

## **FG 308/ES 300 Critical Race Feminism**

Heidi R. Lewis, Instructor ▪ hlewis@coloradocollege.edu ▪ (719) 389-6081  
Class Times Vary (See Course Calendar) ▪ ID House Classroom (Upstairs)  
Office Hours ▪ MW ▪ 2 pm to 3 pm ▪ ID House Room 205

### **Course Description**

Critical Race Feminism (CRF) originates from Critical Race Theory (CRT), which interrogates the role of race and racism in relation to law and politics. CRF builds on CRT by focusing on the experiences and realities of women of color, especially regarding racism, sexism, and other forms of oppression. This course explores the major themes in CRF, including, but not limited to, work, parenting, sexual harassment, and domestic violence, female genital cutting, and immigration.

### **Objectives**

By the end of this course, students will learn the importance of the following objectives, as well as the skills required to perform them at an advanced level:

- examining, synthesizing, and responding to CRF theories and methodologies;
- examining and responding to the experiences of women of color—especially regarding racism, sexism, and other forms of oppression—with a particular focus on law and politics;
- examining and responding to the ways in which the law and politics produce normative assumptions about marginalized communities, especially women of color;
- examining and responding to the ways in which marginalized people, especially women of color, understand and resist, reject, revise, or reproduce norms as they construct their own subjectivities within the context of the law and politics;
- and employing CRF theories and methodologies in all coursework.

### **Required Texts<sup>1</sup>**

Wing, Adrienne Katherine, ed. *Critical Race Feminism: A Reader*. 2<sup>nd</sup> Ed. New York: New York UP, 2003. Print.

### **Writing Intensive**

This course has been designated writing intensive. According to the Writing Program Committee, writing intensive courses “provide opportunities for students to continue to improve their writing skills through practice and criticism.” Further, these courses are “intended to promote learning within the field as greater facility in writing.”

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<sup>1</sup> If you are not able to secure the most recent edition of the text, it will be your responsibility to ensure that you’re keeping up with the necessary readings for class.

## Communication & Teaching Methods

We will regularly use Canvas. Additionally, please only use your CC account to email me. I will employ myriad styles, as there are different learning styles—lectures, group discussions, etc. Please also note that our course materials often cover adult subject matters. In viewing and discussing, then, please show respect and consideration for yourself, your classmates, and me.

## Grading

Assignment	Points
Participation (15)	45 points
Autobiographical Introduction & Presentation	5 points
Discussion Questions (6)	30 points
Quizzes (6)	60 points
Current Event Analyses (2)	30 points
Lead Discussion	30 points
Topic/Title/Thesis/Outline/Audience/Publication	15 points
Annotated Bibliography	35 points
First Draft	50 points
Peer Review/Response	40 points
Final Draft	100 points
Presentation	45 points
Self-Evaluation Essay	10 points
Autobiographical Ending & Presentation	5 points
<b>TOTAL</b>	<b>500 points</b>

Letter Grade	Percentage
A	≥ 94
A-	> 90
B+	> 87
B	> 84
B-	> 80
C+	> 77
C	> 74
C-	> 70
D	> 60
NC	≤ 59

## Attendance

If you miss more than 1 day of class, your score will be docked one letter grade (i.e. A- to B-) for each additional day. If you miss 3, you will be removed from the course. If you experience an emergency, provide me with valid documentation; although, this is *not* a guarantee you will not be penalized. Significant absences—excused or otherwise—will be reported to Associate Dean Re Evitt. Additionally, if you miss class, it is *your* responsibility to contact a classmate to find out what you missed, as I will not conduct multiple class sessions on a daily basis.

## Participation

In order to receive participation points (**3 per day**), you must volunteer for reading, ask a serious question, and/or make an insightful comment about the course material(s)—cosigning doesn't count. You must also avoid holding disruptive and/or excessive side conversations with classmates, answering cell phones/texting (if you must respond to an emergency, exit the classroom and take your call quietly), playing games, sleeping, reading and/or working on assignments at inappropriate times, and/or any other activities deemed disruptive. If you are asked more than once to stop disruptive behavior, you will be asked to leave class, and will not earn participation points. **The Cam Hurd Clause (FGS '12):** Excuses such as, but not limited to, "I'm shy" or "I don't like to talk in public" will not grant you immunity from participation.

## Alternative Assignments

Given the paperless nature of this course, NO assignment will be accepted late. However, if you absolutely cannot click "Submit" on time, you must submit valid documentation to avoid penalties. Again, submitting documentation *does not* guarantee immunity from penalties; however, if you experience an emergency that has been validated with appropriate documentation, you *may* be given the opportunity to complete an alternative assignment to substitute points you were not able to earn due to your absence.

## Extracurricular Activities

While CC encourages and supports extracurricular activities, your first priority is your academic success. I always say, "You can technically be a student here and only be a good student; however, you can't do much else here without being a good student first." Hence, it will always be important for you to balance school with work, athletics, and other activities you may pursue outside the classroom. On that note, *all* students are held to the same policies. If you must miss class due to an unavoidable commitment, you may (with permission) complete an alternative assignment to earn participation (or other) points. Permission must be obtained at least 3 days *before* the submission deadline for the original assignment or the class you intend to miss.

## Academic Honesty Statement

Cheating, plagiarism or other forms of academic misconduct will not be tolerated. If you have any doubts about when or how to cite sources, consult credible resources, such as the Writing Center or Purdue OWL<sup>2</sup>. The Honor Council<sup>3</sup> calls on us all to avoid every form of and to report suspicion of academic misconduct<sup>4</sup>, and I adhere to these policies *strictly*.

<sup>2</sup> <http://owl.english.purdue.edu>

<sup>3</sup> <http://www.coloradocollege.edu/other/honorcouncil>

<sup>4</sup> On all assignments, please type/write: "By my honor, I have neither given nor received unauthorized aid on this assignment." You may also write, "HCU," an abbreviation for the above statement. Failing to do so will result in your score being docked **20%**—no questions asked.

## Academic Assistance

If you need accommodations, you must provide me with the documentation from the Director of Accessibility Resources, Jan Edwards<sup>5</sup>, who can also help you determine which accommodations and documentation you need. Additionally, if English is not your first language, I highly recommend that you contact Roy Jo Sartin<sup>6</sup>, Writing Specialist.

## Assignment Formatting/Citations

All electronic assignments must be typed in Times New Roman 12 point font, double-spaced, and submitted as MS Word attachments (.doc or .docx). Failure to adhere to any one of these guidelines will result in your score being docked **20%**—no questions asked. Additionally, you must use an academically accepted citation/formatting style for all electronic assignments. Which style you use will depend on the conventions of your discipline (consult with me if you're unsure or undecided). Please consult the Purdue OWL or another credible source for more information about these styles. Failure to adhere to these guidelines will result in your score being docked up to **40%**—no questions asked.

## Assignments

### *Autobiographical Introduction & Oral Presentation*

Each student will write a **1-page** essay that essentially answers the following question: Why did you choose this course at this point in your life? Your oral presentation should not exceed 1-2 minutes. This means you probably will not have enough time to read verbatim from your paper; instead, be prepared to share your essential points/ideas. Here are some guidelines that will help you write your paper: You may not use the word “interesting” or a related vague term that really tells us little about you. Avoid discussing your need to fulfill a requirement. For instance, this is *not* the only Social Inequality, Writing Intensive, or FGS course being offered this block—so, why this one? What do you expect to learn in this course? What issues related to this course most concern you? Oral presentations may be given before the actual written assignment (**5 points**) is submitted to Canvas by **8 pm** on the due date.

### *Autobiographical Ending & Oral Presentation*

At the end of the block, each student will write and present a **1-page** essay (**5 points**), due by **8 pm** on the due date, that essentially answers the following question: What did you take from this course? What did you give to this course? Your oral presentation should not exceed 1-2 minutes, and you may not use the word “interesting” or a related vague term that tells us little to nothing about your experience in this course. Oral presentations *will not* be accepted late.

<sup>5</sup> Jan's office is located in Armstrong 211B. You can also reach her by phone at (719) 227-8285 or by email at [jedwards@coloradocollege.edu](mailto:jedwards@coloradocollege.edu).

<sup>6</sup> Roy's office is located in Tutt Library 163. You can also reach her by phone at (719) 227-6742 or by email at [royjo.sartin@coloradocollege.edu](mailto:royjo.sartin@coloradocollege.edu).

## Assignments (cont'd)

### *Discussion Questions*

By **8 pm** the night before we discuss texts, sometimes on Sunday, you must submit **5 questions** regarding the material to Canvas. For instance, since we are discussing “Part I” on the first Tuesday, you must submit questions by 8 pm Monday night. Your questions should encourage serious thinking and discussion, an approximately 4-5 sentence response. For example: 1) In “Contemporary Challenges to Black Women’s Reproductive Rights,” what points does Jeanne Flavin make about paternalism? 2) According to Jo Trigilio and Rita Alfonso in “Surfing the Third Wave,” what is the relationship between postmodernism and 3<sup>rd</sup> wave feminism? 3) Eating disorders are commonly perceived as a woman’s striving to attain a certain beauty ideal. According to Becky W. Thompson in “‘A Way Outa No Way’: Eating Problems among African American, Latina, and White Women,” how is that theory a “blatant example of sexism?” Along these lines, ALWAYS identify the author AND title of the text(s) in your questions or they will not be counted. Each set of questions is worth **5 points**, and while there are 7 days of reading, you are only required to submit 6 sets of discussion questions.

### *Quizzes<sup>7</sup>*

On days we discuss readings, you will take a 30-minute quiz on Canvas that ascertains your ability to read, think, and write critically about the texts. There are 7 quizzes worth **10 points** each; however, your lowest quiz score will be dropped. Questions will be derived from those submitted by the class, and students whose questions are chosen will be exempt from taking the quiz. It is possible that some students will be exempt from taking multiple quizzes, while some may never earn an exemption. Whether or not you earn an exemption depends somewhat on luck, but mostly on your ability to write intellectual, thought-provoking questions.

### *Current Event Analysis*

Twice during the block, you must submit a **2-page analysis (10 points each)** of a relatively recent current event chosen from a reputable source. In high school, you were likely expected to provide your personal opinion in response to the things. In college, however, you must write more critically, offering a *scholarly* opinion. Hence, you must engage the scholarship we’ve studied in order to develop your analyses. You are not expected to articulate cogent theses; however, do not merely rant about your frustration, confusion, or even excitement about the event. Rather, formulate questions and/or provide valuable insights, making direct references to the texts to illustrate your points and highlight your concerns—be sure to cite at least 3-4 passages from at least two different texts from the syllabus. Then, submit your essay to Canvas by **5 pm** on the due dates. Subsequently, post a 100-150 word response (**3 points**) to ONE classmate’s essay by **7 pm**. Finally, post a 50-100 word response (**2 points**) to the classmate(s) that responded to you by **8 pm**. If no one responds to you, post a 50-100 word response to another classmate by **8 pm**. Your responses, unlike your original essay, may be typed in the Canvas textbox and do not have to be submitted as attachments.

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<sup>7</sup> Quizzes will open on Canvas at least one hour before class, and you will be notified of your exemption status by **10 pm** the previous night.

<b>Assignments (cont'd)</b>
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### *Lead Discussion*

One day during the block, you will facilitate discussion (covering 2-3 essays from the reading) for the first **30-45 minutes** of class (**30 points**). Your objective is to provoke reflection/discussion via complex analyses. Avoid summary, and come with an *argument/thesis/interpretation* of the texts (not the subjects the texts examine), as well as key themes/ideas to review and discuss. Find points of tension/contrast that are fruitful to analyze, debate, and/or resolve, developing at least three provocative questions for discussion. You are also required to provide a handout and use some form of media (i.e. music, TV or film clips, etc.) to enhance your discussion. You will be evaluated on the significance/effectiveness of the thesis, quality of interaction with your audience, how well you identify and examine critical issues, themes and ideas, significance and effectiveness of the questions you pose, and the quality of your handout and supplemental materials.

### *Working Topic/Title/Thesis/Outline*

You are required to submit a working topic (**3 points**), title (**3 points**), thesis (**4 points**), and outline (**5 points**) for your final essay. Your outline will detail the organization of your essay (complete with **5 bullet points**, not including those designated for your “Introduction” and “Conclusion”). If the direction of your essay changes after you submit this assignment, I recommend you meet with me so that I can help guide you through the changes. This assignment must be submitted by **8 pm** on the due date, and is worth **15 points**.

### *Annotated Bibliography*

Like a standard bibliography, an annotated bibliography is a list of citations you might consult when preparing your final essay. Unlike standard bibliographies, however, each citation must be followed by a brief (**150-word**) descriptive and evaluative paragraph, the annotation. The annotations the reader of the relevance, accuracy, and quality of the sources cited regarding your particular essay (not generally speaking). You will be required to submit an annotated bibliography of at least **5 sources** by **8 pm** on the due date. By “sources,” I do not mean entire edited collections and/or anthologies, but the essays you will use from said sources. Your annotated bibliography must *only* include a book or chapter/essay from an edited collection/anthology, a scholarly journal article (including those that are published *only* online), a credible online source (not a scholarly journal), and two sources from the syllabus. Your assignment must be submitted by **8 pm** on the due date, and is worth **35 points**. You are not required to use the same sources from your annotated bibliography for your final essay, particularly if the direction of your essay changes.

<b>Assignments (cont'd)</b>
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### *First and Final Drafts*

By **8 pm** on the due date, you must submit the first draft (**50 points**) of your essay. Your draft, like your final essay, must be no more than **1,500 words** (not including headings, titles, bibliographic pages, etc.), and rely on some dimension of Critical Race Feminism to supplement, shape, or otherwise develop your interests regarding a current event not yet explored in one of your Current Event Analysis essays. Consult at least 5 sources: a book or chapter/essay from an edited collection/anthology, a scholarly journal article (including those published *only* online), a credible online source (not an online scholarly journal), and two sources from the syllabus (including films). By **8 pm** on the due date, you must submit a final draft (**100 points**) that demonstrates sufficient revisions based on feedback you receive from me and your review partner. No annotated bibliography required for the first or final drafts. Please note that you will be submitting your final essay to *The Feminist Wire*'s "College Feminisms" section upon completion.

### *Peer Review*

Using the guidelines provided, you will write a review of one peer's essay. Your review must be submitted by **5 pm** on the due date, and is worth **30 points**. By **8 pm** the same day, you must submit a **2-3 page** response essay identifying the feedback you plan to incorporate and feedback that you do not plan to incorporate (with explanations). The response is worth **10 points**.

### *Presentation*

You will prepare a **12-15 minute** presentation (**45 points**) that details the thesis and major points of your essay. While you are not required to dress formally, you must provide a handout and use some form of media (i.e. PowerPoint or Prezi, music, TV, or film clips) to enhance your presentation. Your presentation will be evaluated on organization and development (introduction, organization, clarity, evidence and conclusion), delivery (space control, eye contact, posture, voice, and timing), and visuals (clarity, visibility, creativity, emphasis, and handling).

### *Self-Evaluation Essay*

By **8 pm** on the due date, you must submit a **2-3 page** essay (**10 points**) communicating your writing experience: How did you choose your topic? Were you happy with it? Why or why not? How much time did you spend writing and revising? Was it agonizingly frustrating? Enlightening? What problems did you face? What solutions did you find for those problems? Where did you write? What were you doing at the same time? How might you improve your work environment in the future? What would you do differently the next time you write? What might you do if you had more time? What do you like best about your essay? Least?

## Course Calendar<sup>8</sup>

Readings and assignments should be completed by the date under which they are listed. For instance, since the “Part I” is listed under the first Tuesday, the reading must be completed by class time that day. Also, since “Autobiographical Introduction Essay” is listed under the first Tuesday, it must be completed by **8 pm** that night. This calendar is subject to change at the discretion of the instructor at any time.

### Week One

#### Monday

Introductions/Syllabus

View and Discuss, *Anita Hill vs. Clarence Thomas* (57 minutes)

#### Tuesday—1 pm

Introduction (22)

Part I: Essentialism and Anti-Essentialism: Ain’t I a Woman? (87)—**Quiz #1**

Autobiographical Introduction Essay/Presentations

#### Wednesday—10 am

Part II: Outsiders in the Academy and Profession (68)—**Quiz #2**

#### Thursday—9 am

Convergence Class w/ Gender & Science (ID House)—*The Changing Face of Science* (NA)

#### Friday—10 am

Part III: On Mothering or Not (38)—**Quiz #3 [Lead Discussion #1]**

Current Event Analysis #1

### Week Two

#### Monday—10 am

Part IV: Criminality (64)—**Quiz #4 [Lead Discussion #2]**

Working Topic/Title/Thesis/Outline/Audience/Publication

#### Tuesday—1 pm

Part V: Domestic Violence (40)—**Quiz #5 [Lead Discussion #3]**

#### Tuesday—7 pm

Screening, *The Tango Lesson* (101 minutes)

#### Wednesday—9 am

Convergence Class w/ Historical Perspectives in Dance—*The Tango Lesson*

Annotated Bibliography

<sup>8</sup> You will typically be notified at least 24 hours in advance should any changes occur.



<b>Week Two (cont'd)</b>
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**Thursday—9 am**

Convergence Class w/ The Art of Persuasion—*A Raisin in the Sun* (131 minutes)

**Friday—10 am**

Part VI: Working (74)—**Quiz #6 [Lead Discussion #4]**

Current Event Analysis #2

<b>Week Three</b>
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**Monday—10 am**

Part VII: On the Borders (40)—**Quiz #7 [Lead Discussion #5]**

First Drafts

**Tuesday—NO CLASS**

Honor's Convocation

**Wednesday—9 am**

Convergence Class w/ The Drug War—*Breaking Bad* "Pilot" (45 minutes)

Peer Review/Peer Review Response

**Thursday—NO CLASS**

Individual Meetings (First Drafts)

**Friday—10 am**

ReOrientations Exhibit (IDEA Space—Cornerstone Arts Center)

<b>Week Four</b>
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**Monday—10 am**

Roundtable Discussion—Modest Means and Pikes Peak Pro Bono Project

**Tuesday—1 pm**

Essay Presentations

**Wednesday—NO CLASS**

Final Essay

Self-Evaluation Essays

Autobiographical Ending Essays

## FG 308/ES 300 Critical Race Feminism

### Questions for Consideration

Consult these questions each night, before and after you read. You might also use these questions to inform your coursework.

1. What ends (i.e. goals) do these writers identify? What objectives do they suggest for attaining these ends?
2. What types of reasons and evidence do these writers provide to substantiate their arguments? Why might these have been more effective than others?
3. What are some of the advantages of CRF that are outlined, explicitly or implicitly, by these writers? What may be some of the challenges?
4. What type of rhetorical strategies do these writers employ? Why might these particular strategies be necessary, given the goals and objectives of the texts?
5. How do the readings build on already-existing conversations that you've engaged (in class) about CRF? What might they offer to the discussions that have not yet been offered? How do they challenge other elements of the conversation?



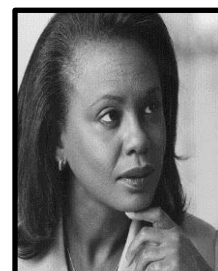
Lani Guinier

*“We live in a society that’s very proud of being a democracy. If we are truly committed to that mission, we need leadership not only from those whose parents are wealthy, but also from those whose parents are poor and working-class people.”*

—Lani Guinier

*“The real problem is that the way power is given out in our society pits us against each other.”*

—Anita Hill



Anita Hill

***Peace, love, and block break!***

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Cut at the dotted line and return the bottom portion to me on your second day of class.

I, \_\_\_\_\_ (print), have read and understood the syllabus and course calendar for this course, FG 308/ES 300 Critical Race Feminism, and agree to adhere to all policies outlined therein. I also understand the penalties I will incur should I fail to adhere to these policies.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date