

WOMEN WRITERS

LIT 3053 • Spring 2023 • Section 3



DEPARTMENT OF LITERATURE, JOURNALISM,
WRITING & LANGUAGES

Instructor: Danielle Cervantes Stephens, M.A.

E-mail: dcervantes2000@pointloma.edu

Phone: (619) 895-4285

Meeting location, days, time: BAC 103, Tuesdays
and Thursdays, 11:00 a.m.—12:15 p.m.

Office location and hours:
BAC 127 by appointment.

POINT LOMA NAZARENE UNIVERSITY MISSION: TO TEACH • TO SHAPE • TO SEND

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

FOUNDATIONAL EXPLORATIONS MISSION

PLNU provides a foundational course of study in the liberal arts informed by the life, death, and resurrection of Jesus Christ. In keeping with the Wesleyan tradition, the curriculum equips students with a broad range of knowledge and skills within and across disciplines to enrich major study, lifelong learning, and vocational service as Christ-like participants in the world's diverse societies and culture.

FOUNDATIONAL EXPLORATIONS COURSE

The Women Writers course is part of PLNU's "Foundational Explorations Program - IV. Exploring Arts and Culture"—a survey of human endeavors from a historical, cultural, linguistic, and philosophical perspective, including developing critical appreciation of human expression—both artistic and literary.

COURSE CATALOG DESCRIPTION

Women Writers is an advanced study of selected works written by women; themes and genres studied may vary. The course focuses on intersecting questions of gender, class, race, ability, and identity. Prerequisite(s): Fulfillment of the College Composition requirement, LIT 2000, and Junior or Senior standing. [3 units]

COURSE GOALS

Literature makes us informed and compassionate human beings. Once we see the world in writing, we can no longer look away to ignore inequity and to tolerate the status quo. Throughout the semester, we will be studying works of literature by Black women writers from the United States and Africa. Reading this literature will reveal experiences and backgrounds that most of us might never learn on our own through our daily lives. We will travel across the page with these writers as our guides to explore what it means to be a woman, a writer, a woman writer, and writer of women's literature. We will ground ourselves in feminist, existential, and postcolonial theory; and we will define the literary terms and movements that allow us to analyze, interpret, appreciate, and discuss these writers' historical contexts, literary styles, genres, characters, and themes in a more sophisticated mode. Above all, we will journey together through these essays, poems, plays, songs, short stories, and novels at the crossroads of grace and community to discover not just the stories on the syllabus, but our own and each other's

COURSE LEARNING OUTCOMES

- Students will closely read and critically analyze texts. (FELO 1d, 2b, 2c).
- Students will recall, identify, and use fundamental concepts of literary study to read texts: terms, modes/genres, element, periods (dates, writers, characteristics, developments). (FELO 1d, 2b)
- Students will connect the literary works with their own lives and with the social, cultural, and historical contexts of the works and their authors. (FELO 1d, 2b, 2c)

COURSE CREDIT HOUR INFORMATION

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 3-unit class delivered over 16 weeks. It is anticipated that students will spend a minimum of 37.5 participation hours per credit hour on their coursework. For this course, students will spend an estimated 112.5 minimum hours meeting the course learning outcomes.

READINGS & REQUIRED TEXTS

Please consult the table below for the list of required courses texts. Readings are due on the date they're listed in the course outline. As many works as possible will be scanned and uploaded as PDFs to Canvas. For the remaining works, students may be required access titles via Amazon Kindle. Many titles are free, but you might consider subscribing to Kindle Unlimited for the duration of this course.

ACADEMIC WRITING & MLA STYLE

For written work, follow MLA Style and its standards for academic literary and inclusive writing. Points will be lost for errors in MLA Style use.

ATTENDANCE & PARTICIPATION

Because discussion will be an important part of our class, your regular attendance and participation at all classes—remote, virtual, in-person—is considered essential to optimum academic achievement. If a 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 Policies in the Undergraduate Academic Catalog.] Participation includes doing your reading, coming prepared with your R&Rs completed, joining in-class discussions, listening actively and taking notes in class. Coming to class unprepared, staring at your phone, or being distractive or disruptive in class may count against your participation score. If you already know that you'll be missing more than two classes due to a pre-existing schedule conflict (e.g. athletics, work, childcare, medical appointments), you should reconsider taking this course at this time. If you arrive late to an in-person class, please take a seat closest to the back door and be respectful of those around you.

FINAL EXAMINATION POLICY

Successful completion of this class requires taking the final examination on its scheduled day, unless the University announces alternative methods or dates. The final examination schedule is posted on the Office of Records website. No requests for early examinations or alternative days will be approved without the Dean's pre-approval.

COURSE SUCCESS

Your success in making meaning of the course and its texts will be measured by your:

- close reading of the texts (annotations),
- thoughtful reflection on the texts (R&Rs, literary analysis)
- engaged participation (annotations, discussions in-person or online)
- completion of assignments in a timely manner (R&Rs, quizzes)
- posing your own questions to writers and their texts (annotations, analysis)
- seeking answers to your questions (annotations, discussions, research, analysis)
- connecting the literary texts to our faith and ethics (discussions, analysis)
- empathizing with the experiences of others (discussions, analysis)

ASSESSMENT & GRADING

Grades will be based on the scale in the table following these reminders.

- Student grades will be posted in the Canvas gradebook according to the weighted components of our course. Grades will be frequently updated. Please don't panic! Know that your totals/percentages may go up and down while I make adjustments on assignment scoring and work the numbers to find the most gracious curve. You may want to turn off notifications of grade entry/changes if this bothers you.
- For your work to improve, it is vital to read the comments I post in the gradebook and the hand-written annotations I write inside the body of your assignments.
- I drop your lowest R&R and lowest two quizzes. Quizzes cannot be made up or taken late (after class has started) because we will discuss the answers immediately when class starts.
- Late assignments are accepted, no questions asked, but with daily penalties assessed; assignments that

are later than one week past the original deadline will earn a zero.

- Submit all coursework to me typed in the proper Canvas-compatible digital format (e.g., doc, docx, pdf, xlsx). Pages documents are not readable in Canvas/Google Chrome. If I cannot open your document or read it, it will earn a zero. Do not submit any images (e.g., jpg, png, tiff) of typed or hand-written work unless an assignment expressly asks for you to upload an image of hand-written material.

GRADING SCALE	
A = 94-100 A- = 93-90	Exceptional work that goes above and beyond the requirements of the assignment; accurate, thoughtful and sophisticated analysis that offers the reader something to consider; excellent logic, structure, and organization; virtually no grammar and punctuation errors.
B+ = 87-89 B = 83-86 B- = 80-82	Good work that exceeds the minimum requirements of the assignment; no major problems with logic, structure, and organization; very few grammar and punctuation errors; accurate facts.
C+ = 77-79 C = 73-76 C- = 70-72	Average work that meets the minimum requirements of the assignment; may have minor problems with logic, structure, and organization; may have some grammar and punctuation errors; inaccuracies.
D+ = 67-69 D = 63-66 D- = 60-62	Poor work that does not fully meet the minimum requirements of the assignment; may have some problems with logic, structure, and organization; grammar and punctuation errors may hinder meaning; significant inaccuracy.
F = 0-59	Plagiarization: zero tolerance; use of any/all AI tools in written assignments; copying another's work (either with or without permission; any/all students involved will fail the assignment); poor work that does not fulfill the assignment; may have serious problems with logic, structure, and organization; grammar and punctuation errors may obscure meaning; wildly inaccurate.

COURSE COMPONENT	FREQUENCY / TIME INVESTMENT	TOTAL ESTIMATED INVESTMENT	GRADE DISTRIBUTION
Engaging with literature	1-3 hours before each class	50-60 hours	---
Reflecting on and responding to literature (R&Rs)	1 assignment, 1-2 hours before each class	40-45 hours	35%
Analyzing literature	1 written literary analysis	6-8 hours	15%
Reading and literary vocabulary assessment	10-minute quiz online before each class	5 hours	20%
Midterm Exam	1 hour online; optional if quiz grade >90%	1 hour	5%
Group Project / Presentation	1 presentation on Final Exam day	5-6 hours	10%
Final Exam	1 hour online; optional if quiz grade >90%	1 hour	5%
Participation	Each class	---	10%
TOTAL	3 UNITS	~112.5 HOURS	100%

PLNU ACADEMIC HONESTY POLICY

Again, cheating: Don't test me. [Ask me what I used to do for a living.] See course Grading Scale for more detail. 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 university academic policies for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities. Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center (EAC@pointloma.edu or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will issue an academic accommodation plan ("AP") to all faculty who teach courses in which the student is enrolled each semester PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course and/or if they do not wish to utilize some or all of the elements of their AP in that course. Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC.

SEXUAL MISCONDUCT AND DISCRIMINATION

Point Loma Nazarene University faculty are committed to helping create a safe learning environment for all students. If you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that help and support are available through the Title IX Office at pointloma.edu/Title-IX. Please be aware that under Title IX of the Education Amendments of 1972, it is required to disclose information about such misconduct to the Title IX Office. If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at counselingservices@pointloma.edu or find a list of campus pastors at pointloma.edu/title-ix.

PUBLIC DISCOURSE

Much of the work we will do in this discussion-based class is interactive. The nature of Canvas discussion board posts and replies and any recorded ZOOM meetings are public, not private, discourse. By continuing in this class, you acknowledge that your work will be viewed and/or heard by others in the class and is thus, public.

INCLUSIVE LANGUAGE

Because the Literature, Journalism, Writing and Languages Department recognizes the power of language, all public language used in this course, including written and spoken discourse, should be inclusive. This standard is outlined by all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work.

DIVERSITY STATEMENT

Point Loma Nazarene University is committed to diversity in the classroom, in its publications and in its various organizations and components. Faculty and staff recognize that the diverse backgrounds and perspectives of their colleagues and students are best served through respect toward gender, disability, age, socioeconomic status, ethnicity, race, culture and other personal characteristics. In addition, the department of Literature, Journalism, Writing and Languages is committed to taking a leadership position that calls for promoting a commitment to diversity in and out of the classroom and in the practices of writing, journalism, and the study of literature.

SPIRITUAL CARE

PLNU strives to be a place where students grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith. If you have questions, a desire to meet with the chaplain, or if you have prayer requests, you can contact the Office of Student Life and Formation.

STATE AUTHORIZATION

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on State Authorization to view which states allow online (distance education) outside of California.

PLNU COPYRIGHT POLICY

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.

ONLINE PLATFORMS & TECHNOLOGY

We will be using several online or digital platforms for our course work: Canvas (Google Chrome browser), Google Drive and Canvas email. Some guidelines:

- Check our course online platforms regularly for all course material, announcements, communications that are distributed via these sites. I will send messages only to these sites. If you want to reach out to me about our course, please do so in Canvas email. Please let me know immediately if you encounter any technical problems with these sites so that I can address the technical issues on my side.
- Submit all coursework in acceptable, viewable/audible, Canvas-compatible, digital form (doc, docx, pdf, xlsx). Pages documents are not readable in Canvas/Google Chrome. **If I cannot open your document or read it, I cannot assign it any credit.**
- Always keep backup copies of your work so you can recover/provide one if necessary.
- You'll need to meet the minimum technology and system requirements. Refer to the Technology and System Requirements information online. **Problems with technology do not relieve you of the responsibility of participating, turning in your assignments, or completing your classwork.**

COURSE TOPICS, SCHEDULE & ASSIGNMENTS

See R&Rs posted to Canvas for detailed reading assignment and analytical questions. The following table is a general guide to the course's content and schedule which may require changes or adjustments for time.

CLASS SESSION	TEXT	GENRE	WRITER	TOPIC / THEME
TH • 1/12	No class meeting.			
T • 1/17	Syllabus / Course Introduction Littérature Engagée [Jean-Paul Sartre]			
TH • 1/19	<i>Le Deuxième Sexe</i> [excerpts] "Ain't I a Woman?"	Theory Speech	Simone de Beauvoir Sojourner Truth	Feminist Existentialism
T • 1/24	Selected excerpts	Theory	Hélène Cixous Judith Butler	Feminist Literary Theory Queer Feminist Theory
TH • 1/26		Theory	Iris Marion Young Elaine Showalter	Feminist Social Theory Gynocriticism Literary Theory
T • 1/31	<i>Inessential Woman</i> [excerpt] The Sub-Altern [excerpt]	Theory	Elizabeth V. Spelman Gayatri Chakravorty Spivak	Feminist Essentialism Postcolonialism
TH • 2/2	Theory Summary and Review			
T • 2/7	"How It Feels To Be Colored Me"	Essay	Zora Neale Hurston	Harlem Renaissance Jim Crow Politics
TH • 2/9	"Selling Hot Pussy: Representations of Black Female Sexuality in the Cultural Marketplace"	Essay	bell hooks	Politics of Sexuality Sexual Identity
T • 2/14	"The Danger of a Single Story" "We Should All Be Feminists"	Lecture	Chimamanda Ngozi Adichie	Representation in Literature Feminism and Masculinity
TH • 2/16	"I Rise"	Poetry	Maya Angelou	Liberation Politics
T • 2/21	Selected poems	Poetry	Audra Lorde Gwendolyn Brooks	Feminist American Poetry
TH • 2/23	Essay, Lecture and Poetry Summary and Review			

T • 2/28	<i>A Raisin in the Sun</i>	Theatre	Lorraine Hansberry	African-American Identity Intersectionality
TH • 3/2	[Viewing Party on Zoom]			
3/7 & 3/9	SPRING BREAK			
T • 3/14	<i>Eclipsed</i>	Theatre	Danai Gurira	Postcolonial War Narratives Intersectional Trauma
TH • 3/16				
T • 3/21	<i>Sunrise</i>	Short Story Web Series	Nnedi Okorafor	Africanfuturism Science Fiction Graphic Novel
TH • 3/23				
T • 3/28	Selected songs	Song Lyrics Rap Spoken Word	Nina Simone Ani Di Franco Beyoncé Tori Amos Christine and the Queens Tracey Chapman	Jazz Folk R&B/Hip Hop Alternative Rock Pop Music
TH • 3/30	Theatre and Short Genre Summary and Review			
T • 4/4	<i>The Color Purple</i>	Novel	Alice Walker	Epistolary Novel LGBTQ+ Criticism Race/Class/Gender Intersectionality
TH • 4/6	EASTER RECESS			
T • 4/11				
TH • 4/13	<i>I, Tituba, Black Witch of Salem</i>	Novel	Maryse Condé	Postcolonialism Slave Narratives Religious Persecution
T • 4/18				
TH • 4/20	<i>Kindred</i>	Novel TV Series	Octavia E. Butler	Afrofuturism Slave Narratives Anti-Tom Novel Science Fiction/ Fantasy
T • 4/25				
TH • 4/27	Novel Summary and Review			
T • 5/2	Final Exam Day 10:30 AM to 1 PM [2 ½ Hours] Group Presentations			