



*LJML* GE Course  
LIT 353: *Women Writers* (3 units)  
Fall 2017

Meeting days: <b>TR</b>	Instructor: <b>Dr. Bettina Tate Pedersen</b>
Meeting times: <b>9:30-10:45 (sec 1), 11:00-12:15 (sec 2)</b>	Phone: <b>2260</b>
Meeting location: <b>BAC 103</b>	E-mail: <a href="mailto:bpederse@pointloma.edu">bpederse@pointloma.edu</a> or <a href="mailto:bettinapedersen@pointloma.edu">bettinapedersen@pointloma.edu</a>
Additional info: (1) Check Syllabus & Canvas Daily, (2) Set up <b>LIVE TEXT</b> Account Now	Office: <b>BAC 116</b>
<b>Final Exam:</b> <b>Sec 1., Tuesday, Dec. 12, 10:30-1:00</b> <b>Sec 2., Thursday Dec. 14, 10:30-1:00</b>	Office hours: <b>M 3:00-4:00 or by appt.</b> <b>Please send me an email to request an office appointment.</b>

### *PLNU Mission Statement*

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#### *To Teach—To Shape—To Send*

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

### *General Education Course Statement*

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This course is one of the components of the General Education Program at Point Loma Nazarene University, in the category *Seeking Cultural Perspectives*. By including this course in a common educational experience for undergraduates, faculty support “a survey of human endeavors from a historical, cultural, linguistic, and philosophical perspective, including developing critical appreciation of human expression—both artistic and literary” ([Catalog: General Education](#)).

### *Course Description*

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An advanced study of selected works written by women; themes and genres studied may vary. The course focuses on questions related to gender, class, and race. *Prerequisite(s): Fulfillment of the College Composition requirement, LIT 200, and Junior or Senior standing.*

### *Carnegie Unit - Course Credit Hour Information*

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Credit is awarded based on the Carnegie unit of 750 minutes of seat time + 1500 minutes of out-of-class work = 1 unit of credit. Some specific details about how this class meets the credit hour requirement are included in this syllabus; additional details can be provided upon request.

## Student Learning Outcomes (ILOs, GELOs, CLOs)

<p><b>Context: Learning, Informed by our Faith in Christ</b>  <b>ILO #1:</b> Students will acquire knowledge of human cultures and the physical and natural world while developing skills and habits that foster life-long learning</p>
<p><b>GELO 1a</b> <i>Written Communication:</i> Students will be able to effectively express ideas and information to others through written communication.</p>
<p><b>GELO 1b</b> <i>Oral Communication:</i> Students will be able to effectively express ideas and information to others through oral communication.</p>
<p><b>GELO 1c</b> <i>Information Literacy:</i> Students will be able to access and cite information as well as evaluate the logic, validity, and relevance of information from a variety of sources.</p>
<p><b>GELO 1d</b> <i>Critical Thinking:</i> <b>Students will be able to examine, critique, and synthesize information in order to arrive at reasoned conclusions.</b></p>
<p><b>GELO 1e</b> <i>Quantitative Reasoning:</i> Students will be able to solve problems that are quantitative in nature.</p>
<p><b>Context: Growing, In a Christ-Centered Faith Community</b>  <b>ILO #2:</b> Students will develop a deeper and more informed understanding of self and others as they negotiate complex environments</p>
<p><b>GELO 2a</b> Students will develop an understanding of self that fosters personal wellbeing.</p>
<p><b>GELO 2b</b> <b>Students will understand and appreciate diverse forms of artistic expression.</b></p>
<p><b>GELO 2c</b> <b>Students will demonstrate an understanding of the complex issues faced by diverse groups in global and/or cross-cultural contexts.</b></p>
<p><b>Context: Serving, In a Context of Christian Faith</b>  <b>ILO#3:</b> Students will serve locally and/or globally in vocational and social settings</p>
<p><b>GELO 3</b> Students will demonstrate an understanding of Christian Scripture, Tradition, and Ethics, including engagement in acts of devotion and works of mercy.</p>
<p><i>Course Learning Outcomes for LIT 353: Women Writers</i></p>
<p><b>CLO 1</b> Students will closely read and critically analyze texts. <b>(GELO 1d, 2b, 2c)</b></p>
<p><b>CLO 2</b> Students will recall, identify, and use fundamental concepts of literary study to read texts: terms, modes/genres, element, periods (dates, writers, characteristics, developments).. <b>(GELO 1d, 2b)</b></p>
<p><b>CLO 3</b> Students will connect the literary works with their own lives and with the social, cultural, and historical contexts of the works and their authors. <b>(GELO 1d, 2b, 2c)</b></p>

## *Undergraduate Catalog (Catalog)*

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Please see the University Undergraduate Catalog for all information on programs of studies and degrees.

## *Important University & LJML Department Policies*

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Please see [Academic and General Policies](#) in the catalog for all information on university academic and general policies. Please see the document “**LJML Department Syllabus Statements**” posted on Canvas in the Syllabus & Course Policies folder.

## *PLNU Academic Accommodations Policy*

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If you have a diagnosed disability, please contact PLNU’s Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or see [Disability Resource Center](#) page for additional information.

## *PLNU Attendance & Participation Policy*

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Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic and General Policies](#) in the Undergraduate Academic Catalog.

- Please read the [Class Attendance](#) section at the link above
- 10% of class meetings = 4 classes for a MWF course, 3 classes for a TTH course, 2 classes for a quad course
- 20% of class meetings = 8 for a MWF course, 6 classes for a TTH course, and 4 for a quad course
- De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in a student’s financial aid.
- **DROPPING CLASS:** If you do decide to drop the course for any reason, please make sure you complete official record keeping so that you are removed from the course roster. (If you don’t, university policy requires me to give you the grade left standing at the end of the semester in your course average.) Please let me know that you are dropping so I don’t worry about what has happened to you. (Note: Be sure to pay attention to the last day to drop deadline on the university calendar.)

## *Final Examination Policy*

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Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is listed on the first page of this syllabus and posted on the [Current Students: Final Exam Schedules](#) site.

- The 2017-18 final examination schedule is posted at [Current Students: Final Exam Schedules](#). Final Exams in Quad 1 courses are scheduled for the final class session of the quad. **You are expected to arrange your personal affairs to fit the examination schedule.**
- In the rare case that you may be scheduled for more than three (3) final examinations on the same day, you may work out an alternate time for one of your exams with your professors. This is the only university-sanctioned reason for taking a final exam at a time other than the officially scheduled time for the exam. Please confirm your final examination schedule the first week of classes, and schedule those exam times into your daily planners and calendars now. If you find that your final exam schedule is the one described above, please meet with your professors as soon as possible so that they may help you to make alternative arrangements for taking your exams.

## PLNU Academic Honesty Policy

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic and General Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

## Grading & Assessment

Your grade will be based on the quality of your work in these areas.

- Quizzes (usually unannounced) 20%
- Written Responses (to Readings and Events) 20%
- Midterm Exam 30%
- Final Exam & Final Essay 30%

The following scale will be used:

A	93-100%	✓ +	B+	88-89%	✓	C+	78-79%	✓ -	D+	68-69%	✓ - -	F	0-59%
A-	90-92%		B	83-87%		C	73-77%		D	63-67%			
		B-	80-82%	C-		70-72%	D-		60-62%				

**WRITTEN RESPONSES** will be graded using

- ✓ + (**Exemplary**: roughly corresponds to an A)
- ✓ (**Good**: roughly corresponds to a B)
- ✓ - (**Acceptable**: roughly corresponds to a C)

### **ASSESSMENT**

Your final exam essay will serve as the key assessment of GE Learning Outcomes: Critical Thinking rubric and Reading (two criteria: "Comprehension" and "Interpretation").

## *Incompletes & Late Assignments*

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All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

- ***Extremely Unusual Circumstances:*** Such are a death in the family, automobile accidents, hospitalization, etc. In such a situation, please contact me immediately and be ready to submit any necessary documentation to verify your situation. When you communication with me right away, I am happy to help you in these difficult situations as best I can.

## *PLNU Copyright Policy*

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Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

## *Course Requirements, Policies & Guidelines*

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### **1. Class Participation:**

- a. **Your success in understanding and making meaning** of the texts we read will be directly related to your careful reading of, reflecting on, and annotating of these texts.
- b. **The quality of your learning experience** will be directly related to your completing the assigned reading, your thoughtful reflection on the readings, your engaged participation in the community of readers that our class will become, and the adjustments you make toward correcting your misperceptions and mistakes in key concepts and assignments.
- c. **The quality of our class sessions and community** depends so importantly upon you and your individual contributions to class discussions and course assignments. Your contribution to class in many forms is invaluable to our community of scholars/readers. Please bring your
  - questions about the texts you have read and/or their implied meanings
  - confusions about things you don't understand in or about the texts or literary terms
  - ideas about new understandings of the texts
  - ideas about how these texts speak to our contemporary lives
  - insights about connections between course readings and the many other important subjects you are studying
  - perspectives about what spiritual impacts the texts may have on you or othersAll of these intellectual curiosities and spiritual reflections will be the lifeblood of our reading and discussing together.
- d. **Please feel comfortable contributing** to the small group and class discussion. Your thoughts and questions are important. Truthfully, the impact of these readings on your lives, on the quality of our discussions together, and on your lifelong reading is more important than grades. Those of you who truly engage with the material, prepare each session's readings, and come to class ready to ask or contribute something will almost assuredly reap the reward of higher grades on your course work all the way along.

2. ***Class Sessions, Preparation, Assignments, and Technology:***
  - a. All course books must be in your possession well before the class sessions dedicated to those books. No exemptions from quizzes or other required/graded work will be granted because you do not have course texts.
  - b. If you wish to use your laptop, electronic reader (Kindle, Nook, etc.) during class, please have no other programs or files open on your device other than those directly related to class texts/readings. If you wish to use your smart phones to respond to class discussion polls or to research information to support our class discussions *only*, please do so; otherwise, put away your smart phone for all of our class sessions. Please kindly silence all electronics for the entire class period as well.
  - c. Completion of all assignments is required, and passing the course will be difficult without doing so. Readings and written responses must be prepared in advance of the date scheduled/due and of sufficient length and quality to meet the assignment's requirements and intents. Missed work may be made up only in truly extenuating circumstances and only if you and I have had a conversation about your situation in advance. No make-up work will be given for missed work.
  - d. Late assignments will not be accepted either in person, by delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
  - e. It is your responsibility to see to it that I receive your work.
  - f. Keep soft and hardcopies of your work so you can provide duplicate copies if necessary.
  - g. Handwritten formal assignments are not acceptable (unless so specified).
  - h. You may be requested to attend office hours with the professor if a need arises.
3. ***Classroom Decorum:*** Please manage your electronic devices appropriately and with consideration for others—see 2b above. Please dress in appropriate academic attire out of consideration for others in our class. I do reserve the right to ask you to leave the classroom if I believe your attire to be offensive and/or an obstacle to a positive learning and teaching environment.
4. ***Discussion & Written Responses to Reading:*** You will write periodic responses to the assigned readings or viewings. The ***Close Reading & Literary Analysis*** and ***Reading as Spiritual Practice: Key Questions*** sections (at the end of this syllabus) will shape these assignments. Be sure to follow any and all additional instructions you are given for specific written responses. (Note: these questions will consistently guide our class and small group discussions as well.)
5. ***Academic Writing & MLA Style:*** Please follow all standards of academic writing (taught in your college composition classes) for your writing in this class. Since MLA style is the norm for citation in literary studies, please use it for all written responses. Included in MLA Style is the standard use of inclusive language. (See also “*LJML Department Syllabus Statements: Inclusive Language*” posted on Canvas in the Syllabus & Course Policies folder.)
6. ***Quizzes:*** You will complete periodic quizzes on the assigned readings. Quizzes may not be made up unless you are absent for a university sponsored activity (concert tour, sporting competition, debate tournament, etc.). Please notify me in advance if you will be missing a

class session for such a reason. I generally throw out the lowest quiz score when calculating final course averages.

7. **Canvas, Gmail, & Live Text:** You are responsible for checking your Canvas, PLNU gmail, and LiveText accounts regularly for electronic messages from me. You are fully accountable for all course material, announcements, communications that are distributed via these sites, and I will send messages only to these sites. Please let me know if you encounter any technical problems with these sites. **If you do not currently have a LiveText account set up, please set it up in the first two weeks of the semester. You will need to submit your Final Exam essay on Live Text.**

### Required Texts & Editions (Best to use these editions)

Adichie, Chimamanda Ngozi. *We Should All Be Feminists*. 2012, 2014  
 Brontë, Charlotte. *Jane Eyre*. 1847. Broadview Edition. 1999  
 Dillard, Annie. *For the Time Being*. Vintage. 1999.  
 El Saadawi, Nawal. *Woman at Point Zero*. 1983. Zed Books. 2015  
 Jule, Allyson & Bettina Tate Pedersen. *Facing Challenges: Feminism in Christian Higher Education and Other Places*. 2015 (e-book available)  
 Runyan, Tania. *Second Sky: Poems*. 2013  
 Walker, Alice. *The Color Purple*. 1982  
 Woolf, Virginia. *A Room of One's Own*. 1929

### Course Schedule & Assignments (May be adjusted)

CLASS SESSION DATE	CLASS PREPARATION (HOMEWORK) & CLASS SESSION TOPICS DUE AT THE BEGINNING OF CLASS	IMPORTANT DUE DATES & NOTES
<b>WEEK ONE</b>		
1 Aug 31	Class Introduction: <i>Reading Literature &amp; Spiritual Practice</i>	Syllabus & Policies
<b>WEEK TWO</b>		
2 Sept 5	Charlotte Brontë <i>Jane Eyre</i> Vol. I. Chs. 1-6 (pp. 63-121)	
3 Sept 7	Brontë, <i>Jane Eyre</i> Vol. I. Chs. 7-11 (pp. 122-176)	
<b>WEEK THREE</b>		
4 Sept 12	Brontë, <i>Jane Eyre</i> Vol. I. Chs. 12-15 (pp. 177-225)	
5 Sept 14	Brontë, <i>Jane Eyre</i> Vol. II. Chs. 16-18 (pp. 229-275)	
<b>WEEK FOUR</b>		
6 Sept 19	Brontë, <i>Jane Eyre</i> Vol. II. Chs. 19-21 (pp. 276-324)	
7 Sept 21	Brontë, <i>Jane Eyre</i> Vol. II. Chs. 22-24 (pp. 325-361)	
<b>WEEK FIVE</b>		
8 Sept 26	Brontë, <i>Jane Eyre</i> Vol. II. Chs. 25-26 (pp. 362-384)	
9 Sept 28	Brontë, <i>Jane Eyre</i> Vol. III. Chs. 27-28 (pp. 387-431)	
<b>WEEK SIX</b>		
10 Oct 3	Brontë, <i>Jane Eyre</i> Vol. III. Chs. 29-32 (pp. 432-473)	

11 Oct 5	Brontë, <i>Jane Eyre</i> Vol. III. Chs. 33-35 (pp. 474-520)	
<b>WEEK SEVEN</b>		
12 Oct 10	Brontë, <i>Jane Eyre</i> Vol. III. Chs. 36-38 (pp. 521-556)	
13 Oct 12	Virginia Woolf <i>A Room of One's Own</i> Chs. 1-3 (pp. 3-57) <i>A Room of One's Own</i> Chs. 4-6 (pp. 58-114— <i>optional</i> )	
<b>WEEK EIGHT</b>		
14 Oct 17	<b>MIDTERM</b>	
15 Oct 19	Nawal el Saadawi <i>Woman at Point Zero</i> (pp. VII-68)	
<b>FALL BREAK OCT 20</b>		
<b>WEEK NINE</b>		
16 Oct 24	el Saadawi, <i>Woman at Point Zero</i> (pp. 68-142)	
17 Oct 26	Alice Walker <i>The Color Purple</i> (pp. 1-106)	
<b>WEEK TEN</b>		
18 Oct 31	Walker <i>The Color Purple</i> (pp. 107-197)	
19 Nov 2	Walker <i>The Color Purple</i> (pp. 198-289)	
<b>WEEK ELEVEN</b>		
20 Nov 7	Tania Runyan. <i>Second Sky</i> (pp. 1-18) (pp. 19-37)	
21 Nov 9	Runyan. <i>Second Sky</i> (pp. 38-54) (pp. 55-70)	
<b>Nov 9, 7:00-8:00pm</b>	<b>REQUIRED POETRY DAY EVENING READING with Tania Runyan</b>	<b>FERMANIAN</b>
<b>WEEK TWELVE</b>		
22 Nov 14	Dillard, Annie <i>For the Time Being</i> (pp. 3-62, chs. 1-2)	
23 Nov 16	Dillard, Annie <i>For the Time Being</i> (pp. 63-142, chs. 3-5)	
<b>WEEK THIRTEEN</b>		
24 Nov 21	Dillard, Annie <i>For the Time Being</i> (pp. 143-204, chs. 6-7)	
<b>THANKSGIVING BREAK NOV 22-26</b>		
<b>WEEK FOURTEEN</b>		
25 Nov 28	Chimamanda Ngozi Adichie <i>We Should All Be Feminists</i>	
26 Nov 30	Ursula Le Guin "She Unnames Them" and/or TBA	
<b>WEEK FIFTEEN</b>		
27 Dec 5	Jule and Pedersen. <i>Facing Challenges: Feminism in Christian Higher Education and Other Places</i> (ebook)	
28 Dec 7	Jule and Pedersen. <i>Facing Challenges: Feminism in Christian Higher Education and Other Places</i> (ebook)	
<b>Sec. 1 9:30-10:45</b>	<b>FINAL EXAM</b> <i>(BE SURE TO PUT THIS EXAM DATE IN YOUR CALENDARS NOW.) FINAL ESSAYS DUE IN LIVE TEXT BEFORE EXAM BEGINS</i>	<b>Tuesday, December 12, 10:30-1:00</b>
<b>Sec. 2 11:00-12:15</b>	<b>FINAL EXAM</b> <i>(BE SURE TO PUT THIS EXAM DATE IN YOUR CALENDARS NOW.) FINAL ESSAYS DUE IN LIVE TEXT BEFORE EXAM BEGINS</i>	<b>Thursday, December 14, 10:30-1:00</b>



## *Close Reading & Literary Analysis*

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Some of your responses to the works we'll be reading will include your first impressions of the work, your difficulties reading the work, and your emotional attitudes toward the work—both before and after reading it. These are responses that a careful reader recognizes, but they should not be seen as the final evaluation or experience for a careful reader's response to a work of art, literary or otherwise. **CLOSE READING** develops **CRITICAL THINKING**, and both are your goal.

You can develop your close reading skills by attending to some specific elements of literature. (This focus will also help you improve your performance on the course exams.) These elements are **Voice/Perspective, Oppositions, Structure, Style, and Genre**. Our class discussions will “mine” these aspects of literary study, and I will use specific literary terms as we discuss these works together. You may also discover that some of your class peers are skilled in using literary terms. As they have become skilled, so can you. You can learn from them, but you will want to learn these terms yourself, apply them in your own analysis (in writing, discussion, on exams). There are online glossaries of literary terms, but the gold standards are Harmon *A Handbook to Literature* and Abrams *A Glossary of Literary Terms*. Copies are in the library.

These literary elements will work differently for different works. The differences are important—as are the differences in interpretation (or reading) that will inevitably arise from all of us as different readers. Pay attention to these differences instead of trying to minimize or erase them; they will be a vital component in our class discussions and in our deepening understanding of others through literature.

### **Analyzing Literary Elements:**

- 1. *Voice or Perspective (POV)*:** who tells this story, narrates this novel, speaks this poem or makes this argument? is s/he a character, an observer, a critic or moralizer, an agitator...? if fiction, how would you classify the perspective of the narrative voice: first-person, third-person, limited omniscient, omniscient? what is her/his relation to the topic(s) addressed? how would you describe the character of the voice: intrusive, consistent, multiple, prominent, reliable, etc.? what is the tone (author's attitude toward the subject matter) of the piece?
- 2. *Oppositions*:** what primary tensions (ideas, arguments, issues, differences, dilemmas) are set forth in the work? how/in what light are these oppositions (their players and values) presented, and to what end(s)? who or what is elevated or stigmatized? what does the work, in its important characters/individuals/figures, aim to do? what observations can you make about any of the following social arrangements or domains: family, childhood, adulthood, class, sexuality, gender, public and private spaces, work, home, rural and urban life, economics and wealth, morality, religion, education, art (aesthetics), science, technology, government, law, historical events, politics, leisure, health, medicine, etc.? what special relation (and how or why) do women or men or children have to (certain ones of) these issues? *It helps to keep the historical period and cultural context of the work in mind as you read for oppositions.*

3. **Structure:** what are the work's parts, sections, patterns? what beginnings and endings do you see within the book's entire structure? what double or multiple plots are running alongside one another in the story? what shifts in places or times do you see? what significant sections of a character's life or a community's life seem to break the book into sections?
4. **Style:** what kind of language (diction, vocabulary, dialect, etc.) does the author use: formal, erudite, colloquial, lyrical, poetic, journalistic, etc.? what poetic devices or literariness do you see in the piece (allusion, literary or high culture references, metaphoric language, imagery, symbolism, insertion of other artistic texts or literary forms, etc.)? how would you describe the author's overall literary artistry and what is its effect on the content and/or message(s) of the piece?
5. **Genre:** how would you classify the type of work—fiction, non-fiction, poetry, play (*remember novels ARE fiction and not all books are novels*): 1) what kind of novel/novella/short story (e.g., gothic romance, social realism, local color, stream-of-consciousness, sentimental, bildungsroman, künstlerroman, science fiction, mystery...), OR poem (narrative, lyric, epic, sonnet, ballad, dramatic monologue...), OR play (comic, tragic, problem...), OR essay (personal, memoir, autobiography, persuasive...); 2) in what ways do the work's genres establish, complement, or complicate the themes, effects, and/or aims of the work?

### *Reading as Spiritual Practice: Some Key Questions*

Literary art is important to human beings. From our earliest beginnings we have used it to tell the stories of our lives and to record our deepest feelings and beliefs. By reading literature we can pay attention to and reflect on the lives, perspectives, cultures, and experiences of others and so experience a wider range of human experience than our own individual lives can offer alone.

Indeed, reading literature is *listening*, making space to hear another's voice, being able to paraphrase what the other person has said. Reading literature is *hearing* another person's story and being shaped by it—seeing a truth or a reality, perhaps for the first time. Reading literature is an *invitation* to pay careful, deliberate, and charitable attention to the details and nuances of the “story” being told. Thinking of reading—*this listening, hearing, and invitation*—as a **SPIRITUAL PRACTICE**, gives us the opportunity to ponder a few questions:

- What sort of person do I want to become by my reading of literature?
- How does thinking of reading as a spiritual practice change my typical or usual view of reading?
- How might reading the stories, essays, and poetry written by women shape a spiritual practice of reading?
- What might the spiritual fruit of such reading be?
- How does my reading of literature help me to love God and my neighbor more completely?
- If my reading were to help me develop more empathy, compassion, and humility, what evidences would I see, and/or what kinds of embodied actions might I do as a result?