



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School	New College of Interdisciplinary Arts and Sciences Department			School of Humanities, Arts & Cultural Studies	
Prefix	WST	Number	449	Title	Hate Speech, Manifestos, and Radical Writings
				Hate Speech, Manifestos, and Radical Writings	Units: 3
Is this a cross-listed course?		No	If yes, please identify course(s)		Crosslist requests are pending in ChangeMaker: AMS 449, ETH 449
Is this a shared course?		No	If so, list all academic units offering this course N/A		

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. Chair/Director Initials N/A (Required)

Course description:

Examines writings, speeches and texts that provoke radical or even revolutionary social change. At its core, this course asks: What is the radical and what does it do? How do radical writings function as texts, speech acts, inspirational documents, testimonies, accounts of madness, frightening moments, calls to arms, peacekeeping entities or speaking truth to power? Examines injurious speech and provocative writings that span a range of social movements and topics, including radical feminism, radical queer, Black power, indigenous rights, art and performance, anti-technology, animal rights, violence, madness and revolutionary resistance.

Requested designation: Cultural Diversity in the United States-C

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SO/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
- Criteria checklist for General Studies designation(s) being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

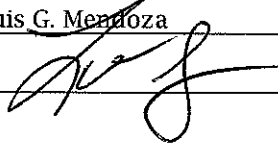


ARIZONA STATE UNIVERSITY
breanne.fahs@asu.

Name Dr. Breanne Fahs E-mail edu Phone (602)543-3313

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Dr. Louis G. Mendoza Date: 10/6/15

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[C] CRITERIA		
CULTURAL DIVERSITY IN THE UNITED STATES		
YES	NO	Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.

Course Prefix	Number	Title	General Studies Designation
WST	449	HATE SPEECH, MANIFESTOS, AND RADICAL WRITINGS	C

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example -See 2b. Compares 2 U.S. cultures	Example -Compares Latino & African American Music	Example -See Syllabus Pg. 5
1	The course deals with cultural diversity in contemporary society	syllabus course goals and reading list
2a	the course addresses the specific cultural contributions of radical social movements related to gender, race, class, and sexual identity.	syllabus reading list
2c	The course emphasizes the study of groups and their interrelations, particularly between race, gender, and class, as well as sexual identities like LGBT.	syllabus reading list

Women and Gender Studies 449/MAS 598/JHR 598
 Fall 2015 Session C, Mon 4:30-7:15pm
 Phone: (602) 543-3313
 Office: FAB N233

Breanne Fahs, Ph.D.
 SANDS 133
breanne.fahs@asu.edu

Office hours: Monday 7:15-8:15pm and by appointment

Course Assistant: Michael Karger (email: michael.karger@asu.edu)
 Michael's office hour: Monday 1:30-2:30pm in library Starbucks on West campus

WST 449 Hate Speech, Manifestos, and Radical Writings

Crosslists AMS 449, ETH 449 Requested

“It is not enough to interpret the world, it must be transformed.” —Che Guevara.

“Hence, there is no single locus of great Refusal, no soul of revolt, source of all rebellions, or pure law of the revolutionary. Instead there is a plurality of resistances, each of them a special case: resistances that are possible, necessary, improbable; others that are spontaneous, savage, concerted, rampant, or violent; still others that are quick to compromise, interested, or sacrificial; by definition, they can only exist in the strategic field of power relations... And it is doubtless the strategic codification of these points of resistance that makes a revolution possible.” —Michel Foucault

This course has as its primary objective the examination of writings, speeches, and texts that *provoke* radical, or even revolutionary, social change. We will consider documents that are considered extreme, radical, edgy, outrageous, angering, “out there,” disturbing, exciting, and dangerous. The lines between the three topics presented in the title of the course—hate speech, manifestos, and radical writings—will continually shift and require reimagination as we proceed, for one of the primary projects of this course will be to weave together disparate writings that collectively seek to *push, move, transform, rebel, agitate, and inspire*. One person's hate speech may be another's manifesto. At its core, this course asks: What is the radical and what does it *do*? How do radical writings function as texts, speech acts, inspirational documents, testimonies, accounts of madness, frightening moments, calls to arms, peacekeeping entities, or “speaking truth to power”? What are the ethics of radical writings, and do these writings speak to older and more established ethical traditions or might they offer a new vision of ethics? Why are institutions—academia, governments, religions, etc.—invested in controlling and silencing radical thoughts? Are radical ideas dangerous? What does it mean to *incite* or promote violence and/or rebellion? What ironies are present in studying such things within an institution like a university, and how does this shape the way we ourselves see these issues?

In total, this course will examine documents from a range of people, time periods, and causes, some of which serve as historical documents and some of which are primarily relevant to the present day struggles people face. We will read documents as old as anarchist texts from the 19th century, and documents as new as the tea party manifesto. We will examine topics as diverse as the problems of marriage, the surveillance implications of Facebook and Twitter, the cultural and symbolic meanings of female suicide bombers, internet trolls and online hate speech, and the myth of the vaginal orgasm. We will travel through the early days of organizing Chicana/o labor rights to the turbulent and politically progressive 1960s to the present day struggles about whether pornography is itself a form of hate speech. We will read documents from people we frankly don't like and/or find completely offensive, just as we will read texts from those who inspire us not only to think differently but also to enact radical change in our

own lives and in our immediate environments (and, of course, we will disagree about who belongs to which category!). This course is designed to move far beyond the sanitized and pre-digested writings of typical university textbooks, far beyond the “happy, friendly face” of social movements you may be familiar with (e.g., feminism, queer rights, black power, white supremacy), and into realms that are, by all accounts, radical, perverse, hateful, or transformative. This course argues: *if we do not understand these voices on the edge, the people at the margins, the end points to our own politics, we cannot fully understand ourselves.*

Each class will address both theoretical pieces (i.e., pieces that discuss radical writings) and actual radical documents (i.e., people advancing particular radical ideas and/or manifestos about different subjects). This will allow for a dialectic between radical writings and writings that “make sense” of radical writings. This distinction is not always absolute, however, but does provide some framework for addressing the highlighted topics each week.

As a general plan, this course begins with an introduction to radicalism, “injurious speech” (that is, speech that injures or wounds), and an introduction to the manifesto and its historical purpose. We read two classic manifestos—one by Che Guevara and another by Marx and Engels—in order to situate ourselves within these early debates and theories. We then move to a week on white supremacy, war, and religious fanaticism in order to look historically at speech and writings that fought violently against progressive social change. We will create a thread between Adolf Hitler, Rush Limbaugh, and the 2010 “tea baggers” in order to look critically at whiteness and power. During the following two weeks, we examine black power, Chicana/o social movements, and indigenous rights documents, linking together topics like the comedy of Margaret Cho, the speeches of Malcolm X, and the “blasphemous” work of academic outcast Ward Churchill. Next, we turn our attention toward radical feminism and radical anti-assimilation queer discourses as we read key documents from 1960s and 1970s feminism, manifestos promoting the killing of all men and “political lesbianism,” and documents claiming that gay marriage is wholly inadequate as a strategy for obtaining queer rights. We then spend a week looking at art and performance as radical documents, first reading early 20th century art manifestos and then transitioning into radical feminist performance art and radical design as two spaces of critical inquiry. Next, we examine technologies of power including censorship, pornography, surveillance, and book banning as mechanisms of hate speech, followed by a week examining radical environmentalism, where anti-consumerism and animal rights unites with violence and “culture jamming.” The following two weeks are spent examining two controversial themes of the course: pro-violence discourse and madness, both of which will provoke us to reimagine strategies of resistance and the fluid borders between normality and abnormality. We conclude the course by broadly examining resistance and revolution for the final two weeks, utilizing texts that consider the meaning of assimilation and rebellion in the face of oppression. In sum, this course traverses a great number of subjects and will require immense effort in order to fully engage with the diverse and disparate ideas presented as we consider hate speech, manifestos, and radical writings.

Course Requirements

1. Reading quizzes and assignments (weekly): 20%
2. Manifesto analysis, due **Monday, September 28th**: 10%
3. Midterm exam, due **Friday, October 9th**: 20%
4. Contagion Conference manifesto performance/analysis, due **Monday, October 26th**: 10%
5. Manifesto project, due **Monday, November 16th**: 20%
6. Final exam, due **Friday, December 4th**: 20%

Assignments

Manifesto analysis project:

Manifestos are derived from a genre with particular qualities and characteristics that are distinctive and particular. As such, before you can write your own manifesto, it is essential that you understand and find other manifestos in which to contextualize and imagine your own work. Reading a wide variety of manifestos will aid you in creating an excellent manifesto of your own. This assignment asks that you find *ten manifestos* (please find manifestos that you would consider to be good to excellent quality manifestos as there are a lot of mediocre ones floating around in the world). These should be a wide variety of manifestos from across time periods and themes. Create pdf documents for each of your manifestos (you will attach these to your paper that you turn in). Once you have found and read these manifestos, you will write a brief, focused paper about these manifestos, noting the following: a) what manifestos you chose along with their (approximate, in some cases) year, theme, and target audience; b) how the manifestos conform to, or reject, the manifesto genre (see readings from week 1)—this should show your mastery of what manifestos do and what the genre is; c) which manifesto you think is the most exciting, radical, “out there,” persuasive, or compelling and why; and d) how these manifestos straddle the line between hate speech and radicalism (is it hate speech? Radical writing? Politically inspiring? Scary?). Your paper should be no less than 4-5 pages single-spaced, and should be written using either Chicago or APA style. This assignment is due no later than **Monday, September 28th at the start of class at 4:30pm** and should be submitted to the SafeAssign link on Blackboard under “Content.” **Please also include SEPARATE pdf files for each of your ten manifestos along with a list at the end of your paper that includes the name, author (if possible), and where you found each of these manifestos (e.g., full website). I will not grade the assignment without these pdfs and the master list from you.

Manifesto Project

We will read a number of manifestos this semester. Your task is now to write your own manifesto, drawing from the stylistic guidelines we have discussed and reviewed during class. Your manifesto can be about anything you like, but it should be something you take seriously, and it should advance the cause of social justice in some way. Try to make it specific, forceful, creative, thought-provoking, and interesting. This project is as much about practicing your “voice” in the manifesto as it is about the subject matter. Consider what potential impact the manifesto can have if it is circulated. Try hard to step outside of traditional modes of communication, paper writing, or argumentation. Rather, you are writing a sweeping document of social reform that should sound urgent and compelling. Build a case for the necessity of the change you seek, and use the methods of radicalism to guide your work.

In order to write this manifesto, you must first understand in a deep and sustained way what a manifesto is and what it does. The first two articles of the semester will be invaluable to you in understanding the sort of literary device that is the manifesto, while the manifestos we read throughout the semester should inspire (or revolt) you to understand what you personally want to write about. This is a reckless, take-no-prisoners genre that invokes the collective “we” with little regard for citing others or paying homage to those who have gone before. We will work together to ensure that you’re on the right track when I see your rough drafts as well.

Your manifesto can be any length but you should aim for no less than 10 pages double spaced. It is likely that you will need more space to fully develop your manifesto. There is no page limit to the manifesto assignment. You will select a topic in week 4 of the semester and should complete the manifesto by the due date listed in the syllabus. Note that you will also be performing your manifestos (at least a draft of them) on Friday, October 23, 2015 at the "Transforming Contagion" conference at ASU West (details below).

The grading criteria are: 1) The degree to which you write your manifesto using a style and tone that meets the standard for a manifesto rather than simply a typical argument made in a college paper; 2) The creativity and intensity of your writing; 3) The social usefulness of your ideas and the extent to which you thoughtfully and forcefully build your case; 4) The extent to which the manifesto compels others to read it; 5) Your manifesto's consideration of a new social/personal/political ethic; and 6) Grammar, spelling, and writing style meeting standards of excellence. Topic selection for your manifesto is due Monday, October 5th. A rough draft of your manifesto is due **Monday, October 19th**. This final version of the manifesto is due promptly at **4:30 PM on Monday, November 16th** submitted online to the SafeAssign link on Blackboard called "Manifesto" under "Content."

Transforming Contagion Conference and Performance:

This semester we have the good fortune of participating in a conference that will be put on at ASU West called "Transforming Contagion." This conference will bring scholars from around the country (and internationally) to think about the metaphorical and literal dimensions of contagion (e.g., contagious speech, thought, language, literature, disease, madness, internet mechanisms, etc.). Your task will be threefold: 1) Plan to attend the conference for the full day on Friday, October 23, 2015 from 9:00 AM until 6:00 PM; 2) You will be performing a short excerpt of your manifesto at this conference in a session on "manifestos and contagion." You will select a 2-3 minute excerpt that best represents the radical work you've been creating and you will perform this work out loud; 3) You will write a 2-3 page paper detailing: a) why you chose the section of your manifesto that you chose; b) how your manifesto fit with your classmates' manifestos; c) how your manifesto (and others') fit with the theme of contagion; d) your reactions to the entire day and its contents. Your final paper on this event is due no later than Monday, October 26, 2015 at the start of class at 4:30 PM. Please email me if you have any questions about this. I will give you more information about this throughout the semester.

Midterm and Final Exams:

The midterm and final exams for this course will include a series of essay questions that will assess both your comprehension of course concepts and your ability to apply these concepts to "real-world scenarios." For example, you might be asked to examine the treatment of madness in the recent Ferguson, MO shooting or critique the rhetoric about Arizona's censorship laws. Generally, the exams will not include any multiple choice, true/false, or short answer questions. Questions will be multi-part questions that ask you to analyze particular aspects of hate speech, manifestos, and radical writings using readings, the course PowerPoints, films, and discussion boards. Full instructions for the exam will be given at least one week in advance of each exam when the exams are posted on BlackBoard. You will have at least seven days to complete each exam. Please submit it to Blackboard link found under "Content" (SafeAssign link) in Microsoft Word format with the file name "Midterm Exam.First name Last name" or "Final exam.First name Last name." You will have over a full week to complete each exam, as

they are due by **7:00 PM on Friday, October 9th (Midterm exam) and Friday, December 4th (Final Exam)**. No late exams will be accepted, so please mark your calendars.

Course Policies:

At the beginning of most class sessions, you will be asked to participate in a course exercise, most often involving a brief in-class reading quiz, but occasionally involving a short writing assignment or reflection on the readings. Occasionally, I will ask you to complete a writing exercise at home, to be due at the beginning of the class the following class period (no late papers will be accepted). These are meant to keep you engaged with the readings, and they will help me to gauge your comprehension of different topic areas. It is essential that you read the assigned readings in order to succeed in this course, as these quizzes will be worth a significant portion of your grade. This class has a heavy reading load, so if this is not something you feel you can keep up with, please don't attempt to take this class! Please note that you cannot make these quizzes up if you are absent, so please come to class. These quizzes will be graded with \checkmark -, \checkmark , \checkmark + corresponding to 0, 1, and 2 points respectively. You will be allowed to drop your lowest score at the end of the term.

Thoughtful participation and attendance are crucial to your success in this course. As this course will frequently combine lecture and discussion, it is expected that you will contribute to a climate of engaged, lively participation. Remember that participation does not necessarily mean talking a lot. The ability to listen, respond to others' comments, and ask questions are all crucial aspects of class participation. This class will be *highly* controversial and provocative, and it is undoubtedly true that readings will offend you or otherwise challenge your sensibilities. As such, I will be adamant about maintaining a climate of respectful, lively engagement, just as I will insist that you read in order to discuss these topics (for example, discussing "man hating" without having read *SCUM Manifesto* or debating gay marriage without having read the Sycamore selections just won't work effectively). If it is clear that you have not read the material, you may be asked to leave the class that day. Also, please bring your readings (and notes on readings) to class. As a general rule, I expect that you will come to class prepared and that you will contribute to the class process. When making final decisions about grades for this course, I will take into account your level of participation if you are on the cusp between two grades! Note that all PowerPoint lectures will be posted on Blackboard *after* the lecture has been given. It is advised to take notes based on the slide numbers for each PowerPoint, so that you can coordinate with the posted lecture once it's online.

In terms of attendance, it is expected, as this course meets only once weekly and for only 16 weeks, that you will not miss more than one class meeting during the semester. Any absence beyond this one absence must be documented (e.g., signed doctor's note) and given to me no later than *one week after the missed class*. If you know you must miss a class, please email me ahead of time (breanne.fahs@asu.edu). In the event that no in-class reading quiz is assigned, a sign-in sheet will be circulated to monitor your attendance, so please remember to write your name on your quiz and/or sign in each week, as this is your responsibility! Frequent tardiness and/or more than one absence will negatively affect your final grade by *at least* a third of a grade (A to A-) per missed class. Also, please note that, unless pre-arranged with me, *you will not receive credit for attendance if you do not attend the entire class (4:30pm-7:15pm)*. Leaving early is strongly discouraged. Please arrange your work, family, and transportation needs around class time.

This class is also fortunate to have a Course Teaching Assistant, Michael Karger (Michael.karger@asu.edu) who will be available for consultations, extra assistance, advice, and logistical questions. He took this course as an undergraduate in 2011 so he is highly familiar with the readings, structure, and goals of the course. He will hold office hours once weekly (Mondays 1:30-2:30pm in the Starbucks at the West campus library and by appointment). You will be expected to meet with Michael at least one during the semester in order to track your progress, discuss areas of difficulty, and strategize about how to maximize your success in this course. Michael will also be working with you on your rough drafts of your manifesto and on the Contagion conference performances.

As a general expectation, I reiterate the university's policy that you adhere to the principles of academic honesty by not plagiarizing or misrepresenting someone else's work as your own. Plagiarism will result in a failing grade in the course, as well as referral to the department for further penalties. I also ask that you respect the atmosphere of the classroom by turning off cell phones and other devices (this includes *no text messaging and/or unnecessary laptop browsing*), coming to class on time, and helping to create an environment in which everyone can safely and actively participate in discussion, despite likely differences in opinions and beliefs. I truly look forward to a wonderful semester with you all.

Required Books

1. Judith Butler, *Excitable speech*.
2. Derrick Jensen, *Endgame, Volume II: Resistance*.
3. Timothy Patrick McCarthy and John McMillian, *The radical reader: A documentary history of the American radical tradition*.
4. Mattilda Bernstein Sycamore, *That's revolting!: Queer strategies for resisting assimilation*.
5. Jayne Wark, *Radical gestures: Feminism and performance art in North America*.
6. Anonymous, *Expect resistance: A crimethInc field manual*.

Recommended Book (not required)

7. Saul Alinsky, *Rules for Radicals*.

You will also need to acquire:

8. Digital reserve readings (must be printed out from the digital reserve; to access, go to "Course Information" on Blackboard)

Note: Judith Butler's book will be labeled as **EXC** throughout the syllabus.

Derrick Jensen's book will be labeled as **END** throughout the syllabus.

McCarthy and McMillian's book will be labeled as **RR** throughout the syllabus.

Mattilda Sycamore's book will be labeled as **TREV** throughout the syllabus.

Jayne Wark's book will be labeled as **RGES** throughout the syllabus.

The *Expect Resistance* book will be labeled as **CRT** throughout the syllabus.

Digital reserve readings will be labeled as **DR** throughout the syllabus.

If you purchase these books new on Amazon.com, the total price will be around \$125.00 compared with the ASU bookstore price of \$180.00. That said, you *must* insist upon rush shipping so that the texts arrive in time for you to read and fully engage with course material right away! I strongly encourage you to purchase the text, *Expect Resistance* directly from the

publisher (CrimethInc ex-workers collective), as you will receive a variety of “extras” with your purchase like anarchist stickers, newsletters (etc.) that may be of interest to you. Other good sources for independent used books include Powells books (www.powellsbooks.com), Better World Books (www.betterworldbooks.com), Changing Hands at 6428 S McClintock Drive, Tempe or their new location on Camelback in Phoenix, and Bookman’s at 8034 N. 19th Ave., Phoenix.

Schedule of Topics

(Note: All readings listed are due on the day listed)

August 24

Introduction to “Hate speech, manifestos, and radical writings”

Theoretical:

Martin Puchner, “Manifestos—Poetry of the revolution.” (DR, 5pp.)

Mary Ann Caws, “The poetics of the manifesto: Nowness and newness” (DR, 9pp.)

August 31

Injurious speech, foundational thinking about radicalism, and classic manifestos

Theoretical:

Judith Butler, “On linguistic vulnerability.” (EXC 1-42)

Judith Butler, “Burning acts.” (EXC 43-70)

Manifestos/Radical writings:

Karl Marx and Freidrich Engels, “The Communist manifesto.” (DR)

Che Guevara, “Socialism and man in Cuba.”

(<https://www.marxists.org/archive/guevara/1965/03/man-socialism.htm>)

September 7

Labor Day—no in person class.

That said, you must still read for this week the following readings so that we don’t get behind:

White supremacy, war, and religious fanaticism

Theoretical:

Ron Rosenbaum, “The baby pictures and the abyss,” *Explaining Hitler* (DR, 20pp.)

Rory O’Connor, “The top ten worst shock jocks (minus Imus).” (DR, 39pp.)

Manifestos/Radical writings:

Adolf Hitler, *Mein Kampf*, selections. Online at: http://www.hitler.org/writings/Mein_Kampf/

Mao, “Manifesto of the Chinese People’s Liberation Army.” Online at:

http://www.marxists.org/reference/archive/mao/selected-works/volume-4/mswv4_22.htm

Michael Onfray, “Atheist manifesto.” (DR)

Dick Armey and Matt Kibbe, “What we stand for,” *A tea party manifesto*, selections. (DR, 7pp.)

Oathkeepers, “Orders we will not obey.” Online at: <http://oathkeepers.org/declaration-of-orders-we-will-not-obey/>

NOTE: THIS QUIZ WILL BE EMAILED TO YOU; YOU SHOULD RESPOND WITH YOUR ANSWERS NO LATER THAN WEDNESDAY, SEPTEMBER 9TH AT NOON.

September 14

Black power and race revolutions

Theoretical:

Kyra Pearson, "Words should do the work of bombs: Margaret Cho as symbolic assassin." (DR, 9pp.)

Manifestos/Radical writings:

Marcus Garvey, "Africa for the Africans." (RR 336-339)

Martin Luther King, Jr., "Letter from Birmingham jail." (RR 362-377)

James Baldwin, "My dungeon shook." (RR 378-381)

Malcolm X, "The ballot or the bullet." (RR 382-389)

Stokely Carmichael, "What we want." (RR 390-396)

The Black Panther Party, "What we want, what we believe." (RR 397-399)

Angela Davis, "Political prisoners, prisons, and black liberation." (RR 400-406)

Third World Women's Alliance, "Black women's manifesto." (online at:

<http://scriptorium.lib.duke.edu/wlm/blkmanif/>)

September 21

Indigenous and Chicana/o radicalism

Theoretical:

Ward Churchill, *The Ward Churchill Reader*, selections. (DR)

Sebastian Kaempf, "Violence and victory: Guerilla warfare, 'authentic self-affirmation' and the overthrow of the colonial state" (DR-18pp.)

Manifestos/Radical writings:

Vine Deloria, "Indians today, the real and the unreal" (DR, 15pp.)

Yolanda Alaniz and Megan Cornish, "Strategy: A platform for Chicana/o liberation." (DR, 4pp.)

September 28

Radical feminism

Theoretical:

Breanne Fahs, "The radical possibilities of Valerie Solanas." (DR, 16pp.)

Manifestos/Radical writings:

Valerie Solanas, *SCUM Manifesto*. (online at: <http://www.womynkind.org/scum.htm>).

Emma Goldman, "Marriage and love." (DR, 8pp.)

Redstockings, "Redstockings manifesto." Online at:

<http://jackiewhiting.net/Women/Power/Redstockings.htm>

Robin Morgan, "No more Miss America!" (RR 425-427)

Anne Koedt, "The myth of the vaginal orgasm." (RR 428-432)

Kate Millett, "Sexual politics: A manifesto for revolution." (RR 433-435)

Susan Brownmiller, "The enemy within." (RR 436-439)

Frances M. Beal, "Double jeopardy: To be black and female" (RR 440-444)

Andrea Dworkin, "Pornography: Men possessing women." (RR 453-457)

Manifesto Analysis Project DUE by 4:30 PM to Blackboard today!

October 5

Radical sexualities

Theoretical:

Butler, "Sovereign performatives" (EXC 71-102)

Heckert and Cleminson, "Anarchism & Sexuality" (DR-22pp.)

Shannon Docherty, "Smear it on your face, rub it on your body, it's time to start a menstrual party!" (online: <http://scholar.oxy.edu/cgi/viewcontent.cgi?article=1020&context=ctsjs>)

Manifestos/Radical writings:

Lyn Pederson, "The importance of being different." (RR 563-567)

Lucian Truscott IV, "Gay power comes to Sheridan Square." (RR 568-572)

Martha Shelly, "Notes of a radical lesbian." (RR 573-576)

Carl Wittman, "Refugees from Amerika: A gay manifesto." (RR 577-583)

Radicalesbians, "The woman-identified woman." (RR 584-588)

Arthur Evans, "How to zap straights." (RR 593-595)

Michelangelo Signorile, "A queer manifesto." (RR 598-602)

Mattilda Sycamore, "There's more to life than platinum: Challenging the tyranny of sweatshop produced rainbow flags and participatory patriarchy." (TREV 1-7)

Ferd Eggan, "Dykes and fags want everything: Dreaming with the gay liberation front." (TREV 11-18)

Midterm Exam DUE Friday, October 9th by 4:30PM
--

October 12

Fall break--no in person class today

That said, you should read the following for this week so that we don't get behind:

Queer assimilation and resistance

Theoretical:

Judith Butler, "Contagious word: Paranoia and 'homosexuality' in the military." (EXC 103-126)

Manifestos/Radical writings:

Tommi Avicolti Mecca, "It's all about class." (TREV 29-38)

Priyank Jindal, "Sites of resistance or sites of racism?" (TREV 39-46)

Kaila Kuban and Chris Grinnell, "More Abercrombie than activist?: Queer working class rural youth vs. the new gay teenager." (TREV 74-86)

Patrick Califia, "Legalized sodomy is political foreplay." (TREV 92-99)

Stephanie Schroeder, "Queer parents: An oxymoron? Or just moronic?" (TREV 100-104)

Carol Queen, "Never a bridesmaid, never a bride." (TREV 105-112)

Josina Manu Maltzman, "Revoluting." (TREV 147-151)

Rocko Bulldagger, "Dr. Laura, sit on my face." (TREV 213-215)

Simone Chess, "Calling all restroom revolutionaries!" (TREV 216-233)

Eustacia Smith, "Stripping for the movement." (TREV 296-304)

October 19

Art as radical performance

Theoretical:

Jayne Wark, *Radical gestures: Feminism and performance art in North America*. (RGES 27-203—I'll give you ideas about where to focus your reading though!)

Dee Heddon, "The politics of the personal: Autobiography in performance" (DR, 11pp.)

Manifestos/Radical writings:

Guy Debord, "Society of the spectacle, Chapter 2: The commodity as spectacle." (online at: <http://www.bopsecrets.org/SI/debord/2.htm>).

Rough draft of manifesto DUE to Blackboard no later than 4:30 PM today

Friday, October 23rd:

Please remember you are REQUIRED to attend the Transforming Contagion conference on Friday, 10/23 from 9:00 AM until 6:00 PM. You will be performing a short section of your manifesto at the conference and will be writing a brief paper about the conference afterwards. Please arrange your schedules in advance!

October 26

Technologies of power

Theoretical:

Butler, "Implicit censorship and discursive agency." (EXC 127-164)

Malcolm Gladwell, "Small change: Why the revolution will not be tweeted." (online at: http://www.newyorker.com/reporting/2010/10/04/101004fa_fact_gladwell).

Jeremy Gilbert, "Against the commodification of everything" (DR, 16pp.)

Sean Gregory, "The price of free speech: Protesting military funerals." (DR, 5pp.)

New York Times, "50 most frequently banned books." (online at:

<http://www.nytimes.com/library/cyber/nation/082297nation-list.html>).

Manifestos/Radical writings:

The Hacker's manifesto and the Ethics of Hacking, online at: <http://phrack.org/issues/7/3.html>

Wolfgang Sofsky, "Traces," in *Privacy: A manifesto* (DR, 7pp.)

Transforming Contagion Analysis DUE to Blackboard no later than 4:30 PM today

November 2

Radical environmentalism and animal rights

Theoretical:

Robert Bullard, "Environmental racism and the environmental justice movement." (RR 558-560)

Carol Adams, "Why feminist vegan now?" (DR, 17pp.)

Manifestos/Radical writings:

Rachel Carson, "Silent spring." (RR 533-536)

Edward Abbey, "Desert Solitaire." (RR 537-541)

César Chávez, "Letter from Delano." (RR 542-545)

Barry Commoner, "The closing circle." (RR 546-550)

Peter Singer, "Animal liberation." (RR 551-554)

Dave Foreman, "Strategic Monkeywrenching." (RR 555-557)

November 9

Violent bodies, violent words

Theoretical:

Rosemarie Skaine, "The female suicide bomber in society" (DR, 18pp.)

Lindsey Churchill, "Exploring feminism's complex relationship with political violence: An analysis of the Weathermen, radical feminism, and the New Left." (DR)
 Elmer Griffin, "Come, we go burn down Babylon: A report on the cathedral murders and the force of Rastafari in the Eastern Caribbean" (DR)

Manifestos/Radical writings:

Derrick Jensen, "Preface, *Pacifism as pathology*" (DR, 16pp.)
 Ted Kaczinski, "Introduction, The Unabomber Manifesto." (online at:
<http://www.newshare.com/Newshare/Common/News/unifesto1.html#1>).
 Al-Qaeda, "Declaration of war against Americans." (DR, 4pp.)

November 16

Madness and insanity

Theoretical:

Michel Foucault, "Panopticism." (DR, 19pp.)
 Thomas Szasz, "What antipsychiatry is not." (DR, 4pp.)
 Judith Kegan Gardiner, "Can Ms. Prozac talk back?: Feminism, drugs, and social constructionism." (DR)

Manifestos/Radical writings:

Antonin Artaud, selections (DR)
 Avital Ronell, parts of *The telephone book: Technology, schizophrenia, and electric speech* (DR)

Final draft of manifesto DUE to Blackboard no later than 4:30 PM today

November 23

Resistance and Revolution, part 1

Theoretical:

Endgame, Volume II: Resistance (selections) (END 515-672—try to get through as much as possible)

Manifestos/Radical writings:

Expect Resistance: A crimethink field manual (selections) (CRT 1-180)
 Eric Stanley, "Dealing discourse: Drugs and the (re)invention of resistance." (TREV 329-336)

November 30

Resistance and Revolution, part 2

Theoretical:

Endgame, Volume II: Resistance (selections) (END 745-891—try to get through as much as possible)

Manifestos/Radical writings:

Expect Resistance: A crimethink field manual (selections) (CRT 181-342)

Final Exam DUE Friday, December 4th by 7:00 PM

Thanks for a wonderful semester!



A Politics of the Performative

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endgame

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derrick jensen

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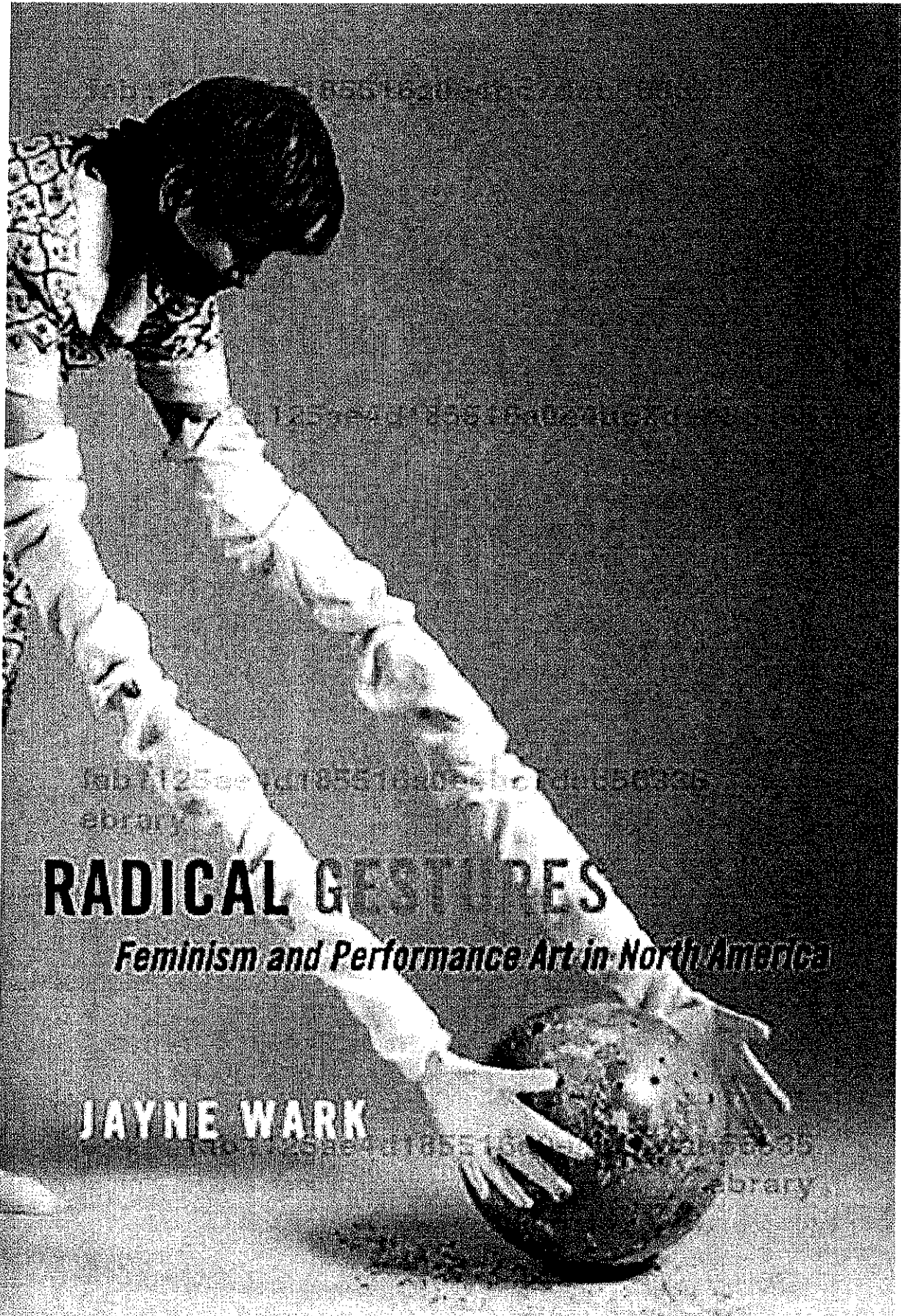
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Feminism and Performance Art in North America

JAYNE WARK

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Queer Strategies for Resisting Assimilation

Edited by Mattilda,
Bernstein Sycamore

Soft Skull Press
Brooklyn

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EXPECT RESISTANCE

a field manual

Expect Resistance

I had long awaited a book that resisted all parallels with other books save the use of ink and type: a book through which I might wander, losing myself in labyrinths and coming upon fantastic citadels to which I could not retrace my steps; a book into which I might plunge, skipping pages as a little girl skips rope, never to return to the world in which I'd begun—emerging instead in another, or at least equipped to build one.

Expect Resistance appears to be a dystopian novel, full of polemics, but this is not the case. It is really from history, the creation myth backwards as the symmetrical conclusion to the history of the world. Escaping exile in an alien dystopia, human beings storm paradise and, upon reentering, tear off their clothes without shame. God's judgment is overturned, nonsense is unlearned, a woman presents an apple to a snake, symbolizing the release of nature from the yoke of human will. Genders cease to be rigidly defined, each person becoming a complete unity of masculine and feminine characteristics. Finally, in only seven days' time, the entirety of the old world is unmade, and on the last evening the lights of all cities, no longer powered by vast unsustainable infrastructures, blink out one by one.

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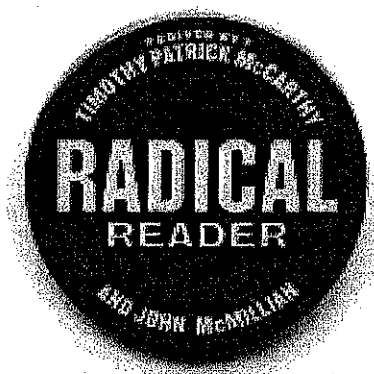
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A DOCUMENTARY HISTORY OF THE AMERICAN RADICAL TRADITION
WITH A FOREWORD BY ERIC FONER

UNIVERSITY OF CALIFORNIA PRESS

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