

**HISC 82**  
**Another Brick in the Wall**

GSI: Stefania Cotei  
Summer 2024  
MW 1:00pm-4:30pm  
Online Synchronous

*"And if there's no crack, well, we'll make it by scratching, biting, kicking, hitting with our hands and head, with our entire body until we manage to create in history the wound that we are."*  
SupGaleano, ezln.org, 2015

**COURSE DESCRIPTION**

"Mother, should I build the wall?" Roger Waters' question will guide us into exploring what the walls are that make up our world; what they divide, defend, and imprison; or how they solidify and perpetuate not only power, but also limits that protect us. From the borders that enclose nation-states to the bodies that give us the illusion of contained selves, in this course we will encounter, build, or tear down the walls that define knowledge, power, and human and nonhuman experience. By reading "the wall" and analyzing it as a metaphor through a range of artistic, philosophical, and literary texts and media, we will investigate the meaning of place, consciousness, objectivity, as well as critique power structures and systemic oppression in our society. Through close reading exercises, analytical writing, and creative presentations, we will inquire, who lays the first brick in a wall? Do resistance movements or violence take down the wall? Can our senses and our affect cause fissures in the wall? How is patriarchy a wall? How about language, science, consciousness, and time? Further, we will return to Waters to symptomatically read the metaphor of the wall and ask, "What shall I use to fill the empty spaces where we used to talk? How shall I fill the final places? How should I complete the wall?"

**INSTRUCTOR INFORMATION & COMMUNICATION**

Stefania Cotei

Office hours: Mondays 11:00-12:30 am on Zoom; also available by appointment

Email: [scotei@ucsc.edu](mailto:scotei@ucsc.edu)

Feel free to contact me any time if you would like to meet outside of the regularly scheduled office hours, and I will get back to you promptly.

**COURSE OBJECTIVES & LEARNING OUTCOMES**

"Another Brick in the Wall" fulfills the *Textual Analysis and Interpretation (TA)* general education requirement. This means that students will be expected to read attentively, exercising critical and analytical thinking, and evaluate the effectiveness and persuasiveness of the theories contained within these readings, as well as the modes of writing used to convey them.

Keeping true to the legacy of the History of Consciousness department, we will take a thoroughly interdisciplinary approach to the various kinds of material we will encounter, which

will include ethnographic accounts, theory, history, journalism, poetry, films, songs, memoirs, and short stories. Reading and discussing these can sometimes feel daunting, and one of our goals in the class will be to take responsibility for creating an open, trusting, and generative environment for our discussions. I am hoping that we will all be mindful and attentive to each other in order to establish a comfortable environment in which we can share our ideas, even when they are merely tentative or partially formed. This means that everyone is welcome and encouraged to speak up whenever they do not understand something, or if they need help developing any thoughts or ideas. Moreover, this will be facilitated by the format of our class which emphasizes collaborative learning, since a lot of our time will be dedicated to small group work and discussion.

We will be focusing on different approaches to textual engagement and critique like the practices of close and symptomatic reading, which will guide our critical analyses and further allow us to get a more authentic and clearer understanding of how to make the unconscious conscious through problematizing the way acknowledgment of ideological influence in the act of reading further informs and shapes this act. As symptomatic and close readers, we will ask, what is a text saying by choosing to say what it does (or does not)?

In our building and taking apart of “the wall,” you will learn:

- (1) what it means to engage with a text through the practices of close reading and symptomatic reading
- (2) how to use rhetorical principles to develop an argument through textual interpretation of interdisciplinary material
- (3) use the metaphor of “the wall” to critically interrogate socio-cultural processes and phenomena
- (4) recognize, identify, explain, and explore how “the walls” in our world are part and parcel of the entanglement of histories, politics, and philosophies that shape our livelihoods

## **PREREQUISITES**

No prior knowledge or coursework is required for this class.

## **REQUIRED MATERIALS**

All materials needed for class will be available on Canvas.

## **ASSIGNMENTS & ASSESSMENTS**

Attendance to all class meetings is compulsory. If you need any kind of accommodation for extraneous circumstances in which you might have to miss a class, bring it up to me and we will chat about how to best support you.

All students are expected to write **weekly response papers (4 total; no response paper due for the first week of class)** that are to be posted on Canvas in the Discussions section by 8pm of the night before the material you are responding to is to be discussed in class. You must submit one response a week, and are free to choose which day you do it on. The response papers are to be

750 words long and should reflect on one or more of the texts assigned for that day. Responses must include questions that you are prepared to discuss in small groups during class time. Each class will begin with a lecture about the material for that day and will continue with class discussion, group work, writing or close reading exercises, and group presentations. These response papers are there to help you get acquainted with the texts. Please use them to raise any thoughts, anxieties, epiphanies, questions, or musings about the material.

You will be split up into groups for the duration of the course. You and your group will then be responsible to **lead class discussion once** during the five weeks we have together. At the end of each class you will have a chance to prep your class discussion together with your group. Everyone in your group must contribute equally to the presentation in order for each person to receive full points for the assignment.

Leading a class discussion means you are responsible for engaging with the material that everyone prepared for that day. This can look like you giving a synthesis and analysis of (a) particular text(s), or leading us into a close reading exercise of the text(s), posing particular questions to the group, presenting a powerpoint, showing a video, etc. You are welcome to be creative! Prepare to lead a 30-45 minute presentation and discussion of the material.

The **final assignment is composed of: a 6-8 page paper** due on the last day of class (double-spaced, 12 point, Times New Roman font) whose topic and themes you are free to choose as long as they engage with at least three of the materials covered in class; **a meeting with me** during Week 3 to discuss your chosen topic and approaches to writing the paper; **a 1 page abstract** for the paper due on our first meeting of Week 4. A grading rubric for the final project will be provided.

## **GRADING**

Attendance and Participation: 25%

Five Weekly Responses (Canvas posts): 30%

Group Presentations: 15%

Final Project: total 30%

- Meeting to discuss topic (10%)
- Abstract (5%)
- Paper (15%)

## **STUDENT HOURS FOR COURSE**

This is an intensive 5-unit class that we will complete over the course of 5 weeks. Students are expected to put in a total of 30 hours of work per week:

- 7 hours will be class time (3.5 hours/day split into approximately 1.5 hour lecture and 2 hour group discussion, activities, and presentations)
- 23 hours will be preparation for the course (17 hours reading assignments, 4 hours written assignments, 4 hours preparing for final paper).

## INSTRUCTOR FEEDBACK

I will provide direct comments and feedback on your assignments. [Learn how to access my comments in Canvas.](#) For major assignments, I will include a grading rubric that will be available to you prior to submitting your work. [Learn how to access grading rubrics for assignments.](#)

## STUDENT FEEDBACK

At the end of the quarter you will be asked to complete a Student Experience of Teaching survey for this course. SETs provide an opportunity for you to give valuable feedback on your learning that is honest and constructive. This anonymous feedback will help me consider modifications to the course that will help future students learn more effectively.

## COURSE SCHEDULE

### Week 1: Bricks in the Wall

#### Day One

- \*listen to\* Pink Floyd, *The Wall*, Columbia Records, 1979.
- Paulo Freire, "Preface" in *Pedagogy of the Oppressed*, 1968. (6 pg.)

#### Day Two

- Paulo Freire, Chapter 3 in *Pedagogy of the Oppressed*, 1968. (38 pg.)
- Umberto Eco, "Ur Fascism," 1995. (16 pg.)

#### Optional

Angela Davis, "Political Prisoners, Prisons, and Black Liberation" in *If They Come in the Morning: Voices of Resistance*, 2016. (16 pg.)  
Paulo Freire, *Pedagogy of the Oppressed*, 1968.

### Week 2: Places, Borders, Immigration, Home

#### Day One

- Mahmoud Darwish, selected poems from *The Butterfly's Burden*, 2007. (3 pg.)
- Renee Backmann, "The Good Side of the Barrier" from *A Wall in Palestine*, 2006. (14 pg.)
- Hannah Arendt, "We, Refugees" in *The Jewish Writings*, 2007. (10 pg.)
- Gloria Anzaldúa, "La Conciencia de la Mestiza: Towards a New Consciousness," in *Borderlands/La Frontera: the New Mestiza*, 1987. (14 pg.)

#### Day Two

- Peter Schneider, "From *The Wall Jumper*" in *Words Without Borders, The Wall in My Head: Words and Images from the Fall of the Iron Curtain*, 2009. (6 pg.)
- Toni Morrison, "The Foreigner's Home" in *The Source of Self-Regard*, 2019. (13 pg.)
- Elena Stancu, "[Do We Want to Stay in the UK? Then We Have to Act Like Brits](#)," *Libertatea*, 2021. (3 pg.)
- Lorenzo Tondo, "[People of Color Fleeing Ukraine Attacked by Polish Nationalists](#)," *The Guardian*, 2022. (3 pg.)

*Optional*

Cherrie Moraga, “La Guerra” in *This Bridge Called my Back*, 1981.

Stephania Taladrid, “The Border Wall is Outliving Trump,” in *The New Yorker*, 2022.

Harsha Walia, *Undoing Border Imperialism*, 2013.

“Inside Out, or Interior Space” in Rebecca Solnit, *Encyclopedia of Trouble and Spaciousness*

**Week 3: Phenomenology, affect, embodiment**

*Day One*

- René Descartes, selections from *Meditations*, 1641. (5 pg.)
- Maurice Merleau-Ponty, “Eye and Mind,” 1964. (19 pg.)
- Sara Ahmed, “Introduction: Feel Your Way,” in *The Cultural Politics of Emotion*, 2004. (19)

*Day Two*

- Gilles Deleuze, selections from “Lecture Transcripts on Spinoza’s Concept of Affect,” 1978. (10 pg.)
- Fritjof Capra, selections from *The Tao of Physics*, 1975. (9 pg.)
- Haruki Murakami, “Samsa in Love,” in *Men Without Women*, 2017. (12 pg.)

*Optional*

Saba Mahmoud, “Agency, Gender, Embodiment,” in *Politics of Piety: The Islamic Revival and the Feminist Subject*, 2005. (35)

Federico Fellini, *8 1/2 (Otto e Mezzo)*, Cineriz, 1963.

Antonio Damasio, selections from *The Strange Order of Things: Life, Feeling, and the Making of Cultures*, 2018.

Lauren Berlant, *On the Inconvenience of Other People*, 2022.

Stanislav Grof, *Beyond the Brain: Birth, Death, and Transcendence in Psychotherapy*, 1985.

**Week 4: Dualities: Self and Other, Consciousness and Unconsciousness, Human and Non-human**

*Day One*

- Karen Barad, “On Touching the Inhuman that Therefore I Am,” 2012. (17 pg.)
- Martin Buber, selections from *I and Thou*, 1923. (10 pg.)
- Luce Irigaray, “When Our Lips Speak Together,” 1977. (14 pg.)

*Day Two*

- Donna Haraway, “An Ironic Dream of a Common Language for Women in the Integrated Circuit” in *The Cyborg Manifesto*, 1985. (15 pg.)
- Jalāl al-Dīn Muḥammad Rumi, selected poems from *The Big Red Book*, 2010. (3 pg.)
- Zhuangzi, “Butterfly Dream Parable” in *The Book of Chiang Tzu*, 1996. (1/2 pg.)
- Helen Macdonald, “Eclipse” in *Vesper Flights*, 2020. (8 pg.)
- Denise Levertov, “Sojourns in the Parallel World” from *Sands of the Well*, 1996. (1/2 pg.)

- Lewis Thomas, “On Thinking about Thinking” and “The Medusa and the Snail” from *The Medusa and the Snail*, 1974. (9 pg.)

*Optional*

Jorge Luis Borges, “The Nothingness of Personality,” 1922.

Meghan O’Gieblyn, *God, Human, Animal, Machine: Technology, Metaphor, and the Search for Meaning*, 2021.

Lewis Thomas, *The Fragile Species*, 1992.

Jonathan White, *Talking on the Water*, 1993.

Lorenzo Chiesa, *Subjectivity and Otherness: A Philosophical Reading of Lacan*, 2007

**Week 5: Time as a Wall, Objectivity as a Wall**

*Day One*

- Lorraine Daston and Peter Galiston, “Prologue” and “The Argument,” from *Objectivity*, 2007. (19 pg.)
- Massimiliano Tomba, selections from *Insurgent Universality: An Alternative Legacy of Modernity*, 2019. (15-20 pg.)
- Lucas Bessire, “Ontological Anthropology and the Deferral of Critique,” 2014. (12 pg.)
- Hannah Arendt, selections from *The Life of the Mind*, 1977. (8-10 pg.)

*Day Two*

- \*listen to\* Pink Floyd, “Time” from *The Dark Side of the Moon*, 1973.
- Quentin Meillasoux, selections from *Time Without Becoming*, 2014. (21 pg.)
- Thomas Mann, “Life Grows in the Soil of Time” from *This I Believe*, 2006. (1 pg)

*Optional*

Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, 2007.

Ursula K. LeGuin, “Some Approaches to the Shortage of Time,” 1982.

Anthony Grafton and Daniel Rosenberg, *Cartographies of Time: A History of the Timeline*, 2010.

**ACADEMIC POLICIES**

All members of the UCSC community benefit from an environment of trust, honesty, fairness, respect, and responsibility. You are expected to present your own work and acknowledge the work of others in order to preserve the integrity of scholarship. All work submitted in this course must be your own and must be written exclusively for this course. The use of *any* source (ideas, quotations, paraphrases) must be properly documented. If there is any question about whether an act constitutes academic misconduct, it is the students’ obligation to clarify the question with the instructor before committing or attempting to commit the act. Instances of suspected plagiarism will be pursued vigorously. Violations of the Academic Integrity policy can result in dismissal from the university and a permanent notation on a student’s transcript. For the full policy and disciplinary procedures on academic dishonesty, students should refer to the [Academic Misconduct page](#) at the [Division of Undergraduate Education](#).

## **GENERATIVE ARTIFICIAL INTELLIGENCE**

### **A Word About Integrity**

Integrity—other people’s perception of your word as true—is one of the most valuable assets you can cultivate in life. Being attentive to integrity in academic settings allows others to trust that you have completed work for which you are taking credit. This is symbolic of the public trust from which you will benefit in your future occupation and activism after you graduate from UCSC. The creativity of your words, expression, understanding, and knowledge matters a great deal in your work as a sociologist, and it matters to me. My AI policy reflects the emphasis our discipline places on original thought and scholarship.

### **AI Policy**

In this class, I ask that you complete your work without using AI-generated sources to augment, think through, or write your assignments. There is one exception: you are welcome to use AI tools for pre-submission editing (spell-check and grammar-check) as long as you do not use them for thinking or drafting. If you submit work that appears to have been written using AI sources, I will ask you to meet with me to discuss your thinking and writing process. If, after our conversation, I conclude it’s more likely than not that you did not personally complete an assignment you submitted under your name, I may refer you to your college provost for further conversation. If you have questions about AI use and/or proper attribution of other people’s work, please come ask me. Scholarly citing is not particularly intuitive, and part of my role is to help you learn those conventions.

## **INTELLECTUAL PROPERTY**

The materials in this course are the intellectual property of their creators. As a student, you have access to many of the materials in the course for the purpose of learning, engaging with your peers in the course, completing assignments, and so on. You have a moral and legal obligation to respect the rights of others by only using course materials for purposes associated with the course. For instance, you are not permitted to share, upload, stream, sell, republish, share the login information for, or otherwise disseminate any of the course materials, such as: video and audio files, assignment prompts, slides, notes, syllabus, simulations, datasets, discussion threads. Conversely, any materials created solely by you (for example, your videos, essays, images, audio files, annotations, notes) are your intellectual property and you may use them as you wish.

## **ACCESSIBILITY**

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the course. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at [drc@ucsc.edu](mailto:drc@ucsc.edu).

## **TITLE IX**

UC Santa Cruz is committed to providing a safe learning environment that is free of all forms of gender discrimination and sexual harassment, which are explicitly prohibited under Title IX. If you have experienced any form of sexual harassment, sexual assault, domestic violence, dating violence, or stalking, know that you are not alone. The Title IX Office, the Campus Advocacy, Resources & Education (CARE) office, and Counseling & Psychological Services (CAPS) are all resources that you can rely on for support.

Please be aware that if you tell me about a situation involving Title IX misconduct, I am required to share this information with the Title IX Coordinator. This reporting responsibility also applies to course TAs and tutors (as well to all UCSC employees who are not designated as “confidential” employees, which is a special designation granted to counselors and CARE advocates). Although I have to make that notification, you will control how your case will be handled, including whether or not you wish to pursue a formal complaint. The goal is to make sure that you are aware of the range of options available to you and that you have access to the resources you need.

Confidential resources are available through [CARE](#). Confidentiality means CARE advocates will not share any information with Title IX, the police, parents, or anyone else without explicit permission. CARE advocates are trained to support you in understanding your rights and options, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. You can contact CARE at (831) 502-2273 or [care@ucsc.edu](mailto:care@ucsc.edu).

In addition to CARE, these resources are available to you:

- If you need help figuring out what resources you or someone else might need, visit the [Sexual Violence Prevention & Response \(SAFE\) website](#), which provides information and resources for different situations.
- [Counseling & Psychological Services \(CAPS\)](#) can provide confidential counseling support. Call them at (831) 459-2628.
- You can report gender discrimination and sexual harassment and violence directly to the University’s [Title IX Office](#) by calling (831) 459-2462 or by using their [online reporting tool](#).
- Reports to law enforcement can be made to the UC Police Department, (831) 459-2231 ext. 1.