

ENGL 200A: ~~#WeDon'tNeedFeminism~~ Genres of Feminism and Public Scholarship

Winter 2015

Class Meetings: Monday-Thursday, 9:30-10:20 A.M.
DEN 304

Professor: Shane McCoy

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Office Hours: Tuesday and Thursday, 10:30-11:30 (in lobby of Parrington Hall) and by appointment

Class URL:

<https://catalyst.uw.edu/workspace/smccoy3/47971/351772>



Course Description

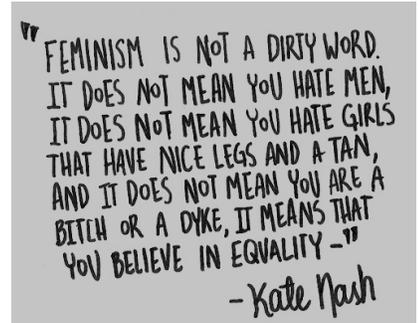
In a recent *Time Magazine* online poll, readers were called upon to “vote another word off the island” of acceptable words to use in public and private spaces for the year 2015. This prompted inevitable backlash by many readers, including activist Robin Morgan, who argues in an op-ed for *Time* that “feminist is a 21st century word.” Such engagement with the word “feminist” prompts various orientations. In fact, in a recent poll by the Huffington Post, only 20% of adults in the U.S. identify as “feminist” despite 82% of adults believing that “men and women should be social, political, and economic equals” (“Poll: Few Identify as Feminists”). Thus, this course is intended to provide students with an overview of post-1965 feminisms in a diverse range of genres, both historical feminisms and cultural productions produced by historical feminisms. Our orienting questions will be how has feminism changed historically in the post-1965 era? What new debates have emerged in our contemporary moment, where public figures like Beyoncé and Chimamanda Ngozi Adichie both claim feminism as an ideological standpoint while others claim #WeDon'tNeedFeminism? How do these standpoints shape contemporary feminism? How have the public discussions of feminism shaped the dynamics of feminism in the academy and the public? What are the stakes of this movement in the here and now and how does this in turn motivate new publics to (re)engage with feminism and its social justice causes? Finally, what stakes might students have in these conversations about feminism?

In this course, we will employ a variety of primary and secondary sources to generate thoughtful conversation and pursue intellectually driven lines of inquiry into feminism *as a social justice movement*. The course will be divided between two sequences. The first sequence will involve foundational texts from the end of second-wave feminism into third-wave feminism; this first sequence will serve as a frame for reading texts in sequence two. Texts for Sequence One include Ntozake Shange’s *For Colored Girls Who Have Considered Suicide/ When the Rainbow is Enuf* (1975); Angela Davis’ *Women, Race, and Class* (1981); bell hooks’ *Ain’t I A Woman* (1981); Audre Lorde’s *Zami: A New Spelling of My Name* (1982) and *Sister Outsider* (1984); and Rebecca Walker’s “Becoming the Third Wave.” In Sequence Two, we will move to the contemporary moment and look at current publications that take up the question of feminism in 2014 and what many are calling the ‘fourth wave’ of feminism. These texts might include Piper Kerman’s *Orange Is the New Black* (2011); Jesmyn Ward’s *Men We Reaped* (2013); Chimamanda Adichie’s TED Talk



“Why We Should All Be Feminists” (2014); and Roxane Gay’s *Bad Feminist* (2014).

Students are expected to write critical response papers every week (total of 8) and write two critical research papers for the course, one of which will be a collaborative research project. Weekly response papers will also be at the start of each week. This class will be collaborative in nature, and students are expected to engage with both the materials presented in class and their colleagues.



Course Objectives

1. Students are expected to **comfortable** and **confident** in discussing and writing about literature.
2. Students are expected to become familiar with **campus resources** and **library-based research and writing**.
3. Students are able to better understand (at least conceptually) **race, class, gender, and sexuality** within feminism.
4. Through the use of **intensive writing and reading**, students should develop independent critical thinking skills and become proficient in writing skills through the purposeful use of course texts in development of claims and arguments situated in political, social, historical, and cultural contexts.
5. Students are expected to become **insider experts** and contribute to the burgeoning field of feminist studies.
6. Students should understand the investments, contexts, and effects of the kind of close/critical reading skills or approaches under study/use by the field of feminist theory and feminist studies.
7. Students have an appreciation for and knowledge of the field of feminism and its relationship to history, economics, culture, society, and politics.
8. Students are able to *critically reflect* on their reading practices in written assignments and develop **metacognition**. Loosely speaking, metacognition is "thinking about thinking," or "self-reflection." But it is also a very powerful way to build your self-assessment, transfer, and self-efficacy skills, each critical to your becoming a successful writer and reader.

Required Materials:

Primary Texts:

- Angela Davis, *Women, Race, and Class* (1981)
- bell hooks, *Ain't I A Woman* (1981)
- Audre Lorde *Zami: A New Spelling of My Name* (1982)
- ---. *Sister Outsider* (1984)
- Rebecca Walker, “Becoming the Third Wave” (1991) (online)
- Chela Sandoval, “U.S. Third World Feminism: The Theory and Method of Oppositional Consciousness in the Postmodern World” (1991) (online)
- Piper Kerman, *Orange Is the New Black* (2011)
- Roxane Gay, *Bad Feminist* (2014)

Other Materials Needed:

- *MLA Handbook for Writers of Research Papers 7th Edition*. Modern Language Association. 2009.
- A valid UW Net ID and password (and remember to check your e-mail on a daily basis or have a forwarding e-mail set up).

Recommended Materials:

Birkenstein, Cathy and Gerald Graff. *They Say, I Say: The Moves That Matter in Academic Writing*. New York: Norton, 2009.

Student Responsibilities:

As a student in this class, you are responsible for processing and understanding the course material as well as finding out **how** to demonstrate the writing strategies presented in class in your writing assignments. You are responsible for coming to class prepared to engage with your peers and share your thoughts on the course material. In the unlikely event you cannot come to class a particular day, it is your responsibility to ask your peers what occurred in class and whether or not there were any changes

to the syllabus/class assignments/daily readings. In addition, you should check your email daily because I will often send you reminder emails, changes to the syllabus, etc. We are only in class four days a week and it is vital that you check your UW account regularly. *Although changes may or may not be announced in class, you will still be held accountable for them. I will always give you advance notice of any changes made to the syllabus either in class or via e-mail. It is your responsibility to be aware of these changes.*

Evaluation:

Your final course grade will be divided and weighed accordingly based on a 4.0:

Response Papers—8 total.....	16%
Participation in class.....	14%
Paper 1 (4-6 pages).....	20%
Paper 2 (4-6 pages).....	20%
Revised Paper.....	20%
In-class critical reflection.....	10%
Total= 100%	

Criteria for Graded Essays:

Six Criteria for Graded Writing in This Class

- 1) **Central Purpose:** Are the reasons for your writing clear, appropriate, and fully responsive to the prompt?
- 2) **Details:** Do you offer your readers sufficient details and examples that are both relevant and effective in developing and supporting the paper’s central purpose?
- 3) **Organization:** Can your reader easily follow and understand your paper from beginning to end? Are there writing elements, like transitions and topic sentences, which maintain a coherent, narrative flow?
- 4) **Fullness:** Do you do enough to carry your case? Is the document substantial enough to leave the desired impression upon the reader?
- 5) **Fluency:** How fluid, sophisticated, and effective is your writing at the sentence and paragraph level? Are sentences and word choices varied, clear, and appropriate?
- 6) **Presentation:** Is your paper well-edited and spell-checked? Have you reviewed your verb tense/agreement, punctuation, and other grammatical elements? Have you followed all guidelines pertaining to formatting, citation standards, and other rules of appearance as they are described in the course syllabus

The Grid:

On papers for this class you’ll find in addition to comments a set of six numbers, like:

CP:3 O:1 D:2 Fu:3 Fl:4 Pr:2

These numbers correspond to each of the criteria described above in "Six Criteria for Writing in This Class" (i.e., the first number is the score for criteria item 1, “Central Purpose,” the second number is a score for “Details,” and so on). In general, all count equally towards the final grade for the assignment.

The point of these numbers is to give you a quick mini-grade on each of the criteria we use to score papers. You can get a score from 1 (not very good at all) up to 6 (as good as it gets) in each category. The number represents our judgment about how well your paper has done on that one category, as measured against both our general sense of how well 100-level students ought to perform, and the performances of other students in the class. As we assign each number, we have in mind the following general sense of what they mean:

- 1 Not enough sense of this category to be functional in college level work. (e.g., a paper that hasn't any specific details to explain or clarify the argument.)
- 2 A sense of what this category is asking for, but not much more. (e.g., a paper that offers specific details, but doesn't explain or develop them sufficiently to be effective.)
- 3 Functional success with this category, but not yet showing full control. (e.g., some exploration of a few details, for example, but without fullness, or without consistency.)
- 4 Functional success with this category, with some lapses and/or inconsistencies. (e.g., full exploration of details, for example, but not with all, or without consistency or clear relevance.)
- 5 Success with this category but a success not rhetorically integrated throughout the draft. (e.g., a paper with a good sense of how to use details and to develop them far enough to make them useful to the argument, but not well deployed throughout the paper.)
- 6 Full success with this category. (e.g., a paper with insightful and well-developed details, all relevant and effectively informative.)

The relationship between these numbers and the final score you get will not always be exact (we don't just add them up), but there is a very strong correlation. Six 6's, for example, would undoubtedly earn a 4.0.

Late Paper Policy:

Failure to turn in a major paper on time will negatively impact your grade. For each day your paper is late, I will deduct .5 from your total score. Thus, if you turn in a paper late, the best you will score is a 3.5. In addition, late response papers **WILL NOT** be accepted. It is your responsibility to be in class the day response papers are due. If you have an unforeseen circumstance (illness, death in the family, etc.) that arises, please contact me via e-mail **no later than 24 hours before an assignment is due and provide adequate documentation.**

Submission Guidelines for Graded Essays:

All graded essays will be submitted via Catalyst Tools. Submission guidelines for these essays:

- **Correct MLA header**
- Times New Roman 12 pt. Font,
- 1" margins (be sure to check the default—it is often set to 1.25" instead of 1")
- correct MLA citations
- correct MLA formatting
- Works Cited page on ALL assignments
- Double-spaced

Class Participation and Attendance Policy:

Class participation is essential to successful completion of this class. This includes (but not limited to) coming to class and engaging with your peers, turning in assignments on time, coming to class on time, going to the writing centers, visiting me during office hours, taking notes in class, participating in peer review, etc.

Things that will negatively impact your participation grade include (but not limited to) texting in class, talking in class when another person is speaking, not taking notes in class, not participating in peer review, not speaking in class and engaging with peers, not attending class, arriving late to class, and turning in assignments late and/or not at all.

If for some reason you are not able to attend class, *it is your responsibility* to contact peers and ask what you may have missed. **DO NOT** contact me (your instructor).

At any time during the quarter you are worried about your participation grade, I highly encourage you to visit me during

office hours.

Email Etiquette:

In addition to not emailing me response papers and/or if you missed class on a particular day, you are also encouraged to not email me about revisions for essays or questions that have already been answered during class and in the syllabus. I am a firm believer in face-to-face interaction as the best type of communication. If you are unable to attend office hours, you should email me a time/times that you are available to meet.

Civility in the Classroom:

We will be discussing social, cultural, and political topics that may be uncomfortable for some. The goal of these discussions is not to make everyone think alike; in fact, criticism and dissent are highly encouraged. However, with that said, it is important that respect is exercised in the classroom. Therefore, if you disagree with what someone is saying or a position that is being articulated in discussion, please do so respectfully. Discussing controversial topics in a respectful manner is an important skill to acquire in the university classroom and only civil opinions will matter. I reserve the right to dismiss any student who behaves in an inappropriate or threatening manner. Acts of violence (both physical and verbal) will not be tolerated.

Plagiarism:

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

Important Campus Resources:

MLA Guidelines and Formatting

Purdue OWL is an excellent resource for MLA formatting guidelines and citations. Visit their website here:
<https://owl.english.purdue.edu/owl/>

Writing Centers

The Odegaard Writing and Research Center and the CLUE (Center for Learning and Undergraduate Enrichment) writing center are both available to assist you whenever you need extra help or tutoring for writing. When visiting (or planning to visit) the writing center, please obtain your tutor's signature on the assignment(s) to show proof. OWRC is available by appointment only and the CLUE writing center is on a first-come, first-serve basis. I strongly encourage you to use the tutors at these writings center and please remember that they are not there to proofread your essays and correct grammatical mistakes. They are interested in the "higher order" concerns of your writing rather than your ability to demonstrate correct grammar.

- Odegaard Writing and Research Center: <http://depts.washington.edu/owrc>
- CLUE Writing Center: http://depts.washington.edu/clue/dropintutor_writing.php

Classroom Support Services

Need a laptop or video equipment for a class? CSS allows students to borrow equipment for free! To reserve equipment, please visit their website 24 hours in advance: <http://www.css.washington.edu/STFEquipment> They are located in the basement of Kane Hall.

Accommodations

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Services Office (DSO) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at <http://www.washington.edu/admin/dso/>.

UW SafeCampus

Preventing violence is everyone's responsibility. If you're concerned, tell someone.

- Always call 911 if you or others may be in danger.
- Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
- Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
- Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert

For more information visit the SafeCampus website at www.washington.edu/safecampus.

Counseling Services

The Counseling Center is staffed by psychologists and mental health counselors who provide developmentally-based counseling, assessment, and crisis intervention services to currently-enrolled UW students. The center is open all year, 8 a.m. to 5 p.m., Monday, Wednesday, Thursday and Friday; 9:30 a.m. to 5 p.m. on Tuesdays. To schedule an initial appointment, please call the Counseling Center (206) 543-1240 or stop by the Center at 40 Schmitz Hall. Or visit their [URL:http://counseling](http://counseling).

FIUTS (The Foundation for International Understanding Through Students)

Provides opportunities for students from all over the world to connect. Consider going to a *FIUT's Friday*: Every Friday during the summer, FIUTS organizes a Friday outing for students and friends (canoeing and visiting Discovery Park were two recent excursions). You do not have to make a reservation in advance, and there are two outings left, on August 30th and September 5th. See what event is planned at <http://www.fiuts.org/events/calendar>

Q Center

The University of Washington Q Center is a primarily **student run** resource center dedicated to serving anyone with a gender or sexuality: UW students, staff, faculty, alum, and community members. It hosts **student groups** and regular programming **events**, as well as includes a queer centered **library**, and **Student Blog**. You can access the Q Center website at <http://uwqcenter.wordpress.com/> or stop by 450 Schmitz hall Monday-Friday between 9am-5pm.

COURSE CALENDAR

(SUBJECT TO CHANGE WITH ADVANCE NOTICE)

WEEK 1	Sequence 1: "Foundational Texts"	
Mon 1/5	First Day of Class Dissemination of Course Syllabus	
Tue 1/6	Lecture: Context and Criticism for Angela Davis, <i>Women, Race, Class</i>	Read: <i>Women, Race, Class</i> beginning to pg: 87 (Chapter 5) Read: Audre Lorde, <i>Sister Outsider</i> , "Age, Race, Class, and Sex: Women Redefining Difference"
Wed 1/7	Discuss <i>Women, Race, Class</i>	Read: <i>Women, Race, Class</i> , pgs: 87-137 (Chapter 9)
Thu 1/8	Criteria for Response Papers	Read: <i>Women, Race, Class</i> pgs: 137-222 (Chapter 13) Listen: NPR Podcast on Catalyst Website Write: Response Paper #1
WEEK 2		
Mon 1/12	Due: Response Paper #1 (hard copy)	Read: <i>Women, Race, Class</i> pgs: 222-end
Tue 1/13		Read: bell hooks, <i>Ain't I A Woman?</i> Chapters 1 and 2
Wed 1/14		Read: bell hooks, <i>Ain't I A Woman?</i> Chapters 3 and 4

Thu 1/15		<p>Read: bell hooks, <i>Ain't I A Woman?</i> Chapter 5</p> <p>Read: bell hooks, "The Oppositional Gaze"</p> <p>Read: Audre Lorde, <i>Sister Outsider</i>, "Poetry...", "Transformation...", "Uses of the Erotic," "An Open Letter to Mary Daly"</p> <p>Write: Response Paper #2</p>
WEEK 3		
Mon 1/19	UNIVERSITY HOLIDAY—NO CLASS	<p>Read: Audre Lorde, <i>Sister Outsider</i>, "An Interview...", "The Master's Tools," "The Uses of Anger," and "Learning from the 60s"</p>
Tue 1/20	Due: Response Paper #2 Discuss hooks and Lorde	<p>Read: Audre Lorde, <i>Sister Outsider</i>, "Eye to Eye: Black Women, Hatred, and Anger" and "Grenada Revisited"</p>
Wed 1/21		
Thu 1/22	In-class viewing: Ntozake Shange, <i>For colored girls who have considered suicide/When the rainbow is enuf</i>	Write: Response Paper #3
WEEK 4		
Mon 1/26	Due: Response Paper #3 In-class viewing: Finish Ntozake Shange, <i>For colored girls who have considered suicide/When the rainbow is enuf</i>	Read: <i>Zami</i> , beginning to page 68 (Chapter 10)
Tue 1/27		Read: <i>Zami</i> , pgs: 68-118 (Chapter 17)
Wed 1/28	Writing Workshop: Norming Session for Essay 1	Read: <i>Zami</i> , pgs: 118-183 (Chapter 24)
Thu 1/29	Writing Workshop: Introduction to Library Research Meet in Mary Gates Hall, Room TBD Concept Maps	<p>Read: <i>Zami</i>, pgs: 183-the end</p> <p>Read: Chela Sandoval, "U.S. Third World Feminism" (on Catalyst Website)</p> <p>Write: Response Paper #4</p> <p>Begin: Essay #1</p>
WEEK 5		
Sequence 2, "Feminism Now"		
Mon 2/2	Due: Response Paper #4 Discuss: <i>Zami</i> and Sandoval End of Sequence 1	Read: Rebecca Walker, "Becoming the Third Wave" (on Catalyst Website)
Tue 2/3	Begin Sequence 2 Discuss: Rebecca Walker, "Becoming the Third Wave"	Write: Essay #1 for in-class Peer Review (bring hard or digital copy)
Wed 2/4	Writing Workshop: Peer Review for Essay #1	<p>Revise: Essay #1 (due on Catalyst Dropbox 2/5 at 9:30 AM)</p> <p>Read: <i>Orange is the New Black</i>, Chapters 1-4</p>
Thu 2/5	Begin: <i>Orange is the New Black</i> Context and Criticism	Read: <i>Orange is the New Black</i> , Chapter 5-8

WEEK 6		
Mon 2/9	Due: Response Paper #5 Discuss: <i>Orange</i> , Chapters 5-8	Read: <i>Orange is the New Black</i> , Chapters 9-11
Tue 2/10		Read: <i>Orange is the New Black</i> , Chapters 12-15
Wed 2/11	Writing Workshop: Essay Skeleton	Read: <i>Orange is the New Black</i> , Chapters 16-18
Thu 2/12	Finish Discussion of <i>Orange is the New Black</i>	Write: Response Paper #5 Begin: Roxane Gay, <i>Bad Feminist</i>

WEEK 7		
Mon 2/16	UNIVERSITY HOLIDAY—NO CLASS	
Tue 2/17	Due: Response Paper #6 In-class film: <i>Miss Representation</i> (2011)	
Wed 2/18	In-class film: <i>Miss Representation</i> (2011)	
Thu 2/19	Discussion of Film	Read: <i>Bad Feminist</i> , “Introduction” and “Me” Read: Nancy Fraser, “How Feminism Became Capitalism’s Handmaiden” (On Catalyst Website) Write: Response Paper #5
WEEK 8		
Mon 2/23	Due: Response Paper #7 Begin <i>Bad Feminist</i> Discuss Nancy Fraser’s “How Feminism Became Capitalism’s Handmaiden”	Read: <i>Bad Feminist</i> , “Gender and Sexuality” pgs: 47-136 Read: “Feminism and Race: Just Who Counts as a ‘Woman of Color’”
Tue 2/24	Discuss <i>Bad Feminist</i> and “Feminism and Race”	Read: <i>Bad Feminist</i> , “Gender and Sexuality” pgs: 137-206
Wed 2/25		Read: <i>Bad Feminist</i> , “Race and Entertainment” and “Politics, Gender, and Race”
Thu 2/26		Read: <i>Bad Feminist</i> , “Back to Me” Read: Jennifer Baumgardner, “Is There a Fourth Wave? Does it Matter?” (on commonspace) Write: Response Paper #6 Begin Planning: Essay #2
WEEK 9		
Mon 3/2	Due: Response Paper #8 Finish Discussion of <i>Bad Feminist</i>	Write: Essay #2
Tue 3/3	In-class viewing: Chimamanda Ngozi Adichie, “Why We Should All Be Feminists” Discuss TEDTalk	Write: Essay #2 Read: Brittney Cooper, “‘Feminism’s ugly internal clash: Why its future is not up to white women’ (on

		commonspace)
Wed 3/4	Writing Workshop: Peer Review of Essay #2	Revise: Essay #2 (due in Catalyst Dropbox on Thursday, 3/5 at 9:30 AM)
Thu 3/5	Discuss Cooper's "Feminism's Ugly Internal Clash"	Begin: Revision of a Paper of your choice
WEEK 10		
Mon 3/9	Writing Workshop: Introductions and Conclusions	
Tue 3/10	Writing Workshop: Introductions and Conclusions	
Wed 3/11	In-class writing: Critical Reflection (10%) *No make-up essays will be allowed.	
Thu 3/12	Final Class Disseminate Evaluations for Course	Write: Revised Paper of Your Choice Due in Catalyst Dropbox on Saturday, March 14 th at 12 PM (noon Pacific Standard Time!)

Holidays: Monday, Jan. 19th (Martin Luther King Day) and Monday, Feb. 16th (Presidents' Day)

Last Day of Instruction: Friday, March 13, 2015

Finals Week: Saturday, March 14th- Friday, March 20th

Final Paper Due: Saturday, March 14th at 12 PM (noon, PST)

All Extra Credit Opportunities Due: Sunday, March 15th at 12 PM (noon PST)