

**SYLLABUS
EN/WG323 Literature by Women**

**MW 2:00-3:20
Fanuchánan (Rainy Season) 2024
Classroom: EC110
Dr. Evelyn Flores, Professor**

Office: EC 213E

Phone: 735-2742

Class E-mail: [REDACTED]

Office Hours

Triton E-mail: evelynrflores@triton.uog.edu

MW 10:15-12:15

TTH 9:45-10:45

And by appointment

Zoom Appointments included

Notes:

- This course is a hybrid course.
- This means we meet primarily in-person in our classroom and occasionally in our Zoom or Moodle classrooms. In addition to class meetings, we use Moodle for storage, for submissions, forums, assignments, and exams.
- Enrollment Key: phenomenalwoman
- Abbreviations: CP = CoursPak

- Join the class' WhatsApp Chat sending an email to the chat administrator or send an email to Dr. Flores letting her know you won't be joining.

- Send an e-mail to [REDACTED] following this format: your name and class and section:
Name-Class-Section-Subject Example: Jaguon-EN323-E-mail confirmation

Thought-startling Quotes

A woman must have money and a room of her own if she is to write fiction.

Lock up your libraries if you like;

but there is no gate, no lock, no bolt that you can set upon the freedom of my mind.

--Virginia Woolf

Why Are We All Here?

Why indeed have a class devoted to the study of literature by women? Is it not enough that we study works by women in our American and English survey classes and then in some other period or genre courses? If we are going to have a class to study women's literature, should we not also have one that does the same for men's works? Good questions and ones that have been entangled in controversy since the establishment of courses like this one.

We might begin to find the answer to our questions by observing certain particularities about the title of our course. Notice, first, how the title avoids the "about," as in literature about women. There are many books, courses, articles concerning the "about" or the representations of women in literature. Our course, however, pursues with relentless focus authorship, pursues the "by" that signals creative ownership. Why is this pursuit so important? Goodman, Boddy, and Showalter put it succinctly in their text, *Literature and Gender* (1996). We must, they argue, prioritize the study of literature by women:

1. because there is a considerable body of writing, much of it by women, which was 'silenced' or ignored in previous generations;
2. because looking at this body of literature challenges the canon not only by increasing the number of texts studied, but also by adding themes, images and ideas to a list of literary concerns; and
3. because there is still a freshness and mystery to approaching literary texts which we have not encountered before or which have not been widely studied.

The first point concerns the historical treatment of women and women's work: economically, socially and culturally. The second concerns the conditions of women's lives as expressed in their creative writing. The third is perhaps the most important point for readers: reading newly 'discovered' texts can be particularly thought provoking and enjoyable" (71).

The goals of this course are founded upon these reasons. In this class, we will strive:

1. To hear and analyze the nuances in the voices of women previously silenced.
2. To examine and begin to theorize the themes, images, and ideas of this literature
3. To grasp commonalities not only of topics and subjects that cross boundaries of time and place but also approaches, methodologies, concerns ;
4. To sharpen awareness, on the other hand, of the heterogeneity of female literary voices.
5. In sum, by the time you are done with this course, I hope that you will find yourself not only more familiar with women's writings but also more attuned to the complexities of their study, the "freshness and mystery" of this encounter with the new but also with the old seen newly.

Course Description: This course explores representative literature by women around the globe and across time. The course reading covers a variety of literary forms which may include the novel, short story, poetry and such non-fiction as essays, journals, and diaries. Students acquire an understanding of these various literary forms and how women writers have used them to express religious, political, social and philosophical concerns. They also are introduced to a growing body of feminist literary theory. This course allows students to gain an understanding of the social-historical place of literature by women. Prerequisite: Any 200-level literature course or consent of instructor.

Course Goals. The student will be able to

- A. Perform careful and sophisticated interpretation, analysis, and explication of literary texts;
- B. Understand the social, cultural, political, and intellectual backgrounds of the literature under

study;

- C. Demonstrate through effective writing and verbal participation how literature by women intersects with the larger body of literature and how it differs;
- D. Master upper-division-level research skills by finding and using printed reference and bibliographic sources, electronic databases, and on-line sources; and
- E. Write effective thesis-driven, well-researched arguments.

Evaluation of the Achievement of These Goals Will Be Measured As Outlined in the Grade Distribution Chart Below:

□ Presentation will measure A, B	25%
□ Research Paper (6-8) will measure A-E	45% (8% Process & 37% Product)
□ Blog-Responses will measure A, B, E	25%
□ Attendance and Overall Class Participation A-E	5%

Class Activity

- Lectures, may include guest lecturers
- Occasional online classes
- Field Trips—1 or 2
- Films and creative activities
- Presentations
- Class Discussions large and small

Assignments

- ❖ Reading—lots of it.
- ❖ 10-Point Blog-Responses are the backbone of the course—Expect one every class period although they may not be given every class period. Their primary function is to keep you reading despite all the other pulls on your time.
- ❖ I drop one blog and you may submit a **2 late Blog-Responses** without penalty.
- ❖ For Blog-Responses, I am not worrying so much about grammar, spelling, or punctuation, or even organization although the analysis must be clearly stated and logically developed. I am looking for depth of thinking, for evidence of what Edward Said calls “contrapuntal reading” and “reading against the grain.” Blog responses may be shared in class.
- ❖ Presentation—The presentation provides the **background** for the deeper textual analysis of the text that you will be doing in your paper. Depending on the research paper choice, the presentation will focus on the **context** surrounding the text.

This would include **historical, sociological, and biographical** material. It will choose one theme from the text being studied and establish how that textual theme was also a contextual concern or issue.

The presentation should include a **visual component** such as **Power Point** or some other instructional technology. Your Power Point slide outline should be turned in on the day of the presentation with 9-12 slides per page. Black and white is fine.

- ❖ Research Paper--One 6-8-page research project on a particular text grounded in an argumentative thesis that is supported through textual/literary analysis. The paper should include literary analyses for sources as well as other types of sources.

The research paper should have:

1. A cover page;

2. A Works Cited page.
 3. It should follow MLA in-text citation methodology. The first page of the paper should have centered about 2" from the top:
 - a) the creative title on Line 1;
 - b) the working title which should read: A Researched Analysis of Author's Name's then Work's Title on Line 2;
 - c) your name preceded by the words *Submitted by* in italics on Line 3.
 4. The Research Paper will be evaluated wholistically for organization, ideas, statement and proof as well as sentence style, coherence, precision, and grammatical correctness. See the "Evaluation Handout."
- ❖ "A panel discussion of your research project may be required at the end. If so, the discussion will comprise a part of your research paper grade.

Required Texts for the Class

- *One World: A Global Anthology of Short Stories*. Ed. Chimamanda Ngozie Adichie. Publisher: New Internationalist, 2000.
- *The Norton Anthology of Literature by Women: The Traditions in English*. Vol. 2. Eds. Gilbert and Gubar. Norton Anthology, 2007.

Highly Recommended:

Indigenous Pacific Island Eco-Literatures. Ed. Kathy Jetnil-Kijiner et al. UHawai'i Press, August 2022.

Class Attendance

Class attendance is important. It forms part of the grade for overall participation. Absences excused or unexcused affect your grade by affecting the amount of knowledge you're accumulating. Any work turned in late because of an absence is counted as late and must be excused by the professor in order to receive full credit. If you know you are going to be absent, make arrangements to take care of your assignments beforehand. If your absence is unexpected, come into my office as soon as you return to school or stop by my desk before or after class and make arrangements for work to be caught up.

Deadlines

Assignments must be turned in at the beginning of class. Students should leave assignments on the professor's desk as they enter the classroom. Assignments handed in later than this may be counted late. A rule of thumb: Better on time than late. Better late than never. Better something than nothing.

Plagiarism

Plagiarism is theft. The University views willful and knowing plagiarism as a serious breach of research ethics. I will be forced to fail your paper and fail you in the course should you engage in deliberate plagiarism. You may have to suffer University sanctions as well, including expulsion. The College's position on plagiarism follows.

AI Policy

The use of Artificial Intelligence (AI) as a research tool is allowed, but it must not replace the student's original ideas, creativity, and critical thinking. AI should be used only as a tool to assist in research, and proper attribution must be given to any AI-generated content. All work submitted for grading must be the sole product of the student's endeavors. Any violation of academic integrity will be dealt with accordingly. – UOG Senate Statement, F2023.

Turnitin

The college uses Turnitin.com to help students learn to borrow sources properly. Turnitin checks for both source use and AI use. Your paper (s) will be submitted to turnitin.com via the class' Moodle site. You may also be submitting a hard copy to me.

Class Talk

You are expected to join in classroom discussions. You are expected to speak at least one sentence during class, either in question form or statement form, that will show that you have read both the commentary and the short story assigned. These comments should reflect careful reading and thinking about the work.

I advise that you jot down before class a question and an observation that you plan to make and upon which you want to build. You can then enter into the conversation either by asking a question and providing some thought behind the question; by piggybacking onto someone else's suggestion; by steering the conversation when the opportunity arrives towards the point you want to make.

Classroom Protocol

Here's where the words of your kindergarten and first-grade teachers return with mythic force:

- 1) Come to class on time and have your homework done.
- 2) Remain in class throughout; take care of bathroom and other needs before class.
- 3) Turn off your cell phones; should you forget, turn off the phone—do not talk on the phone in class.
- 4) If you signed a contract with your professor, note-taking and other class-related activity is fine on your laptop or phone but working on your projects for this class or another during discussion is not fine.
- 5) Leave the kids at home, except with special permission and if there are extenuating circumstances.
- 6) Talk to contribute to class, not to catch up on the latest news.

Eating and Drinking—In general, I don't mind inconspicuous drinking or eating, but save that enthusiastic fiesta eating for special occasions, which may occur at the end of the semester. The Division's main concern throughout is mess and distraction. Our building, because of funding constraints, has only one janitor. So we ask for your assistance in keeping our facilities clean.

Leaving the Classroom During Sessions—Refrain from leaving the classroom during sessions. Should you need the restroom, etc., you may take advantage of the few minutes after a quiz to take care of such needs. Try, however, to plan ahead and have that sort of thing done before the class starts.

Electronic Devices, such as phones, laptops, tablets, ipads, and other technology are to be used for class purposes. When a class activity is happening, professor lecturing, classmates presenting, or discussing, your eyes should be on the speakers, not on your device. To do otherwise is disrespectful and distracting and can lead to a contract being cancelled.

Smoke-Free, Vape-Free Campus—UOG is a smoke-free, vape-free campus. Smoking and vaping are prohibited anywhere on the campus proper.

ADA Accommodation Statement

For individuals covered under the ADA (Americans with Disabilities Act), if you are a **student** with a disability requiring academic accommodation(s), please contact the Student Counseling

and Advising Service Accommodations Office to discuss your confidential request. Please provide an accommodation letter from the Disability Support Services/Student Counseling and Advising Service Accommodation counselor. To register for academic accommodations, please contact or visit the Student Center, Rotunda office #6, disabilitysupport@triton.uog.edu or telephone/(TDD) 671-735-2460.

EEO Statement -- The University is committed to providing an inclusive and welcoming environment for all members of our community. Federal and local laws protect the University community from any act of sex discrimination. Such acts violate the essential dignity of our community members. If you need assistance with EEO (Equal Employment Opportunity) and/or Title IX concerns, please contact the Director of EEO/ADA & TITLE IX Office at 671-735-2244, 671-735-2971, TDD 671-735-2243 or eeo-ada@triton.uog.edu.

Statement for Guard members

If you are a Guard member and apply to be deployed during the semester, in order to be given any accommodation or an incomplete grade, you must discuss your situation with the professor personally before you apply. You must not assume professor approval or accommodation. Keep in mind that the final decision about whether or not accommodations will be allowed, or an incomplete grade given, is at the professor's discretion, and is therefore not guaranteed.

Mandatory deployment. Please consult with your professor.

College Plagiarism Policy

Plagiarism is a serious offense. Plagiarism is using material composed by another person (or other people) as if it were your own. Sources of direct and indirect quotations, ideas, outlines, suggestions, charts or graphs, and paraphrases or summaries must always be referred to (cited) in your paper. If you do not give your source for the information that you include in your paper, unless it is “common knowledge,” you are plagiarizing.

Faculty members are expected to inform students of the plagiarism policy and practice it.

In her textbook *Twenty Questions for the Writer*, Jacqueline Berke offers the following list of items which the writer must give credit for:

1. When you directly quote someone else.
2. When you use someone else’s ideas or opinions (unless they are common knowledge).
3. When you use someone else’s examples.
4. When you cite statistics or other facts someone else gathered.
5. When you present evidence or testimony taken from someone else’s argument.

Applying best practices, teachers are encouraged to create positive learning experiences for students rather than punitive ones. When a student fails to learn the citation lesson, the teacher decides what to do with cases of plagiarism. One practice is to fail the student on the assignment. Another practice is to fail the student for the course. Students who plagiarize also may be summoned to appear before the Student Discipline and Appeals Committee to show cause why they should not be expelled from the University.

Multiple Submission of Papers for Courses

There are important intellectual connections between courses within major and minor programs in the College. There are also important connections between courses in different programs, especially at the junior and senior level. However, each course is conceptualized as a separate unit and written work assigned in each course is expected to be submitted in that course only.

Students who believe it would be appropriate to submit the same written material for a grade in two classes in the same semester must get written approval from both instructors concerned.

A paper submitted for a grade in one class during one semester may not be submitted for a grade in another class during any other semester.

The certain penalty is a grade of “F” for any paper submitted in violation of this policy.

The New Kid on the Block—AI

Download the Student Guide to Navigating College in the AI Era:

studentguidetoai.org.

ChatGPT is a large language model developed by OpenAI that has numerous learning and teaching applications in the university.

While ChatGPT has the potential to revolutionize teaching and learning in the university, there are also some potential downfalls being considered by many institutions when used in student work:

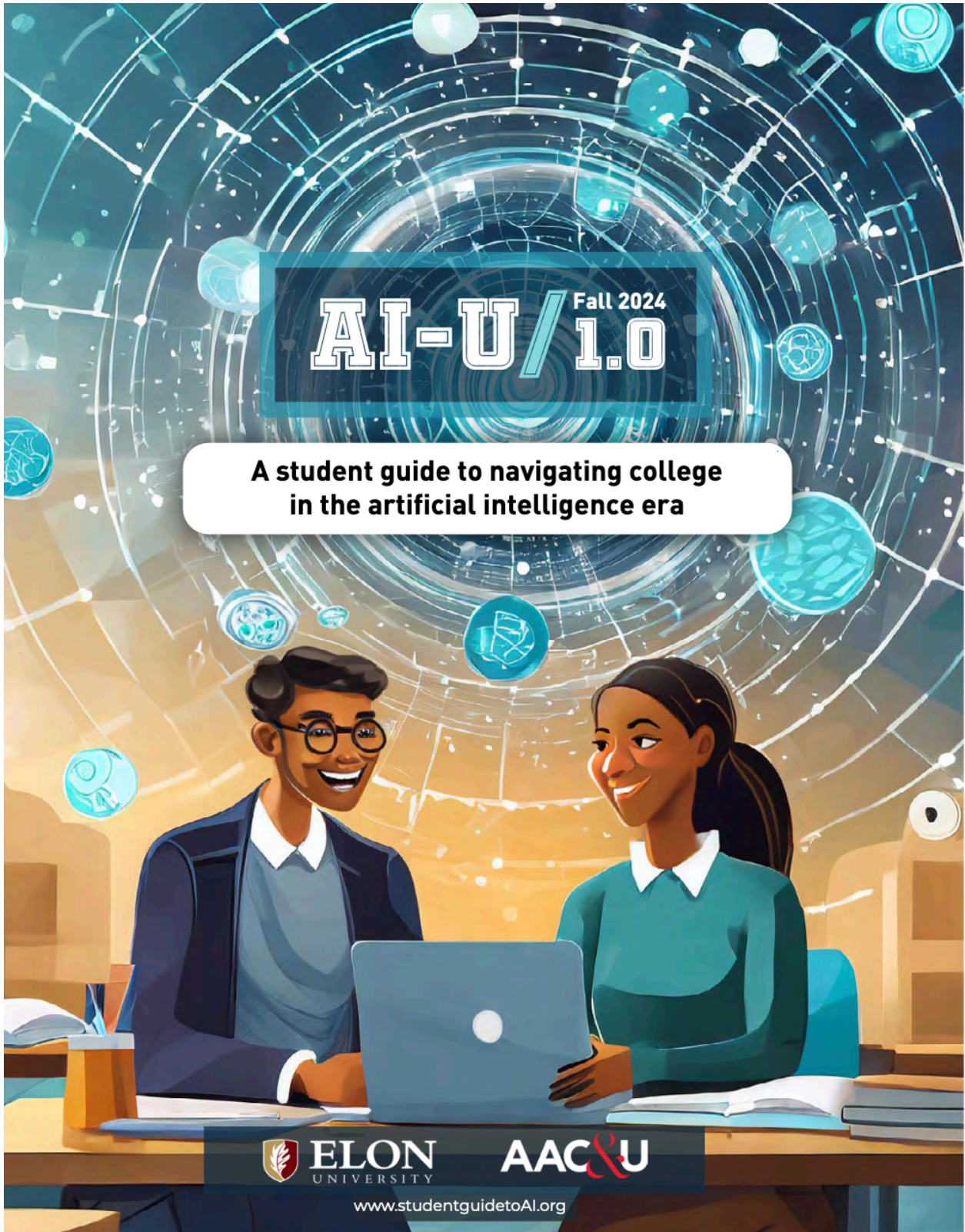
1. Lack of personalized feedback: ChatGPT provides automated responses based on pre-existing data and algorithms, which means that it may not provide personalized feedback to individual students. This lack of personalized feedback can make it difficult for students to improve their work and could hinder their learning progress.
2. Dependence on technology: The use of ChatGPT in student work could lead to students becoming overly dependent on technology, and *potentially decreasing their ability to think critically and solve problems on their own*.
3. Potential for errors: ChatGPT is still a machine learning model, which means that there is a potential for errors in its responses. Students may receive incorrect or misleading information, which could negatively impact their grades and overall learning experience.
4. Lack of human interaction: The use of ChatGPT in student work may reduce the level of human interaction and socialization that is important in the university learning experience. This could impact the development of interpersonal skills and the ability to work collaboratively.
5. Ethical concerns: There are also ethical concerns to consider when using ChatGPT, particularly around issues of data privacy, bias, and fairness. It is important to ensure that the use of ChatGPT in student work is carried out in an ethical and responsible manner.

The Policy

The use of Artificial Intelligence (AI) as a research tool is allowed, but it must not replace the student's original ideas, creativity, and critical thinking. AI should be used only as a tool to assist in research, and proper attribution must be given to any AI-generated content. All work submitted for grading must be the sole product of the student's endeavors. Any violation of academic integrity will be dealt with accordingly.
From --SCIE Report 3-16-23

Turnitin

Our class uses the source checker called Turnitin. It will detect source and AI use. Unethical use of AI assistance may result in a failing grade.



AI-U/1.0 Fall 2024

**A student guide to navigating college
in the artificial intelligence era**



www.studentguidetoAI.org

Criteria for the Focused Analyses for Blogs and Papers

En323, Literature by Women

90-100 This is the Soaring Analysis as it shows commitment to going over and beyond.

This analysis is composed of at least 2 pages of thoughtful, clear, and precise interrogation of one central idea of the work. Its argument goes beyond summary, paraphrase, or even evaluation into creation, invention, challenge, and extrapolation

It deals provokingly with the work's material. It is insightful, fresh, and exploratory in its thinking and exhibits much of the unexpected. It evinces understanding of breadth or scope of the ideas of the reading, but most of all demonstrates significant depth in dealing with the ideas. It reads against the grain as well as with the grain, elaborating and adding thoughtfully to the material's arguments.

This argument may effectively invoke the personal to help explain a complex thought, and it often demonstrates the applicability of the examined concept in everyday life through the use of the anecdotal. Employs a tone that is interrogating but open, confident yet humble.

80-89 The I'm There Analysis basically and soundly apprehends the experiences of the reading. This response is composed of at least 2 pages of useful interrogative material. Its analysis is well organized and well written as is that of the Soaring Analysis'.

It does apprehend ideas that are productive but these ideas are not necessarily striking. They may show breadth but lack the depth, freshness, the agility of the Soaring response. On the whole, the ideas do not exceed much the expected.

This examination usually recounts some lively, insightful experiences. Its tone shows evidence of being interrogating but open, of attempting to be confident yet humble.

65-79 The Generalizer Analysis is so called because its key feature is that of the general: general statements; general summary; general experiences.

This analysis' 2 pages does well in having a central argument guiding its discussion, but its apprehension of that argument needs to be a lot clearer and more organized in order to make its point persuasive. Its examination of the issues of the work, though understandable, is often undeveloped, needing both more appropriate examples and more effective integration of the examples into the argument.

This response broaches ideas from the work but lacks the rigor of both the Soaring and I'm There analyses. The Ideas, though they may be sound, skim the surface instead of going deeper and reaching higher for profound insight. Often summary displaces interrogation and questioning.

This response might recount general experiences but the recounting lacks effective links to the argument. There's a dependence on general statements from the reading and only a fragile connection between idea and evidence.

Summary of Devices and Strategies You Might Include In Your Analysis

- **Plot**—“Plotting is a pattern of actions, events, and situations. Some patterns are simple, but others are complex. It is carefully organized by the author to create a certain effect or set of effects on the reader—suspense, humor, sadness, excitement, terror.” There is the plot of action but there is also the plot of character.
- **Conflict**—Conflict causes and sustains the interruption in the status quo. There are many types of conflict depending on who the antagonist is:
 - Person to person
 - Person against nature
 - Person against society
 - Person against self
 - Person against the supernatural

There are also different types of conflicts according to what part of the protagonist is involved in the conflict:

- Physical conflicts
- Spiritual conflicts
- Mental or Intellectual conflicts
- Emotional conflicts
- **Point of View**—Point of view has to do with the narrator and what part the narrator plays in the story.
 - Is the narrator a participant (major or minor character)?
 - Is the narrator a nonparticipant?
 - All knowing-omniscient
 - Limited
 - Objective
 - What kind of narrator tells the story—a naïve one or an unreliable one?
- **Setting**—Setting deals with the time and place of the story
- **Character**—Characters are the people in a story. Note most importantly if the people change (dynamic characters) or if they don't (static characters). If they do change, ask yourself why they change. What is their motivation for changing? Who are the main characters? Who the minor? What is their function?
- **Tone and Style**—Tone has to do with the narrator's voice and attitude—Is it satiric? Is it playful? Is it dark and depressing? Style has to do with the way the narrator tells the story. Does the writer use formal English? Does the writer use dialect English? Everyone has a style of speaking? What did the writer choose for the work's style?
- **Symbol**—Watch for symbols in the work and what they are enacting. “A symbol in literature is a thing that suggests more than its literal meaning. Symbols generally do not “stand for” any one meaning, nor for anything absolutely definite; they point, they hint, or as Henry James put it, they cast long shadows.”
- **Irony**—Irony involves expectation and the exploding of that expectation through incongruity or discrepancy.
 - In verbal irony, what is said is the opposite of what is meant.

In dramatic irony, what the readers know exceeds and is incongruous with what the characters know. Readers have more knowledge than the characters.

In situational irony, appearance is the opposite of reality or expectation is incongruous with fulfillment or the actual situation is incongruous with the appropriate situation.

Sarcasm is ironic speech meant to mock or to hurt the person addressed.

Satire employs irony to ridicule human folly or vice with the purpose of bringing about reform or of preventing future folly.

- **Comedy**—Comedy emphasizes human limitation rather than human greatness.
- **Tragedy**—Tragedy involves a person of large standing “who falls because of some error in judgment, excessive virtue, or flaw in his nature.”
- **Hero and Anti-Heroes**—A traditional hero exceeds the normal human being in virtue. The antihero is a protagonist is your ordinary human being, perhaps lovable but still ordinary and inglorious.

*All quotes are derived from X.J. Kennedy’s *Literature : An Introduction to Fiction, Poetry, and Drama* and Laurence Perrine’s *Literature: Structure, Sound, and Sense*. Various Editions.