

# Course Information

## GSWS 314 - Race, Class, and Gender

Course syllabus & information

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### Class Date, Time & Location:

Wednesdays, 4:30pm to 8:20pm, WMC 2503, Burnaby Campus

\*Off-campus field visits will be indicated in the weekly schedule below

### Student Hour:

Wednesdays 2:30pm - 4:00pm @AQ 6214D or by appointment (phone, zoom, or in person)

### Course Description:

This course will provide an examination of the interlocking nature of race, class, gender, and other social categories such as sexuality, ability, immigration status. It will also explore possible avenues of change by learning from the efforts, experiences, and histories of social movement building, grassroots organizing, collective advocacy, so that we can ground the intersectional analysis in everyday political struggles. The course will consist of two parts. In the first part of the course, we will set our theoretical foundation in the teachings of Marxist feminism, Black feminism, Third World feminism and decolonial/Indigenous feminism to examine the interconnecting processes of racialization, gender relations, class formation under global capitalism, settler colonialism, and Western imperialism. In the second part, we will examine how these processes manifest in our lives and how communities are addressing them collectively. Specially, we will look at areas of (im)migration/border transgression, sex work, housing precarity, labour organizing, food security, and anti-poverty advocacy. This course will be both academic-oriented and community-based. It will incorporate field visits, event participations, guest speakers, films, and essays (op-eds and academic articles). Students will be expected to prepare and conduct interviews, engage in reflective writing, and compose a creative project.

### Course Materials:

All course materials are linked in this syllabus. If not linked, you can find the readings in [this Google Folder](#). Course materials should be read, listened to, or viewed prior to class on Wednesdays (unless otherwise stated in the schedule).

You can also find many physical copies of the books at SFPIRG library (basement level, Student Union Building)

### Assignment Deadlines:

The deadlines are listed in the weekly schedule below, and are designed to facilitate your learning over the course of the semester. I encourage you to try and meet them. But if you need to make other arrangements, don't be shy to get in touch.

### Grading and Course Work

#### Participation & Attendance 25%

With the interactive nature of the course, participation & attendance is crucial. It includes coming to class and off-campus field visits and engaging in small or whole group discussion as well as preparing and interviewing guest speakers and other class activities. Some class activities will require your preparation prior to the class.

If you have any difficulty making it to the class, please make sure you let me know ahead of time, then your absence won't be counted against you. However, a pattern of absence may also affect your participation.

#### **\*Extra Participation Mark Opportunities**

It is important to know that what we are learning is not outside of us. If you want to get involved, this class is an entry way for you to do that. Here are a couple of ways you can get involved or get your hands dirty while gaining extra participation marks:

- Organize a screening of documentary that are either recommended in this syllabus or related to course themes (working with [SFPIRG](#) or other on campus orgs)
- Volunteer at an organizations mentioned in this class or any grassroots organizations that you know of
- Join a door knocking session or poster session of an organizing campaign.

#### Reflective writing (4) 30%

~500 words of reflection on a topic covered during the course. Through these reflections, you will be developing a larger piece that is your own manifesto. In this manifesto, you will have the space to articulate what feminism means to you and your community, what are the core values you hold and what issues you want to address through feminist organizing. The process of developing the manifesto will consist of an initial reflective piece at the beginning of the course on how you define feminism and feminist actions. At the end of the term, you will turn this piece (with the help of your other reflections) into a manifesto using what you have learned in the course, research you've done on your own, and your lived experiences.

Initial reflection: What is feminism to you and your community? (5%)

2 Reflections on a week of your choice (5% each)

Feminist Manifesto (15%)

#### Major Project 35%

A creative group project (podcast, mini documentary, collage, academic or campaign poster, action campaign, graphic novel, zine, children's storybook, board game, an app, syllabus, interactive map, etc.) that is developed from the principles or themes of a book in the project book list. This project is meant to be a creative space to explore the topics or issues presented in the book and in this class as well as an organizing or educational resource to offer a

particular feminist movement and your chosen audience. Projects will be archived on jade's website with your permission.

Project Proposal (5%)

Creative Project (30%)

→ the project

→ a project analysis including references used

Project Gallery (Presentation) 10%

An open-house gallery style of presentation. Open to the public and everyone is expected to present their projects as well as asking questions to other groups.

### Due dates & Late Policy

In particular, do take note of assignment due dates. All assignments must be submitted on the date specified. A late assignment will receive a mark deduction per day. A late penalty will also be considered to assignments if a student demonstrates a pattern of late submissions (more than two late assignments).

However, I completely understand that various situations do happen in our lives that might interfere with you completing work on time, so if you have any difficulty, please don't be shy to let me know as far ahead of the deadline as possible.

If you have any concerns about this late policy or anything in this syllabus, please do not hesitate to contact me.

# Grade Scale

## Grading Scale

The Department of GSWS has a uniform grading scheme. This will be used by all instructors when assigning grades.

A+	95-100
A	90-94
A-	85-89



Outstanding performance. Represents work of exceptional quality. Content, organization and style all at a high comprehension of the subject and use of existing research and literature where appropriate. Also uses sound critical thinking, has innovative ideas on the subject, and shows engagement with the topic.

B+	80-84
B	75-79
B-	70-74



Good performance. Represents work of good quality with no major weaknesses. Writing is clear and explicit and topic coverage and comprehension is more than adequate. Shows some degree of critical thinking and engagement in the work. Good use of existing knowledge on the subject.

C+	65-69
C	60-64



Satisfactory performance. Adequate work. Shows fair comprehension of the subject, but has some weaknesses in content, style and/or organization of the paper. Minimal critical awareness or engagement in the work. Adequate use of the literature.

C-	55-59
D	50-54



Marginal performance. Minimally adequate work, barely at a passing level, serious flaws in content, organization and/or style. Poor comprehension of the subject, and minimal engagement in the paper. Poor use of research and existing literature.

F	0-49
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Failing work.

FD	0-49
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Failed for Academic Dishonesty – this grade can only be assigned by the Department Chair

# Weekly Schedule

## Weekly Schedule

(This is a working syllabus meaning it is still work in progress so the materials may shift)

\* You can find all the readings that are not linked in the weekly schedule in this [Google folder](#).

Date & Topic	Readings or Other Materials	Guest Speaker(s) and Activit(ies)	Location	Assignment
Week 1: Jan 8 Course Introduction & Community Forming	Course syllabus	Community guideline  Watch & Discuss: Ruth Gilmore Wilson on Racial Capitalism (Reel)	WMC 2503	
Unit 1: Theoretical Foundations				
Week 2: Jan 15 Grounding feminism in intersectionality, anti-capitalism, and collective action/organizing	<p><u>Pick two articles but of course welcome to read all of them if you have the space.</u></p> <p><u>Pick one article from here:</u> Patricia Hill Collins &amp; Sirma Bilge. (2020). <u>Ch 3: Getting the History of Intersectionality Straight?</u> In <i>Intersectionality</i>. Second edition.</p> <p>Bandana Purkayastha. (2012). <u>Intersectionality in a Transnational World</u>. <i>Gender &amp; Society</i>, 26(1), p. 55 - 66</p> <p><u>Pick one article from here:</u> Brenna Bhandar &amp; Rafeef Ziadah.</p>	<p>Meet: Noel from SFPIRG</p> <p>Activity: Our Lives - Imagined Knowledge jigsaw</p>	WMC 2503	Reading Notes for Class Discussion

	<p>(2020). <u>Introduction</u>. In <i>Revolutionary Feminisms: Conversations on Collective Action and Radical Thought</i>. P.1 - 30.</p> <p>Nick Montgomery &amp; carla bergman. 2017. <u>Ch 1: Empire, Militancy, and Joy</u> in <i>Joyful Milliancy: Building Thriving Resistance in Toxic Times</i>. Pp. 47 - 80.</p>			
<p>Week 3: Jan 22</p> <p>Problematizing and going beyond intersectional feminism</p>	<p>Jamie Utt. (2017). <u>"We're all just different!" How Intersectionality is Being Colonized by White People</u>. On the Thinking Race website. Link <a href="#">here</a>.</p> <p>Sirma Bilge. (2013). <u>Intersectionality Undone: Saving Intersectionality from Feminist Intersectionality Studies</u>. <i>Du Bois Review</i> 10 (2): p.405–424</p> <p>Jennifer C. Nash. (2019). <u>Ch 1: A love letter from a critic, or notes on the intersectionality wars</u>. In <i>Black Feminism Reimagined: After Intersectionality</i>.</p>	<p>Real World Example Presentation</p>	<p>WMC 2503</p>	<p>Initial Reflection due on Sunday, Jan 26.</p>
<p>Week 4: Jan 29</p> <p>Black Feminism and Abolitionist Feminism</p>	<p><u>Pick two articles but of course welcome to read all of them if you have the space.</u></p> <p><u>Pick one article from here:</u></p>	<p>Abolitionist Definition Puzzle</p> <p>Documentary: 13th</p>	<p>WMC 2503</p>	

	<p>Keeanga-Yamahtta Taylor (ed). (2017). <u>Introduction &amp; The Combahee River Collective statement</u>. In <i>How We Get Free: Black Feminism and The Combahee River Collective</i>. P. 1 - 28 (available through SFU library)</p> <p>bell hooks. (1989). <u>Feminist Theory: A Radical Agenda</u>. In <i>Talking Back: Thinking Feminist, Thinking Black</i>. P. 35-41.</p> <p><u>Pick one article from here:</u>  Angela Y. Davis. (2016). <u>Ch 8. Feminism and Abolition: Theories and Practices for the 21st Century</u>. In <i>Freedom is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement</i>. p.91-110</p> <p>Mariame Kaba. (2021). <u>Part 1: So You're Thinking about Becoming an Abolitionist</u>. In <i>We Do This 'Til We Free Us: Abolitionist Organizing and Transformative Justice</i>. P. 2 - 29</p>			
Week 5: Feb 5 Marxist and anti-capitalist Feminism	<p>Susan Ferguson. (2020). <u>Selected chapters</u> in <i>Women and Work: Feminism, Labour, and Social Reproduction</i>.</p> <ul style="list-style-type: none"> <li>- Introduction.</li> <li>- Ch1. The labour lens.</li> </ul>	Social Reproductive Sites Photo-ing	WMC 2503	

	<ul style="list-style-type: none"> <li>- Ch 7 Renewing Social Reproductive Feminism.</li> </ul> <p>Heidi I. Hartmann. (1979). <u>The Unhappy Marriage of Marxism and Feminism: Towards a More Progressive Union</u>. <i>Capital &amp; Class</i> 3 (2): 1–33.</p> <p>Supplementary: Cinzia Arruzza, Tithi Bhattacharya, &amp; Nancy Fraser. (2019) <i>Feminism for the 99%: A Manifesto</i>.</p> <p>Meg Luxton. (2014). <u>Marxist Feminism and Anticapitalism: Reclaiming Our History, Reanimating Our Politics</u>. <i>Studies in Political Economy</i> 94 (1): p.137–160.</p>			
Week 6: Feb 12 Third World, Indigenous, and Decolonial Feminism	<p>Chandra Talpade Mohanty. (2003). <u>Selected chapters in Feminism without Borders: Decolonizing Theory, Practicing Solidarity</u>.</p> <ul style="list-style-type: none"> <li>- Introduction: Decolonization, Anticapitalist, and Feminist Commitments.</li> <li>- Ch2. Cartographies of Struggle: Third World Women and the Politics of Feminism</li> </ul> <p>Gina Sarblanket and Joyce Green. (2024). <u>Ch1: Extending Our Accounts</u></p>	Dr. Jebunnessa Chapola	WMC 2503	Reflection #1, due Sun, Feb 16

	<p><u>of Indigenous Feminism</u>. In <i>Making Space for Indigenous Feminism</i>. 3rd Edition. P. 2 - 26.</p> <p>Jebunnessa Chapola. <u>Ch 7: Learning the Importance of Indigenous Meanings of Land Acknowledgment: A Racialized Colour Settler Woman's Decolonial Reflection</u>. In <i>Decolonization in Practice: Reflective Learning from Cross-Cultural Perspectives</i>.</p> <p>Supplementary: Iyko Day. 2016. <u>Select Pages in Introduction</u> in <i>Alien Capital: Asian Racialization and the Logic of Settler Colonial Capitalism</i>. Pp. 16 - 34</p> <p>Rachel Flowers. (2015). <u>Refusal to Forgive: Indigenous Women's Love and Rage</u>. <i>Decolonization: Indigeneity, Education, and Society</i>. 4(2): p. 32- 49</p>			
READING BREAK: Feb 18 - Feb 23				
Unit 2: Feminist organizing is everywhere				
Week 7: Feb 26 Labour and Housing Organizing at Home	Alicia Massie & Yi Chien Jade Ho. (2020). <u>"Working Women Unite": Exploring a Socialist Feminist</u> .	SFU Labour Walking Tour + Panel discussion	WMC 2503	

	<p><u>Non-hierarchical Teachers Union</u>. In <i>Labour Studies Journal</i>, 45(1).</p> <p>Steff Huì Cí Ling. (2024). <u>Selected Chapters</u> in <i>Art Workers' Inquiry for Decolonial Potential</i>. Read <a href="#">here</a>.</p> <ul style="list-style-type: none"> <li>• "Introduction" (1-5)</li> <li>• "Non-Unionized Art Worker" (23-33) "International Student at the People's University" (34-44)</li> </ul> <p>Ricardo Trajan. (2023). <u>Introduction and Chapter 1</u> in <i>The Tenant Class</i>. Read on Google Scholar <a href="#">here</a>.</p> <p>Contract Worker Justice @ SFU. <u>Labour Conditions Among Contract Cleaning and Food Services Staff at Simon Fraser University</u>. Read <a href="#">here</a>.</p>	<p>Abby Leung, Vancouver Tenants Union</p> <p>Steff Huì Cí Ling, Asian Canadian Labour Alliance &amp; Art Worker Organizing</p> <p>Cristina Figueroa, Contract Worker Justice</p> <p>Tintin Yang, Vancouver Area Network of Drug Users</p>		
<p>Week 8: Mar 5 Feminist organizing within movements: The Young Lords Party</p>	<p>Iris Morales. (2023). <u>Part 1 &amp; Part 2</u> in <i>Revisiting Herstories: The Young Lords Party</i>. P. 3 - 81 (If you find this week's reading too heavy, at the very least read ch 1, 2, 3 and 6. These are short chapters).</p> <p>Podcast: <u>The Young Lords: How Some Puerto Rican Socialists Changed Everything</u>. Link <a href="#">here</a>.</p>	Iris Morales	WMC 2503	Project proposal due Sunday, Mar 9

Week 9: Mar 12 Migrant Worker Organizing	<p>Documentary Film: <u>The End of Immigration?</u> 2015. (\$5 to rent, can be reimbursed)</p> <p>Harsha Walia. 2021. <u>Selected Chapters</u> In Border &amp; Rule: Global Migration, Capitalism, and the Rise of Racist Nationalism.</p> <ul style="list-style-type: none"> <li>- <u>Introduction</u>. Pp. 1 - 18.</li> <li>- <u>Ch 9: Permanently Temporary: Managed Migration in Canada</u>. Pp. 155 - 168</li> </ul> <p>Kerry Preibisch &amp; Evelyn Encalada. (2010). <u>The Other Side of el Otro Lado: Mexican Migrant Women and Labor Flexibility in Canadian Agriculture</u>. <i>Signs: Journal of Women in Culture and Society</i>, 35(2) pp. 289-316.</p>	Migrante BC organizers	WMC 2503	
Week 10: Mar 19 Migrant Sex Work is also Work	<p>Mackenzie and Ham. 2019. <u>SWAN Vancouver: Supporting Immigrant and Migrant Women in the Sex Industry</u>. Sex Work Activism in Canada, 104-117. ARP</p> <p>Sophie Jean. 2021. <u>Imperialism &amp; Policing Asian Women's Sexuality</u>. <i>The Media Co-op</i>. (If the link doesn't work, there is a pdf version in the reading folder)</p> <p>Kimberly Mackenzie &amp; Alison</p>	SWAN Vancouver  Condom Packing Party	SWAN Vancouver 5:30 - 7:30  1101 Seymour St #325, Vancouver, BC V6B 0R1	<p>SWAN Workshop Feedback Form: <a href="https://forms.office.com/r/fmPwSKwYa3?origin=lprLink">https://forms.office.com/r/fmPwSKwYa3?origin=lprLink</a></p> <p>Canvas Discussion</p>

	<p>Clancey. 2020. <u>Im/migrant Sex Workers Myth &amp; Misconceptions</u>.</p> <p>Video: <u>The Law that Sex Workers Really Want</u> (TED talk). Link <a href="#">here</a>.</p> <p>Supplementary: Elem Lam. 2021. <u>Anti-racism: Asian Massage and Sex Workers Should Not be Left Behind</u>. <i>Ricochet</i>.</p> <p>Resources: Reading List and Resources</p> <ul style="list-style-type: none"> <li>- <u>Defend Asian Women, Defend Sex Workers</u>. 2021</li> </ul> <p>Simulated Game</p> <ul style="list-style-type: none"> <li>- <u>Your Choose: Seek Justice as a Migrant Sex Worker</u> Simulated game created by SWAN Vancouver.</li> </ul>			
Week 11: Mar 26 Gig Work in a Globalized World	<p>Dipsita Dhar &amp; Ashique Ali Thuppilikkat. (2022). <u>Gendered Labour's Positions of Vulnerabilities in Digital Labour Platforms and Strategies of Resistance: A Case Study of Women Workers' Struggle in Urban Company, New Delhi</u>. <i>Gender and Development</i> 30 (3): 667–86.</p>	Yameena Zaidi	WMC 2503	

	<p>Video:  <u><a href="#">India's women gig workers fight for a better future.</a></u> Link <a href="#">here</a>.</p>			
<p>Week 12: Apr 2  Palestinian solidarity:  Feminist Labour  Organizing for a Free  Palestine</p>	<p>Eman Abdelhadi (2024). <u><a href="#">Building the Palestine Solidarity Movement.</a></u>  <i>Spectre</i> 5(2).</p> <p>Nada Elia. (2023). <u><a href="#">Selected chapters</a></u>  in Greater Than the Sum of Our  Parts: Feminism Inter/nationalism,  and Palestine.</p> <ul style="list-style-type: none"> <li>- Introduction: Feminist, Abolitionist, and Indigenous Horizons in the Struggle Against Settler Colonialism and Apartheid.</li> <li>- Ch 3. Social and Political Liberation: No Free Homeland without Free Women and Queers.</li> </ul> <p>Podcast:  Unpacking Zionism Podcast</p> <ul style="list-style-type: none"> <li>- The Trouble with White Feminism: Ep 1 with Randa Tawil. Link <a href="#">here</a>.</li> <li>- The Trouble with White Feminism: Ep 2 with Melissa Weiner. Link <a href="#">here</a>.</li> </ul>	<p>Lillian Deeb  Ash Powers</p>	<p>WMC 2503</p>	<p>Reflection #2 due  Sunday, Apr 6</p>

	Supplementary: Angela Y. Davis. (2016). <u>Ch 4. On Palestine, G4S, and the Prison-Industrial Complex</u> . In Freedom is a Constant Struggle. P. 51-60.			
Week 13: Apr 9 Project Gallery	Your projects!	everyone!	WMC 2503	Feminist Manifesto due Sunday, Apr 13  Project due WEDNESDAY, April 16

# Assignment Details

## Assignment Details

### Initial Reflection: What does feminism mean to me?

This initial reflection is a self-reflective piece to help us begin to dig into our relationship to feminist ideas. This piece is meant to be honest and no need to worry about if there is a correct answer. This is purely for your own learning journey to see where you are at. In this piece, please answer the following questions:

- A brief introduction on how you have come to feminism
- What does feminism mean to you and to your family?
- What are feminist actions? What does collective organizing and activism mean to you?
- How do you relate to yourself and the world through axis of race, gender, and class?

This piece of reflection will be examined again and develop into a feminist manifesto.

Minimum of 500 words.

Submit through Assignment Dropbox on Canvas.

### Reflection 1&2

Throughout the semester, there will be two pieces of reflective writing covering topics visited in the course.

In the first reflection, you can choose one or more topics from Week 2 to Week 6, and in the second reflection, you can choose from Week 7 to 12. This piece is meant to be a critical and explorative reflection based on each week's materials, lecture, activity, and/or guest talks. How you write these reflections is really your choice (you can be as creative as you want, such as incorporating poetry, graphics. Someone did a graphic novel style for their reflection before), as long as they demonstrate a lively and critical interaction with the topic or topics anchored in your exploration, learning, and reflection. Although there are no formal length requirements as we are looking for quality over quantity, your reflection should be sufficiently long enough to give you room to develop your thoughts. I suggest a minimum of 500 words (two pages double space).

Note that these reflections are NOT summaries of how the week went. Write about what you learned that perhaps you didn't consider or think about before and how that's going to impact the way you go forward when thinking about this particular issue and community organizing and practice. Additionally, what was thought-provoking, gripping, resonant, confusing, or commendable in the week's topic. And why - why is the author making this claim, or why did the community approach the issue in that way, why did it cause some thoughts in you? Do you find evidence for and resonance with these claims in your own life, in your own experience? How are these concepts playing out in society? Are they being reflected perhaps through current affairs and news items or in the lives of family and friends? What do they mean for a vision for our society, for the future or present? What consequences flow from these concepts and observations? Follow the rabbit hole of your curiosity. Be specific by referring to specific pages of the readings and including specific quotes that relate to your exploration either from the course materials or the guest speakers.

## What I am looking for when I mark your reflection?

First, I want to give you all my appreciation and send you some courage for being open and vulnerable in doing this type of assignment. The marks assigned to the assignment are never a reflection of who you are or your stories, rather the mark indicates if you have included the key requirements of this assignment. So what am I looking for?

1. Robust interaction with the week's topic through course materials (readings and/or videos), lecture, class discussion, activity, and/or guest talks. This can take the form of using direct quotes, incorporating paraphrases, and/or using examples from these materials.
2. Providing new learning, growth, excitement, or renewed or affirmed understanding about an issue or topic explored. You can do this by connecting to your own personal experiences or examine your old understanding or consideration. Or you can explore a question that comes up for you during interacting with the week's materials.
3. Unpacking any connection made or ideas and concepts raised in your reflection. Don't just mention them. Dig deep and tell us why.
4. Long enough to make meaningful reflection, critique, or exploration (minimum of 500 words).
5. Showing care in writing. This means careful editing, and crafting a succinct piece of writing with clear organization, structure, and citation practice.
  - a. Please do take advantages of writing support available to all of us at the Student Learning Commons:
    - i. access to writing resources, studying help, and language support:  
<https://www.lib.sfu.ca/about/branches-depts/slc>
    - ii. book a consultation with a writing facilitator to provide feedbacks on your writing:  
<https://www.lib.sfu.ca/about/branches-depts/slc/offer/consultation-info>
  - b. Good practice of citation. It doesn't matter which citation style you choose to use (APA, MLA, Chicago, etc.), but it's important to be consistent and give credit where credit is due.
    - i. Here is a good resource on various citation styles:  
[https://owl.purdue.edu/owl/research\\_and\\_citation/resources.html](https://owl.purdue.edu/owl/research_and_citation/resources.html)
    - ii. Please also take a look at this great resource on the politics of citation including how gender and race impact who gets cited.  
<https://guides.library.utoronto.ca/c.php?g=251103&p=5297972>

And of course, reach out to me (Jade, [yichienh@sfu.ca](mailto:yichienh@sfu.ca)) anytime if you have any question or need support with your assignment. Looking forward to reading them! 🌞

Submit through Assignment Dropbox on Canvas.

## Feminist Manifesto

With the reflections you have done, you will develop your own feminist manifesto. In this manifesto, you will have the space to articulate what feminism means to you and your

community, what are the core values you hold and what issues you want to address through feminist organizing. This is your feminist vision.

This manifesto should incorporate your own lived experiences, social issues that you are concerned about, and course or outside materials that support your manifesto.

Here are some examples of students' feminist manifestos:

<https://gender.stanford.edu/news/writing-feminist-manifesto>

Minimum of 700 words.

Submit through Assignment Dropbox on Canvas.

## Major Project

For your final project in this course, you will be doing a group creative project! This means you can unleash your creativity and present your exploration in a creative form, for example: podcast, mini documentary, collage, academic or campaign poster, action campaign, graphic novel, zine, children's storybook, board game, an app, interactive map, syllabus, etc.

This project will be inspired and developed from either a topic not covered in the course or an extension of a topic. Is there a community organizing effort you want to explore? Is there a particular issue you want to learn and take action on? Do you want to create a resource for a particular community, efforts, or issues? This project is meant to be a creative space to explore the topics or issues you are interested in as well as to be an organizing or educational resource to offer a particular feminist movement and your chosen audience. Projects will be archived on jade's website with your permission.

This project consists of four parts: 1) project proposal, 2) the project, 3) a project analysis including references used, and lastly 4) a show and tell of your project (project gallery).

## Project Proposal

Here, you are at step 1 of the project - Project Proposal.

Project proposal is the space for you to dream up what you would like to do. Don't worry if your final project turns out to be different than what you are thinking now, but you should be consider the following in as much detail as possible in your project proposal:

WHAT– what issue/topic, organizing effort, or community struggle you want to explore? (for example, South Asian farm worker organizing or Japanese Indigenous art collaboration, etc.)

HOW–The *form* the project will take (podcast, mini documentary, collage, academic or campaign poster, action campaign, interactive website, graphic novel, zine, children's storybook, board game, an app, etc). Second, how you will explore this topic (interview, archival research, academic references, participation in an organization, etc.). Lastly, if you are working in a group, how do you envision working together? How do you want to divide up the work?

WHY –Explain why you chose this topic, why you think it's important and why you chose the specific form for your project

CONNECT –What is the connection to something you learned in ? What theoretical framework(s) will you be drawing from?

GOAL –what do you hope to achieve with this project? (is it a tool? a resource? an educational material?, for example), and who do you want to make this project for?

Question (Optional) - It's ok to include questions and areas of uncertainty that you haven't figured out yet in the proposal for me.

\*hand in \*one\* proposal for all members of the group.

### Creative Project + Project Analysis

Here you will submit: Your project + a written project analysis

Everything should be uploaded here in Canvas, but it can be any form as long as I have access to all of your files. For example, you can submit a google folder link that takes me to your project file and project companion. Or you can submit a single PDF. Let me know if you have doubts about how to submit all your work for the final project.

In the creative project, I am looking for:

- How well does the project explore the issue/topic chosen?
- Creativity and care to crafting the project (well edited? for example). You don't need to be an expert in the form that you chose to do and it's ok if at the end the project doesn't look what you would have hoped but it's important to put care into it.
- Does the project provide important insight and application? Does it reach the goal proposed?
- Well organized, clear structure, and citation where needed.

\*Note that videos/multimedia cannot exceed 15 minutes.

The project analysis:

The project analysis is a written piece that provides explanations and an academic analysis of your project and topic. This companion is a succinct piece of academic writing that should be well organized and clearly structured. It should discuss:

- the motivation for you to choose this particular topic (this part needs to be from each individual member);;
- what is the issue you are highlighting and why this is an important issue?
- what organizing or community building efforts are happening around this issue?
- how does your project highlight, add to, showcase, be part of, explore, or argue for this issue (pull in details from your project).
- make sure your writing is backed up by credible sources and/or first hand accounts.
- the analysis should have a reference list that includes both consulted literature and literature used.
- 800 - 1500 words (this does not include bibliography)

### Project Gallery

Our last day of class we will be holding a Project Gallery. Each of the groups will set up a station in the classroom and you will have the opportunity to share your final project with the class. Don't worry if the project is not completely finished. Just come prepared to talk about your project (what you have so far, the idea, connections), and tangibly show what you have created, whatever that looks like for you. Each of you should also be prepared to pose questions to your classmates.

Examples of how you could share your project in the gallery:

- If your project is in *audio format* like a podcast, you may want to play some of the content to your peers - you can provide headphones or offer people to use their own headphones if available.
- present a *physical project* like an academic poster, zine, children's book, collage, etc.
- *Digital projects* can be shown on your laptop, tablet, etc. The library lends out laptops if access to one is not available for you.

This presentation is worth 10% of your total grade and you will be marked on both how well you know and present your project, and how well you participate in the gallery (posing questions, showing care, giving encouragement, etc.).