

ADVANCED FEMINIST/QUEER THEORIES & METHODOLOGIES

WGSS 300/CT concentration/ENGL 394-04/IS 300-01 S. Sarker Spring
2013

Class: OM 10

Hours: TR 9:40-11:10 am

Office: OM 317/Mailbox OM 409 Office Hours: By appointment

PH: 696-6316

e-mail: sarker@macalester.edu

COURSE DESCRIPTION

This course will focus on feminist and queer postmodern and postcolonial literature and film. We will study how the terms 'feminist' and 'queer' meet and separate in 20th century culture and politics. We will seek to understand and work with definitions of the 'postmodern' and the 'postcolonial.' Some themes that bring them into the same conversation are: negotiating prescribed and constructed identities, playing with the notion of 'post,' critiquing existing frameworks and fashioning unprecedented ones, and addressing the material conditions of modernity and postmodernity. Some authors included are Reinaldo Arenas, Theresa Cha, Trinh Minh-Ha, and Gayatri Spivak. Films by Ursula Biemann (Switzerland) and Alka Sadat (Afghanistan) are included.

REQUIRED TEXTS

Arenas, Reinaldo. *Before Night Falls*. Penguin, 1994.

Cha, Theresa. *Dictee*. University of California Press, 2009.

ADDITIONAL TEXTS (on Moodle)

Appadurai, Arjun. "Disjuncture and Difference in the Global Economy."

Anzaldúa, Gloria. Introduction from *La Frontera/Borderlands*.

Appiah, Anthony. "Is The 'Post-' in 'Postcolonial' the same as the 'Post-' in 'Postmodern?'"

Cixous, Helene. "Laugh of the Medusa."

Deleuze, Gilles and Felix Guattari. Chapter One from *A Thousand Plateaus*.

Derrida, Jacques. "Difference."

de Saussure, Ferdinand. From *Course in General Linguistics*.

Foucault, Michel. "Two Lectures" from *Power/Knowledge*.

hooks, bell. "The Margin as a Space of Radical Openness"; *Postmodern Blackness*."

Irigaray, Luce. "This Sex which is not One."

Jameson, Fredric. "Postmodernism, or the Cultural Logic of Late Capitalism."

JanMohamed, Abdul. "The Economy of Manichean Allegory."

Lacan, Jacques. From *Ecrits: A Selection*.

Lyotard, Jean-Francois. "What is Postmodernism?"

Ratti, Rakesh. A Lotus of Another Color (“Some Thoughts on Bisexuality”; “Sexuality, Identity, and the Uses of History”).

Spivak, Gayatri. “Planetarity.”

Trinh, Minh ha. “A Minute Too Long”; “Cotton and Iron”; “The World as Foreign Land”; “All-Owning Spectatorship.”

Zabus, Chantal. “Relexification.”

MOVIES: Kiss of the Spider Woman, M. Butterfly, Remote Sensing, We are Postmodern

REQUIREMENTS

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

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

A) FORUM : every week, an online communication, through Moodle, will require that each of you, assigned in the group that is due, must post BY EVERY MONDAY NOON, ONE question involving any TWO texts assigned for the upcoming week. You may reflect briefly on an aspect of the past week’s discussion if you consider it relevant. Check Moodle to read the list of questions already posted, to look for correlations, before you post your own entry. The question should be followed by a short comment on the relationship of your query to a point of personal interest in a text. The recommended length is a maximum of 300 words. Please imagine questions that elicit responses about the implications of textual content, rather than ‘yes’/‘no’ or factual research. Be prepared to summarize your point in class as a quick refresher.

You will be graded individually, based on your own entry. I will check Moodle. Please take care to submit your entry on time; if you have not done so, you will forfeit your grade for that missed opportunity. For grading guidelines, see page 5.

B) MODERATOR: every session, each of you will take turns in structuring and leading discussion for part of the class. The moderator will be selected randomly; s/he will synthesize the responses submitted on Moodle, decide a focus topic, and present issues based on that topic for the class to discuss, in the form of questions or observations. If there is an oral presentation scheduled for that session, it will be presented first and the moderator will integrate issues into the already-prepared structure. You will be graded individually.

C) MINI-ESSAYS: an in-class assignment, every other week, not on a day when there is an oral presentation, where a topic or question and a structure will be offered by the instructor and on which you will write for 20-30 minutes. The focus will be on the readings for the day and/or recent past sessions; you will have access to your books and notes, and extra credit will be given for using short, relevant quotations. The assignment is completed and will be collected in class; absences cannot be made up or compensated. You will be graded individually.

Mini-essays are graded on the basis of precision in your response, appropriate and well-chosen examples, and structured sequence of ideas. When beginning to write in class, it is useful to take a few minutes to sketch an outline of the main points you wish to make. Towards the end of the semester, you will have an option to re-do 2 of the mini-essays, keeping the same length, but writing with the knowledge gained post-exercise. You may also opt to write a 5-page paper as a revision. Please discuss any revision option with me at least 2 weeks in advance of the final deadline.

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

D) ORAL PRESENTATIONS: a one-time in-class activity for which you will be graded individually. It is scheduled on a day other than a mini-essay day. It is based on the material assigned for the date that you sign up. The presentations can be in the form of artwork, poster show, lecture, or performance.

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

Disadvantages: None.

What do you do? Provide a Title to your presentation that indicates your approach;
Outline 2 specific aspects/themes/ideas of the texts for that day (points will be deducted for summarizing);
Compare/contrast these texts and previous/outside readings on these specific aspects; bring in a visual image or soundtrack to highlight a point;
Pose a couple of questions based on the themes to elicit discussion.

Time allotted: 15 minutes maximum (please observe time-limit). You are most welcome to consult me beforehand about the presentation, if you have any questions about organization and format. My suggestion is that the presentation be uninterrupted, followed by a general discussion; and that it lean more towards raising questions than summarizing the texts. If using electronic equipment, please arrive before class to set it up and have it ready to go.

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

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

CONFERENCES: I value individual conferences highly and encourage them since, for all of the above, frequent communication is necessary. My office hours are printed at the head of this information sheet and at the top of the syllabus sheet. Leave a note, with your telephone number, in my mailbox (or slip it under my office door), or e-mail me, or talk with me after class if you wish to make an appointment other than the times indicated, for any aspect of the class. I urge you to take advantage of this practice, especially because I take great pride in knowing you individually. Please time your appointments or questions with at least 24 hours notice. I am not available between Friday 5 p.m. and Monday 12 p.m.

Regular attendance is the basis of good performance on your part, and is an inspiration for me to work harder. I will make a record of your attendance. Remember, attendance also means punctuality, an important aspect of your presence as a member of the class. Reasonable accommodations are available for students with documented disabilities. | | Please see the attached grade-guide (page 5).

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

I WELCOME YOU AND I HOPE YOU ENJOY THIS COURSE!!

S. Sarker Spring 2013

WGS 300
Guide to Grading

TR 9:40-11:10 am

For the Forum:

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

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

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

A+	100 - 97
A	96 - 94
A-	93 - 91
A-/B+	90
B+	89 - 87
B	86 - 84
B-	83 - 81
B-/C+	80

C+	79 - 77
C	76 - 74
C-	71 - 73
C-/D+	70
D+	69 - 67
D	66 - 64
D-	63 - 61
F	60 and below

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

GRADE DISTRIBUTION FOR THE COURSE REQUIREMENTS:

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

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

Advanced Feminist/Queer Theories and Methodologies

WGSS 300/CT concentration/ENGL 394-04/IS 300-01 S. Sarker Spring
2013

Class: OM 10	Hours: TR 9:40-11:10 am
Office: OM 317/Mailbox OM 409	Office Hours: By Appointment
PH: 696-6316	e-mail: sarker@macalester.edu

Week 1

Tuesday, January 29 Introduction

Thursday, January 31 de Saussure.

Week 2

Tuesday, February 5 de Saussure (contd.); Cha, pp. 44-75.

Thursday, February 7 Zabrus; Lacan. Presentations Begin.

Week 3

Tuesday, February 12 Lacan (contd.); Irigaray. Moderator Roles Begin.

Thursday, February 14 Irigaray (contd.); JanMohamed; hooks 1.

Week 4

Tuesday, February 19 Trinh 1; Cha, 154-179. MINI ESSAY #1.

Thursday, February 21 Arenas Introduction and pp. 1-93.

Week 5

Tuesday, February 26 Arenas 93-175; Ratti 1.

Thursday, February 28 Arenas 175-273; Foucault, Lecture 1.

Week 6

Tuesday, March 5 Arenas 273-317; Foucault, Lecture 1 (contd.) and Lecture 2; MINI ESSAY #2.

Thursday, March 7 Arenas review; Foucault, Lecture 2 (contd.); Derrida.

Week 7

Tuesday, March 12 Derrida (contd.); Trinh 2. FILM SOIREE: Kiss of the Spider Woman.

Thursday, March 14 Trinh 2 (contd.); Lyotard; hooks 2; discussion of film.

Week 8	Spring Break	March 16-March 24
--------	--------------	-------------------

Week 9

Tuesday, March 26 Lyotard (contd.); hooks 2 (contd.); discussion of film.
MINI ESSAY #3.

Thursday, March 28 Cha 1-41; Jameson; discussion of film.

Week 10

Tuesday, April 2 Jameson (contd.); Cha 78-119; Ratti 2. FILM SOIREE:
Remote Sensing.

Thursday, April 4 Cha 123-151; Anzaldua; discussion of film.

Week 11

Tuesday, April 9 Anzaldua (contd.); Appiah; discussion of film. MINI ESSAY #4.

Thursday, April 11 Appiah (contd.); Trinh 3; discussion of film. Moderator Roles
End.

Week 12

Tuesday, April 16 Trinh 3 (contd.); Spivak 71-92. FILM SOIREE: M. Butterfly.

Thursday, April 18 Spivak 92-102; Trinh 4; discussion of film.

Week 13

Tuesday, April 23 Trinh 4 (contd.); Appadurai; discussion of film; MINI ESSAY
#5.

Thursday, April 25 Appadurai (contd.); discussion of film. Presentations End.

Week 14

Tuesday, April 30 Deleuze and Guattari; Cixous.

Thursday, May 2 Deleuze and Guattari (contd); Cixous (contd.).

Week 15

Tuesday, May 7 Review.

Optional Mini-Essay Revisions DUE Friday, May 10, by 5 p.m. through Macalester Email