

FEMINIST THEORY
1992-93

Program Covenant

In Feminist Theory we will deal with exciting, often sensitive material and ideas. Through a variety of modes -writing workshops, small research projects, seminar discussions, lectures, and film criticism - we will attempt, as a community of inquirers, to understand and share with one another our understanding of the program material. We will be exploring together an area of study which is quite new and in flux. There are, therefore, no answers we can anticipate ahead of time to the questions we will be posing for one another this year. Instead, our learning will depend on the active and thoughtful contributions of each one of us. The inquiry and experience we have designed for members of Feminist Theory require a common commitment to the tasks ahead and to one another. Our work together will be most fruitful when we prepare ourselves carefully to address the assigned program material and when we bring our most careful personal reflections to our discussions.

In this spirit, the students and faculty of Feminist Theory agree to the following principles:

- 1) Promote a cooperative, inquiring atmosphere within the group.
- 2) Maintain an open, inquiring attitude toward the material and ideas expressed by members of the program.
- 3) Prepare thoroughly for all program activities and assignments.
- 4) Give all people the opportunity and respect necessary to express themselves in seminar, in writing workshops, and other collaborative contexts.
- 5) Be willing to offer constructive criticism of others' work in a respectful and supportive manner.
- 6) Treat one another with respect, especially when disagreeing with someone, and face personal conflicts or disagreements honestly.
- 7) Keep appointments punctually.
- 8) Attend and be actively involved in all class sessions.
- 9) Prepare assignments and evaluations promptly.

Special Responsibilities of Students

- 1) Meet expectations described in the Syllabus.

Special Responsibilities of Faculty

- 1) Give prompt and careful responses to student work.
- 2) Be available for individual conferences with students.
- 3) Prepare final evaluations of students.
- 4) Actively maintain a collegial and convivial relationship with colleague, including one special activity monthly.

Academic Honesty

The work you submit - in discussion, writings, etc. - must reflect your own ideas. When you are incorporating the views of others, be those published authors, film makers or your seminar mates, acknowledge your sources. While much of the work in this program will be collaborative and the ensuing ideas will reflect the contributions of more than one person, get in the habit of acknowledging the people and ideas that have influenced you. There will be many times when you will be asked to take an individual position - in a thesis for an essay, in a critical summary of visual material or in an interpretation of a

reading -and you must assert your own distinctive interpretation and judgement. The final work you do must reflect your own judgement and analysis while also recognizing the contributions of people who have influenced your learning. A failure to make such acknowledgements or to present the work of others as your own is plagiarism. Any student found to plagiarize material will be asked to leave the program and may also be required to leave the college.

Resolving Conflicts

Academic and personal conflicts are common in academic communities. The Social Contract lays out expectations about how we all should deal with such conflicts:

Evergreen can thrive only if members respect the rights of others while enjoying their own rights... All [members of the community] must share alike in prizing academic and interpersonal honesty, in responsibly obtaining and in providing full and accurate information, and in resolving their differences through due process and with a strong will to collaboration. (The Social Contract - WAC 174-120-020)

We expect all members of the program to abide by these principles of honest and face-to-face resolution of conflicts. In the event you do not feel successful in resolving a conflict, bring your concerns to the attention of your program faculty. Any conflicts that can not be resolved by your own efforts or the faculty team will be referred to an outside mediator or academic dean.

Any disputes about credit or the content of an evaluation must first be addressed to the faculty member who wrote the evaluation. If a student is not satisfied by a discussion with the faculty member involved, the issue will be brought before the faculty team, who will also make final decisions about credit and evaluations.

Credit Policy

The faculty will award full credit to every student who fulfills the minimum requirements for credit stated in the Syllabus and who fulfills the conditions spelled out in this Covenant. Students who do not complete the work or who violate the principles of this Covenant will receive no credit. Partial credit will not be granted, except under dire circumstances and by agreement with the faculty team.

Signed _____
Date _____

THE EVERGREEN STATE COLLEGE

PROGRAM DESCRIPTION

FEMINIST THEORY: WOMEN REPRESENTING WOMEN

FALL, WINTER, AND SPRING QUARTERS, 1992-1993

FACULTY: Virginia Grant Darney and Peta Henderson

"Feminist Theory: Women Representing Women" was an upper division interdisciplinary program in humanities and social science which studied the ways in which women explore issues of representation--of groups of women, of individuals, of the self. Students used contemporary feminist theory to critique traditional androcentric and ethnocentric approaches in science and social science, in humanities and arts. They analyzed the ways in which literature and anthropology as disciplines have represented women's lives and the ways women have modified those disciplines. The program was structured around a common reading list, a film series, a lecture series, seminar discussion, and writing assignments.

In the Fall Quarter, students explored a variety of genres which look at women's lives and which raise questions of representation in a variety of ways and contexts: traditional and contemporary ethnographies (Mead, Coming of Age in Samoa; Abu-Lughod, Veiled Sentiments); fiction (Austen, Pride and Prejudice; Gilman, Herland; Eliot, Middlemarch); autobiography (Hurstun, Dust Tracks on the Road; Lorde, Zami: a new spelling of my name); and works which intentionally blur genre boundaries (Anzaldua, Borderlands/La Frontera). These works formed the heart of weekly seminar discussions.

Contemporary feminist theory focused a second weekly seminar discussion: McCarthy-Brown, "Writing about the 'Other'"; Showalter, "The Female Tradition," Moore, Feminism and Anthropology; Schweickart, "Reading Ourselves," Yarbrow-Bejarano, "Gloria Anzaldua's Borderlands/La Frontera," Willis, "Histories, Communities, and Sometimes Utopia," hooks, "writing autobiography," "Ending Female Sexual Oppression," Cixous, "Laugh of the Medusa," Turner, "Feminism, Femininity and Ethnographic Authority." A film series completed the theoretical work: "Anthropology on Trial," "My Brilliant Career," "Born in Flames," "Chulas Fronteras," "Daughters of the Dust," "Room with a View," "Tongues Untied."

Students wrote weekly autobiographical essays, as well as three longer pieces focusing on the relation between anthropological theory and Mead's work, on literary theory and Austen's novel, and on the relation between feminist theory and their own lives. Students collected the assigned writing in a program portfolio.

Winter Quarter focused on two geographic areas: South Africa and Mexico. Students continued to consider women's representation in ethnography, ethnographic fiction, life history, testimonio, autobiography, visual art, and fiction.

Students wrote a short response paper to each weeks' reading, concentrating on the relationship of the theory article to the longer work, and the inter-relationships among the quarter's readings. They continued to write short autobiographical pieces, and to work in writing response groups each week. Each student collected all work in a program portfolio.

The research and writing projects for Winter Quarter formed a part of a sustained research activity. Each student designed a research project in feminist theory, and wrote a presentation proposal for the April, 1993 Gender Studies Symposium, Lewis & Clark College, Portland. Students continued to work on the project throughout the quarter, with regular progress reports, time lines, and consultation with one of the faculty.

Weekly seminar readings included: Warhol & Herndl, Feminisms; Moore, Feminism and Anthropology; Shostak, Nisa; Tlali, Muriel at Metropolitan; Mashinini, Strikes Have Followed Me All of My Life; Gordimer, A Sport of Nature; Franco, Plotting Women; Stephen, Zapotec Women; Stelweg, Frida Kahlo: The Camera Seduced; Ahern, A Rosario Castellanos Reader.

Readings in feminist theory included: Shostak, "What the Wind Won't Take Away"; Stivers, "Reflections on the Role of Personal Narrative in the Social Sciences"; Sacks, "What's a Life Story Got to Do With It?"; Yelin, "Decolonizing the Novel"; Zimmerman, "What Has Never Been: An Overview of Lesbian Feminist Literary Criticism"; Ferguson, "Is There a Lesbian Culture?"; deLauretis, "Aesthetic and Feminist Theory: Rethinking Women's Cinema"; Salazar, "A Third World Woman's Text: Between the Politics of Criticism and Cultural Politics." Films for the quarter included "The Hunters," "N!ai!: The story of a !Kung Woman," "Dateline: Apartheid," "In Women's Hands," "Portrait of an Artist: Frida Kahlo," "The Official Story."

Students designed and organized the topics and readings for Spring Quarter, focusing on women's experience in the United States. They organized the quarter around several topics: film theory, elderly women, lesbian representation, the matrix of race, gender and class, and the political and representational debate in labor strikes and abortion. Central to the quarter's work was the program's participation in the Lewis and Clark College Gender Studies Symposium. All students attended the conference, and made the work there a part of the program. Following the conference, each student presented her project to the others in the program.

The project was the major writing activity for the quarter, with response papers and autobiographical writing each week focusing

students' attention on the readings. Students submitted a final integrative essay, tying together the themes and content of the program, and collected the year's work in a program portfolio.

Weekly seminar readings included: Trin, When the Moon Waxes Red; Meyerhoff, Number Our Days; Swallow, Leave a Light on for Me; Kingston, Woman Warrior; Davis, Woman, Culture, Politics; Kingsolver, Holding the Line; Ginsburg, Contested Lives; Erdrich, Love Medicine.

Contemporary feminist theory included: Mulvey, "Visual Pleasure and Narrative Cinema;" Bartky, "Foucault, Feminism, and the Modernization of Patriarchal Power;" Smith, "The Truth that Never Hurts: Black Lesbians in Fiction in the 1980s;" Ling, "I'm Here: An Asian American Woman's Response;" Smith, "Maxine Hong Kingston's Woman Warrior: Filiality and Woman's Autobiographical Storytelling;" Collins, "Knowledge, Consciousness, and the Politics of Empowerment;" Ferguson, "Socialist-Feminist and Antiracist Politics: Toward Sexual Democracy;" Haraway, "Cyborg Manifesto;" Allen, "Kochinnenako in Academe." Spring quarter films included "Reassemblage: From the Firelight to the Screen," "Strangers in Good Company," "Desert Hearts," "Housemaids and Buffalos," "Slaying the Dragon: Media Images of Asian Women," "Race, Gender and Power in America," "Frontline: Public Hearing, Private Pain," "We Won't Go Back: Women in the Pittston Strike," "Salt of the Earth."

Credit equivalencies: 48 total

12-Feminist Theory

4-Feminist Ethnography

4-Women's Literature

2-Representation of South African Women

2-Representation of Mexican Women

2-Representation of Women in the United States

12-Individual Project

6-Autobiographical writing

4-Exposition

Fall Quarter, 1992

Virginia Darney, SE 3128, ex 6436. T.4-5
Peta Henderson, LAB II 3253, ex 6760, T 4-5
Mary Hansen & Lupe Valadez, Program Secretaries,
SE 3127, ex. 6530

Readings:

Mead, Coming of Age in Samoa
Austen, Pride and Prejudice---Oxford Press
Bowen, Return to Laughter
Gilman, Herland
Anzaldua, Borderlands
Hurston, Dust Tracks on a Road
Lorde, Zami, a new spelling of my name
Eliot, Middlemarch --Oxford Press
Abu-Lughod, Veiled Sentiments
Warhol & Herndl, Feminisms
articles packet on reserve in the Library

Weekly Schedule

Monday	Tuesday	Wednesday	Thursday	Friday
reading day	10-12 autobiography workshop L3501	10-1 writing workshop L1600 lobby L1507, 1508	reading day	9-12 book seminar L2101,2103
	12:30-2:30 theory seminar L2101,2103	college governance		1-4 lecture/ films LH5

Minimal Requirements for Credit: regular participation in seminars, workshops, lectures. More than three absences from program activities may be grounds for denial of credit. Participation means full preparation for all program activities, submission of all written assignments, self-evaluation, evaluation of faculty, evaluation conference.

Although the two writing workshops appear to be quite different (autobiography and exposition), in fact, they are designed to accomplish the same goal: clear and lively writing. Students will come to each workshop with a piece of writing (we will make assignments for each workshop) and will use the workshop time to edit, critique, brainstorm, and to reflect on the writing process. The workshops are NOT designed to provide writing time, but to structure a collaborative setting for working on writing.

FALL QUARTER SYLLABUS

WEEK 1. Tuesday 9/22

Please note the alterations in the schedule for Week 1 ONLY.

Tuesday am: introductions, overview, covenant,
syllabus
Tuesday pm: seminar groups, autobiographical writing
Wednesday am: theory seminar McCarthy-Brown, [packet]
Mead "letters" [packet] Gilliam [packet]
Friday am: book seminar Mead, Coming of Age in Samoa
Friday pm: Note: 9/25 ONLY, we will begin at 12:30
lecture: Rita Pougiales
film: "Anthropology on Trial"

WEEK 2. Tuesday 9/29

Olympia Film Society: Women Make Movies. check
listings
Theory seminar: Showalter, "The Female Tradition,"
Feminisms p.269
"about Feminisms" intro, ix-xvi.
Book seminar: Austen, Pride and Prejudice
Lecture: Jin on Feminist Literary Theory and Austen
Film: "My Brilliant Career"

WEEK 3. Tuesday 10/6

Theory seminar: Moore chapter 1 [packet]
Book seminar: Bowen, Return to Laughter
Lecture: Peta, on feminist anthropology and fieldwork
PAPER #1 DUE

WEEK 4. Tuesday 10/13

12-13.5 work
T. 2:30
7. pm. plan w/Peta.
Theory seminar: Schweickart, "Reading Ourselves"
Feminisms, p525.
Book seminar: Gilman, Herland
Lecture: Jin on Gilman; film: TBA *Born in Flames*
PORTFOLIO DUE FRIDAY 10/16

WEEK 5. Tuesday, 10/20

Theory seminar: ~~Trin T. Min-Ha~~, "Not You/Like You" and
"Difference" [packet]; Yarbáro-Bejarno, "Chicana [packet]
Literature," Feminisms 732.
Book seminar, Anzuldua, Borderlands
Lecture: Gail Tremblay and Yvonne Yarbáro-Bejarno
Film: "Chulas Fronteras"

WEEK 6. Tuesday 10/27

Theory Seminar: Willis, "Histories, Communities, and Sometimes Utopia," Feminisms, 815
Book seminar: Hurston, Dust Tracks on the Road
Lecture: Jin on Hurston and autobiography
Film: "Daughters of the Dust"
PAPER #2 DUE

WEEK 7. Tuesday 11/3

Theory seminar: hooks, "writing autobiography"
Feminisms, 1036, "Ending Female Sexual Oppression," [packet]
Book seminar: Lorde, Zami.
Lecture: George Freeman

Wed - hand out #3 + LAC project

WEEK 8. Tuesday 11/10

Theory seminar: Cixous, "Laugh of the Medusa,"
Feminisms 334
Book seminar: Eliot, Middlemarch, Books I-IV (pp1-350)
Lecture: TBA *Caryn - Room of Women*

Wed - edit wfs

WEEK 9 Tuesday, 11/17

Theory Seminar, Belsey, "Constructing the Subject, Deconstructing the Text" Feminisms, 593
Wednesday am: Lecture: Deta and Jin *Sarah Williams + Abstract*
Book Seminar: Middlemarch Books V-viii (350-682)
PAPER #3 DUE

No Class Friday

Thanksgiving Break 11/23-27

WEEK 10 Tuesday 12/1

Theory seminar: Turner, "Feminism, Femininity and Ethnographic Authority," [packet]
Book seminar: Abu-Lughod, Veiled Sentiments
Lecture: Sarah Williams; film: "Morocco"
PORTFOLIO DUE FRIDAY 12/4

Wed - Self eval + Brandom Project wrap up.

EVALUATION WEEK December 7-11

Structure notes

Conferences - Taw 12/8 & 9

THE PORTFOLIO

Feminist Theory: Women Representing Women

Fall 1992

In the program this quarter you will do two kinds of writing and you will participate in two kinds of workshop. The first of these is the writing you will do around the Tuesday autobiographical workshop; the second is the writing and rewriting of three essays that you will have an opportunity to work on during the Wednesday morning workshops. Both sets of writing will become part of your Portfolio. Due dates for submission of written work are included in the Syllabus, and you should observe these carefully. If you get behind it will be difficult to catch up.

The difference between the two approaches is that, while the essays will be expository and analytical, focusing on the program material and concepts, the autobiographical workshop and assignments will give you an opportunity to unpack your own cultural baggage and to reflect on yourself as an enculturated person. The writing you do here may be more experimental, less formal in nature. Although we are aware that, in making this distinction, we may be perpetuating a dichotomy that feminist theorists are trying to eliminate, we wanted to highlight it and then to eliminate it.

What follows is an effort to explain further the idea behind the Tuesday workshops and the autobiographical writing. It should be seen as an opportunity to contextualize your lives, to relate your life to the social world and to understand in addition how it relates to you. It is also an opportunity to imagine what you aren't, and what you might like to be in the same sense that Herland is a result of Gilman's imagining. Right away, we want to assure you that no one will be obliged to divulge information about her/himself that s/he is unwilling to share. You can make things up. But what you write for the Portfolio you must be willing to share.

What is your cultural baggage? It is the influences you have internalized from your interactions with the people among whom you were born and those with whom you've grown up, the places you've lived, the schools you've attended, the media you've watched and read and heard. It is the ways you have been encouraged to behave, act, think, touch and see, the values and morals you've been encouraged to express. It is how you do behave, the values you do have. It is the ways in which you and people like you think and feel about work, God/s, country, politics, and happiness. It is the assumptions you make about the good, the normal, the Other, the alive, the dead. It is the assumptions you make about race, gender and class.

What does it mean to be an enculturated person? You live in a culture or cultures; a culture or cultures also inhabits you. You may, for example, feel like a free, unique individual, but free, unique individuality is an important value only in certain specific cultures. You may be countercultural -- even anti-cultural -- but you are not acultural or un-cultural any more than you are amoral or un-moral.

So how did you get to be the way you are? Who and what influenced you? How and why?

Unpack your cultural baggage, examine it, reflect upon it, and treat it creatively. Write it down in stories, poems, songs. Paint, draw, photograph, and

sculpt it too, if you are so inclined.

Once all the raw materials are there, shape them, order them, so that they make sense to you and your readers. Your Portfolio is not a personal diary or journal; it must make sense to others. Like Gloria Anzaldua, you will initially experience your subconscious "Coatlicue State", but as a writer you must bring the images and ideas to consciousness and put them down in a form that others can relate to.

What should your portfolio contain?

There is no upper limit to how much you can put in your Portfolio. There is a lower limit: you should not do less than allows your readers to see a coherent representation of you as an enculturated person. In more concrete terms, by the due date for Portfolios in Week Four you should submit at least two pieces. By the due date for Portfolios at the end of the quarter you should have at least six polished autobiographical pieces. In addition, there should be copies of the final draft of your three essays (and you may want to consider including earlier drafts). You should include a brief film diary which notes the title, distributor, and date of visual material we view and any responses you may want to make. Finally, there must be a Table of Contents, which provides for the reader a map of your intellectual journey this quarter by suggesting the connections you have made between different parts of the program.

Good luck! We look forward to reading your Portfolio as it evolves.

Winter, 1993

Feminist Theory: Women Representing Women

Fall, Winter, Spring Group Contract

Coordinator: V. Darney

Enrollment: 48; Faculty: V. Darney, P. Henderson

Prerequisites: Core Program

Special Expenses: None

Part-time Options: No

Internship Possibilities: No

Additional Course Allowed: No

Descriptive Overview

How can one person tell another's story? In this year-long program we will look at the ways women represent other women's lives through the fields of anthropology and fiction from a variety of cultural and historical perspectives. Using contemporary feminist theory to critique traditional androcentric and ethnocentric approaches in science, the social sciences, humanities, and arts, we will learn about the ways literature and anthropology as disciplines represent women's lives, and the ways women have modified those disciplines. Although we will look at a wide range of women's culture, the course will not be a chronological "coverage" of the field. We will juxtapose images from fiction, ethnography, and film from similar time periods and cultural contexts.

In the Fall, we explored a variety of genres which look at women's lives and which raise questions of representation in a variety of ways and contexts: traditional and contemporary ethnographies, fiction, autobiography/biography, and life history. Winter quarter we will consider two particular geographic areas: South Africa and Mexico. We will continue to consider women's representation in ethnography, ethnographic fiction, life history, testimonio, autobiography, visual art, and fiction. Spring quarter we will look at ways of describing the lives of women in North America. Each quarter we will apply feminist critiques to the literary and anthropological, as well as to visual, representations of women.

In addition to the representations of women's lives, we will read feminist theory, feminist critiques of anthropology, feminist literary criticism. We will apply these critical approaches to visual representations of women.

The research and writing projects for Winter and Spring quarters will be part of a sustained research activity. All students will participate in the spring Gender Studies Symposium, Lewis & Clark College, Portland.

Credits: 32 total for Winter and Spring Quarters

Winter Quarter, 1993

Virginia Darney, SE 3128, ex 6436. T.4-5
Peta Henderson, LAB II 3253, ex 6760, T 4-5
Mary Hansen & Lupe Valadez, Program Secretaries,
SE 3127, ex. 6530

Readings:

Warhol & Herndl, Feminisms
Moore, Feminism and Anthropology
articles packet on reserve in the Library
Shostak, Nisa
Tlali, Muriel at Metropolitan
Mashinini, Strikes Have Followed Me All of My Life
Gordimer, A Sport of Nature
Franco, Plotting Women
Stellweg, Frida Kahlo: The Camera Seduced
Stephen, Zapotec Women
Ahern, A Rosario Castellanos Reader

Weekly Schedule

Monday	Tuesday	Wednesday	Thursday	Friday
reading day	10-12 autobiography workshop L3407	10-1 writing workshop L1600 lobby L1508	reading day	9-12 book seminar L2219,2220
	12:30-2:30 theory seminar L1505, 1509	college governance		1-4 lecture/ films LH5

Minimal Requirements for Credit: regular participation in seminars, workshops, lectures. More than three absences from program activities may be grounds for denial of credit. Participation means full preparation for all program activities, submission of all written assignments, self-evaluation, evaluation of faculty, evaluation conference.

Feminist Theory: Women Representing Women

Winter Quarter, 1993

Syllabus

Week 1. January 4-8

Tuesday morning: introductions, etc.
Tuesday afternoon: Project*. The Abstract
Wednesday morning: Project
Friday morning: Moore, chapter 2
Friday afternoon: Abstract due at individual conferences

Week 2. January 11-15

Tuesday morning: Project
Tuesday afternoon: Shostak article [packet]
Wednesday morning: Project
ABSTRACT DUE 5pm. to Seminar Leader
Friday morning: Shostak, Nisa
Friday afternoon: Peta; Nisa film

Week 3. January 18-22

Tuesday morning: autobiographical writing
Tuesday afternoon: Smith, "Who's Talking/Who's Talking
Back?" Stivers, "Reflections on the Role of Personal
Narrative in Social Science" [both on reserve]
Wednesday morning: Project
TIME LINE DUE
Friday morning: Tlali, Muriel at Metropolitan
Friday afternoon: Cam Stivers

Week 4. January 25-29

Tuesday morning: autobiographical writing
Tuesday afternoon: Sacks, "What's a Life Story Got to Do
with It?" [on reserve]
Wednesday morning: Project/discussion of Spring books
Friday morning: Mashinini, Strikes Have Followed Me All of
My Life
PORTFOLIO DUE**
Friday afternoon: Fred Dube

Week 5. February 1-5

Tuesday morning: autobiographical writing
Tuesday afternoon: Yellin, "Decolonizing the Novel" [on
reserve]
Wednesday morning: Project/discussion of Spring books
Friday morning: Gordimer, A Sport of Nature
Friday afternoon: "Apartheid"

Week 6. February 8-12

REVISED

Tuesday morning: autobiographical writing
Tuesday afternoon: Zimmerman, "What Has Never Been: An
Overview of Lesbian Feminist Literary Criticism" [in
Feminisms]
Wednesday, Friday: Projects/Faculty Retreat

Week 7. February 15-19

Tuesday morning: autobiographical writing
Tuesday afternoon: Ferguson, "Is There a Lesbian Culture?"
[on reserve]
Wednesday morning: Project
UPDATED ABSTRACT AND BIBLIOGRAPHY DUE
Friday morning: Franco, Plotting Women
Friday afternoon: Nancy Allen

Week 8. February 22-26

Tuesday morning: autobiographical writing
Tuesday afternoon: Moore, Chapter 4
Wednesday morning: Project - *3Q plans*
Friday morning: Stephen, Zapotec Women
Friday afternoon: Alice Nelson

Week 9. March 1-5

Tuesday morning: autobiographical writing
Tuesday afternoon: TBA
Wednesday morning: Project / *conference plans*
Friday morning: Stellweg, Frida Kahlo: The Camera Seduced
Friday afternoon: Frida Kahlo films

Week 10. March 8-12

Tuesday morning: autobiographical writing
Tuesday afternoon: Salazar, "Third World Women" [on
reserve]
Wednesday morning: Project--progress reports
PORTFOLIO DUE
Friday morning: Ahern, A Rosario Castellanos Reader
Friday afternoon: Evelia Romano

EVALUATION WEEK. March 15-19

*Project. See separate handout
**Portfolios will contain a two page response to each week's
readings, a film/speaker diary (including data and your notes),
autobiographical pieces (two by week 4; six by week 10).

3/12/93 SYLLABUS
FEMINIST THEORY

SPRING, 1993

Tues. 10-12 L2101 Tues. 12:30-2:30 L2118, L2221
Wed. 10-1 L3501
Fri 9-12 L2118, L2221 Fri 1-4 LH5

Week 1. Monday, March 29

ALL TUESDAY MORNINGS: AUTOBIOGRAPHICAL WRITING

Tuesday seminar: Mulvey, "Visual Pleasure and Narrative
Cinema," Feminisms p.432.

PROJECT DRAFT DUE

Wednesday workshop: projects

Friday seminar: Trin T. Min-Hah, When the Moon Waxes Red

Friday afternoon: "Ressemblage"

Week 2. Monday, April 5

Tuesday seminar: Bartky, "Foucault, Feminism, and the
Modernization of Patriarchal Power." [reserve]

Wednesday workshop: PETA & JIN RETURN PROJECT DRAFTS

Friday seminar: Meyerhoff, Number Our Days

Friday afternoon: "Strangers in Good Company"

Week 3. Monday, April 12

Tuesday seminar: Barbara Smith, "The Truth That Never
Hurts: Black Lesbians in Fiction in the 1980s."
Feminisms p.690.

Wednesday workshop: projects: "how to do presentations"

Friday seminar: Swallow, Leave a Light on for Me

Friday afternoon: Jean Swallow
"Desert Hearts"

FINAL PROJECTS DUE

Week 4. Monday April 19

Lewis & Clark Gender Studies Symposium

Week 5. Monday April 26

Tuesday, Wednesday, and Friday morning: taping sessions

Friday afternoon: Sally Cloninger, "Housemaids and
Buffalos"

PORTFOLIO DUE

Week 6. Monday, May 3
Tuesday seminar: Amy Ling, "I'm Here: An Asian American Woman's Response." AND Sidonie Smith, "Maxine Hong Kingston's Woman Warrior: Filiality and Woman's Autobiographical Storytelling." Feminisms 738 & 1058.
Wednesday workshop: Donovan Gray, "grant writing"
Friday seminar: Kingston, Woman Warrior
Friday afternoon: TBA + "Slaying the Dragon"

Week 7. Monday, May 10
Tuesday seminar: Patricia Hill Collins, "Knowledge, Consciousness, and the Politics of Empowerment."
[reserve]
Wednesday workshop: Angela Gilliam
Friday seminar: Davis, Woman, Culture, Politics
Friday afternoon: TBA + [Frontline?]

Week 8. Monday, May 17
Tuesday seminar: TBA
Wednesday workshop: Jane Jervis
Friday seminar: Kingsolver, Holding the Line
Friday afternoon: TBA

Week 9. Monday, May 24
Tuesday seminar: Donna Haraway, "Cyborg Manifesto."
[reserve]
Wednesday workshop: TBA
Friday seminar: Ginsburg, Contested Lives
Friday afternoon: TBA
PORTFOLIO DUE

Week 10. Monday May 31
Tuesday seminar: Paula Gunn Allen, "Kochinnenako in Academe: Feminisms. p. 713.
Wednesday workshop: TBA
Friday seminar: Erdrich, Love Medicine
Friday afternoon: TBA

WRITING: Weekly response papers are due for weeks 1-4, 6-8. The week 4 paper will be a reflection on the Gender Studies Symposium. The paper for week 9 will be an integrative essay evaluating the program and your experience of it, particularly the focus that you developed as you worked through the material. It can be a letter to your seminar faculty.

PORTFOLIO: Week 5 the portfolio should have: 3 autobiography pieces, 4 response papers, film and lecture notes, Fall and Winter evaluations. Week 9 the portfolio should have 7 autobiography pieces, 8 response papers, film and lecture notes, Fall and Winter evaluations.

Jin Darney, SE 3127

Peta Henderson, LAB II

Components of final portfolio: Feminist Theory

1. All Autobiographical writing, organized thematically or in some manner which is indicated by a Table of Contents.
2. Faculty evaluation and student self-evaluation, fall and/or winter, depending on when you entered the program.
3. All Film and lecture notes and reflection.
4. Fall quarter essays (3)
5. Winter and spring quarter response papers. (Please note that this means that Peta's spring quarter seminar students should write their final response paper by Friday of Week 9, rather than Tuesday of Week 10).
6. Copy of your Project paper or explanation of audio/visual work.

Your complete final portfolio is due on Friday of Week 9 without fail.