society



\*\*\*\*REFLECTION DUE FEBRUARY 13<sup>th</sup>\*\*\*\*

How do you define: Diversity vs. multiculturalism? Equality vs. equity?  
Inclusiveness vs. representation? Justice vs. Freedom?  
How do these concepts differ? What principles to you think should guide classroom activities?

3. **February 15** Race, Ethnicity, Class, Gender, and Urban Classrooms  
READINGS: Tatum, Embracing Cross-Racial Dialogue; Defining Racism  
Frankenberg, Race in American Public Schools  
Tenorio, Race and Respect  
Martinez, Don't Call this Country America; Terminology  
Question, Chicano History  
Tuan, Racialized Ethnics Compared to White Ethnics  
French, Does Who We Are Influence  
**DISCUSSION OF MIDTERM – BRING YOUR PROPOSAL and RATIONALE**

4. **February 22** 6:20pm LIBRARY ROOM 120: Librarian's Presentation  
7:00pm (or when Librarian is finished) New Media Center ROOM 242:  
*Race: The Power of an Illusion*

\*\*\*\*REFLECTION DUE FEBRUARY 26<sup>th</sup>\*\*\*\*

Discuss the relevance of *RACE: The Power of an Illusion* to the course objectives

5. **March 1** R, E, C, G continued and Diversity in the Educators' Workforce  
READINGS: Jorgenson, The Need for More Ethnic Teachers  
McIntosh, White Privilege: Unpacking the Knapsack  
Selections from In Our Family PhotoText Exhibit  
IN-CLASS: Prepare a lesson plan incorporating the needs and experiences of diverse students to implement in your classroom in the coming week.

<p><i>WHAT MAKES TEACHING IN NYC PUBLIC SCHOOLS SPECIAL?</i> <i>Dr. Lois Weiner Professor, New Jersey City University</i> <i>Thursday, March 3, 2005 4:30 – 6PM Student Center – Penthouse</i></p>
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6. **March 8** Language and the Classrooms  
READINGS: Christensen, Whose Standard?  
Crawford, Bilingual Education (2 articles)  
Rubal-Lopez, Does Bilingual Education Matter?  
Delpit, Ebonics and Culturally Responsive Instruction  
Peterson, Working Effectively with English Language Learners  
IN-CLASS ASSIGNMENT: Assess the effectiveness of the lesson plan prepared last week. Bring examples of your students work to this class.
7. **March 15** Finding One's Place: Special Education and Social Justice  
READINGS: Salend, Creating Inclusive Classrooms  
Baynton, Disability and the Justification of Inequality  
Bynoe, Rethinking and retooling teacher preparation  
Kea, To teach me is to know me.  
MacMillan, Overrepresentation of minority students

Ford, The Underrepresentation of minority students  
 Maroney, Sharon A. What's Good? Suggested Resources  
 Chapter 7 in Books (Inclusion and Stigmatization)  
 IN-CLASS: Prepare a lesson for students with different learning styles to implement in  
 your classroom in the coming week.

Discussion of: *Breaking the Code of Good Intentions: Everyday Forms of Whiteness*  
 Dr. Melanie E. L. Bush, BC School of Education  
 Wednesday March 16<sup>th</sup>, 2005 3:30–5:15pm Tanger Auditorium, Library

**8. March 22** Lesbian, Gay, Transexual, Bisexual Preference and the School Environment

READINGS: Gordon, What Do We Say When We Hear 'Faggot'  
 Whitfield, High School Drama  
 Baber, Opening Classroom Closets  
 Chapter 9 in Books (Queer Invisibility)  
 Selections from In Our Family PhotoText Exhibit (83-94)  
 IN-CLASS ASSIGNMENT: Assess the effectiveness of the lesson plan prepared  
 last week. Bring examples of your students work to this class.

(No classes on March 29<sup>th</sup>)

**9. April 5** Standards and Testing: Diversity and Inclusion

READINGS: Sacks, Standardized Minds  
 Perrone, Standardized Testing: How did we get here?  
 FairTest: "What's Wrong with Standardized Tests?"  
 Kohn, Standardized Testing and Its Victims

**MIDTERM PAPER DUE**

**10. April 12** Tracking, Drop-ins, Push-outs and Drop-outs

READINGS: Burris, When Excellence And Equity Thrive  
 Peterson, Tracking and the Project Method  
 Guinier, Race, Testing, and the Miner's Canary  
 Chapter 4 in Books, (Korean American High School Dropouts)

**11. April 19** Ideological and Intellectual Diversity and Academic Freedom

READINGS: Foner, American Freedom in a Global Age  
 Zinn, Introduction: American Ideology  
 Alonso-Zaldivar, Booklet that Upsets Mrs. Cheney is History  
 Ravitch, Thin Gruel; Language Police; Banned Words (3)  
 Ehrlich, Political Bias in Undergraduate Education  
 Miner, Reading, Writing and Censorship

**12. : May 3** Social and Political Context: Diversity, Democracy and Social Justice in Education

READINGS: Suarez-Orozco, Understanding and Serving Children of  
 Immigrants  
 Kohl, Some Reflections on Teaching for Social Justice  
 Berman, The Courage to Teach Social Responsibility  
 Books, Ch. 5, 8 (Immigrant Children; Rendering Students  
 Visible)

## DISCUSSION OF FINAL

(No classes on April 26<sup>th</sup>)

- 13. May 10**      Teaching for Democracy and Social Justice  
READINGS:      Chapter 2, 13 in Books, (An Islamic School Responds to  
9/11; Reflections on September 11<sup>th</sup>)  
Kelley, When History Wakes; Finding the Strength (2)  
Bush, Cracks in the Wall of Whiteness
- 14. May 17**      Equity or Equality: the Future of Public Education - Closing Discussion  
READINGS:      Goodlad, Teaching What We Hold Sacred  
Sapon-Shevin, Inclusion: A Matter of Social Justice.  
Zyngier, Connectedness – Isn't it time that education came out...  
Gorski, Transforming Self to Transform Schools  
Christensen, Unlearning the Myths  
Council on Interracial Books, 10 Quick Ways  
Hersh, Poverty and World Resources

**May 24**      **IN CLASS FINAL**

### Communication Through Email and Web Access

Each student will be required to obtain an e-mail account and to arrange web access. Accounts are available at the computing center and through various on-line services. There will be substantial communication throughout the semester via e-mail and some readings will be accessible through the web. You are expected to check your e-mail twice weekly for messages, or assignments.

**Please note SP 742.2 in the subject line of all emails.**

**Assignments must be submitted by hard copy for grading however, if you are emailing me an assignment for some reason, please use this filename protocol: 742.2YournameAssignment.doc (e.g. 742.2janedoeabstractplan.doc).**

It is your responsibility to make sure emails and assignments are received. Always keep copies for your files.

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### “REFLECTIONS” INSTRUCTIONS

(Minimum 10 for the semester – each one, at least a complete paragraph)

*Making the effort to consciously reflect on your thoughts as we discuss material will help you draw connections between ideas and lived experience, identify areas of personal interest and concern and shape your future actions as an engaged member of society. The following sentence beginnings may be helpful as you write about your reactions to readings, class discussions, and/or everyday experiences over the course of the semester. Be sure to explain your response, and not only state it.*

I learned that...	I discovered that I...
I was disturbed by...	I was very pleased to realize that...
I was surprised to realize that...	I can't believe that...
I was troubled that...	I really don't agree that...

If you have difficulty knowing what to write, these questions may help you reflect:

- What did you learn about diversity, inclusiveness, relationships of power and hierarchy or the challenges they pose in the classroom? What is the significance or meaning of what you now understand?
- How did the (reading, discussion or experience) influence your thoughts about these topics?
- What do you feel are a teacher's responsibilities related to diversity, inclusiveness and power relationships?
- Is there a difference in being moral, just or ethical?
- What do the concepts of equality, equity, fairness, democracy, inclusiveness, representation, etc. mean in the classroom setting?
- What else would you like to know about this topic? Why?
- Was there anything you learned about yourself from this reading, discussion or experience?

**Plagiarism (writing someone else's words as if they are your own), sharing your exam or paper with another student, or copying another student's paper or exam will result in an F in the course. See the Brooklyn College Bulletin, library website and the handout in your course packet for a complete listing of academic regulations.**

## READINGS

As you read the assigned material, consider the following questions.

- \*What are the MAIN POINTS of this article?
- \*What CONCEPTS and which THEORETICAL PERSPECTIVES are raised by this material?
- \*What ISSUES and POSITIONS does this material raise about diversity, inclusiveness, and relationships of power and hierarchy?
- \*What might be missing from the analysis? Is any perspective ignored or marginalized?
- \*From what PERSPECTIVE are these issues raised?
- \*What are your thoughts about these issues; do you agree or disagree with the views of the author?
- \*In what ways did this material make you more conscious of your beliefs or attitudes?
- \*What QUESTIONS does this material raise in your mind?

TAKE NOTES on the readings, as you ARE expected to participate in class!

## COURSE PACKET MATERIALS

- Alonso-Zaldivar Ricardo and Jean Merl. 2004. "Booklet That Upset Mrs. Cheney Is History." *Los Angeles Times*. October 8 Available at: <<http://www.commondreams.org/cgi-bin/print.cgi?file=/headlines04/1008-05.htm>>. Accessed 25 January.
- Baber, R. Jovita and Brett Beemyn. 2001. "Opening Classroom Closets: Teaching About Lesbians, Gay Men and Bisexuals in a Multicultural Context." In *Dealing with Diversity* by J. Q. Adams and Pearlle Strother-Adams. Dubuque, Iowa: Kendall/Hunt Publishing Company. 405-415.
- Baynton, Douglas C. 2004. "Disability and the Justification of Inequality in American History." In *Race, Class, and Gender in the United States*. 2004. Edited by Paula S. Rothenberg. New York: Worth Publishers. 6th Edition. 93-101.
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- Burris, Carol Corbett. 2004. "When Excellence And Equity Thrive." *Education Week*. January 28 Available at <<http://www.edweek.org>> Accessed 15 January 2005.
- Bush, Melanie E. L. 2004. "Cracks in the Wall of Whiteness: Desperately Seeking Agency and Optimism." In *Breaking the Code of Good Intentions: Everyday Forms of Whiteness*. Lanham: Rowman and Littlefield, Inc. 219-251.
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- . "Unlearning the Myths That Bind Us: Critiquing Fairy Tales and Films." In *Rethinking Our Classrooms*. Volume 1. 8-13.
- Comer, James P. 1989. "Racism and the Education of Young Children." *Teachers College Record*. Volume 90. Number 3. Spring. 352-361.

- Council on Interracial Books for Children. 1994. "10 Quick Ways to Analyze Children's Books for Racism and Sexism." In *Rethinking Our Classrooms*. Volume 1. 14-15.
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- . 1998/9. "Does Bilingual Ed Work." *Rethinking Schools*. Volume 13. No. 2. Winter.
- Delpit, Lisa. 1997. "Ebonics and Culturally Responsive Instruction" *Rethinking Schools*. Volume 12. No 1. Fall.
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- Ehrlich, Thomas and Ann Colby. 2004. "Political Bias in Undergraduate Education." *Liberal Education*. Association of American Colleges and Universities. Summer. 36-39.
- FairTest: "What's Wrong with Standardized Tests?" The National Center for Fair & Open Testing. Available at <http://www.FairTest.org> > Accessed 15 January 2005.
- Foner, Eric. 2002. "American Freedom in a Global Age." *Who Owns History: Rethinking the Past in a Changing World*. New York: Hill and Wang. 49-74.
- Ford, Donna Y. 1998. [The underrepresentation of minority students in gifted education: Problems and promises in...](#) *Journal of Special Education*. Spring. Volume 32. Issue 1. 4.
- Frankenberg, Erika and Chungmei Lee. 2002. "Race in American Public Schools: Rapidly Resegregating School Districts." The Civil Rights Project at Harvard University. Available at <http://www.civilrightsproject.harvard.edu/research/deseg/> > Accessed 28 August 2002.
- French, Jennifer. 2002. "Does Who We Are Influence How We Teach?" In *Learning to Teach for Social Justice*. Edited by Linda Darling-Hammond, Jennifer French, Silvia Paloma Garcia-Lopez. New York: Teachers College Press. 39-42.
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- Tatum, Beverley Daniels. 2000. "Embracing Cross-Racial Dialogue." *Rethinking Schools*. Volume 15 No. 1. Fall.
- . 2003. "Defining Racism: Can We Talk?" *Race, Class, and Gender in the United States*. Edited by Paula S. Rothenberg. New York: Worth Publishers. Sixth Edition 124-131.
- Tenorio, Rita. 1994. "Race and Respect among Young Children." *Rethinking Our Classrooms* Volume 1. 24-28.
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- Zinn, Howard. 1990. "Introduction: American Ideology." *Declarations of Independence*. New York: HarperPerennial. 1-8.
- Zyngier, David. 2003. "Connectedness – Isn't it time that education came out from behind the classroom door and Rediscovered Social Justice." *Social Alternatives*. Volume 22. No. 3, Third Quarter. 41-49.



PSYCHOLOGY 200: DIVERSITY ISSUES FOR PSYCHOLOGY

Meets Thursdays 1:00-3:30 in Johnston room 4

Dr. Pamela Gibson

Office: Johnston 115 Phone: X86195 E-mail: gibsonpr

**Office Hours: Tues/Thurs 11-12 and other hours by appointment**

“Several of our young people were formerly brought up in the colleges of the Northern provinces; they were instructed in all your sciences; but, when they came back to us, they were bad runners, ignorant of every means of living in the woods, unable to bear either cold or hunger, knew neither how to build a cabin, take a deer, nor kill an enemy, spoke our language imperfectly, were therefore neither fit for hunters, warriors, nor counselors; they were totally good for nothing. We are however not the less obliged for your kind offer, though we decline accepting it; and to show our grateful sense of it, if the gentlemen of Virginia shall send us a dozen of their sons, we will take great care of their education, and instruct them in all we know, and make men of them“

- Canasatego, Onondaga spokesman, 1744, in response to the offer for free tuition at the College of William and Mary for six Iroquois youths.

This course addresses issues of diversity and cultural difference in psychology with attention to gender, sexual orientation, race, ethnicity, disability, chronic illness, SES, age, and level of indigenous influence.

**GOALS:** The goal of the course is to broaden students' knowledge and awareness in regard to cultural difference in order to better equip them to be future psychologists, co-workers, teachers, and citizens with skills to interact with the variety of people that represent the changing demographics of the U.S. population.

**OBJECTIVES:** By completion of the course students will become aware of:

- a) Historical and cultural information regarding populations and issues that have been underrepresented in psychology.
- b) The ways in which under-representation has marginalized and/or excluded populations from receiving appropriate treatment from psychology in terms of research, curriculum, and intervention training.
- c) Their own biases and enculturation regarding each of the topics addressed in the class and how that affects their competence to interact with the populations in question.
- d) What students can do to participate in the broadening of psychology and what resources are available to help them in this process.

**COURSE REQUIREMENTS:** Students are required to attend class, complete readings and assignments, and participate in class activities. Grading will be on the basis of weekly tests, written assignments, and class participation. Class requirements include the following:

13 weekly quizzes starting with week 2 – 10 points each total of 120 pts. (Lowest score is dropped)  
Diversity watch journal 2 per week for first 12 weeks 4 points each total of 96 point for entries and 25 for summary. Total = 121

Paper on a particular group 50 points

Privilege summary 25 points

Disability assignment 20 points

Class participation 10 points

Poverty write-up 10 points

Total possible points = 336

Requirements/assignments are described in more detail later in syllabus

### **The Importance of APA Writing**

There will be significant attention given to writing in this course. You will be expected to submit quality papers written in decent APA style. Although not everyone has had 211 by this point, there are some basic rubrics that you can learn in terms of referencing style, etc. You will have the opportunity to submit a draft of your paper. IF YOU ARE ASKED TO GO TO THE WRITING CENTER FOR HELP BEFORE RE-SUBMITTING A PAPER, THAT THEN BECOMES A REQUIREMENT OF THE COURSE FOR YOU. YOU ARE EXPECTED TO MAKE AN APPOINTMENT THAT WEEK (PREFERABLY WITH BETTY HOSKINS) AND GET HELP IN RE-WRITING YOUR PAPER. IF YOU DO NOT SUBMIT A DRAFT, THE HIGHEST GRADE YOU CAN GET ON THE PAPER IS A 'B' OR 44 OUT OF 50 POINTS.

### **Turning in Papers**

Please turn in hard copies to me of papers. Printing on both sides of the paper is fine and saves paper. BUT please do not send me a paper and ask me to print it out. It is too hard on my printer to print out numerous student papers.

**IMPORTANT:** I am very seriously allergic to fragrance (including aftershave and scented body lotions). This is not just an inconvenience or an irritation, but it gives me 3 day long migraines which make it very difficult to function. Please refrain from wearing fragrance to class; it will be greatly appreciated. Thanks!!

**Quizzes:** There will be a weekly essay quiz on the readings worth 10 points each. These are the only exams for the course and are therefore very important. They are the only indication I have of how much you are getting from the readings. Please read the assignments WELL each week and be

prepared to actively discuss the material and to respond to an essay question that involves remembering and understanding the material. There will be 13 quizzes. Quizzes will be given in the first 15 minutes of class. If you arrive late, you will not be given extra time. Please be on time.

**Grading:** Grades will be assigned on the basis of accumulated points, with 92-100 = A, 91= A-, 82-90= B, 81 = B-, 72-80 = C, 71 = C-, 62-70 = D, and below 62 = F. Plus grades may be assigned to those in the highest part of the grade ranges who have excellent attendance.

**Attendance Policy:** I expect you to be present and on time for every class period. Attendance will be taken during the first 5 minutes of each class period.

To receive a grade of	A	You can miss no more than 1 class periods.	
		B or C	2
		D	3

There is no distinction between excused and unexcused absences.

If you miss over 3 classes you will receive an F in this course.

Attendance will be taken during the first 5 minutes of class. If you arrive late to class, it is your responsibility to tell me after class on that day so I can mark you present. No attendance records will be altered after the fact. No absences are excused. If you tell me that you will be out on a particular day, and I say "ok", or "Thanks for letting me know", this does not mean that it is excused, but merely that I am glad you let me know. This does not mean that allowances may not be made for real emergencies, but if you use up your absences, and then have an emergency, I am not likely to alter requirements.

**EACH SEMESTER SOMEONE IGNORES THE POLICY AND RECEIVES AN 'F' BECAUSE OF IT. PLEASE DO NOT IGNORE IT.**

**Honor Code:** Students are expected to abide by the JMU honor code in all of their work. Honor code violations will be reported to the honor council and anyone found cheating on an exam or quiz will receive a zero on that exam or quiz. Plagiarism in writing includes taking phrases and sentences from other writers and passing the work off as your own. All papers must be in your own words with not even phrases copied. If you must use an exact phrase from another writer, put the phrase in quotation marks and cite author, year, and page number. Otherwise re-word or paraphrase your paper so it is truly an integration of all of the sources you used rather than simply a re-work of only one of them.

**A note about registration:** Students are responsible for registering for classes and for verifying their class schedules on e-campus. Late course additions will not be permitted. The deadline for adding a spring semester class without instructor and academic unit head signature is Tuesday, January 18, 2005. Between Tuesday, January 18, 2005 and Thursday, January 27, 2005, instructor

and academic unit head signatures will be required to add a class for spring semester 2005. No student will be allowed to register for a spring semester class after Thursday, January 27, 2005.

### **REQUIRED READINGS:**

Nagayama Hall, G.C., & Barongan, C. (2002). *Multicultural psychology*.

Upper Saddle River, NJ: Prentice Hall.

Johnson, A.G. (2001). *Privilege, power, and difference*. Mountain View, CA: Mayfield Publishing.

There is also a required packet of readings available at the JMU Bookstore.

A note about class participation: We will discuss a number of sensitive topics this semester. There will be a number of ideas, comments of classmates, readings, etc. with which you may disagree.

Disagreement is part of processing social issues. We can do it respectfully and learn from each other.

We are all learning, including myself, and six months from now we may each have different views from those we now hold. Therefore, it is important to have the skills to discuss and disagree without alienating one another. There are many ways to respectfully disagree such as:

“That has not been my experience.”

“I have never seen it that way.”

“I can understand that concern, but what about this?”

If we have the skills to discuss in a mature way, we will be more likely to be able to articulate difficult feelings and thoughts that may be present in relation to any of the class topics. Although no one is required to self-disclose, self-disclosure may be a part of what some students choose to share. Please be sensitive to the fact that some members of the class may have direct experience with some of our class topics or may represent minorities that have been oppressed. An atmosphere of tolerance for difference will help all of us to bring our best contributions into the class.

## **CLASS SCHEDULE**

### **Unit I: Introduction**

#### Week 1: 1/11 - THE PROBLEM WITH THE SYSTEM

**Johnson, A.G. (2001). *Privilege, power, and difference*. Intro and Chs. 1-3 (p. 1-41).  
Nagayama Hall & Barongan, Ch. 1, (p. 3-32). “What is Multicultural Psychology?”**

#### Week 2: 1/18 - PRIVILEGE

Johnson, A.G. (2001). *Privilege, power, and difference*. Chs. 4-8 (p. 42-116).

**Video: “True Colors” 19 minutes MTI Film & Video**

#### Week 3: 1/25 - THE CONSEQUENCES OF PRIVILEGE

Johnson, A.G. (2001). *Privilege, power, and difference*. Ch. 9-10 (p. 117-171).

McInstosh, P. (2002). White privilege: Unpacking the invisible knapsack. In P.S. Rothenberg (Ed.).

*White privilege: Essential readings on the other side of racism*, (pp. 97-101) NY: Worth Publishers.

**Privilege analysis due in class.**

**Decide paper topic in class.**

## **Unit II: Race and Ethnicity**

### Week 4: 2/1- AFRICAN AMERICANS

Nagayama Hall & Barongan. Chapter 5. P. 157-194.

*Cortesse, A.J. 2004). Provocateur (Second edition). Chapter 4: Symbolic racism in advertising (pp. 83-115). Rowman & Littlefield.*

#### **Video:" Color of Fear"**

**Paper outline and computer search due.**

### Week 5: 2/8 - LATINAS/LATINOS

Nagayama Hall & Barongan. Chapter 7. P. 235-264,

Plous, S. (1996). Ten myths about affirmative action. *Journal of Social Issues*, 52(4), 25-31.

Pratkanis, A.R., & Turner, M.E. (1999). The significance of affirmative action for the souls of white folk: Further implications of a helping model. *Journal of Social Issues*, 55(4), 787-815.

**Paper Introduction due along with references and websites you intend to use.**

### Week 6: 2/22- ASIAN PACIFIC AMERICANS

Nagayama Hall & Barongan. Chapter 6. P. 195-234,

Celious, A., & Oyserman, D. (2001). Race from the inside: An emerging heterogenous race model. *Journal of Social Issues*, 57(1), 149-165.

**Proof that you read 3 articles due.**

### Week 7: 3/1 - NATIVE AMERICANS

Nagayama Hall & Barongan. Chapter 8. P. 265-296,

Deloria, V. (1988). *Custer died for your sins: An Indian manifesto*. University of Oklahoma Press. Ch. 1. Indians today, the real and the unreal (p. 1-16).

Mander, J. (1991, November/December). What you don't know about Indians: Native American issues are not history. *Utne Reader*, 67-76.

Churchill, W. (1994). *Indians are us? Culture and genocide in Native North America*. Monroe ME: Common Courage Press. Let's spread the fun around (p. 65-72).

## **Unit III: Gender and Sexual Orientation**

### Week 8: 3/15 MOVING BEYOND PRIVILEGE/GENDER

Gibson, P.R. (under review). Gender issues for psychology.

**Proof that you read 5 articles due.**

Week 9: 3/22- SEXUAL ORIENTATION

Rey, A. M., & Gibson, P. R. (1997). Beyond high school: Heterosexuals' self-reported anti-gay/lesbian behaviors and attitudes. *Journal of Gay & Lesbian Social Services*, 7(4), 65-80.

Read the following 2 websites: HRC.org (Human Rights Coalition)

PFLAG.org (Parents Families and Friends Lesbians, Gays, Bisexual and Transgendered Persons

**Rough draft of papers due.**

**Unit IV: Demographics, Stigma, and Oppression**

Week 10: 3/29 - DISABILITIES

Read the website of the JMU disability services to learn JMU's policies on accommodating disability, the rights of students with disabilities, and the programs offered.

*Video: When Billy Broke His Head and Other Tales of Wonder*

**Disability assignment due.**

Week 11: 4/5 CHRONIC ILLNESS AND INVISIBLE DISABILITY

Charmaz, K. (1983). Loss of self: A fundamental form of suffering in the chronically ill. *Sociology of Health & Illness*, 5, 168-195.

Gibson, P. R., Lane, J. M., Ostroff, S., & Placek, L. (1998). Disability-induced identity changes in persons with multiple chemical sensitivity. Poster delivered at the 22nd National Conference, Association for Women in Psychology, March 5-8, Baltimore, MD.

Barshay, J. (1993). Another strand of our diversity: Some thoughts from a feminist therapist with severe chronic illness. *Women and Therapy*, 14(3/4), 159-169.

Activity for the coming week: (10 points)

You are living on a poverty wage. You can no longer afford new clothing, eating in restaurants, going to bars, attending or renting movies, cable tv, new DVDs, or a telephone (including cell phone). Your regular phone has been disconnected for non-payment. You have no credit card. Count out and give yourself \$30 for discretionary use this week and spend no more than this (including gas). (Be sure you have your basic meals first. We don't want you to starve.) Go one week without any of the above amenities. Keep track of what you did spend your \$30 on and what you wanted but couldn't have during the week. Turn in a one-page summary describing how much of this you were able to do, what you longed for, and how you felt. Full credit for living within your \$30. (You can spend it on a restaurant if you insist, but you will be broke the rest of the week.)

Week 12: 4/12 - SES/POVERTY

Lott, B., & Bullock, H.E. (2001). Who are the poor? *Journal of Social Issues*, 57(2), 189-206.

Ryan, W. (1976). *Blaming the victim*. Ch. 1, p. 3-30.

**Papers due in class**

Week 13: 4/19 - AGE

Nelson, T. (2002). *The psychology of prejudice*. Ch. 7: Ageism (pp. 158-191). Packet  
Greeting card activity

**Video in class:** "To Be Old Black and Poor" (Films for the Humanities and Sciences) 52 minutes

**Diversity Watch Summary due in class**

**Unit V: Industrialization and Oppression**

Week 14: 4/26 - WESTERN PSYCHOLOGY IN A WORLD CONTEXT

Kirk, G., & Okazawa-Rey, M. (Eds.). (1998). *Women's lives: Multicultural perspectives*. Ch. 5: Living  
in a global economy, p. 182-192.

Retallack, S. (2002, Sept). Why are we failing the planet? *The Ecologist*, 32(7), 12-17.

Video: "The New Rulers of the World" 53 minutes *JMU collection*

ASSIGNMENTS AND REQUIREMENTS

Diversity Watch

Watch your automatic thoughts when you encounter someone different from yourself in age, size, ethnicity, ability, sexual orientation, religion, political persuasion, etc. Do not deny or censor your initial reaction, but watch it bubble up and own it. **Be sure to write the reactions when they occur. It will not be the same experience if you wait until the end of the day to write it. You might want to carry a small notebook in which to jot down thoughts.** What automatic thoughts/words come to you about this person? What is the origin of these thoughts (culture, family, media, etc)? How did the reaction affect your behavior toward the person in the encounter? Were you aware of this bias before the encounter? How did you feel about your reaction to the person?

Begin week one and record 2 entries per week for the first 12 weeks of class.

Then look back at your 24 entries and create a summary (**3 pages minimum**) that addresses the following:

- 1) Do you think that you were honest with the exercise? That is, did you allow yourself to experience and comment on your true reactions?
- 2) Can you identify any group or groups of people that elicit more negative reactions from you than others?
- 3) If so, can you identify a source or sources for the reactions?
- 4) Why do you think that you internalized greater bias against this group or groups than against others? What elements do you think make for the most difficult biases, that is, what do you think has to be present for one to internalize a strong negative bias?
- 5) How did you feel about doing this and observing automatic biased reactions to people? Is there any way of modifying this exercise to make it more useful or effective?

Each entry is worth 4 possible points for a total of 96 points.

The summary is worth 25 points.

Total points for the assignment = 121

The assignment must be typed, double spaced, and handed in before or by week 13 in class.

**You must show me 2 entries each week in class so I know that you are doing the watch regularly and not having to catch up at the end. Bring them to class.**

### Privilege Analysis

This is a short paper in which you analyze and discuss the aspects of privilege that you enjoy in our culture. What aspects of privilege do you benefit from? Are there “holes” in your privilege or areas where you are not privileged due to minority status, disability, or some other non-dominant status? What kinds of benefits or detriments have you experienced as a result of your positioning in regard to privilege? Worth 25 points, typed, double-spaced, due in class on week 3.

### Disability Assignment

On week 10 each student will be assigned a disability. You have just found out that you have or are developing a specific disability. During the week you will research this disability so that you understand what it is (web is ok) and make a plan for how you will cope with the disability. Write a short paper (typed double-spaced) describing briefly the disability and your plan for living with it. In your plan you will have to have the following:

- 1) What instrumental changes will have to be made in your life?
- 2) Will you require the use of any assistive technology?
- 3) How will your lifestyle be impacted? Can you continue with your career and educational plans?
- 4) If you have a partner, ask them if they would stay with you were you to actually develop this disability.
- 5) What will the financial impact be?
- 6) How are you likely to cope with the disability emotionally?
- 7) What personal growth might you experience from developing this disability?

Due disability week in class

### Paper

This will be a double-spaced, APA style, referenced paper on one group about which you know little or are less than comfortable. A handout will describe the process of determining the topic and the requirements in more detail. Paper is worth 50 points. To help you get started on the paper and not to procrastinate, I would like to see evidence of the following milestones:

Choose topic in class	week 3
computer search for resources and outline completed	week 4
paper intro written and list of refs and websites you will use	week 5



proof you have read 3 articles (show me highlighted articles)	week 6
proof you have read 5 articles (show me highlighted articles)	week 8
rough draft of paper due	week 9
papers due in class	week 10

If you hand in a paper that does not meet the requirements, you will not receive partial credit, but will be asked to remedy the problem. Any re-writes asked for are due on the specified day. I will not accept ANY papers during the last week of school or exam week.

**THEME II:**  
**GENDER, RACE, CLASS, AND SEXUALITY**

## Introduction to Race & Gender

Dena Samuels, Instructor

### Race and Gender in Society

What impact do categories of difference have on our lives? How do we construct those differences? How does the social construction of difference lead to inequalities? What role do norms play in perpetuating inequalities? How do these social constructions affect our view of society and impact our relationships? How do race and gender intersect with class to shape our experiences? These are some of the many questions we will ask in this course.

Through critical analysis, we will examine race and gender in society in various forms. We will review theories and apply them both to women and men's experience in society. We will also discuss and raise questions about common understandings in society, and focus on how systems of inequality are maintained and perpetuated. Most importantly, by including diverse perspectives and experiences (including your own), we will attempt to identify ways in which we can personally make a difference in creating a more equitable world.

### Required Texts:

- Johnson, Allan G., Privilege, Power, and Difference, 2<sup>nd</sup> Edition, Mayfield: 2005.
- Ore, Tracy E., The Social Construction of Difference and Inequality: Race, Class, Gender, and Sexuality, 2<sup>nd</sup> Edition, McGraw Hill: 2003.
- Readings on reserve at the library (as specified).
- Notebooks for journal entries.

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### Course Schedule:

- Class 1: Introduction and Overview
- Class 2: Ideologies of Difference  
Readings Due: 1) Ore-Introduction, pp. 1-17.  
2) Kimmel, "The Gendered Society" pp. 1-17. (on Reserve)

### Maintaining Inequalities:

- Class 3: Nature vs. Nurture: Historical Origins of Institutionalized Sexism  
Readings Due: 1) Kimmel, "The Gendered Society":  
pp. 22-24, 113-121, 151-153. (on Reserve)  
2) Friedan, "The Problem That Has No Name" (on Reserve)

Video: *One Woman, One Vote* or *Iron-Jawed Angels*

- Class 4: The Social Construction of Gender  
Readings Due: 1) Ore-Rdg 9: Lorber, "The Social Construction of Gender"  
pp. 99-106.  
2) Ore-Rdg 10: Fautsto-Sterling: "The Five Sexes" pp. 107-113.
- Class 5: Gender Socialization and Perpetuation  
1) Richardson, "Gender Stereotyping in the English Language" (on Reserve)  
2) Ore-Rdg. 12: Kimmel, "Masculinity as Homophobia" pp. 119-123, 125-135.  
*Reflection Paper Due (option)*
- Class 6: Systems of Oppression

Readings Due: 1) Lorde, "Age, Race, Class, and Sex : Women Redefining Difference" (on Reserve)  
2) Ore-Rdg. 56: Collins, "Toward a New Vision" pp. 591-599 ONLY.

See activities attached.

- Class 7: Systems of Privilege  
Readings Due: 1) Johnson-pp. 1-40.  
2) Ore-Rdg. 45: Jensen, "White Privilege Shapes the U.S." pp. 514-517.

See activities attached.

- Class 8: Historical Origins of Institutionalized Racism  
Readings Due: 1) Ore-Rdg 1: Omi and Winant, "Racial Formations" pp. 18-27.  
2) Ore-Rdg 4: Sacks, "How Jews Became White" pp. 55-67.  
3) Johnson-pp. 41-53.  
*Reflection Paper Due (option)*

Video: *Ethnic Notions*

- Class 9: Social Construction of Race  
Readings Due: 1) Ore-Rdg. 59: Martinez, "Seeing More Than Black and White" pp. 624-630.  
2) Ore-Rdg. 50: Uehara-Carter, "On Being Blackanese" pp. 543-545.  
3) Johnson-pp. 54-75.

Video: *PBS: Race: The Power of an Illusion*

### Experiencing Inequalities

- Class 10: Race Socialization  
Readings Due: 1) Tatum, "Why are all the black kids sitting together in the Cafeteria?" pp. 31-42 (on Reserve)  
2) Ore-Rdg. 37: Moore, "Racism in the English Language" pp. 426-436.  
3) Johnson-pp. 76-89.  
*Reflection Paper Due (option)*

Video: *20/20: True Colors with Diane Sawyer*

- Class 11: Inequality in Cultural Institutions  
Readings Due: 1) Ore-Rdg. 24: Sadker & Sadker, "Missing in Interaction" pp. 287-299.  
2) Ore-Rdg. 26: Kirschenman & Neckerman, "We'd Love to Hire Them, But . . ." pp. 311-320.  
3) Johnson-pp. 90-107.

Bring in news article on inequalities

- Class 12: Body Image  
Readings Due: 1) Ore-Rdg. 48: Cofer, "The Story of My Body" pp. 528-536.

2) Thompson, "'A Way Outa No Way': Eating Problems among African American, Latina, & White Women" (on Reserve)

Bring in advertisement with images (don't bring an article)

Video: *Reviving Ophelia*

Social Change/Fighting Back:

- Class 13: Resistance to Change  
Readings Due: 1) Ore-“Resistance and Social Change” pp. 579-590.  
2) Faludi, “Blame it on Feminism” (on Reserve)  
3) Johnson-pp. 108-124.  
*Reflection Paper Due (option)*
  
- Class 14: Social Action Presentations
  
- Class 15: Personal Change: Breaking the Silence  
Readings Due: 1) Lorde, "The Transformation of Silence into Language and Action" (on Reserve)  
2) Ore-Rdg. 56: Collins, “Toward a New Vision” pp. 599-605 ONLY.  
3) Johnson-pp. 125-153.
  
- Finals: Final Exam: Course Reflection/Personal Action Paper due: my office - 10:30 a.m.

**Grades:**

Attendance/Springboard Questions:	30%	
Journal/Participation:	20%	
Reflection Papers:		30%
Social Action Project & Presentation:	10%	
Final Exam: Reflection/Personal Action Paper:	<u>10%</u>	
		100%

**Attendance:**

Student attendance and participation is essential to this class. The nature of learning in this course is cumulative (for example, it is important to understand concepts discussed in one class to be able to understand future discussions). Therefore, attendance and promptness in every class is vital. Late arrival is disruptive to the rest of the class, so please do your best to get here on time. If you are absent because of an emergency that could not be avoided, make sure you get class notes from a classmate and add any missed journal entries into your journal – this way you will not fall so far behind and will make up some of the missed points from your absence.

**Springboard Questions:**

Each week, you will be given the opportunity to respond to a few "springboard" questions at the beginning of class: these will be turned in and graded. These questions will be based on the readings that are due for that class, and will “springboard” us into our discussion each time we meet. Springboard questions can not be made up, if missed.

**Journal:**

There will be times throughout the course that you will be asked to open your journals and write during class. Please make sure to bring your journal to class every week. The journals will be collected several times during the semester. They will be graded based on how

engaged you are in the class/subject matter. Feel free to use the journal outside of class to write about personal experiences or conversations that occur that deal with race or gender. Although outside use of the journal is not required, it will count toward your grade. All content is strictly confidential between instructor and student.

### **Participation:**

Participation is also essential to the success of this course. Participation, however, takes many forms. Since my teaching style is largely student-based rather than teacher-based, it is extremely important that you come to class prepared, having done all of the readings and assignments. Listening respectfully and intently to others is just as important as contributing to discussions. Having an awareness of your participation is what's most crucial. Too much talking is just as detrimental to the class as not contributing at all. Please also help to create an environment in which everyone feels free to participate.

In addition, participation means being actively involved in learning and incorporating what you've learned into your life. Demonstrating a utilization of the materials (in your life outside of class) in your reflection papers or in your journals can be considered another way to participate, and will be reflected in your grade. This does not, however, relieve you of your responsibility to participate IN class!

### **Reflection Papers:**

These papers will give you the opportunity to reflect on: the readings for the week, the discussion we had in class, an activity we did in class, or a presentation or video we watched. It is your chance to explore any of these in more depth and write specifically on something that prompted a reaction in you. These 1-2 page double-spaced typed (12 point font size) papers should be handed in at the beginning of class on the day that they are due. You must do **3** of them throughout the semester (see due dates under Course Schedule). You may not turn these papers in late, and *they should be written only on something that was covered since the last reflection paper was due. Write only on those materials/activities that we've had a chance to discuss in class, not on readings we haven't yet discussed.*

Your Reflection Papers should include the following elements:

1. ONE topic from a reading/discussion/comment/video/presentation/activity which made you feel: surprised/challenged/excited/disturbed/offended/etc.
  - AND WHY this reading/discussion/, etc. brought about the reaction that it did.
2. Critical analysis: use your sociological imagination to examine the topic in the context of society.
  - How does our socialization in society teach us to feel about this topic?
3. Personal example and insight relating to the topic:
  - Why is this topic significant to you? How does this topic relate to your own life?
  - How does this topic challenge you to think about things differently in your own life and/or in society? Bring in your own example and insight in terms of your life/experience/relationships. CONTINUED NEXT PAGE
4. Personal challenge: Use critical thinking and state what questions the topic brings up that you may not have thought about before.
  - What has it made you question in your life or question about society?
  - How can you apply what you've learned about this topic that will help you make a difference in your life/relationships/community?

### **Social Action Project & Presentation:**

For this project, you will be given an opportunity to think about a way to make a difference in the world on a societal level with regards to the social inequalities we have discussed throughout the semester. You may choose a project from the list below, or you may come up with your own (based on Instructor's approval). Some of the choices will be: to create a piece of art representing a theme from this class; to write to a newspaper or company protesting an ad, article, or discriminatory policy, or to support a company that has embraced differences; to research women's or multi-cultural organizations and join one; to interview someone who is approximately 25 years older or younger than you, a different sex and a different race. You will then present your experience to the class in a 3-minute presentation. You can feel free to work together with a classmate on this project (and you will then receive 6 minutes for your presentation). You will be given more specific information about this assignment as it gets closer.

**Final Exam: Course Reflection/Personal Action paper:**

Your final will be a response to the course: what you learned (and/or what you didn't learn but wish you had!), and how you personally plan to contribute in your own life to making a difference. Whereas, your Social Action project & presentation gives you the chance to think about social change on a societal level, here you are given the opportunity in a 1-2 page double-spaced typed paper to think about social change on a personal level. You may pick a favorite aspect/topic/ presentation that you *haven't* already written about, and explain why you thought it was valuable. And then explain how you plan (or have already started) to take action in creating personal change, either through personal behavior, or through interactions with others. Please be specific in your plan of action (give specific examples of what you plan to do).

**Bonus Points:**

There will be various opportunities throughout the semester to earn bonus points. They will be added to the top of your grade at the end of the semester. You can earn up to five of these bonus points, which could literally raise your final grade a half-letter. You can attend any of the lectures or films that I announce, and then write up a one-page typed paper made up of 2 paragraphs. The first should be a brief overview of whom or what you saw, and the second paragraph should relate what you saw to discussions or readings from class. How did this lecture/film connect or help you to better understand a certain topic from class?

**Language:**

Just as the way we pronounce the words we use can reveal where in the world, or even in the country we are from, the language we choose to use can tell us a lot about who we are, what we value, and what is most important to us.

During this class, I invite you to take the opportunity to try to be inclusive in your language use. So if you are discussing the head of a department, you might refer to him or her as "chairperson" regardless of their gender. Someone who has a corporate job might be referred to as a "businessperson". Please think of this as an opportunity to see what it feels like to use these gender neutral words. For some of you, this might come naturally, and for others, it might be an insurmountable challenge. Either way, you will NOT be graded on your ability to do this. It's just a chance to try something different, at least during this class time.

**Expectations and Agreement:**

As we will be discussing delicate and sometimes intimate matters in this class, my expectation is that you will treat your classmates with the utmost respect. It takes courage to disclose personal information, or an unpopular viewpoint, so sensitivity and confidentiality of

classmates' names are not only appreciated, but required. Please let me know if either of these will be a problem for you.

In addition, students are required to *consider* different perspectives in this class. This is not a debate class, but rather a place to share different perspectives for the purpose of sensitivity, learning, and growth.

**Disability Services:**

If you have a disability for which you are requesting an accommodation, you are encouraged to contact the Disability Services Office within the first week of classes. The Disability Services Office is located in Main Hall #105. Phone: #262-3354.

**Weather:**

In the event that UCCS closes on a class day due to inclement weather, you do not need to move ahead on the syllabus. Simply review the materials that were due for the missed class.

**Dena R. Samuels**

**Activities for Understanding Oppression and Privilege**

**Systems of Oppression – Class Activities**

The first activity helps students begin to connect with and understand their own experiences of oppression. It tends to be a bonding experience for class members and an effective way for them to begin to see their role in society.

Activity One: Journal Entry on Oppression

Students write a journal entry about a time when they have felt oppressed and how it made them feel. They can either get into groups of two or three to share their “stories”, and/or then share with the class as a whole.

Sometimes, there are one or two students who can't recall ever having felt oppressed, and that in itself is an interesting aspect of the discussion (e.g., what are the social locations of those who consider themselves to be “non-oppressed”?)

Activity Two: Journal Entry on Social Location

Based on the work of Patricia Hill Collins, students are asked to put themselves into the Matrix of Domination based on their own social locations. They consider various social locations such as: race, class, age, gender, ability, sexual orientation, etc., and then think about where they would consider themselves on a continuum. For each social location, do they fall towards being more



privileged (receiving unearned benefits from this social location) or more oppressed, based on the way society perceives these categories? They are asked to draw or write up their continuums for each category in their journals. Again, this helps them to better understand the concept of the Matrix, and also provides the opportunity for them to situate themselves in society, using their sociological imaginations.

Afterwards, they are asked to write about one of the categories through which they feel more privileged, and how that privilege plays out in their everyday life. Once again, they can share their entries in small groups and/or with the entire class.

### **Systems of Privilege – Class Activities**

#### Activity Three: Silently Standing in the Face of Oppression

Various versions of this activity have been facilitated by many scholars, activists, speakers, and educators throughout the country. Although it has been given various names such as: the Crosswalk, the Power Shuffle, and the Race for America, I choose to call it, “Silently Standing in the Face of Oppression.” The following is one version of this activity. The ideas for the prompts below are based on Peggy McIntosh’s article, “Unpacking the Invisible Knapsack” (1988), and some of the prompts listed here are from the Intercultural Dialog Program at the University of Maryland.

The room is set up where chairs and/or desks are in a circle format. (Actually, this tends to be an excellent configuration for every class meeting as it definitely encourages student participation in any discussion.) Next, participants are informed that a series of prompts will be read, and that as they hear each prompt, if the situation applies to them, they should stand up.

Participants should also be told that this activity must be done in complete **silence** (students may need to be reminded of this throughout the exercise). Obviously, comments or snickers from other students could create embarrassment. Silence, on the other hand, in this sense, shows respect for students' courage to acknowledge the ways they are oppressed.

As each prompt is read and various students stand up by their chair, the facilitator can then use words such as, "Please everyone look around the room and **notice who is standing and who is sitting.**" Then those who are standing may sit before going on to the next prompt.

Prompts:

If people routinely mispronounce your name . . . (stand up)

If you have ever been the only person of your gender in a class or place of employment . . .

**If you worry semester to semester about whether you'll be able to afford your college tuition. . .**

If you have ever been asked to fill out a survey that asked for your "race" but did not include an option that accurately described your racial identity . . .

If you ever felt pressured to alter your appearance, mannerisms, or language to avoid being judged based on your gender . . .

If you represent the first generation of your family to attend college . . .

If you have a physical, psychological, developmental, or learning disability...

If an educator, counselor, or other authority figure ever discouraged you from pursuing a particular field of study or profession . . .

If you have ever been sexually harassed . . .

If you or anyone you know has been the survivor of attempted sexual assault or sexual assault . . .

If you have ever been followed around in a store . . .

(These are a few of the prompts for this activity.)

Once the prompts are completed, the students are asked to open their journals and answer the following questions: How did it feel to stand up? How did it feel to be sitting while others stood?

Then a discussion of their impressions ensues with the entire group. Besides a feeling of discomfort at participating in the task at hand, most often students express an overwhelming sense of solidarity in terms of their feelings of oppression. To know, for example, that a school counselor discouraged a student from continuing his/her education is different from finding out that this same sexist or racist scenario has played out in other schools in other cities and states. Again, this activity

helps students to situate themselves in society, and to use a sociological imagination to understand that their experiences can be analyzed as a systemic problem, not just as an individual issue.

#### Making a Connection with Privilege

At this point, it is valuable to introduce a more in-depth explanation of privilege in our society. It can be worthwhile to assign Audre Lorde's article, "Age, Race, Class, and Sex: Women Redefining Difference" to be read along with Peggy McIntosh's article, and begin the next activity with a discussion of Lorde's article. Lorde explains that we are all at times oppressed and at other times, or in other realms, oppressors. Discussions can include the significance of this idea, and how it connects to Patricia Hill Collins' concept of the Matrix of Domination.

In addition, Lorde speaks of a "mythical norm": a stereotype that is perpetuated by society, against which everyone else is measured. She describes America's mythical norm as : "white, thin, male, young, heterosexual, christian, financially secure" (362). Because this myth is perpetuated and believed, this is where the power in society continues to lie, thus creating a hierarchy under which everyone else falls. It is important to remind students that this norm is mythical because it is a social construction: that the particular traits in that myth do not inherently represent power, rather it is only because we have been taught to believe that they do, that those who hold power in our society tend to possess those characteristics. This discussion is important in terms of preparing students for thinking about the possibilities of social change.

The first step in changing our beliefs and stereotypes about power in society, as McIntosh points out, is to acknowledge our own unearned privileges. The next activity will help students to begin to do so.

#### Activity Four: Silently Acknowledging the Face of Privilege

Again, this activity has been facilitated by many in many different forms, and given many different names. These prompts, too, are based on Peggy McIntosh's article, and have proved extremely useful in helping students to think about invisible privilege and how it plays out in society and in their own lives.

Once again, be sure to remind the participants that the activity must be done in silence. This shows respect for other students and acknowledges the courage it often takes to claim one's privilege. In addition, once students are standing at a prompt, remember to ask them to notice who is standing and who is sitting.

Prompts:

If your race has always been greatly represented in most of your classes or in your place of employment . . .

If you can reasonably assume that someday you will be able to rent or purchase a home in an area which you can afford and in which you would want to live. . .

If you have *never* been followed around in a store . . .

If you do not have to worry about your own daily physical protection . . .

If you can reasonably assume that a general American history class will include the voices and experiences of your racial group . . .

If you can reasonably assume that a general American history class will include the voices and experiences of your gender group . . .

If you can choose not to think about how race effects you on a daily basis . . .

If you can walk down the street hand in hand with your partner without fear of being harassed or attacked . . .

If your marital aspirations or arrangements are looked upon with positive anticipation or acceptance by your family. . .

(These are a few of the prompts for this activity.)

Once the prompts are completed, students open their journals again and answer the following question: How did it feel to acknowledge your privilege? Then students are asked to discuss their impressions with the entire group.

This activity is commonly the one that is the most remarkable for students. Most students admit that they have never heard or thought of these ideas before, and never realized their own privilege in society. Feelings of guilt, anger, anxiety, nausea, and general discomfort are quite common. Writing in their journals and discussing/debriefing this activity is essential.

It also helps to let them know that all of these feelings are not only common but understandable, given the fact that it is new to them, and has been an invisible part of most of their realities for their whole lives. There are many articles written about effective ways to handle these kinds of emotions in the classroom. It is highly recommended that facilitators conduct further research in this area. This way they can be better prepared to handle what can be a fairly stressful yet enormously educational experience in the classroom (see, for example, articles by Amanda Konradi in Teaching Sociology, and by Samuels, D., Ferber, A., & Andrea O'Reilly Herrera in Race, Gender, and Class: Special Edition on Privilege).

It is crucial to acknowledge feelings of anger and guilt that many students face. After sorting through those feelings, they can be encouraged to view them as stepping stones on the journey to a more multi-cultural approach to life. Rather than getting stuck in the mire of self-loathing, they can use those feelings as motivation for social and interpersonal change.

Finally, it is productive to finish the discussion with a focus on social change. Allan Johnson's book (2001), "Privilege, Power, and Difference," does an exceptional job explaining the risks of ignoring the concepts of oppression and privilege. Time permitting, it is helpful to ask students to make a list of ways they can make a difference in their own personal lives to become part of the solution. This is usually completed at the end of the semester, but introducing the idea at this point helps students to see beyond the guilt and frustration of an unfair system.

## **References**

Collins, P. H. (1990). *Black feminist thought: Knowledge, consciousness, and the politics of empowerment*. London: Harper Collins.

Johnson, A. G. (2001). *Privilege, power and difference*. Mountain View, CA: McGraw Hill.

Konradi, A. Teaching about sexual assault: Problematic silences and solutions. *Teaching Sociology*, 21(1):130-.

Lorde, A. (1999). Age, race, class, and sex: Women redefining difference. Paper delivered at the Copeland Colloquium, Amherst College, April 1980. In A. Kesselman, L. D. McNair, & N.

Schniedewind (Eds.), *Women: Images and realities, a multicultural anthology*, pp. 361-366.

Mountain View, California: Mayfield.

McIntosh, P. (2003). White privilege and male privilege: A personal account of coming to see correspondences through work in women's studies. In M. S. Kimmel & A. L. Ferber (Eds.), *Privilege: A reader*, pp. 147-160. Boulder, CO: Westview.

Samuels, D., Ferber, A., & Andrea O'Reilly Herrera (2003) Introducing the Concepts of Oppression and Privilege into the Classroom. *Race, Gender, and Class: Special Edition on Privilege*, 10 (4.).

**WMST 350/550 Women, Race, and Class Fall 2004 Wednesday, 1:50-4:50pm,**

**Dr. Helen M. Bannan**, Director and Associate Professor, Women's Studies

**Email:** [bannan@uwosh.edu](mailto:bannan@uwosh.edu) **Office Phone:** 920-424-0892

**Office:** A/C 314 **Hours:** Monday 1:00-3:00, or call for appointment

Students with disabilities needing reasonable accommodation should inform me this week.

**Course Objectives:**

1. To understand how race, class, gender and sexual orientation operate and interact to shape group experiences and individual women's lives.
2. To appreciate how women from a wide range of racial, cultural, and class backgrounds have worked to create truly multicultural feminisms.
3. To participate actively in self-reflection and anti-racism work.
4. To develop critical analysis skills, particularly in dealing with issues of difference.

**Required Readings:**

Beverly Daniel Tatum, "Why Are All the Black Kids Sitting Together in the Cafeteria?" And Other Conversations About Race (2003)

bell hooks, Where We Stand: Class Matters (2000)

Daisy Hernandez & Bushra Rehman, Colonize This: Young Women of Color on Today's Feminism (2002)

Articles on E-reserve

**Assessments and Grading:**

1. **Attendance and Participation:** Everyone is expected to come to class each week fully prepared (readings done, questions submitted), ready and willing to participate in class discussions and in-class exercises. 5%
2. **Weekly discussion board:** Before 8AM Wednesday, each student will post on the discussion board thoughtful, well-developed response(s) (major response: 200 word minimum; 2 minor responses) to the assigned readings. After reading other people's responses, bring to class a hard copy of a discussion question that ties together more than one chapter and/or article, and if possible, refers to another person's response. No late reading responses will be accepted, but if you are absent from class, you may submit your question, **and answer it**, before the next class. 20%
3. **Autobiographical Essays:** Analyzing your personal experiences through the lenses of race and class. 3-5 pages each. One is "historical," looking back on how you became conscious of your race and class identities. The second analyzes something you do as a specific, consciously constructed anti-racist act, including your intention, plan, results, and personal reaction. 15%
4. **Synthesis Essays:** Students will write two papers (4-6 pages each) responding to questions, and citing at least five specific readings from that section of the course. 30%
5. **Group Presentations :** Each student will participate in a 15-minute group presentation focusing on women from one of the five cultural groups we will focus on. 10%
6. **Individual Research Paper:** Each student will complete an individual analytical paper, 6-8 pages, citing at least two course readings and 4 other sources, presenting a clear hypothesis and citing evidence to support your case. You can focus on an issue within one group, or compare how women from different groups approach the same issue; analyze one individual's experiences of race and class, discuss which seems more important, etc. 20%

**Plagiarism:** Any failure to use quotation marks for a direct quote, or failure to cite quoted or paraphrased material, will result in a ZERO for that assignment, which usually results in a lower course grade. Do NOT risk it. Always cite the source of any idea or wording that you did not

yourself create, whether it is from a textbook, other print material, or a website. Even in online posts, put the page number in parentheses after a quote, and the author, if not clear from context.

### **Part I: Defining Basic Issues and Concepts of Race and Class**

**Sept. 8** Introduction: course process, requirements, key concepts, ground rules for discussions

Identifying our particular standpoints, and sharing these with the class

Racism CR and Privilege: discussion and handouts based on:

McIntosh, Peggy. "White Privilege and Male Privilege," in Shaw & Lee, Women's Voices, Feminist Visions, (Mt. View, CA: Mayfield, 2001), 78-86.

Tia Cross, Freada Klein, Barbara Smith and Beverly Smith, "Face-to-Face, Day-to-Day— Racism CR" in Heldke and O'Connor, Oppression, Privilege, and Resistance (Boston: McGraw Hill, 2003), 589-91.

### **Sept. 15 Differences among Women: Gender, Race, and Other Systems of Dominance**

a. Complex identities: Intersections among gender/race/class/sexuality

b. Defining, and challenging, racism

Reading Assignments: Post responses on Discussion Board too!

Tatum, Cafeteria, Introductions, chapters 1 and 10, pp. ix-xix, 3-28, 193-206.

King, Deborah K. "Multiple Jeopardy, Multiple Consciousness: The Context of Black Feminist Ideology." Signs 14:1 (1988), 42-72.

Lorde, Audre. "The Master's Tools Will Never Dismantle the Master's House," and "Age, Race, Class, Sex: Women Redefining Difference," in Sister Outsider (Freedom, CA: Crossing Press, 1984), 110-123.

### **FIRST AUTOBIOGRAPHICAL ESSAY DUE (do reading first):**

#### **Coming to Consciousness of Race and Class**

### **Sept. 22. Racial Identity Development among Women of Color:**

a. Developmental processes and stages of racial identity development

b. Specific contexts of different US racial/ethnic groups

Readings: Tatum, Cafeteria, pp. 31-90, 131-166.

Groups choose one essay in "Going Through Customs" section of Colonize This (Sayeed, Ijeoma A, Horn-Miller, Sethi or Mody) and analyze it according to Tatum's model of identity formation.

Discuss in groups on discussion board, present findings in class.

### **Sept. 29. Problematizing Whiteness**

a. Marking the unmarked, differentiating race, ethnicity and class aspects of "white"

b. White women's relationships to feminism, ethnicity, women of color, racism

Readings: Tatum, Cafeteria, 93-128.

Frye, Marilyn. "White Woman Feminist," in Willful Virgin: Essays in Feminism. (Freedom, CA: Crossing Press, 1992), pp. 147-169.

Russo, Ann. "A Feminist Practice of Antiracism," in Taking Back Our Lives (NY: Routledge, 2001), pp. 207-226, 252-254.

Sacks, Karen Brodtkin. "How Jews Became White," in Ore, The Social Construction of Difference and Inequality, (Boston: McGraw Hill, 2003), pp. 55-69.

Thompson, Becky. "Time Traveling and Border Crossing," in Thompson and Tyagi, Names We Call

Home (NY: Routledge, 1996), pp. 92-109.

### **Oct. 6. Problematizing Class**

a. More than economics: power, culture, identity, expectations



- c. Issues of intersection and mobility among women

Readings: hooks, bell. Where We Stand: Class Matters. (NY: Routledge, 2000). (entire book)

### **Oct 13: Women of Color and Feminism**

#### **FIRST SYNTHESIS ESSAY DUE.**

Readings: Thompson, Becky. "Multiracial Feminism" in A Promise and A Way of Life.

(Minneapolis: Univ. of Minnesota Press, 2001), 143-170, timelines in appendix.

Colonize This, foreword, introduction. In groups, analyze how feminism is defined and lived in one of the following essays: Lantigua, Pough, Gray, Hurdis, Darraj.

## **Part II. Understanding Specific Standpoints of US Women of Color**

### **Oct. 20. African American Women**

- a. Diversities of color, class, culture/ethnicity, region, sexual orientation
- b. Black feminist thought

Readings:

Guy-Sheftall, Beverly. "Introduction: The Evolution of Feminist Consciousness Among African American Women," in Words of Fire: An Anthology of African American Feminist Thought (NY: New Press, 1995), 1-22.

Smith, Barbara. "Introduction to Home Girls: A Black Feminist Anthology," in Ryan, ed., Identity Politics in the Women's Movement (NY: NYU Press, 2001), 146-162.

Colonize This: Smith, Brooks, Austin, Prophete, Jones, Salaam, Jamila, Riley

### **Oct. 27: American Indian Women**

- a. Diversities of cultures, reservation/urban, blood quantum, sexual orientation
- b. American Indian feminism: traditional and contemporary

Readings:

Allen, Paula Gunn, "*Hwame, Koshkalaka, and the Rest: Lesbians in American Indian Cultures*," in The Sacred Hoop (Boston: Beacon Press, 1986), 245-261.

Cameron, Barbara. "'Gee You Don't Seem Like An Indian From the Reservation,'" in Ore, The Construction of Difference and Inequality (NY: McGraw Hill, 2003), pp. 537-542.

Jaimes-Guerrero, "Exemplars of Indigenism: Native North American Women for De/Colonization and Liberation," in Cohen et. al, Women Transforming Politics. (NY: NYU Press, 1997), 205-222.

Maracle, Lee. "The Rebel," in I Am Woman (Vancouver: Press Gang Publishers, 1996), 93-104.

Phillips, Camellia. "Taking a Stand on Stolen Ground," in Weir and Faulkner, Voices of a New Generation (Boston: Pearson, 2004), 128-138.

Tohe, Laura. "There's No Word for Feminism in My Language," wicazosa Review: A Journal of Native American Studies, 15 (2000), 103-110.

Colonize This: Horn-Miller.

### **Nov. 3: Asian/Pacific Islander American Women**

- a. Diversities of cultures, class, immigrant generations, intermarriage, sexual orientation
- b. Asian American feminism

Readings:

Nomura, "On Our Terms: Definitions and Context," in Hune & Nomura, Asian/Pacific Islander American Women (NY: NYU Press, 2003), pp. 16-22.

Mazumdar, Sucheta. "General Introduction: A Woman-Centered Perspective on Asian American History," in Asian Women United of California, Making Waves (Boston: Beacon Press, 1989), 1-22.

Yamada, Mitsuye. "Invisibility is an Unnatural Disaster: Reflections of an Asian American

Woman,” in Madison, ed. The Woman That I Am. (NY: St. Martin’s Press, 1994), 538-543.  
Chan, Sucheng. “Scarred, yet Undefeated: Hmong and Cambodian Women and Girls in the US,”  
in Hune & Nomura, Asian/Pacific Islander American Women, 253-267.  
Colonize This: Im, Sayeed, Sethi, Mody, Leong, Tumang

### **Nov. 10 Chicanas and Latinas**

- a. Diversities of culture, class, generation, bilingualism, sexual orientation, mestizaje
- b. Chicana and Latina feminisms

Readings:

Anzaldúa, Gloria. “*La conciencia de la mestiza/Towards a New Consciousness*,” in American Feminist Thought at Century’s End, Kauffman, ed (Cambridge, MA: Blackwell, 1993), 427-40.  
Cisneros, Sandra. “Guadalupe the Sex Goddess,” in Kirk & Ozakawa-Rey, Women’s Lives.  
(Mountain View, CA: Mayfield, 2001), 139-142.  
Cofer, Judith Ortiz. “The Story of My Body,” in Kirk and Ozakawa-Rey, Women’s Lives, 118-123.  
Moraga, Cherrie. “A Long Line of Vendidas,” in de Lauretis, Feminist Studies, Critical Studies  
(Bloomington: Indiana University Press, 1986), 173-190.  
Martinez, Elizabeth. “A Word About the Great Terminology Question,” in Kirk & Ozakawa-Rey,  
Women’s Lives, pp. 77-78.  
Colonize This: Luna, Lopez, Gonzalez Martinez, Balli.

### **Nov. 10 AUTOBIOGRAPHICAL ESSAY DUE: MY ANTIRACIST ACTIVISM**

#### **Nov. 17. Multiracial Women, Multiracial Families**

Readings:

Tatum, Cafeteria, 167-190  
Allman, Karen Maeda, “(Un)natural Boundaries: Mixed Race, Gender and Sexuality,” in Root, ed.  
The Multiracial Experience (Thousand Oaks, CA: Sage, 1996), 277-290.  
Riley, Nancy E. “American Adoptions of Chinese Girls: The Socio-Political Matrices of Individual  
Decisions.” Women’s Studies International Forum 20 (Jan/Feb 1997), 87-102.  
Root, Maria P. “The Color Of Love,” American Prospect 13:7 (April 8, 2002), 54-55.  
Access via Wilson Web: Social Science Fulltext  
Euhara-Carter, Mitzi. “On Being Blackanese.” Online: Interacial Voice  
<http://www.webcom.com/~intvoice/mitzi.html>  
Colonize This: Piepzna-Samarasinha, Tzintzun, Weiner-Mahfuz, Hurdis  
Video: “First Person Plural”

#### **Dec 1 Multicultural, Antiracist, Inclusive Feminism: Audre Lorde as Its Prophet Second Synthesis Essay Due**

Discuss Final Paper topics and progress; establish groups for presentations  
Video: “The Edge of Each Other’s Battles” on Audre Lorde

#### **Dec. 8 Presentations of Final Papers**

**Dec. 15 Presentations of Final Papers; written papers due.**

**THEME III:**  
**MULTICULTURALISM**

## **Art & Identity: Multiculturalism in Contemporary Art**

ISP 200 Section 214 Sophomore Seminar on Multiculturalism in the United States

DePaul University Winter Quarter 2005

2320 N. Kenmore (Levan building) Room 308 M/W 3:30-5:00pm

Laura Kina - Assistant Professor Department of Art & Art History

(773) 325-4048, [Lkinaaro@depaul.edu](mailto:Lkinaaro@depaul.edu), [www.laurakina.com](http://www.laurakina.com)

**Office hours: T, Th 11:45-1:15 and by appointment, 1150 W. Fullerton Room 317**



Nikki S. Lee *The Hispanic Project (25)*, 1998

### **Sophomore Seminar on Multiculturalism in the U.S.**

#### **Liberal Studies Description**

Students are required to take an approved Liberal Studies course that addresses some dimension of multiculturalism in the context of the United States. Multiculturalism encompasses various dimensions of identity, including but not limited to issues of race and ethnicity, class, gender, language, religion, sexual orientation, disability as well as nationality. These issues and their interrelationships regarding the experiences of individuals and groups are the foci of the seminars. In addition, courses generally include the examination of the history of multiculturalism. Students are asked to develop a critical perspective about the meaning of multiculturalism and provide an understanding of the historical and/or contemporary manifestations of inequality. The seminars examine the contributions of at least three cultural/and or ethnic groups to the ongoing development of the American experience and American society and culture.

#### **Course Description**

**In this class we will look at the history of multiculturalism in the United States through the lens of contemporary art. With its roots in the civil rights and feminist movements in the 1960's and 1970's, multiculturalism swept through the art world in the 1980's and early 1990's challenging Eurocentric institutional practices and historical accounts. The now infamous 1993 Whitney Biennial in New York signaled the official institutionalization of multiculturalism and by the end of 1990's multiculturalism began to fall out of fashion in the art world. Questions of who gets to represent whom, self-ghettoization, essentialism, political correctness, affirmative action, and tokenism along with the complexities of hybrid and transnational identities have further problematized multiculturalism. By 2001 some critics were proposing that the art world had moved beyond multiculturalism. Just as the**

“post-identity<sup>1</sup>” era was heralded, 9/11 occurred. I think we have all seen the culture wars heat up again as the “War on Terrorism” rages on. We have seen how important religious, political, and national identities are. The 2004 elections further emphasized the cultural divides in our country. How will all of this affect contemporary art and artists? In *Art & Identity: Multiculturalism in Contemporary Art* we will explore the blessings, burdens, and backlash of this process and history that is still unfolding around us.

Class time will be divided between group discussions and analysis of selected readings, slide lectures and videos and working on class projects. We will also take a field trip to the DePaul Art Museum to view the current show, “Eclipse Zalmai: Works by Afghan photographer Zalmai Ahad,” and tour the museum’s archives. There will be three guest speakers: Kwabena Slaughter – a multi-media performance and visual artist; Marlon Esguerra – spoken word poet and community activist and educator; and DePaul Assistant Professor of Sociology Shu-Ju “Ada” Cheng, Ph.D.

There will be three main assignments in this course: a chapbook, which will consist of a creative writing and photography assignment from each person in the class; a 5-8 page mid-term paper on a specific artist; and an extensive group project in which students will work in groups of 5 to create a 30-page art exhibition proposal. Each group will give a 25-minute presentation of their proposal on the last day of class. In addition to these main assignments, students will also be required to keep a journal in which they will take notes on each reading, video, field trip and visiting lecture presentation. See the end of the syllabus for more details/instructions.

#### Course Goals

Students taking this course will:

- Learn about the history of Multiculturalism and its development within the United States and a global context.
- Examine the experiences and perspectives of three distinct cultural groups constructed along the lines of some combination of ethnic, racial, gender, class, language, and religious identities.
- Develop a critical perspective about the meaning of multiculturalism.
- Investigate the historical roots of inequalities related to differences in class, ethnicity, race, gender, age, language, religion, ability, and sexual orientation

Hopefully, you will develop an informed understanding of others as well as respect and/or empathy for individuals and groups who are different from yourself.

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<sup>1</sup> Curator Thelma Golden’s use of the term “post-black” in her 2001 *Freestyle* exhibition at the Studio Museum in Harlem sparked a debate about the current status of racial identification in the arts and if it is something an artist can or even wants to get “beyond.” I am extending this term to “post-identity” for the sake of argument.

## Grading

A = The instructor judged the student to have accomplished the stated objectives of the course in an EXCELLENT manner.

B = The instructor judged the student to have accomplished the stated objectives of the course in a VERY GOOD manner.

C = The instructor judged the student to have accomplished the stated objectives of the course in a SATISFACTORY manner.

D = The instructor judged the student to have accomplished the stated objectives of the course in a POOR manner.

F = The instructor judged the student NOT to have accomplished the stated objectives of the course. Please note that all assignments must be turned in to pass this class.

**Note:** A plus grade represents slightly higher achievement than the straight letter grade and a minus represents slightly lower achievement than the straight letter grade. There are no A+ or D- grades.

The final grade will be based on the following:

<u>Participation:</u>	<u>(100 points)</u>	<u>30%</u>
In class discussions		50 points
Journal entries		50 points
<u>Chapbook:</u>	<u>(100 points)</u>	<u>10%</u>
Creative writing		75 points
Photograph		25 points
<u>Essay:</u>	<u>(100 points)</u>	<u>30%</u>
5-8 Page Mid-term Essay		100 points
<u>Exhibit Proposal:</u>	<u>(100 points)</u>	<u>30%</u>
Group Project (30 pages long)		75 points
Group Presentation		25 points
<b>TOTAL</b>		<b>100%</b> <b>400 points</b>

	<u>100 points scale</u>	
A range	90 - 100	Excellent
B range	80 - 89	Good
C range	70 - 79	Satisfactory
D range	60 - 69	Poor
F range	0 - 59	Insufficient

## Attendance

Attendance and active participation in every class is extremely important. Students should arrive promptly to class and avoid absences. Please note that cell phones and personal stereos must be turned off during class.

- 6) More than two absences will result in lowering the final grade by one letter grade (e.g. A becomes an A-).
- 7) Subsequent absences will continue lowering the final grade.

- 8) An absence is defined as not showing up for class or showing up 15 minutes or more late for class. If you leave class early, without permission, you may also be counted as absent.
- 9) Except for extreme circumstances, more than 4 absences constitute an F for the class.
- 10) Excused absences are reserved for medical or personal emergencies (illness with a doctor's note; death in the family).
- 11) Students must attend and participate in the final exam/presentation in order to pass this class.

### **Late Work**

- **All course work must be done to receive a passing grade.**
- **Incomplete work will not be accepted.**
- Late work will be accepted only up to one meeting later than originally due and will be lowered one full letter grade (i.e., A becomes a B).

### **Writing**

Please note that all papers must be typed (double spaced/size 10-12 font in a legible font such as "Times"). If you do not own a computer, please use one of the many computer labs provided by DePaul. Visit <http://is.depaul.edu/computers/labs/locations.asp> for a complete listing of lab locations and hours.

DePaul University has adopted the following handbook that can help you in all the writing process:

Lundsford, Andrea A. 2003. The St. Martin's Handbook. 5th Edition. Boston and New York: Bedford and St. Martin's.

You may also find it on-line at: <http://bcs.bedfordstmartins.com/smhandbook/>

You can also get individual help at any step of the writing process through the Writing Center. "The Writing Center is a free service offered to DePaul students by DePaul students. For over 20 years, the Writing Center has offered help for all students, at the graduate and undergraduate levels, and for beginning and experienced writers. In addition to class writing assignments, we will work with you on any type of writing, at any stage of the writing process."

- Writing Center brochure

802 W. Belden 150 McGaw Hall 773-325-4272 [wcenter@depaul.edu](mailto:wcenter@depaul.edu)

Online help available at <http://condor.depaul.edu/~writing>

Visit their web site to see their hours of operation.

### **Academic Integrity**

"Students must abstain from any violations of academic integrity and set examples for each other by assuming full responsibility for their academic and personal development, including informing themselves about and following the university's academic policy... Violations of academic integrity include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources-alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution."

– DePaul Student Handbook

Please read the complete Academic Integrity policy in the student handbook at:

<http://condor.depaul.edu/~handbook/code17.html>

### **Blackboard**

Most course information is available on blackboard at oll.depaul.edu. You can log into this site using your Campus Connect user name and password (if you don't know your Campus Connect information go to the ID Services office). In addition to the course syllabus and handouts, I will use Blackboard to post announcements and communicate with the class. Please make sure you have given Campus Connections your most updated e-mail information. Check the site regularly for new updates and for **EXTERNAL LINKS** relating to the class.

### **Syllabus Changes**

I will make every effort to adhere to the syllabus but there is always the possibility that changes may occur. I will notify you in class if there are going to be any changes. If you are absent it is your responsibility to check blackboard for updates and/or ask me or one of your classmates for updates.

### **Course Readings**

#### **E-Reserve Readings**

The following course readings are available through DePaul Library Electronic Reserves:  
<http://eres.lib.depaul.edu/>

Search by instructor's name: "Kina, Laura"

Password: "ISP200"

They have also been posted on Blackboard. The readings are listed in the order in which we will be reading them. Remember that you will have to keep careful journal notes for each reading (see specific instructions at the end of the syllabus). For each reading 2-3 students will be assigned to lead the group discussion. This will give everyone an opportunity to participate.

- 1) McEnroe, John C. and Deborah F. Pokinski. "Culture Wars and the Canon." Critical Perspectives on Art History. New Jersey: Prentice Hall, 2002. 270-287.
- 2) Heartney, Eleanor. "Postmodern Multiculturalism." Postmodernism. United Kingdom: Cambridge University Press, 2001. 65-76.
- 3) Lippard, Lucy. Mixed Blessings: New Art in a Multicultural America. New York: The New Press, 1990. Chapter 1 p. 18-56.
- 4) Golden, Thelma. "What's White...?" 1993 Biennial Exhibition. New York: Whitney Museum of American Art/Harry N. Abrams, Inc., 1993. p.26-35.
- 5) West, Cornel. "The New Cultural Politics of Difference." The Cornel West Reader. New York: Basic Civitas Books, 1999. Chapter 7 p119-139
- 6) Yang, Alice. Asian American Exhibitions Reconsidered. 1993. Why Asia? Contemporary Asian and Asian American Art. Ed. Jonathan hay and Mimi Young. New York: New York University Press, 1998. 94-98.
- 7) Golden, Thelma. Freestyle. New York: The Studio Museum in Harlem, 2001. p.14-17.
- 8) Internet Reading - Cotter, Holland. "Beyond Multiculturalism, Freedom?" Arts & Leisure. July 29, 2001. <<http://www.asianartsforum.org/current.html>>



9) Internet Reading - Iverem, Esther. "Will They Call it Victim Art Now? Post Sept. 11 Notes on Art and Images of Suffering." SeeingBlack.com. February 2002.  
<<http://www.seeingblack.com/x022102/victimart.shtml>>

10) Elaine H. Kim. "Interstitial Subjects: Asian American Visual Arts as a Site for New Cultural Conversations." Elaine H. Kim, Margo Machida, Sharon Mizota. Fresh Talk Daring Gazes: Conversations on Asian American Art. Berkeley: University of California Press, 2003. p.1-50.

11) Pinder, Kymberly. "Biraciality and Nationhood in Contemporary American Art." Race-ing Art History. Ed. Kymberly Pinder. NY: Routledge, 2002. 391-401.

12) Ferguson, Russell. "Let's be Nikki." Nikki S. Lee Projects. NY: Hatje Cantz Publishers, 2001. p.5-17.

### **Guest Speakers**

#### Marlon Esguerra

"Marlon is a multi-artist involved with new media, music (as a DJ under the pseudonym "DJ Yellow Fist"), poetry, and performance. He, with his wife Anida, is a founding member of the ensemble I Was Born with Two Tongues. The Tongues' work addresses pan-Asian issues in America with a voice drawn directly from American hip-hop. At once foreign *and* American, the poetry is an anthem of racial issues not de-railed but *re*-railed onto multiple tracks, away from the strict white/black polarity that prevailed through much of American cultural history through the 20th Century." <http://voices.e-poets.net/EsguerraM/> Marlon was recently featured on *Russell Simmons Presents Def Poetry*. He is currently the program director for Young Chicago authors and YAWP! (Young Asians with power).

#### Shu-Ju "Ada" Cheng, P.h.D.

Shu-Ju "Ada" Cheng is an Assistant Professor in DePaul's Department of Sociology. In 2004 she was awarded the prestigious "Excellence in Teaching" award. Professor Cheng will speak to our class about identity formation from a sociologist point of view.

#### Kwabena Slaughter

"Kwabena is a sculptor and performer working in the visual and performing arts. Reviews of his work have appeared in Time Out, Art in America, and The New York Times. He received an MFA in 2001 from the University of Illinois at Chicago. Since that time he has been showing his work in the U.S., stage managing for contemporary mime theater, dancing with a low-flying trapeze aerial dance company, and been on the faculty at the University of Colorado at Boulder." <http://www.smackmellon.org/staff/kwabena.html> He currently lives in Brooklyn, NY where he is a Media Specialist at Smack Mellon Gallery as well as the production manager of Memorial Hall Auditorium at Pratt Institute. His work was recently shown at the New Museum in New York.

### **Videos**

Throughout the course I will be showing interviews with specific artists from Art:21 Art in the Twenty-First Century DVD. PBS, 2003.

**Dirty Pictures. Directed by Frank Pierson. DVD. MGM Studios, 2004 (original release 2000). 1 hour 44 minutes.**

**Basquiat. Directed by Julian Schnabel. DVD. Miramax, 2002 (original release 1996).106 min.**

That's What They Call Art! Produced by Youth Organizers Television and Education Video Center in conjunction with the Whitney Museum of American Art.: YO-TV project director, David Murdock. Videocassette. New York: Educational Video center, c 1993. 30 minutes.

### **Course Schedule**

Week One WHAT IS MULTICULTURALISM?

**Mon 1/3/0 Introduction – Go over syllabus, journal, chapbook, midterm paper, and final group project. Sign up for readings. Divide class into working groups for the quarter. Students should immediately start investigating an artist that fits with their group's curatorial theme. Students will need to write their mid-term paper on this artist.**

Homework – read the following before 1/5/05. Make a journal entry for each reading (you will be required to create journal entries for all class readings, movies, visiting lectures – see the end of the syllabus for instructions).

McEnroe, John C. and Deborah F. Pokinski. "Culture Wars and the Canon." Critical Perspectives on Art History. New Jersey: Prentice Hall, 2002. 270-287.

Heartney, Eleanor. "Postmodern Multiculturalism." Postmodernism. United Kingdom: Cambridge University Press, 2001. 65-76.

**Wed 1/5/05**

**Video – That's What They Call Art! 1993 (30 minutes)**

Discuss readings and video.

**Slide lecture to supplement readings and provide an overview of history of multiculturalism in relation to contemporary art.**

Homework – read the following before 1/10/05. When you are writing your journal entry be sure to think about how self-naming and being labeled applies to you personally. We will discuss this chapter and use this as source material for the creative writing project.

Lippard, Lucy. Mixed Blessings: New Art in a Multicultural America. New York: The New Press, 1990. Chapter 1 p. 18-56.

Week Four THE CULTURE WARS

**Mon 1/24/05 Photos will be returned today.**

**Discuss the Thelma Golden and Cornel West readings.**

**Students should have selected an artist to write about for mid-term by this date. If you need help finding an artist, please contact me.**

**Homework – Juxtapose your photograph and your creative writing assignment. Each student has 2 pages (8.5x11") to work with. If possible, e-mail me your two pages as a word document by 1/26/05. You can also cut and paste the actual text and photo and turn in a hard copy for me to scan. If you have a straight text page, please e-mail that to me as a word document at lkinaaro@depaul.edu**

**Wed 1/26/05 Finished Chapbook pages due.**

**Video – Dirty Pictures (1 hr 44 min)**

Homework – read the following before 1/31/05.

Yang, Alice. Asian American Exhibitions Reconsidered. 1993. Why Asia? Contemporary Asian and Asian American Art. Ed. Jonathan hay and Mimi Young. New York: New York University Press, 1998. 94-98.

Golden, Thelma. Freestyle. New York: The Studio Museum in Harlem, 2001. p.14-17.

**Cotter, Holland. “Beyond Multiculturalism, Freedom?” Arts & Leisure. July 29, 2001. <<http://www.asianartsforum.org/current.html>>**

**Iverem, Esther. “Will They Call it Victim Art Now? Post Sept. 11 Notes on Art and Images of Suffering.” SeeingBlack.com. February 2002. <http://www.seeingblack.com/x022102/victimart.shtml>**

Week Five POST BLACK? BEYOND MULTICULTURALISM?

**Mon 1/31/05 Watch last 30 min. of “Dirty Pictures” video. Discuss “Freestyle” readings and video (1hr).**

**Wed 2/2/05 Kina personal art presentation (30 min)  
Discuss Holland Cotter and Esther Iverem readings (30 min)  
Discuss midterm paper questions (30 min)**

Week Six

**Mon 2/7/05**

Video - Art: 21 Art in the Twenty-First Century I am going to start showing you brief video interviews on artists that you are writing about for your final project.

Season 1: Program 1: Place (Barry McGee/Margaret Killgallen and Pepon Osario)

Season 1: Program 2: Spirituality (Shahzia Sikander)

Season 1: Program 3: Identity (Kerry James Marshall)

Season 1: Program 4: Consumption (Michael Ray Charles)

Season 2: Program 5: Stories (Do-Ho Suh)

We will finish watching these on 2/21.

**Wed 2/9/05 Mid-term 5-8 page paper due at the start of class.**

**Groups meet to talk about midterm paper research, finalize curatorial theme. Report to teacher at the end of class w/ theme, finalized list of artists and individual roles (director, curator, curatorial assistants, graphic designer).**

Homework – read the following before 2/14/05.

**Elaine H. Kim. “Interstitial Subjects: Asian American Visual Arts as a Site for New Cultural Conversations.” Elaine H. Kim, Margo Machida, Sharon Mizota. Fresh Talk Daring Gazes: Conversations on Asian American Art. Berkeley: University of California Press, 2003. p.1-50.**

Week Seven

**Mon 2/14/05 Discuss reading**

Wed 2/16/05 Field trip to the DePaul Art Museum to see Eclipse Photographs by Zalmāi Ahad. Meet at 2350 N. Kenmore.

**Special Evening Event – 2/16/05 6:00-7:30pm 2250 N. Sheffield Room #314 A/B**

**Visiting speaker Conor McGrady**

Week Eight

**Mon 2/21/05** Video - Basquiat. DVD. Miramax, 1996. 106 minutes.

**Wed 2/23/05** Finish watching Basquiat. Work in groups on final project

Week Nine SUBVERSION/TRICKERY/MIXING

**Mon 2/28/05** Visiting speaker – Kwabena Slaughter (multi-media artist)  
Special Evening Event – 2/28/05 5:00-6:30pm 1150 W. Fullerton 1<sup>st</sup> floor Lincoln Park  
Chicago Public Library Auditorium visiting speaker Mark A. Miller,  
Architects/Builders/Developers

Homework – read the following before 3/2/05.

Pinder, Kymberly. “Biraciality and Nationhood in Contemporary American Art.” Racing Art History. Ed. Kymberly Pinder. NY: Routledge, 2002. 391-401.

Ferguson, Russell. “Let’s be Nikki.” Nikki S. Lee Projects. NY: Hatje Cantz Publishers, 2001 p. 5-17.

**Wed 3/2/05** Discuss readings

Week Ten

**Mon 3/7/05** Work in groups on final project

**Wed 3/9/05** Work in groups on final project (fill out teacher evaluations)

Finals Week

**Mon 3/14/05** Final Exam Time 2:45-5:00pm

Group presentations (5 groups @ 25 minutes each)

30-page exhibition proposals due

**Grades will be posted by Monday March 28, 2005. Graded Final Projects will be available for pick up from Department of Art & Art History 1150 W. Fullerton 3<sup>rd</sup> floor after this date as well. Please notify by e-mail if you plan on picking up your final project ([lkinaaro@depaul.edu](mailto:lkinaaro@depaul.edu)) so that I can leave it out in the hall.**

## Journal

Purchase a college ruled notebook/journal that you will devote solely to this class. Bring the journal to each class session. Create a journal entry for each reading assignment, movie, and visiting lecture. Your journal will be used as a tool to help you prepare for group discussions. Please write legibly as the journal will also be turned in at the end of the quarter and used as evidence that you have completed the required course readings. It will help me evaluate your level of comprehension, preparedness, and participation in class discussions.

Use one of the following methods<sup>2</sup> of response for each entry. Please note that you do not have to use all three methods for every reading, but you must use each method at least three times during the quarter.

Clearly write the title and author for each reading/movie/lecture on the top of your journal entry followed by the journal method you are using (AFFECTIVE, PARAPHRAST, or DIALECTIC). Spend approximately 20 minutes creating each journal entry.

1. Affective Reading

Answer each of the following questions in a paragraph or list:

How do I FEEL about the reading I just finished?

What do I THINK about the reading I just finished?

What do I BELIEVE about the reading I just finished?

What do I KNOW about the reading I just finished?

2. Paraphrastic Reading

Write a summary of the reading, not to exceed a half a page.

Next, select one five-sentence segment (no more, no less) that you think is the most important one in the reading and write an accurate paraphrase of it.

Make a note about why you selected the segment to paraphrase.

3. Dialectic Reading

Make three vertical columns on the page of your reading journal.

On the leftmost column, write/answer the following: "What question did the text raise?"

On the top of the middle column, write/answer the following: "How did the text answer this question?"

On the top of the rightmost column, write/answer the following: "How does the answer match my own ideas and experiences?"

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<sup>2</sup> Reading methods developed by DePaul English Professor David Jolliffe as outlined by Robert Rotenberg, DePaul Director of Anthropology, in "The American Association of Higher Education: Principles of Effective Teaching" (working text distributed at the DePaul New Faculty Seminar January 2004).

## **Chapbook**

What is a Chapbook?

**“Growing out of an earlier tradition of inexpensive ballad literature, eighteenth- and nineteenth-century chapbooks were small publications that contained songs, poems, political treatises, folk stories, religious tracts, and all manner of short texts. Their (often anonymous) printers produced what they thought would sell, even if that meant "borrowing" from other sources...Printers sold their chapbooks to itinerant peddlers called "chapmen," who in turn sold them to consumers. These chapmen, who hawked all manner of small goods for their livelihood, were often roguish figures who lived on the margins of society. In general, chapbooks were inexpensive publications designed for the poorer literate classes.”**

**– Department of Rare Books and Special Collections University of South Carolina Visit <http://www.sc.edu/library/spcoll/britlit/cbooks/cbook1.html> for a complete history.**

**Today, Chapbooks are usually informal self-published books that contain a selection of poetry, short stories, political or religious content etc. Our chapbook is going to be about each of you and your identity. The purpose of this assignment is to allow you to experience creating “Art” and examining your own “Identity” first hand. You will experiment with creative writing and begin to learn about the complex relationship of images and text and how symbols operate.**

### Content

Each student will contribute 1 page of creative writing (Naming assignment) and 1 page that will contain a black and white photo (self portrait/object).

### Font size

Up to you. I will be scanning in each page (unless you send it to me electronically). You can use any font or size. This will be your aesthetic choice.

### Page size

8.5” x 11”

portrait orientation

standard margins (T 1, B 1, L 1.25, R 1.25).

### Index/list of content

I will create an index/list of content after all pages have been turned in. I will list students alphabetically by last name.

### Binding

All pages will be black and white. The final document will be saved as an Adobe PDF file. You can view the chapbook digitally or print it out on a home computer. If we magically get funding, I will print it out in the Art Department. Because the pages will be 8.5x11 portrait orientation, the ideal binding would have to be some fashion of side binding (spiral, three-ring, staple etc.).

### Cover

TBD. Someone could volunteer to make a cover or we could decide on a simple text cover...we will

figure this out as a group.

### **Chapbook Instructions**

1) Before 1/10 Read Lucy Lippard's Mixed Blessings chapter 1 "Naming." When you are writing your journal entry be sure to think about how self-naming and being labeled applies to you personally. We will discuss this chapter and use this as source material for the creative writing project.

2) 1/10 be prepared to discuss the reading and start the creative writing exercise in class. We will do something called a spiraling exercise in class. I will give you several prompts and you will do a free write after each prompt. The topic for the exercise will be the origins of your name. The goal is to dump a load of information on a piece of paper about your personal and familial history and how your identity has evolved over the years. No one will be reading the content of your free write. It will remain private. You will edit and form your free write into a poem or short story after working with a professional poet and learning about the identity formation from a sociologist. The text can not exceed 1 page.

3) 1/12/05 Poet Marlon Esguerra will talk about his work and give you tips on how to begin editing your free write into an actual poem or short story. Take notes on this in your journal. You will need to do the editing and refining on your own work outside of class. Please have a solid draft ready by 1/19.

4) 1/17/05 Professor of Sociology Shu-Ju "Ada" Cheng, P.h.D. will lecture on identity formation. Take journal notes on her lecture. Use this information to inform your creative writing and/or photo project.

5) 1/19 bring an object to class that represents you. This object will be photographed with you and included in the chapbook alongside your creative writing assignment. Carefully consider how the juxtaposition of image and text will operate. Think about how you will relate to the object (will you hold it, hug it, kiss it, put it on your head....). I will bring in a professional lighting kit and set it up in the back of the classroom. You can choose between a digital photograph or a 35 mm 4x6 photo. If you choose digital, I will need to e-mail it to you. For those of you with graphics experience, this could allow you to manipulate the image, add text on the image etc. in a computer. If you choose the hard copy of a photo you can use old fashioned cut and paste techniques (I will scan your final page).

6) 1/19 1-page Creative writing project due at the start of class. While I am photographing students you will work with a classmate to proof and edit your creative writing project.

7) By 1/26 Juxtapose your photograph and your final edited creative writing assignment. Each student has 2 pages (8.5x11") to work with. Remember to put the image page first with your name at the top, followed by your text page. If possible, e-mail me your two pages as a word document by 1/26/05. You can also cut and paste the actual text and photo and turn in a hard copy for me to scan. If you have a straight text page, please e-mail that to me as a word document at [lkinaaro@depaul.edu](mailto:lkinaaro@depaul.edu)

### **Mid-term Paper**

Due February 7, 2005

Write a 5-8 page research paper (double-spaced, 10-12 point font size) that focuses on work(s) by a specific artist. The artist you choose needs to compliment your group's curatorial theme, as you will be

using the mid-term research to lay the foundations of your final group exhibition proposal. Moreover, the artist's work must be relevant to the topic of Multiculturalism. "Multiculturalism encompasses various dimensions of identity, including but not limited to issues of race and ethnicity, class, gender, language, religion, sexual orientation, disability as well as nationality." (DePaul Liberal Studies definition of "Multiculturalism")

- *The paper should describe and then "read" imagery through visual (formal) analysis.*  
Students are expected to assess the formal and pictorial elements of the work(s), and to translate those qualities into appropriately used vocabulary.
- *The paper should clearly distinguish form from content.*  
Papers should reflect the student's ability to break down what is represented as opposed to (or in conjunction with) how it is represented. Such distinctions are expected to illuminate critical understanding of relationships between form and content.

**Content** – An idea conveyed through the artwork that implies the subject matter, story, or information the artist communicates to the viewer.

**Form – When referring to objects, it is the shape and structure of a thing. When referring to two-dimensional artworks, it is the visual aspect of composition, structure, and the work as a whole.**

- *The paper should demonstrate a connection between the work(s) of art and the historical/cultural context.*  
When analyzing the artwork(s) students are expected to consider the environment in and for which it was executed, used, or seen and experienced. More specifically, the work(s) shall be located within an Art Historical\* framework and a Multicultural framework (see definition of "Multiculturalism" above). Keep in mind that one of the goals of this class and this paper is for you to "develop a critical perspective about the meaning of multiculturalism and provide an understanding of the historical and/or contemporary manifestations of inequality."
- *The paper should articulate arguments and interpretations through proper usage of grammar, spelling, citation of sources and references, and bibliography.*  
The paper must follow the elementary principles of composition in respect to sentence structure and paragraph formation. Moreover, all outside references must be properly documented in footnotes, endnotes, or parenthetical page citations, and a bibliography whose rules of citation extend to websites. Web resources alone are prohibited. See the section on "Writing" in the course syllabus for more details and further help.

\* I realize that this is not an art history course and that you will each come to this class with various knowledge levels about Art History. However, it is critical to the accurate understanding of your artist that you place their work within an art historical context. Because we are looking at contemporary art, you will most likely see references to Modern and Post-Modern historical movements: Futurism, Cubism, Surrealism, Abstract Expressionism (action painting, color field painting), Performance Art (happenings), Assemblage, Pop Art, Minimalism and Conceptualism, "Bad" Painting, Super Realism, Earthworks, Feminist Art, Neo-Expressionism, Graffiti, Neo-Conceptualism, Multiculturalism. Marilyn Stokstad's Art: A Brief History can provide you with basic art historical overviews and definitions. A copy of this textbook will be placed on print reserve at the Lincoln Park Library for this class. You can check it out for up to one day.



## **Final Group Project Exhibition Proposal**

Due 3/14/05

For this project you will be working in groups of 5 to create a 30-page exhibition proposal. The proposal will be similar in format to an actual exhibition catalog. Your proposed exhibition should have a curatorial theme that engages some aspect of multiculturalism and identity. "Multiculturalism encompasses various dimensions of identity, including but not limited to issues of race and ethnicity, class, gender, language, religion, sexual orientation, disability as well as nationality." (DePaul Liberal Studies definition of "Multiculturalism"). On the last day of class your group will turn in the exhibition proposal and present a 25-minute "pitch" for the proposal to the entire class.

### Project Time Line

- 1/3/05 Groups meet for the first time. Figure out common interests and possible themes to work with. Continue dialogue outside of class.
- 1/19/05 Deadline to decide on general curatorial theme so that individuals can pick out artists to write about for the mid-term.
- 1/24/05 Deadline to pick out individual artists for mid-term paper
- 2/2/05 Deadline to submit final curatorial theme, list of artists (10 total), type of venue, divide up workload. Make sure to choose a team leader (director to keep the group on task and settle disputes), lead curator (to develop the vision and lead discussions on content/form and placement), and graphic designer (to design the actual proposal and finalize the layout for the exhibition). The other two students will be curatorial assistants. Their duties will include research and contribution to the essays. The director will be responsible for making sure tasks are divided equally.
- 2/23, 3/2, 3/7, 3/9 you will have class time to work in groups on the proposal.
- 3/14/05 2:45-5:00pm Group Presentations (5 groups @ 25 minutes each = each student 5 minutes). Turn in final exhibition proposal.

### Determining a curatorial theme

By 2/2/05 your group will need to settle on a curatorial theme. After getting to know the members in your group, determine if you have any common interests that could be used to organize your curatorial theme. You will need to balance picking a general theme (i.e. Hip Hop, Feminist Art, African American Art etc.) with specificity so that you can easily find artist to fit into your theme while you develop an innovative and exciting theme. Please feel free to use your "creative writing" skills when you pick a title. Think about what kind of audience you are aiming for and imagine what sort of venue your exhibition will be at (large public museum, community center, alternative space etc.). Your exhibition must include at least 10 artists (2 per student). One of the artists should be the artist that you wrote your mid-term paper on. There is no maximum # of artist but I would recommend using 15 as the cap. The majority of work should be by "fine" artists (painting, drawing, sculpture, video, installation, performance etc.). You may also include art and artifacts from popular culture IF it is appropriate to your curatorial theme (i.e., including the "multicultural" Bratz or Mattel's Flavas dolls, ads from the United Colors of Benetton, screening a mainstream film such as Spike Lee's "Do the Right Thing" 1989).

Here are four examples of recent exhibition descriptions that employ curatorial themes that engage multiculturalism and identity:

Blackbelt (Studio Museum in Harlem, NY 2004)

*Curated by Christine Y. Kim, this timely exhibition will feature twenty-two contemporary artists of diverse backgrounds reflecting on an intersection of black and Asian-American cultures. It will examine the shared and oftentimes conflicting fascination with Bruce Lee, Kung Fu and Eastern martial arts. Growing up in the 70s and 80s and experiencing the phenomenon first-hand, the*

*contemporary artists in this exhibition will introduce a variety of discourses on the subject through 60 works in all media --sculpture, painting, drawing, video-- and site-specific installations.*

**Black Romantic: The Figurative Impulse in Contemporary African-American Art (Studio Museum in Harlem, NY 2002)**

*Curated by Thelma Golden, this large-scale group exhibition investigates painting and drawing based in figurative imagery. Until now the genre of work featured in Black Romantic has remained outside the critical discourses current at contemporary museums and galleries. Taking roots in social and figurative realism, the figurative imagery is monumental in emotion and gestural expression. The genre of portraiture featured in Black Romantic is painted by, collected by, and exhibited within African-American communities throughout the country. The exhibition features over 85 works by 30 artists including Alonzo Adams, Keith Duncan, Gerald Griffin, Dean Mitchell, Kadir Nelson, Leslie Printis, Toni L. Taylor and Kehinde Wiley, among others. A 130-page fully-illustrated exhibition catalogue with texts by LeRonn Brooks, Valerie Cassel, Malik Gaines, Thelma Golden, Christine Y. Kim, Kelefa Sanneh, Franklin Sirmans, Lowery Stokes Sims and Regina Woods accompanies this exhibition.*

**One Planet Under a Groove: Hip Hop and Contemporary Art (Bronx Museum, NY 2002)**

*While New York's borough of the Bronx is widely accepted as the birthplace of hip-hop in the early 1970s, that culture is now an international phenomenon. The popularization of this urban-style music, with its accompanying clothes and imagery, transcends race, class, and economic spheres. Although graffiti art, DJ-ing, rapping, and break dancing have all received popular and critical attention, One Planet under a Groove: Hip Hop and Contemporary Art is the first exhibition to examine their transnational impact on contemporary art. Among the 30 featured artists whose work draws from the aesthetic, political, and social contexts of hip-hop culture are Jean-Michel Basquiat, David Hammons, Susan Smith-Pinelo, Keith Haring, Chris Ofili, Renée Green, Adrian Piper, and Gary Simmons. Organized by the Bronx Museum of the Arts, this landmark exhibition highlights some 60 works created over the past two decades by artists based in the United States, Europe, and Japan. The work on view reflects the evolution of hip-hop from the marginalized urban street cultures of black and Latino communities to a billion-dollar industry pervading a broad international public.*

**100 Cuts (Gallery 312, Chicago 2004)**

*Curated by Laura Kina and Larry Lee in conjunction with the 9<sup>th</sup> Annual Asian American Showcase, "100 Cuts" features local and international artists whose work draws out the intimate connections between body and landscape, how demarcation of land creates a psychological and metaphysical abrasion in the body to address pertinent questions about the present cultural and political climate. Ostensibly through the very broad definition of the word "cut", which could refer to a soundtrack as well as an incision, the exhibit encourages the viewer to make connections between violence, memory, the state, geography, and the body. The exhibition features work by Shelly Bahl (Toronto/NY), Millie Chen (Ontario), Charlie Cho (Chicago), Emily Jacir (Ramallah/NY), Robert Karimi (Chicago), Jung Mee Jamie Kim (Chicago), Donald Lambert (Chicago), Amanda Ross-Ho (Chicago), Wang Wei (Beijing), and Chien Yuan (Chicago).*

### **Format for the Proposal**

The proposal should be presented neatly in a bound format. A 3-ring binder is fine. Images can be either

Xeroxed or scanned and printed. Using color printing is optional.

### 1. Cover

(Graphic Designer) List exhibition title, student names, type of exhibition venue, class information (ISP 200 Section 214, Art & Identity: Multiculturalism in Contemporary Art, DePaul University, Winter Quarter 2005, Assistant Professor Laura Kina), image (optional). 1 page in length

### 2. Table of Contents

(Graphic Designer) List the Section titles, page numbers and authors of each section. Under the “Artists’ Plates” section be sure to list both the name of the artist and the author of the essay. 1 page in length.

### 3. Forward and Acknowledgments

(Director) State the curatorial theme (short version) and make sure to acknowledge anyone who helped you on this project. Do this in narrative form. This section is traditionally written by the museum’s director. The student who has been the team leader, aka. “director,” should write this section and sign their name. 1 page in length.

### 4. Introduction

(Lead Curator)

Write a 1-2 page introduction to the exhibition. The introduction serves to literally introduce what the viewer will be seeing and what the exhibition explores (long version of the curatorial statement). You need to place the works in an art historical and cultural context (don’t forget about multiculturalism here). You will need to argue why this show is pertinent today. Frequently curators will briefly talk about all the works in the show (if it is a small show) or they will talk about key works in the exhibition that support the theme/thesis of the show. 1-2 pages in length.

### 5. Essay

(Curatorial Assistants/Contributors) The two or you should either co-write a 2-4 page essay or write 2 individual 1-2 page essays that explore a particular theme in the exhibition in depth. These essay(s) serve to further illuminate the curatorial theme and provide historical insight. You do not have to deal directly with all artworks here. 2-4 pages in length.

### 6. Artists’ Plates

For this section you should pair an image of the artist's work (1/2 page or full page spread) with a 1-2 page essay about the specific work/artist and how the work relates and expands upon the larger curatorial theme. Each student in the group must write about 2 or more artists (2 written pages and 2 images per student). 20 pages in length.

#### 7. List of Works in the Exhibition

(Curator) List the artists' names alphabetically (by last name) followed by the title of the work, the date of the work, the medium of the work, and the dimensions of the work. Include collection information (if known). This section will most likely just be 1-2 pages in length.

For example:

**Laylah Ali**

*Untitled*, 2000

Gouache on paper, 13x17 in

Collection of John Smith and Vicky Hughes,

Richmond, Surrey, England

#### 8. Proposed Exhibition Layout

(Graphic Designer) Specify the location of the exhibition. What type of venue is this? If you have a real space in mind, list the space. Draw a proposed layout of the exhibition in this real or imaged space. Think about how the viewer would navigate and experience the show. Placement matters. Think about how works by different artists will relate to each other in terms of both medium, content, and impact. This drawing can be a simple diagram done with a ruler and pen. Try to make it proportional. Use the last name of an artist to indicate where works would be placed. This section will be 1 page in length.

#### **Research Resources**

Following is a list of resources that could be useful as you research your paper and group project:

**VHS Videos (available at the DePaul LPC Library)**

Horace Pippin: There will be Peace	759.13P665Y11997
Jacob Lawrence: The Glory of Expression	759.13L421Yi1993
Work by Women from the Heart	709.0420973F931S1998
Isamu Noguchi: Stones and Paper	709.2N778Yn1997
Women with a Past	709.2W872b
African American Art & Women Artists	709.67A258f
Kiki Smith	709.735653T1994
Women in Art	709.73W872T1985
A World of Art: Works in Progress	
Lorna Simpson	709.73W92701996V.1
Hung Lu	709.73W92701996V.4
Beverly Buchanan	709.73W92701996V.5
Judy Baca	709.73W92701996V.8
Mierle Ukeles	709.73W92701996V.10
Santa Fe: Artists of New Mexico	709.789A791eV.1
Nan Goldin In My Life	770.926619T1997
Women Artists: The Other Side of the Picture	704.042W872M1999
Reclaiming the Body: Feminist Art in America	704.042R299b1995
African American Art Past and Present	704.0396073A2588
Kindred Spirits:	
Contemporary African American Artists	704.0396Kslm1992
Against the Odds:	
The Artist of the Harlem Renaissance	704.0396A259e1994
Ana Mendieta: Fuego DeTierra	700.924M538a1987

**Videos/DVD (available at most video stores)**

- Basquiat (1996)
- Maya Lin: A Strong Clear Vision (1995)
- Downtown 81 (2000) (about Jean Michel Basquiat)

**Books/Magazines (DePaul LPC Library)**

The 700 section on the third floor is where most of the art books are. There are too many resources to list here. Please keep in mind that, with the exception of very well known artists, information on the majority of contemporary “multicultural” American artists can be found within the context of exhibition catalogs, books on specific topics (e.g. African American Art, Asian American Art...etc.), and journal and newspaper articles as opposed to books published using the artist’s name in the title. DePaul carries a wide selection of contemporary art magazines including: Art in America, Art Forum International, Art Journal (Published by the College Art Association of America), Art News. From the Library’s main site (<http://www.lib.depaul.edu/>) select:

“Journal and Newspaper Articles”

Click on “Art”

Click on “Art Abstracts”

Description: Indexes journals in art, archeology, architecture, design, film, photography, and museology; with abstracts.

Dates Covered: 1983 - present

**Digital Collection/slide library (DePaul LPC Library)**

Visit DePaul's digital collection to view and digital images of contemporary art:

<http://www.lib.depaul.edu/imagecollections.htm>

**Following is a list of well-known contemporary artists (predominantly US) whose work addresses topics of “identity” and/or “muticulturalism.” Please feel free to use these artists or to come up with your own artists:**

Laylah Ali	Barry McGee	Kay Walkingstick
Janine Antoni	Ana Mendieta	Carrie Mae Weems
Jean-Michel Basquiat	Amalia Mesa-Bains	Fred Wilson
Max Becher & Adrea Robbins	Trinh T. Minh-ha	Kehinde Wiley
Dawoud Bey	Yasumasa Morimura	Martin Wong
Sanford Biggers	Archibald Motley	
Robert Buitron	Isamu Naguchi	
Michael Ray Charles	Shirin Neshat	
Mel Chin	Chris Ofili	
Albert Chong	Lorraine O'Grady	
Robert Colescott	Olu Oguibe	
Jimmie Durham	Yoko Ono	
Kip Fulbeck	Catherine Opie	
Coco Fusco	Gabriel Orozco	
Luis Gispert	Pepon Osorio	
Kojo Griffin	Nam June Paik	
Godzilla	PESTS	
Nan Goldin	Paul Pfeiffer	
Felix Gonzalez-Torres	Howardena Pindell	
Guillermo Gomez-Pena	Adrian Piper	
Gran Fury	Horrace Pippin	
Group Material	William Pope	
The Guerrilla Girls	Richard Prince	
Trenton Doyle Hancock	Martin Puryear	
Edgar Heap of Birds	Jane Quick-To-See Smith	
Mona Hatoum	RepoHistory	
David Hammons	Faith Ringgold	
Alfredo Jaar	Alison Saar	
Luis Jimenez	Andre Serrano	
Rashid Johnson	Cindy Sherman	
Anish Kapoor	Roger Shimomura	
Byron Kim	Yinka Shonabare	
Jacob Lawrence	Shahzia Sikander	
Nikki S. Lee	Lorna Simpson	
Glenn Ligon	Fred Smith	
Maya Lin	Kiki Smith	
Hung Liu	Do-Ho Suh	
Margo Machida	Masami Teraoka	
Inigo Manglano-Ovalle	Tseng Kwong Chi	
Robert Mapplethorpe	WAC (Women's Action Coalition)	
Kerry James Marshall	Kara Walker	

## WOMEN'S STUDIES : CONTEMPORARY ISSUES IN ART

Instructor: Helen R. Klebesadel

### COURSE DESCRIPTION

WS 412 is designed to introduce issues in contemporary art as they relate to women and Women's Studies. Underlying ideologies that influence our understanding of and access to the artistic production of women and artists of color will be explored. Theories, discussions, and experiences of gender, race, ethnicity, sexual orientation, age, and class as they are articulated in the contemporary art world will be examined. This course has been developed to maximize student participation. It is structured around reading assignments, group discussions, presentations, and independent research. The success of the course will depend on the level of involvement of the participants. Each student is expected to complete one outside art project in addition to other course assignments.

### COURSE REQUIREMENTS

#### **Required Readings**

Carson, and Pajaczkowska, Eds. Feminist Visual Culture, Routledge, 2001.

Lippard, Mixed Blessings: New Art in a Multicultural America. New York: Pantheon Books, 1990.

Felshin, But is it Art? The Spirit of Art As Activism, Bay Press, Inc., 1995.

A required reader will be available at Bob's Copy shop. Readings are assigned weekly.

#### **Attendance and General Discussions (20 %)**

The core of this course is reading, discussion and guest lectures. Your attendance, on time, and participation in discussions are crucial. Each student will be asked to take an active role in leading discussions of issues raised by the assigned readings and lectures. Please bring readings to class on the day they are discussed. Informed, thoughtful, and engaged discussion about the readings and the issues addressed in the class is important to creating an active learning environment for everyone.

#### **Student Led Small Group Discussions (15%)**

**Each student will be asked to work with other students and take responsibility for co-leading two group discussions during the term. (See discussion handout). Discussion groups for particular days may assign additional readings for the class.**

#### **Reaction Papers (5%)**

Students are expected to write two quick reaction papers to art events, exhibitions, performances and, lectures that they attend during the semester. Events off campus or outside of Madison need to be approved by the instructor prior to writing the paper. Events on and off campus are allowed. The reaction papers should be one page in length, and **typed**. Longer is not better. The reaction papers should not be solely a description of the event. They should include concise critical analysis of the event as it relates to the themes and subjects that are covered in the course. To count for credit the reaction paper must be turned in within a week of the event's occurrence. **No reaction papers will be accepted the last two weeks of the semester.**

#### **Art Reviews (25%)**

Students will write two full art reviews of art exhibitions or artist performances. The reviews will be between 3-5 pages long, typed and double-spaced. They must contain critical analysis of the issues raised by the art exhibitions/performances as they pertain to the course. More specific assignments will be handed out in class.

#### **Artwork (10%)**

Each class participant will create a work of art in any visual medium that is somehow related to the topics raised in the course. The medium and art form is open, but should be discussed with me in advance. If you have never done an art project, performance, or creative writing **don't panic**. Students will be graded on effort and Come and talk to me, or e-mail me, and we will determine what expressive medium is best for you. I advise you to start this project early in the term so it isn't rushed. **A 1/2 page Artists Statement should accompany the artwork.**

**Artist Interview (15%)**

Each class participant will be expected to research a living artist whose work reflects issues discussed in the course. Actual interviews by phone or in person are encouraged. A suggested list of questions to be addressed will be handed out. The interview should result in a short paper (3-4) describing and offering a critical analysis of the artist's concerns and issues raised by their work. The name of the artist you will interview, and a description of the focus of their work, is due **October 15<sup>th</sup>**. The paper is due **December 17<sup>th</sup>**.

**Conference Style Panel Presentation (10%)**

During the last three weeks of the course students will be expected to deliver a short 10-minute, conference style presentation on the artist they have interviewed. Slide presentations are encouraged if the artists are willing to lend their slides. Students will be grouped on 'panels' according to the issues or topics raised by the work of the artist they have interviewed.

**Grading**

Grades will be averaged in the following proportions:

Attendance and General Discussion-----	20%
Student Led Small Group Discussion -----	15%
Two Reaction Papers -----	5%
Two Art Reviews -----	25%
Art Project and Artist Statement-----	10%
Artist Interview Paper -----	15%
Final Panel Presentation -----	10%

**Proposed Schedule**

Helen Klebesadel, Instructor

Fall 2003

*\* Two one page Reaction Papers are due between September 10 and November 28<sup>th</sup>*

**INTRODUCTIONS**

September 5 **Introductions and expectations:**

Handouts

**Video:** Not For Sale: Feminism and Art in the USA During the 1970's. Laura Cottingham, 1998

**I. GENDER, IDEOLOGY, AND THE ARTS**

September 10 *The 'Woman' Artist: Readings*



- \*Helena Reckitt, "Preface" to Art and Feminism
- \* Carrie Rickey, "An Illustrated Timeline"
- \*Linda Nochlin, "Why Have There Been No Great Women Artists?"
- \*bell hooks, "Being the Subject of Art"
- Suggested reading:** \*Terry Barret, "Theory and Art Criticism"

September 12 ***The Female Body: Readings***  
 \*John Berger, Chapter 3 in " Ways of Seeing.  
 \*Rozsika Parker and Griselda Pollock, "Painted Ladies"  
 Helen Potkin, 'Performance Art', in FVC  
**Suggested reading:** \*Joyce Work, "Conceptual Art and Feminism: Martha Rosler, Adrian Piper, Eleanor Antin and Martha Wilson"

September 17 ***Reclamations: Readings***  
 \*bell hooks, "Art on My Mind"  
 \*Audre Lorde, "Uses of the Erotic: The Erotic As Power"  
 \*Deborah Johnson, "The Secularization of the Sacred: Judy Chicago's Dinner party and feminist Spirituality"  
 \*Maya Lin, 'Women's Table'  
 Carson, 'Feminist debate and fine art practice', from Feminist Visual Culture  
**Suggested Reading:** Pajaczkowka, 'Issues in Feminist Visual Culture', from FVC

September 19 ***Fishbowl Discussion I: Art, Gender and Genius***  
***Fishbowl Discussion II: Questioning the Canon***

## II. REPRESENTATION AND SELF-REPRESENTATION

September 24 ***Becoming Visible: Readings***  
 Lippard, "Preface" (v-vi) and 'Mapping,' from Mixed Blessings  
 \*Cliff, Michelle, "From Object To Subject, Some Thoughts On the Work of Black Women Artists".  
 \* Margo Machida, "Seeing 'Yellow': Asians and the American Mirror"  
 \* Sadie Lee "Lesbian Artist?"  
 \* Harmony Hammond, Introduction from Lesbian Art in America

**September 26** ***Reclaiming Representation: Readings***  
 (Yom Kippur) Lippard, 'Naming,' in Mixed Blessings  
 \***O'Grady, Lorraine, "Olympia's Maid: Reclaiming Black Subjectivity"**  
 \***Abigail Solomo-Godeau, "Representing Women: The Politics of Self-Representation"**  
 \***Melanie Herzog, "Celebrating Identities"**  
 Suggested reading: \***Ella Shohat, "Introduction," Talking Visions: Multicultural Feminism in a Transnational Age**

## III. ART HIERARCHIES

October 1 ***The State Of The Arts: Readings***  
 \* June Wayne, "The Male Artist as Stereotypical Female."  
 \* Adrian Piper, "Critical Hegemony and Aesthetic Acculturation."  
 \* Adrian Piper, "The Triple Negation of Coloured Women Artists"  
 \* WAC Art Statistics

\* "More than 2 million employed as artists in 1999" from Artswire  
**Suggested reading:** Brown and Galt, "A Collection of Collectives"

October 3 **FISHBOWL DISCUSSION III: THE POLITICS OF BEING**  
**FISHBOWL DISCUSSION IV: THE QUALITY QUESTION**

#### IV. TRADITIONAL ARTS

October 8 **Video:** "Hearts and Hands, A History of American Quilts" (?)

##### **Everyday Use: Readings**

- \* Alice Walker, "In search of our Mother's Gardens"
- \* Gladys-Marie Fry, "Harriet Powers, Portrait of a Black Quilter."
- \* Lucy Lippard, "Up, Down, and Across: A New Frame for New Quilts"
- \* Lucy Lippard, "Double Vision"

##### **ART REVIEW DUE**

October 10 **Private Spheres, Public Art: Readings**

- \* Thalia Gouma-Peterson, "Faith Ringgold's Journey From Greek Busts to African American Dilemma Tales"
- \* Faith Wilding, "Monstrous Domesticity"
- Janis Jefferies, 'Textiles', from FVC

October 15 **Home And Spirit As Source: Readings**

Lucy Lippard, "Telling," in Mixed Blessings

- \* Walkingstick, Kay, "Seeking the Spiritual"
- \* Amalia Mesa-Bains, "Spiritual Visions In Contemporary Art,"
- \* Sara Bates, "Honoring"
- \* Linda Weintraub, "Amalia Mesa-Bains"
- \* Linda Weintraub, "Tomi Arai"

**Suggested reading:** \* Dissanayake, Ellen, "The Core of Art: Making Special"

##### **YOUR PART OF COLLABORATIVE ART PIECE DUE**

October 17 **FISHBOWL DISCUSSION III: THE ART/CRAFT DEBATE**  
**FISHBOWL DISCUSSION IV: THE POLITICS OF BEING**

October 21 **OPENING RECEPTION, MAKING ART MATTER**

Enterprise Center Gallery, 100 S. Baldwin, 3:00 PM- 5:00 PM

#### V. MULTIPLICITY OF CENTERS

October 22 **Video:** "Spirit Catcher"

##### **There Is No Hierarch In Oppression: Readings**

Lucy Lippard, "Mixing", from Mixed Blessings.

- Audre Lorde, "Age, Race, Class and Sex: Women Redefining Difference" (handout)
- \* Frances Pohl, "Judith F. Baca: Community and Culture in the United States"
- \* Lowery Stokes Sims, "African American Women Artists, Into the Twenty-first

Century"

October 24 **Defining Identities: Readings**

Jessica Evans, 'Photography', in FVC

- \* Lippard, Lucy, "Independent Identities"
- \* Valerie Soe, "Turning the Tables: Three Asian American Artists"
- \* Catherine Lord, "This is Not a Fairy Tale: A Middle-aged Female Pervert (White) In an Era of Multiculturalism"

## VI. REGARDING THE MAINSTREAM

- October 29    ***Isms: Readings***  
\* Mark Van Proyen, "Art Criticism: Where's The Beef?"  
\* Hess, "Guerrilla Girl Power, Why the Art World Need A Conscience"  
\* Martha Rosler, "Theses on Defunding"  
\* Howardena Pindell, "Breaking the Silence, Parts I and II"  
\* Daryl Chin, "Some Remarks on Racism in the American Arts"
- October 31    ***FISHBOWL DISCUSSION V: CHANGING INSTITUTIONS***  
(Halloween)    ***FISHBOWL DISCUSSION VI: ALTERNATIVE FOCUS***
- November 5    ***Designing Revolutions: Readings***  
\* bell hooks, "Women Artists: The Creative Process"  
\* Linda Weintraub, "Barbara Kruger: Gender Equity"  
\* Liz McQuiston, "Feminism, Design, and Education: A Design Revolution"  
Teal Tiggs, "Graphic Design", from FVC  
**OPTION SHEET FOR FINAL PROJECT DUE**
- November 7    Guest: Yumi Janiero Roth, Sculptor  
High Brow Art, Low Brow Art Or 'No Brow' Art?:  
Read  
\* Michelle Grabner, Kwality Art Show: Recent Sculptures by Yumi Janairo Roth  
\* Nadine Wasserman, "A Pabulum on Art and The Everyday"  
\* Linda Weintraub, "Rosemarie Trockel"  
\* Linda Weintraub, "Sherri Levine"  
Suggested reading: \*Suzanne Lacy, "Affinities: Thoughts on an Incomplete History"
- ## V. ACTIVIST ART
- November 12    **Videos:** Whisper, The Waves, The Wind, by Suzanne Lacy (?)  
***Feminist Collaborations: Readings***  
\* Estella Lauter, "Re-Enfranchising Art: Feminist Interventions in the Theory of Art"  
\* Ruth Wallen, "The Legacy of 1970s Feminist Artistic Practice on Contemporary Art"  
Suggested reading: \* Johanna Drucker, "Visual Pleasure: A Feminist Perspective"
- November 14    **FISHBOWL DISCUSSION VII: BUT IS IT ART?**  
**FISHBOWL DISCUSSION VIII: COLLABORATION AS A STRATEGIE**
- November 19    **TWELVE WEEK EXAM**
- November 22-25 **HAPPY THANKSGIVING**
- November 26    ***Healing and Change: Readings***  
\*Douglas Crimp, "AIDS: Cultural Analysis/Cultural Activism"  
**Suggested Reading:** \* Amelia Jones, "'Post-Feminism'-A Remasculinization of Culture?"
- November 28    **Video:** " Two Undiscovered Amerindians Visit Spain" (?)  
***Border Art: Readings***  
\* Aida Mancillas, Ruth Wallen, and Margueite R. Waller, "Making Art, Making Citizens: Las Camadres and Postnational Aesthetics"  
\* Monica Mayer, "On Life and Art as a Feminist"  
**LAST WEEK TO TURN IN REACTION PAPERS**

**December 3**     *Environmental Art: Readings*

**Video: Helen and Newton Harrison**

- \* Betsy Damon, "The Keeper of the Waters"
- \* Philllips, "Maintenance Activity: Creating a Climate for Change"
- \* Barbara Matilsky, "Patricia Johnson: Habitat-Gardens," "Helen Mayer Newton and Newton Harrison: Poetic Discourse Along the Rivers," "Mierle Laderman Ukeles: Reclaiming Waste," "Mel Chin: Revival Field," and, "L.A. River Project"

December 5     **ART EXHIBITION-FINAL PROJECT DUE**  
(6:30-10:00 PM)

December 10     **FISHBOWL DISCUSSION IX: BUT IS IT ART?**  
(Hanukkah)     **FISHBOWL DISCUSSION X: CAN ART MAKE CHANGE?**

December 12     **WRAP UP: Readings**  
\*Quick-to-See Smith, " Give Back"  
Lucy Lippard, Dreaming," in Mixed Blessings  
Course evaluations

December 17     **Final Exam 7:25 PM**

**Women's Studies 412: Contemporary Issues In Art**  
**Reader of assigned readings in addition to required texts.**

Helen Klebesadel

"Theory and Art Criticism" pp 29-62, in **Terry Barret, Criticizing Art: Understanding the Contemporary, Mayfield Publishing, 2000**

Amalia Jones, "'Post-Feminism'-A Remasculinization of Culture?" pp. 7-23,  
Faith Wilding, "Monstrous Domesticity," pp. 86-104,  
Daryl Chin, "Some Remarks on Racism in the American Arts," pp 145-154,  
Johanna Drucker, "Visual Pleasure: A Feminist Perspective," pp. 163-174, in  
**Susan Bee, and Mira Schor, Ed., MEANING: An Anthology of Artists' Writings, Theory, and Criticism, Duke University Press, 2000**

"Chapter 3," pp. 45-64, in **John Berger, Ways of Seeing, Penguin, 1972**

Aida Mancillas, Ruth Wallen, and Margueite R. Waller, "Making Art, Making Citizens: Las Camadres and Postnational Aesthetics," pp107-132, in **Lisa Bloom, Ed., With Other Eyes: Looking at Race and Gender in Visual Culture, University of Minnesota Press, 1999**

Gladys-Marie Fry, "Harriet Powers: Portrait of an African American Quilter," pp. 301-310, and, Audre Lorde, "Uses of the Erotic: The Erotic As Power," pp. 285-290, in  
**Jacqueline Bobo, Ed., Black Feminist Cultural Criticism, Blackwell Publishers, 2001**

hooks, "Being the Subject of Art," pp. ix-x, Brown and Galt, "A Collection of Collectives," pp. 50-63, Damon, "The Keeper of the Waters," pp. 94 -199, Pohl, "Judith F. Baca: Community and Culture in the United States," pp. 201-215, in  
**Betty Ann Brown, Ed., and Expanding Circles: Women, Art and Community, An Anthology, Midmarch Arts Press, 1996**

“The Core of Art: Making Special,” pp. 39-63, in **Ellen Dissanayake, Homo Aestheticus, University of Washington Press, 1995**

Hess, "Guerrilla Girl Power, Why the Art World Need A Conscience," pp. 309-332,  
Phillips, "Maintenance Activity: Creating a Climate for Change," pp. 165-195, in  
**Felshin, Nina, Ed.. But Is It Art? The Spirit of Art As Activism, Bay Press, 1994**

Thalia Gouma-Peterson, “Faith Ringgold’s Journey From Greek Busts to African American Dilemma Tales,” pp.39-48, in **Dancing In the Louve: Faith Ringgold’s French Collections and Other Story Quilts, University of California Press 1998**

Miichelle Grabner, **Kwality Art Show: Recent Sculptures by Yumi Janairo Roth**, brochure for exhibition at Wriston Art center Galleries, Lawrence University, April7-May 14, 2000

“Introduction,” pp. 7-13, in **Harmony Hammond, Lesbian Art in America: A Contemporary History, Rizzoli International Publications, 2000**

Estella Lauter, “Re-enfranchising Art: Feminist Interventions in the Theory of Art,“ pp. 21-34, in **Hilde Hein, and Carolyn Krosmevre, Eds, Aesthetics In Feminist Perspective, Indiana University Press, 1993**

“Art on My Mind,” pp.1-9, “Women Artists: The Creative Process,” pp. 125-132, “Aesthetic Interventions,” pp. 163-170, in **bell hooks, Art on My Mind: Visual Politics, New Press, 1995**

Sadie Lee, “Lesbian Artist?” pp. 120-125, in **Peter Horne, and Reina Lewis, Eds., Outlooks: Lesbian and Gay Sexualities and Visual Cultures, Routledge, 1996**

Deborah Johnson, “The Secularization of the Sacred: Judy Chicago’s Dinner party and Feminist Spirituality (1975-79),” pp. 87-115, **Deborah Johnson, and Wendy Oliver, Women Making Art, Peter Lang Publishing 2001**

Martha Rosler, “Theses on Defunding,” pp. 94-102, Lorraine O’Grady, “Olympia’s Maid: Reclaiming Black Subjectivity,” pp. 268-286, in **Grant H. Kester, Ed., Art, Activism. & Oppositionality: Essays from AfterImage, Duke University Press, 1998**

Lucy Lippard, “Double Vision,” pp. 1-7, in **Women of Sweetgrass, Cedar and Sage, a catalogue of the Gallery of the American Indian Community House, 1985**

Maya Lin, ‘Women’s Table,’ pp4: 38-4:45, in **Boundaries, Simon and Schuster, 2000**

June Wayne, "The Male Artist as Stereotypical Female," pp. 128-137, in,  
**Judy Loeb, Ed. Feminist Collage, Columbia University 1973**

Audre Lorde, "Age, Race, Class and Sex: Women Redefining Difference," pp. 3,  
**Sister Outsider, The Crossing Press, 1984**

Liz McQuiston, “Feminism, Design, and Education: A Design Revolution,” pp. 86-87, in  
**Suffragettes to She Devils: Women’s Liberation and Beyond, Phaidon Press, 1997.**

Monica Mayer, “On Life and Art as a Feminist,” in ***n. paradoxa*, Issue 9, 1999, on line, 14 pages.**

Catherine Lord, "This is Not a Fairy Tale: A Middle-aged Female Pervert (White) In an Era of Multiculturalism," pp. 226-239, and Valerie Soe, "Turning the Tables: Three Asian American Artists," pp. 262-270, in **Diane Neumaier, Ed. Reframings: New American Feminist Photographies, Temple University Press, 1995**

Linda Nochlin, "Why Have There Been No Great Women Artists?" pp 1-17, **Women, Art and Power & Other Essays, Westview Press, 1990**

Rozsika Parker, and Griselda Pollock, "Painted Ladies," pp. 114-133, in **Old Mistresses: Women, Art, and Ideology, Routledge, 1981**

Howardina Pindell, "Breaking the Silence, Parts I and II", *New Art Examiner* (October 1992) pp. 18-23; (November 1992), pp.23-29, and 50-51.

Adrian Piper, "Critical Hegemony and Aesthetic Acculturation," *Nous*, 1985, pp, 29-40.

Helena Reckitt, "Preface," pp. 10-13, and Adrian Piper, excerpts from "The Triple Negation of Coloured Women Artists," pp. 253-254, in **Helena Reckitt, and Peggy Phelan, Art and Feminism, Phaidon, 2001**

Jaune Quick-to-See Smith. "Give Back", "**Give Back: First Nation Perspectives on Cultural Politics, Gallerie Women's Monograph, Issue 11, 1992.**

Lucy Lippard, "Up, Down, and Across: A New Frame for New Quilts," pp. 32-43, in **Charlotte Robinson, The Artist and The Quilt, Alfred A. Knopf, 1983**

Michelle Cliff, "Object Into Subject: Some Thoughts On the Work of Black Women Artists," pp. 140-157, in **Hilary Robinson, Ed., Visibly Female: Feminism and Art, 1988**

Lucy Lippard, "Independent Identities," pp. 134-138, Kay Walkingstick, "Seeking the Spiritual." pp.184-188, Sara Bates, "Honoring," pp. 196-204, in **W. Jackson Rushing III, Ed. Native American Art in the Twentieth Century: Makers, Meanings Histories, Routledge, 1999**

"Introduction," pp 1-59, in **Shohat, Ed., Talking Visions: Multicultural Feminism in A Transnational Age, MIT Press, 1998**

Alice Walker, "In Search of Our Mother's Gardens," pp 231-243, from In Search of Our Mother's Gardens, Harcourt 1984

Ruth Wallen, "The Legacy of 1970s Feminist Artistic Practice on Contemporary Art," *n. paradoxa*, Issue 14, 2001, (6 pages), on-line.

Josephine Withers, "The Guerrilla Girls", in *Feminist Studies*, Vol. 14, No. 2, Summer, 1988, pp 284-300.

Nadine Wasserman, "A Pabulum on Art and The Everyday", in *Journal of Mundane Behavior*, 1.3, 2000.

Mara Witzling, "Howardina Pindell," pp. 220-226, Howardina Pindell, "Selected Writings," pp. 232-240, Mara Witzling, "Adrian Piper," pp. 287-292, Adrian Piper, "Selected Writings," pp. 292-308, in **Mara Witzling, Ed. Voicing Today's Visions: Writings by Contemporary Women Artists, Universe Publishing, 1994**

Linda Weintraub, "Amalia Mesa-Bains," pp. 92-96, "Tomi Arai," pp. 103-108, "Rosemarie Trockel," pp.140-144, Sherri Levine," pp. 148-153, "Barbara Kruger: Gender Equity," pp. 191-196, in **Linda Weintraub,**

**Arthur Danto, Thomas McEvilly. Art on the Edge and Over: Searching for Art's Meaning in Contemporary Society 1970s-1990s, Art Insights, 1996**

“WAC Art Statistics,” pp. 14-15, Women’s Action Coalition (WAC), **The Facts About Women**, The New Press, 1993

Seven Guerrilla Girls Posters, from Guerrilla Girls web site- non-copyrighted for distribution.

**ISP 200-707--Multiculturalism and Democracy—Autumn, 2004**  
**“Reclaiming Democracy”: Dissent and Difference in the 1960s”**

**C. Rivers**  
**2208**

**990 W. Fullerton, Rm.**

**Office hours: Tues. 1-3 and Fri., 1-2 or by appointment 773/325-4593--crivers@depaul.edu**

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The 1960s invoke many powerful images. Some are dramatic, such as the march on Washington, D.C. Some images, such as violent protests and violent police reprisals against protesters, are frightening. Other images are “groovy” and almost intoxicating, such as those of hippies, flower children, communes and the sexual revolution. All of this imagery is provocative--as was the decade itself. Yet much of this imagery is incomplete and has become stereotypical, which has in turn obscured some of the most fundamental aspects of the decade. This course attempts to unpack the 1960s via readings and documentaries in order to present a more comprehensive image of the era, especially its relevance to contemporary multiculturalism and democracy in America.

In a word, the 1960s was about dissent. It can be characterized as provoking Americans to think hard about what it meant to be a part--or not--of the American democracy. Activists during this era challenged established social, political and ideological norms, such as the meaning of democracy, equality, freedom, justice, and patriotism. Moreover, 1960s dissent activism was not limited to the U.S. Attempts to reconsider and reclaim democracy were indeed global, and took place in regions such as decolonizing Africa and Asia, as well as Czechoslovakia, England, Cuba, Brazil, France, Poland, Mexico, West Germany, Ireland and Japan.

The decade of the 1960s is also characterized as an era of social movements. This period tends to be most commonly associated with the civil rights movement. Yet although the civil rights movement was an unparalleled moment in American history, it is best understood in relation to other important developments that were also taking place during that time--for example, the women’s liberation/feminism, black power, brown power, yellow power, red power, anti-war, gay rights and the counter-culture movements.

Finally, the 1960s were a period in which American and western perspectives on difference were challenged and redefined. Given the diversity of activists and interests, the 1960s were quintessentially multicultural. According to DePaul’s liberal studies program--of which this seminar is a required component--“multiculturalism encompasses various dimensions of identity, including but not limited to issues of race and ethnicity, class, gender, language, religion, sexual orientation, disability as well as nationality”. Through the lens of the 1960s, this seminar will explore the “interrelationships regarding the experiences of individuals and groups” and provide a “history of multiculturalism” in order to give us a fuller appreciation of what it means to live in a diverse and democratic society.

Because the 1960s tends to conjure up so much imagery this course will be structured around documentary films. This does not mean that all we’ll do is sit around watching flicks and eating popcorn (although you are welcome to bring popcorn!) The course will be driven by in-depth discussions of and written reflections on the readings and the films in the context of multiculturalism and democracy.

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## REQUIRED TEXTS:

1. David Chalmers, *And the Crooked Places Made Straight: The Struggle for Social Change in the 1960s, 2nd Ed.* (Johns Hopkins University Press, 1996), to be purchased in the campus bookstore.
2. Course reading packet to be purchased in Political Science Department, 990 W. Fullerton, Rm. 2200.

*Notes:* 1) This syllabus may be subject to change at any time during the quarter.  
2) Films are on reserve at the LPC library

## COURSE REQUIREMENTS

### 1. In-class analytical reflections on films/readings (4 points each) 40%

Immediately after each film you will write about your: 1) overall impressions of the film, 2) how the film and the readings correspond (or don't) to each other, and c) how both may have affected the previous impressions you had about the issue. Each week two or three students will informally present their reflections to the class, thus serving as discussion facilitators for that week.

These reflections must be written in class; they cannot be submitted before or after class. No exceptions.

Each of you must present your reflections to the class at least once. Students who end up not doing so will only receive half-credit for this entire component of the course requirements. No exceptions.

### 2. Two papers 40% (combined)

The first paper, worth 15%, will be due in class on October 5, and will be at least 5 pages long. It will look at three or more of the groups studied up to that point, comparing their political issues and methods of dissent. It will also discuss the multicultural linkages between groups and their issues, and the effects of their movement activity on American democracy. *The paper must utilize the course readings, including properly formatted references to them both in the body and including a bibliography.*

The second paper, worth 25%, will be due in my office on Tuesday, November 23<sup>rd</sup>, by 6:00pm, and will be at least 8 pages long. It will also consist of components: 1) you will interview someone who either participated in some sort of 1960s activism, or who was directly affected by such activism, and 2) You will analyze this interview within the larger course *context of dissent, multiculturalism and democracy*. Each component must be at least 4 pages long. The paper must utilize the course readings, including properly formatted references to them both in the body and including a bibliography.

### 3. Participation and attendance 20%

Class participation is a difficult criterion to quantify. Do note that consistent and thoughtful participation will likely boost your overall grade considerably, while grandstanding, irrelevant, or disrespectful participation will likely have the reverse effect. The same goes for ringing cell phones, text messaging, etc. While I do not place a precise limit on absences, nor do I make exceptions for them (an absence is an absence, regardless of the reason), I will keep a record of attendance. Steady attendance is obviously essential, especially for a class that only meets once per week. Tardiness is downright rude, and will negatively affect this component of your grade. This includes returning late from class breaks.

**Policy on late work:** As noted above, film reflections will only be accepted in class, on the current film to be viewed for each week (i.e. in-class submissions of films seen the preceding week will not be accepted). Late papers will be penalized by 5 points per day late. No exceptions.

**Policy on extra credit work:** You can earn up to 5 extra credit points by attending a relevant campus activity and submitting a 1-2 page review of the event and how it relates to the course. Such work must be submitted to me by Friday of the 8th week. Any extra credit submitted after that will not receive consideration or credit.

**Policy on careless writing:** While I am fairly flexible with in-class writing, do make your best effort with these assignments. The two papers and any extra credit writing must be: 1) written in a standard academic format, 2) free of substantive and mechanical mistakes, and 3) have proper references to the assigned readings-- no references = plagiarism = no credit, and possible failure for either the assignment or the course. I will penalize sloppy work at my discretion. Please see page 3 of this syllabus and the attached “Indispensable Writing Guidelines” for more on all of this.

Bottom line: If you don’t take your ideas seriously enough to write and reference them clearly and correctly, I won’t be able to take them seriously enough to evaluate them. If you have serious concerns about your writing, DO speak to me.

#### GRADING CRITERIA:

**‘A’--designates work of extraordinary quality. Written work is clear, well-organized and thought-provoking, and is free of grammatical and mechanical errors. Class participation is voluntary and frequent. It is also relevant and reflects that you have read, understood and are prepared to discuss the readings. (i.e. frequent but irrelevant comments do not meet this, *or any*, standard.)**

**‘B’--designates work of high quality. Written work reflects good understanding of issues and concepts, and writing is coherent, with minimal errors. Class participation is voluntary, frequent, and reflects that you have read and understood the readings.**

**‘C’--designates work that minimally meets requirements. Written work may contain arguments that are confusing, with minimal evidence of organization. Writing is marred by serious or many errors. Class participation is occasional and/or rarely voluntary, with comments that reveal only a superficial grasp of issues and concepts.**

**‘D’--reflects minimal clarity and comprehension. Written work is confusing, contradictory, repetitive, and/or not supported by either your own ideas or your sources; also weakened by serious grammatical and/or mechanical errors. Class participation is minimal, never voluntary, and reveals that you have either not read or understood the readings.**

**The following expectations are not arbitrary hoops to jump through--they are strategies for success, and should also make the course more fulfilling for you.**

**1) Attend class a) consistently, and b) on time.** I understand that life can get in the way of school, and that you may at times have to miss class. Ultimately, *you* get out of the course what *you* put into it! In this regard, consistent and punctual attendance is crucial.

2) Keep up with the readings. **If for some *compelling* reason you do fall behind in the readings, I would be happy to meet with you to help you strategize how to get back up to speed, but I will not simply review the materials for you. Please notify me if you have a disability that requires assistance--I am more than happy to accommodate particular needs. Ultimately, of course, it is your responsibility to stay current with the readings and all other coursework.**

3) Participate in class discussions. **This may be an intimidating thought, especially to those of you who hate to speak up in class. I assure you that class discussions are not about showing off or making others look stupid. Ideally, such discussions should help you better understand and analyze the readings--which should in turn enhance your grade. Finally, good class discussions can make things more interesting for everyone.**

4) Put forth your best effort in your writing, no matter how short the length of the assignment. **A paper that is written the day it is due, and that consists of a minimally edited first draft is highly likely to be unacceptable. Always strive to present your ideas in the best possible light--they deserve it!! If you have problems with or hesitations about writing DO come talk to me. Finally, be technologically prepared--computer glitches, printer problems etc. are simply not acceptable reasons for submitting late work--period. See "Indispensable Writing Guidelines" for more.**

**5) Work honestly.** Violations of DePaul's Academic Integrity Policy "include but are not limited to the following categories: cheating, plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources-alteration or falsification of academic records; and academic misconduct." Plagiarism includes missing or insufficient citations of references that are either quoted directly or paraphrased. The penalty for academic violations is at my discretion. I require inadvertent violators to revise their work, and will penalize the grade for that assignment. I will fail intended, egregious, or repeated violators either for the assignment or the course. In accordance with DePaul's policy, I must also report such cases to the Dean's office. For more on this policy, go to <http://studentaffairs.depaul.edu/handbook/code16.html>.

## SCHEDULE OF READINGS/FILMS

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### **Week 2/Sept. 14: Introduction to the 1960s**

#### **Readings:**

Chalmers, *And the Crooked Places Made Straight...*, Chapter 1  
(Handout) Shiffrin, *Dissent, Injustice and the Meanings of America*

**Film:** "Making Sense of the Sixties: The Seeds of the Sixties"

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### **Week 3/Sept. 21: Civil Rights Movement**

Chalmers, Chapter 3

(Packet) McAdam, *Freedom Summer*, pp. 35-55 and 66-115

**Film:** “Mississippi and the 15<sup>th</sup> Amendment”

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**Week 4/Sept. 28: Women’s Liberation/Feminist Movement**

(Packet) Braunstein and Doyle, *Imagine Nation*, Chapter 2

(Packet) Bardon, *The Sexual Arena and Women’s Liberation*, pp. 1-14 and 47-98

**Film:** “The Stepford Wives”

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**Week 5/Oct. 5: Anti-War Movement**

Chalmers, Chapters 7 and 8

(Packet) Stacewitz, *Winter Soldiers*, pp. 1-20 and 188-251

**Film:** “The War at Home”

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**Week 6/Oct. 12: Youth vs. “the Establishment”; Chicano Movement**

Chalmers, Chapter 6

(Packet) Braunstein and Doyle, Chapter 9, pp. 243-257 and 266-278

(Packet) Muñoz, *Youth, Identity and Power: The Chicano Movement*, pp. 1-12 and 47-98

**Film:** “Chicano! Quest for a Homeland”

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**PAPER #1 DUE IN CLASS**

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**Week 7/Oct. 19: Native American Movement**

(Packet) Josephy, et. al., *Red Power: The American Indians’ Fight for Freedom*, pp. 1-93

**Film:** “Alcatraz is Not an Island”

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**Week 8/Oct. 26: Asian American Movement; Black Power Movement**

(Packet) Wei, *The Asian American Movement*, pp. ix-xi and 1-43

(Packet) Carmichael and Hamilton, *Black Power*, pp. 34-55

**Film:** “All Power to the People”

**LAST WEEK TO TURN IN EXTRA CREDIT WORK**

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**ELECTION DAY      ELECTION DAY      ELECTION DAY      ELECTION DAY**

**Week 9/Nov. 2: Black Panthers/White Panthers**

(Packet) Braunstein and Doyle, Chapter 5  
(Class handout) Black Panther Party Manifesto

**Film:** “The Weather Underground”

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**Week 10/Nov. 9: Gay Rights Movement**

(Packet) Teal, *The Gay Militants*, pp. 17-23 and 150-194  
(Packet) Braunstein and Doyle, Chapter 8

**Film:** “Before Stonewall”

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**Week 10 1/2/Nov. 16: Conclusion: Dissenting for a better democracy?**

Chalmers, Chapter 11  
(Packet) Mendel-Reyes, *Reclaiming Democracy: The Sixties in Politics and Memory*, pp. 154-166  
(Packet) Euchner, *Extraordinary Politics...*, pp. 212-234

**Film:** “Making Sense of the Sixties: Legacies of the Sixties”

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**FINAL PAPER DUE IN MY OFFICE BY 6:00pm TUESDAY, NOVEMBER 23  
INDISPENSABLE WRITING GUIDELINES**

**Let us all steer clear of the Calvin and Hobbes “unnecessary complication” syndrome:**

## PAPER PRESENTATION:

- \* Unless otherwise specified, papers should be double-spaced with roughly 27 lines per page. Minimal, neat handwritten corrections are acceptable.
- \* Always number your pages.
- \* Always staple your pages--it's very easy for loose pages to disappear, and it's not my responsibility to track down "orphans" if you didn't staple your work together.
- \* Use standard sized fonts sized 10 or 12, and standard margins. For reference: this is too large; this is too small; don't even think about fonts like this one...

## REVISING

ALL papers should be the product of **several SUBSTANTIVE** revisions! This type of revision includes:  
-**Serious** rethinking of thesis/main points, arguments, logic, organization, and phrasing  
-**CAREFUL** editing for spelling, proper word usage, and grammar (Do not depend on spell check alone!)

This may come as a surprise to you, but **IT IS NEARLY IMPOSSIBLE TO MAKE SUBSTANTIVE REVISIONS ON YOUR COMPUTER!** The computer screen only allows you to see small chunks of your writing at a time. With such a fragmented view, it's easy for you to forget what you've just written. This sets you up for writing a paper that's repetitive, unfocused, unorganized, and usually full of mechanical errors.

Instead, **PRINT OUT A HARD COPY FOR REVISING!** Printed out copies give you a fuller view of your writing. They also serve as good back-ups should you encounter a last-minute techno-crisis. Organizational, logic and other mistakes will stand out more on a piece of paper than on a computer screen. When revising, really mark them up--messy is good! It usually indicates that you're putting serious thought into improving your paper. Re-type your revisions and start over again. If done correctly and thoughtfully, you'll be amazed at the difference between your first draft and your final one.

**Bottom line: Do NOT give me a paper, no matter how short,  
that has not been substantively revised at least twice!**

## REFERENCING

**Referencing is ALWAYS necessary**, whether you are quoting something directly or paraphrasing a reference to support your own point. **Failure to note your references is plagiarism!** (See the DePaul Student Handbook.) This is not something to "forget". You must cite each reference in the body of your paper, either using parenthetical style or footnotes. Each reference should contain page numbers or other specific locating information. When using outside sources you should also include a separate reference/bibliography page.

**Use references to support your own ideas and writing, not as a substitute for them!** Do not just cite a string of references/quotations with no ideas of your own. This is the same as plagiarism, even if cited. Refer to any basic college writing manual, or the DePaul Writing Program websites, or me, for instructions on proper referencing.

## THESIS STATEMENTS:

All papers must have a thesis statement. It can be simply descriptive, but a better one contains an actual argument. It can be stated in two or three sentences. In other words, good papers have a central point(s),

around which the paper is written. **Consider a thesis statement like an anchor**; it helps keep you from drifting away from your topic, which should in turn help you avoid disorganized papers and conflicting arguments. Again, refer to your writing manual or the University's writing program, or me, for help with this.

## **OUTLINES**

**Make an outline. Follow it!** Both tasks are much harder than they sound. But they're worth the effort! It's easy to stray from an outline, especially when revising. To avoid doing this, check your revisions against your original outline frequently. If you find your arguments are changing, then revise your thesis statement and outline to align them with your changing arguments.

## **TITLES**

Titles are important! A good title is not generic. It is interesting, and gives the reader an indication of what your paper is about and where it is going. A better title gives the reader something to think about. Consider the difference between "Assisted Suicide" and "Assisted Suicide: Wrong or Right to Die?"; the play on words in the second title makes it more interesting and thought-provoking. Like thesis statements, titles also give you something to frame your arguments around. However, this does not always happen. It's perfectly fine to come up with a title after the paper is written.

**Let us also avoid "the Dilbert principle"**

## COMPUTER SPELL-CHECKING

**Computer spell-check can be both your best friend AND your worst enemy! DO NOT depend on it to be your editor!** Spell-check is helpful, IF used responsibly. But--it will only note the correct spelling, not the correct usage of a word. Take synonyms: if you don't know when to use there/they're/their, or two/to/too, etc., spell-check won't know either. Same for hurried/careless approval of the wrong suggested word, for example: "perspective" instead of "prospective", "angel" for "angle", "Pres. Busch", "Untied States", "Martian Luther King", etc. Such errors are like verbal land-mines--using the wrong word not only throws off the reader, it can obliterate your entire point/idea! Such mistakes usually come from hurried editing, usually when revising on a computer screen rather than on a hard copy. When in doubt, use a dictionary and thesaurus to make sure that the word in question is spelled and used correctly.

**Bottom lines:**

**Never depend on spell-check as a substitute for your own careful proofreading.  
Such errors are not acceptable in college-level writing.**

## **DICTIONARY/THESAURUS USE:**

**A good dictionary and thesaurus can be your BEST friends!** Buy good ones, and use them! Good dictionaries include an etymology--an explanation of the linguistic roots of a word. Etymologies help you understand the word, and help you make sure you're using the right word for what you mean. They also help you remember the definition. DO NOT rely on the dictionary/thesaurus that comes with word processing programs! They tend to be very limited.

#### COMPUTER CATASTROPHE PREVENTION:

First, techno-excuses are NOT legitimate excuses for late papers. **Mishaps such as crashing hard drives, long lines at the computer lab, infected or flawed disks, empty ink cartridges, suddenly crazed formatting, etc. are the equivalent of “the dog at my paper”.** If you have your own equipment, make sure it works at all times. If you depend on DePaul’s equipment, be familiar with the various labs in terms of peak usage, staff availability, and alternative sites. Always print your final copy with ample time to deal with unexpected computer problems. In other words, don’t wait until ten minutes before an assignment is due to print it...

**Second, save your work frequently, wherever you’re working.** If possible, set up an auto-save reminder for every ten minutes or so. If working in a lab, save your material onto a disk, even when doing so automatically. Also, print out each page or important section of a paper as you write them. Doing both will help you quickly retrieve your work in case of unforeseen disasters.

**Bottom line: Do not attempt to pass the buck--  
YOU are responsible for turning in your work on time**

**\*\*Final note:** Do not overuse the boldface, capitalizations and other emphases as I have done on this handout. I used them here to hammer in important points. This is not acceptable for standard academic papers.

(12/03)



## **ISP 200/ Autumn Quarter 2004**

T-Th 1:30pm-3pm

Dr. Namita Goswami

Email: [ngoswami@depaul.edu](mailto:ngoswami@depaul.edu)

Office Hours: Tuesday: Noon-1pm; 3:15pm-4pm.

Phone number: 773.325.4813

Office: Department of Philosophy

2352 N. Clifton, Suite 150

### Multiculturalism from Philosophical Perspectives

#### **Course Description**

This course begins with the premise that racism, sexism, homophobia, classism, economic imperialism, and degradation and annihilation of animal and natural life are social and political realities that require our concerned deliberation and thoughtful intervention. We will conduct this examination and intervention philosophically through the question, "What is a human being?"

We will begin with Socrates' notion that an unexamined life is not worth living. We will then proceed to Kant's essay "An Answer to the Question: What is Enlightenment?" to trace the development of the idea of examination and self-examination as critical to personhood and place, that is, the places and spaces people make. We will then look to notions of belonging/un-belonging in order to discern the manifold processes through which societies understand and express who or what they are through pointing to what they are not. What underlying idea of humanity do such claims rest upon? How can we create a world that will preserve and enhance that which is the best in us? What makes a good society and what form of citizenship should be promoted by that society? Can we know who or what we are through defining what we are not?

In this course we will look at different experiences and question the dominant modes of interpretation of such experiences, including the interpretations that are most familiar and/or central to us. We will experiment with different ways of supporting claims about human experience, examine our assumptions, and investigate our beliefs in a critical manner.

#### **Required Texts**

Plato, *Apology*

Kant, "Answer to the Question: What is Enlightenment?"

Ida B. Wells, *Southern Horrors*

Barbara Ehrenreich, *Nickled and Dimed*

Dalton Trumbo, *Johnny Got His Gun*

Mike Marqusee, *Redemption Song: Mohammed Ali and the Spirit of the Sixties*

Achy Obejas, *Memory Mambo*

Jeffrey Masson and Susan McCarthy, *When Elephants Weep*

#### **Screenings**

*When We Were Kings*

*Behind the Lines*

*Cow At My Table*

All required texts are available at **Books in the City** located at **2498 N. Lincoln Ave.** Their phone number is **773-472-2665**.

## Requirements

### 1. Attendance and Participation (10%)

**ABSENCES:** Students are expected to attend all classes. If you miss more than 3 classes, your final grade will be penalized a full letter grade.

This attendance policy is based on "total absences," and as such there are no "excused" or "unexcused" absences. You are either in attendance or not. In the unfortunate circumstance that a student misses more than 6 class sessions for any reason, the student will fail the course.

**TARDINESS:** *Excessive tardiness will adversely affect your final grade.* If you are just a couple minutes (5, not 15) late, that's fine, but please enter the classroom quietly and discretely. Considerable tardiness (more than 5 minutes) may be considered as an absence, particularly if you missed the quiz because of it.

**PACKING UP:** The class meets for a fixed time. Please do not pack up your things until the class is over.

**PARTICIPATION:** Class participation includes speaking, listening, reading, and writing.

**The material we will be examining is provocative.** This classroom will be an exercise in creating a Kantian public sphere (about which you will soon read) where community responsibility for truth entails that the public sphere belongs not to opinion but to rational argument based on evidence and research.

**We will work together on learning and practicing the difference between opinion and argument in this public space. We will also examine what constitutes evidence rather than mere conjecture or opinion.**

This requires that you consider the classroom a space for intellectual curiosity and not ideological certainty.

*Participation is an activity.* If you merely show up to class and laugh at all the right times, you are participating *passively*, hence in an *average* fashion, and will be assigned an average grade (see above). You should not expect an excellent grade for this factor just because you show up (attendance is expected anyway); if you want an excellent grade for this, you must do an excellent job.

**Please remember that the classroom is composed of students from diverse backgrounds. You will be expected to conduct yourself as a scholar in all situations. Racism, homophobia, classism, and sexism are not permitted and will result in serious consequences.**

### 2. Presentations (20%)

#### **Part I:**

You will be expected to select one reading assignment and offer a presentation (20 min.). I expect presentations to be thoughtful, focused and provoke class discussion with relevant background research if necessary. **The presentations should not summarize the readings.** You are welcome to bring in visuals, music, handouts, or any such material to enrich our discussion of the text. The presentation should address the following:

1. Clearly and explicitly state the author's purpose in writing the text (the larger picture)
2. What is the main thesis provided by the author?
3. What is the evidence used to support the thesis?

4. What are the assumptions or premises that are entailed by this evidence?
5. Evaluate the argument based on the scope and logic of the text as presented by the author ("a fair critique").
6. Suggest possible avenues of furthering the topic expounded upon by the author.

Make sure that you relate how and why the text relates to the theme of the course as stated in the syllabus.

## **Part II**

You will turn in a report on your presentation (2-3pp.) including: your goals, student responses and a personal evaluation. Please do not spend an inordinate amount of time repeating or summarizing your main points.

**The purpose of the report is to present a critical evaluation of what goals you had hoped to achieve in your presentation, why those goals or insights are considered important by you, and why you were or were not successful in accomplishing them. The reports are due a week following the date of your presentation.**

### **3. Midterm Exam (30%)**

An exam will be held in class on **OCTOBER 19, 2004**.

### **3. Final Paper (7-8 pages) (40%)**

A final exam will be held on **NOVEMBER 23, 2004**.

**In addition, short writing exercises will be assigned and frequent quizzes will be conducted at the discretion of the professor.**

## **LATE ASSIGNMENTS**

Each assignment must be turned in on time. For each class-period late, a full letter grade will be lowered (i.e. by 10%) unless you have made prior arrangements with me.

## **GRADING**

I will use a standard 100-point *un-curved* scale to assign you a letter grade (i.e. 100-93=A, 92-90=A-, 89-87=B+, 86-83=B; 82-80=B-; 79-77=C+; 76-73=C; 72-70=C-; 69-65=D+; 64-60=D; 59 and less =F)

## **CELL PHONES AND TEXTING**

Please turn off your cell phones and other beeping devices before you enter the classroom. If your phone goes off during class, you will get a 0 for the day. Text messaging is prohibited; if I catch you doing it during the quizzes, I will consider this academic dishonesty.

## **PAPER FORMAT**

All papers should be word-processed and spell-checked. Excessive errors will result in the lowering of your grade. Papers should be presented on standard letter-sized paper, with standard one-inch margins, double-spaced, in Times New Roman 12 point font. Note that one page is approximately equivalent to 285 words. Do not try to fiddle with margins, font size, etc. I will notice.

## ACCEPTANCE OF THIS PRESENT CONTRACT

By *not* dropping this class by the appropriate deadline, you agree that you have read and understood the conditions and terms of this present syllabus, and further, you agree that you are responsible if you fail to observe them, and finally, you agree to accept the consequences of non-compliance.

## HONOR CODE

You are expected to uphold DePaul University's honor code. All work should be properly cited and sources well documented. You may use any writing manual for documentation. Citation and references (endnotes, footnotes, and bibliography) are necessary whenever you directly quote or "borrow" ideas, words or phrases from a text or author. Work done for a particular course and submitted for another without prior approval of both instructors is considered a violation of the honor code. Work done with or by another student and submitted as entirely your own places all involved students under violation. This includes all information gleaned from the World Wide Web.

**If you take information and material from the World Wide Web or another source without proper citation, I will automatically fail you for the course.**

## REGISTER TO VOTE!!!!

## CLASS SCHEDULE

Sept 9	Introduction
Sept 14	Plato: The Apology
Sept 16	Answer to the Question: What is Enlightenment?
Sept 21	Southern Horrors: 1-72
Sept 23	Southern Horrors: 73-157
Sept 28	Memory Mambo, 1-129
Sept 30	Memory Mambo, 130-249
Oct 5	When Elephants Weep: xiii-191
Oct 7	When Elephants Weep: 192-237
Oct 12	<i>Cow At My Table</i>
Oct 14	<b>Review for Midterm</b>
Oct 19	<b>Midterm Exam</b>
Oct 21	Nickel and Dimed, 1-119
Oct 26	Nickel and Dimed, 120-221
Oct 28	Johnny Got His Gun, Introduction, 1-153
Nov 2	Johnny Got His Gun, 154-243

Nov 4 Johnny Got His Gun, Conclusion  
Nov 9 *Behind the Lines*  
Nov 11 Redemption Song, 1-161  
Nov 16 Redemption Song, 162-298

## ISP 200.127 Philosophical Approaches to Multiculturalism

**Fall 2003**

Dr. Tina Chanter

**Office: Department of Philosophy, 2352 N. Clifton Ave, Suite 150, Rm 11**

**Phone: 773 325 x1151; email: [tchanter@depaul.edu](mailto:tchanter@depaul.edu)**

**Office hours: 2.30pm-3.30pm; Tuesdays/Thursdays, and by appointment**

### Course Description

We live in a society that is becoming increasingly diverse. This confronts us with the question of how to live with people who are different from us. This course will focus on how to theorize issues at the heart of multiculturalism: what does the concept of “race” mean, and how is it related to racism? What constitutes a “race” and how does the term apply to whiteness? Race is usually thought as a term that applies to minorities, but what would it mean to think it in terms of being white? What impact has colonialism had on the history of different cultures, and how does postcolonialism define itself in relation to such histories? How do nations constitute themselves in the wake of colonialism? How do others define who we are?

The course is organized around five units. Unit one focuses on the meaning of the concept of race. We will see that while early twentieth century thinking defined race biologically, the consensus now is that race is not a meaningful biological concept. The debate now tends to center around whether we should abandon the concept of race altogether, or preserve it as a social concept.

The second unit of the course focuses on the need to theorize what it means to be white. Too often, race has been theorized as a concept that pertains to racial minorities, so that whites ask others to account for themselves in ways that we do not demand of ourselves. If there is a privilege to being white, and if we have been able to take our race for granted, how do we begin to become aware of it?

The last three units of the course deal with the question of postcolonialism in three different contexts, Ireland, Martinique, and India. In order to think through the question of how colonialism has shaped these different cultural and political regions, we will need to understand the difficulty of trying to forge a national identity without getting locked into an oppositional model. In other words, if a culture has been oppressed, how does it break out of the terms in which it has become used to thinking of itself? What would it mean for that culture to be authentic, without resorting to essentialist appeals?

The emphasis of the course will be to encourage students to think critically about the concept of race, racial ideologies, and racist representations, and to gain conceptual clarity about these ideas.

### **Required Texts and resources:**

The textbook has been ordered from the **Books in the City**, 2498 N. Lincoln Ave. They are in stock. Theories of Race and Racism, ed. Les Back and John Solomos, London: Routledge, 2000 (TRR).

Supplementary xeroxes have been made available through the library, on electronic reserve. It is your responsibility to ensure that you have copies of the readings in time to read them and be prepared to discuss them.

Videos will be shown in class only. If you miss the class, it is your responsibility to find the video, and watch it.

### Objectives and Aims

1. To encourage you to reflect on your experience as a minority, and/or as a relatively privileged member of society, your values, and your beliefs.
2. To provide you with some critical tools, developed by theorists who have elaborated a conceptual vocabulary that clarifies the discourse about race, ethnicity, and diversity.
3. To guide you in presenting, orally and in writing, your views about multiculturalism in an informed, coherent, and astute way. In particular, I will focus on grammar, presentation, and logical

development of essays. We will go over some basic grammar points in class to ensure that you understand them. You are encouraged to submit rough drafts, and/or to rewrite papers.

4. To help you grasp some of the major philosophical issues and theories underlying the politics, theory, and practice of multicultural societies.

**Schedule:** The schedule below is subject to change, should this prove necessary, or desirable.

#### The History of Race as a Concept

- Thurs Sept 11 Introduction: Some Key Concepts
- Tues Sept 16 View “Race: The Power of an Illusion”
- Thurs Sept 18 Miles and Torres “Does race matter?” in Race, Identity and Citizenship, (xerox)
- Tues Sept 23 Precious Stones (**text tba**)
- Thurs Sept 25 Omi and Winant, The Idea of Race (xerox)
- Tues Sept 30 Du Bois “The Conservation of Races,” **TRR** 79-86.

#### **The invisibility of whiteness**

- Thurs Oct 2 Richard Dyer, “The Matter of Whiteness” **TRR** 537-48  
**Take home midterm hand out**  
**Paper one is due in class**
- Tues Oct 7 View “American History X”
- Thurs Oct 9 Ward Churchill, “White Studies: The Intellectual Imperialism of US Higher Education,” Theorizing Multiculturalism (xerox) **Midterm Due in Class**
- Tues Oct 14 Marie Anna Jaimes Guerrero in Feminist Genealogies, Colonial Legacies, Democratic Futures, pp. 101-21 (xerox)

#### **Nationalism, Colonialism and Postcolonialism: The Case of Ireland**

- Thurs Oct 16 Terry Eagleton, “Nationalism: Irony and Commitment” Nationalism, Colonialism and Literature, pp. 23-39 (xerox) **Paper two is due in class**
- Tues Oct 21 View “The Crying Game”
- Thurs Oct 23 David Lloyd, Ireland After History, pp. 63-76 (xerox)
- Tues Oct 28 bell hooks, “*The Crying Game* Meets *The Bodyguard*,” Outlaw Culture, pp. 53-62 (xerox).

#### **The Case of Martinique**

- Thurs Oct 30 Jeremy Weate, “Fanon, Merleau-Ponty and the Difference of Phenomenology,” Race, 169-183 (xerox) **Paper three due in class**
- Tues Nov 4 Frantz Fanon, “The Fact of Blackness” **TRR** 257-267

#### The Case of India

- Thurs Nov 6 Uma Narayan, “Contesting Cultures: ‘Westernization,’ Respect for Cultures, and Third-World Feminists,” Dislocating Cultures: Identities, Traditions, and

Tues Nov 11	View "Fire"
Thurs Nov 13	Hazel Carby, "White Woman Listen!" TRR 389-403
Thurs Nov 18	Slavoj Zizek, "Enjoy Your Nation as Yourself!" TRR 594-606. <b>Paper 5 due</b>

**Questions to be Addressed include:**

- What motivates racism? What is it about the "other" than threatens us? How did race come to be a mark of social inferiority for some, but not for others?
- How does reflecting upon racism help us uncover assumptions we might be making about the nature of community and nation?
- What does the concept of race mean? In what ways is it related to racism? Has race been inflected by modernity in specific ways, and if so, what are the factors that have helped shape it?
- What is the history of the concept of race? Who first invented it, and how has it changed?
- Is race based on biology or is it socially constructed? Must we rethink the distinction between nature and culture in order to understand the phenomenon of race?
- How is race related to other key categories of oppression, such as ethnicity, sex, gender, sexuality and class?
- What does it mean to resist essentialist notions, and why is it important to do so?
- Why should we guard against thinking race, class sexuality and the sex/gender system as isolated factors, which can be added together? How does this oversimplify these concepts, and how can we avoid thinking reductively about them?
- How can film help us understand the ways in which these concept are not merely interrelated, but help to constitute one another?

How can we ensure that our ideas about race are not unduly influenced by our particular perspective? What would it mean to think about race in an international context that does not assume that our own experiences are definitive?

By focusing on the concept of race, we will confront some central philosophical questions, such as, what is the relation between self and other? How is the relation between culture and nature to be negotiated? How is the issue of freedom and determinism related to race? What is the relation of the individual to society? What is our conception of community, and what ideas is it based upon? What does it mean to be a responsible individual in the face of racism? What are the various forms of racism, and how can they be combated? What is, or should be, my role, as an ethical subject, who has a certain amount of agency, in combating racism?

**Course Requirements:**

**Papers and exams must be handed in on the specified dates. If you have some insurmountable problem that prevents you from fulfilling this requirement, contact me in advance.**

**Expectations, Assessment and Grading:**

**Failure to complete the following four components satisfactorily will result in a failing grade for this course.**

**1. Attendance and Participation:** You are expected to attend every class. You are also expected to have completed the required reading each week. Come prepared to discuss the required readings. *Bring*



*relevant texts to class with you.* Each week you will hand in a one page response paper related to the material discussed and read. I will give you feedback on it, but will not grade it.

**2. Five Short papers:** Five response papers of at least two pages in length are required, in which you discuss one or more of the assigned readings. This exercise is intended to help you digest and synthesize the readings, to distinguish between different positions and arguments, and to articulate these differences coherently. Papers are due in class, as marked on schedule.

**3. Midterm Examination:** In week five a take-home midterm will be handed out, due the following week, and consisting of two essay questions, based on the material covered up until this point in the course.

**4. A Final Research Paper:** Between 6-8 pages, based on a topic covered in class, or one of your own choice, and integrating a critical analysis. If you choose a topic not covered in class, you *must* come and see me to have the topic approved. The paper should deal with a topic relevant to issues dealt with in class. It should be presented in an orderly, clear, well-developed argument, and should contain an easily identifiable thesis and conclusion. It should be free of grammar and spelling errors. It should display a good grasp of the material discussed, the ability to distinguish between different positions and to draw out the significance of these differences. You should strive for coherent expression, and original thinking. Credit will be given for independent research. (See guidelines for expectations).

**N.B. Please do not send me papers via email (unless, due to some unforeseen circumstance, it is absolutely necessary).**

**Summary of Requirements and % grade value:**

- |                                      |     |
|--------------------------------------|-----|
| 1. Attendance and Participation      | 10% |
| 2. Five short papers, at least 2 pgs | 50% |
| 3. Midterm exam                      | 20% |
| 4. Research Paper                    | 20% |

**Please note:** the above percentage breakdown is a rough guide only: overall performance and effort will also be taken into account in your final grade. Students are welcome to discuss with me alternative ways of meeting requirements.

**Citation of references**

All quotations should be properly cited and accurately indicated. Full bibliographic details must be provided. Cite author, title, place of publication, publisher, year of publication, and page numbers for all texts quoted. If you use online sources, cite the full web site address and other relevant details.

**Plagiarism**

Don't even think about it! Plagiarism is the presentation of another person's work as one's own. It is dishonest, deceitful, and it defeats the whole point of your being here--to get an education, and to learn to think for yourselves. Anyone found guilty of plagiarism is liable to be failed, and reported to the appropriate administrative unit, where they will be dealt with accordingly. Please see the Academic Integrity Policy in the *Student Handbook* for further information.

Format of the Course and Expectations

The course will be taught by a combination of lectures and discussion. We will also watch some films, which present us with the various aspects of race, culture, and difference. Students are also encouraged to come and talk to me outside of class about any questions, concerns, or problems they might have, or simply to discuss aspects of the course. Students should come and discuss their final research paper with me. Students will be expected to act like the adults that they are. This means attending class, handing in work on time, taking seriously the obligation to prepare for class, acting respectfully at all times to me and to other students, and generally behaving in a way as to make discipline a non-issue.

Special Needs: If you have any special needs, please let me know what they are as soon as possible.

**List of xeroxes with full references**

Eagleton, Terry, "Nationalism: Irony and Commitment," Nationalism, Colonialism and Literature, ed. Terry Eagleton, Frederick Jameson, and Edward Said, Minneapolis: University of Minnesota Press, 1990, pp. 23- 39. ISBN 0-8166-1863-1

Guerrero, Marie Anna Jaimes, "Civil Rights versus Sovereignty: Native American Women in Life and Land Struggles," Feminist Genealogies, Colonial Legacies, Democratic Futures, ed. M. Jacqui Alexander and Chandra Talpade Mohanty, New York: Routledge, 1997, pp. 101-21. ISBN 0-415-91212-1

hooks, bell, "Seduction and Betrayal: *The Crying Game* Meets *The Bodyguard*," Outlaw Culture: Resisting Representations, New York: Routledge, 1994, pp. 53-62. ISBN 0-415-90811-6

Lloyd, David, Ireland After History, Critical Conditions: Field Day Essays, Notre Dame: University of Notre Dame Press, 1999, pp. 63-76. ISBN 0-268-01218-0

Miles, Robert and Rodolfo D. Torres, "Does 'Race' Matter? Transatlantic Perspectives on Racism after 'Race Relations,'" Race, Identity, and Citizenship: A Reader, ed. Rodolfo D. Torres, Louis F. Mirón, and Jonathan Xavier Inda, Oxford: Blackwell, 1999, pp. 38. ISBN 0-631-21022-9

Narayan, Uma, "Constesting Cultures: 'Westernization,' Respect for Cultures, and Third-World Feminists." Dislocating Cultures: Identities, Traditions, and Third-World Feminism, New York: Routledge, 1997, pp. 6-39. ISBN 0-415-91419-1

Omi, Michael, and Howard Winant: "Racial Formation in the United States," The Idea of Race, ed. Robert Bernasconi and Tommy L. Lott, Indianapolis/Cambridge: Hackett Publishing Company, 2000, pp. 181-212. ISBN 0-87220-458-8

Churchill, Ward, "White Studies: The Intellectual Imperialism of US Higher Education," Theorizing Multiculturalism: A Guide to the Current Debate, ed. Cynthia Willett, Oxford: Blackwell, 1998, pp. 334-356. ISBN 0-631-20342-7

Weate, Jeremy, "Fanon, Merleau-Ponty and the Difference of Phenomenology," Race, ed, Oxford: Blackwell, 2001, pp. 169-83. ISBN 0-631-20782-1

# rap reggae hip hop

Susquehanna University  
 Department of Sociology and Anthropology

Dr. Dave Ramsaran and Dr. Simona Hill  
 Fall 2004 Sociology Seminar 500

**Tuesdays, 6:30-9:30P Classroom: Steele Hall 106**

Dr. Dave Ramsaran, <b>ramsaran@susqu.edu</b>	Dr. Simona Hill, <b>hill@susqu.edu</b>
Office: Steele Hall 207 570.372-4757 Tuesday & Thursday, 11-12 noon, Wednesday, 12-4P	Office: Steele Hall 205 570.372-4263 Monday, 1-4P, Tuesday, 3-5P

Introduction



This course is intended to expose students to the social and cultural underpinnings of some dimensions of contemporary music namely Rap, Reggae, and Hip Hop. The major premise of this course is that these types of music which initially developed as countercultures entered into the mainstream and their contemporary manifestations are shaped by the social location of the creators which in turn, shape their creators. *This is not a musicology class.* Rather it is an attempt by sociologists to use our tools of critical evaluation to examine some contemporary art forms in a collective manner with our students. Engaging in this process, we are on the path of observation, discovery, description, and analysis. The course is oriented to look at cultural art-forms and investigate how they reflect and shape social action as well as how systems of inequality and power are operated and perpetuated. Students would be exposed to the art of “Listening with the Third Ear,” and applying this technique to studying contemporary music as part of the oral tradition. We will pay careful attention to the complexities of “performance management” and the creation of identities, as well as the mutually dependent relationship between artist, performance, and mass audience. Further those issues would be located within the context of a globalizing society and in increasing bardic function of the media. The course begins with a theoretical discussion of culture/ideology, its function, as well as structures that create and perpetuate culture/ideology. We focus on how issues as race, social stratification, gender and sexuality, political orientation, image construction, religion, drug violence, and the commercialization of the counterculture are reflected in the music.

This is a senior level seminar and the prerequisite is at least three courses in sociology. Class participation and contribution are *essential*. Students are expected to contribute to discussions and to critically read course materials. You are responsible for viewing all videos shown for the course and listening to musical selections. Since much of the course is web-based, you will be responsible for accessing course forums on Blackboard, posting homework, and contributing to online discussion. Penalties for missing a class will be left to the discretion of the professors. Students may lose up to a half grade for moderate absences and up to a full grade for excessive absences. Students are encouraged to make thoughtful comments, to contribute relevant readings, and to be actively involved in course events within an atmosphere of mutual respect and learning. Be sure to mark you calendar for the December 7, 2004, “**Rap and Hip Hop Shindig**” in which sociology seminar scholars will present their research to the Susquehanna University community. Exact location will be announced. *ENJOY THE SEMESTER!*

## Course Requirements and Grading

- ◆ **Assignments #1, 2, and 3 = 35%**

Please note: Throughout the course, we will give periodic homework assignments. The successful completion of homework may influence final course grade

- ◆ **Final Paper = 50%**
- ◆ **Presentation = 15%**

## Some Links

Learn about the Sociology and Anthropology Department. [http://www.susqu.edu/sociology/Careers in Sociology](http://www.susqu.edu/sociology/Careers%20in%20Sociology) [ColorLines](#)  
[ASA Style](#) or [ASA Style Guide](#)

## Assignments

### GUIDELINES FOR SUBMISSION OF ASSIGNMENTS.

Generally speaking, all assignments are due on Mondays at 12 noon before our class meets; homework can be brought to class. (See course schedule (pages 5-7 of the syllabus) for homework; additional homework may be given as needed to clarify our discussions and theoretical foundations).

All assignments should be typed, double-spaced and submitted on the date due. Make two copies. One copy is for Dr. Ramsaran and one copy is for Dr. Hill. Please place in appropriate office door mailboxes outside our Steele Hall offices. Unless otherwise specified, we expect papers and any accompanying bibliographies to be in ASA format. Papers that are not stapled receive an automatic 5-point deduction and thereafter 10 points. ***Additionally, unless otherwise noted, copies all papers should be placed in the appropriate Blackboard forum.*** Students will be required to give class presentations on their findings. For group presentations: if all members of the group are not present on the date that a presentation is scheduled, the grade will be divided equally among *all* group members nevertheless.

### **ASSIGNMENT #1 “Listening with the Third Ear” due Monday, September 20, 2004 at 12:00 NOON.**

Based on our discussion of “The Tools for Listening with the Third Ear” select three pieces of music of your choice and of relevance to this course, and apply those tools to the selections.

See guideline submissions on page 2 of this syllabus.  
Suggested Length: 4-5 pages

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### **ASSIGNMENT #2 “The Good, the Bad, and a Feminist Rap” due Monday, October 11, 2004 at 12:00 NOON.**

Read Suzanne Bost’s article “Be deceived if ya wanna be foolish”: (Re) constructing Body, Genre, and Gender in Feminist Rap.” Write a critical response to the Bost essay, paying careful attention to her statement that “female rappers often disrupt misogynist objectification by creating dissonance between multiple layers of their performance” (p. 1). Do you agree or disagree with this premise? Give three examples which support your response. If possible, bring in lyrics and/or the songs of the female artist(s)

which supports your critical response. You are responsible for posting (in the forum) three critical points that highlight your response to the Bost's article.

**See guideline submissions on page 2 of this syllabus. Please post three critical points to Blackboard—discussion forum labeled “The Good, the Bad, and a Feminist Rap.”**

Page length: Open (although we cannot see how this could be done in fewer than three pages).

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**ASSIGNMENT #3 “Buck Wild? Images, Capitalism and Captivity”  
due Monday, October 18, 2004 at 12:00 NOON.**

Use named examples to discuss how black males are displayed in the hip hop and media industry. Do you think it serves any societal purpose to make visible these images which you have selected? How are artifacts linked to values? In what ways do these images keep black males in a kind of media captivity?

**buck** *noun*

1. a) The adult male of some animals, such as the deer, antelope, or rabbit  
b) Antelope considered as a group: a *herd of buck*.
2. a) A robust or high-spirited young man.  
b) A fop
3. *Offensive*. A Native American or Black man.
4. An act or instance of bucking: a horse that unseated its rider of the first buck.

Slang of the Week: buck-wild (adjective) intense, crazy, without inhibitions

[http://slangcity.com/email\\_archive/2\\_06\\_03.htm](http://slangcity.com/email_archive/2_06_03.htm)

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**FINAL PAPER:**

Use named examples to discuss how males or females of color are displayed in the hip hop and media industry. Do you think it serves any societal purpose to make visible these images which you have selected? How are artifacts linked to values? In what ways do these images keep black males or females in a kind of media captivity? Then select an artist (or a group) in rap and/or hip-hop. (It may be the same artist used in the “Benz on Dubs” homework). Provide a detailed analysis of their contribution to the industry and reflect upon the contemporary issues important in their work. What questions remain critical for you as you examine their body of work? How has this artist (or group) evolved as “markers in history”? (paper and video presentation).

**Proposals for final papers are due Monday, October 25, 2004 at 12:00 noon.**

**First drafts are due Monday, November 15, 2004 at 12:00 noon.**

**Final Papers are due Tuesday, December 7, 2004 at 6:30P.**

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**Course Schedule**

Any changes will be announced in class. All articles will be made available on e-res.

<http://www.susqu.edu/library/eres/>

Additional material will be forthcoming and you will be notified when they are available.

Week	Date/ Topic	Highlights
(1)	August 31 Introduction to Course Review Syllabus  The Relationship Between Culture and Counterculture and the Notion of Culture and Domination (begin).	<p>“From Blink-to-Bling: A Cultural Framing Exercise.            “White America: Framing Privileges” Discussion.</p> <p><b>Homework: “Where U At” due September 7:</b> For next class, bring in one media advertisement (you select the media) that illustrates hip hop influences on the mass market.</p>
(2)	September 7 The Relationship Between Culture and Counterculture and the Notion of Culture and Domination (completed)  Theoretical Groundings for Understanding Art, Culture, and Existence  “Where U At” homework due	<p>Review “Where U At” homework.</p> <p>Homework: “Benz on Dubs” due September 14.            For next class, examine artifacts of popular culture. What do you understand to be culture? Ask two persons of different generations (approximately 20 years older and 10 years younger than yourself) what is a cultural artifact that they find indispensable (i.e., would find life unbearable if it did not exist). Bring in one example or a representation (of a cultural artifact) that reflects your thinking process and the theory which we began discussing this evening. Is your artifact a representative of a particular culture? Has it been redefined for use by other cultures (dominant, e.g.)? In what ways is your artifact obsolete, progressive, and/or mundane? Be sure to define what is considered “indispensable” to your audience. Post your responses in the “Benz on Dubs” Blackboard forum and be prepared to discuss your work next class.</p> <p><b>Video:</b> “Hip Hop: A Culture of Influence”            Readings:            Elizabeth G. Traube, “‘The Popular’ in American Culture”            Robin R. Means Coleman, “Elmo is Black! Black Popular Communication and the Marking and Marketing of Black Identity”            Schein, “Defining Organizational Culture” chapter 1, from <i>Organizational, Culture and Leadership</i>, 2<sup>nd</sup> edition, pp. 3-15.            Tom Jennings, “Br(other) Rabbit’s Tale” available online at <a href="http://www.tomjennings.pwp.blueyonder.co.uk/Brother.html">http://www.tomjennings.pwp.blueyonder.co.uk/Brother.html</a>            Mark Spiegler, “Marketing Street Culture.”            Alan Hughes, “Hip Hop Economy”            Atkinson and Halliday, “Corporate America Cozies Up to Hip Hop”</p>

Week	Date/ Topic/ Reminders	Highlights
(3)	September 14 Controlling Images Of Groups And The Implications For Systems Of Domination  Africa in the Music/ Tools for Interpretation and Listening with the 'Third Ear' "Benz on Dubs" homework due	Review "Benz on Dubs" homework.  Readings: Stuart Ewen, "Images without Bottom..." from <i>All Consuming Images: The Politics of Style in Contemporary Culture</i> , chapter 1, pp. 13-23. Brow, "The Village Community Confronts the Market," chapter 4 in <i>Demons and Development: The Struggle for Community in a Sri Lankan Village</i> , pp. 50-72.  Patricia Hill Collins, "Mammys, Matriarchs, and Other Controlling Images," from <i>Black Feminist Thought</i> , chapter 4, pp. 67-90. Hemant Shah, "Asian culture" and Asian American identities in the television and film industries of the United States "
ASSIGNMENT #1 "Listening with the Third Ear" due Monday, September 20, 2004 at 12:00 NOON.		
(4)	September 21 Listening with the Third Ear	Discussion of assignment 1 which will be returned tonight.  <b>Readings:</b> Errol A. Henderson, "Black Nationalism and Rap Music" Deborah A. Thomas, "Modern Blackness: What Are We and What We Hope to Be." Alton H. Maddox Jr., "Racism, Not Due Process, is the Chief Cause of Black Incarceration."
(5)	September 28 Globalization and the Media  What is the Bardic Function of the Media?	Readings: Dave Ramsaran and Derek Price, "Globalization: A Critical Framework for Understanding Contemporary Social Processes" available online at <a href="http://globalization.icaap.org/content/v3.2/02_Ramsaran_price.html">http://globalization.icaap.org/content/v3.2/02_Ramsaran_price.html</a>  George Ritzer, "Globalization," from <i>The Globalization of Nothing</i> , chapter 4, pp. 71-96. John Fiske and John Hartley, "Bardic Television," from <i>Reading Television</i> , chapter 6, pages 85-100.

Week	Date/ Topic/ Reminders	Highlights
(6)	October 5	<p><b>Video:</b> “The Darker Side of Black” part 1</p> <p>Readings: Joan Morgan, “Hip Hop Feminist” and “From Fly-Girls to Bitches and Hos,” pages 47-81 in <i>When the Chickenheads Come Home to Roost</i>. Marla L. Shelton, “Can’t Touch This! Representations of African American Female Body in Urban Rap Videos” and Suzanne Bost, “Be Deceived If Ya Wanna Be Foolish: (Re) Constructing Body, Genre, And Gender in Feminist Rap.”</p>


ASSIGNMENT #2 “The Good, the Bad, and a Feminist Rap”  
due Monday, October 11, 2004 at 12:00 NOON.

(7)	<p>October 12</p> <p>Sexualized Images, Hypersexuality and Homophobia</p> <p>Violent Male Masculinity</p>	<p><b>Video:</b> “The Darker Side of Black” part 2</p> <p><b>Readings:</b> Patricia Hill Collins, “Booty Call: Sex, Violence, and Black Masculinity,” from <i>Black Sexual Politics</i>, chapter 4 pp. 149-180. Lisa Douglass, “Strictly Rockers Iyah: Sexual Politics of Jamaican Dance Hall Music” Errol A. Henderson, “Black Nationalism and Rap Music” Deborah A. Thomas, “Modern Blackness: What Are We and What We Hope to Be”</p>
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ASSIGNMENT #3 “Buck Wild? Images, Capitalism and Captivity”  
due Monday, October 18, 2004 at 12:00 NOON.

(8)	<p>October 19</p> <p>Fall Break is from October 15-20</p>	<p>No class tonight.</p> <p><b>Homework: “Jesus Walks: In Search of the Real Bards” due November 2nd:</b> Find examples from two artists that represent the “real or true bards.” That is, examples of artists that do not reinforce controlling images. Your paper proposals were due on Monday, October 25 and you had to select one artist to study in-depth. As a way to begin exploring that particular artist’s work, select one example and consider whether it represents real or contrived bardic functions. What evidence (from lyrics, for example) can you provide that support your position? Can you identify any artist that runs completely counter to the controlling images of the media? Be prepared to present such artist with accompanying lyrics to the class.</p>
(9)	<p>October 26</p> <p>In Search of the Real Bards</p> <p>“Jesus Walks: In Search of the Real Bards” homework due.</p>	<p>Review “Jesus Walks: In Search of the Real Bards” homework.</p> <p><b>“Hip Hop the Vote” homework due November 2:</b> Pay careful attention to the impact of Russell Simmons' Hip-Hop Summit Action Network on this presidential election. Can you find any examples where hip hop and politics converge to influence public opinion? News alert: Russell Simmons on PBS as a “They Made America Rebel” <a href="http://www.pbs.org/wgbh/theymadeamerica/filmmore/s4.html">http://www.pbs.org/wgbh/theymadeamerica/filmmore/s4.html</a></p> <p><b>Question to consider:</b> What significance does this new moniker for Simmons have for the industry and for contemporary popular culture?</p> <p><b>Readings:</b> It’s all about you! Students must select recent peer-viewed journal articles related to this week’s homework assignment. Bring in copies or website database location.</p>



Week	Date/ Topic/ Reminders	Highlights
(10)	November 2 ELECTION DAY! Commercialization: From the “Hood to Hollywood”  “Hip Hop the Vote” homework due.	Review “Hip Hop the Vote” homework  <b>Video:</b> “Bullworth” (1998, 20 <sup>th</sup> Century Fox) <b>Readings:</b> Kantina R. Stapelton, “From the Margins to Mainstream: The Political Power of Hip Hop,” and bell hooks “Marketing Blackness: Class and Commodification.”
(11)	November 9 Politics of Revolution/Hip Hop the Vote	 <b>Video:</b> “Impact of Hip Hop Culture on Politics and Society” and excerpts from “Land of Look Behind” on Bob Marley. <b>Readings:</b> George Yudice, Afro Reggae: Parlaying Culture into Social Justice “ <i>Makin' it hot: Bruce Springsteen and P. Diddy in search of votes,</i> ” <i>Economist</i> , 8/14/2004, Vol. 372.  <i>Advocacy as an accessory</i> , USA Today, AUG 03, 2004  <i>Rocking the Hip-Hop Vote</i> , By: Jones, Kristin V., <i>Nation</i> , 00278378, 12/1/2003, Vol. 277.  <i>Russell Simmons</i> , By: Turman, Katherine, <i>Mother Jones</i> , Sep/Oct2003, Vol. 28, Issue 5.
First drafts are due Monday, November 15, 2004 at 12:00 noon.		
(12)	November 16 Seminar Papers	Paper presentations.
(13)	November 23 Thanksgiving Break begins at 9:30P.	TBA
(14)	November 30 Seminar Papers	Paper presentations.
(15)	December 7  LAST DAY Course Evaluations  Our Rap and Hip Hop Shindig	Final papers are due. Last chance for paper presentations.

Thank you for your active participation. Congratulations to the Class of 2005!

Selected Reading List for Rap, Reggae, and Hip Hop

**For Course Week 2**

Corporate America cozies up to hip-hop. By: Atkinson, Claire; Halliday, Jean. *Advertising Age*, 10/13/2003, Vol. 74 Issue 41, p4, 2p, 2c; (AN 11093399)

Elmo Is Black! Black Popular Communication and the Marketing and Marketing of Black Identity.  
By: Means Coleman, Robin R.. *Popular Communication*, 2003, Vol. 1 Issue 1, p51, 14p; (AN 9360292)

Tom Jennings, "Br(other) Rabbit's Tale" available online at  
<http://www.tomjennings.pwp.blueyonder.co.uk/Brother.html>

Schein, Edgar H. 1996. *Organizational Culture and Leadership: Second Edition*. San Francisco CA: John Wiley & Sons, Inc.

Marketing street culture. (cover story) By: Spiegler, Marc. *American Demographics*, Nov96, Vol. 18 Issue 11, p28, 7p, 2 charts, 2 graphs, 1c; (AN 9611080670) Alan Hughes, "Hip Hop Economy

The popular' in American culture. By: Traube, Elizabeth G.. *Annual Review of Anthropology*, 1996, Vol. 25 Issue 1, p127, 25p; (AN 9702213363)

**For Course Week 3**

Brow, James. 1996. *Demons and Development: The Struggle for Community in a Sri Lankan Village*. Tucson: The University of Arizona Press.

Collins, Patricia Hill. 2004. *Black Sexual Politics*. New York: Routledge.

Ewen, Stuart. 1988. *All Consuming Images: The Politics of Style in Contemporary Culture*. Basic Books.

"Asian culture" and Asian American identities in the television and film industries of the United States.  
By: Shah, Hemant. *Simile*, Aug2003, Vol. 3 Issue 3, pN.PAG, 00p; (AN 10358336).

**For Course Week 4**

Black nationalism and rap music. By: Henderson, Errol A. *Journal of Black Studies*, Jan1996, Vol. 26 Issue 3, p308, 32p; (AN 9601052748)

Modern Blackness: "What We Are and What We Hope to Be". By: Thomas, Deborah A.. *Small Axe: A Caribbean Journal of Criticism*, Sep2002 Issue 12, p25, 24p; (AN 7248822)

**For Course Week 5**

Fiske, John and John Hartley. 1978. *Reading Television*. London: Methuen & Co. Ltd.

Ritzer, George. 2003. *The Globalization of Nothing*. Thousand Oaks: Pine Forge Press.

### **For Course Week 6**

Morgan, Joan. 1999. *When Chickenheads Come Home to Roost: ...My Life as a Hip Hop Feminist*. New York: Simon and Schuster.

Shelton, Marla L. 1997. "Can't Touch This! Representations of the African American Female Body in Urban Rap Videos." *Popular Music and Society* 21: 107-17.

### **For Course Week 7**

Black nationalism and rap music. By: Henderson, Errol A. *Journal of Black Studies*, Jan1996, Vol. 26 Issue 3, p308, 32p; (AN 9601052748)

Modern Blackness: "What We Are and What We Hope to Be". By: Thomas, Deborah A.. *Small Axe: A Caribbean Journal of Criticism*, Sep2002 Issue 12, p25, 24p; (AN 7248822)

"Be deceived if ya wanna be foolish": (Re)constructing Body, Genre, and Gender in Feminist Rap. By : Bost, Suzanne. *Postmodern Culture* - Volume 12, Number 1, September 2001

### **For Course Week 10**

From the margins to mainstream: The political power of hip-hop. By: Stapleton, Katina R.. *Media, Culture & Society*, Apr98, Vol. 20 Issue 2, p219, 16p; (AN 591050)

Hooks, Bell. 1995. *Killing Rage: Ending Racism*. New York: H. Holt and Company

Selected Videotapes/DVDs Used for Rap, Reggae, and Hip Hop

#### **1.) Hip hop, a culture of influence [Videorecording]**

York, Torrance. 1999. Educational Video Center.

#### **2.) The Darker side of black [Videorecording]**

Julien, Isaac. 1994, Filmmakers Library.

#### **3.) Bullworth[Videorecording]**

20<sup>th</sup> Century Fox, 1998.

#### **4.) Impact of hip-hop culture on politics & society [Videorecording]**

West, Cornel. 2001, C-SPAN Archives.

#### **5.) Land of look behind [Videorecording]**

Solo Man, Inc. 1990. Rhapsody Films.

**THEME IV:**  
**RACE, RACISM, AND ANTI-WHITE SUPREMACY**

Phil 252: African American Social Philosophy  
Feigenbaum ([e.feigenbaum@csuohio.edu](mailto:e.feigenbaum@csuohio.edu))  
MC 307A Spring 05

Dept x3900; 875-9691

RT 1931

**Objectives:** This course will emphasize contemporary African American philosophy, relying in particular on the contributions of African American feminist thought that advance consideration and utilization of the notion of intersectionality. Considerable attention will be paid to the practical applications of theory, including a nexus of social issues such as affirmative action, hate speech and free speech debates, multiple privileges/ oppressions, and post civil rights era racism.

**Texts:** Charles Mills, The Racial Contract; James and Sharpley-Whiting, eds. The Black Feminist Reader (Reader); Patricia J. Williams, Seeing a Color Blind Future; David Roediger, ed Black on White (BOW); Adrien Katherine Wing, ed Critical Race Feminism

**Recommended Texts:** Beverly Guy-Sheftall, ed, Words of Fire (WOF)

**Electronic course reserve (ECR):** K. Anthony Appiah “Race, Culture, Identity”; Henry Louis Gates, Jr. “War of Words”; Nikki Giovanni, “Campus Racism 101”; Jill Gordon “By Any Means Necessary: John Locke and Malcolm X”; bell hooks “Theory as Liberatory Practice”; Joy James “Teaching Theory, Talking Community”; Lucius T. Outlaw “Race and Philosophy”; Barbara Smith “Homophobia: Why Bring it up?”, “Blacks and Gays Healing the Great Divide”; Laurence Thomas “The Good Society and Sexual Orientation”; Naomi Zack “The American Sexualization of Race”; Tommy Lott, ed. African American Philosophy (on reserve)

**Requirements:**

Exams: 2 in class exams, essay format (15% each) weeks 6, 13

Essay: one comparative paper: due week 15 (draft week 8) (30%)

Presentations: two presentations on selected reading materials: dates TBD (10% each)

Participation: includes attendance, timeliness, conduct and involvement, etc. 10% total

In class exercises: 10% total

Tentative Schedule:

*weeks 1-5 theoretical frameworks*

1: 1/15 class guidelines, requirements ; philosophy and ‘race’ in the U.S.

2: 1/22 read: ECR Zack and Outlaw

3: 1/29 read: Mills, The Racial Contract and Gordon “By Any Means” ECR

4: 2/5 Theorizing at the Intersections: (Reader): Christian, Hill Collins, Crenshaw

5: 2/12 Theorizing Practice: (Reader) hooks, James and hooks, James ECR  
*video: Cultural Transformations (a conversation with bell hooks)*

6: 2/19 **exam 1**

*weeks 7-8 historical frameworks*

7: 2/26 student presentations, selected topics from WOF, BOW, Lott reserve  
*video: A Passion for Justice (Ida B. Wells)*

8: 3/5 policy connections and contemporary struggles (**paper draft due**)

*video: Mississippi America (voter rights movements and redistricting)*

*weeks 9-12 contemporary issues and applications*

9: 3/12 hate speech codes read: H.L. Gates, Giovanni, Wildman and Davis ECR

**spring break: no classes 3/19**

10: 3/26 sexual orientation read: Thomas, Smith ECR

*video: Brother/Outsider (Bayard Rustin)*

11: 4/2 affirmative action read: Appiah ECR

12: 4/9 'new racism' and 'colorblind racism' read: ECR; Williams Seeing a Colorblind Future; Loury "Beyond Civil Rights" (Lott)

13: 4/16 **exam 2**

*weeks 14-16 continue contemporary issues and intersectionality*

14: 4/23 selected topics, Critical Race Feminism and student presentations

15: 4/30 selected topics CRF and BOW (**paper due**)

16: 5/7 closing considerations, synthesis, future directions

**pragmatics and policies**

**grades/grading:** Your written work contributes substantially to your grade; the clarity and cohesiveness of your written work is integral to successful completion of the course. I expect the writing in this course to include engagement in philosophical reflection, reasoning, analysis, argumentation, and an exploration of the theories and themes we discuss in class and read in preparation for class. The written work, including in class work, begins from a point of philosophical inquiry, which is decidedly beyond simple statements of agreement and disagreement and depends upon careful readings and critical reflection. All work graded on a standard scale.

Written work is graded according to the following criteria: *high order concerns*: clearly defined and well-defended thesis; accuracy and precision in analysis of theories presented; strength, depth, and cohesiveness of argument; innovative or creative application of theories. *Low order concerns*: grammar, spelling, creativity, smoothness of transitions, consistent tone of writing style.

**attendance and participation:** Attendance is required and participation is expected. Be prepared to discuss the day's readings: as a seminar course, missing excessive classes will have a negative impact on your grade, and missing three classes or more may result in a failing grade. If you must miss class, let me know, and make advance arrangements for turning in assignments due on the date of a scheduled absence.

**learning environment:** Our success as a class depends on our individual efforts to contribute, collaborate, and participate. Respectful communication is an integral component of building an environment that fosters intellectual growth and creativity; disagreements, discussions, and different perspectives are likely since we will engage in the analysis of contemporary issues, so we aim to discuss our disagreements respectfully and discourage disruptive behaviors (i.e. chatting with peers during presentations/lectures, answering cell phones, etc.).

**deadlines and due dates:**

- Late work is unacceptable, and *no* make up work will be accepted.
- Do not email assignments to me without special arrangement.

**disabilities:** If you need assistance or accommodations due to a documented disability, please let me know.

Master of Arts in Liberal Studies - Core Seminar 701X

The Concept of Human Nature: The Elusive Image

*Spring 2001*

Professor Melanie Bush

2113 Boylan, 951-5352

[mbush@brooklyn.cuny.edu](mailto:mbush@brooklyn.cuny.edu)

*Office Hours: Tuesday, Thursday 5:30-6:15PM*

*and by appointment*

This seminar will examine the notion of human nature through the prism of race, racism and racialization. Readings, discussion and assignments will stimulate thinking about theories, attitudes and beliefs related to identity and inter-group relationships and their implications. The course will explore the social, political and economic impact of race historically and in the current context both nationally and globally.

The readings will provide background to understand the formulation of a notion of race within the social and physical sciences.

When and how did a notion of race evolve? What is its function and purpose – is it “natural”? How and why do people of different races see things similarly or differently? Why is it that in a recent survey of Brooklyn College students, 62.1% had never been in the home of someone of another race? Is this human nature... is it a matter of concern? Is there a white, Black, Latino, or Asian life experience or inherent character? Is it possible to sustain an American identity and be multicultural at the same time? Is “colorblindness” a position to strive for? What difference does it all make? What is human nature vis a vis these issues? Was human nature a notion developed to justify inequalities of power, wealth and status?

#### REQUIRED READINGS

Gallagher, Charles. (Editor) (1999) Rethinking the Colorline: Readings in Race and Ethnicity. Mayfield Publishing.

Williams, Patricia J. (1998). Seeing a Colorblind Future: The Paradox of Race. Noonday.

Hartman, Chester. (Editor) (2001). Challenges to Equality. M.E. Sharpe.

Course Packet can be obtained at Far Better Copy. (All chapters or articles listed below are included, unless designated otherwise.)

#### WEEK ONE: THEORY AND HISTORY

Brewer, Rose.

1993

"Theorizing Race, Class & Gender". in Theorizing Black Feminisms: The Visionary Pragmatism of Black Women. Edited by Stanlie M. James and Abena P.A. Busia. London: Routledge. 13-29.

Cox, Oliver.

2000

“Race Relations: Its Meaning, Beginning and Progress.” In Theories of Race and Racism Edited by Les Back and John Solomos. New York: Routledge. 71-78.

Winant, Howard.

2000

“The Theoretical Status of the Concept of Race.” In Theories of Race and Racism Edited by Les Back and John Solomos. New York: Routledge. 181-194.

hooks, bell.



2000 "Racism and Feminism." In Theories of Race and Racism Edited by Les Back and John Solomos. New York: Routledge. 373-388.

Steinberg, Stephen.

2000 "America Again at the Crossroads." In Theories of Race and Racism Edited by Les Back and John Solomos. New York: Routledge. 561-572.

Feagin, Joe R. and Clairece Booher Feagin.

"Theoretical Perspectives in Racial and Ethnic Relations." In Rethinking the Colorline. 17-33.

Franklin, John Hope.

1989 Race and History. Baton Rouge: Louisiana State University Press.  
"The Moral Legacy of the Founding Fathers." 153-162.

Gregory, Steven and Roger Sanjek, (Editors).

1994 Race. New Brunswick: Rutgers University Press. Introduction. (9p.)

Harrison, Faye (Guest Editor).

1998 Contemporary Issues Forum: Race and Racism. American Anthropologist. Volume 100. Number 3. 632-660; 670-679; 712-715.

Matsuda, Mari J., Lawrence III, Charles R., Delgado, Richard and Kimberle Williams Crenshaw.

1993 Words That Wound: Critical Race Theory, Assaultive Speech and the First Amendment. San Francisco: Westview Press. 1-15.

Mills, Charles W.

1997 The Racial Contract. Ithaca: Cornell University Press. 1-40

## **Week Two: THE GLOBAL CONTEXT**

Basch, Linda, Schiller, Nina Glick and Christina Szanton Blanc. (Editors)

1994 Nations Unbound: Transnational Projects, Post Colonial Predicaments and Deterritorialized Nation States. Langhorne, PA: Gordon & Breach. 21-48.

Marx, Anthony W.

1998 Making Race, Making Nations: A Comparison of South Africa, the United States and Brazil. New York: Cambridge University Press. 77-80, 178-189, 264-278.

Heringer, Rosana.

1996 "Introduction to the Analysis of Racism and Anti-Racism in Brazil." In Racism and Anti-Racism in World Perspective. Benjamin Bowser (Editor). London: Sage Publications. 203-207.

Guimaraes, Antonio Sergio Alfredo.

1995 "Racism and Anti-Racism in Brazil: A Post-Modern Perspective." In Racism and Anti-Racism in World Perspective. Benjamin Bowser (Editor). London: Sage Publications. 208-226.

Sarduy, Pedro Perez and Jean Stubbs (Editors).

- 1993 AfroCuba: An Anthology of Cuban Writing on Race, Politics and Culture.  
New York: Latin American Bureau. 3-26.
- Gilroy, Paul.  
1991 "There Ain't No Black in the Union, Jack": The Cultural Politics of Race and Nation. Chicago: University of Chicago Press. 15-42.
- Schaefer, Emmett.  
1992 "Historical Stratification by Race." How Fast the Wind? Southern Africa, 1975-2000. Vieira, Sergio, Martin, William G. and Immanuel Wallerstein. (Coordinators). Trenton, N.J.: Africa World Press. 293-327.
- Advisory Board to the President.  
1998 "One America in the 21st Century: Forging a New Future." President Clinton's Executive Summary. September 18.
- Feagin, Joe R.  
2000 Racist America: Roots, Current Realities and Future Reparations. New York: Routledge. 9-36.
- Martinez, Elizabeth.  
"Beyond Black/White: The Racisms of Our Time." In Rethinking the Colorline. 124-132.
- Oliver, Melvin and Thomas M. Shapiro.  
1997 "Race, Wealth and Inequality in America" and section on Democracy/Equality in Double Exposure: Poverty and Race in America. Edited by Chester Hartman. Armonk, NY: M.E. Sharpe. 203-233.
- Schuman, Howard; Steeh, Charlotte; Bobo, Lawrence and Maria Krysan.  
"The Complexity of Race Relations." In Rethinking the Colorline. 89-98.
- Wilson, William Julius.  
"When Work Disappears" In Rethinking the Colorline. 300-315.

### **Week Three: RACE AND BIOLOGY**

- \*Baker, Lee D. and John D. Studstill.  
1998 "Point-Counterpoint." in Anthropology Newsletter. 39:1. January. 16-17. Hand-out.
- \*Cohen, Mark Nathan.  
1998 "Culture, Not Race, Explains Human Diversity." The Chronicle of Higher Education. April 17. B4-5. Hand-out.
- Goodman, Alan.  
1997 "Bred in the Bone." The Sciences. March/April. 20-25.
- Marks, Jonathon.

- 1994 "Black, White, Other: Racial Categories are Cultural Constructs Masquerading as Biology." in Natural History. 103. December. 32-35.
- \*Smedley, Audrey.  
1996 "Origins of 'Race.'" Anthropology Newsletter. 38:8. Nov. 52. Hand-out.
- Wright, Lawrence.  
"One Drop of Blood." In Rethinking the Colorline. 46-56.
- Rodriguez, Clara E. and Hector Cordero-Guzman.  
"Placing Race in Context." In Rethinking the Colorline. 57-62.
- Esprirtu, Yen Le.  
"Asian American Panethnicity: Bridging Institutions and Identities." In Rethinking the Colorline. 63-72
- Nagel, Joane.  
American Indian Ethnic Renewal: Politics and the Resurgence of Identity." In Rethinking the Colorline. 73-86.
- Omi, Michael and Howard Winant.  
"Racial Formations." In Rethinking the Colorline. 9-16.
- Gallagher, Charles.  
Introduction In Rethinking the Colorline. 1-6.
- Min, Pyong Gap.  
"Major Issues Relating to Asian American Experiences." In Rethinking the Colorline. 450-463.
- Oliver, Melvin L. and Thomas M. Shapiro.  
"Getting Along: Renewing America's Commitment to Racial Justice." In Rethinking the Colorline. 523-540.
- Hochschild, Jennifer L.  
"American Racial and Ethnic Politics in the 21<sup>st</sup> Century: A Cautious Look Ahead." In Rethinking the Colorline. 541-545.

#### **Week Four: VANTAGE POINTS FOR UNDERSTANDING RACE TODAY**

- Allen, Theodore.  
1994 The Invention of the White Race. London: Verso. 239-259.
- Bell, Derrick.  
1998 Afrolantica Legacies. Chicago: Third World Press. ix-25.
- McIntosh, Peggy.  
1992 "White Privilege and Male Privilege: A Personal Account of Coming to See Correspondences Through Work in Women's Studies. Race, Class and Gender: An Anthology. Edited by Patricia Hill Collins and Margaret L. Anderson. Belmont, CA: Wadsworth. 76-87.

- Morrison, Toni.  
1992 Playing in the Dark: Whiteness and the Literary Imagination. New York: Vintage Books. 31-59.
- Brodin, Karen.  
1994 "How Did Jews Become White Folks?" in Race by Steven Gregory and Roger Sanjek, Editors. New Brunswick: Rutgers University Press. 78-102.
- Kelley, Robin D.G.  
1999 "People in Me." in ColorLines: Race, Culture, Action. Volume 1. Number 3. Winter 1999. 5-7
- Payne, Richard J.  
1998 Getting Beyond Race: The Changing American Culture. Boulder, CO: Westview Press. 31-52
- Roediger, David.  
1994 Towards the Abolition of Whiteness: Essays on Race, Politics and Working Class History. New York: Verso. 1-17, 181-198.
- \*Williams, Patricia J.  
1998 Seeing A Colorblind Future: The Paradox of Race. NY: Noonday Press.

#### **Week Five: RACISM AND ANTI-RACISM**

- Harrison, Faye.  
1995 "Persistent Power of 'Race' in the Cultural and Political Economy of Racism." Annual Review of Anthropology. 24. 47-74.
- West, Cornel.  
"The Pitfalls of Racial Reasoning." In Rethinking the Colorline. 517-522.
- Dyson, Michael Eric.  
"In a Color-Blind Society, We Can Only See Black and White; Why Race Will Continue to Rule." In Rethinking the Colorline. 475-480.
- Lipsitz, George.  
1999 "Like Crabs in a Barrel: Why Inter-Ethnic Anti-Racism Matters Now." in ColorLines: Race, Culture, Action. Volume 1. No. 3. Winter 1999. 8-10
- United Nations Statements. Various Hand-outs
- Matsuda, Mari J.  
1996 "When the First Quail Calls: Multiple Consciousness as Jurisprudential Method." Where is Your Body? And Other Essays on Race, Gender and the Law. Boston: Beacon Press. 3-12.
- Delpit, Lisa  
1995 Other People's Children: Cultural Conflict in the Classroom. New York: The New Press. 21-47.

Valentine, Charles A.

“The ‘Culture of Poverty’: Its Scientific Significance and Its Implications for Action. 193-225.

### **COURSE ASSIGNMENTS:**

1. Weekly Journal – A 1-2 page journal entry to be submitted weekly detailing thoughts, responses, reactions, concerns, reflections etc. about the class discussions, readings, reactions to news.
2. Interviews – Each student will team up with either one or two other students, preferably from a racial group other than their own to interview each other about attitudes and views emanating from class discussions. Additionally, each student will interview one person NOT in the class, also about race-related questions. Notes will be turned in with a two- page analysis of the significance of the interview responses.
3. News Review – (3) one to three page critiques of articles from any newspaper, magazine or journal. Clipping must be attached.
4. Class Participation – (15%)
5. Final Paper – This will be a position paper outlining policy and programmatic implications of a chosen belief about race, racism or racialization and human nature. Student to submit draft statement, outline, draft and final paper.

VIDEOS: The Color of Fear

**St. Cloud State University**  
**HON 301-02 Syllabus**  
**Melting Pots and Mosaics: Notions of Race in Real Life**  
**Honors/Community Studies Spring, 2005**

**Instructors:** Yolanda Lehman  
[yklehman@stcloudstate.edu](mailto:yklehman@stcloudstate.edu)  
203-7060

Jason Laker  
[jalaker@stcloudstate.edu](mailto:jalaker@stcloudstate.edu)  
363-3171

**Class Meetings: Tues. 6:00-8:45pm (SH 332)**

**Office Hours: by appointment only (please call or e-mail to set up an appointment)**

**Course Description:**

*Many discussions about race and culture seem to portray it as an abstraction to be found somewhere other than in the lives of the people talking. When it is discussed on a personal level, it often generates fear, anger, guilt, or is talked about as a novelty (e.g. food we tried, a speaker we watched, a friend of a certain color, etc.). This course is for people who would like to increase their understanding of race, ethnicity, and culture in a way that is meaningful to real daily life. We will explore the taboos, cultural fetishes, and ideas that shape our relations with each other, and we will illuminate often invisible manifestations of them in order to make sense of their influence on society. We will examine the mundane places through which we pass on any given day (e.g. campus, local schools, businesses, civic groups, churches, etc.) to unpack identity as a mediator of human experience. There will also be a service-learning component woven into the course.*

**Course Objectives:**

1. To introduce students to the study of Race and Ethnicity within the Social Sciences, including its language and methods.
2. To assess the current status of race as a category, particularly as it is manifested in lived experience.
3. To invite students to become active participants in, and responsible for, their educational experience.
4. To ensure that all students recognize themselves as both students and teachers in the classroom.
5. To enhance the public speaking skills of all students.
6. To celebrate an anti-racist worldview and the ability to communicate that view to others.
7. To invite and encourage students to reflect upon their own racial identity development in a purposeful and thoughtful way.
8. To create an inviting and fun space in the classroom that encourages reflection and supportive deliberation of course topics.

**Course Readings:**

Taking Sides: Clashing Views on Controversial Issues in Race and Ethnicity by D'Angelo and Douglas (5<sup>th</sup> Edition). ©2005 (Referred to in syllabus as "TS")

White Privilege: Essential Readings on the Other Side of Racism by Rothenberg (2<sup>nd</sup> Edition). ©2004 (Referred to in syllabus as "WP")

*Note: Other reading assignments will be distributed in class.*

**Course Policies:**

1. **Read** assigned material thoroughly before each class meeting. Re-read something if

you are not confident in your understanding of it the first time. Many readings may require this extra effort. You are encouraged to take notes while reading.

2. **Attend** all class meetings. (Note: There may be circumstances beyond your control -- such as an infectious illness, religious observance, sick child, etc. which may require you to miss a class. It is your responsibility to arrange to obtain missed notes, hand-outs, assignments, etc.

3. **Participate** in class discussions: Your thoughts are important. Ask questions in class. Be prepared to discuss readings and assignments in class.

4. **Hand in 2 COPIES** all written assignments (typed, double-spaced, 12 pt., 1" margins, unless part of a written in-class assignment) in class the day they are due. Late materials will be considered for acceptance on a case-by-case basis. Plan ahead for possible delays (e.g.: computer glitches). We will accept early papers for comment at least a week before a final draft is due. It is suggested that you keep a copy of all assignments until they have been graded and returned to you, and graded materials until final course grades assigned.

5. **Civility**- We will be discussing complex and possibly controversial issues. This course will explore some topics that may "push personal buttons." It is important for you to note your initial reaction to readings or class discussions, and to explore why you are reacting strongly to something. While opinions are welcomed, they should be communicated with respect using "I" language along with a willingness to discuss the origin of the opinion (e.g. an experience, reading, news report). It is essential that arguments reference particular legitimate sources. No personal attacks. Seek first to understand, then to be understood.

6. **Respect and Confidentiality**- In order for students to feel invited to reflect on and share personal experiences, there needs to be trust that such sharing will not leave the room without their permission. Our grappling with the topics in this class will necessarily mean that our expressed thoughts will often be works-in-progress. Please be respectful of each person's process and viewpoints. If you wish to discuss something said by another student outside of class, seek their permission to do that before proceeding.

### **Assignments and Grading:**

#### **1. Active Class Participation - (100 points):**

Active class participation includes attendance **AND** meaningful engagement (e.g. active listening, taking risks to share thoughts and pose questions). Students are expected to come to class **prepared** to discuss the assigned reading materials. **In-class written reflections may be assigned as part of this portion of your grade.** Bringing examples to class showing how race is represented in daily life (advertisements, news articles, videos, etc.) is encouraged!

#### **2. Research Paper/Poster Presentation – (100 points):**

##### **TOPIC DUE 2/1/05; PAPER AND POSTER PRESENTATION DUE ON 2/22/05**

Each student will research a racial justice issue, prepare a **6-8 page** paper, and take a meaningful action (e.g. letter, meeting, campaign) relating to the topic. Students will create a poster for a session to be held on campus, in which they will briefly explain their project to attendees (more info tba). Pairs or groups are OK, but the amount of work will be adjusted to maintain equity. Students must consult with the instructors for approval of the topic and action.

### **3. Interview Paper (100 points): DUE March 29, 2005**

You will conduct an interview with a SCSU student of color. You must choose to dialogue with someone who identifies differently than yourself. Once you identify whom you will interview, you must consult with the instructors for approval and suggestions.

During the interview ask **a lot** of questions. Some examples are:

*Who are you? How did you get to SCSU? Are you glad that you came? What has been positive about your experience of race at SCSU? What has been negative? What is the most negative racial event that has occurred to you? Would you recommend that other people of your ethnicity come to SCSU? What types of things could SCSU be doing differently to be more welcoming?* You may add additional questions if you like. The important thing is to share as deeply as possible. This requires that you make yourself open and vulnerable as well. Talk about yourself, your experiences, or what you are learning in our class and how it is affecting your thinking on race issues.

After completing your interview you will write at least **4-5 pages** about what you have learned and how it proves or disproves what you have read in our class. You *must* interact with the texts. Please appropriately site your sources. Please also include a world map showing where your interviewee is from. Include a little bit about their country of origin if they were born outside of the United States.

Ultimately, you will present your interview findings in class. Please come prepared to present your research findings, to interact with your colleagues on their findings, and to answer questions from other students in the class.

### **4. Field Study Paper (100 points): DUE April 26, 2005**

You must locate an environment where you will be a racial minority. Contact the leader of the group or organization in advance and ask permission to attend their gathering. While you are participating ask yourself the following questions: *What do I see? How do I feel? How are people responding to my presence? What am I learning about myself? What am I learning about others? How does this relate to what I have read in class?* You must interact with the texts in your paper. Please site relevant readings appropriately.

*Some guidelines for the Field Study Paper:*

- a) You must have a cover page. It should include the Title of your paper, your name, instructors' names, our class, the assignment name, and the date.
- b) You must use endnotes or footnotes to site all of your sources.
- c) You must use *6-7 different* sources from our reading materials and/or other materials you have read.
- d) You must have a bibliography.
- e) The paper must be at least **6-8 pages** in Times New Roman 12pt font.
- f) You must answer the questions listed above, among others.
- g) Include your readings, videotapes, presentations, reflections, class discussion, and anything else that will help you to demonstrate your capability to assimilate your classroom experience with your field study experience.

### **5. Service-Learning Project/ Presentation- (100 points): DUE MAY 10, 2005**

Students will engage in a service project with one of two agencies chosen for this class. The work will not only contribute to a benefit for other people and the agency, but will also provide the student with opportunities to make observations using the lenses being imparted in the course via discussions and readings. Here is a working definition of service-learning to offer a framework for your project:



“Service-learning is a credit bearing, educational experience in which students participate in organized service activity that meets identified community needs and reflects on the service activity in such a way as to gain further understanding of course content, a broader appreciation of the discipline, and an enhanced sense of civic responsibility.”

~ Robert Bringle & Julie Hatcher, Office of Service Learning, Indiana University-Purdue University Indianapolis

Each student will be expected to work at least 20 hours during the semester at one of the two sites. Students will work in one of two groups and together will prepare a 20-minute presentation to be given during the last class. We will discuss this throughout the semester.

Grades calculated as follows:

Participation	100 points
Interview Paper	100 points
Field Study	100 points
Research Paper	100 points
Service-Learning	100 points
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Total	500 points

Final course grades assigned as follows:

“A”	94-100%
“A-”	90-93%
“B+”	87-89%
“B”	84-86%
“B-“	80-83%
“C+”	77-79%
“C”	74-76%
“C-”	70-73%
“D”	65-69%
“F”	<65%

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### Class Schedule

**Note: Specific guest speakers will be announced in class.**

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<b>January 25, 2005</b>	Topic <i>Welcome, Course introduction</i>
Readings  In class, WP Intro (pp.1-5) and TS Intro (pp. xiii-xix)	Assignments
<b>February 1, 2005 J</b>	Topic <i>Whiteness: The power of invisibility</i>
Readings  WP Part 1, readings 1-3	Assignments

<b>February 8, 2005 Y</b>	Topic <i>Whiteness: The power of privilege</i>
Readings WP Part 3, readings 1-4	Assignments

<b>February 15, 2005 J</b>	Topic <i>Do we need a common American Identity?</i>
Readings TS Part 1, Issue 1 (pp. 2-31)	Assignments

<b>February 22, 2005 Y</b>	Topic <i>Is skin color a proper determinant of racial identity?</i>
Readings TS Part 2, Issue 5 (pp. 78-98) WP Part 2, reading 1	Assignments <b>RESEARCH PAPER DUE</b>

<b>March 1, 2005 J</b>	Topic <i>Does white identity define America?</i>
Readings TS Part 1, Issue 4 (pp. 58-76)	Assignments <i>The Color of Fear</i> (video to be shown in class)

**MARCH 8-Spring Break-No Class**

<b>March 15, 2005 Y</b>	Topic <i>Are definitions of race just political?</i>
Readings TS Part 2, Issue 7 (pp. 126-149)	Assignments

<b>March 22, 2005 Y</b> (note: Jason out-of-town)	Topic <i>Do minorities engage in self-segregation?</i>
Readings TS Part 2, Issue 8 (pp. 150-171)	Assignments

<b>March 29, 2005 J</b>	Topic <i>Should race be a consideration in college admissions?</i>
Readings TS Part 3, Issue 12 (pp. 252-271) WP Part 2, reading 5	Assignments <i>Racism 101</i> (video to be shown in class) <b>INTERVIEW ASSIGNMENT DUE</b>

**April 5, 2005 NO CLASS MEETING**

<b>April 12, 2005 J</b>	Topic <i>Is race prejudice a product of group position?</i>
Readings TS Part 2, Issue 6 (pp. 100-124)	Assignments

<b>April 19, 2005 Y</b>	Topic <i>Is now the time for reparations for African-Americans?</i>
Readings TS Part 4, Issue 17 (pp. 366-390)	Assignments

<b>April 26, 2005 J</b>	Topic <i>Should twenty-first century public policy be class conscious rather than race conscious?</i>
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Readings TS Part 4, Issue 16 (pp. 344-365) WP Part 4, Reading 1	Assignments  <b>FIELD STUDY DUE</b>
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<b>May 3, 2005 Y</b>	Topic  Is racism a permanent feature of American Society?
Readings TS Part 4, Issue 15 (pp. 322-342) WP Part 4, Reading 3	Assignments

<b>May 10, 2005</b>	Topic  Wrapping up
Readings WP Part 4, Reading 2	Assignments  <b>SERVICE-LEARNING PRESENTATIONS</b>

## PEOPLES OF THE UNITED STATES – Sociology 61.4

Spring 2004 Section 1769

Monday 6:30-9:15pm 5501 James

*Professor:* Melanie E. L. Bush, Ph.D.  
3503 James 951-5497  
mbush@brooklyn.cuny.edu

*Office hours:* Monday 11:30am-12pm  
Thursday 7:30-8pm  
and by appointment

### COURSE DESCRIPTION

This course provides a basic understanding of the ethnic and racial makeup of the peoples of the United States. We will examine the social, political and economic context that frames the historical and current experiences of specific groups and relationships between them and U.S. society as a whole.

This section of “Peoples of the United States” is being offered as part of a national project of the Association of American Colleges and Universities *Shared Futures: Global Learning and Social Responsibility*, Liberal Education and Global Citizenship: The Arts of Democracy, supported by the Fund for the Improvement of Postsecondary Education, is designed to work with colleges and universities to develop societal, civic, and global knowledge in their graduates by linking liberal education and democracy in the context of our interdependent but unequal world. The project's objectives are:

- To generate new knowledge about global studies,
- To spur greater civic engagement and social responsibility,
- To promote a deeper knowledge of, debate about, and practice of democracy, and
- To cultivate intercultural competencies with the faculty as well as the students.

### LEARNING GOALS AND OBJECTIVES

1. Develop a basic knowledge of the history and current experiences of the Peoples of the U.S. (individually, in relationship to each other and to the global population) and the economic and political conditions that have shaped these experiences;
2. Explore the commonalities and differences between group experiences and analyze how they both complement and complicate the functioning of democracy in the U.S.;
3. Examine the placement of the various groups within the current organization of U.S. and global political economy;
4. To acquire an understanding of concepts such as cultural pluralism, ethnicity, race, prejudice, discrimination, stereotypes and racism;
5. To explore current social issues using the knowledge gained about the peoples of the U.S., with emphasis on the potential for related civic involvement;
6. To use field work as a method of investigation to reflect upon the lived experiences of peoples in the United States.

### COURSE REQUIREMENTS

#### ❖ *Readings*

- Dates listed below indicate when the corresponding reading is to be completed. Students are expected to come to class prepared with a list of key points culled from the material and questions that the text raised to the reader. Students are expected to participate in class discussion about the ideas raised by the readings and any connections drawn with current or historical events.
- Text: Racial and Ethnic Relations by Feagin & Feagin, 7th edition.  
Supplementary readings in Course Pak (available at Far Better) and on-line (see below).

- ❖ **Class Participation**
  - *Class Attendance and Participation* are required and will be taken at the beginning of every class. Active participation is expected in relationship to the readings and discussions. Since class participation will be a part of your grade, poor attendance will adversely affect your grade.
  - *Group work*: Each group will make a brief presentation on a current social issue, raising questions for discussion. Questions should be circulated at least two days prior to the presentation.
  - *Email account*: Every student is required to have an email account and check it at least once a week.
- ❖ **Reflections Journals or Forum Entries** (DUE Sundays – minimum of 10 entries)
- ❖ **Writing Assignments** (Detailed instructions to be distributed.)
  - “Write-now” in-class assignments
  - Introductory Assignment (Instructions to be distributed) (DUE March 1<sup>st</sup>)
  - Field Assignment (Instructions to be distributed) (DUE April 26<sup>th</sup>)
- ❖ **Exams**: Midterm (March 22<sup>nd</sup>) and Final (Monday May 24<sup>th</sup>, 6-8pm)

### GRADING

<i>Introductory Paper</i>	10%	<i>Field assignment</i>	15%
<i>Mid-term</i>	20%	<i>Final</i>	25%
<i>Reflections</i>	10%	<i>Group presentation</i>	10%
<i>Class Participation</i>	10% (Participation and “write-now” assignments)		

(Once receiving a grade for your Introductory and Field assignments you may have one opportunity to revise and resubmit within two weeks for a possible change of grade.)

### CRITERIA USED TO ASSESS PERFORMANCE

- Ability to explain basic concepts, distinctions between them and their relevance today;
- Ability to describe patterns of commonality and distinction between the historical experiences of various groups and their relevance to the current organization of U.S. and global society;
- Ability to apply knowledge learned about the course topic in the analysis of current events, the functioning of democracy and possible venues for related civic involvement
- Ability to utilize interviewing as a method of investigation to learn about the lived experiences of peoples in the United States.

If you are absent from an exam, please call and leave a message OR email me *before* the exam takes place. If I do not hear from you *before* the exam begins and you do not bring a doctor’s note after the exam, you will not get a make-up. You will lose all the points from the exam.

Plagiarism (writing someone else’s words as if they are your own), sharing your exam or paper with another student, or copying another student’s paper or exam will result in an F in the course. Please see the 2003-2006 Brooklyn College Bulletin for a complete listing of academic regulations, especially pages 24-38, 64-68 and 273-279.

Two points extra credit (up to six points) will be given for participating in campus activities that relate to topics we are discussing in class. To get the extra credit, you must write a one-page summary of how it relates to concepts we are discussing and what thoughts you had about the experience. I will make recommendations however, you may also have ideas. Please check before assuming that an activity or event is acceptable.

## CLASS SCHEDULE

Reading is from the text unless noted and includes both the Introduction and the Chapter. Come to class prepared to discuss the readings and study questions. (T = Text C = Coursepak O = On-line)

1. Monday, February 2: Syllabus and materials distributed. Discussion of class topic.  
C Census 2000 America at the Dawn of a New Century  
*Introductory Assignment instructions distributed*
2. Monday February 9: T Preface, Racial & Ethnic Mosaic, Chapter 1 - Basic Concepts (xvii-21)  
T Chapter 2 - Adaptation and Conflict (22-48)  
C Steinberg, "The Ignominious Origins of Ethnic Pluralism in America"  
(5-43)  
OR O Roxanne Dunbar-Ortiz, "The Grid of History: Cowboys and Indians"  
<http://www.monthlyreview.org/0703dunbarortiz.htm>

### MONDAY FEBRUARY 16<sup>th</sup>: COLLEGE CLOSED

3. Wednesday, February 18: (MONDAY CLASSES)  
T Part II - A Nation of Immigrants: Overview (49-58)  
T Chapter 3 - English and Anglo-Protestant Culture (59-76)  
C Nancy Foner, *New Immigrants in New York* (48-49)  
O Tim Wise, "Defending the Unwelcome Stranger"  
[http://www.lipmagazine.org/articles/featwise\\_immigrationexcerpt\\_p.htm](http://www.lipmagazine.org/articles/featwise_immigrationexcerpt_p.htm)
4. Monday February 23: T Chapter 4 - Irish and Italian Americans (77-105)  
C Juan Gonzalez, *Harvest of Empire* (58-78) OR  
O Elizabeth (Betita) Martinez "Telling the Story of Our America"  
<http://www.monthlyreview.org/0601martinez.htm>

### TUESDAY FEBRUARY 24<sup>th</sup> : ARTS OF DEMOCRACY SPEAKER - JUAN GONZALEZ 1:30-3:30pm Student Center

5. Monday March 1: T Chapter 5 - Jewish Americans (106-129)  
C Karen Brodtkin, "How the Jews Became White" (78-102)  
FILM: RACE: The Power of An Illusion  
**INTRODUCTORY ASSIGNMENT DUE**  
*Field Assignment instructions distributed*
6. Monday March 8 T Chapter 6 - Native Americans (130-158)  
C Stephen Steinberg, "The Culture of Poverty Reconsidered."(106-127)  
*In-class Interviews*
7. Monday March 15 T Chapter 7 - African Americans (159-195)  
C *Journal of Blacks in Higher Education*, Winter 2002-2003 (33)  
C Martinez, "Don't Call This Country 'America'" "Reinventing America"

**8. MONDAY, MARCH 22: MIDTERM**

9. Monday, March 29: T Chapter 10 - Japanese Americans (265-288)  
T Chapter 11 - Chinese, Filipino, Korean, Vietnamese, Asian-Indian Americans (289-322)  
C Mia Tuan, "Racialized Ethnicities Compared to White Ethnicities: Visiting the Theoretical Debates."

**FRIDAY APRIL 2-TUESDAY APRIL 13<sup>th</sup> COLLEGE CLOSED**

10. Monday, April 19<sup>th</sup> : T Chapter 8 - Mexican Americans (196-231)  
T Chapter 9 - Puerto Rican and Cuban Americans (232-264)  
C Elizabeth Martinez, "A Word About the Great Terminology Question"  
"Whose Chicano History Did You Learn" OR  
C Juan Gonzalez, *Harvest of Empire*, (190-205)  
**Group #1 Presentation**

11. Monday, April 26<sup>th</sup>: T Chapter 12 - Arab Americans (323-339)  
C P. McIntosh, "White Privilege: Unpacking the Invisible Knapsack"  
**Group #2 Presentation**  
**FIELD ASSIGNMENT DUE**

12. Monday, May 3<sup>rd</sup>: T Chapter 13 - Future of Racial and Ethnic Relations (340-354)  
O Winant, "Race in the Twenty-First Century" *Tikkun* Jan-Feb 2002

<http://tikkun.org/magazine/index.cfm/action/tikkun/issue/tik0201/article/020113b.html>

**Groups #3 & 4 Presentations**  
**PRESENTATION (Elizabeth Martinez) 12:15-1:30pm, Student**

**Center**

13. Monday May 10<sup>th</sup> : T Chapter 14 - Colonialism, Post-Colonialism, The Global Expansion of Racism (355-372)  
O Arundhati Roy, "The New American Century"  
<http://www.alternet.org/story.html?StoryID=17644>  
C Gerda Lerner, "Why History Matters" (146-211)  
**Field Assignment Presentations**

14. Monday May 17<sup>th</sup>: C Robin D. G. Kelley, "Freedom Dreams" (Preface and 195-198) and "Finding the Strength to Love and Dream"  
O Bush "American Identity & the Mechanisms of Everyday Whiteness"  
[http://sdonline.org/33/melanie\\_bush.htm](http://sdonline.org/33/melanie_bush.htm)  
C Benjamin DeMott, *The Trouble with Friendship* (1-23, 57-74)  
Review and Concluding discussion

**MONDAY MAY 24th (6-8pm) FINAL EXAM**

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**"REFLECTIONS" (OR FORUM ENTRY) INSTRUCTIONS**  
(Minimum 10 for the semester – at least two paragraphs each)



**Making the effort to consciously reflect on your thoughts as we discuss material will help you draw connections between ideas and lived experience, identify areas of personal interest and concern and shape your future actions as an engaged member of society. The following sentence beginnings may be helpful as you write about your reactions to readings, class discussions, and/or everyday experiences over the course of the semester. Be sure to explain your response, and not only state it.**

I learned that...	I discovered that I...
I was disturbed by...	I was very pleased to realize that...
I was surprised to realize that...	I can't believe that...
I was troubled that...	I really don't agree that...

(Continued on the next page)

If you have difficulty knowing what to write, these questions may help you reflect:

- What did you learn about what power is and how it can be used?
- How did the (reading, discussion or experience) influence your thoughts about power?
- What do you feel are the responsibilities of power?
- Is there a difference in being moral, just or ethical?
- What else would you like to know about this topic? Why?
- Was there anything you learned about yourself from this reading, discussion or experience?

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**Instructions for Introductory Assignment and Field Assignments to be distributed separately.**

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### **Instructions for Group Presentations**

Each group will select a topic related to this course. Each individual student is responsible to select, summarize and present information and a perspective about this issue. The presentation will be done as a group (dates are indicated in the syllabus) but each student will turn in a summary of the materials they read.

Prior to the presentation, at least five discussion questions should be circulated to all classmates and the professor. Students should come to class having given some thought to this topic. The group will present the information explaining the topic and lead the discussion based on the circulated questions. The discussion should foster increased reflection about the goals of the Arts of Democracy Project and the specific learning objectives of this course:

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### **IMPORTANT BROOKLYN COLLEGE DATES SPRING 2004**

Thursday February 5	Last Day to add a course
Friday February 13	Last day to file pass/fail application
Monday February 23	Last day to drop a course without a grade
Monday March 1	Last date to submit full immunization compliance
Monday March 15	Last day to file for spring 2004 graduation
Wednesday April 21	Last day to apply for withdrawal from a course with a W (non-penalty) grade
Tuesday April 13	Last day to resolve spring 2003 Incomplete and absent grades

**THEME V:**

**WHITENESS, WHITE PRIVILEGES AND SOCIAL JUSTICE**

## Course: Crime and Social Justice

**Department:** Sociology/Criminology  
**Dominican** University, River Forest, Illinois  
**Professor:** Michelle VanNatta

**Course focus:** Students will learn how definitions of and responses to “crime” are rooted in the social hierarchies of race, class, and gender. We will pay particular attention to analyzing the concept of crime, the process of criminalization of youth and entire communities of color, and the use of police and prisons as systems to maintain social inequality. The course will address colonialism as a form of international crime, and also examine the U.S. government’s lack of compliance with international law. Throughout the course we will discuss civil disobedience, community organizing, and revolutionary action as community responses to laws perceived as unjust. We will examine the consequences of feminist use of the criminal legal system as a strategy for addressing domestic violence and consider alternative approaches. Class will study the continuities between the U.S. slavery system and the contemporary U.S. prison industrial complex. Finally, students will consider alternatives to the contemporary U.S. criminal legal system, including restorative justice and community prevention efforts.

Course meets 50 minutes three times a week.

### Required Readings

1. Davis, Angela. Are Prisons Obsolete? New York: Seven Stories Press, 2003. ISBN: 1583225811 (APO)
2. Silliman, Jael M. and Bhattacharjee, Anannya, editors. Policing the National Body: Sex, Race, and Criminalization. Boston: South End Press, 2002. ISBN: 0896086607. (PNB)
3. Coursepack of articles: (C)

### Agenda:

#### *Introduction: Crime, Courtrooms, and the Criminal legal system*

1. Weds Sept. 7 Introduction, discussion of definitions of crime, social stratification, law, and, justice.
2. Fri Sept. 9  
C: “The Social Construction of Crime Myths.” Chapter 1. The Mythology of Crime and Criminal Justice Fourth Edition. By Victor E. Kappeler and Gary W. Potter. Long Grove, Illinois: Waveland Press, 2004.
3. Mon Sept. 12  
PNB: Pp. i- xxvi. “Introduction: Policing the National Body: Sex, Race, and Criminalization.”
4. Weds Sept. 14  
C: “Racially Based Jury Nullification: Black Power in the Criminal Justice System.” By Paul Butler. Pp. 194 – 203. Critical Race Theory: The Cutting Edge. Second Edition. Edited by Richard Delgado. Philadelphia: Temple University Press, 2000.

#### *Criminalization of Youth*

5. Fri Sept. 16  
PNB: Pp. 231- 242. “Superpredator Meets Teenage Mom: Exploding the Myth of Out-of-Control Youth.”

6. Mon. Sept. 19

PNB: Pp. 243- 254. "Superpredator Meets Teenage Mom: Exploding the Myth of Out-of-Control Youth."

### ***Class and Labor Issues and Crime***

7. Weds. Sept. 21

C: Structures of Subordination: Women of Color at the Intersection of Title VII and the NLRA. Not!" Iglesias, Elizabeth M. Harvard Civil Rights-Civil Liberties Law Review, 28, No. 2 (1993) 395-503.

8. Fri. Sept. 23

C: "Class: Habitually Unequal Offenders." Pp. 25 – 45. By Gregg Barak, Jeanne Flavin, and Paul Leighton. Class, Race, Gender, and Crime Social Realities of Justice in America. Los Angeles, CA: Roxbury, 2001.

9. Mon. Sept. 26

C: "Class: Habitually Unequal Offenders." Pp. 46 – 72. By Gregg Barak, Jeanne Flavin, and Paul Leighton. Class, Race, Gender, and Crime Social Realities of Justice in America. Los Angeles, CA: Roxbury, 2001.

10. Weds. Sept. 28

Exam 1 Covers readings from September 9 – September 26. No new reading today.

11. Fri. Sept. 30

PNB: Pp. 197 – 210. "Put in Harm's Way: The Neglected Health Consequences of Sex Trafficking in the United States."

12. Mon. Oct. 3

PNB: Pp. 211 – 225. "Put in Harm's Way: The Neglected Health Consequences of Sex Trafficking in the United States."

### ***Gender and the Criminal legal system***

13. Weds. Oct. 5

PNB: Pp. 1 – 15. "Private Fists and Public Force: Race, Gender and Surveillance."

14. Fri. Oct. 7

PNB: Pp. 16 – 31. "Private Fists and Public Force: Race, Gender and Surveillance."

15. Mon. Oct. 10

PNB: Pp. 32– 48. "Private Fists and Public Force: Race, Gender and Surveillance."

16. Weds. Oct. 12

PNB: Pp. 123 – 142. "Better Dead Than Pregnant: The Colonization of Native Women's Reproductive Health."

(October 14 no class)

17. Mon. Oct. 17

PNB: Pp. 175 – 193. "The Gendered Assault on Immigrants."

## *Domestic Violence as a Crime*

18. Weds. Oct. 19

C: "A Black Feminist Reflection on the Antiviolence Movement" by Beth Richie. 50 – 56. Domestic Violence At The Margins: Readings on Race, Class, Gender, and Culture. Edited by Natalie J. Sokoloff with Christina Pratt. New Jersey: Rutgers University Press, 2005.

19. Fri. Oct. 21

C: Looking to the Future: Domestic violence, women of color, the state and social change. Andrea Smith. Domestic Violence At The Margins: Readings on Race, Class, Gender, and Culture. Edited by Natalie J. Sokoloff with Christina Pratt. New Jersey: Rutgers University Press, 2005. Pp. 416 – 431.

20. Mon. Oct 24

C: "Reducing Woman Battering: The Role of Structural Approaches." Neil Websdale 390 – 400. Domestic Violence At The Margins: Readings on Race, Class, Gender, and Culture. Edited by Natalie J. Sokoloff with Christina Pratt. New Jersey: Rutgers University Press, 2005.

21. Weds. Oct. 26

C: "Reducing Woman Battering: The Role of Structural Approaches." Neil Websdale 401 – 413. Domestic Violence At The Margins: Readings on Race, Class, Gender, and Culture. Edited by Natalie J. Sokoloff with Christina Pratt. New Jersey: Rutgers University Press, 2005.

22. Fri. Oct. 28

Exam 2 Exam 1 Covers readings from September 30 – October 26. No new reading today.

***White Privilege, Racism, and Anti-Semitism in the Criminal Legal System***

23. Mon. Oct. 31

C: McIntosh, Peggy. "White Privilege, Color and Crime: A Personal Account," in Images of Color, Images of Crime. Edited by Coramae Richey Mann and Marjorie S. Zatz. Los Angeles: Roxbury Publishing Company, 1998. Pp. 207-216.

24. Weds. Nov. 2

PNB: Pp. 291 - 306. "Greening the Swastika: Nativism and Anti-Semitism in the Population and Environment Debate."

25. Fri. Nov. 4

PNB: Pp. 307 - 321. "Greening the Swastika: Nativism and Anti-Semitism in the Population and Environment Debate."

26. Mon. Nov. 7

C: "Images of the Outsider in American Law and Culture: Can Free Expression Remedy Systemic Social Ills?" By Richard Delgado and Jean Stefancic. Pp. 225- 235. Critical Race Theory: The Cutting Edge. Edited by Richard Delgado and Jean Stefancic. Philadelphia: Temple University Press, 2000.

27. Weds. Nov. 9

Course Paper Due

PNB: Pp. 55 – 72. "Killing the Black Community: A Commentary on the U.S. War on Drugs."

28. Fri. Nov. 11

C: "Race and Self-Defense: Toward a Normative Conception of Reasonableness." By Cynthia Kwei Yung Lee. Pp. 204 – 210. Critical Race Theory: The Cutting Edge. Edited by Richard Delgado and Jean Stefancic. Philadelphia: Temple University Press, 2000.

## ***Police Brutality and the Death Penalty***

29. Mon Nov. 14

C: Mumia Abu-Jamal. "Teetering on the Brink Between Life and Death." In Live from Death Row. Bard, Avon Books: New York, 1995. Pp. 3-18

30. Weds. Nov. 16

C: Hunt, Jennifer. "Police Accounts of Normal Force," in Down to Earth Sociology, 7th edition. Edited by James M. Henslin (New York: Free Press, 1993), pp. 442-452.

## ***Prisons***

31. Fri. Nov. 18

PNB: Pp.81 – 99. "Speaking Out About State Violence: Activist HIV-Positive Women Prisoners Redefine Social Justice."

32. Mon. Nov. 21

APO: Ch. 1. "Introduction: Prison Reform or Abolition?" pp. 9-21.

(November 23 – 27 Thanksgiving vacation)

33. Mon. Nov. 28

APO: Ch. 2. "Slavery, Civil Rights, and Abolitionist Perspectives Toward Prison." Pp. 22 – 39.

34. Weds. Nov. 30

Exam 3 Covers readings from October 31 – November 28. No new reading today.

35. Fri. Dec. 2

APO: Ch 3. "Imprisonment and Reform." Pp. 40 – 59.

36. Mon. Dec. 5

APO: Ch 4. "How Gender Structures the Prison System." Pp. 60 – 83.

37. Weds. Dec. 7

APO: Ch. 5. "The Prison Industrial Complex." Pp. 84 – 104.

38. Fri. Dec. 9

APO: Ch. 6. "Abolitionist Alternatives." Pp. 105 – 115.

39. Mon. Dec. 12

C: "Families and Incarceration." By Donald Braman. From Invisible Punishment: The Collateral Consequences of Mass Imprisonment. Edited by [Marc Mauer](#) and [Meda Chesney-Lind](#). New York: The New Press, 2003. Pp. 117 - 126

40. Weds. Dec. 14

C: "Families and Incarceration." By Donald Braman. From Invisible Punishment: The Collateral Consequences of Mass Imprisonment. Edited by [Marc Mauer](#) and [Meda Chesney-Lind](#). New York: The New Press, 2003 Pp. 127 - 135

41. Fri. Dec. 16 (Last day of class) Reading to be decided on collectively.

Mon. Dec. 19 Final Exam Week

Assignments and Evaluation:

3 Exams 40 points each (Total 120 points)  
1 Course Paper, 5 pages 75 points  
2 Response Papers, 25 points and 2 pages each (Total 50 points)  
15 Quizzes, one per week, 3 points each (Total 45 points)  
1 group presentation 65 points  
1 media presentation 45 points

Total points possible: 400

Percentages and Grades:

94 – 100 A  
90 – 93 A-  
87 – 89 B+  
84 – 86 B  
80 – 83 B-  
77 – 79 C+  
74 – 76 C  
70 – 73 C-  
67 – 69 D+  
64 – 66 D  
60 – 63 D-  
59 points or less F

**Exams:** There will be 3 exams worth 30 points each. These exams will cover key concepts, facts, and theories covered in the texts, handouts, classroom discussion, lectures, student presentations, and videos.

**Course Paper:** This 5 page research-based paper will be developed in consultation with the instructor. This paper will consider alternatives to the contemporary U.S. criminal legal system, such as restorative justice, community-based treatment for substance abuse, or community prevention efforts. Paper must use at least 3 data-based studies from social science journals (list to be handed out). Due November 9.

**Response Papers**

For this assignment, take a position about an issue addressed in the readings OR related to crime and social justice but not addressed specifically in class material. Support your position with information and ideas from the readings or from other sources. You must cite at least two sources, and you must refer to some of the course materials in the course of making your argument, whether you are agreeing or refuting the author's points. You will write at least two paged, 10 - 12 point font, double-spaced with normal margins. Your paper may be up to 4 pages if you wish to write longer, but you may wish to use this as practice writing concisely conveying the information in two tight pages.

You should take sides on an issue around which there could be multiple reasonable positions. That is, your position should not be something indisputable, such as, "Domestic abuse is bad," but rather take a position on an issue that has multiple reasonable positions. For example, "Masculinity is linked to violence primarily through the process of early childhood socialization practices," or "Violence perpetrated by women has been inadequately addressed by social service agencies in the contemporary U.S." Your position should address a specific issue and avoid being overly general.

Your paper should be organized with a paragraph that states and explains your position, several paragraphs fleshing out your position, discussing alternate viewpoints, and providing evidence supporting your position and refuting alternate positions, and a concluding paragraph that in some way describes the implications of your claim (e.g. what does this mean for debates about other issues, or how might this affect policy decisions, etc.)

**Quizzes:** Each week during the semester, you will be given a quiz based on the readings for that week. These will be announced in class on the day they are given. If you have to miss class due to an emergency, please contact the professor at your earliest possibility to discuss a make-up quiz if necessary. If you miss a quiz without prior authorization from instructor, you will not be allowed to make the quiz up. The points for these quizzes add up! Be sure to come to class prepared!

**Group Presentation:** You will team up with approximately three other students and together, give one 30 minute presentation about course topics. The presentation should help the class think about the strengths and weaknesses of some strategy for reducing social injustice related to the topic for the week. Presentations should be interactive, involving the rest of the class in a discussion, debate, game, skit, or activity. You must email or discuss your plans for your presentation with the professor at least one week prior to the presentation. Everyone in the group must participate equally in planning and presenting. If you have to be absent from your presentation, please contact other members of your group as soon as possible so that they can prepare to present without you. If this happens, please discuss a makeup assignment with the professor. Presentations will be graded on the depth with which they address course topics, creativity, and activities which involve the rest of the class. Presentation and speaking style will not be part of the grade. I recommend that each presenting group provide a handout to the class with information and resources. I am willing to make copies of up to 3 pages of handouts for the class if you get the handout to my office by at one class (2 days, minimum) period before the presentation. Please contact me right away if you have any concerns about division of labor in your group or if your group is having difficulty resolving any issues that arise. I will be happy to work with you to address any concerns.

Criteria for Grading Presentation:

- 1 – Presents clear information to the class to help them understand topic for the week
- 2 –Addresses possible solutions to forms of inequality related to topic. This should address a specific form of inequality and give a focused solution.
- 3 – Asks class questions to provoke thought and discussion related to topic
- 4 – Involves class in an interactive activity
- 5 – Uses at least one of the following: handouts, visual aids, props, or transparencies, to help engage class in understanding material
- 6 – Presentation divided evenly among group members

Example: If topic for the week is racial profiling, the group could devote 10 minutes of their presentation to discussing or describing patterns of racial profiling in a specific segment of the U.S. criminal legal system, 10 minutes detailing activist or policy efforts to stop racial profiling, and 10 minutes in an activity or discussion that sheds light on the problem of racial profiling.

**Media Presentation:** You will sign up to bring in an article from a current news source that relates to course materials. You will bring questions to help facilitate a class discussion on the topic. You must hand in a copy of the article and your discussion questions on the appointed day.



## INSTRUCTOR'S POLICY ON ACADEMIC HONESTY

**Do not download your paper or presentation materials from the Internet! You will be caught and fail the course! Do not cut and paste material from websites or copy the writing of others UNLESS you use quotation marks around quoted material and cite the source properly, including the author and web address. You must also cite those whose work you paraphrase. Be aware that many websites do not have sufficient documentation to constitute a source for an academic paper.**

1. We at Dominican expect academic honesty in all aspects of course work, including papers, quizzes, article reviews, etc. In the simplest terms, always do your own, and only your own work.
2. We will not tolerate plagiarism (the presentation of another's ideas, words, or work as your own) in any form. Some common examples of plagiarism are:
  - a. using words or phrases of others without quotation marks and citation of author.
  - b. paraphrasing another's work or ideas without proper acknowledgement
  - c. copying from another student
  - d. allowing another student to copy from you
3. We will not tolerate cheating, such as copying answers, stealing tests or answer keys, using someone else's data (without giving credit to the other) in preparation of reports or assignments, or in assisting others in such practices.
4. Penalty for cheating or plagiarism: All parties who are found to have engaged in cheating or plagiarism are subject to a grade of "F" for the course. The student may also be reported to the Dean, department chair, coach, or other Dominican officials for further action.

This policy is based on the policy of Harper College and the "Model Student Disciplinary Code," Journal of College and University Law.

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Please sign, detach from syllabus, and return, signed and dated, to the instructor.

I, \_\_\_\_\_, (student signature) have read, understood, and agreed to comply with Dr. VanNatta's policies on academic honesty.

Date \_\_\_\_\_

## Hate Crime in Our Communities (WSTU 170)

Instructor Information: Ami Lynch e-mail: amilynch@gwu.edu	Office hours: See Blackboard
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### Description

Over the past decade, hate crime has garnered increased national attention as a social problem intertwined with systematic discrimination, intensified through strained inter-group relations, and complicated through public policy issues. “Hate Crime in Our Communities” will examine the causes, manifestations, and consequences of hate crime by considering multiple key issues: How we define and measure hate crime; the social contexts and locations in which hate crime occurs; how society, the government, law enforcement regulate and encourage hate crime. The course includes explorations of theory, research, personal writings and experience with hate crime to look at the motivations behind hate crime based on bias toward race/ethnicity, sexualities, religion, and (dis)ability, and will include gender as a too often ignored classification group with regard to hate crime.

### Objectives

The purpose of this course is to increase our understanding of bias-based violence. We should be able to envision the issues surrounding intergroup violence as interrelated. Through this timely topic we will explore the ways that social construction may lead to hate crime (be it the construction of the perpetrator or the target). The study of intergroup violence in our communities should not be segmented into separate weeks on different target groups but should be seen as interwoven throughout the course. When you see the week’s topics of “Race” for instance, it does not mean race in a singular manner; a race that is ungendered or unclassed. It means that while race is the variable of focus we never forget the totality of one’s life and identity. Our goal is to inject the necessity of historical perspective into the current climate in our communities. We will understand hate crime as a process, not as single criminal events, intertwined with race, class, gender and additional oppressions throughout the world.

### Required texts

Texts are always available at cheaper prices on-line than they are in the bookstore, but you are responsible for immediate expedited delivery.

Levin, Jack. (2002). *The Violence of Hate: Confronting Racism, Anti-Semitism, and Other Forms of Bigotry*. Boston: Allyn & Bacon.

Perry, Barbara. (Ed.). (2003). *Hate and Bias Crime: A Reader*. New York: Routledge.

Perry, Barbara. (2001). *In the Name of Hate: Understanding Hate Crimes*. New York: Routledge.

Links on Blackboard. Blackboard student manual as needed.

READER: Readings are available in a reader available at US Parcel & Copy Center, next to TGI Fridays on 21st St. Open M-F 9 a.m. – 5 p.m..

**Blackboard** will be actively used in this class. Log-on to Blackboard (blackboard.gwu.edu) with your email user name and password. This course, if you are officially registered, will appear under “Courses You Are Participating In”. It is recommended that you use Internet Explorer to interact with Blackboard (BB). You are required to log onto BB at least once weekly, but the more the better, especially to participate in discussion boards. Read the BB Student Manual under the “Tools” section. ISS Helpdesk can answer any questions.

### A. ASSIGNMENTS

**Readings and Participation** (assigned in section D) are integral to the course. This course has a heavy amount of readings. Be prepared for that. Be prepared to discuss them in every class. Bring your books to class. Keeping up with the reading is crucial. Preparing answers to questions that come up will assist you in participation. You must provide more in class than anecdotal evidence.

**Blackboard Discussion Board Responses**. If there are issues or events that warrant continued discussion

the instructor will post discussion boards for the class. Participation will enhance your experience in the course. Check Blackboard regularly to see if a discussion has been posted. Responding with insightful comments will make us all better co-educators and may make a difference with borderline final grades. There will be a general discussion board open at all times for any co-educator to start a discussion.

### *Insight Questions (as assigned in Section D)*

Nothing teaches us to learn better than questioning and analyzing what we read. It allows us to show our level of comprehension and gives us opportunities to ask things of the author that aren't readily apparent. Questioning also helps us become better scholars, as we perfect wording and format which can aid in the design of research questions in the future, a valuable tool in any field. Analyzing helps us to become better writers and intellectual beings. Each Monday you will bring with you to class, one question that you are asking of the readings. It should be a multi-pronged question with the intention of generating discussion. It should be well articulated and concise. This skill will greatly help you in all future writing. Refer to pieces by author or author and title. Print off our question sheets off of Blackboard under "Projects" which you will use to turn in these questions.

### **Analytical Essays** (as assigned in Section D)

You will write 4 analytical essays over the course of the semester. These 4-6 page papers should analyze an aspect of the readings up to the date the paper is due. See section D for due dates. There is no need to present an overview since it is assumed your audience has read it. This analysis will show the instructor whether or not you are on track with the material for the course and also that you have done the reading. Guidelines are provided on BB under "Projects". (These essays were posted 2 weeks before the essay was due but not in advance in the syllabus.)

#### Essay 1

With what you have learned about the conceptualization, measurement, history and perpetrators of hate crime, are the abuses that happened to prisoners in Abu Ghraib hate crime? Why or why not? You will need to educate yourself on this event if you don't already know about it. I am posting a document which contains information and links which you should use to supplement your own knowledge and your own sources. Please cite our readings from the course and your sources on the Abu Ghraib story in your paper. It should be well written and free of typographical and grammatical errors. Please be aware of the morbid pictures that are in the links in the attachment. Just opening the attachment will NOT display the pictures.

#### Essay 2

Write an analytical essay exploring issues of race-based hate crime as "doing difference". Bring in authors from throughout class that discuss the implications of the perpetrators and the targets in terms of "doing race". Can "doing race" through hate crime include race-based attacks on whites? How? Why or why not? Don't power and privilege have a role in deeming who/what is attacked and who is the attacker? Back yourself up with theoretical insight from course materials. If you are going to discuss race and ethnicity make sure to specify how they are and how they could be different/similar. Don't be afraid to take risks.

#### Essay 3

CHOOSE *EITHER* ESSAY A or ESSAY B and specify this in your essay's header or title page. Both should heavily use class texts throughout your paper and be properly cited. Think through the issues surrounding gender and hate crime. What does "gender" mean? Steer clear of envisioning "gender" to equal "women" only. Remember that gender is a fluid concept. Do not confuse sex and gender (unless you are explaining the logic in your paper). Also, whether or not what you are writing about would be practical in terms of legislation is not the focus of this paper.

ESSAY A: Researchers' conceptualization of gender-based bias crime is in its infancy. Theorists attempt to categorize different crimes as included under, or not included under, the label "bias crime" when gender is a protected category. What should the category "gender" mean when discussing hate crime?

What crimes should be covered and why? What crimes should be excluded and why? (You do not need to know specific criminal categories to respond to this. Broad categories are fine as long as you are specifying who the perpetrator and target are.) How do we decipher between gender based and sexual orientation based hate crime? How would intersectionality complicate this (beyond gender and sexual orientation)?

ESSAY B: Respond to this statement: We should envision hate crime motivated by gender-bias as having a male perpetrator. (Note: "Respond" means to explore and analyze this statement and resolve it with a why or why not.)

#### Essay 4

Because there may be topics that you want to explore more deeply, you will be able to design your own essay question that you must email to Ami by 4/13 for approval (before class). It must address an issue that includes our understanding about the roles that legislation, law enforcement, and/or the state play in hate crime but I mean this very broadly so as not to exclude a possible direction in which you want to take the essay.

#### **“Change the World through Direct Action” Project (a.k.a. Social Action Project)**

We all can change the world in small and large ways. It may start with your dorm, your university, your town, your state or your country, but you can make a difference. What you do does not need to make the evening news for it to have significance. If we change what it is that we look for as signs of success, we'll be amazed at how much of a difference we can actually make. Changing one person's life is a beginning. This semester, you are going to make a difference (or, for many of you, *continue* making a difference). In groups of 2-4 you will propose, design, implement and report on a social action project. This project is ongoing through the semester and must be actually carried out. You will turn in an Initial Proposal, a Final Proposal, Progress Reports, and a final write up after your presentation. Due dates in section G. Complete details for this project are available on BB under “Projects”.

#### **Final Exam**

This take-home final exam (open notes, open book) will cover the semester's work. It is not a test where you can read the material during the days you have to prepare the final. You must be reading all along in the course. Short answer, explanatory true/false and essay questions may be included. This is not a test where reciting word for word what you have learned will benefit you, but is more an exercise in creating a nexus of the semester's knowledge. It is due posted to Blackboard's Digital Drop Box and in Ami's Sociology (Phillips 409) box by 12 p.m. (noon) 5/9/05.

#### **B. GRADING**

Class attendance: 10%	Social Action Project: 20%
Participation: 15%	Analysis 3: 10%
Insight Questions: 10%	Analysis 4: 15%
Analyses 1 and 2: 5% each	Final Exam: 10%

NOTE: While the above percentages are how the distribution of grades counts, failure to turn in ANY ASSIGNMENT results in failing the course. No exceptions will be made.

## C. ACADEMIC INTEGRITY

Academic Integrity: Please see Code of Academic Integrity

(<http://www.gwu.edu/~ntegrity/code.html>). Article II Section 1 regarding Academic Dishonesty explains that plagiarism, cheating on examinations, inappropriate citations, using other students' papers and tests, fabrications, falsification, and other forms of academic dishonesty are banned in all courses at The George Washington University. Do not use the internet as an easy source from which to plagiarize. You can do the work. Have confidence in yourself. If you are late on something, it is better to talk to the professor and lose a few points than be driven to plagiarism with a consequence of expulsion.

## D. WEEKLY TOPICS AND THEMES

<b>D a t e</b>	<b>Topic</b>	<b>Readings and Assignments due ON THIS DATE*</b>
1 / 1 9	<b>I. INTRODUCTI ON</b>	<b>THINKING ABOUT HATE CRIME</b>
1 / 2 4	<i>Introducing the Problem</i>	1. Reader: Brenner: Survivor's Story 2. ITNOH: Introduction: The Violence of Hatred 3. ITNOH: Ch. 1: Defining and Measuring Hate Crime 4. Levin: Ch. 1
1 / 2 6	<i>Historical Grounding</i>	1. BPR: 1 Connecting the Past to the Future: Hate Crime in America 2. BPR: 2 Hate Crime: An Emergent Research Agenda 3. BPR: 10 Consequences for Victims: A Comparison of Bias and Non-Bias-Motivated Assaults 4. R: Doob: Significance of Race and Racism; & Passage to Racism
1 / 3 1	<i>Conceptualizing Hate Crime</i>	1. R: Gravel: Survivor's Story 2. BPR: 3 Thinking More Clearly About Hate Motivated Crimes 3: BPR: 9 Hate Crimes Hurt More <b>Social Action Project Initial Proposal Due</b>
2 / 2	<i>Measurement Issues</i>	1. R: Herek: Documenting the Victimization of Lesbians and Gay Men: Methodological Issues 2. BPR: 5 Improving the Quality and Accuracy of Bias Crime Statistics Nationally 3. BB: The State of Hate 2003 and Hate Crime 2003
2 / 7	<i>Perpetrator Typologies</i>	1. R: Hassel: Survivor's Story 2. Levin: Ch. 2: A Typology of Hate; 3. Levin: Ch. 3: The Benefits of Bigotry 4. R: Weissman: Kids who attack Gays
2 / 9	<i>Social Constructions</i>	1. R: Sarris: Survivor's Story 2. R: ADL: You've Got to Be Carefully Taught; Some Things That Make People Different From One Another 3. BPR: 13 Anti-Muslim Retaliatory Violence Following 9/11 Attacks 4. BPR: 11 The Traumatic Effects of Ethnoviolence <b>Social Action Proposal Due</b>
2 / 1 4	<i>Social Constructions</i>	1. BPR: 8 Examining Hate Motivated Aggression: a Review of the Social Psychological Literature on Hate Crimes as Distinct Form of Aggression 2. Levin: Ch. 4: The Production of Rebels, Deviants and Other Decent People

\* ITNOH: Barbara Perry *In the Name of Hate*; BPR: Barbara Perry Reader; L: Levin *The Violence of Hate*; R: Our class reader; BB: Blackboard. Most BB readings are under "Syllabus" link on main menu.

Date	Topic	Readings and Assignments due ON THIS DATE*
		<b>Essay 1 Due</b>
2 / 1 6	<i>Race as a target</i>	We will view the film “A Class Divided” 1. ITNOH: Accounting for Hate Crime: Doing Difference, Ch. 2; 2: R: King: Prologue and First Section to “A Story of a Dragging Death” 3: R: Feagin & Vera: White Racism: A Sociology of Human Waste Extra: Feagin & Vera: Case Studies in White Racism
2 / 2 1	No class	
2 / 2 3	<i>Race as a target</i>	1. ITNOH: Ch. 3: Defending the Color Line 2. BPR: 12 Black Church Arson in the United States, 1989-1996 3. BPR: 15 The Mainstreaming of Hate: a Report on Latinos and Harassment, Hate Violence, & Law Enforcement Abuse in the 90s
2 / 2 8	<i>Race/ethnicity as a target</i>	1. BPR: 16 Racial Violence Against Asian Americans 2. BPR: 17 2001 Audit of Anti-Semitic Incidents 3. BPR: 14 Treaty Rights and Responding to Anti-Indian Activity 4: R: AP: Washington Post: Alabama and Segregation 5: R: AP: Washington Post, Boston story (attached to “Gay Student’s Killers”)
3 / 2	<i>Gender as a target</i>	1. ITNOH: Ch. 4: Doing Gender and Doing Gender Inappropriately 2. BPR: 19 Gender Bias Hate Crimes: A Review 3. R: Sere: Considering Gender-based violence... 4: BB: Violence and Pregnancy Washington Post Articles <b>Essay 2 Due</b>
3 / 7	<i>Gender as a target</i>	1. R: Jenness: The Dilemma of Difference 2. R: Pelka: Raped: A Male Survivor’s Story 3. R: Kimmel: Masculinity as Homophobia 4. R: Russell: Chapter 1-5 on Femicide 5. R: Rich: J.A.P. Slapping <b>Email Ami with Social Action Project Progress Report</b>
3 / 9	<i>Gender as a target</i>	1. BB: Gendericide: The Montreal Massacre 2. R: Moser: Disposable People 3. BB: GPAC: Transgender Violence Survey
3 / 1 4 - 3 / 1 6	No class	Be safe of spring break
3 / 2 1	<i>Sexuality as a target</i>	1. R: Statement from Dennis Shepard to the Court 2. BPR: 18 Victim Experiences in Hate Crimes on Sexual Orientation 3. R: Herek: Psychological Heterosexism and Anti-Gay Violence: The Social Psychology of Bigotry and Bashing Optional: BB: Hate crime story line in comic books

Date	Topic	Readings and Assignments due ON THIS DATE*
3/23	<i>Sexuality as a target</i>	1. R: AP: Washington Post: Gay Student's Killers... 2. R: Herek: Hate Crime Victimization among Lesbian Gay and Bisexual Adults: Prevalence, Psychological Correlates, and Methodological Issues 3. R: Herek: The Social Context of Hate Crimes
3/28	<i>The continued "Othering"</i>	1. ITNOH: Ch. 5: Beyond Black and White: Minority on Minority Violence 2. BB: Hate Crimes Against People with Disabilities 3. BB: Hate Crime Against Those Experiencing Homelessness R: (Optional) Byers: Bias Crime Motivation: A Study of Hate Crime & Offender Neutralization Techniques Used Against the Amish <b>Email Ami with Social Action Project Progress Report</b>
3/30	<i>Hate Groups</i>	1. ITNOH: Ch. 6: Hate groups and Ideologies of Power 2. BPR: 24 Constructing Whiteness: The Intersections of Race and Gender in U.S. White Supremacist Discourse 3. BPR: 22 White Boys to Terrorist Men: Target Recruitment 4. BPR: 23 Becoming a Racist: Women in Contemporary KKK 5. R: Ideals of Women of the KKK BB: Look at hate group website (use caution!)
4/4	<i>Hate Groups</i>	1. R: Levine: The Education of Alice; McCafferty: Desperately Seeking Angry White Females 2. BPR: 21 Defenders of the Faith: Hate Groups and Ideologies of Power 3. R: Women in Hate Groups 4. R: Fluri: House Bound: Women's Agency in White Supremacy Groups 5. R: Ezekiel: An Ethnographer Looks at Neo-Nazi and Klan Groups <b>Essay 3 Due</b>
4/6	<i>Hate Groups</i>	1. R: Hate For Sale; Youth Action Corps; Raunchy Revolutionaries; The Year in Hate 2003; A Skinhead's Story; Symbols of Hate; False Patriots 2. R: Gerstenfeld: Hate Online: A Content Analysis of Extremist Internet Sites 3. R: B. Levin: History as a Weapon: How Extremists Deny the Holocaust in North America 4. R: Blee: The Geography of Racial Activism Optional: R: Cunningham: What the G Man Knew
4/11	<i>Hate Crime Legislation</i>	1. BPR: 27 The Emergence & Implications of Amer. Hate Crime Juris. 2. BPR: 20 Examining the Boundaries of Hate Crime Law: Disabilities and the "Dilemma of Difference" 3. BPR: 26 The Birth and Maturation of Hate Crime Policy in the U.S. 4. R: Nolan: The Hate Crime Statistics Act of 1990 5. BB: ADL: Map of State Hate Crime laws
4/13	<i>Legislation cont. and Judicial Decisions</i>	1. R: <i>R.A.V. v. City of St. Paul</i> ; <i>Wisconsin v. Mitchell</i> 2. R: Franklin: Good intentions: The Enforcement of Hate Crime Penalty-Enhancement Statutes 3. BB: ADL Model Legislation 4. BB: <i>US v. Morrison</i> Readings <b>Email Ami with Social Action Project Progress Report</b>
4/1	<i>Law Enforcement</i>	1. BPR: 28 Policing Hatred: Police Bias Units & Construction of Hate Crime 2. R: Berrill: Primary and Secondary Victimization in Anti-Hate Crimes:

<b>D a t e</b>	<b>Topic</b>	<b>Readings and Assignments due ON THIS DATE*</b>
8		Official Responses and Public Policy 3. BPR: 4 Racial Harassment and the Process of Victimization: Conceptual and Methodological Implications for the Local Crime Survey 4. R: Police Beating of Rodney King 5. R: On The Streets 6. R: Nolan: An Analysis of Factors that Affect Law Enforcement Participation in Hate Crime Reporting
4 / 2 0	<i>State Encouraged Hate</i>	1. ITNOH: Ch. 7: Permission to Hate: Ethnviolence and the State 2. R: Schneider & Ingram: Social Construction of Target Populations 3. R: Grigg: Hate Crime 4. Levin: Appendix B: Remarks on SB390
4 / 2 5	<i>Community Action</i>	1. BPR: 29 Victim-Offender Mediation: Road to Repairing Hate Crime Injustice 2. BPR: 30 Promising Practices Against Hate Crimes: Five State and Local Demonstration Projects 3. Levin: Appendix A: Anti-Hate Websites <b>Email Ami with Social Action Project Progress Report</b>
4 / 2 7	<i>Community Action</i>	1. R: Mix It Up (Attached to "Hate Among Youth") 2. R: Dittman: Policing hate crime 3. R: Mahoney: Stop the Hate: Massachusetts Task Force Creates Student Civil Rights Project to Combat Problem 4. BPR: 31 The Prevention of Anti-Lesbian/Gay Hate Crimes Through Social Change and Empowerment <b>Essay 4 Due</b>
5 / 2	<i>The future of hate crime</i>	<i>Where do we go from here?</i> 1. ITNOH: Ch. 8: Conclusion: Doing Difference Differently <b>Social Action Presentations</b>
5 / 4	<i>Making a difference (Designated Monday note the time of class)</i>	<b>Social Action Presentations</b> Final Exam is handed out. It is due posted to Blackboard's Digital Drop Box and in Ami's Sociology (Phillips 409) box by 12 p.m. 5/9/04



### Philosophy of Whiteness

**Course description:** This seminar aims to analyze and evaluate the philosophic underpinnings of white supremacy, primarily in the contemporary U.S., with attention to forms of discrimination that cut across lines of race, gender, sexual orientation, and economic class. We will study diverse perspectives on whiteness in an effort to destabilize and de-center the purported ‘neutrality’ of white identity and white social hegemonic forces. As such, our readings and class work, while focusing on whiteness, will aim consistently to draw attention to, interrupt, and dismantle conventional scripts of white identity, focusing attention to the power structures historically and presently permeating white privilege.

**Readings: required texts:** *Racism Without Racists*, E. Bonilla Silva; *The Possessive Investment in Whiteness*, G. Lipsitz;; *The Color of Privilege*, Aida Hurtado; *Resisting State Violence: Radicalism, Gender, and Race in U.S. Culture*, Joy James

**library course reserve:** “The American Sexualization of Race,” Naomi Zack; “Whiteness as Property,” Cheryl Harris, excerpts from *The Racial Contract*, Charles Mills; “La Güera,” Cherríe Moraga; “Radicalizing Feminism,” Joy James; “Crisis of Whiteness,” Joe Kinchloe/ Shirley Steinberg; “What About White Women?: Racial Politics in a Women’s Studies Classroom,” Margaret Hunter/Kimberly Nettles; Wildman and Davis “Language and Silence”

**recommended texts:** *When and Where I Enter*, Paula Giddings; *A Promise and A Way of Life: White Antiracist Activism*, Becky Thompson; *Black on White*, D.R. Roediger, ed.

Requirements: in class exercises: 10%

participation 10%

group presentation (related to recommended texts) 10%

exams (two, essay) 25% each

essay (one) 20% (draft due week six)

#### Tentative Schedule

WEEK	TOPIC	READING
	<b><i>THEORIZING AT THE INTERSECTION OF PRIVILEGE AND MARGINALIZATION</i></b>	
1-2	Colorblind Racism: Racism in the ‘post civil rights’ era <i>Racism Without Racists</i> ; framing modern racism “Language and Silence”	Bonilla Silva Wildman/ Davis
	questions: recognizing patterns from racist ideology to life choices learning to see, name, and challenge privilege	
3-4	Calling Attention to Policies Facilitating White Privilege <i>The Possessive Investment in Whiteness</i> , “Whiteness as Property”	Lipsitz, Harris
	questions: policies, history, and systemic support of racism	
5-6	Moral, Political, and Epistemological Aspects of Whiteness <i>The Racial Contract</i>	Mills
	questions: considering the cognitive failures of whiteness; limits of white imaginary and moving toward antiracism <b>Essay draft /outline due week 6</b>	
7	<b>exam one</b>	
	<b><i>PRACTICAL SPHERES: INTERRUPTING PRIVILEGE</i></b>	
8-9	Thinking beyond U.S. racial dichotomies	Hurtado

*The Color of Privilege*

10-11	“La Güera,” selected readings, <i>Resisting State Violence</i>	Moraga James
<b>Essay due week 10</b>		
12	“Radicalizing Feminism,” “Crisis of Whiteness” What About White Women?: Racial Politics in a Women’s Studies Classroom” questions: exploring white identity and antiracist positions	James Kinchloe/ Steinberg Hunter/Nettles

***HISTORIES OF RESISTANCE***

13-14	group presentations (Giddings, Thompson)
15	final exam

**attendance and participation:** Attendance is required and participation is expected. Be prepared to discuss the day’s readings: as a seminar course, missing excessive classes will have a negative impact on your grade, and missing three classes or more may result in a failing grade. If you must miss class, let me know, and make advance arrangements for turning in assignments due on the date of a scheduled absence.

**learning environment:** Our success as a class depends on our individual efforts to contribute, collaborate, and participate. Respectful communication is an integral component of building an environment that fosters intellectual growth and creativity; disagreements, discussions, and different perspectives are likely since we will engage in the analysis of contemporary issues, so we aim to discuss our disagreements respectfully and discourage disruptive behaviors (i.e. chatting with peers during presentations/lectures, answering cell phones, etc.).

**deadlines and due dates:**

- Late work is unacceptable, and *no* make up work will be accepted.
- Do not email assignments to me without special arrangement.

**disabilities:** If you need assistance or accommodations due to a documented disability, please let me know.

UNIVERSITY OF MASSACHUSETTS AT AMHERST  
WOMEN'S STUDIES  
THE SOCIAL CONSTRUCTION OF WHITENESS AND WOMEN  
PROFESSOR ARLENE AVAKIAN

Designed for students who have some familiarity with the historical, economic and political bases of racism, this course will explore the social construction of whiteness, its interaction with gender, and historical and contemporary political resistance to white privilege. Goals of the course are: 1. to gain an understanding of the historical, economic and political forces responsible for the construction and maintenance of whiteness; 2. to explore the mechanisms which insure that whiteness is experienced as the norm and not as a race; 3. to explore the relationships between the constructions of whiteness and the constructions of gender; 4. to foster students' ability to position themselves on the multiple axes of race, gender and class and to help them gain an understanding of the role they play in maintaining the privileges they have; 5. to help students explore effective action to challenge white privilege.

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**COURSE REQUIREMENTS**

1. **CLASS PARTICIPATION:** The work we do in this course will depend on the exchange of ideas that will take place in the class. Attendance is critical, and by attendance I mean coming to class ***ready to engage with the material having read it carefully and critically***. Much of the work connecting gender to whiteness has not been done. Much of what we read will not mention women. I expect you to raise questions, and to try to make the connections to gender. Attendance in class, then, means more than being there; it means coming to class ready to be a participant. Class participation accounts for **10%** of the grade.

2. **EXAM:** You will be tested on Theodore Allen's book, *The Invention of the White Race*. This test will be a take home exam, and will account for **30%** of the grade. **It is due: 3/22**. Late exams will be graded down.

3. **ANALYTIC PAPER:** will be expected to write an analytic paper. Topics will be announced later in the semester, and the paper will be due on the last day of class. It will account for **40%** of the grade.

3. **ACTION PROJECTS:** In addition to the strictly academic work of the course, students working in groups will be required to design and implement activist projects, on or off campus, to challenge white supremacy. The projects will be chosen and worked on collectively. The project design should include ways to evaluate success of project. I will devote some class time for sharing of projects -- successes and problems -- and will meet with each group outside of class when necessary. At the end of the semester each group will make a presentation to the class about the project and will be responsible for a written description and evaluation. The project will be given a group grade and will account for **20%** of the grade.

4. **DISCUSSION GROUPS:** Students are ***required*** to enroll in WOST 296Q, a one credit mandatory p/f practicum which will provide a space to share emotional responses to the class material in a small group setting on a weekly basis. Groups will consist of approximately 10 students each and be facilitated by students who have taken this course. These facilitators are ***NOT RESPONSIBLE*** for the discussion. They will be there to help keep the focus on whiteness. It will be up to students in the group to come ready to share their own concerns. Each week students will be required to submit 2 copies of a 1-2 page (double spaced, typed) journal focusing on one aspect of the material for that week. One of these copies should have your name on it and will be for the facilitator and the other should be anonymous and will be

for me. They will not be graded but will be commented on by the facilitator and returned to students the next week. These journal entries are opportunities for students to work on some of the issues that come up in response to the class. Grades will be based on attendance and completion of journal entries on time. **More than two unexcused** absences, or **more than two missed journal** entries will result in a "F" for the practicum. The grade for the practicum is completely separate from the grade for the course. Only students who are registered in this class will be enrolled in the practicum.

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**REQUIRED BOOKS:**

Theodore Allen, *The Invention of the White Race: Racial Oppression and Social Control*, V. I. 1994. London: Verso  
Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination*. 1992. Cambridge: Harvard University Press.  
Joel Olson, *The Abolition of White Democracy*. 2004. Minneapolis: University of Minnesota Press.

**BOOKS ARE FOR SALE AT:  
FOOD FOR THOUGHT BOOKS--E. PLEASANT STREET, AMHERST**

BOOKS ARE ON RESERVE IN LIBRARY AND AVAILABLE TO READ IN THE WOMEN'S STUDIES OFFICE DURING OUR REGULAR BUSINESS HOURS.

IN ADDITION TO THE BOOKS, I HAVE A NUMBER OF READINGS WHICH ARE ON E-RESERVE. THE PASSWORD IS WOMLIBW. I DECIDED ON E-RESERVE BECAUSE IT IS CHEAPER THAN A XEROXED READER. I EXPECT YOU TO PRINT OUT THE ARTICLES AND BRING THEM TO CLASS AS WE MAY REFER TO THEM IN OUR DISCUSSIONS.

**COURSE CALENDAR**

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**1/27- INTRODUCTION TO THE COURSE--RACIAL IDENTITIES**

**2/1 VIDEO SHOWING:** *The Color of Fear*

**READING:**

Joel Olson, *The Abolition of White Democracy*, "Introducing the White Democracy" and Chapter 1, "A Political Theory of Race"

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**2/3 RACIAL DEMOCRACY**

**READING:**

Olson, Chapter 2, "The Problem of the White Citizen"

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**2/8 WHO IS WHITE? WHO IS "OF COLOR?" RACIAL CONUNDRUMS AND THE "WEAKNESS" OF "WHITE BLOOD"**

**READING:**

Ian F. Haney Lopez, "A Note on Whiteness," "White Lines," & "Appendix A, The Prerequisite Cases" & "Appendix B, Excerpts . . ." E-Reserve (**ER**)      Racial

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**2/10 WHAT IS RACE I: SCIENCE AND RACIAL DEFINITIONS**  
**GUEST LECTURER:** Banu Subramaniam  
**READING:**  
Anne Fausto-Sterling, "Refashioning Race: DNA and the Politics of Health Care" **ER**  
David Moore, "Dependent Genes" **ER**  
Nancy Leys Stepan, "Race & Gender: The Role of Analogy in Science" **ER**

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**2/15 WHAT IS RACE II: HAIR, SKIN, AND BONE**  
**VIDEO SHOWING:** *Race: The Floating Signifier*, Stuart Hall  
**READING:** Troy Duster, "The 'Morphing Properties of Whiteness'" **ER**

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**2/17 RACE MATTERS**  
**Slide Showing:** *Without Sanctuary: Lynching Photography in America*  
**READING:**  
Leon F. Litwack, "Hellhounds" **ER**

Note: the slides we will be seeing today include graphic images of torture. While difficult to see, we need to know about this violent history.

**2/22 WHAT IS RACIAL OPPRESSION?**  
**READING:**  
Allen, Chapter 1  
Donncha O Corrain, "Women in Early Irish Society" **ER**

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**2/24 THE CREATION OF WHITENESS: I**  
**THE IRISH, RELIGION & CLASS**  
**READING:**  
Allen, Chapter 2

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**3/1 THE CREATION OF WHITENESS: II**  
**Reading:**  
Allen, Chapter 3

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**3/3 THE SLAVE TRADE, DEVELOPING CAPITALISM, & SHIFTING GENDER CONSTRUCTIONS**  
**Reading:**  
Ronald Bailey, "'Out of Sight, Out of Mind': The Struggle of African American Intellectuals Against the Invisibility of the Slave[ry] Trade . . ." **ER**  
Merry E. Weisner, "Spinning Out Capital: Women's Work . . ." **ER**

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**3/8 WHITE SUPREMACY, NATIONALISM AND DEMOCRACY: BRITAIN AND IRELAND**  
**Reading:**  
Allen, Chapters 4 & 5

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**3/10 ANTI-IRISH RACISM: BRITAIN AND THE US**  
**Guest Lecture:** Amy Martin, Mount Holyoke College  
**Reading:**

Allen, Chapter 6  
David Roediger, "Irish American Workers & White Racial Formation" **ER**  
Luke Gibbons, "Race Against Time" (**Handout**)

**March 12-22 Spring Break**

**3/22 MAINTAINING WHITE SUPREMACY--LITERATURE**

**Reading:**

Toni Morrison, "Preface" & Chapter 1, *Playing in the Dark*

TAKE HOME EXAM DUE

3/24

CONTINUE MORRISON

Reading:

Chapter 2, *Playing in the Dark*

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3/29 WHITE SUPREMACY AND FEMINISM

Reading:

Adrienne Rich, "Disloyal to Civilization" ER

"The Distance Between Language and Violence" (Handout)

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3/31 WHITE SUPREMACY AND WOMEN'S "NATURE"

READING:

Claudia Koonz, "Love and Order in the Third Reich," ER

Kathleen Blee, "Womanhood and the Klan Fraternity" ER

Abby L. Ferber, "Introduction," *Home Grown Hate: Gender and Organized Racism* ER

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4/5 WHITE WOMEN AND THE MAINTENANCE OF PRIVILEGE

READING:

Tim Wise, "Is Sisterhood Conditional? White Women & the Rollback . . ." ER

Herbert Aptheker, "Introduction" and "Abolitionism and Racism" ER

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4/7 PUBLIC POLICY, WHITE SUPREMACY AND "RACE NEUTRALITY"

READING:

Jill Quadagno, "The Politics of Welfare Reform," ER

Rickie Solinger, "The Stick and The Carrot . . ." ER

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4/12 SHADES OF WHITENESS I – CLASS

READING:

Doug Henwood, "Trash-O-Nomics" ER

Georg Lipsitz, "The Possessive Investment in Whiteness . . ." ER

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4/14 SHADES OF WHITENESS II – ETHNICITY

READING:

James Baldwin, "On Being White and Other Lies" ER

Karen Sacks, "How Jews Became White Folks" ER

Thomas A. Guglielmo, "'No Color Barrier': Italians, Race, and Power in the United States" ER

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4/19 KEEPING RACE/RACISM "INVISIBLE"

READING:

Brown *et.al.*, "Introduction" ER

Thomas Rose, "Innocence and Affirmative Action" ER

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4/21 MONDAY AT UMASS–NO CLASS

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4/26- WHITE SOCIAL PRACTICES

4/28

READING:

Trina Grillo & Stephanie Wildman, "Obscuring the Importance of Race . . ." ER

Wildman with Davis, "Language and Silence . . ." ER

Melanie E. L. Bush, "Cracks in the Walls of Whiteness: Desperately Seeking Agency and Optimism" ER

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5/3 BECOMING RACE TRAITORS I – ALLIES OR APPROPRIATORS?

Video Showing: Yellow Apparel or Plastic Medicine Man

Reading:

Wimsatt, “We Use Words Like Mackadocious...” & “Aren’t You in the Wrong Neighborhood?”  
**ER**  
James Baldwin, “White Man’s Guilt” **ER**

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**5/5 BECOMING RACE TRAITORS II-- ISSUES AND ACTION**

**Reading:**

Brown *et.al.*, “Conclusion” (**Handout**)

Olson, Chapter 5, “The Abolition Democracy”

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**5/10-12 PRESENTATION OF STUDENT PROJECTS & COURSE SUMMARY**

**FINAL PAPER AND EVALUATION OF ACTION PROJECTS DUE**



## Sociology of Power and Privilege

Dr. Abby Ferber  
Office 4005 Columbine Hall; 262-4139  
Office Hours: Wednesdays 2:00-4:00 and by appointment

*“The nature of privilege is such that you cannot relinquish it but you can use it to the benefit of those who have none.” Kathleen Saadat*

This course focuses on the issue of privilege and the intersections of race, class, gender and sexuality. (It is assumed that students have taken a prior course on race or gender inequality.) Too often when we think about these topics, we focus only on the victims of inequality, those who have been historically excluded, marginalized and punished as “others.” While this is an essential first step, we cannot understand inequality and oppression without also exploring the dimension of privilege. Everyone’s lives are shaped by their race, class, gender and sexuality. Oppression and privilege go hand in hand. Bringing privilege into the picture therefore provides us with a fuller understanding of oppression and the dynamics of inequality, as well as an opening into exploring the ways in which each of our lives and life opportunities are shaped by our race, class, gender and sexuality. By exploring both privilege and oppression, we can explore the complicated ways in which race, gender class and sexuality interact and impinge upon each other in our own lives, the lives of others, and at every level and in every institution across society.

### Course requirements:

Student participation is essential, therefore it is imperative that you come to class prepared. Complete all assigned readings before class.

1. Individual and group assignments and exercises, and class participation: 10%
2. Leading class discussion: 20%
3. Journal: 50%
4. Final Book Report: 20% (students may select a third book to read on racial, gender, class and/or heterosexual privilege)

### Required Reading:

1. *Privilege, Power and Difference*, Allan G. Johnson, Mayfield Press, 2001.
2. *Privilege: A Reader*, edited by Michael Kimmel and Abby L. Ferber, Westview Press, 2003.
3. *Selected book* on racial, gender, class and/or heterosexual privilege, with instructor’s approval

Extra credit: two points of extra credit is available for each guest speaker or campus event outside of class time, that is announced in class. For extra credit, attend the event and submit a one page discussion of the issues raised.

**Journals:**

Each journal entry should be approximately three pages long, typed, double spaced. At least one journal entry should be completed each week that we have readings assigned. The focus of this class is relevant to all of our lives; your journal is your opportunity to relate what you are learning in class to your own life, and make it meaningful for you. You should use your entries to analyze some issue raised in the assigned readings for that week. You may tie the readings in to class discussions, videos, etc. Focus on some issues in the readings which interest you, either because they ring true, trouble, disturb or shock you, amaze or surprise you, or impress upon you in some way. Try to be narrow and specific, providing examples. You may include brief quotes, but this is not necessary.

Questions to think about while writing your journals: Do I enjoy this class? Why or why not? How do the readings and videos make me feel? Do I sometimes feel uncomfortable? Do the readings reflect my own experiences or the experiences of my friends or family in any way? Do they make me think about my experiences in a new light? Does the author raise issues I have never thought about before, or make me think about it in a new way? If I have not thought about these things before, why is that? Does this class make me reflect upon my learning in other classes in new ways? Is there something that has been bothering me but I have not wanted to bring it up in class discussion? Is this class raising issues I want to learn more about? Is this class making me think about myself in new ways?

Final Journal assignment: Personal assessment. Go back and reread your previous journal entries, and reflect upon them. What do you find most interesting or surprising? What kind of learning experience has this class been for you? Do you find that your views, beliefs, or knowledge on specific issues have changed at all? Have the issues been personally relevant for you? What are the most significant things you have gotten out of this class? Was this class what you expected it would be?

**Schedule:**

Aug. 25: Introduction to course

Sept. 1: Johnson chapters 1, 2, 3, and 4

Sept. 8: Johnson chapters 5, 6 and 7

Sept. 15: Johnson chapters 8, 9 and 10

Sept. 22: Kimmel and Ferber, Chapters 1-3

Sept. 29: Kimmel and Ferber, Chapters 4-6; *Journals due*

Oct. 6: Kimmel and Ferber, Chapters 7-9

Oct. 13: Reserve Readings (to be announced)

Oct. 20: Kimmel and Ferber, Chapters 10-12

Oct. 27: Kimmel and Ferber, Chapters 13-15

Nov. 3: Kimmel and Ferber, Chapters 16-18

Nov. 10: Kimmel and Ferber, Chapters 19-21

Nov. 17: Kimmel and Ferber, Chapters 22-24

Nov. 24: Thanksgiving

Dec. 1: Kimmel and Ferber, Chapters 25-28

Dec. 8: Presentations re: book reports; *Book reports and Final journals due*

Abby Ferber  
Director of Women's Studies  
University of Colorado at Colorado Springs  
aferber@uccs.edu

**Stages for Teaching About Diversity:  
Difference vs. Privilege and Oppression Approaches**

***Stage One: The Differences Approach:*** This approach is an important first step, however, it can also lead to some problems (stereotyping, over-generalizing, narrow understandings of minority groups)

- a. *“Celebrating Diversity”*: this approach focuses on different groups, the ways in which people differ from one another, the various practices, traditions, holidays etc. of different cultures.
- b. *“Teaching Tolerance”*: tends to focus on “different” groups, and to assume a “norm” that these groups are different from; emphasizes “tolerance.”
- c. *Fragmented*: tends to separate various kinds of differences, so that sometimes the focus is on race, sometimes on gender, sometimes on religion, etc.
- d. *Additive*: Tends to see minority groups as topics to be added into the curriculum, on top of what is already taught, at certain specific times of the year (for example, the creation of African-American History month, women's history month, etc. Students may only discuss native Americans when they are learning a unit on Native Americans.)
- e. *Individualistic*: emphasizes tolerance, eliminating prejudice, and other individual-oriented solutions
- f. *Does not focus on Power, Privilege or Inequality*: in emphasizing differences, inequality is sometimes ignored (instead we are all seen as “different” from one another).

***Stage Two: The Privilege/Oppression Approach***

- a. *Brings in Privilege and Oppression*: emphasizes that privilege and oppression are two sides of the same coin; you cannot have one without the other
- b. *Inclusive*: emphasizes that everyone experiences privilege (whether race, gender, ethnic, sexual orientation, class, ability), thus it is one experience we all share. We all have a racial identity, a gender identity, etc. and no group is assumed to be the cultural norm. White people have a race, and men have a gender and these effect their life experiences and opportunities. Racism, sexism, homophobia, etc. are about everyone, and we are all apart of the problem and their solutions.
- c. *Inequality is harmful to all-* emphasizes that narrow group identities can be harmful to everyone, even those in the privileged group. For example, boys experience many negative effects from our culture's narrow definition of masculinity. (These can especially be a factor in bullying by both boys and girls).
- d. *Proactive*: We are all a part of the problem *and* the solution. This should be seen as empowering- we can all make a difference. We all must take ownership for these issues and we should all be involved in trying to create change. (For example, there is now a great deal of research about white people involved in the civil rights movement, and the lives of white abolitionists; also men involved in promoting feminism. How many people know that Frederick Douglass was not only an abolitionist, but an early leader in the women's suffrage movement?) It is helpful to see role models from privileged groups fighting to end inequality, and to see that

people can work together as allies across racial lines. It is also helpful to see allies working together to overcome multiple forms of inequality.

e. *Intersectional*: emphasizes that forms of privilege and oppression interact and intersect, so it introduces diversity within groups. For example, no one has just a racial identity. This approach emphasizes that rather than seeing African-Americans as an homogenous group, the experiences of African-American vary depending upon other important social classification such as gender, class and sexual orientation. (For example, In reflecting upon the Civil Rights movement- women were often denied traditional leadership roles in the movement, and women leaders were for many years ignored in the history books).

f. *Integration*: emphasizes that race, gender, etc. can be integrated in to the curriculum throughout the year, into almost any topic or unit being taught. Is not seen as a separate topic, but a dimension to be brought into the discussion of any topic.

g. *Does not blame individuals*: privilege and oppression are not seen as characteristics of people, but of society. According to Allan Johnson, “Oppression and dominance name social realities that we can participate in without being oppressive or dominating people” (p. 13).

h. *Asks questions*: moves beyond only focusing on differences, to focus on inequality *and* social change. What causes inequality? Why do we have inequality? What forms of inequality are present today? How has inequality been fought against in the past? How are people promoting equity and justice in the world today? What can we all do to make a difference?

# WHITENESS AND THE POLITICS OF FEMINISM

Summer 1999

**Instructor: Deborah Cohan, Ph.D**

"To educate as the practice of freedom is a way of teaching that anyone can learn. That learning process comes easiest to those of us who teach who also believe that there is an aspect of our vocation that is sacred; who believe that our work is not merely to share information but to share in the intellectual and spiritual growth of our students. To teach in a manner that respects and cares for the souls of our students is essential if we are to provide the necessary conditions where learning can most deeply and intimately begin."

— hooks, bell *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge, 1994.

## **COURSE DESCRIPTION AND GOALS:**

This course examines the social construction of whiteness and the impact of white privilege on feminist politics and feminist movements.

We will begin by exploring how both writings by and about people of color, as well as anti-racist activism (by both people of color and white people) provide the context for what we have come to regard as a “recent” insurgence of whiteness as an area of investigation and as a site of race discourse.

Attention will be paid to racism and whiteness as problems inextricably linked to social structure. Patricia Hill Collins’ theory of the “matrix of domination” will serve as a conceptual framework for helping us to see the linkages between white privilege, male privilege, heterosexual privilege, and capitalism. Parallels will be drawn between whiteness, masculinity, heterosexuality and capitalism as social constructs and as systems of domination, and we will evaluate the challenges as well as the limitations, implications, and repercussions involved in developing a more nuanced understanding of locations of structural advantage and privilege.

We will uncover and explore the role that whiteness has had in the feminist movement historically and the chasms that this has created for women’s relationships worldwide. A special focus will be on contemporary social institutions, social phenomena, and cultural practices which are central to the (re)production of whiteness, including sexuality, violence, and beauty. In particular, we will examine the

ideologies embedded in and surrounding these institutions and practices which perpetuate the (re)production of whiteness.

This class makes every effort for the investigation of whiteness and the politics of feminism to come alive. Certainly, attention will be paid to the impact this has for women's studies in an academic sense, but much more of our attention will be focused on exposing and interrogating white privilege and attempting to dismantle it, and thinking about the potential for alliance-building across race. Students will have the opportunity to draw upon eclectic readings, guest speakers, films, and conversations with activists in order to connect theoretical ideas to personal, social, and political activities and practices.

We will work together to merge theory and practice and to engage in dialogue that begins to transcend the often alienating feeling that has become so much the norm in higher education. Above all, we will constantly work to make the world (and ourselves!) more, rather than less, real.

I believe that our goals must necessarily stretch beyond the confines of this one particular class in order to acquire new processes of how to think and how to learn. The emphasis in here will be on developing strategies for you to learn to critically analyze, to creatively theorize and discuss issues at hand, and then to write about these in a clear, logical, and thought-provoking manner. I realize that these sound like high expectations, and I also realize that this class is one of many responsibilities you have this summer. However, I believe that in this class, you have the opportunity to develop thinking and writing skills that you can apply to all of your other courses. Overall, I have five main goals in teaching this course (or any course for that matter). They are:

- 1) to begin to question the world and ourselves
- 2) to deeply examine the way in which issues are framed and the implications that this has for social change and public policy.
- 3) to begin to see the deeply social quality of arrangements that are typically regarded as "natural" and "individual."
- 4) to begin to see the social structural aspects of issues and the social forces operating
- 5) to acquire knowledge for the purpose of social change rather than simply for knowledge's sake.

True learning occurs when you allow yourself to be open to the possibilities to learn, feel, and grow in new ways. I am excited to have the opportunity to share in this collective effort with you.

### **REQUIRED TEXTS AND ITEMS TO PURCHASE:**

- 1) Course Packet (available for purchase)
- 2) Frankenberg, Ruth. *White Women, Race Matters: The Social Construction of Whiteness*. Minneapolis: The University of Minnesota Press, 1993.
- 3) Roediger, David R., (ed.) *Black on White: Black Writers on What It Means to Be White*. New York: Schocken Books, 1998.
- 4) Thompson, Becky. *A Hunger So Wide and So Deep: American Women Speak Out on Eating Problems*. Minneapolis: University of Minnesota Press, 1994.

### **ATTENDANCE AND CLASS PARTICIPATION (15% OF GRADE):**

It should go without saying that good attendance and class participation are key elements to your success in this course. Being present in this course means more than simply occupying a seat in the room; it means that you become active agents in your own learning and that you engage in the group dynamics of the classroom in order to build a learning community. Each one of you is a valuable member of this group process, and in this way, class discussions will be most vital and meaningful when everyone is here. The reading material for this course is filled with interesting themes (yet often extremely painful ones) for discussion and debate, and it is my expectation that you will be prepared to engage in discussion. Furthermore, it is my hope that these discussions will provide you with a forum to verbally articulate your ideas, especially in ways which will prepare you to then write about these ideas and to teach others outside of this class. In this way, our discussions will be a springboard for your writing.

It has been my experience in teaching previously that we may raise volatile issues in class or issues which may strike a personal chord in you. Often, the classroom necessarily becomes a site of personal and political struggle. The quality of our many and varied lives coupled with the diversity of our experiences, ideas, and actions should make the classroom a rich and innovative experience, but can simultaneously make the classroom a place of struggle. I want us to be able to work together in a way that enables us to ask questions freely, to probe deeply, to be inquisitive and active listeners, and to press on the boundaries of existing modes of thought. Many of us emerge from painful experiences of marginality, and it is my hope that our class discussions will become more sensitively attuned to issues of gender, race, class and sexuality and the ways in which these intersect. As an instructor, I am deeply



committed to fostering an environment in which all students feel safe and comfortable and in which learning can be productive and enjoyable. I know that at times we will all be challenged to sustain an environment in which we can take intellectual risks and yet feel personally safe.

Please note that I will be taking attendance at every class meeting, and I will make notes of your classroom contributions. Previous experiences, both as a student and as a teacher, have taught me that being actively engaged in a course does not mean talking the entire time or attempting to dominate class discussion. Sometimes, in fact, I have seen relatively quiet students make only a few comments in each class meeting, but I realize that if these are made selectively, they can be just as thoughtful and significant as comments from someone who speaks often in class. This is all to say that I do value the quality of your contributions as much, if not more, than the quantity of them. Moreover, if you anticipate that you will be absent, please try to notify me in advance. However, if you cannot let me know in advance due to an emergency, please know that the most courteous thing to do is to call me to let me know so that we can plan accordingly. Your grade will be penalized for unexcused absences, and if you have more than two absences in general, we will have to privately discuss your situation and your future in the class.

### **COURSE REQUIREMENTS:**

Because I firmly believe that life is not a multiple choice test and because I am not even convinced that tests lead to the most productive learning, there will be no exams or pop quizzes in this course. Instead, I believe that strengthening your writing skills now will be most beneficial for you in other courses and throughout the rest of your life. So, the assignments are as follows:

- 1–2 page Ungraded Diagnostic Essay, “How do you define whiteness? How do you define feminism? What bearing does whiteness have on feminism and/or does feminism have on whiteness?”
- Several Short In-Class Writing Exercises, ungraded
- Two 2–3 Page Response Papers (20% each; 40% total)  
(To demonstrate synthetic thinking and critical analysis of readings, discussions, films, and speakers; see handout for more ideas and guidance.)
- 8–10 Page Final Project (45%); see handout for more specific instructions.

These written assignments, coupled with your attendance and participation (15%) in the course will count toward your final course grade. The purpose of all of these assignments is to sustain your active engagement with the course material on an ongoing basis. In no way do I expect that you will arrive at

definitive answers in these papers; in fact, my hope is that by doing these papers, fresh insights and complex questions emerge that provoke you to probe more deeply and that excite your passions for thinking about whiteness and the politics of feminism.

I am confident that all of you are talented in other areas, (such as art, poetry, music, etc.) and I invite you to maximize on your other strengths when constructing your projects. I want you to enjoy doing your work for this class as much as possible, and I want you to make creative, intellectual bridges that assist you in your own learning. Learning seems to be the most meaningful when it is deeply internalized and connected. Please note that in evaluating your performance at the end of the course, what matters most is the progress you have made. I am concerned that you expand your horizons and that you begin to think and grow in new ways. In my viewpoint, if education is to become a liberatory practice, then, teachers and students together will transform themselves in such a way during a course that we will all be different people by the time the course is over. In this way, I hope you will understand and appreciate that your course grade will be a holistic evaluation---a culmination of your effort, progress, growth, contributions, and individual papers. Therefore, although you will each be at very different starting points due to your previous writing backgrounds and schooling, my aim is to evaluate your papers based on their own intrinsic value and merit, and I will pay particular attention to your own individual growth throughout the course. Therefore, in many ways, your previous background will not matter in the long run; what will matter is the time, energy, and commitment that you are willing to put into this course.

While the university, as an institution, places a heavy premium on grades, and other institutions reinforce this, I would like our emphasis to be on the process of learning as much as possible. You will get much more out of this course, and any course you will ever take, if you concern yourself more with the processes of how to think, how to learn, and how to write, than on the letter grades. In ten years from now, you will probably forget the grade you got in my class, but I hope that what will stay with you are the learning tools and skills that you will acquire.

### **INDIVIDUAL CONFERENCES:**

You should plan to arrange an appointment with me during this course in order to evaluate your progress on a one-to-one basis. During these appointments, we will have an opportunity to discuss any comments or concerns you may have in order to help you to improve. These conferences are in no way

meant to be punitive; rather, they are a way for us to be able to work one on one since the classroom setting does not afford us this luxury.

### **ACADEMIC INTEGRITY:**

It seems to me that if you are enrolled in school because you want to learn, then you should do this honestly. While I try to be open, flexible, approachable, and responsive to student needs and interests, plagiarism is something I will not stand for. I hope that the responsibility you feel for your own educational experience and future, and for the class, will help you to resist any inclinations to participate in dishonest work. While I have structured the course in ways to allow you maximum opportunity to discuss your ideas with other people, I expect your written work to be completely your own.

**SYLLABUS: PLEASE NOTE THAT READING ASSIGNMENTS SHOULD BE COMPLETED FOR THE CLASS MEETING UNDER WHICH THEY ARE LISTED.**

### **Monday, July 12:**

#### **INTRODUCTION TO COURSE:**

- Introductions/Interviews
- Your expectations
- My expectations and goals
- Teaching and learning to transgress
- Circulate phone list of classmates
- Discuss syllabus

### **Tuesday, July 13:**

#### **THE SOCIOLOGICAL IMAGINATION MEETS THE FEMINIST IMAGINATION: CONCEPTUALIZING RACE AND RACISM**

##### **Read:**

- C.W. Mills, "The Promise," *The Sociological Imagination*. London: Oxford University Press, 1959. Pp. 3–24.
- Omi, Michael and Howard Winant, "Racial Formation," *Racial Formation in the United States: From the 1960's to the 1990's*, 2nd edition. New York: Routledge, 1994. Pp. 53-76.

- Yamato, Gloria, “Something About the Subject Makes it Hard to Name,” in Margaret Andersen and Patricia Hill Collins, eds., *Race, Class, and Gender: An Anthology*. Belmont: Wadsworth Press, 1995. Pp. 71–75.
- Frye, Marilyn, “Oppression” and “On Being White: Toward a Feminist Understanding of Race and Race Supremacy.” *The Politics of Reality: Essays in Feminist Theory*. Freedom, CA: Crossing Press, 1983. Pp. 1–16 and 110–127.

**Wednesday, July 14:**

**POSTCOLONIAL FOR WHOM?**

Bring: Diagnostic essay due today

Read:

- Césaire, Aimée, “Between Colonizer and Colonized” in Charles Lemert, ed. *Social Theory: The Multicultural and Classical Readings*. Boulder: Westview Press, 1993, Pp. 370–372.
- Mohanty, Chandra Talpade, “Under Western Eyes: Feminist Scholarship and Colonial Discourses,” in Chandra Talpade Mohanty, Ann Russo, and Lourdes Torres, eds. *Third World Women and the Politics of Feminism*. Bloomington: Indiana University Press, 1991. Pp. 51–80.
- Frankenberg, Ruth and Lata Mani, “Crosscurrents, Crosstalk: Race, ‘Postcoloniality’ and the Politics of Location,” *Cultural Studies*, 7, 1993: 292–310.
- Minh-ha, Trinh T. “Not You/Like You: Post-Colonial Women and the Interlocking Questions of Identity and Difference” in Gloria Anzaldúa, ed., *Making Face, Making Soul, Haciendo Caras: Creative and Critical Perspectives by Women of Color*. San Francisco: Aunt Lute Books, 1990. Pp. 371–375.

**Thursday, July 15:**

**IDENTITY, DIFFERENCE, POSITIONALITY, AND THE LONGING FOR A MEETING PLACE**

Read:

- Collins, Patricia Hill, “Learning from the Outsider Within: The Sociological Significance of Black Feminist Thought,” *Social Problems*, Vol. 33, No. 6, December 1986: 514–532.
- McIntosh, Peggy, “White Privilege and Male Privilege: A Personal Account of Coming to See Correspondences Through Work in Women’s Studies,” in Margaret Andersen and Patricia Hill Collins, eds. *Race, Class and Gender: An Anthology*. Belmont: Wadsworth Press, 1995. Pp. 76–87.
- Smith, Barbara and Beverly Smith, “Across the Kitchen Table: A Sister-to-Sister Dialogue,” in Cherrie Moraga and Gloria Anzaldúa, eds., *This Bridge Called My Back: Writings by Radical Women of Color*. New York: Kitchen Table: Women of Color Press, 1981, Pp. 113–127.
- hooks, bell and Mary Childers, “A Conversation about Race and Class” in Marianne Hirsch and Evelyn Fox Keller, eds. *Conflicts in Feminism*. New York: Routledge, 1990. Pp. 60–81.

**Monday, July 19:**

**GENDER IS NEVER PURE: UNDERSTANDING THE CONVERGENCE OF GENDER, RACE, CLASS, AND SEXUALITY**

Bring: First Response Paper due today

Read:

- hooks, bell, “Black Women: Shaping Feminist Theory,” *Feminist Theory: From Margin to Center*. Boston: South End Press, 1984. Pp. 1–15.
- Collins, Patricia Hill, “Knowledge, Consciousness, and the Politics of Empowerment,” *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. New York: Routledge, 1990. Pp. 221–238.
- “No, Feminists Don’t All Think Alike: (Who Says We Have To?),” *Ms. Magazine*, Vol. IV, No. 2. Pp. 34–43.
- Williams, Patricia, “The Brass Ring and the Deep Blue Sea,” *The Alchemy of Race and Rights*. Cambridge, MA: Harvard University Press, 1991. Pp. 3–14.
- South End Press Collective, eds., “bell hooks: Critical Consciousness for Political Resistance,” *Talking About a Revolution*. Cambridge, MA: Pp. 39–52.

Film: “The F Word”

**Tuesday, July 20:**

**AFRICAN AMERICAN PERSPECTIVES ON WHITENESS**

Read:

- Parker, Pat, “For the White Person Who Wants to Know How to Be My Friend,” in Estelle Disch, ed., *Reconstructing Gender*. Mountain View, CA: Mayfield, 1997. P. 180.
- Selections from *Black on White: Black Writers on What it Means to Be White*. Pp.1–53, 70, 103–118, 124–125, 155–159, 160–167, 177–180, 233–239, and 307–325.

Film: “American History X”

**Wednesday, July 21:**

**RAGE, OUTRAGE, COURAGE**

Read:

- Lorde, Audre, “The Uses of Anger: Women Responding to Racism,” *Sister Outsider*. Freedom, CA: Crossing Press, 1984. Pp. 124–133.
- Williams, Patricia, “On Being the Object of Property,” *The Alchemy of Race and Rights*. Cambridge, MA: Harvard University Press, 1991. Pp. 216–236.
- hooks, bell, “Killing Rage: Militant Resistance,” *Killing Rage: Ending Racism*. New York: Henry Holt and Company, 1995. Pp. 8–30.

- Nelson, Jill, “The Niggerbitchfit,” *Straight, No Chaser: How I Became a Grown-Up Black Woman*, New York: Putnam. Pp. 1–18 and 198–218.
  - White, Evelyn C., “Black Women and the Wilderness,” in Becky Thompson and Sangeeta Tyagi, eds., *Names We Call Home: Autobiography on Radical Identity*. New York: Routledge, 1996. Pp. 282–286
  - Jordan, June, “Poem about my Rights” and “Moving Towards Home,” *Naming Our Destiny: New & Selected Poems*, New York: Thunder’s Mouth Press,. Pp. 102–104 and 142–143.
  - Min, Sarah, “Language Lessons,” *Glamour Magazine*, November 1997.
  - Selections of poetry by a former student, Michelle Curry, (unpublished).
- Film: “A Place of Rage”

**Thursday, July 22:**

**WHITE ON WHITE: PERSPECTIVES ON WHITENESS BY WHITES**

Bring:

- One Paragraph (or less) Proposal for Final Project
- Midterm evaluation

Read:

- Selections from *White Women, Race Matters: The Social Construction of Whiteness*. Pp. 1–101, 137–190, and 236–243. (Focus on Pp. 1–22 and 43–70)

**Monday, July 26:**

**WHITENESS AND THE POLITICS OF FEMINISM**

Read:

Bring: Second Response Paper due today

- Thompson, Becky, “Time Traveling and Border Crossing: Reflections on White Identity,” in Becky Thompson and Sangeeta Tyagi, eds. *Names We Call Home: Autobiography on Racial Identity*. New York: Routledge, 1996. Pp. 92–109.
- Thompson, Becky, “Home/Work: Anti-racism Activism and the Meaning of Whiteness,” in Michelle Fine, Lois Weis, Linda C. Powell, and L. Mun Wong, eds., *Off White: Readings on Race, Power and Society*. New York: Routledge, 1997. Pp. 354–366. (Note: This selection includes a wonderful suggested reading list for the future.)
- Russo, Ann, “ ‘We Cannot Live Without Our Lives’: White Women, Anti-racism, and Feminism” in Chandra Talpade Mohanty, Ann Russo, and Lourdes Torres, eds., *Third World Women and the Politics of Feminism*, Bloomington: Indiana University Press, 1991. Pp. 297–313.

**Tuesday, July 27:**

**WHITENESS AND THE POLITICS OF FEMINISM (CONTINUED)**

Read:

— All selections in “And When You Leave, Take Your Pictures With You: Racism in the Women’s Movement,” in Cherrie Moraga and Gloria Anzaldúa, *This Bridge Called My Back: Writings By Radical Women of Color*. New York: Kitchen Table: Women of Color Press, 1981. Pp. 59–101.

— Segrest, Mab, “My Mama’s Dead Squirrel,” and “Mama, Granny, Carrie, Bell: Race and Class, A Personal Accounting,” *My Mama’s Dead Squirrel: Lesbian Essays on Southern Culture*. Ithaca: Firebrand Brooks, 1985. Pp. 50–71 and 146–176.

— Pratt, Minnie Bruce, “Identity: Skin, Blood, Heart,” in Elly Bulkin, Minnie Bruce Pratt, and Barbara Smith, *Yours in Struggle: Three Feminist Perspectives on Anti-Semitism and Racism*. Ithaca: Firebrand Brooks, 1984. Pp. 11–63.

— Fong, Gisele, “Corrosion,” and Ríos, Catalina, “The Three Tongues,” in Gloria Anzaldúa, ed., *Making Face, Making Soul, Haciendo Caras: Creative and Critical Perspectives by Women of Color*. San Francisco: Aunt Lute, 1990. Pp. 117 and 196.

**Wednesday, July 28:**

**DIS/EMBODIMENT: SEARCHING FOR THE WOMAN IN THE BODY AND THE BODY IN THE WOMAN; FOCUS ON EATING AND IMAGES OF BEAUTY**

Read:

— Thompson, Becky, *A Hunger So Wide and So Deep*; I encourage you to read the entire book, since it is a real gem in the field; focus on Chapters 1–4.

Film: “Slim Hopes”

**Thursday, July 29:**

**DIS/EMBODIMENT: SEARCHING FOR THE WOMAN IN THE BODY AND THE BODY IN THE WOMAN; FOCUS ON EATING AND IMAGES OF BEAUTY (CONTINUED)**

Read:

— Continue reading *A Hunger So Wide and So Deep*

— Haubegger, Christy, “I’m Not Fat, I’m Latina,” in Estelle Disch, ed., *Reconstructing Gender*. Mountain View, CA: Mayfield Publishing Co., 1997. Pp. 175–176.

— Collins, Patricia Hill, selections from chapter, “Mammies, Matriarchs, and Other Controlling Images,” *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. New York: Routledge, 1990. Pp. 78–82 and 88–89

— Kaw, Eugenia, “‘Opening’ Faces: The Politics of Cosmetic Surgery and Asian American Women,” in Nicole Sault, *Many Mirrors*. New Brunswick, NJ: Rutgers University Press, 1994. Pp. 241–265.

Film: “Mirror, Mirror”

**Monday, August 2:**

**DIS/EMBODIMENT: SEARCHING FOR THE WOMAN IN THE BODY AND THE BODY IN THE WOMAN; FOCUS ON SEXUALITY**

Read:

— Lorde, Audre, “Uses of the Erotic: The Erotic as Power,” *Sister Outsider*. Freedom, CA: Crossing Press, 1984. Pp. 53–59.

— Collins, Patricia Hill, “The Sexual Politics of Black Womanhood,” *Black Feminist Thought: Knowledge, Consciousness and the Politics of Empowerment*. New York: Routledge, 1990. Pp. 163–198.

— (optional) Selections from *Black on White*, Pp. 278–283 and 326–331.

Film: “Honey and Ashes”

**Tuesday, August 3:**

**VIOLENCE AGAINST WOMEN IN ‘THE MATRIX OF DOMINATION’**

Read:

— Crenshaw, Kimberlé Williams, “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color,” in Martha Fineman *The Public Nature of Private Violence*. New York: Routledge, 1994, Pp. 93–118.

— Davis, Angela, “Rape, Racism, and The Myth of The Black Rapist,” *Women, Race, & Class*, New York: Vintage, 1981. Pp. 172–201.

— Dowd Hall, Jacquelyn, “‘The Mind That Burns in Each Body’: Women, Rape and Racial Violence,” in Ann Snitow, Christine Stansell, and Sharon Thompson, *Powers of Desire: The Politics of Sexuality*. New York: Monthly Review Press, 1983. Pp. 328–349.

**Wednesday, August 4:**

**VIOLENCE AGAINST WOMEN IN ‘THE MATRIX OF DOMINATION’**

**(CONTINUED)**

Read:

— Schechter, Susan, selection entitled “Race and Racism” within chapter, “An Agenda for the Battered Women’s Movement,” *Women and Violence: The Visions and Struggles of the Battered Women’s Movement*, Boston: South End Press, 1982. Pp. 271–281.

— Richie, Beth, “Battered Black Women: A Challenge to the Black Community,” in Beverly Guy-Sheftall, ed., *Words of Fire: An Anthology of African-American Feminist Thought*. New York: The New Press, 1995, Pp. 397–404.

— Bhattacharjee, Anannya, “A Slippery Path: Organizing Resistance to Violence Against Women” and Tan, Cheng Imm, “Building Shelter: Asian Women and Domestic Violence,” *Dragon Ladies: Asian American Feminists Breathe Fire*, Boston: South End Press, 1997. Pp. 29–45 and 108–117.

— Gibbs, Wilma Goolsby, “Finally, Help at Last,” poem, from *Gender & Society*,



Vol. 3, No. 4, December, 1989, Pp. 568–569.

Film: “Voices Heard, Sisters Unseen”

**Thursday, August 5:**

**A LIFETIME OF WORK AHEAD: THE CHALLENGES AND PROMISES OF  
SUSTAINING ANTI-RACIST ACTIVISM WITHIN FEMINIST MOVEMENTS AND  
FEMINISM WITHIN ANTI-RACIST MOVEMENTS**

Bring: Final Project due today; include a self-addressed stamped envelope if you would like to receive your paper back.

Read:

— Lugones, María, “Playfulness, ‘World’–Traveling and Loving Perception” in Gloria Anzaldúa, *Making Face, Making Soul, Haciendo Caras: Creative and Critical Perspectives by Women of color*, San Francisco: Aunt Lute, 1990. Pp. 390–402

— Kaplan, Caren, “The Politics of Location as Transnational Feminist Practice,” in Inderpal Grewal and Caren Kaplan, eds., *Scattered Hegemonies: Postmodernity and Transnational Feminist Practices*. Minneapolis: University of Minnesota Press, 1994. Pp. 137–152.

— hooks, bell, “Beloved Community: A World Without Racism, *Killing Rage*. New York: Henry Holt and Co., 1995. Pp. 263–272.

— Angelou, Maya, “Still I Rise,” in Paula Rothenberg, *Race, Class, and Gender in the United States: An Integrated Study*, Third Edition, New York: St. Martin’s Press, 1995. Pp. 498–499.

**CELEBRATION BRUNCH AND SHARING OF FINAL PROJECTS**

Celine-Marie Pascale, Ph.D.  
Office: Battelle-Tompkins Hall, Rm T14  
Phone 202-885-2524  
Email: [pascale@american.edu](mailto:pascale@american.edu)  
Office hours: T & F 12:45-2:45, W 3-5 and by appt.

Spring 2005  
T & F 11:20-12:35  
Ward Rm 6

## **White Privilege and Social Justice Sociology 396**

### **Course Overview & Objectives**

In this course, students will consider what it means to be white in the United States as they develop skills in critical analysis regarding race, identity and media representation. The class will consider the meanings of whiteness in relation to gender, class, and sexuality. In addition, we will closely examine white identity in relationship to antiracist activism. Throughout the semester, we will examine the social and legal construction of whiteness in the United States, personal experiences with whiteness, and representations of whiteness in television and film. In addition we will explore the implications for peace and conflict resolution.

Many of the ideas that we cover may challenge your experiences and beliefs. In this sense, this class demands that students take emotional as well as intellectual risks; we will cultivate discussions based on honesty, respect, and kindness. *You are asked to consider the participation and success of every person in this class as being as important as your own.*

### **Course Requirements & Assignments**

All students are required to complete the written assignments by the due dates. Please note that I ask all students to complete the readings **before** coming to class and to be prepared to participate in discussions of the material. On the syllabus, all dates are the days by which the readings must be completed.

Films are an integral part of this class. And, as you probably know from experience, thoughtful responses to films often require a little time to think through and ponder what you have seen. Consequently, students *are required* to continue our classroom discussions and analyses of films in designated Blackboard Discussion Forums. During weeks in which we see films, you should plan to spend at least one-hour engaged in reading, and responding to, your classmates in the Discussion Forum. Each forum will be open to student participation for 48 hours after the film.

Fundamentally, your academic success depends as much on your ability to *express* ideas as on your ability to *understand* ideas. Assignments are designed to provide a variety of opportunities for you to demonstrate your command of the course material.

Student performance will be evaluated on the basis of a 5-7-page paper (25%), a 7-10-page paper (40%) and a final paper/presentation (35%). The options and requirements for each of these assignments will be discussed in class. I do not accept papers via email. All written work is due in class.

### **Learning Goals**

Students will develop multifaceted understandings of complex issues of identity and difference through reflective reading, analysis, discussion, and writing. By the end of this course you should be able to:

- ◆ Use sociological theories and analyses to analyze power, privilege, and racism.
- ◆ Develop systematic, logical cultural critiques of white privilege.
- ◆ Analyze contemporary issues of race through an understanding of the social, legal, and historical construction of race.
- ◆ Develop realistic strategies for cross-racial alliances.

- ◆ Write formal academic papers with proper citations.
- ◆ Give oral presentations that link together a variety of complex ideas.

## Learning Support

**If you have, or think you may have, disability-related needs please talk with me as soon as possible regarding accommodations to support your learning.**

### Attendance

A variety of learning activities will take place at each class meeting, requiring your active participation. Regular and punctual attendance each week is expected. Attendance and participation that reflects timely mastery of the readings will be taken into account in determining borderline grades. Participation in Blackboard Discussion Forums also will be factored into borderline grades.

Cutting class, leaving early, and arriving late can result in a grade reduction. If a problem arises making it impossible for you to attend a class, I appreciate being informed, in advance if possible. In any event you are responsible for making up work you missed (check with classmates), and no one is excused from scheduled presentations or deadlines for written assignments. **Late projects or assignments will be graded down, unless you have made arrangements with me in advance.**

### Grading Standards

Student performance in this course will be guided by the following standard criteria:

A: Demonstration of clearly superior work (written and oral) in fulfillment of course requirements; improvement during the semester will be weighed in evaluation.

B: Excellent work (written and oral) in fulfillment of course requirements; improvement during the semester will be weighed in evaluation.

C: Satisfactory work (written and oral) in fulfillment of course requirements

D: Assigned work is not satisfactory or not completed and/or student fails to meet minimum attendance requirements.

F: Failure to meet minimum course goals -- written assignments, class participation, and other course requirements.

An incomplete grade is not possible in this course other than for documented reasons of health or emergency. If approved by the instructor, an incomplete agreement must be completed in writing before the day of the final paper.

Written work submitted after the deadline will be graded down, but all the work must be submitted to avoid an F for the course. All papers should be typed in black ink and double-spaced. Papers must include full citations, in proper academic format.

### Technology

#### Email

All students are expected to have an email account to check it regularly, as it is the best means for me to contact you. If you have difficulties receiving email, assuming you have provided the correct address to me, then it is your responsibility to remedy the situation. If you are having problems with email, please let me know.

#### Blackboard

Assignments, readings, announcements and other class materials will be posted on Blackboard. Students are required to participate in specific discussion forums on Blackboard throughout the semester.

In addition, students will have 24/7 access to a Course Feedback Forum in order to provide anonymous comments and suggestions regarding the course. This forum is intended to give students an opportunity to express concerns, needs and successes that will help to make my teaching, and your participation, more

effective. This forum will be completely open for all class members to read—please be sure to select the “anonymous” option when posting messages.

### **Academic Integrity**

I strongly encourage co-operative learning and have designed group projects for the class. Please keep in mind, however, that all papers must be original, individual work. Plagiarism, fabrication, cheating, and facilitation of dishonesty (eg., providing someone with a paper to copy) will not be tolerated. This includes, but is not limited to, improper citation/referencing, working on individual projects with others, representing someone else’s words or ideas as your own, using work from one class for another, and fabrication of materials. You are responsible for knowing and following *Academic Integrity Code of American University* which can be found at:

<http://www.american.edu/american/registrar/AcademicReg/New/reg80.html>

The *Academic Integrity Code* describes the standards for academic conduct, rights and responsibilities of members of the academic community, and procedures for handling allegations of academic dishonesty. *Your continued registration in this course means you acknowledge awareness of the Code and agree to abide by it.* Violations of the Code will not be tolerated and offenses will be reported to the Dean of the College of Arts and Sciences for academic hearing and discipline.

I am dedicated to facilitating the highest quality of student achievement and will stay in touch with student progress over the semester. I reserve the option to revise readings, assignments, and deadlines as needed to best support your success in this class.

### **Required Course Texts**

**📖 The textbooks for this course are available at American University Bookstore:**

Johnson, Allan. 2000. *Privilege, Power and Difference*. Boston: McGraw-Hill.

Kivel, Paul. 2002. *Uprooting Racism*. BC, Canada: New Society Publishers.

Lazarre, Jane. 1997. *Beyond the Whiteness of Whiteness: Memoir of a white mother of black sons*. Durham: Duke University Press.

**Also we will use required readings that are available to you electronically:**

📖 Required readings that are available online are designated with a computer symbol in the course outline. These are available through Blackboard as well as through Bender Library Electronic Reserves.

## **Course Outline**

### **Week One**

January 11<sup>th</sup>

#### **Lecture: Introduction to the course**

#### **January 14<sup>th</sup>**

📖 Osajima, Keith, 1990. How Invisible Systems of Race Privilege Cloud Colgate’s Ideals of a Liberal Education.

📖 Lipsitz, George. 1998 The Possessive Investment in Whiteness, Pp. 1-23 in *The Possessive Investment in Whiteness*. Philadelphia: Temple University Press.

#### **Film: True Colors**

**Discussion Forum opens at 5:00 on January 14<sup>th</sup> and closes at 5:00 on January 17<sup>th</sup>.**

## **Week Two**

**January 18<sup>th</sup>**

Johnson, Allan. 2000. *Privilege, Power and Difference* Pp.vii-41

**January 21<sup>st</sup>**

Kivel, Paul. 2002. *Uprooting Racism* .Pp. 1-35

## **Week Three**

**January 25<sup>th</sup>**

Kivel, Paul. 2002. *Uprooting Racism* .Pp. 120-170

**January 28<sup>th</sup>**

**Film: Race: The Power of an Illusion Part I**

**Discussion Forum opens at 5:00 on January 28<sup>th</sup> and closes at 5:00 on January 30<sup>th</sup>.**

## **Week Four**

**February 1<sup>st</sup>**

☒Foley, Neil. 1997. Becoming Hispanic: Mexican Americans and the Faustian Pact with Whiteness. Pp. 53-70 in *Reflexiones 1997: New Directions in Mexican American Studies*. Austin: University of Texas, Austin.

☒Wu, Frank. 2003. The Changing Face of America Pp. 546-564 in *Rethinking the Color Line* edited by Charles Gallagher. NY: McGraw-Hill.

**February 4<sup>th</sup>**

**First Paper Due In Class**

**Film: In Whose Honor?**

**Discussion Forum opens at 5:00 on February 11th and closes at 5:00 on February 13th.**

**Attend American Indian Museum in preparation for Monday's discussion.**

## **Week Five**

**February 8<sup>th</sup>**

Lazarre, Jane. 1997. *Beyond the Whiteness of Whiteness: Memoir of a white mother of black sons*. Pp. 1-51

**February 11<sup>th</sup>**

☒Bonilla-Silva, Eduardo. 2003. Peeking Inside the (White) House of Color Blindness: The significance of white's segregation. Pp. 103-129 in *Racism Without Racists*. NY: Rowman & Littlefield.

☒Prashad, Jivay. 2000. Of Authentic Cultural Lives. Pp. 109-132 in *The Karma of Brown Folks*. Minneapolis: University of Minneapolis Press.

## **Week Six**

**February 15<sup>th</sup>**

Lazarre, Jane. 1997. *Beyond the Whiteness of Whiteness: Memoir of a white mother of black sons*. Pp. 53-135

## **February 18<sup>th</sup>**

▣ Bonilla-Silva, Eduardo. 2003. The Central Frames of Color-Blind Racism Pp. 25-52 in *Racism Without Racists*. NY: Rowman & Littlefield.

## **Week Seven**

### **February 22<sup>rd</sup>**

Johnson, Allan. 2000. *Privilege, Power and Difference*. Pp.43-95

Kivel, Paul. 2002. *Uprooting Racism* .Pp. 172-220

## **February 25<sup>th</sup>**

**Film: Two Towns of Jasper**

**Discussion Forum opens at 5:00 on February 22<sup>nd</sup> and closes at 5:00 on February 24<sup>th</sup>.**

## **Week Eight**

### **March 1<sup>st</sup>**

▣ Interview with cultural critics Robin Kelly and Barbara Smith discussing Two Towns of Jasper

▣ Interview with film makers Whitney Dow and Marcos Williams discussing Two Towns of Jasper

▣ Interview with activists, Winona LaDuke and Angela Oh discussing Two Towns of Jasper

▣ hooks, bell. 1992. "Representing Whiteness in the Black Imagination" Pp. 338-346 in *Cultural Studies*, edited by Lawrence Grossberg, Cary Nelson and Paula Treichler. New York: Routledge.

### **March 4<sup>th</sup>**

Johnson, Allan. 2000. *Privilege, Power and Difference*. Pp.96-136

## **Second Paper Due In Class**

## **Week Nine Spring Break!**

## **Week Ten**

### **March 15<sup>th</sup>**

▣ Hall, Stuart. 1995 The Whites of Their Eyes: Racist Ideologies in the Media Pp. 18-22 in *Gender, Race & Class in Media* edited by Gail Dines and Jean Humez. Thousand Oaks Press: Sage Publications

▣ Seiter, Ellen. 1995. Different Children, Different Dreams. Pp. 99-108 in *Gender, Race & Class* edited by Gail Dines and Jean Humez. Thousand Oaks: Sage Publications.

### **March 18<sup>th</sup>**

▣ Vera, Hernan and Andrew Gordon. 2003. White Out: Racial Masquerade by Whites in American Film II Pp. 133-153 in *Screen Savivors*. NY: Rowman & Littlefield.

## **Week Eleven**

### **March 22<sup>nd</sup>**

Kivel, Paul. 2002. *Uprooting Racism*. Pp. 94-118

*Group Assignment:* view and analyze a popular film to be discuss in class on March 29th

### **March 25<sup>th</sup>**

▣ Tatum, Beverly 1994. Teaching White Students about Racism: The search for white allies and the restoration of hope. Pp.462-475

▣ Walker, Alice. 2004. "Only Justice Can Stop a Curse." Pp. 361-367 in *The Impossible Will Take a Little While*. New York: Perseus Books.

## **Guest Speaker: Professor Sabiyha Prince**

## **Week Twelve**

### **March 29<sup>th</sup>**

▣ O'Brien, Eileen. 2003. The Political is Personal: The Influence of White Supremacy on White Anti-racists' Personal Relationships. Pp.253-267. In *White Out: The Continuing Significance of Racism* edited by Ashley Doane and Eduardo Bonilla-Silva. New York: Routledge.

▣ West, Cornel. 2004. "Prisoners of Hope." Pp. 293-297 in *The Impossible Will Take a Little While*. New York: Perseus Books.

### **April 1<sup>st</sup>**

▣ McKinney, Karyn and Joe Feagin. 2003. Diverse Perspectives on Doing Antiracism: The Younger Generation. Pp. 233-251 in *White Out: The Continuing Significance of Racism* edited by Ashley Doane and Eduardo Bonilla-Silva. New York: Routledge.

▣ Ashford, Mary-Wynne. 2004. "Staying the Course." Pp. 328-331 in *The Impossible Will Take a Little While*. New York: Perseus Books.

## **Week Thirteen**

### **April 5<sup>th</sup>**

Johnson, Allan. 2000. *Privilege, Power and Difference*. Pp.137-171.

▣ Zinn, Howard. 2004. "The Optimism of Uncertainty." Pp. 63-72 in *The Impossible Will Take a Little While*. New York: Perseus Books.

### **April 8<sup>th</sup>**

Kivel, Paul. 2002. *Uprooting Racism*. Pp. 223-247

## **Week Fourteen**

### **April 12<sup>th</sup>**

▣ Beck, Martha. 2001. Fighting For Intimacy. Pp. 73-75 in Oprah Magazine (Oct. 01)

▣ Chodron, Pema. 2004. Practicing Peace in Times of War. Pp. 15-18 in Turning

### **Wheel (Spring 04).**

▣ Tutu, Desmond. 2004. "No Future without Forgiveness." Pp. 390-396 in *The Impossible Will Take a Little While*. New York: Perseus Books.

### **April 15<sup>th</sup>**

Presentations

**Week Fifteen**  
**April 19<sup>th</sup>**  
Presentations

**April 22<sup>nd</sup>**  
Presentations



**THEME VI:**

**WOMEN OF COLOR IN GLOBAL CONTEXTS**

**SYLLABUS  
WS /AS 263**

**AUDRE LORDE: Challenging and Transforming Feminist Theory  
Fall Semester 2003  
MW 1:00 PM – 2:15 PM - Location: Buttrick-209**

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**PROF. ISA WILLIAMS  
OFFICE: 103 BUTTRICK  
PHONE: (404) 471-6886**

**OFFICE HOURS: MW 11-12  
AND BY APPOINTMENT**

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Audre Lorde (1934-1992) describing herself “as a 49 year old, black, lesbian, feminist, socialist mother of two, including one boy, and a member of an interracial couple”, refused to silence any part of herself realizing that to do so would render one powerless. By others she has been described as: “sharp, she cuts through the bramble of political correctness and does not bite her tongue; reflective, she shows not only where we are but where we wish to be; brilliant, she does not obscure her vision with intellectual jargon but writes simply yet eloquently” (Beam, Joseph F. 1997, Lesbian News. Vol 22 Issue7). Audre Lorde, claiming each part of herself, is noted for providing a critical counter narrative to white feminist thought.

In order to develop an understanding of Audre Lorde’s impact on social change in the United States, students enrolled in WS/AS 263 will examine her life and scholarship in relation to other feminist work as well as through the scholarship of other authors. In order to develop an understanding of Audre Lorde’s impact on social change in the Atlanta metropolitan area, we will engage in a search for her legacy.

WS/AS 263 is structured to place Audre Lorde at the center of what we will term, a learning circle: a circle that is formed by creating a “community of truth” (Palmer, 1998). Parker Palmer defines “truth” as “an external conversation about things that matter, conducted with passion and discipline” (p.104). This will require a commitment to class discussion, “the conversation”, along with a “willingness to put forward (y)our observations and interpretations for testing by the community and to return the favor to others” (p. 104). It is expected that Audre Lorde’s scholarship, as the subject of our community discussions, will introduce us to a world larger than our own experiences. Rather than processing every concept through our individually limited vision, as a community we will look at reality through the eyes of others, thus expanding our base of knowledge about feminist theory, social change movements and the impact of individual leadership in the service of truth.

Audre Lorde was a teacher who asked several things of her students: “First that they take an experiential approach to their lives, which means exploring their own experiences and feelings, and using both to analyze their material circumstances. Second, that they self-consciously use everything in their orbit as raw material in that process. Third, that they envision how they might use their newly-gained consciousness and knowledge to effect change. And finally, that they work in a cooperative rather than competitive mode”

Page 2

Syllabus: WS/AS 263  
FALL 2003

(Bowen, p110). WS/AS 263 is designed to adhere to Audre’s prescription for student learning and development.

## COURSE GOALS AND OBJECTIVES:

Our goal is to build a relationship with Audre Lorde by giving her respect and authority while engaging in the critical process that she fashioned: as we receive and exercise her “gifts of questioning and breaking silence” to “stretch across differences” (Bowen, p.128-9).

- To develop critical and analytical skills through discussion and debate in a “community of truth”.
- To develop an introductory understanding of feminist thought in relation to issues of difference and forms of oppression.
- To make explicit the life and scholarship of Audre Lorde as central to challenging and transforming feminist thought.
- To comprehend social change through Audre Lorde’s involvement in three U.S. liberation movements: the women’s movement, the Black liberation movement, and the gay/lesbian movement.

## COURSE REQUIREMENTS:

- **SEARCHING FOR AUDRE LORDE’S LEGACY IN ATLANTA: 40%**

Throughout Atlanta, there are individuals and organizations, whether consciously or not, that ascribe to principles and practices that are consistent with Audre Lorde’s scholarship and activism. Your assignment is to identify and in some way (in person, by phone, e-mail, and in rare exceptions, through a reading of works produced by the individual or organization...), engage with the individual or group to further test your belief that they do in fact represent Audre Lorde’s legacy. Careful documentation of your journey is critical. We will discuss in class, the criteria and questions regarding this assignment. The class will jointly develop the set of criteria to guide the search.

There are two parts to this assignment:

1. You are to keep a journal record of your search. Each week, you will document your activities and provide an analysis of discoveries in your search for Audre Lorde’s legacy in the Atlanta area. Submission of typed journal entries is required on the following dates: Wednesday, September 24 (minimum 4 entries); Monday, October 27 (minimum 4 entries); Monday, November 24 (minimum 4 entries). Be prepared to discuss your search on a weekly basis throughout the semester.
2. A presentation (due Mon. Dec 8) and final research paper (due Dec. 16), representing a critical analysis of your journey and findings are required in lieu of a final exam. The final paper must incorporate research regarding appropriate written sources utilized in support of your analysis and conclusions. The final paper must be 20 pages (excluding the bibliography and title pages), typed and double spaced

- **ISSUE PAPERS: 2 @ 20% each (DUE October 13 and November 17)**

Identify two (2) critical social issues of concern to feminist theory/activism. Review and analyze Audre Lorde’s position regarding the issue in relation to an opposing feminist view or a comparable view while also incorporating your views. One of the two papers must address an opposing feminist view. (Each paper must be 5 pages, typed and double-spaced). References must be cited.

- Attendance and Participation: 20%

To keep pace with and to meet responsibilities to the “community of truth”, students will need to attend all class meetings, be on time, and be prepared. Regardless of the reason, all absences have the same adverse effect on performance. Absences and tardies will affect the final grade.

As a member of the seminar, each student is expected to develop her ideas about the subject under discussion and share them regularly with the group. The subject for the course is the impact of Audre Lorde’s life and scholarship in relation to difference, forms of oppression, and social change, specifically in relation to feminist thought. A growing understanding of that relationship should inform reading, writing and speaking practices. Participation takes many forms, including the sharing of uncertainties, the posing of questions, and the development of ideas initiated by other class members. No one is expected to have all the answers. It may be most important to contribute to conversations precisely when unsure of matters. The object is not merely to speak frequently, but

rather to speak toward some constructive end. The following assignments are required to support class participation:

1. **EACH STUDENT WILL LEAD/FACILITATE AT LEAST ONE OF THE CLASS DISCUSSIONS.**
2. **A SEMINAR PREPARATION PAPER IS REQUIRED FOR EACH SEMIANR MEETING.** This paper should provide a set of discussion questions for each reading and responses to the following questions: What thoughts do the readings arouse? What is the reading experience like? What emotions does the reading evoke and why? What issues/questions regarding difference, oppression and/or social change does the reading raise for you? What is the relationship between theory and practice/activism.

**NOTE ON LATE ASSIGNMENTS: Late assignments will be treated according to College policy.**

**NOTE ON ABSENCES: As class participation is a significant part of the overall grade, regular attendance is expected. Failures to attend WILL adversely affect your grade. The designated school official must approve excused absences.**

<b>GRADING:</b>
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92-100 =	A
82-91 =	B
72-81 =	C
62-71 =	D
61 & below =	F

**REQUIRED READING LIST ATTACHED  
SCHEDULE:**

Wed. Aug. 27 - Introduction to WS/AS 263 - Creating a “community of truth”.

Mon. Sept. 1 - HOLIDAY

Wed. Sept. 3 - Seminar Preparation Paper: Prepare an overview of the following feminist theoretical positions including how each theory seeks to describe women’s oppression, goals, important issues, key scholars/activists within the theoretical framework, prescriptions for a just society, and critiques of the theory: We will begin a discussion of each theoretical perspective in relation to Audre Lorde .

- Liberal
- Radical/ cultural & libertarian
- Socialists
- Multi-cultural
- Global

Read and be prepared to discuss: Common Differences: Conflicts in Black and White Feminist Perspectives (chpts. 1 and 2)

Mon. Sept. 8 - Guest Speaker: Ms. Mia Mingus, “Memories of Audre Lorde  
Discussion of assigned reading and criteria for “Searching for Audre’s Legacy”  
Assigned reading: “Of Generators and Survival – Hugo Letter”

Note: Ms. Mingus is Audre Lorde’s godchild and grew up on the island of St. Croix.

Wed. Sept. 10 – *Zami*, chpts. 3-15

NOTE: PREPARE SEMINAR PREPARATION PAPER ACCORDING TO THE GUIDELINES FOR

“Writing Autoethnography” – SEE ATTACHED.

Mon. Sept. 15 – *Zami*, chpt. 15 – end of book  
Listen to: AUDIO PROFILE of Audre Lorde

**NOTE: PREPARE SEMINAR PREPARATION PAPER ACCORDING TO THE GUIDELINES FOR “Writing Autoethnography” – SEE ATTACHED.**

Wed. Sept. 17 – Guest Speaker: M. Charlene Ball, Ph.D., Georgia State University, Women’s Studies Department. Author of the assigned reading, “Old Magic and New Fury: The Theophany of Afrekete in Audre Lorde’s Tar Beach”, *NWSA Journal*, Vol. 13, No.1 (Spring).

Mon. Sept. 22 – Guest Speaker: Ms. Simone Bell, Program Director, Lesbian Breast Cancer Initiative and Board member of *Zami: A not-for-profit collective of lesbians of African Descent*.

Wed. Sept. 24 – Film: “A Litany for Survival”

- Journal assignment due – discussion of Audre’s legacy in Atlanta

Mon. Sept 29 – *Who Said it Was Simple*: Introduction and Chpt. 1.

Wed. Oct. 1 – *Sister Outsider* : \*Grenada Revisited, \* Age, Race, Class & Sex, and The Transformation of Silence.

Mon. Oct. 6 – *Who Said it Was Simple*: assigned reading, Chpt. 2

Wed. Oct. 8 – *Sister Outsider*: \* Manchild, \* Learning from the 60’s AND DelRosso, “Catholicism’s Other(ed) Holy Trinity: Race, Class and Gender in Black Catholic Girl School Narratives”

**NOTE: FOR DELROSSO’S ARTICLE, PREPARE SEMINAR PREPARATION PAPER ACCORDING TO INSTRUCTIONS FOR “Writing Autoethnography” – SEE ATTACHED.**

Mon. Oct. 13 – Guest Speaker: Frances Wood, Emory University, Women’s Studies Institute, discussing her friendship with Audre Lorde and her research regarding Audre.

- First “Issue” paper (due)

Wed. Oct. 15 – *Sister Outsider*: \* Interview with Adrienne Rich, \* The Uses of Anger, \*Eye to Eye and Uses of the Erotic.

Mon. Oct 20 – *Who Said it Was Simple* : Chpts.3 and 4

Wed. Oct. 22 – *Sister Outsider*: \*Sexism, \* The Master’s Tools, \*Scratching the Surface, \* Poetry is not a luxury, and \* An open letter to Mary Daly

Mon. Oct. 27 - *Who Said it Was Simple*: Chpt. 5 and Conclusions

- Journal assignment due – discussion of Audre’s legacy in Atlanta

Wed. Oct. 29 – Assigned readings: “Taking the Home out of Homophobia, The Bridge Poem” “From Old Gay to New” and Gloria Hull, “ Under the Days: The Buried Life and Poetry of Angelina Weld Grimke”

**NOTE: FOR HULL’S ARTICLE, PREPARE SEMINAR PREPARATION PAPER ACCORDING TO INSTRUCTIONS FOR “Writing Autoethnography” – SEE ATTACHED.**

Mon. Nov. 3 –Guest Speakers/ Poetry Readings: Veronica Henson-Phillips, Director, Agnes Scott Speaking Center/Theatre Department, Nyrobi Moss and Barbara Washington, members of a local performing group reading the following:

- *Revolution is one form of social change*
- *The bees*
- *Blackstudies*
- *Power*
- *A Litany for Survival*

Class discussion with performers immediately following.

Wed. Nov. 5 – *The Cancer Journal*

Mon. Nov. 10 – Class visit to the Spelman College Archives to meet with the Archivist for a detailed discussion of Audre’s relationship to Spelman College and why she selected Spelman as the repository for her papers. We will also discuss how one would begin to work with her papers once available.

Wed. Nov. 12 – *The Cancer Journal*

Mon. Nov. 17 – Film – “The Edge of Each Others Battles”

- Present and discuss second “Issue” paper (due)

Wed. Nov. 19 – .Assigned reading: \* Is Your Hair Still Political and \* Oberlin College Commencement Address.

**NOTE: PREPARE SEMINAR REACTION PAPER ACCORDING TO INSTRUCTIONS FOR “Writing Autoethnography” – SEE ATTACHED**

Mon. Nov. 24 - Film “ The Difficult Miracle of Biography” – Dr. Alexis DeVeaux, Audre Lorde’s biographer (Taped talk held at Spelman College, spring 2003).

- Journal assignment due – discussion of Audre’s legacy in Atlanta

Mon. Dec. 1 – *Warrior Poet: A biography of Audre Lorde* by Alexis De Veaux  
Assignment: “The First Life”

Wed. Dec 3 – *Warrior Poet: A biography of Audre Lorde* by Alexis De Veaux  
Assignment: “The Second Life”

Mon. Dec. 8 - Presentations and discussion of “Audre Lorde’s Legacy in Atlanta”

## WRITING AUTOETHNOGRAPHY

### CONSTRUCTION OF WRITING ASSIGNMENTS

INTRODUCTION TO AUTOETHNOGRAPHY:

*“researching, analyzing, and critiquing the self in relation to other social/cultural groups and/or structures such as institutions, communities, neighborhoods, governments, etc. ”*

WS/AS 263 writing assignments are designed to support student growth and development in relation to self and others. The intent is to advance the development and evolution of students’ thinking regarding issues of difference, oppression and social change. Additionally, writing assignments should enable students to better understand issues of power and authority as they:

- Uncover unequal power relations among social and cultural groups
- Come to understand their own power and authority in relation to others
- Write of their experiences as critical participatory citizens while also learning to critique the self as a member of a group/s

**The value of the writing lies in the opportunity to excavate, analyze and critique assumptions around social group differences (gender, race, class, sexuality, etc.) to better understand one's connection and relatedness to groups. All writing assignments are viewed as an opportunity to engage in an intellectual inquiry of the cultural and social context of the experiences. Intellectual inquiry requires uncovering social and cultural biases, analyzing relations as tied to power and authority, and recognizing your position (as an individual member of a group/s) in relation to others.**

The writing must not serve as a mere personal narration of the experience but rather as a critical narration of the experience. While your personal narrative of the experience can serve as data/evidence, it should not be merely an emotional, subjective retelling of events. Your goal is to pull out the social and cultural from the personal. You are to construct the writing from an awareness of your perspective as a member of a particular group (gender, race, class, etc.) in relation to the reading assignments. This is an opportunity to know the self as a cultural by-product: how what you experience is directly tied to culture.

In developing your writing you should develop a rich description, analysis and critique which involves examining assumptions, which may be biases, tied to cultural constructions of gender, race and class. No one stands outside of culture, the ways we've been encultured and socialized to be of a specific gender, race and class. Your writing must also critique the position of self: what is it that you subscribe to in relation to a particular group's power and authority.

(Based on an NSEE workshop presentation by Professor Mark Andrew Clark)

## **REQUIRED READINGS:**

Fall 2003

WS/AS 263 - Audre Lorde: Challenging and Transforming Feminist Theory

## **AVAILABLE FOR PURCHASE AT CHARIS BOOKS (feminist bookstore):**

(1189 Euclid Ave., NE, (Ph. 404-524-0304)

- Lorde, Audre, Sister Outsider
- Lorde, Audre, ZAMI
- Lorde, Audre, The Cancer Journals
- DeVaux, Alexis, Warrior Poet

## SEE PROFESSOR FOR COPY

Bowen, Angela, Who Said It Was Simple: Audre Lorde's Complex Connections to Three United States Liberation Movements, 1952-1992. (dissertation)

## ON RESERVE IN McCAIN LIBRARY

- Joseph, Gloria I. and Lewis, Jill, Common Differences: Conflicts in Black & White Feminist Perspectives (Chpts. 1 and 2)
- Tong, Rosemarie, Feminist Thought: A Comprehensive Introduction.
- Lorde, Audre, "Of Generators and Survival – Hugo Letter" Callaloo: Vol 14, No.1.
- Ball, M.Charlene, "Old Magic and New Fury: The Theophany of Afrekete in Audre Lorde's "Tar Beach". NWSA Journal, Vol. 13, No.1 (Spring)
- DelRosso, Jeana, "Catholicism's Other(ed) Holy Trinity: Race, Class, and Gender in Black Catholic Girl School Narratives". NWSA Journal, Vol.12, No.1 (Spring)
- Lorde, Audre, Need: A Chorale for Black Woman Voices
- Hull, Gloria, "Under the Days: The buried Life and Poetry of Angelina Weld Grimke". In Home Girls: A Black Feminist Anthology, Edited by Barbara Smith.
- Stein, Arlene, "From Old Gay to New". In Sex and Sensibility
- Gomez, Jewelle and Smith, Barbara, "Taking the Home Out of Homophobia". In Feminist Frontiers III. Edited by Laurel Richardson and Verta Taylor.
- Lorde, Audre, "Is Your Hair Still Political?", Essence Magazine, September 1990.
- Lorde, Audre, "Oberlin College Commencement Address, May 29, 1989".



## WST 497 GLOBALIZATION AND TRANSNATIONAL WOMEN'S LABOR: INTERSECTIONS & TRANSFORMATIONS

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Instructor: Loren Redwood

Fall Semester 2005

T/TH 12:00-1:15

Office: Wilson 12

Hours: THUR 1:30-2:30/by appt.

Phone: 335-7268

Email: lredwood@mail.wsu.edu

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*Let's suppose, for a moment, there was a country where the people in charge charted a course that eliminated millions of good-paying jobs. Suppose they gave away several million more jobs to other nations. Finally, imagine that the people running this country implemented economic policies that enabled those at the very top to grow ever richer while most others grew poorer. You would not want to live in such a place, would you? Too bad. You already do.*

-- D.L. Barlett and J.B. Steele, from "Have-Mores and Have-Lesses"

### **COURSE OVERVIEW:**

Capitalism in the late 20<sup>th</sup> century has given rise to a phenomenon which we commonly call globalization or global economy. In this course, we will examine three key forces influencing globalization, 1) the creation of international financial institutions, such as the World Bank and the International Monetary Fund that act as controlling bodies over global capital 2) organizations which oversee and exert heavy influences on exchanges between nations, such as the World Trade Organization, and, 3) the growth and progression of industrial production from national to TNCs or Transnational Corporations. All of these entities have transformed relationships between "First World/North" and "Third World/South" countries (Eisenstein, 1998). These neocolonial maneuvers have forced "Third World/South" countries into ever more vulnerable positions in their association with the "First World/North." Many countries of the global south, indebted to the WB and IMF, are forced into arrangements in which extreme exploitation of their environment and resources become mandate, resulting in massive increases in the exports from these "developing" nations. In this "exchange" of assets, human beings from impoverished countries have become commodities for trade. It is the labor force of these countries of the "Third World/South," highly prized and highly exploited, that has become a primary target of the global north. Women from the global south have been targeted in particular ways, as a critical link in the "successful" exploitation of human resources.

In this advanced upper division course, we will examine the ways in which women's labor, particularly women of the "Third World/South," has been transformed and highly exploited in the global economy. We begin this investigation during the first two weeks of the course with an exploration of U.S. response to migration and U.S. immigration policies. These are vital starting points which will provide the foundational knowledge we will need to understand the complex dynamics of labor migration. In the two weeks following, we will deepen our investigation of U.S. immigration by examining how immigration has been racialized, gendered and the ways in which sexuality is controlled. With this groundwork established, we will move onto a brief study of citizenship and the history of international labor migration, which will provide the final piece of scaffolding needed to fully examine the complexities of transnational women's labor. The next six weeks of the course will be devoted to a detailed investigation of the various transitions of women's labor in the global context and will include a study of domestic work, service work, sex work, tourism, factory labor and mail-order bride services. We will also examine, in a limited capacity, the intersections of labor migration and women refugees. After this in-depth inquiry into the ways in which women's labor is being exploited on a global scale, we will reexamine how citizenship is contested and negotiated. The final two weeks of the course will be devoted to an analysis of the ways in which women resist exploitation.

## COURSE OBJECTIVES:

Transnational Women's Labor (WST 497) is an advanced course in the discipline of Women's Studies. The course requires that you critically examine the Macro/Micro issues of gender oppression in a global context. This course in Women's Studies will employ interdisciplinary approaches, encourage a critical perspective, seek an equitable classroom, and place a strong emphasis on reading, writing, and analytical skills. Upon completion of this course it is expected that you will have gained the following knowledge/abilities:

- Demonstrate an understanding of the macro-structures that create and drive the global economy
- Demonstrate the ability to articulate how the forces of globalization impact the relationships between "First World/North" and "Third World/South"
- Demonstrate the ability to articulate how the labor of women in the global south is targeted and exploited by countries of "First World/North"
- Demonstrate the ability to articulate how women of the global south resist and struggle against oppression

## 📖 REQUIRED TEXTS:

Aguilar, Delia D., and Anne E. Lacsamana, eds. *Women and Globalization*. Amherst: Humanity Books, 2004.

Ehrenreich, Barbara and Arlie Russell Hochschild, eds. *Global Woman: Nannies, Maids, and Sex Workers in the New Economy*. New York: Henry Holt and Company, 2002.

Kempadoo, Kamala, ed. *Sun, Sex, and Gold: Tourism and Sex Work in the Caribbean*. Lanham, MD: Rowman & Littlefield Publishers, 1999.

Kincaid, Jamaica. *A Small Place*. New York: Farrar, Straus and Giroux, 1988.

Louie, Miriam Ching Yoon. *Sweatshop Warriors: Immigrant Women Workers Take on the Global Factory*. Cambridge: South End Press, 2001.

Moraga, Cherríe. *Watsonville/Circle in the Dirt*. Albuquerque: West End Press, 1995.

Course Reader: Available at Cougar Copies

## COURSE REQUIREMENTS AND POLICIES:

Your grade in this course will be based on a 1000 point scale. Course requirements and assignments are detailed below.

📌 **Class Attendance and Participation:** Attendance at every class is expected. (Please read Academic Etiquette Policy Below). You are allowed up to two absences without penalty, after that you will lose ten (10) points for every regular lecture class missed. Only approved and documented university excuses will be accepted (for athletes, this means forms from the Athletic Dept. handed in **before** the absence; for serious illness or family emergency, this means a phone call to your instructor **before** class and followed up with a note from Student Health or your family doctor).

**Basic Ground Rules:** Since class will consist of lecture, discussion, and group work, I expect you to come to class having completed all the readings assigned for that day and to respond thoughtfully and respectfully to the topic, your instructor, and your peers. This class relies on students' intellectual interchange and active participation. The course requires your thoughtful and continuous participation. You are also expected to be prepared to discuss, question, argue, and perhaps rethink issues raised in the reading. You are under **NO** obligations to agree with the authors or the instructor. Rather your obligation is to demonstrate comprehension and thoughtful consideration. At the end of the course you should be able to articulate and effectively argue for your own position. Although we will not always share the same opinions, we can agree to a commitment to encounter and engage course readings, course goals, and each other with openness, careful listening, honesty, and mutual respect. Attendance and participation are worth **150 points (15 %)**.

■ **On-Line Discussions:** You will engage in on-line discussions of the course readings with your classmates using “The Bridge” (an online learning environment). You will be given instructions on how to use The Bridge during the first week of the course. The Bridge site for this course will allow you to access and respond to questions posted by the instructor. You will also be able to read your classmates’ responses to questions. Questions will be posted by the instructor on the course Bridge site twice a week. You will be required to **answer at least one question per week**. In addition, you are required to **respond to another student’s answer at least one time per week**. Additionally, you will also have an opportunity to post your own questions on the course site and ask for responses from the instructor and your classmates. This will allow us to have an ongoing dialogue with each other outside of class. This on-going weekly assignment is worth **300 points (30 %)**.

🗨️ **Presentations:** One time during the semester you will be asked to present on a scheduled course reading. This presentation may be done individually or in groups of 2-3 students. You will provide a thorough summary of the reading and a handout to the class in which you address the main points of the material. In addition you will be expected to integrate outside sources (related articles/essays) into your presentation as a way to add to the course content. Bring a picture or object that relates to your topic to use or show during your presentation. For example, if you are presenting on an article about transnational labor practices in TNCs, you might bring in a pair of shoes manufactured in China. This will help your audience remember your presentation. You will further be expected to create questions for the class and facilitate some discussion of the reading with your classmates. You should feel free to be as creative as you wish, as long as you are able to provide the required information. This includes use of visual aids, such as overheads or a power point presentation. You may engage the class in a large or small group activity as part of your presentation. This is an opportunity for you to take some leadership in the classroom and to bring additional information into the course for your classmates to consider. A sign-up sheet for presentations will be made available the second week of class. This will give you an opportunity to review the assigned texts and identify material of particular interest to you. You will be provided with additional instructions regarding presentation format in class. This assignment is worth **150 points (15 %)**.

📄 **Research Paper:** There will be one major research assignment for this course culminating into a 10-12 page Final Research Paper. The purpose of this writing assignment is to give you an opportunity to research a topic relevant to this course in depth and to exercise your research and critical thinking skills. Your task is to write a coherent, analytical, and critical paper. To facilitate this process, the research paper assignment will be divided into several tasks due throughout the semester. These tasks have been delineated below in more detail. In addition to the diligence of the research and the completeness of the assignment, this paper will also be graded on the quality of the writing. You are encouraged to make use of the WSU writing center in the project.

1. **Research Question:** In one page, identify your topic and your research question or argument. In addition, you must briefly outline your strategy for addressing this topic and include a discussion of the types of evidence you may use to make your academic argument. This assignment is worth **50 points (5 %)**.
2. **Annotated Bibliography:** List your four references (academic sources) using two paragraphs for each source: one describing the content of the source, and another explaining why that is a relevant source for your topic/paper. **No web sources will be allowed.** This assignment is worth **50 points (5 %)**.
3. **Rough Draft # 1:** This will be a first draft of your final paper. It should be 5-7 pages in length and demonstrate a significant effort at expressing the main points of your thesis. You will bring this draft to class on the above due date, and take part in a peer revision process. Failure to bring a rough draft to class on the assigned date will result in a zero for the assignment.  
**Rough Draft #2:** This draft will follow the peer revision. You will need to revise your paper based on peer feedback and turn in your first and second draft as well as the written peer feedback you received in class on this date. This assignment is worth **50 points (5 %)**. You must complete both parts of this assignment in order to receive full credit.
4. **Rough Draft #3:** This draft should demonstrate continued progress and reflect your best writing. It should be 8-10 pages in length and include your works cited/reference page. This will be your final

formal opportunity for instructor feedback regarding revisions for your paper (I will, however, be happy to look at your paper informally as many times as you wish prior to the final due date). You will turn your paper in on this date and make an appointment for the following week in which you will meet with the instructor for an individual conference regarding your progress and need for revision. This draft **must** reflect significant progress on your paper from the completion of your second draft (it needs to be a well-developed and significantly revised draft). This assignment is worth **50 points (5 %)**.

5. **Final Draft.** This will include 10-12 pages (not including the reference page) as described above, and a reference page. Final draft is worth **200 points (20 %)**.

⌚ **Academic Etiquette Policy:** Class will begin promptly at the start of the hour. Arriving late and leaving early is not tolerated; if you have class, job, or childcare conflicts, please see me as soon as possible. **Two incidents of tardiness is equivalent to one absence and 10 points will be deducted from your final grade accordingly.** Please do not attempt to carry on private conversations with other students during lectures or discussions. Please turn off cellular phones during class time so as not to disturb the class. Finally, toleration for diverse opinions voiced in class is essential, and I expect all students to treat each other respectfully. In order for us to learn from each other, we have to allow each other to make mistakes, and/or to offer unpopular positions for debate. Name calling and other forms of verbal harassment will not be tolerated and will result in either being asked to leave the class or in receiving penalty points at my discretion.

♻️ **Disability Accommodation:** Reasonable accommodations are available for students who have a documented disability. Please notify the instructor during the first week of class of any accommodations needed for the course. Late notification may cause the requested accommodations to be unavailable. All accommodations must be approved through the Disability Resource Center (DRC) in Administration Annex 205, 335-1566 in Pullman.

♻️ **Academic Integrity Policy:** *PLAGIARISM OR CHEATING OF ANY KIND ON ANY ASSIGNMENT OR EXAM WILL NOT BE TOLERATED AND WILL RESULT IN A FAILING GRADE IN THE COURSE.* (See the WSU Student Handbook, WAC 504-25-015 ACADEMIC DISHONESTY). In all instances, you must do your own work. There is no excuse for plagiarism, or for submitting another's work, ideas, or wording as your own. There is a difference between plagiarism and collaboration. Plagiarism is the act of using another person's words or work without giving them credit for it. On the other hand, collaboration, for purposes of this class, is the act of discussing ideas with classmates, debating issues, examining readings from the class together so that each of you arrives at your own independent thought. Collaboration in this class is encouraged. If you are at any time unclear about what constitutes plagiarism or cheating, contact me and we can talk about it. Better safe than sorry!

♻️ **Incompletes:** Incompletes will be granted only in the most unusual circumstances verified by the Office of Student affairs. Incompletes will only be granted to students who have completed 75% or more of all required coursework.

♻️ **Concerns:** If you have any concerns regarding this course, please talk to me during office hours or make an appointment with me. Your concerns will seriously be considered if I am approached in this manner.

♻️ I look forward to a challenging and enjoyable semester. Welcome! ♻️

### **SCHEDULE/COURSE CONTENT:**

**Disclaimer:** All readings and assignments contained in this calendar are tentative and subject to change at your instructor's discretion to accommodate instructional and/or student needs. By attending every class you ensure that you are aware of any changes and can ask questions to clarify assignments. If you are unable to attend class, make sure you contact a classmate to confirm the homework assignments.

### **Week 1: The Global Economy and theories of International Migration**

We begin the opening week of the course by examining the globalization and international migration. The readings for this week will offer an introduction to the process of globalization as well as U.S. responses to migration. This will provide some of the grounding necessary for a complex analysis of labor migration and exploitation.

We begin our investigation with an introduction to the larger structures and forces of globalization provided by the Adalberto essay. We move from there to start our inquiry into migration. Esman will provide complexity to the understanding of the Adalberto essay and of migration theory, with a discussion of the political implications for “sending” and “receiving” countries and a complicated analysis of citizenship.

Aguirre, Adalberto, Jr., and Ellen Reese. “Introduction: The Challenges of Globalization for Workers: Transnational and Transborder Issues.” *Social Justice*. 31.3 (2004): 1-20. (Reader)

Esman, Milton. “The Political Fallout of International Migration.” *Diaspora* 2.1 (1992): 3-24. (Reader)

## **Week 2: U.S. Immigration Policy and Citizenship**

We start this week with a consideration of the question: how has the U.S. responded to immigration and how has citizenship been negotiated? In order to investigate this question, we will engage in a brief study of the creation and key developments in U.S. immigration law and citizenship. The reading by Erica Lee reveals how immigration policy in the U.S. was constructed to exclude particular groups of people, while providing greater access to other groups. We will move from there to a look at citizenship with readings by Evelyn Nakano Glenn, Dorothy Roberts, Eileen Boris. These essays will challenge conventional ideas about citizenship and further expose the role of racism in making of U.S. immigration policy.

Lee, Erica. “Immigrants and Immigration Law: A State of the Field Assessment.” *Journal of American Ethnic History*. 18.4 (1999): 85-115. (Reader)

Glenn, Evelyn Nakano. “Citizenship: Universalism and Exclusion.” *Unequal Freedom*. Cambridge: Harvard UP, 2003. (Reader)

Roberts, Dorothy E. “Who May Give Birth To Citizens? Reproduction, Eugenics, and Immigration.” *Immigrants Out! The New Nativism and the Anti-Immigrant Impulse in the United States*. Ed. Juan F. Perea. New York: NY U P, 1997. 205-219. (Reader)

Boris, Eileen. “The Racialized Gendered State: Constructions of Citizenship in the United States.” *Social Politics*. 2 (1995): 160-180. (Reader)

## **Week 3: Race and U.S. Immigration**

Now that we have gained a foundational knowledge of international migration and U.S. immigration law, we will begin to examine some primary historical omissions in the research and analysis of immigration. The readings for this week, Ngai, Sanchez and Carter, will focus on the omission of race as a factor of analysis in immigration theory. Also included in our examination this week, will be a brief reading by Manning Marable which will assist us in looking at how globalization has been racialized.

The knowledge gained in the first three weeks of the course will be vital to your understanding of the film that will be shown in class this week. *Farmingville* documents the true story of how current issues of racism and immigration intersect to create conditions of oppression, exploitation and discrimination.

Ngai, Mae. “The Architecture of Race in American Immigration Law: A Reexamination of the Immigration Act of 1924.” *The Journal of American History* 86.1 (June 1999): 67-92. (Reader)

Sanchez, George. “Race and Immigration History.” *Immigration Research for a New Century: Multidisciplinary Perspectives*. Ed. Nancy Foner, Rubén G. Rumbaut, and Steven J. Gold. New York: Russell Sage Foundation, 2000. 54-59. (Reader)

Carter, Bob Garci Green, and Rick Halpern. "Immigration Policy and the Racialization of Migrant Labour: The Construction of National Identities in the USA and Britain." *Ethnic and Racial Studies* 19.1 (January 1996): 54-59. (Reader)

Marable, Manning. "Globalization and Racialization." *Znet: Race*. 13 Aug. 2004. 18 Jan. 2005  
<[http://www.zmag.org/content/print\\_article.cfm?itemID=6034&sectionID=30](http://www.zmag.org/content/print_article.cfm?itemID=6034&sectionID=30)>.

Film: *Farmingville*

#### **Week 4: Queering U.S. Immigration**

This week we will explore some relatively new contributions to the scholarship of immigration. These readings examine how U.S. immigration policy attempts to police and contain sexuality. The readings by Somerville, Cantú, Luibhéid and Canaday all investigate this issue and a variety of ways that offer new insights and understanding of the intersections of race, gender, class, and sexuality with immigration policy.

Somerville, Siobhan B. "Sexual Aliens and the Racialized State: A Queer Reading of the 1952 Immigration and Nationality Act." *Queer Migrations: Sexuality, U.S. Citizenship, and Border Crossings*. Ed. Eithne Luibhéid and Lionel Cantú Jr. Minneapolis: U of M Press, 2005. 75-91. (Reader)

Cantú, Lionel. "A Place Called Home: A Queer Political Economy of Mexican Immigrant Men's Family Experiences." *Queer Families, Queer Politics: Challenging Culture and the State*. Ed. Mary Bernstein, and Renate Reimann. New York: Columbia UP: 2001. (Reader)

Luibhéid, Eithne. "Looking Like a Lesbian: Sexual Monitoring at the U.S.—Mexico Border." *Entry Denied: Controlling Sexuality at the Border*. Minneapolis: U of Minnesota P, 2002. 77-101. (Reader)

Canaday, Margot. "Who is a Homosexual?: The Consolidation of Sexual Identities in Mid-Twentieth-Century American Immigration Law." *Law and Social Inquiry*. 28.2 (2003): 351-389. (Reader)

#### **Week 5: Gender and U.S. Immigration**

This week we explore another primary omission in the analysis of international migration, that of gender. The works of Pessar, Sassen, Mattingly and Ceniza provide significant contributions to the body of scholarship in international migration, particularly with regard to the importance of gender analysis. These readings provide a necessary shift and complexity to our growing understanding international migration, immigration policy and citizenship.

Chapter 3 of the Chang text titled "The Nanny Visa: The Bracero Program Revisited" extends the discussion of gender and immigration to explore how immigration policy targets particular populations of women and how women's immigration impacts the families and micro-structures of the sending countries.

The film we will view this week *When Strangers Reunite*, focuses on the effects of labor migration on family relationships. Women from countries of the "Third World/South" who migrated to Canada for employment are the focus of this documentary study.

Pessar, Patricia R. "Engendering Migration Studies: the Case of New Immigrants in the United States." *Gender and U.S. Immigration: Contemporary Trends*. Ed. Pierrette Hondagneu-Sotelo. Berkeley: U of California P, 2003. 20-42. (Reader)

Sassen, Saskia, "Strategic Instantiations of Gendering in the Global Economy." *Gender and U.S. Immigration: Contemporary Trends*. Ed. Pierrette Hondagneu-Sotelo. Berkeley: U of California P, 2003. 20-42. (Reader)

Mattingly, Doreen J. "Making Maids: United States Immigration Policy and Immigrant Domestic Workers." *Gender, Migration and Domestic Service*. Ed. Janet Henshall Momsen. New York: Routledge, 1999. 62-80. (Reader)

Ceniza Choy, Catherine. "Exported to Care: A Transnational History of Filipino Nurse Migration to the United States." *Immigration Research for a New Century: Multidisciplinary Perspectives*. Ed. Nancy Foner, Rubén G. Rumbaut, and Steven J. Gold. New York:

Russell Sage Foundation, 2000. 54-59. (Reader)

Chang, Grace. "The Nanny Visa: The Bracero Program Revisited." *Disposable Domestic: Immigrant Women Workers in the Global Economy*. Cambridge: South End Press, 2000. 93-122. (Reader)

Film: *When Strangers Reunite*

### **Week 6: International Labor Migration and Globalization**

The assigned readings for this week provide the last vital link needed to allow for a rich analysis of transnational women's labor. Van Der Linden and Sassen offer a critical contribution to the scholarship on labor history by calling for an analysis of transnational labor. These essays additionally offer a historical context to the concept of transnational labor. Concurrently with the discussion of these essays, we will view and discuss the film *Uprooted: Refugee of the Global Economy*. The focus of this film is on labor migration and the effects of the global economy. The film highlights three stories of immigrants from the Philippines, Bolivia and Haiti.

We are now prepared to apply the knowledge gained from the last five weeks, to an analysis of the globalization of women's labor. We begin with readings which examine the overarching issues of "First World/North" and "Third World/South" with regard to the creation of debt and exploitation of resources. The works of Eviota and Knutson will provide for an understanding of the broader issues as well as provide a focus of study on particular regions of the "Third World/South" targeted by the "First World/North" for labor exploitation.

Van Der Linden, Marcel. "Transnationalizing American Labor History." *Journal of American History* 86.3 (December 1999): 1078-1092. (Reader)

Sassen, Saskia. "Global Cities and Survival Circuits". *Global Woman: Nannies, Maids, and Sex Workers in the New Economy*. Ed. Barbara Ehrenreich and Arlie Russell Hochschild. New York: Henry Holt and Company, 2002. 254-274.

Eviota, Uy Elizabeth. "The Context of Gender and Globalization in the Philippines." *Women and Globalization*. Ed. Delia D. Aguilar and Anne E. Lacsamana. Amherst: Humanity Books, 2004. 52-67.

Knutson, April Ane. "Haitian Women in the New World Order." *Women and Globalization*.

Ed. Delia D. Aguilar and Anne E. Lacsamana. Amherst: Humanity Books, 2004. 154-180.

Film: *Uprooted: Refugee of the Global Economy*

### **Week 7: From the Fields to the Factories**

This week we continue our examination of the labor exploitation of "Third World/South" women through the use of different genre. We will read a play written by Cherríe Moraga, titled *Watsonville*. This play documents a fictionalized version of events involving a labor strike in Watsonville, CA in the late 1980s. The labor strike opposing exploitive labor practices, involved primarily immigrant women of both legal and illegal immigration status. An analysis of the play will allow for an examination of labor exploitation, cultural citizenship and acts of resistance.

The essay which we will read in conjunction with the play details the actual labor strike and will enrich our understanding and analysis of the play. Additionally, we will view a mainstream film titled *Bread and Roses*. This film, although in part fictionalized, is based on the true struggles of organized labor activism by custodial workers in Los Angeles, CA.

Moraga, Cherríe. *Watsonville: Some Place Not Here. Watsonville/Circle in the Dirt*. Albuquerque: West End Press, 1995. 1-108.

Flores, William, V. "Mujeres en Huelga: Cultural Citizenship and Gender Empowerment in a Cannery Strike." *Latino Cultural Citizenship: Claiming Identity, Space, and Rights*. Ed. William V. Flores and Rina Benmayer. Boston: Beacon Press, 1997. 210-254. (Reader)

Film: *Bread and Roses*

### **Week 8: Gender and Transnational Labor-Domestic and Service Work**

We will continue our examination of transnational women's labor with readings this week which explore particular types of labor that are targeted toward impoverished women from "First World/South" countries. The readings by Hill Maher, Ismail, Stiell, and Zarembka examine strategic acts by "First World/North" or receiving countries to recruit women from the global south into domestic work, childcare, and service work. These essays also examine the impact of debt on impoverished countries and the pressure placed on these countries through SAPs or Structural Adjustment Programs. The reading by Salazar Parreñas and Dyck provide further explorations into struggles for citizenship and the experience of women refugees.

In addition, we will view a film this week titled *Modern Heroes/Modern Slaves*, which documents the experiences of exploitation and violence endured by "Third World/South" women laborers in the global economy.

Maher, Kristen Hill. "Good Women 'Ready to Go': Labor Brokers and the Transnational Maid Trade." *Labor Studies in Working-Class History of the Americas* 1.1(2004): 55-75. (Reader)

Ismail, Munira. "Maids in Space: Gendered Domestic Labour from Sri Lanka to the Middle East." *Gender, Migration and Domestic Service*. Ed. Janet Henshall Momsen. New York: Routledge, 1999. 229-241. (Reader)

Stiell, Bernadette, and Kim England. "Jamaican Domestic, Filipina Housekeepers and English Nannies." *Gender, Migration and Domestic Service*. Ed. Janet Henshall Momsen. New York: Routledge, 1999. 43-60. (Reader)

Zarembka, Joy M. "America's Dirty Work: Migrant Maids and Modern-Day Slavery." *Global Woman: Nannies, Maids, and Sex Workers in the New Economy*. Ed. Barbara Ehrenreich and Arlie Russell Hochschild. New York: Henry Holt and Company, 2002. 142-153.

Salazar Parreñas, Rachel. "Transgressing the Nation-State: The Partial Citizenship and 'Imagined (Global) Community' of Migrant Filipina Domestic Workers." *Signs: Journal of Women in Culture and Society* 26.4 (2001):1129-1154. (Reader)

Dyck, Isabel. "Telling It Like It Is? Constructing Accounts of Settlement with Immigrant and Refugee Women in Canada." *Gender, Place and Culture*. 11.4 (2004): 513-542. (Reader)

Film: *Modern Heroes/Modern Slaves*

### **Week 9: Gender and Transnational Labor-TNG's/EPZ's**

Our focus on transnational women's labor now moves to an examination of industrial production and growth of the transnational corporation. These readings explore the experiences of women working in EPZs or Export Processing Zones. Structural adjustment programs, exploitive labor practices, hazardous working conditions and effects to micro-systems to which the workers belong, are examined. Also examined are trade policies that impact impoverished countries, such as the North American Free Trade Agreement (NAFTA) We will further explore the impact of the transnational corporation and trade policies through the viewing of the film: *Performing the Border*. This film focuses on women laborers living on the Mexican-American border region.

Ho, Laura Powell, and Leti Volpp. "(Dis)Assembling Rights of Women Workers along the Global Assembly Line: Human Rights and the Garment Industry." *Global Critical Race Feminism: In International Reader*. Ed. Adrienne Katherine Wing. New York: NY UP, 2000. 377-391. (Reader)

Churchill, Nancy. "Maquiladoras, Migration, and Daily Life: Women and Work in the Contemporary Mexican Political Economy." *Women and Globalization*. Ed. Delia D.

Aguilar and Anne E. Lacsamana. Amherst: Humanity Books, 2004.120-153.



Ariffin, Rohana. "Globalization and Its Impact on Women Workers in Malaysia." *Women and Globalization*. Ed. Delia D. Aguilar and Anne E. Lacsamana. Amherst: Humanity Books, 2004. 25-51.

Iglesias Prieto, Norma. *Beautiful Flowers of the Maquiladora: Life Histories of Women Workers in Tijuana*. Austin: U of Texas P, 1985. (Selected Chapters/Reader)

Film: *Performing the Border*

### **Week 10: Sex Work and Tourism**

Next we will examine the links between globalization, tourism and sex work. "Third World/South" nations indebted to the WB or the IMF are frequently pressured, through SAPs (Structural Adjustment Programs) into offering their counties' resources (natural and human) for the enjoyment of "First World/North" countries. For many impoverished counties, tourism has become a primary source of national revenue and a provision of the terms of loans from international financial institutions. These readings explore the links of the tourism industry and the sex industry in the global south. We begin with a consideration of current western feminist theory regarding sex work with the writings of Anne Lacsamana. This will provide a theoretical lens which we can use as a framework for the analysis of the essays for this week.

Lacsamana, Anne E. "Sex Worker or Prostituted Woman? An Examination of the Sex Work Debates in Western Feminist Theory." *Women and Globalization*. Ed. Delia D. Aguilar and Anne E. Lacsamana. Amherst: Humanity Books, 2004. 387-403.

Mullings, Beverly. "Globalization, Tourism and the International Sex Trade." *Sun, Sex, and Gold: Tourism and Sex Work in the Caribbean*. Ed. Kamala Kempadoo. Lanham: Rowman & Littlefield, 1999. 55-80.

Cabezas, Amalia Lucia. "Tourism, Sex Work, and Women's Rights in the Dominican Republic." *Sun, Sex, and Gold: Tourism and Sex Work in the Caribbean*. Ed. Kamala Kempadoo. Lanham: Rowman & Littlefield, 1999. 93-124.

Cantú, Lionel. "De Ambiente: Queer Tourism and the Shifting Boundaries of Mexican Male Sexualities." *GLO: A Journal of Lesbian and Gay Studies* 8.1-2 (2002): 139-166. (Reader)

Cambell, Shirley. "Come to Jamaica and feel all Right: Tourism and the Sex Trade." *Sun, Sex, and Gold: Tourism and Sex Work in the Caribbean*. Ed. Kamala Kempadoo. Lanham: Rowman & Littlefield, 1999. 125-156.

### **Suggested Readings:**

Brennan, Denise. *What's Love Got to Do with It?: Transnational Desires and Sex Tourism in the Dominican Republic*. Durham: Duke U P, 2004. (Selected Chapters/Reader)

Fernandez, Nadine. "Women, Race, and Tourism in Cuba." *Sun, Sex, and Gold: Tourism and Sex Work in the Caribbean*. Ed. Kamala Kempadoo. Lanham: Rowman & Littlefield, 1999. 81-124.

O'Connell, Davidson, Julie Sanchez Taylor, and Jacqueline Sanchez Taylor. "Fantasy Islands: Exploring the Demand for Sex Tourism." *Sun, Sex, and Gold: Tourism and Sex Work in the Caribbean*. Ed. Kamala Kempadoo. Lanham: Rowman & Littlefield, 1999. 37-54.

### **Week 11: Service Work and Tourism**

This week we will once again we will shift genres in order to examine the exploitation of women's labor through another lens. We will read Jamaica Kincaid's autobiographically based book, *A Small Place*. Kincaid's text examines the deleterious effects that tourism has had on the environment and people who live on the island of Antigua. As a companion text to this book, we will view the film *Life and Debt*, narrated by Jamaica Kincaid, which provides a visual record of conditions in Antigua, which she details in her book.

In order to further study the reality of tourism and services work we will also examine the work of Madsen Camacho, a study which looks at custodial hotel labor.

Kincaid, Jamaica. *A Small Place*. New York: Farrar, Straus and Giroux, 1988.

Camacho, Michelle E. Madsen. "Dissenting Workers and Social Control: A Case Study of the Hotel Industry in Huatulco, Ontario." *Human Organization*. 55.1(1996): 33-40.

Film: *Life and Debt*

### **Week 12: Sex Work and Mail Order Brides**

We continue our examination of sex work with a look at the subject of mail order brides. The readings for this week offer a complex analysis of the issue by investigating both the macro and micro structural issues that influence "Third World/South" women to partake of this system. These essays will help us in considering the question of voluntarism vs. coercion when examining the participation by women of the global south. We will also view a film this week titled *The Women Outside*. This film focuses on U.S. Military bases in North Korea and the role of the military in the creation/encouragement of sex work activity outside the base. The film also takes a look at the military's role in encouraging/facilitating marriage between military men and Korean women.

Tolentino, Roland B. "Bodies, Letters, Catalogs: Filipinas in Transnational Space." *Social Text* 14.3 (Fall 1996): 48-76. (Reader)

Bales, Kevin. "Because She Looks Like a Child." *Global Woman: Nannies, Maids, and Sex Workers in the New Economy*. Ed. Barbara Ehrenreich and Arlie Russell Hochschild. New York: Henry Holt and Company, 2002. 207-229.

Thai, Hung, Cam. "Clashing Dreams: Highly Educated Overseas Brides and Low-Wage U.S. Husbands." *Global Woman: Nannies, Maids, and Sex Workers in the New Economy*. Ed. Barbara Ehrenreich and Arlie Russell Hochschild. New York: Henry Holt and Company, 2002. 230-253.

Hsia, Hsiao-Chuan. "Internationalizations of Capital and the Trade in Asian Women: The Case of 'Foreign Brides' in Taiwan." *Women and Globalization*. Ed. Delia D. Aguilar and Anne E. Lacsamana. Amherst: Humanity Books, 2004. 181-229.

Film: *The Women Outside*

### **Week 13: Contesting Citizenship**

Now that we have engaged in a thorough examination of migration, immigration law, and the phenomena of transnational women's labor, we revisit the subject of citizenship. We do this in an attempt to deepen our understanding of the ways in which immigrant women labors challenge and negotiate restrictions on citizenship. We will also revisit the topic of refugees and the frequently unseen overlap of immigrant women labors and women refugees.

Narayan, Uma. "Towards a Feminist Vision of Citizenship: Rethinking the Implications of Dignity, Political Participation, and Nationality." Ed. Mary Lyndon Shanley and Uma Narayan. *Reconstructing Political Theory: Feminist Perspectives*. University Park, PA: Pennsylvania State U P, 1997. 48-67.(Reader)

Fraser, Nancy, and Linda Gordon. "Contract versus Charity: Why is There No Social Citizenship in the United States?" *Socialist Review*. 22(July-Sept 1992): 45-68.(Reader)

Rosaldo, Renato. "Cultural Citizenship, Inequality, and Multiculturalism." *Latino Cultural Citizenship: Claiming Identity, Space, and Rights*. Ed. William V. Flores and Rina Benmayer. Boston: Beacon Press, 1997. 27-38.

### **Suggested Readings**

Ong, Aihwa. "Making the Biopolitical Subject: Cambodian Immigrants, Refugee Medicine, and Cultural Citizenship in California." *Cultural Compass: Ethnographic Explorations of Asian America*. Ed. Martin F. Manalansan IV. Philadelphia: Temple UP, 2000. 85-112. (Reader)

Coutin, Susan Bibler. *Legalizing Moves: Salvadorian Immigrant's Struggle for U.S. Residency*. Ann Arbor: U of Michigan P, 2000. (Selected Chapters/Reader)

**Week 14: Transnational Labor, Women and Resistance (Continued)**

The final text we will read for this course provides another focus on resistance. This text is a collection of essays in which the author examines resistance in various contexts and locations. The text offers numerous representations of women of the global south including Chinese immigrant women, Mexican Immigrant women and Korean immigrant women. It provides a complex view of the ways in which women resist and struggle against oppression. We will spend the last two weeks of the course reading this text. Additionally, we will view the film *Live Nude Girls Unite!*, which will allow us the opportunity to examine organized resistance by “Third World/South” women working in the sex industry.

Louie, Miriam Ching Yoon. *Sweatshop Warriors: Immigrant Women Workers Take on the* *Global Factory*. Cambridge: South End Press, 2001. Read Introduction, Chapter 1 & 2 (1-121).

Film: *Live Nude Girls Unite!*

**Week 15: Transnational Labor, Women and Resistance (Continued)**

Louie, Miriam Ching Yoon. *Sweatshop Warriors: Immigrant Women Workers Take on the* *Global Factory*. Cambridge: South End Press, 2001. Read Chapters 3, 4, 5, 6 & Conclusion (123-256).

**Week 16: Finals Week**

Final Draft of Research Paper Due

Bhattacharya  
WGST 4980-996/DL  
Spring 2005  
**Epigraphs:**

“In its different guises, feminism remains an emancipatory project that I see as characterized broadly by an active interest in and commitment to women’s issues in multiple contexts and locations; a sense of ‘togetherness,’ shared responsibilities, and – despite power differentials – ‘overlapping concerns’ (Grewal, 1994:237); a willingness to sustain dialogue among women; an alertness to different forms of oppression, injustice, and inequality; and a utopian belief in the possibility of a better world. Even if feminism is articulated from the local, national basis, and women in different geographical locations may have a vital investment in a national struggle against a particular racist and imperialist oppression, feminism still remains committed to the cause of building women’s solidarity across race, class, nationality, ethnicity, religion, ability and sexuality” (Eva Karpinski, “Development of a Transnational Feminist Consciousness,” in *Émigré Feminism: Transnational Perspectives*, ed. Alena Heitlinger [Toronto: University of Toronto press, 1999], 18-19).

“I am looking at exile primarily as a recurrent figuration of subjectivity and knowledge in different postmodern discourses. Of course, the question of what aspects of the ‘real’ experiences of exile are appropriated into the construct and how they inform the theorizing will not be easily dismissed. Inevitably, all metaphors of exile are haunted by the spectre of the body in exile” (Karpinski, “Development of a Transnational Feminist Consciousness,” 19).

This course will look at South Asian women’s lives, cultures and histories within a transnational framework. Through selective use of recent investigative journalism, academic books and articles, and films, the transnational and longitudinal histories of South Asian women and their diasporic movements will be mapped upon a feminist perspective sensitive to global women’s **movements** and their implications for societies and individuals.

Texts and Readings:

**IMPORTANT NOTE: some of the films required for viewing will need to be acquired ahead of time and may need some time to get. I strongly advise you all to begin exploring in advance various options listed below for borrowing, renting or purchasing individual movies. Some of the movies will be easily available at local Indian grocer/video stores (Krishna Grocers, Reddy Groceries). However, since they may not have multiple copies of the films, you may wish to rent and view them ahead of time for the class. Some websites to search for Indian movies are [Indiaplaza.com](http://Indiaplaza.com) and [Hindimoviesonline.com](http://Hindimoviesonline.com), but there are many other sites that sell Indian groceries as well as films.**

This syllabus is a work-in-progress to some extent. I expect you to log in before the end of the week and contribute to its growth by regular attendance and participation. Each week’s contributions will count as participation, and the credit for participation is 60 points total (4 points per lecture and discussion). Some of the lecture notes will be added on, but you will always find lecture notes for forthcoming sessions at least one week in advance. Every lecture represents a week’s worth of readings and notes. It is your responsibility to read **and comment** on these readings and notes by the end of each week. **Please always do the readings and viewings before reading the Lecture notes.**

Readings available on course website:

Chatterjee, Indrani. *Gender, slavery, and law in colonial India*. New Delhi: Oxford University Press, 1999. 11-28.  
Chughtai, Ismat. *The Quilt and Other Stories*. Trans. Tahira Naqvi and Syeda S. Hameed. London: Womans's P, 1991. “The Quilt” (5-12); “Scent of the Body” (124-49).

- Dudrah, Rajinder Kumar. "Vilayati Bollywood: Popular Hindi Cinema-going and Diasporic South Asian Identity in Birmingham UK." *Javnost* 9:1 (2002): 19-36.
- Women and Law in India*. Introduction by Agnes Flavia. Oxford: University press, 2004. "Introduction" (ix-xlv), and "Erosion of Secular Principles" (95-110).
- Gopinath, Gayatri. "Nostalgia, Desire, Diaspora: South Asian Sexualities in Motion." Eds. Braziel and Mannur, *Theorizing Diaspora*, 2003. 261-279.
- Kali for Women, ed. *Truth Tales: Contemporary Stories by Women Writers of India*. New York: The Feminist P of the City University at New York, 1990. extracts.
- Lowe, Lisa. *Immigrant Acts*. Duke, 1997. 1-22.
- Malik, Ashok. "The BJP, The RSS Family and Globalization in India." *Harvard Asia Quarterly* 7:1 (Winter 2003): 26-32.
- Mathew, Bijju; Prashad, Vijay. "The Protean Forms of Yankee Hindutva", *Ethnic and Racial Studies* 23: 3 (May 2000): 516-34.
- Narula, S. "Overlooked Danger: The Security and Rights Implications of Hindu Nationalism in India." *Harvard Human Rights Journal* 16 (2003): 41-68.
- Pandey, Gyan. *Memory History and the Question of Violence: Reflections on the Reconstruction of Partition*. 23-50.
- Sidhwa, Bapsi. *Cracking India*. Minneapolis: Milkweed, 1991.
- Spivak, Gayatri. "Draupadi" in *Theory into Practice: A Reader in Modern Literary Criticism*. Ed. And Introduced by K.M. Newton. New York: St. Martin's press, 1992. 136-60.
- Thomas, Rosie. "Indian Cinema: Pleasures and Popularity." *Screen* 26: 3-4 (May-Aug. 1985): 116-31.
- Visweswaran, Kamala. 1997. "Diaspora by design: Flexible Citizenship and South Asians in US racial formations." *Diaspora* 6: 1, 5-29.
- Walby, Sylvia. "Woman and Nation." *International Journal of Comparative Sociology* 33: 1-2 (1992): 81-100.

Web resources:

<http://www.teachingsouthasia.org/> -- you will need to register once for this site

Additional recommended films:

*Bawander*  
*Devi*  
*Lajja*  
*Monsoon Wedding*

Additional recommended readings:

- Jensen, Joan. *Passage from India: Asian Indian Immigrants in North America*. New Haven: Yale UP, 1998.
- Ray, Raka. *Fields of Protest: Women's Movements in India*. Minneapolis: University of Minnesota press, 1999.
- Spivak, Gayatri. "Diasporas Old and New: Women in the Transnational World." *Class Issues: Pedagogy, Cultural Studies and the Public Sphere*. Ed. Amitava Kumar. New York: New York UP, 1997

Requirements:

**Two short position papers on politics, culture and migration, assigned and due during lecture periods specified in the schedule of classes**

**One fieldwork project**

One final exam

**Grade worksheet:**

345-315: A  
314-285: A-  
284-255: B+  
254-225: B  
224-195: B-  
194-165: C+  
164-135: C  
134-100: C-  
100-75: D

Schedule of classes.

**Introductions**

Lecture 1:

Introduction to ourselves and to syllabus.

[http://www.teachingsouthasia.org/categories/intro/diversity\\_southasia.asp](http://www.teachingsouthasia.org/categories/intro/diversity_southasia.asp)

Category “intros” -- An Introduction to the Diversity of South Asia

Lecture 2:

[http://www.teachingsouthasia.org/categories/intro/politics\\_sa.asp](http://www.teachingsouthasia.org/categories/intro/politics_sa.asp)

Category intros -- **Politics in South Asia**

[http://www.teachingsouthasia.org/categories/intro/sa\\_economies.asp](http://www.teachingsouthasia.org/categories/intro/sa_economies.asp)

Category intros -- **South Asian Economies 1947-2003**

[www.teachingsouthasia.org/categories/politics/assassination\\_indira\\_gandhi.asp](http://www.teachingsouthasia.org/categories/politics/assassination_indira_gandhi.asp)

Category politics – **Assassination of Indira Gandhi**

[http://www.teachingsouthasia.org/categories/politics/experiment\\_with\\_autocracy.asp](http://www.teachingsouthasia.org/categories/politics/experiment_with_autocracy.asp)

Category politics – **Experiment with autocracy**

Chatterjee, Indrani. *Gender, slavery, and law in colonial India*. New Delhi: Oxford University Press, 1999. 11-28.

Lecture 3:

*Women and Law in India*. Introduction by Agnes Flavia. Oxford: University press, 2004. x-xlv; 94-110.

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**Assignment/ Position Paper 1:** Topic: How does one write about the “third world”? In this paper you should begin to articulate the questions you yourself will begin to formulate about the “third world,” “newly industrializing countries [NIC],” “less developed countries [LDC],” etc., with special reference to India. At this point, you need not yet focus exclusively on gender, though you may. Rather, using some of the general topics of discussion in what you have read for our class so far – such as poverty, democracy, women’s leadership, the colonial legacy, the rise of religious fundamentalisms, the independence and decolonization struggles, economic policies and progress – formulate approximately five questions about the non-western world that you believe may be questions that take us to the heart of issues relating to that part of the globe. It may be useful also to look up some UN websites specific to India and other non-western countries to formulate the questions you think are asked or should be asked when attempting to read, write, think or speak of/for the “third world.” You will probably find “development” an important topic of discussion and public debate. It is important that based on your readings and (some) research you write a two-three page paper that will set up some of the terms and debates of discussion that you consider important when approaching this topic. This is not an argument or a description paper; rather, it can be written as a paper that is more of a reflection on knowledge and the foundations thereof: in other words, how do we know what we think we know? Whether you consider yourself a “westerner” or not, attempt in this paper to develop the actual and ideal criteria and questions that the “west” employs or should employ when looking at the “rest.” Due by Wednesday in period of lecture 7.

Points: 50

The task for class this lecture period is also to post and discuss some of the questions you are thinking about on the discussion board.

### **Politics/Religion/Nationalism:**

Lecture 4:

[http://www.teachingsouthasia.org/categories/politics/british\\_impact.asp](http://www.teachingsouthasia.org/categories/politics/british_impact.asp)

Category Politics – The British Impact

[http://www.teachingsouthasia.org/categories/politics/identity\\_violence\\_women.asp](http://www.teachingsouthasia.org/categories/politics/identity_violence_women.asp)

Category Politics -- **Identity, Violence and Women: The Partition of India 1947**

Pandey, Gyan. *Memory History and the Question of Violence: Reflections on the Reconstruction of Partition*. 23-50.

Sidhwa, Bapsi. *Cracking India*. Minneapolis: Milkweed, 1991. 143-49.

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**Assignment/Community Fieldwork Project:** Begin your community fieldwork project by identifying three sites of Indian-American existence and identity-formation in the U.S. Some possibilities are Indian grocery stores, video and merchandise stores, Hindu or Jain temples, Sikh gurdwaras, Islamic mosques, Indian community centres, even Indian diasporic websites, concerts, students, families, or cultural events. Pick one of these “sites” as your fieldwork site for studying diaspora Indian life in the U.S. Ideally your field should be a living and not a virtual one (such as a website), however, practical reality may dictate that the latter be your field. Then identify one or two “individual entities” (who may be persons or organizations) to interview and discuss some of the questions in your position paper 1. Beginning with this, write a seven page paper as your final draft for the fieldwork assignment, in which you take up and examine in detail the everyday lives of diaspora Indians as well as ONE specific issue that you think particularly concerns the community you have studied. The only RESEARCH you are expected to do for this is field research. Due in period of lecture 11.

Points: 60  
Lecture 5:

[http://www.teachingsouthasia.org/categories/politics/support\\_partition.asp](http://www.teachingsouthasia.org/categories/politics/support_partition.asp)  
Category politics -- In Support of Partition - Statements by B.R. Ambedkar

[http://www.teachingsouthasia.org/categories/society/rannas\\_story.asp](http://www.teachingsouthasia.org/categories/society/rannas_story.asp)  
Category society – Ranna’s story

Film: *Hey Ram*  
<http://olc1.ohiolink.edu/search/they+ram/they+ram/1%2C2%2C3%2CB/frame&FF=they+ram&1%2C%2C2>

This film is available on Ohiolink, on Indian movie websites for purchase (around \$17), on netflix (monthly subscription around \$18), and for rent or purchase at Indian grocery stores in the Toledo area.

Lecture 6:

[http://www.teachingsouthasia.org/categories/politics/indias\\_history\\_hindu.asp](http://www.teachingsouthasia.org/categories/politics/indias_history_hindu.asp)

Malik, Ashok. "The BJP, The RSS Family and Globalization in India." *Harvard Asia Quarterly* 7:1 (Winter 2003): 26-32.

Narula, S. "Overlooked Danger: The Security and Rights Implications of Hindu Nationalism in India." *Harvard Human Rights Journal* 16 (2003): 41-68.

Lecture 7:

Position Paper 1 due.

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Assignment: Position Paper 2. How does one write about Gender and the “Third World”? What, specifically, are the concerns and issues that affect “third world” women? How are they different from the concerns of “American” and/or “First world” women? Using your insights from writing position paper 1 and defining “third world,” also define the terms “women,” “gender” and “third world” in the context of India. Due in period of Lecture 13.

Points: 75.

[http://www.teachingsouthasia.org/categories/society/understanding\\_gujarat\\_violence.asp](http://www.teachingsouthasia.org/categories/society/understanding_gujarat_violence.asp)

Category: society: Understanding Gujarat violence

<http://www.teachingsouthasia.org/categories/politics/democracy.asp>

Category: Politics – the maturing of a democracy

[http://www.teachingsouthasia.org/categories/politics/caste\\_discrimination.asp](http://www.teachingsouthasia.org/categories/politics/caste_discrimination.asp)

category: politics -- caste discrimination and the mandal laws

[http://www.teachingsouthasia.org/categories/politics/india\\_behave.asp](http://www.teachingsouthasia.org/categories/politics/india_behave.asp)

category: politics – India will not behave

Lecture 8:

[http://www.teachingsouthasia.org/categories/culture/women\\_purdah.asp](http://www.teachingsouthasia.org/categories/culture/women_purdah.asp)

category: culture – women talk about purdah



[http://www.teachingsouthasia.org/categories/society/rape\\_for\\_profit.asp](http://www.teachingsouthasia.org/categories/society/rape_for_profit.asp)

[http://www.teachingsouthasia.org/categories/society/states\\_of\\_denial.asp](http://www.teachingsouthasia.org/categories/society/states_of_denial.asp)

[http://www.teachingsouthasia.org/categories/politics/competing\\_nationals.asp](http://www.teachingsouthasia.org/categories/politics/competing_nationals.asp)

[http://www.teachingsouthasia.org/categories/society/structures\\_family.asp](http://www.teachingsouthasia.org/categories/society/structures_family.asp)

[http://www.teachingsouthasia.org/categories/society/women\\_environment.asp](http://www.teachingsouthasia.org/categories/society/women_environment.asp)

Film: *Father, Son and Holy War* (8 copies available through ohiolink; also try public libraries)

Lecture 9:

[http://www.teachingsouthasia.org/categories/culture/status\\_women.asp](http://www.teachingsouthasia.org/categories/culture/status_women.asp)

category: culture – status of women in south asia

<http://www.teachingsouthasia.org/categories/society/weaker>

category: society -- weaker sex or breadwinner?

[http://www.teachingsouthasia.org/categories/society/women\\_workers\\_unions.asp](http://www.teachingsouthasia.org/categories/society/women_workers_unions.asp)

category: society – Women in India Protect Themselves Through Workers' Unions

[http://www.teachingsouthasia.org/categories/culture/sari\\_skirt.asp](http://www.teachingsouthasia.org/categories/culture/sari_skirt.asp)

category: culture – sari vs. skirt in Sri Lanka

Spivak, Gayatri. "Draupadi" (in *Theory into practice : a reader in modern literary criticism. Ed. and introduced by K.M. Newton.* New York : St. Martin's Press, 1992, 136-159).

Walby, Sylvia. "Woman and Nation." *International Journal of Comparative Sociology* 33: 1-2 (1992): 81-100.

[http://www.teachingsouthasia.org/categories/society/professions\\_women.asp](http://www.teachingsouthasia.org/categories/society/professions_women.asp)

Category: society – "Best Professions" for Women

[http://www.teachingsouthasia.org/categories/society/globalized\\_economy.asp](http://www.teachingsouthasia.org/categories/society/globalized_economy.asp)

category: society – globalized economy, victimized workers?

SPRING BREAK

**Culture:**

Lecture 10:

[http://www.teachingsouthasia.org/categories/culture/popular\\_entertainment.asp](http://www.teachingsouthasia.org/categories/culture/popular_entertainment.asp)

[http://www.teachingsouthasia.org/categories/society/no\\_place\\_girls.asp](http://www.teachingsouthasia.org/categories/society/no_place_girls.asp)

Film: *Kabhi Khushi Kabhie Gham* (K3G) (available in Indian grocer stores for rent or purchase; on websites for Indian dvds and films; 2 copies on Ohiolink)

Thomas, Rosie. "Indian Cinema: Pleasures and Popularity." *Screen* 26: 3-4 (May-Aug. 1985): 116-31.

Lecture 11:

Fieldwork assignment due.

[http://www.teachingsouthasia.org/categories/society/suitable\\_boy.asp](http://www.teachingsouthasia.org/categories/society/suitable_boy.asp)

Chughtai, Ismat. *The Quilt and Other Stories*. Trans. Tahira Naqvi and Syeda S. Hameed. London: Womans's P, 1991. "The Quilt" (5-12); "Scent of the Body" (124-49).

[http://www.teachingsouthasia.org/categories/politics/women\\_empowerment.asp](http://www.teachingsouthasia.org/categories/politics/women_empowerment.asp)

[http://www.teachingsouthasia.org/categories/culture/global\\_winds\\_change.asp](http://www.teachingsouthasia.org/categories/culture/global_winds_change.asp)

[http://www.teachingsouthasia.org/categories/society/ties\\_maya.asp](http://www.teachingsouthasia.org/categories/society/ties_maya.asp)

Lecture 12:

Extracts from Kali for Women, ed. *Truth Tales: Contemporary Stories by Women Writers of India*. New York: The Feminist P of the City University at New York, 1990.

[http://www.teachingsouthasia.org/categories/society/lives\\_women.asp](http://www.teachingsouthasia.org/categories/society/lives_women.asp)

Film: *Ankur* (available on Indiaplaza.com and other Indian film merchandise stores on the web [approximately \$7, definitely worth the investment]) and potentially also at Indian grocery stores)

### **Migration:**

Lecture 13:

Position paper 2 due.

[http://www.teachingsouthasia.org/categories/culture/advertising\\_nris.asp](http://www.teachingsouthasia.org/categories/culture/advertising_nris.asp)

[http://www.teachingsouthasia.org/categories/culture/contradictions\\_homeland.asp](http://www.teachingsouthasia.org/categories/culture/contradictions_homeland.asp)

Visweswaran, Kamala. 1997. "Diaspora by design: Flexible Citizenship and South Asians in US racial formations." *Diaspora* 6: 1, 5-29.

Lecture 14:

[http://www.teachingsouthasia.org/categories/culture/hindi\\_beat.asp](http://www.teachingsouthasia.org/categories/culture/hindi_beat.asp)

Dudrah, Rajinder Kumar. "Vilayati Bollywood: Popular Hindi Cinema-going and Diasporic South Asian Identity in Brimingham UK." *Javnost* 9:1 (2002): 19-36.

Gopinath, Gayatri. "Nostalgia, Desire, Diaspora: South Asian Sexualities in Motion." Eds. Braziel and Mannur, *Theorizing Diaspora*, 2003. 261-279.

Lecture 15:

Lowe, Lisa. *Immigrant Acts*. Duke, 1997. 1-22.

Mathew, Biju; Prasad, Vijay. "The Protean Forms of Yankee Hindutva", *Ethnic and Racial Studies* 23: 3 (May 2000): 516-34.

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Final Exam. Comprehensive coverage of entire syllabus; one out of three essay type questions; 100 points.