



Walker



Brontes



Angelou



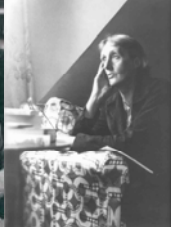
Dickinson



Kincaid



Rich



Woolf

Women in Literature

WMNST 352 ~ Fall 2010

Professor Bonnie Kime Scott

Contact Information:

Class time: Tuesdays and Thursdays 8-9:15 AM Classroom: LS 365

E-mail: bkscott@mail.sdsu.edu

Office: AL 346A Office phone: 594-6460; Home: (619) 334-8984 (in emergencies)

Office Hours: Monday 10-11; Thursday 3-4. I am in my office much more than this and you are welcome to stop by, or make an appointment at another time

Graduate Assistant: Brittany Robinson E-mail: robins24@rohan.sdsu.edu.

Course Description:

This course offers intensive reading of women's writing concerning diverse female experiences. Many of the works studied have not been part of the traditional curriculum or "canon." The readings are clustered in six thematic sections to facilitate feminist consideration of women's concerns and aspirations. Each section will offer a range of historical periods and cultures—contexts to which we will be sensitive. Cultural diversity comes from numerous differences and identifications, including geographical place, racial or ethnic group, class, sexuality, (dis)ability, and spirituality. We will be looking at women in various stages of their lives, alone and paired with others of the same and the opposite sex. Issues relating to gender will arise throughout. We will also investigate women's challenges as creative writers, including their literary precedents, traditions, and importance to feminism.

Anticipated learning outcomes:

- Awareness of historical, geographical and political factors that shape the cultural contexts of women's lives, and women writers' prospects
- Sensitivity to differing concerns of a diverse set of women characters and writers
- Detection of the intersecting identities women assume or have imposed upon them, as expressed in complex literary forms
- Application of feminist theoretical principles and terms to women's writing and their lives

- Cultivation of close reading skills, analytical thinking and critical vocabulary, deployed through class activities and discussions, and a variety of writing assignments

General Education:

Courses that fulfill the 9-unit requirement for **Explorations** in General Education take the goals and skills of GE Foundations courses to a more advanced level. Your three upper division courses in Explorations will provide greater interdisciplinary, more complex and in-depth theory, deeper investigation of local problems, and wider awareness of global challenges. More extensive reading, written analysis involving complex comparisons, well-developed arguments, considerable bibliography, and use of technology are appropriate in many Explorations courses. This is an **Explorations course in the Humanities and Fine Arts**. Completing this course will help you to do the following in greater depth: 1) analyze written, visual, or performed texts in the humanities and fine arts with sensitivity to their diverse cultural contexts and historical moments; 2) describe various aesthetic and other value systems and the ways they are communicated across time and cultures; 3) identify issues in the humanities that have personal and global relevance; 4) demonstrate the ability to approach complex problems and ask complex questions drawing upon knowledge of the humanities.

Course Texts:

Gilbert, Sandra and Susan Gubar, eds. *The Norton Anthology of Literature by Women*. 3rd Edition. Norton.
 Mukherjee, Bharati. *Jasmine*. Grove.
 Morrison, Toni. *Sula*.

Expectations of Students:

- **Miss no more than two classes.** I will take attendance regularly. If you must miss class due to a religious holiday, inform me of this during the first week of classes. I depend on your participation, and prefer an interactive classroom to a lecture situation. Low attendance will affect your grade.
- **Have a conference** with me by the 5th week of class. (Class discussion 10%)
- **Do the reading for the week by Tuesday.** A typical class session will discuss two short stories, 5-6 poems, or a segment of a novel. It's a good idea to begin reading the novels on the side so you're not overwhelmed those weeks. If we get behind, I will reduce the reading. **I reserve the option of giving pop quizzes** if the majority of students do not participate actively in discussing the readings.
- **Reading response booklets.** Paragraph-length responses to study questions and other weekly prompts, posted on Blackboard. You may invent your own discussion questions concerning the week's readings, or respond to ones we provide. Two creative submissions, inspired by readings, are welcome over the semester. Responses should offer topic sentences that engage the prompt. Refer to specific content (images, objects, conversations, actions, narration) of the

reading, citing page numbers for quotes in parentheses. Use feminist terms and concepts. **Do 10 responses** (best 8 grades will count; 8 sets minimum with community option, below). These should be **typed, headed with the date and number of response (1-10)**. They are due at the end of the Tuesday class, and can help you with class discussion that day. No late submissions will be accepted. You should **spread your responses** out through at least 5 thematic sections of the course. Keep these together in a slim binder for final review at the end of the semester. You may have your response booklet with you in the exams, though we will have the option of looking through them at the start of the exam to avoid extraneous content. This work should help you take part in class discussion and get ideas for the final essay. (15-20% depending on community option)

- **2 Exams**, weeks 7 and 14; composed of a short answer section and an essay, with options in both sections. (20%, each exam)
- **Final essay**. Themed essay integrating multiple readings. Suggested topics will be provided. Students will post an abstract of their paper on Blackboard and give a 5 minute presentation at the end of the course (25-30%, depending on community option)
- **Optional Credit for Attending Women's Studies Community Events**
The Women's Studies Department encourages students to explore the connections between theory and activism with the option to fulfill 10% of their course requirements through participation in colloquia, student organizations, and/or community events relevant to Women's Studies. Students who choose this option will attend at least two meetings or events that highlight issues of significance for women, and **provide a 1 page written reflection** on each. Events may include: departmental colloquia, meetings of student organizations, and/or lectures or events sponsored by other departments or organizations in the broader San Diego/Tijuana communities (with my approval). This opportunity will be worth 10% of the final grade (5% for each event and reflection). If you are selecting this option for more than one Women's Studies class, you must attend different events and write different reflections for each class. Turning in the same paper for credit multiple classes is seen as cheating.
- **Avoid plagiarism**. This applies to all written work and includes resources found on the internet, books, articles, TV, and films, etc. Do not copy the work of other students. See appendix for a detailed definition of plagiarism.

Matters of Courtesy

Let me know if you must leave early or arrive late.

Turn off cell phones, pagers, internet connections, etc.

Refrain from side-talk, reading non-class materials, text messaging, surfing the web, or falling sleep, or I may have to ask you to leave. Do not pack to leave until the class has ended. QUIET eating is OK. Coffee especially tolerated at the 8 AM starting time!

Classroom Atmosphere

This varies a lot, depending upon who makes up the class, how well they bond with one another, and what material and approaches occur on a given date. We can revise as we go along to enhance our learning situation. Don't hesitate to contact me if you are experiencing difficulties.

- Support the instructor and other students in clarifying ideas and their expression. The goal is to bring everyone along, even if we may be working from different levels and types of experience.
- Endeavor to make the classroom a safe space. Education, even under the most positive of conditions and the best of feminist intentions, can be a dangerous thing—rousing internal demons, crises of identity, and unexpected outbursts. If you are experiencing discomfort or insecurity, let's talk about it—the sooner the better. I don't want anyone to feel silenced, nor should a few voices take over.
- Diverse opinions will be attended to and responded to respectfully. It is fine to challenge questionable statements. These include blind spots or unfortunate choices of terms and labeling language. Body language can be as hurtful as spoken words.
- No one should feel on the spot to represent a standpoint or identification (e.g., racial group, disability, sexuality).
- We will occasionally bring examples of student work to class as either a positive example or an area for improvement. This will be done as anonymously as possible.

Students with special needs

Students who need accommodation of disabilities should contact me privately to discuss specific accommodations for which they have received authorization. If you have a disability, but have not contacted Student Disability Services at 619-594-6473 (Calpulli Center, Third Floor, Suite 3101), please do so before making an appointment to see me.

Major and Minor in Women's Studies

Thinking about a Major or Minor in Women's Studies? The program offers exciting courses, is committed to women's issues and social justice, and is adaptable to your interests and concerns. Women's Studies is not impacted! For more information please contact the Undergraduate Advisor, Dr. Doreen Mattingly, at MATTINGL@mail.sdsu.edu, (619) 594-8033, 342 Arts and Letters.

Schedule of Readings and Assignments:

Week	Plans
1: Aug. 31	Introduction: Literature and Women's Experience
Sept. 2	Theme 1: Girls Growing Up in Diverse Communities Helena Maria Viramontes "The Moths" (II: 1414) Maya Angelou, "The Peckerwood Dentist" (II: 926) Trial paragraph for reading response booklets (these need not be turned in; but we'll discuss our efforts)

- 2: 7 Hisaye Yamamoto, "Seventeen Syllables" (II 835)
Maxine Hong Kingston, "No Name Woman" (II 1229)
First reading response welcome
- 9 Mary McCarthy, "Memories of a Catholic Girlhood" (II: 631)
Jamaica Kincaid, "Girl" (II: 1339)
Harriet Jacobs, "Incidents in the life of a slave girl" Chapters V and XXI (I: 619)
- 3: 14 Charlotte Bronte, *Jane Eyre*, Chapters 1-11 (I: 636)
First reading response due by now
- 16 **Theme 2: Women with Men: Counterplots to Colonial and Patriarchal Forces**
Bronte, *Jane Eyre*, 12-23
- 4: 21 Bronte, *Jane Eyre*, 24-29
- 23 Bronte, *Jane Eyre*, 30-end
- 5: 28 Charlotte Perkins Gilman, "The Yellow Wallpaper" (I: 1392) or
Susan Glaspell, "Trifles" (II: 178)
Rebecca West, "Indissoluble Matrimony" (II: 469)
H.D. "Eurydice" (poem) (II: 285-9)
Second reading response due by now
- Have conference with me by this week**
- 30 Pauline Johnson, "A Red Girl's Reasoning" (I: 1415)
Sandra Cisneros, "Woman Hollering Creek" (II: 1400)
- Oct. 2 Recommended Community Event: Labyrinth of Desire**
7:00 PM, Experimental Theatre (in celebration of 40th Anniversary of Women's Studies at SDSU; free tickets available through me)
- 6: Oct. 5 **THEME 3: Women with Women: Discovering Intimacies**
Amy Lowell, poems: "Venus Transiens," "Madonna of the Evening Flower," "The Weather-cock Points South," "Opal," "Decade," "Summer Rain" (II: 130)
Virginia Woolf, "Slater's Pins Have No Points" (II 233)
- 7 Radclyffe Hall, "Miss Ogilvy Finds Herself" (II: 188)
Audre Lorde, "*From Zami: A New Spelling of my Name*" (II: 1076)

- 7: 12 **Exam #1 March 2**
- 14 Toni Morrison, *Sula*
Recommended: Morrison "Unspeakable Things Unspoken" (II: 1009)
- 8: 19 Morrison, *Sula*
Third reading response due by now
- 21 Morrison, *Sula* finish discussion; return of exams
- 9: 26 **THEME 4. Women as Writers: Traditions of their Own?**
Virginia Woolf, *A Room of One's Own*: "Shakespeare's Sister" (II: 1055), Chapter 4 <http://gutenberg.net.au/ebooks02/0200791.txt>
Professions for Women" (II: 244)
Forth reading response due by now
- 28 Ann Bradstreet, "The Prologue" (83), "The Author to her Book" (88)
Ann Finch, "The Introduction," (168), "The Apology" (178)
Emily Dickinson, 441: "This is my letter to the world" (867),
312: "I dwell in Possibility" (875)
Amy Lowell, "The Sisters" (1271)
May Sarton, "My Sisters, O My Sisters", "Letter from Chicago" (II: 638)
- 10: Nov. 2 Adrienne Rich, "When We Dead Awaken" (II: 962)
Gloria Anzaldúa, "Tlilli, Tlapalli" (II: 1255)
Julia Alvarez, "Bilingual Sestina" (II 1341), "On not Shoplifting . . ." (1344)
Fifth reading response due by now
- 4 **THEME 5: Women Challenging Cultural Limits**
Zora Neale Hurston, "How it Feels to be Colored Me" (II: 357)
Alice Walker, "In Search of our Mothers' Gardens" (II: 1296)
- 11: 9 (to be announced)
Sixth reading response due by now
- 11 **No Class: Veterans' Day**
- 12: 16 Mina Loy, "Feminist Manifesto" (II: 255)
Djuna Barnes, "How it Feels to be Forcibly Fed" (II: 460)
Genevieve Taggard, "A Middle-Aged Middle-class Woman," "At Last the Women are Moving," "Mill Town" (II: 496)

Seventh reading response due by now

18 Bharati Mukherjee, *Jasmine*, Chapters 1-14.

13: 23 Mukherjee, finish *Jasmine*.

Eighth reading response due by now

25 **Thanksgiving**

14: 30 **Examination #2**

Ninth reading response due by now

Dec. 2 **Theme 6. Women, Nature, and Spirit**

Elizabeth Bishop, "The Fish" (II: 1653)

Marianne Moore, "The Paper Nautilus" (II: 317)

Virginia Woolf, "The Death of the Moth" (1348)

Katherine Mansfield, "The Fly" (II: 335)

15 7 Genevieve Taggard, "Demeter" (II: 498)

Eavan Boland, "The Pomegranate" (II: 1293)

Leslie Marmon Silko, "Yellow Woman" (2328)

Tenth reading response due by now.

9 **Share Abstracts of Final Essays with Class.**

Final essays due: Dec. 14

Appendix: Regarding Plagiarism

Cheating and plagiarism are serious offenses. You are plagiarizing or cheating if you:

- For written work, copy anything from a book, article or website and add or paste it into your paper without using quotation marks and/or without providing the full reference for the quotation, including page number
- For written work, summarize / paraphrase in your own words ideas you got from a book, article, or the web without providing the full reference for the source (including page number in the humanities)
- For an oral presentation, copy anything from a book, article, or website and present it orally as if it were your own words. You must summarize and paraphrase in your own words, and bring a list of references in case the professor asks to see it
- Use visuals or graphs you got from a book, article, or website without providing the full reference for the picture or table
- Recycle a paper you wrote for another class
- Turn in the same (or a very similar paper) for two classes
- Purchase or otherwise obtain a paper and turn it in as your own work
- Copy off of a classmate
- Use technology or smuggle in documents to obtain or check information in an exam situation

In a research paper, it is always better to include too many references than not enough. When in doubt, always err on the side of caution. If you have too many references it might make your professor smile; if you don't have enough you might be suspected of plagiarism.

If you have any question or uncertainty about what is or is not cheating, it is your responsibility to ask your instructor.

Consequences of cheating and plagiarism

Consequences are at the instructor's and the Judicial Procedures Office's discretion. Instructors are mandated by the CSU system to report the offense to the Judicial Procedures Office. Consequences may include any of the following:

- failing the assignment
- failing the class
- warning
- probation
- suspension
- expulsion

For more detailed information, read the chapter on plagiarism in the MLA Handbook for Writers of Research Papers (6th edition, 2003); visit the following website <http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml> and talk to your professors before turning in your paper or doing your oral presentation if anything remains unclear.

The University of Indiana has very helpful writing hints for students, including some on how to cite sources. Please visit <http://www.indiana.edu/~wts/pamphlets.shtml> for more information.