

## From Past Feminisms to Postfeminism

GWS 449  
From Past Feminisms  
to Postfeminism:  
Feminisms for the 21<sup>st</sup>  
Century

Dr. Kate Phelps  
(call me Dr. Kate!)  
she/they

Spring 2023  
Jan. 24<sup>th</sup> – May 5<sup>th</sup>  
In-person course  
Tu/Th 2:30 – 3:45  
Birge 346



## Gender and Women's Studies

UNIVERSITY OF WISCONSIN-MADISON

"The classroom, with all its limitations, remains a location of possibility. In that field of possibility we have the opportunity to labor for freedom, to demand of ourselves and our comrades, an openness of mind and heart that allows us to face reality even as we collectively imagine ways to move beyond boundaries, to transgress. This is education as the practice of freedom."

- bell hooks

### ***University of Wisconsin-Madison Land Acknowledgment***

*The University of Wisconsin–Madison occupies ancestral Ho-Chunk land, a place their nation has called Teejop (day-JOPE) since time immemorial.*

*In an 1832 treaty, the Ho-Chunk were forced to cede this territory.*

*Decades of ethnic cleansing followed when both the federal and state government repeatedly, but unsuccessfully, sought to forcibly remove the Ho-Chunk from Wisconsin.*

*This history of colonization informs our shared future of collaboration and innovation.*

*Today, UW–Madison respects the inherent sovereignty of the Ho-Chunk Nation, along with the eleven other First Nations of Wisconsin.*

**3 Credit Course:** This intermediate level social science/humanities course fulfills the **social science/humanities** approach in the Gender & Women's Studies major.

Enroll Info: None

Prerequisite: Sophomore standing

Course Canvas link: <https://canvas.wisc.edu/courses/341635>

This class meets in person twice a week for 75 minutes. The course carries the expectation that students will work on course learning activities (reading, writing, discussion, assignments, studying, etc.) for about 3 hours for each 75-minute class session.

## Course Description

Where have we come from and where are we going? Designed to take us on a journey and tell stories of knowledge building over time, we will explore feminist theories from a broad array of disciplines and perspectives. Beginning with early feminist writings, to the significance of the Second Wave, examining consciousness raising, political pamphlets, personal manifestos, and the feminist ideology of the “personal is political.” Exploring work from Black feminist thought, queer theory, theory from disability studies, fat studies, ecofeminism, and transnational and global feminisms. Identifying and addressing crucial areas of contestation that punctuate the dynamic relationships among texts from past and present—the arrivals, departures, and returns—in feminist theory. Listening to voices that align and voices that dissent. Engaging with the work of writers and thinkers from the past and bringing these ideas to our current cultural configurations and conceptualizations of feminism(s) and feminist movement(s).

### Some Course Discussion Themes

**Radical feminism**  
**Black feminist thought**  
**Biography/the use of experience**  
**Privilege, power, and social capital**  
**Systemic and individual discrimination**  
**Social movements, activism, resistance**

**Race and color and ethnicity**  
**Sexualities**  
**Disabilities**  
**Queer theory and embodiment**  
**Intersectionality/intersecting identities**  
**Contemporary feminisms**

## Course Learning Objectives

Objective
Summarize and synthesize the work of feminist theorists and other theorists (queer and crip theory, fat studies, critical race theory, etc.) from the mid-20 <sup>th</sup> century to the present day
Critically analyze feminist theory in conjunction with cultural and social events, and draw connections among how feminist theory ideas align and how they differ from each other
Critically appreciate and constructively critique texts, theoretical frameworks, ideas, and praxis (the gap between text and world)
Articulate your own ideas about what you think feminism for the 21 <sup>st</sup> century can or should look like/sound like/feel like in conjunction with historical and contemporary feminist theories and frameworks
Build awareness and understanding of feminist principles, values, and epistemologies (knowledge development) and how these translate to praxis and feminist calls to action
Feel some joy, energy, and curiosity through the learning process!

Understand the complexity and messiness of social movement and social justice work and recognize why we do it anyway

***\*\*\*Graduate students: please make a meeting with me in the first couple weeks of the semester to discuss graduate expectations for the course!\*\*\****

## REGULAR AND SUBSTANTIVE INTERACTION

This course provides regular and substantive interaction by:

- Assessing or providing feedback on a student's coursework throughout the semester based on the expectations of the learning activities described in the assignments section of this syllabus.
- Participation in regularly scheduled learning sessions (where there is an opportunity for direct interaction between the student and the qualified instructor).
- Provide personalized comments (in any medium) for an individual student's assignment or exam.
- Instructor posts announcements, email, or social media check-ins about academic aspects of the class.
- Identify students struggling to reach mastery through observation of discussion activity, assessment completion, or even user activity and offer additional opportunities for interaction.
- Use of small working/study groups that are moderated by the instructor.

Hello there!

I'm Dr. Kate! Please call me Dr. Kate!

My pronouns are she/they.

I teach body politics, fat studies, feminist theory, intro level classes, and some special topics courses!

I have a PhD in sociology and my research is in body politics, embodiment, girlhood studies, fat studies, digital sociology, and arts-based methodology.

Contact info:

[kphelps@wisc.edu](mailto:kphelps@wisc.edu)

Student hours: T/Th 4:00 – 5:00 p.m.  
and by appt.

In person appts: Sterling 3323

(Student hours are “office hours” but I don’t like the term office hours. The place isn’t the thing that matters...you are!)

Please email for an appointment if the above times do not work. Thank you!

Things I like:

My children, Kraemer & Vivian

My partner Joe

My family and friends!

Ultimate frisbee

Tattoos

Coffee

Singing and playing ukulele

Riding my bicycle

Podcasts

Campfires and the woods

Broad City (it’s a show)

Baked goods

Canoeing and kayaking

→  
This is me!



## Required Texts:

*There are no required texts for this class. All class readings and viewings are available in PDF and web link form on Canvas. We will be reading a great deal from Breanne Fahs' **Burn It Down** – the open access pdf of the full book is available on our Canvas page. (You are of course encouraged to purchase a copy of this book from a local or independent bookstore!)*



***Class Engagement (250 points - 25% of overall grade):***

In this class, engagement is crucial if you want to do well. This means accessing course readings and viewings, completing assigned readings and viewings on time, coming to class with questions and ideas related to the concepts we are discussing that day, and participating on any Canvas discussions if/when they are assigned. Anticipate between 60 to 80 pages of reading each week, sometimes more, sometimes less. Engagement is a substantial part of your final grade. You are required to be in class and required to engage during class discussions, both small group and large group, as well as class activities. This is a discussion-based course; I want to hear what YOU have to say! Engagement includes participation in class discussions, visiting with me during student hours, sharing media and further readings on Canvas, engaging with your classmates, and overall demonstrating what you are taking from the class. Your active engagement in class sessions is assessed as part of your grade for this class and makes up 25% of your final grade. During the first few classes, we will discuss what constitutes active participation. A rubric for participation can be found under Assignments on Canvas.

As part of your engagement grade, you will be asked to complete five brief assessments:

- Student feedback survey (week four)
- Self-assessment on participation/discussion (week nine)
- Group-assessment on participation/discussion (week nine)
- Self-assessment on participation/discussion (week fourteen)
- Group-assessment on participation/discussion (week fourteen)

These assessments can be accessed and submitted on Canvas and will be factored into your overall engagement grade at the end of the semester.

***Situating History Presentation (80 points – 8% of overall grade):***

At some point during our 15 weeks of class, you will give a short presentation on a particular year that coincides with our readings for that day, so that we can help give historical context to what was happening at the time our readings were written. For example, Cathy Cohen wrote her “Punks, Bulldaggers, and Welfare Queens” essay in 1997. If you are assigned to 1997, you will give an approximately five-minute presentation on that year. The presentation should include slides (Powerpoint, Google slides, Canva, etc.) with descriptions, images, details, and sources for at least five events or happenings from the year you are assigned. What was happening in that year? Locally and globally? In popular culture? In politics? In social movements? Was it war time? A time of peace? Provide a brief explanation of each notable event and provide relevant images and content related to the event in the slides. You are also required to **create two discussion questions** that will help catalyze our discussion of the readings for that day – in other words, connect the context of your year to what we are reading for that day and demonstrate your understanding of the readings! We will use these presentations to inform our discussion of the feminist theory that was being produced at the time. The slides from your presentation should be posted to Canvas **at least 24 hours** in advance of the day you are assigned so that I can access them and pull them up for your presentation on your assigned day. We will sign up for these presentations on the second day of class. A rubric for the presentation can be found under Assignments on Canvas.

***Digital History Group Project – Influential Feminists (120 points – 12% of overall grade):***

For this assignment, you will be working together as an entire class to put together a digital history project on influential feminists over time. In the first few weeks of class, you must identify a feminist thinker, writer, activist, etc to focus on for this project. We will do sign up for these

feminists to ensure there are no repeats in the class. The person you choose can be from any time period, and from any place. You are encouraged to think deeply, and think globally, or locally. Once you have your person solidified, you will create a 1-2 page creative infographic that includes information about their life (birth, death – if relevant – key writings, art, music, poetry, etc. What contributions has this person made to a feminist agenda? What is their background? What are their central ideas and philosophies?) We will be putting all these infographics together to create a class document and collection of information on these influential feminists. In addition to the infographic itself, you must include a works cited page that identifies the sources you used. We will talk more about this assignment in class. A rubric for this assignment can be found under Assignments on Canvas.

***The Personal is Political Responses (210 points - 21% of overall grade):***

During the semester, you will submit three short response papers (worth 70 points each) that each reflect on a contemporary example of gender-based oppression. Using concepts and material from the course, you will explore the continued relevance of the “personal is political” feminist rallying cry. These response papers are an opportunity for you to reflect on your own positionality, your own identities, and your own perspectives on feminism(s) as they relate to the current landscape of gender oppression. You can think locally or think globally. Find specific examples in contemporary media – whether popular or news media. Recent abortion bans, lack of education for girls in developing nations, ongoing sexual harassment and sexual assault in various social arenas, lack of parental policies and maternity leave, sex trafficking and slavery, pay inequity, increased criminalization of women, limited media/political representation – these are just a few examples of some of the gender-based oppressions you might explore. Let your mind go wild. Be your own theorist! But be sure to write in conversation with the work we read in the class – I expect to see citations and references from at least *two* of our class readings and viewings in each of these response papers. These papers should be 2- to 3- pages double-spaced, and standard format of Times New Roman, 12-point font, 1-inch margins, ASA citation and reference format. A rubric for these response papers can be found under Assignments on Canvas.

***Feminist Position Statements/Reflections (100 points total, 50 points each – 10% of overall grade):***

Within the first two weeks of class, you will be asked to write a brief position statement on your definition of feminism and what you believe are the three biggest issues or problems facing feminism, *as a movement*, today. The initial position statement will be written in class, collected by me, sealed up, and stored for the semester. At the end of the semester, you will be asked to write a new position statement that offers an adjusted definition of feminism (if any) and reflect on what you have learned during the course. You will have the opportunity to revisit your first position statement to see how your perceptions and ideologies have changed from the beginning of the semester to the end. The first position statement will be handwritten during class time, and the second brief statement will be submitted on Canvas towards the end of the semester. Both position statements should be no more than 1 – 2 pages of writing.

***Final Manifesto (240 points - 24% of overall grade):***

Your final paper or presentation will function as a manifesto: your vision for the future of feminism. Feminist manifestos have been the cornerstones of feminist theory in the United States for well over a century, from Elizabeth Cady Stanton’s *Declaration of Sentiments*, to Shulamith Firestone’s *The Dialectic of Sex*, to Chimamanda Ngozi Adichie’s *We Should All Be Feminists*. To be clear, this does not need to be a feminist manifesto necessarily – perhaps you reject conventional ideas of feminism in favor of a new kind of language. Perhaps you want to

focus solely on queer theory, or fat studies, or Black feminist thought. Perhaps you want to bring it back to the old school grassroots action of consciousness raising and knowledge sharing. Whatever your vision for the world, your task is to write it or speak it into existence. Using at least SIX readings and viewings from the class, as well as at least THREE additional sources, as well as knowledge you gained in our discussions, in 10 pages of writing, or via a 20-25 minute mixed media presentation that you will put on Canvas (speaking, Google slides, images, video, art, key points, etc.), or an alternative format approved by me (e.g. zine, art and artist statement, etc.), your final assignment is to let your imagination run wild toward your vision for a (feminist) future. This manifesto should articulate intentions related to social change, specific issues you care about, perspectives on social structures and embedded norms, and ideas for calls to action. Do you want to see a revolution? Do you want a more liberal feminist model? Do you imagine a world without gender? YOU be the theorist and explore those possibilities but be sure to frame your own theoretical contribution in reference to the theory we engaged with in class. A more comprehensive set of instructions for this manifesto assignment, as well as expectations for presentation vs. paper vs. alternative format, will also be made available to you within the first few weeks of the semester. A rubric for the final manifesto can also be found under Assignments on Canvas.

### Course Grading Scale:

A = 93-100 AB= 88-92 B = 83-87 BC = 78-82 C = 70 – 77 D = 60-69 F = below 60

*\*\*Grades that are resting in between (for example, 92.5) will be rounded up in consideration of engagement, participation, receptivity and implementation of feedback, and overall quality of work in the class.*

All assignments to be submitted on Canvas on designated due dates listed in our course calendar on Canvas and at the end of this syllabus.

#### **Standard Paper Format – American Sociological Association**

The format of each written assignment must adhere to the following guidelines:

- All text is double spaced, no additional spaces between paragraphs
- Each new paragraph is indented
- 12-pt font in Times or Times New Roman
- 1-inch margins
- Reference page in American Sociological Association style
  - <https://owl.english.purdue.edu/owl/resource/583/03/>
  - Alphabetical by authors' last names
  - This does not count in page or word requirements
- Quotations & evidence cited according to ASA style



# Late Work Policy

Deadlines are an important part of life, and we will strive to meet them in this classroom. I also recognize that your lives, like mine, are complex and busy and our shared classroom is but a part of a larger whole. So please contact me if there are any obstacles getting your way of participation or meeting due dates. I am much more interested in working with you on solutions to those problems than I am in being punitive. My top priority is for you to succeed in this class, to become a stronger reader, writer, and thinker, to grow your academic abilities, and your confidence in your work.

For every week that an assignment is late, you will incur a penalty of 10% off your total grade for that assignment. If you have a valid reason to turn in an assignment late, you must talk to me before the due date if that's possible. **Assignments submitted more than two weeks past the original due date will be considered a zero, except in the case of extenuating circumstances which must be communicated in advance.**

The final paper or presentation must be submitted on the due date.

*No late work will be considered past the last day of the semester.*

***I recognize that we are still operating within a global pandemic – if you need extra time, flexibility, support, or assistance, I ask that you communicate with me!***

## RULES, RIGHTS & RESPONSIBILITIES

- See: <https://guide.wisc.edu/undergraduate/#rulesrightsandresponsibilitiestext>

## ACADEMIC CALENDAR & RELIGIOUS OBSERVANCES

- See: <https://secfac.wisc.edu/academic-calendar/#religious-observances>

### Resources for Academic Assistance

The UW Writing Center:

<https://writing.wisc.edu/>

Tutoring and Learning Support Services –

<https://newstudent.wisc.edu/academic-support/>

<https://academicsupport.wisc.edu/>

### Resources for Student Well Being

<https://students.wisc.edu/guides/community/>

<https://students.wisc.edu/guides/get-involved/>

<https://students.wisc.edu/guides/health-and-wellness/>



## Other notable and important resources for students:

- <https://tribalrelations.wisc.edu/resources/native-students/> Tribal Relations UW
- <https://msc.wisc.edu/find-community-support/> - Finding Community at UW-Madison
- <https://msc.wisc.edu/identity-centers/> - UW Madison Identity Centers



### Plagiarism

You are expected to always do your own work. Academic dishonesty is defined as the unauthorized use of assistance with intent to deceive a faculty member or another person assigned to evaluate work submitted to meet course and program requirements. Plagiarism is the unauthorized use of someone else's materials (book, article, graphics, etc.) without citing the source or using that work as one's own without proper documentation.

To avoid any problems, please make sure that you understand the following information: Distinguishing your words and ideas from those of someone else is an important skill for this class. A case of extensive plagiarism (full paragraphs lifted from someone else's work), repeated plagiarism, or "recycling" a paper (submitting a paper for more than one class) could result in significant grade penalties and potential failure of the class. If you have any questions about using sources, please ask me!

Some examples of plagiarism are:

- Using a phrase or a sentence from a source without acknowledging that source (e.g. without putting quotation marks around the quoted material and without mentioning the author)
- Borrowing specific ideas from another writer without acknowledging your source, even if you write the idea in your own words
- Cutting and pasting text from the Internet into your paper without acknowledging the source
- Handing in a paper under your name that has been written by someone else (e.g. downloading an essay from the Internet and handing it in as your own)

If I suspect a violation of the Academic Honesty policy, I am required to:

- Notify the student in writing and meet face-to-face to discuss suspected violation.
- Report the suspected violation to the Office of Student Affairs.
- Initiate formal hearing procedures if an informal resolution cannot be achieved.

By virtue of enrollment, each student agrees to uphold the high academic standards of the University of Wisconsin-Madison; academic misconduct is behavior that negatively impacts the

integrity of the institution. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these previously listed acts are examples of misconduct which may result in disciplinary action. Examples of disciplinary action include, but is not limited to, failure on the assignment/course, written reprimand, disciplinary probation, suspension, or expulsion. For more information on UW-Madison plagiarism policy:  
<https://conduct.students.wisc.edu/syllabus-statement/>

## **Accommodations for Students with Disabilities**

(Language graciously borrowed from Dr. Sami Schalk of UW-Madison Gender and Women's Studies):

I believe everyone has a right to a quality education and that classrooms can adapt to students' needs. If you have ideas on how you can best learn and express your learning in this class, if you have an undocumented disability, or if you have a change in disability status during the semester, I encourage you to meet with me as soon as possible to discuss a learning plan. If you have a documented disability, please provide me your accommodation information within the first two weeks of class. The University accommodation policy reads as follows:

The University of Wisconsin-Madison supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12), and UW-Madison policy (Faculty Document 1071) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform faculty [me] of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. Faculty [I], will work either directly with the student [you] or in coordination with the McBurney Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA.

<https://mcburney.wisc.edu/instructor/>

# Class Community Statement and Content Warning

This class will be an open and affirming learning space for all students, regardless of size, ability, age, race, ethnicity, citizenship status, gender, sex, sexual orientation, parental status, religion, or socioeconomic status. As an instructor, I pledge to respect all students based upon these factors, including the use of personal names and pronouns. I encourage open communication among students and myself. Students are welcome and encouraged to share viewpoints relevant to course material, and respectful, relevant debate is encouraged.

*At times during the term, we will be discussing topics that may be disturbing, even traumatizing, to some students. The readings and viewings we do in this class can be especially difficult as they deal with the subjects of violences, various forms of oppression, and embodied experiences. You are expected to engage with the material, but not to the point of any self-detriment. You will never be required to share something you are not comfortable sharing. However, this does not mean you are exempt from participation. There is a distinct difference between experiencing harm and experiencing discomfort, and we will embrace discomfort in this class as we seek to unlearn systems of oppression and discrimination. This means critically considering our own identities and beliefs which can be difficult, but an important aspect of our work together. *If you ever feel the need to refrain from engaging with the material during discussion, I ask that you make me aware of the circumstances. You will be responsible for any material you miss. If you ever wish to discuss your personal reactions to this material, either with the class or with me, I welcome such discussion as an appropriate part of our coursework. I want to challenge us to remember that we are not the measure of all things. I absolutely encourage the use of experience and personal perspective in framing how we talk about the material, but the goal of the course is to think **beyond** those experiences and perspectives, and engage in thinking critically about the social, cultural, and political realities of various groups, identities, and social structures.**

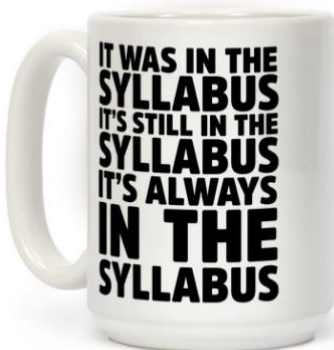
*The success of this class is a community effort!*

## Classroom Norms for Engagement:

- Presume positive intentions
- Listen attentively and intentionally
- Aim for shared participation
- Engage respectfully always
- Respect boundaries
- Commit to building an accountable community

## Important Notes! Please read!!

- This syllabus is to act as a guide for the semester, but it is not set in stone. Certain due dates for assignments may shift slightly – but I will do everything I can to make sure people are fully aware of changes well in advance. As such, by choosing to remain in this course, you agree to all the addressed requirements and stipulations. ***I reserve the right to alter this syllabus at any time, but with fair and appropriate warning.***
- Keep this syllabus very handy! It has the information you need! As does our Canvas page! Be sure to spend time really reading the syllabus and exploring our course Canvas page!
- I will attempt to respond to student emails as promptly as I am able. I will generally check and respond to email between the hours of 9 a.m. and 5 p.m. I will always try to get you a response within 24 hours. ***Please send me emails from either your student email address, or another email address that readily identifies you. And please always include a subject line in the email, as well as a greeting, and sign your name! Thank you!***
- Assignments will be graded up to two weeks after submission, often it will be less. Thank you for your patience as I ensure quality assessment and grant time to give specific feedback. Please see assignment rubrics for further expectations and breakdown of how assignments are graded.
- We read a lot in this class! 😊
- Any and all late work must be submitted by the last day of class to be considered for credit. The deadline for work submitted on Canvas is midnight for all listed assignments on the designated day. Please reach out to me with questions about assignment expectations and submissions!



You can certainly always  
email me, but if you do have  
a question about the  
class...

Please check the syllabus  
first!  
Thank you!

<b>Week One: Welcome!</b>	<p><b>Tuesday 1/24:</b> No readings and viewings due Introductions, going over syllabus</p> <p><b>Thursday 1/26:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• “Introduction: The Bleeding Edge: On the Necessity of Feminist Manifestos.” In Breanne Fahs <i>Burn It Down</i>. Pgs. 1-21. (reading)</li> <li>• “We Should All Be Feminists” Chimamanda Ngozi Adichie, TED Talk, 2013. (video)</li> <li>• So You Want to Acknowledge the Land? Summer Wilkie, 2021 (reading)</li> </ul>
<b>Week Two:</b>	<p><b>Tuesday 1/31:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• “Declaration of Sentiments,” 1848, Elizabeth Cady Stanton (reading)</li> <li>• “We Are All Bound Up Together,” 1866, Frances Ellen Watkins Harper (reading)</li> <li>• Anne Helen Peterson. 2021. “The Trouble with White Women – An Interview with Kyla Schuller.” (reading)</li> </ul> <p><b>Sign up for Situating History presentations</b></p> <p><b>Thursday 2/2:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• Introduction to <i>The Second Sex</i>, Simone de Beauvoir, 1949/1953 (reading)</li> <li>• <i>The Myth of Women’s Inferiority</i>, Evelyn Reed, 1954 (reading)</li> </ul> <p><b>In-class writing exercise: Feminist Position Statement One due</b></p>
<b>Week Three:</b>	<p><b>Tuesday 2/7:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• Pauli Murray and Mary Eastwood, 1965, <i>Jane Crow and the Law: Sex Discrimination and Title VII</i> (reading)</li> <li>• National Organization for Women, <i>Statement of Purpose</i>, 1966 (reading)</li> </ul> <p><b>Thursday 2/9:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• SCUM Manifesto, Valerie Solanas, 1967, pgs. 217 – 245 in Breanne Fahs <i>Burn It Down</i> (reading)</li> </ul>
<b>Week Four:</b>	<p><b>Tuesday 2/14:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• <i>Poor Black Women</i>, 1968, including <i>Birth Control Pills and Black Children</i> (Black Unity Party), the <i>Sisters Reply</i>, and <i>Poor Black Women</i> by Patricia Robinson, 1-4. (reading)</li> <li>• W.I.T.C.H. Manifesto, W.I.T.C.H., 1968, pgs. 465 – 466 in Breanne</li> </ul>

	<p>Fahs Burn it Down (reading)</p> <ul style="list-style-type: none"> <li>• BITCH Manifesto, Joreen, 1968, pgs. 467 – 475 in Breanne Fahs Burn it Down (reading)</li> <li>• Redstockings Manifesto, Redstockings, 1969, pgs. 207 – 209 in Breanne Fahs Burn it Down (reading)</li> </ul> <p><b>Thursday 2/16:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• Double Jeopardy: To Be Black and Female, Frances M. Beal, 1970, pgs. 281 – 292 in Breanne Fahs Burn it Down (reading)</li> <li>• The Black Movement and Women's Liberation, Linda LaRue, 1970, pgs. 303 – 313 in Breanne Fahs Burn it Down (reading)</li> </ul> <p><b>Course Feedback Survey due Thursday 2/16 by midnight on Canvas</b> <b>Personal is Political Response One due Friday 2/17 by midnight on Canvas</b></p>
<b>Week Five:</b>	<p><b>Tuesday 2/21:</b> Readings and viewings Due:</p> <ul style="list-style-type: none"> <li>• The Woman Identified Woman, Radicalesbians, 1970 pg. 41-46 in Breanne Fahs' Burn it Down (reading)</li> <li>• The Dialectic of Sex: The Case for Feminist Revolution (excerpt), Shulamith Firestone, 1970, pgs. 246 – 255 in Breanne Fahs' Burn It Down (reading)</li> <li>• Manifesto of the 343, Simone de Beauvoir, 1971, pgs. 346 – 349 in Breanne Fahs' Burn It Down (reading)</li> </ul> <p><b>Thursday 2/23:</b> Readings and Viewings due:</p> <ul style="list-style-type: none"> <li>• Reflections on the Black Woman's Role in the Community of Slaves, Angela Davis, 1972 (reading)</li> <li>• La Chicana, Elizabeth Martinez, 1972 (reading)</li> </ul> <p><b>Identify chosen person for digital history project – see Canvas discussion board sign up</b></p>
<b>Week Six:</b>	<p><b>Tuesday 2/28:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• The Furies, Lesbian Feminist Monthly, 1972 (reading)</li> <li>• The Effemist Manifesto, Steven F. Dansky, John Knoebel, and Kenneth Pitchford, 1973, pgs. 71-75 (reading)</li> <li>• Fat Liberation Manifesto, Judy Freespirit and Aldebaran, 1973, pgs. 344 – 345 (reading)</li> </ul> <p><b>Thursday 3/2:</b> Readings and viewings due:</p>

	<ul style="list-style-type: none"> <li>• Wages Against Housework, Silvia Federici, 1974, pgs. 127 – 136 in Breanne Fahs' Burn It Down (reading)</li> <li>• The Singles Manifesto, Marie Edwards, 1974, pgs. 137 – 139 in Breanne Fahs' Burn It Down (reading)</li> <li>• Mother Right: A New Feminist Theory, Jane Alpert, 1974 (reading)</li> </ul>
<b>Week Seven:</b>	<p><b>Tuesday 3/7:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• The Combahee River Collective Statement, Combahee River Collective, 1977, pgs. 271 – 280 in Breanne Fahs' Burn It Down (reading)</li> <li>• Uses of the Erotic, Audre Lorde, 1978 (reading)</li> <li>• The Master's Tools Will Never Dismantle the Master's House, Audre Lorde, 1979 (reading)</li> </ul> <p><b>Thursday 3/9:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• Excerpts from This Bridge Called My Back, Cherrie Moraga and Gloria Anzaldua (eds.), 1981 (reading)</li> <li>• Bernice Johnson Reagon Coalition Politics: Turning the Century 1983 (reading)</li> </ul> <p><b>Personal is Political Response Two due Friday 3/10 by midnight on Canvas</b></p>
<b>Week Eight:</b>	<b>SPRING BREAK – NO CLASSES</b>
<b>Week Nine:</b>	<p><b>Tuesday 3/21:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• I Want a 24-Hour Truce During Which There is No Rape, Andrea Dworkin, 1984 (reading)</li> <li>• Sexuality, Catharine A. MacKinnon, 1989 (reading)</li> </ul> <p>Supplemental Reading (Not Required): The Empire Strikes Back, Sandy Stone, 1987</p> <p><b>Thursday 3/23:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• Situated Knowledges, Donna Haraway, 1988 (reading)</li> <li>• Wendell, Susan, 1989. Toward a Feminist Theory of Disability (reading)</li> </ul> <p><b>Self Participation Assessment and Group Participation Assessment due Thursday 3/23 by midnight on Canvas</b></p>



	Supplemental Reading (Not Required): Love and Knowledge: Emotion in Feminist Epistemology, Alison Jaggar, 1989
<b>Week Ten:</b>	<p><b>Tuesday 3/28:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>Hill Collins, Patricia. 1990. Defining Black Feminist Thought. (reading)</li> <li>Sandoval, Chela. 1991. 'US Third World Feminism: The Theory and Method of Oppositional Consciousness in the Postmodern World', pp. 1-24, in Genders, no. 10. (reading)</li> </ul> <p><b>Thursday 3/30:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>RIOT GRRRL Manifesto, Bikini Kill, 1991, pgs. 431 in Fahs Burn It Down (reading)</li> <li>I Want a President, Zoe Leonard, 1992 in Fahs Burn It Down. Pg. 28 (reading)</li> <li>Becoming the Third Wave, Rebecca Walker, 1992 (reading)</li> <li>Dyke Manifesto, Lesbian Avengers, 1992 pgs. 47-51 (reading)</li> </ul>
<b>Week Eleven:</b>	<p><b>Tuesday 4/4:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>Zapatista Women's Revolutionary Laws, Zapatistas Army of National Liberation, 1994, pgs. 301 – 302 in Breanne Fahs' Burn It Down (reading)</li> <li>Feminist Manifesto to Support the Rights of Sex Workers, Feminists for Sex Workers, no date, pgs. 372 – 375 in Breanne Fahs' Burn It Down (reading)</li> <li>The Politics of Women and Nature, Mary Mellor, 1996 (reading)</li> </ul> <p><b>Thursday 4/6:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>Punks, Bulldaggers, and Welfare Queens, Cathy J. Cohen, 1997 (reading)</li> <li>Excerpts from Dragon Ladies: Asian American Feminists Breathe Fire, Sonia Shah, 1999 (reading)</li> </ul> <p><b>Personal is Political Response Three due Friday 4/7 by midnight on Canvas</b></p>
<b>Week Twelve:</b>	<p><b>Tuesday 4/11:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>The Transfeminist Manifesto (excerpt) Emi Koyama, 2001, pgs. 86 – 97 in Breanne Fahs' Burn It Down (reading)</li> <li>Radical Women Manifesto Platform, Radical Women, 2001 (revised and updated from 1967) (reading)</li> </ul>

	<p><b>Thursday 4/13:</b>  <b>WGSC Annual Conference</b>          No class – rest, relax, catch up on work, and enjoy conference events taking place between Thursday 4/13 and Saturday 4/15!</p> <p><b>No readings and viewings due</b>  <b>Extra credit opportunity (worth 20 points) – attend two conference panels and write a 1- to 2- page reflection on each and draw connections to how the panels relate to our class content</b></p>
<b>Week Thirteen:</b>	<p><b>Tuesday 4/18:</b>          Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• Compulsory Bodies, Alison Kafer, 2003 (reading)</li> <li>• McRuer, Robert. 2006. "Introduction." Crip Theory: Cultural Signs of Queerness and Disability (reading)</li> </ul> <p><b>Thursday 4/20:</b></p> <ul style="list-style-type: none"> <li>• Undoing Borders: A Queer Manifesto (excerpt), HAVOQ, 2007, pg. 76 – 85 in Breanne Fahs' Burn It Down (reading)</li> <li>• Race, Tribal Nation, and Gender, Renya Ramirez, 2007 (reading)</li> </ul> <p><b>Digital History Group Project – Influential Feminist Infographic due Friday 4/21 by midnight on Canvas</b></p>
<b>Week Fourteen:</b>	<p><b>Tuesday 4/25:</b>          Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• Black Atlantic, Queer Atlantic: Queer Imaginings of the Middle Passage, Omise'eke Natasha Tinsley, 2008 (reading)</li> <li>• Karen Kornbluh and Rachel Homer, 2009, Paycheck Feminism (reading)</li> </ul> <p><b>Thursday 4/27:</b>          Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• The GINK Manifesto, Lisa Hymas, 2010, pgs. 378 – 383 in Breanne Fahs' Burn It Down (reading)</li> <li>• Sister Species introduction, Lisa Kemmerer, 2011 (reading)</li> </ul> <p><b>Self Participation Assessment and Group Participation Assessment due Thursday 4/27 by midnight on Canvas</b></p> <p><b>Feminist Position Statement Two due Friday 4/28 by midnight on Canvas</b></p>
<b>Week Fifteen:</b>	<p><b>Tuesday 5/2:</b>          Readings due:</p> <ul style="list-style-type: none"> <li>• Not Murdered, Not Missing: Rebelling Against Colonial Gender Violence, Leanne Betasamosake Simpson, 2014, pgs. 314 – 320 in</li> </ul>

	<p>Breanne Fahs' Burn It Down (reading)</p> <ul style="list-style-type: none"> <li>• Manifesto of the Erased: Mujeres, Decolonize El Dios Americano, Crystal Zaragoza, 2015, pgs. 321 – 326 in Breanne Fahs' Burn It Down (reading)</li> <li>• Why I Am Pro-Abortion, Not Just Pro-Choice, Valerie Tarico, 2015, pgs. 363 – 369 in Breanne Fahs' Burn It Down (reading)</li> <li>• Why I am Not a Feminist: A Feminist Manifesto, Jessica Crispin, 2017, pgs. 459 – 460 in Breanne Fahs' Burn It Down (reading)</li> </ul> <p>Supplemental Reading (Not Required): Altwoke Manifesto, ANON, 2017</p> <p><b>Thursday 5/4:</b> Readings and viewings due:</p> <ul style="list-style-type: none"> <li>• Olufemi, Lola. Feminism, Interrupted introduction: Feminist Work is Justice Work. 2020 (reading)</li> <li>• Feminist Resistance Against War: A Manifesto. 2022. (reading)</li> <li>• The Right to Resist: A Feminist Manifesto. 2022 (reading)</li> </ul> <p><b>Final Manifesto Project due Monday 5/8 by midnight on Canvas</b></p>
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## Other Important Information

### DIVERSITY & INCLUSION

**Institutional Statement on Diversity:** Diversity is a source of strength, creativity, and innovation for UW-Madison. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinion enrich the university community. We commit ourselves to the pursuit of excellence in teaching, research, outreach, and diversity as inextricably linked goals.

The University of Wisconsin-Madison fulfills its public mission by creating a welcoming and inclusive community for people from every background – people who as students, faculty, and staff serve Wisconsin and the world. <https://diversity.wisc.edu/>

### SEXUAL HARASSMENT & OTHER FORMS OF SEXUAL MISCONDUCT

As an instructor, I am committed to supporting survivors of sexual misconduct, including sexual assault, sexual harassment, dating violence, domestic violence, stalking, and sexual exploitation. UW–Madison offers a variety of resources for students impacted by sexual misconduct.

If you wish to seek out free, confidential support, there are a number of [services](#) available on campus and in the community.

If you would like to report sexual misconduct to the campus, a number of [reporting options](#) are available. In addition, each department has staff members, known as Responsible Employees, who can assist you. If you are an undergraduate student, most of the academic and career

advisors you work with are designated Responsible Employees. Please note that Responsible Employees are required to report specific disclosures that you share about sexual misconduct to UW-Madison's [Title IX Office](#).

The Department of Gender & Women's Studies has the following Responsible Employees: the Department Chair, Dr. Judy Houck ([jahouck@wisc.edu](mailto:jahouck@wisc.edu)), the Graduate Coordinator, José Ramirez ([jramirez27@wisc.edu](mailto:jramirez27@wisc.edu)), and the Undergraduate Advisor, Susan Nelson ([susan.nelson@wisc.edu](mailto:susan.nelson@wisc.edu)).

## **PRIVACY OF STUDENT RECORDS & THE USE OF AUDIO RECORDED LECTURERS STATEMENT**

See more information about privacy of student records and the usage of audio-recorded lectures.

Lecture materials and recordings for this course are protected intellectual property at UW-Madison. Students in this course may use the materials and recordings for their personal use related to participation in this class. Students may also take notes solely for their personal use. If a lecture is not already recorded, you are not authorized to record my lectures without my permission unless you are considered by the university to be a qualified student with a disability requiring accommodation. [Regent Policy Document 4-1] Students may not copy or have lecture materials and recordings outside of class, including posting on internet sites or selling to commercial entities. Students are also prohibited from providing or selling their personal notes to anyone else or being paid for taking notes by any person or commercial firm without the instructor's express written permission. Unauthorized use of these copyrighted lecture materials and recordings constitutes copyright infringement and may be addressed under the university's policies, UWS Chapters 14 and 17, governing student academic and non-academic misconduct.

## **COURSE EVALUATIONS (AEFIS)**

Students will be provided with an opportunity to evaluate this course and your learning experience. Student participation is an integral component of this course, and your confidential feedback is important to me. I strongly encourage you to participate in the course evaluation. Your feedback helps us continue to offer meaningful curriculum and create the best educational experience for you!

UW-Madison uses a digital course evaluation survey tool called AEFIS. For this course, you will receive an official email two weeks prior to the end of the semester, notifying you that your course evaluation is available. In the email you will receive a link to log into the course evaluation with your NetID. Evaluations are anonymous.

## **Covid Policy Information**

Masks are not required but are encouraged in the classroom!

<https://covidresponse.wisc.edu/>

Effective March 12, 2022, masks may be worn but are no longer required inside university buildings. Masks are required when visiting COVID-19 test sites and other clinical spaces on campus, including University Health Services.

Please check [UW-Madison Transportation Services](#) and [Madison Metro](#) for current mask requirements for public transportation, including campus buses.

You should wear a mask for 10 days following a positive COVID-19 test and for 10 days following an exposure to someone with COVID-19.

### A Very Partial List of Suggested Continued Reading (In no particular order...)

- This Bridge Called My Back, Cherrie Moraga and Gloria Anzaldua (1981)
- Words of Fire: An Anthology of African-American Feminist Thought (1995)
- We Were Feminists Once, Andi Zeisler (2016)
- Epistemology of the Closet, Eve Sedgwick (1990)
- The Trouble with Normal, Michael Warner (1999)
- Zami: A New Spelling of My Name, Audre Lorde (1982)
- Sister Outsider, Audre Lorde (1984)
- Land as Pedagogy, Leanne Simpson (2014)
- Women, Race, and Class, Angela Davis (1983)
- Sexual Politics, Kate Millett (1970)
- Mohawk Interruptus: Political Life Across the Borders of Settler States, Audra Simpson (2014)
- Black Looks, bell hooks (1992)
- Gender and Power, Raewyn Connell (1987)
- Tracing Native American Feminism Through Myth and Poetry, Cassidy Webber, (2017)
- Decolonizing Feminism: Transnational Feminism and Globalization (2017)
- The Dialectic of Sex, Shulamith Firestone (1970)
- Gender Trouble, Judith Butler (1990)
- Feminist Disability Studies, Kim Hall (2011)
- Sexual Futures, Queer Gestures, and Other Latina Longings, Juana Maria Rodriguez (2014)
- Feminism is for Everybody, bell hooks (2000)
- We Should All Be Feminists, Chimamanda Ngozie Adichie (2015)
- SCUM Manifesto, Valerie Solanas (1967)
- The Creation of Feminist Consciousness, Gerda Lerner (1993)
- Luce Irigaray, *The Sex Which Is Not One* (1977)
- Carolyn Merchant, *Death of Nature: Women, Ecology and the Scientific Revolution* (1980)
- bell hooks, *Ain't I a Woman?: Black Women and Feminism* (1981)
- Julia Kristeva, *Powers of Horror: An Essay on Abjection* (1982)
- bell hooks, *Feminist Theory: From Margin to Center* (1984)
- Evelyn Fox Keller, *Reflections on Gender and Science* (1985)
- Sandra Harding, *The Science Question in Feminism* (1986)

- Emily Martin, *The Woman in the Body: A Cultural Analysis of Reproduction* (1987)
- *Feminism and Science*, ed. Tuana (1989)
- Diana Fuss, *Essentially Speaking: Feminism, Nature and Difference* (1989)
- Minh Ha Trinh, *Woman, Native, Other: Writing Postcoloniality and Feminism* (1989)
- Judith Butler, *Gender Trouble* (1990)
- Patricia Hill Collins, *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (1990)
- Donna Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature* (1991)
- Sandra Harding, *Whose Science? Whose Knowledge?* (1991)
- Monique Wittig, *The Straight Mind and Other Essays* (1992)
- Judith Butler, *Bodies That Matter* (1993)
- Val Plumwood, *Feminism and the Mastery of Nature* (1993)
- Susan Bordo, *Unbearable Weight: Feminism, Western Culture, and the Body* (1993)
- Londa Schiebinger, *Nature's Body: Gender in the Making of Modern Science* (1993)
- Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism* (1994)
- Rosi Braidotti, *Nomadic Subjects: Embodiment and Difference in Contemporary Feminist Theory* (1994)
- Moira Gatens, *Imaginary Bodies: Ethics, Power, and Corporeality* (1995)
- *Monsters, Goddesses, and Cyborgs: Feminist Confrontations with Science, Medicine, and Cyberspace*, ed. Lykke and Braidotti (1996)
- *Feminism and Science*, ed. Fox-Keller and Longino (1996)
- Susan Wendell, *The Rejected Body: Feminist Philosophical Reflections on Disability* (1996)
- Donna Haraway, *Modest\_Witness@Second\_Millennium.FemaleMan Meets OncoMouse* (1997)
- Vicki Kirby, *Telling Flesh: The Substance of the Corporeal* (1997)
- Claire Colebrook and Elizabeth Bray, "The Haunted Flesh: Corporeal Feminism and the Politics of (Dis)Embodiment," *Signs* 1 (1998): 35-67.
- J. Halberstam, *Female Masculinity* (1998)
- Catriona Sandilands, *The Good-Natured Feminist: Ecofeminism and the Quest for Democracy* (1999)
- Londa Schiebinger, *Has Feminism Changed Science?* (1999)
- Ladelle McWhorter, *Bodies and Pleasures: Foucault and the Politics of Sexual Normalization* (1999)
- *Deleuze and Feminist Theory*, ed. Ian Buchanan and Claire Colebrook (2000)
- Anne Fausto-Sterling, *Sexing the Body: Gender Politics and the Construction of Sexuality* (2000)
- Linda Birke, *Feminism and the Biological Body* (2000)
- bell hooks, *Feminism is for Everybody: Passionate Politics* (2000)
- Sally L. Kitch, *Higher Ground: From Utopianism to Realism in American Feminist Thought and Theory* (2000)
- *Feminist Science Studies: A New Generation*, ed. M. Mayberry (2001)
- Rosi Braidotti, *Metamorphoses: Towards a Materialist Theory of Becoming* (2002)
- Ellen Peel, *Politics, Persuasion and Pragmatism: A Rhetoric of Feminist Utopian Fiction* (2002)
- Chandra Mohanty, *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity* (2003)
- Elizabeth Wilson, *Psychosomatic: Feminism and the Neurological Body* (2004)
- Myra J. Hird, *Sex, Gender and Science* (2005)

- Sandra Harding, *Science and Social Inequality: Feminist and Postcolonial Issues* (2006)
- *Third Wave Feminism: A Critical Exploration* (2<sup>nd</sup> ed), ed. Stacy Gillis, Gillian Howie, Rebecca Munford (2007)
- Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (2007)
- Black Atlantic, *Queer Atlantic: Queer Imaginings of the Middle Passage*, Omise'eke Natasha Tinsley, (2008)
- Why Fat is a Feminist Issue, Abigail Saguy, (2012)
- 1% Feminism, Linda Burnham, (2013)
- The State is a Man, Audra Simpson, (2016)
- Stacy Alaimo and Susan Hekman (eds), *Material Feminisms* (2008)
- Troubling Vision, Nicole Fleetwood (2011)
- Crip Theory: Cultural Signs of Queerness and Disability, Robert McRuer (1996)
- Disidentifications, José Esteban Muñoz (1999)
- The Bloomsbury Handbook of 21<sup>st</sup> Century Feminist Theory (2019)
- The Witches are Coming, Lindy West (2019)
- The Right to Sex, Amia Srinivasan (2021)
- Girlhood, Melissa Febos (2021)
- The Trouble with White Women, Kyla Schuller (2021)
- Tomorrow Sex Will Be Good Again, Katherine Angel (2022)
- Complaint!, Sarah Ahmed, (2021)
- Mouths of Rain: An Anthology of Black Feminist Thought (2021)
- We Too: Essays on Sex Work and Survival, West and Horn, 2021
- Against White Feminism, Rafia Zakaria (2021)
- The Echoing Ida Collection, (2021)
- Any poetry by June Jordan, Lucille Clifton, Gwendolyn Brooks, Marge Piercy, Audre Lorde, Sylvia Plath, Chrystos, and many, many, many others.

And literally thousands of other pieces of writing that create the tapestry of feminist thought, knowledge, production, movement, transition, and transformation – though not comprehensive, feel free to overwhelm yourself by looking through this list:

[https://en.wikipedia.org/wiki/List\\_of\\_feminist\\_literature#2020s](https://en.wikipedia.org/wiki/List_of_feminist_literature#2020s)

And these annual recommendations from GWS Feminist Librarian at UW-Madison, Karla Strand:

- <https://msmagazine.com/2021/02/05/feminist-books-women-writers-most-anticipated-reads-for-the-rest-of-us-2021/> (2021 list)
- <https://msmagazine.com/2022/02/07/most-anticipated-feminist-books-women-lgbtq-writers-reads-for-the-rest-of-us-2022/> (2022 list)
- <https://msmagazine.com/2023/01/06/feminist-books-writers-women-lgbtq-january-2023-reads-for-the-rest-of-us/> (2023 list)