What has yet to be acknowledged, I think, is the troublesome coupling of gender and race, how these principles of social exclusion form a strangely compatible pair: both identify sociohistorical process, both refer to supplemental cultural or ideological mechanisms that subordinate women and people of color, and each captures a particular way in which women of color experience that subordination. Nevertheless, this match made in patriarchal hell, I argue, has hindered the theoretical labor necessary to capture how they produce the female of color as a subaltern subject.”—Denise Ferreira Da Silva, Toward a Global Idea of Race, xxix.

**Purpose of Course**
Patriarchal hell has caused many issues and dramas for women of color. Women of color scholars, activists, and warriors have responded to this hell and narratives of exclusion in various ways. Women of color are not included in judicial universality, economic equality, historical narratives and ironically, patriarchal protection. In other words, women of color have been subjected to sexual, physical, and psychic violence without any hope of justice, subjected to dangerous working conditions with low wages, and have been forgotten as important participants in both revolutionary and mundane historical accounts. Importantly, this class will not focus on narratives of exclusion because as Da Silva argues above, the logic of exclusion alone does not begin to describe or account for the “issues” and “dramas” of women of color. Instead, this course is invested in a critical analysis of the logics and reality of violence and the daily threat of death and sexual assault on our bodies and souls that women of color survive moment to moment. This is not to say the lives and material conditions of women of color are all tears and death. On the contrary, our struggles and what women of color have to say could positively impact everybody. The dramas continue to unfold and we live on to fight for freedom and justice despite the effort it takes to get out of bed everyday and start another day of living under regimes of heteropatriarchy, racism, capitalism, and settler colonialism. This affects different groups of women of color in varying ways.

Often, transnational feminist theory focuses on Third World women, diaspora, labor, capitalism, war and other logics of power. Transnational feminisms rarely accounts for settler colonialism or the specific struggles of Native women. This course will put transnational feminisms in dialogue with settler colonialism to critique the legitimacy of the modern capitalist settler nation. It also allows us to think more about the relationship of people to the land and makes land an analytic instead of another commodity.
Importantly, we will be thinking about women of color in the context of sexualities and not as five separate food groups such as Arab American women, Asian American women, Chicanas/Latinas, Native American women, and African American women.

**Required Texts**
Readings for this course will be available on Blackboard. Please purchase this text:


**Attendance**
This is a collaborative class that requires student participation and preparation for class. (You must do the readings for the course on the day they are assigned.) Students should not miss any class. If you know you are going to miss a class, please let me know at least a week in advance so you may turn in your work early. **There are no excused absences.** If you miss more than two classes for the quarter, your overall grade will be affected. Late work will not be accepted as a result of an absence. If you miss more than three classes, your overall grade for the course will drop by **a full letter grade per absence after three absences. Six absences will result in failure for the course unless a very sound medical excuse is proffered in a timely fashion.** (In the latter case, you may require additional make-up work.)

**Grading**
Final Project/Essay: 35%  
Reading Responses: 50%  
Participation: 15%

**Final Project**
Over the course of the term, you will complete a creative project to turn in at the end of the quarter. (Some examples are: art installations, plays, paintings, films or other creative project. Please come meet with me to discuss your creative project at least 2 weeks in advance of the due date so I may approve your project.) This project can be part of an honor’s thesis project. Or you can write a 12-page research project. You will need to use at least 5 sources from the class to make an argument about the importance of the intellectual work of women of color to critical ethnic studies. In order to do a creative project, **you must attend the presentation that will happen during our scheduled final time.**

**Reading Responses**
You will need to complete a reading response for each day of reading. I want you to include the main arguments of the readings, questions you have about the arguments, and your response to the readings. You may set-up up the readings responses in a way that will aid you in your final project. Each response is worth 3% of your overall grade.

**Participation**
You will need to participate in class discussions throughout the quarter to demonstrate a working knowledge of the reading materials due for that day. Simply attending class, which is required, will result in a C if you attend every class. If you are afraid of talking in
class, please visit me a few times throughout the quarter during my office hours to make up for your lack of class participation.

**Grading Scale**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100% - 94%</td>
</tr>
<tr>
<td>A-</td>
<td>90% - 93%</td>
</tr>
<tr>
<td>B</td>
<td>84% - 86%</td>
</tr>
<tr>
<td>B-</td>
<td>80% - 83%</td>
</tr>
<tr>
<td>C</td>
<td>74% - 76%</td>
</tr>
<tr>
<td>C-</td>
<td>70% - 73%</td>
</tr>
<tr>
<td>D</td>
<td>64% - 66%</td>
</tr>
<tr>
<td>D-</td>
<td>60% - 63%</td>
</tr>
<tr>
<td>B+</td>
<td>77% - 79%</td>
</tr>
<tr>
<td>C+</td>
<td>67% - 69%</td>
</tr>
</tbody>
</table>

*Please have a valid reason and a legitimate argument about your grading issue. Remember, I can lower your grade as well as increase your grade if you decide to dispute your grade.

**Schedule**

**Week 1 Intellectual Genealogy**

October 1: Introductions/Go over syllabus

October 3:

**Week 2 Logics of Power and the Category of “Women”**

October 8

October 10
Rey Chow’s “When Whiteness Feminizes...: Some Consequences of a Supplementary Logic” in *differences: Journal of Feminist Cultural Studies* Vol. 11, Number 3, Fall 1999.

**Week 3 Development, Capitalism, and Damage Based Research**

October 15
Maria Josefina Saldana-Portillo’s “Introduction” in *The Revolutionary Imagination in the Americas and the Age of Development*

October 17
Eve Tuck’s “Suspending Damage: A Letter to Communities” in *Harvard Educational Review*

**Week 4 The Transnational Turn**

October 22

October 24
Shari M. Huhndorf’s “Introduction: Native American Studies and the Limits of Nationalism” in Mapping the Americas: The Transnational Politics of Contemporary Native Culture

**Week 5 Criminalization, Blackness, and Reproduction**
October 29
Lisa Neve and Kim Pate’s “Challenging the Criminalization of Women Who Resist” in Global Lockdown: Race, Gender, and the Prison Industrial Complex

October 31
Dorothy Roberts’ “The Dark Side of Birth Control” in Killing the Black Body: Race, Reproduction, and the Meaning of Liberty

**Week 6 Violence, Death, and Borders**
November 5
Haunani-Kay Trask’s “The Color of Violence” in The Color of Violence: The INCITE Anthology
AND Nirmala Erevelles’ “Disability in the New World Order” in The Color of Violence: The INCITE Anthology

November 7

**Week 7 Violence, Death, and Borders Continued**
November 12
Beth E. Richie’s “Introduction” Arrested Justice: Black Women, Violence, and America’s Prison Nation

November 14
Nicole M. Guidotti-Hernandez’s “Introduction” in Unspeakable Violence: Remapping U.S. and Mexican National Imaginaries (Latin America and Otherwise)

**Week 8 Decolonization**
November 19

November 21
Amal Amireh’s “Palestinian Women’s Disappearing Act: The Suicide Bomber Through Western Feminist Eyes”
**Week 9 Queerness**
November 26
Andrea Smith’s “Queer Theory and Native Studies: The Heteronormativity of Settler Colonialism” in *Queer Indigenous Studies: Interventions in Theory, Politics, and Literature*

November 28: No class. “Thanksgiving break.”

**Week 10 Beauty and Drama in the Struggle**
December 3
Jean Rhy's *The Wide Sargasso Sea*

December 5
Jean Rhy's *The Wide Sargasso Sea* continued

**Final project presentations and potluck from 7pm-9pm on Tuesday December 10**