

**DEPARTMENT OF MODERN LANGUAGES
AND CULTURAL STUDIES**
<https://uofa.ualberta.ca/modern-languages-and-cultural-studies>

**2016-2017 GERM: 454 B1 Gender and Sexuality
Contemporary German Feminisms: Literary, Popular, Digital
(Winter Term)**

Instructor: Dr. Carrie Smith-Prei

Office: 409-D

Fax: 780-492-9106

E-mail: carrie.smith-prei@ualberta.ca

Personal Website: <https://www.artsrn.ualberta.ca/feminism/>

Time: T/Th 12:30-1:50

Place: CAB 385

Office Hours: Th 2-3,

or by appointment

Course Prerequisite: GERM 340 or 343 and MLCS 210 or consent of department

Course-based Ethics Approval in place regarding all research projects that involve human testing, questionnaires, etc.?

Yes No, not needed, no such projects approved.

Community Service Learning component

Required Optional None

Past or Representative Evaluative Course Material Available

- Exam registry – Students’ Union
<http://www.su.ualberta.ca/services/infolink/exam/>
- See explanations below
- Document distributed in class
- Other (please specify)
- NA

Additional mandatory Instructional fees (approved by Board of Governors)

Yes No

Course Description and Objectives:

In the past 10 years, the term feminism has grown from being an unspeakable f-word to gracing all manner of t-shirts, iPhone cases, and other consumer goods. In Germany, this was kick started by a series of books on so-called “Alphamädchen” appearing in 2006. Since 2013, this presence has grown exponentially (so much so that Time magazine named feminism one of its words to ban for 2014), internationally but in Germany as well. We think of the prominent discussions around the German branch of the Ukrainian sexstremist group Femen or the German creative responses to the Russian punk band Pussy Riot; of #aufschrei, which enjoyed immediate and long-term popularity as a manner of collecting and documenting everyday sexism and received the Grimme

Online Award on June 21st of 2013 or the hashtag #regrettingmotherhood which appeared in 2015 as a response to an article in the journal *Signs*; feminism became so ubiquitous to digital and print media that the 2015 *taz.lab* (the fundraising celebration of the Berlin newspaper) placed it central to the event, including discussions by Femen founder Anna Hutsol, porn rapper Lady Bitch Ray, professx Lann Hornscheidt, and *Missy Magazine* editor Katrin Gottschalk. The swift and massive response to the mass sexually motivated attacks on women in front of the Cologne train station on New Year's Eve in the form of #ausnahmslos was made possible by such ongoing conversation about feminism. The digital medium plays a key role in this resurgence, not only for its distribution of feminist topics, but also for the fundamental restructuring of the core meanings behind feminism, including cultural, historical, and political concerns.

This course will utilize the debates and impulses of contemporary feminism in Germany from the turn of the millennium to the most recent events following the sexually-motivated attacks in Cologne as a common thread to discuss a variety of historical and current texts sources, including literature, film, magazines, blogs, music, video, and social media. We will begin in the 1970s, and then chart conversations and themes such as digital feminism, generational debates, racism, Black German feminism, Islam, body politics, performance, and transnationalism. Through a combination of traditional academic work such as readings, in class discussions, and essay writing paired with hands-on engaged work such as micro-writing, twitter essays, blogs, and other experiential assignments, students will be able to identify and analyze some of the more detailed complexities around the topic of feminism in Germany while also gaining initial understanding of how these complexities translate from theory to practice in their own lives. Further, by examining these complexities as they are embedded in context the historical and cultural realities of contemporary Germany, students will deepen their understanding of the concerns shaping and informing contemporary German culture today. Finally, these critical skills and new knowledge bases will be developed and honed in discussions and writing in German; at the end of the course, therefore, students will have gained considerable practice in improving their oral and written academic German. The course will be run as a seminar.

Required Texts:

Primary Texts (required)

Available on Amazon.de

- Roche, Charlotte. *Feuchtgebiete*. Köln: Dumont, 2008. Print.
- Wizorek, Anne. *Weil ein Aufschrei nicht reicht*. Frankfurt/Main: Fischer, 2014.

Films

- Blumner, Bettina. *Prinzessinnenbad*
- Wendt, David. *Feuchtgebiete*
- Maccarone, Angelina. *Fremde Haut*

Available on eclass or in electronic copy (texts and film/video clips)

- Abramovic, Marina „Action Pants, Genital Panic“
http://www.ubu.com/film/abramovic_seven.html (18:00-26:48)
- Treut, Monika. *Jungfrauenmaschine* (clip)

- Chicks on Speed “Utopia”; www.chicksonspeed.com
- Ade, Maren. *Alle Anderen* (clip)
- Stefan, Verena. *Häutungen* (excerpt; full text grad required: for purchase here <http://www.fischerverlage.de/buch/haeutungen/9783105605530>)
- Jelinek, Elfriede. *Die Klavierspielerin* (excerpt; optional, grad required)
- Hegemann, Helene. *Axolotl Roadkill* (excerpt)
- Schwarzer, Alice. *Die Antwort* (excerpt)
- Hensel, Jana und Elisabeth Raether. *Die neuen deutschen Mädchen* (excerpt)
- Haaf, Meredith, Susanne Klinger, Barbara Streidl. *Alphamädchen* (excerpt)
- Eismann, Sonja. *Hot Topic* (excerpt)
- Ray, Lady Bitch. *Bitchsm* (excerpt)
- Ayim, May. “Das Jahr 1990”; Gedichte
- Opitz, May, u.a. *Farbe bekennen*. English-language version in library as ebook: <https://www.library.ualberta.ca/catalog/5778994>
- Otoo, Sharon. “die Dinge, die ich denke, während ich höflich lächle...”; “Synchronicity”
- Sow, Noah. “Wellness” <http://www.noahsow.de/act-of-wellness/>; *Deutschland Schwarz Weiß* (excerpt)
- Gümüşay, Kübra. <http://ein-fremdwoerterbuch.com/>
- Şahin, Reyhan (interview with Carrie Smith-Prei, Maria Stehle, Christina Scharff)
- Dokumentation und Artikeln zur Silvesternacht 2015/16 (see eclass for folder, includes Alice Schwarzer essays, interview, news articles, petition, Reyhan Şahin)
- *Maedchenmannschaft.net* und *Missy-magazin.de* + Arbeitsblatt

Secondary Literature and Theory (available on eclass or in electronic copy, required)

- Ferree, Myra Marx. *Varieties of Feminism: German Gender Politics in Global Perspective*. Individual chapters. Full text grad required. In library as ebook: <https://www.library.ualberta.ca/catalog/6573289>
- Butler, Judith. *Gender Trouble* (excerpt)
- Crenshaw, Kimberle. “Mapping the margins: intersectionality, identity politics, and violence against women of color” <http://www.jstor.org.login.ezproxy.library.ualberta.ca/stable/1229039>; excerpted version on eclass
- Smith-Prei, Carrie and Maria Stehle. “The Awkward Politics of Popfeminist Literary Events”
- Smith-Prei, Carrie and Maria Stehle. *Awkward Politics*. (Introduction, chapter 2 required)
- Ahmed, Sara. <https://feministkilljoys.com/> TBD

Secondary Literature and Theory (available on eclass or in electronic copy, optional for undergrad; grad required)

- Scharff, Christina, Carrie Smith-Prei, Maria Stehle. “German Digital Feminisms”
- Puar, Jasbir. “Becoming Intersectional in Assemblage Theory.”
- Weber, Beverly. “Muslim Digital Feminism”

- Tuczu, Pinar. “Allow Access to Location”
- Baer, Hester. “Redoing Feminism”
- Ahmed, Sara. *Willfull Subjects* (excerpt)
- Haritaworn, Jin. *Queer Lovers* (excerpt)

Grade Distribution (see “Explanatory Notes”):

5% attendance (ongoing)
 5% participation and preparedness (ongoing)
 10% digital micro-writing exercises (ongoing)
 15% Wiki-hack + article (article due by April 11)
 15% first short impulse paper (due Feb. 14)
 15% second short impulse paper (due March 21)
 35% research paper + presentations (30% paper, 5% presentation April 11; paper due April 18)

Explanatory Notes on Assignments:

Wiki-hack During the semester we will engage in a mini Wikipedia edit-a-thon or Wiki-hack that will target a series of pages related to German feminism, whether in popular culture, contemporary concerns, historical pasts, or activism. Students will receive guidance in class as to how to edit Wikipedia properly. They will prepare (in class and outside of class) an article (English or German) to upload to Wikipedia, and they will identify and engage with pages in need of correction. These will be compiled in a group wiki, which we will use along side the editing process and which will collect our individual and joint experiences and frustrations. The Wikipedia articles will be discussed in class. Final article due by April 11.

Micro-writing exercises Students will engage in daily micro-writing exercises using the Twitter format in which they respond or engage with something in class, something related to feminism, activism, or intersectional politics they experienced online or in other media sources, or something from their daily experience. Students need not to tweet these pieces (although this is encouraged), however they must compile these and submit them to me weekly using eclass.

Short Impulse Papers Students will write two short (2-3 pages) essays to one of the texts discussed in class. These essays, or impulse papers, will be corrected and posted to my research blog under your name. Where appropriate please include copyright free images.

Research Paper Students will write a research paper (7-9 pages), including five secondary sources, on one of the texts discussed throughout the semester (including literary, nonliterary, filmic, or other texts). While the thesis should be the student’s own, possible topics will be discussed in class. Students will present their paper topics in brief 5-minute presentations on the final day of class.

Required Notes:

“Policy about course outlines can be found in the [Evaluation Procedures and Grading System](#) of the University Calendar.”

Academic Integrity:

“The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (online at <http://www.governance.ualberta.ca/en/CodesofConductandResidenceCommunityStandards/CodeofStudentBehaviour.aspx>) and avoid any behaviour that could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.”

Learning and Working Environment:

The Faculty of Arts is committed to ensuring all students; faculty and staff are able to study and work in an environment that is safe and free from discrimination and harassment. It does not tolerate behaviour that undermines that environment. The Department urges anyone who feels that this policy is being violated to:

- Discuss the matter with the person whose behaviour is causing concern; or
- If that discussion is unsatisfactory, or there is concern that direct discussion is inappropriate or threatening, discuss it with the Chair of the Department.

For additional advice or assistance regarding this policy you may contact the [Office of the Student Ombuds](#). Information about the [University of Alberta Discrimination and Harassment Policy and Procedures](#) is described in [UAPPOL](#).

Academic Honesty:

All students should consult the information provided by the [Office of Judicial Affairs](#) regarding avoiding cheating and plagiarism in particular and academic dishonesty in general (see the [Academic Integrity Undergraduate Handbook](#) and [Information for Students](#)). If in doubt about what is permitted in this class, ask the instructor.

Students involved in language courses and translation courses should be aware that on-line “translation engines” produce very dubious and unreliable “translations.”

Students in languages courses should be aware that, while seeking the advice of native or expert speakers is often helpful, **excessive editorial and creative help** in assignments is considered a form of “cheating” that violates the code of student conduct with dire consequences.

An instructor or coordinator who is convinced that a student has handed in work that he or she could not possibly reproduce without outside assistance is obliged, out of consideration of fairness to other students, to report the case to the Associate Dean of the Faculty. See the [Academic Discipline Process](#).

Recording of Lectures:

Audio or video recording of lectures, labs, seminars or any other teaching environment

by students is allowed only with the prior written consent of the content author(s) or as a part of an approved accommodation plan. Recorded material is to be used solely for personal study, and is not to be used or distributed for any other purpose without prior written consent from the content author(s).

Attendance, Absences, and Missed Grade Components:

Regular attendance is essential for optimal performance in any course. In cases of potentially excusable absences due to illness or domestic affliction, notify your instructor by e-mail within two days. Regarding absences that may be excusable and procedures for addressing course components missed as a result, consult sections [Attendance](#) and [Examinations](#) of the University Calendar. Be aware that unexcused absences will result in partial or total loss of the grade for the "attendance and participation" component(s) of a course, as well as for any assignments that are not handed-in or completed as a result.

In this course, attendance, preparation, and regular participation go hand in hand; students will not only be expected to attend each session, but they are expected to come prepared for the day's lesson and participate in that day's lesson. As the course will be run in seminar-style, the success of the course is dependent on informed and lively discussions driven by student engagement. It is therefore vital that each student complete the required readings, film screenings, or written exercises assigned for the scheduled class. Attendance, preparation, and regular participation will count for 10% of the overall grade for the course. If you are unable to come to class, I expect you to alert me via email in advance.

Policy for Late Assignments:

Students who consult **in advance** with an instructor regarding contingencies preventing the timely completion of an assignment may, at the discretion of the instructor, be granted an extension just one time throughout the course with no penalty. However, if a second excuse will be granted for late assignments, 5% from the mark assigned for this particular work will be deducted. Otherwise, all assignments should be handed in on the stated deadline. Any assignment not handed-in in time or unexcused late assignments will not be given any marks. Late excuses will **not** be accepted for any reason.

Student Accessibility Services:

If you have special needs that could affect your performance in this class, please let me know during the first week of the term so that appropriate arrangements can be made. If you are not already registered with [Student Accessibility Services](#), contact their office immediately (1-80 SUB; Email sasrec@ualberta.ca; Email; phone 780-492-3381).

Grading:

Assessment of the individual course components may be in the form of numerical marks or letter grades. The final letter grade will be based on "a combination of absolute achievement and relative performance in a class" (University Calendar, [Evaluation Procedures and Grading System](#)). The

University Grading Procedure mandates that "a student's level of achievement of the goals/outcomes of a course, their grade, and the descriptor of that grade must be aligned" (<https://policiesonline.ualberta.ca/>). The following guidelines have been adopted by the Department of Modern Languages and Cultural Studies:

“MLCS Undergraduate Grading Scale”

Descriptor	Letter Grade	Grade Point Value	%
Excellent. A+, A or A- is earned by work which is superior in content and form and demonstrates an exceptional grasp of the subject matter. The grade of A+ designates work that far exceeds course expectations. Grades in the A range are normally achieved by a small number of students.	A+ A A-	4.0 4.0 3.7	97-100 93-96 90-92
Good. B+, B or B- is earned by work that demonstrates a thorough comprehension of the course material and a good command of relevant skills. Grades in the B range are normally achieved by the largest number of students.	B+ B B-	3.3 3.0 2.7	87-89 83-86 80-82
Satisfactory. C+, C or C- is earned by work that demonstrates an adequate grasp of the course material and relevant skills. Grades in the C range designate work that has met the basic requirements of the course.	C+ C C-	2.3 2.0 1.7	77-79 73-76 70-72
Poor/Minimal Pass. D+ or D is earned by work that demonstrates minimal familiarity with the course material. Grades in the D range generally indicate insufficient preparation for subsequent courses in the subject matter.	D+ D	1.3 1.0	65-69 60-64
Failure.	F	0.0	0-59

Semesterplan

10. Januar

Einführung und Semesterplan
Assignments

12. Januar

Eine kleine Lektion des deutschen Feminismus I: Geschichte und Wellen
Microwriting
Notes on feminist and antiracist language; Lann Hornscheidt
—Myra Max Ferree (S. 5–13 und Kapitel 3)

17. Januar

Eine kleine Lektion des deutschen Feminismus II: Bilder und Film
Valie Export (Marina Abramovic), Monika Treut, Chicks on Speed, u.a.
—Abramovic „Action Pants, Genital Panic“
—Treut (clip)
—Chicks on Speed „Utopia“
—Ade (clip)

19. Januar

Eine kleine Lektion des deutschen Feminismus III: Sprache und Ästhetik
—Verena Stefan
—Helene Hegemann
—Elfriede Jelinek (optional; grad required)

24. Januar

Post-, Lifestyle-, Pop-Feminismus: Debatten der 90er und 00er
—„Alphamädchen“
—„Die Antwort“
—„Die neuen deutschen Mädchen“
—„Hot Topic“
—Ferree Kapitel 7 (optional; grad required)

26. Januar

Die neuen deutschen Mädchen?
—Bettina Blümner, *Prinzessinnenbad* (Film)
~Butler

31. Januar

Charlotte Roche I
—*Feuchtgebiete*

2. Februar

Charlotte Roche II
—*Feuchtgebiete*

7. Februar

Charlotte Roche III
—*Feuchtgebiete*

9. Februar

Charlotte Roche IV
—David Wendt, *Feuchtgebiete* (Film)

14. Februar

Feminismus, Rap, Race: Von Lady Bitch Ray zu Sookee
—LBR, *Bitchsm*
Paper I DUE (undergrad)

16. Februar

NO CLASS—Onlinediskussion

21. Februar – 24. Februar — READING WEEK**28. Februar**

Afro-Deutscher Feminismus I
—May Ayim, Gedichte und Essays „Das Jahr 1990“
—May Opitz, Essays
~Crenshaw
~Puar (grad required)

2. März

Afro-Deutscher Feminismus II: Alltagssexismus, Alltagsrassismus
—Sharon Otoo, „Dinge, die ich denke“; „Synchronicity“
—Noah Sow, „Wellness“ (video); *Deutschland Schwarz Weiß*

7. März

Migrationsdebatten und (Queer)Feminismus
—Angelica Maccarone, *Fremde Haut* (Film)
~Haritaworn (optional; grad required)

9. März

Türkisch, Deutsch, Feminist?: Debatten von FEMEN bis Lady Bitch Ray
—Reyhan Şahin
—Kübra Gümüşay
~Weber (optional; grad required)
~Baer (optional; grad required)

14. März

Die Silvesternacht in Köln und die Folgen: #einearmlaenge, #ausnahmslos,
„Nacktprotest“

—Dokumentation

16. März

Digital Feminisms I: Digitale Landschaften

—*Mädchenmannschaft und Missy* (Arbeitsblatt)

~*Awkward Politics* (Introduction excerpt, Chapter 2)

~Scharff, Smith-Prei, Stehle „German Digital Feminisms“ (optional, grad required)

21. März

Digital Feminisms II: Workshop

Paper II DUE (undergrad)

23. März

NO CLASS—Wiki-hack

28. März

Wiki-hack: Artikelvorstellung und Diskussion

30. März

Digital Feminisms als 4. Welle?

—Anne Wizorek I

~*Awkward Politics* (Chapter 2 continued)

~Ferree Kapitel 8 (optional; grad required)

4. April

Digital Feminisms and Feminist Futures?

—Anne Wizorek II

~Tuczu (grad required)

6. April

Abschlussdiskussion

~Ahmed blog post TBD

~Ahmed *Willfull Subjects* (optional; grad required)

Abstract due (grad)

11. April

Research Paper presentations

Wikipedia articles due by this date (undergrad and grad)

*****Research paper due April 18 (undergrad and grad)*****