



**Dept. of Literature, Journalism, Writing & Languages
LIT 353 (3 units)
Fall 2018, Section 1&2**

Meeting days: M/W/F	Instructor: Breeann Kirby
Meeting times: S1 12:15pm – 1:10pm S2 1:30pm – 2:25pm	E-mail: bkirby@pointloma.edu
Meeting location: RLC 103	Office location: BAC 122
Final Exam: W 12 DEC see schedule	Office hours: By Appointment

FAQ

What am I going to learn in this class?

LIT 353, Woman Writers, offers a semester-long examination of women's voices from a variety of backgrounds. By listening to these writers, we will address questions about gender, race, class, and agency. Specifically, we will focus on speculative fiction and representations of human bodies in that fiction. I think of the subtitle of this course as "Monstrous Bodies." Together we'll figure out what that means.

We will read novels, short stories, poems, and non-fiction; we'll then discuss and question how these texts create their impact and lead us towards the larger conversation of how literature can offer moments of transformation. Class lectures will provide you with important historical/biographical information and literary theory/terminology to put these authors' works in context. Together, we will develop the means to engage in intelligent literary discussion and analysis.

Why do I have to take this class?

The short answer is that you need this class or one like it to graduate. The better answer is that this class will make you aware of how stories affect our lives—an awareness you can take from the classroom into many areas of your life. Being able to listen to/read, analyze, synthesize, and enact stories gives you agency in whatever field you may enter.

The more official answer is that this course is one of the components of the General Education Program (GELO) at Point Loma Nazarene University, under the category of Seeking Cultural Perspectives. By including this course in a common educational experience for undergraduates, faculty supports a survey of human endeavors from a historical, cultural, linguistic, and philosophical perspective, including developing critical appreciation of human expression—both artistic and literary (PLNU Catalog).

The Institutional (ILO) and General Education (GELO) Learning Outcomes addressed in this class are as follows:¹

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

¹ SLOs have been taken from Dr. Pedersen's LIT 353 syllabus.

Are there any resources I can use online and/or on campus to help me?

Yes. The following are a few of my favorites.

The Writers' Studio is located in Bond Academic, room 159 <http://www.pointloma.edu/experience/academics/schools-departments/department-literature-journalism-modern-languages/writers-studio>.

The Library has not only many books but also databases that allow you to do specific searches for any topic you want. Further, it also contains very helpful librarians who can assist you.

Canvas will contain this syllabus, the assignments, some readings, and other fun sundries throughout the semester. Sometimes you might have to print them for class. Please check Canvas regularly.

OneLook is an online database of dictionaries www.onelook.com.

Wikipedia is an online encyclopedia www.wikipedia.org. Though this site can have errors from time to time, it is a wonderful place to look up any person, place, or event you encounter in your reading that you do not know. While I love Wikipedia for its ability to quickly provide information, DO NOT use this as a source for your papers.

Me I am available to answer any questions you may have. Tell me when you need to see me in class or email me.

What if I have to miss a class?

You must attend class to pass the class. However, I do understand that emergencies do come up. If you do choose to miss class, you are responsible for the material covered and assignments given. You must get this information from another student (not your instructor). Lecture information is a privilege for those students who choose to come to class. They may decide to share that information with you if you ask nicely. Also, you must be prepared for the next class you attend. "I didn't know what to do because I missed last class" is not an acceptable excuse.

You may be absent **four classes** (10%) without question. Wise students will not use up allowable absences early-on for fickle purposes, however. A total of four absences may result in a letter's reduction in the course grade. A total of eight absences (20%) may result in failure of the course. **Three times of arriving late or exiting class early will equal one absence.** You should not depend on doctors' or deans' excuses to bail you out. The built-in allowances are there to cover such needs, so plan carefully and do not use up your allowed absences early in the quad. Please talk to me and e-mail me about extended illness, emergencies and absence for official university business. Students in traveling groups that represent the university should meet with me during the first week of classes to review the group's travel schedule and its impact on attending LIT 353. Students who are absent from eight class sessions within the first five weeks (without legitimate reasons communicated promptly to the professor via e-mail) should expect to be automatically and officially de-enrolled from the course. I warn students via e-mail of impending de-enrollment after five absences (See PLNU Catalog "Academic and General Policies" for more information on attendance).

Distracting and disruptive behavior will be considered an absence.

What if I want to use other people's writing in my writing?

As Solomon wisely noted, "There is nothing new under the sun." Thus, it is perfectly okay to reference other texts (written or visual) in your own writing. However, you must give credit to any ideas or sentences that are not originally yours or aren't common knowledge. To omit doing this action is an act of plagiarism.

Plagiarism of any kind will not be tolerated. Any word that is not your own must be in quotations and cited correctly. As explained in the university catalog, 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. Violations of university academic honesty include cheating, plagiarism, falsification, aiding the academic dishonesty of others, or malicious misuse of university resources. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for a) that particular assignment or examination, and/or b) the course following the procedure in the university catalog. Students may appeal also using the procedure in the university catalog (See PLNU Catalog "Academic Policies" for further information).

If you aren't sure if you are plagiarizing (you sweet, naïve thing), check out the information on the university cheating and plagiarism policy at

<http://catalog.pointloma.edu/content.php?catoid=8&navoid=864>

Or you can visit PLNU's library which also has an excellent tutorial on how to avoid plagiarism.

Finally, you can always talk to me.

Will you assign extra credit?

During a given semester, opportunities for extra credit may arise. These assignments are often difficult. These tasks give you a chance to make up a contracted assignment; therefore, they require extra effort.

How do I contact you?

At the top of the syllabus, all of my contact information is listed. In the subject line of your email, please indicate LIT 353 Section 1.

What if I need some extra help in your class?

While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities may request academic accommodations. At Point Loma Nazarene University, students must request that academic accommodations by filing documentation with the Disability Resource Center (DRC) (<http://www.pointloma.edu/experience/offices/administrative-offices/academic-advising-office/disability-resource-center>), located in the Bond Academic Center. Once the student files documentation, the Disability Resource Center will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual needs of the student.

Also, come see me if you think you may need some extra assistance in passing this class.

What do I have to buy for this class?

1. Arakawa, Hiromu. *Fullmetal Alchemist VOL 2*

ISBN:9781591169239

2. Arakawa, Hiromu. *Fullmetal Alchemist VOL 6*

ISBN:9781421503196

3. Shelley, Mary. *Frankenstein*

ISBN:9781593080051

4. Butler, Octavia E. *Parable of the Talents*

ISBN:9780446675789

5. L'Engle, Madeleine. *A Wrinkle in Time*

ISBN:9780440498056

6. Le Guin, Ursula K. *The Left Hand of Darkness*

ISBN:97804410073185.

7. Printouts from other material placed in the PAGES section of Canvas as well as printing out your essays/assignments (plan to spend about \$50 - \$75 on printing)

8. Various office supplies (highlighters, pens, stapler, Scotch tape, paper for notes)

In the interest of lightening the financial burden of college education, I have placed our additional readings on Canvas rather than constructing a course reader. It is your responsibility to PRINT these texts out for annotation purposes and bring them to class. 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. However, any use of those materials outside the class may violate the law.

How do I pass this class?

1. Come to class

2. Do all the assignments

3. Turn them in on time

**Disclaimer: This class requires a lot of reading and writing. ALL submissions done outside of class must be typed and in MLA format. I will take points off for work that does not meet these standards. I will often communicate with you via email and Canvas announcements.*

*** Further Disclaimer: You must avoid typos in your papers. Typos indicate to me that you are being too lazy to proof your text before you turn it in and that you believe I enjoy wasting my time with unreadable papers. Typos include but are not limited to spelling errors, misuse or nonuse of capitalization, fragments, or incorrect punctuation. Because no one is a perfect proofreader, I will allow one typo every page (meaning if you have a five page paper, you may have up to five typos total on any of the pages in that work).*

What are the specific assignments?

Quizzes (10%): There will be 12 quizzes that will cover our readings. You need to do 10 of the 12 with a passing grade. These quizzes will happen about once a week. You should expect up to twenty-five percent of exam questions to be on elements of the reading never mentioned in class. There will be no make-up quizzes given; if you are absent for the class the day after the quiz, you will receive a zero for the quiz.

***Attend a Reading or Play (10%)²:** There are many opportunities on campus (and off) to see creative events. Many of these events are even followed by a time of interaction with the speaker. You will attend at least one reading this semester and write a 500-word minimum response. This response is due no later than 1 week after your attendance of the event

****Presentation (10%):** You will craft a 3-minute presentation to present the emerging issues, structures, themes, and authorial background of a woman writer of your choice (and genre). The selections will be assigned on a first come, first served basis. It will be your job to make your classmates and Prof. Kirby wish that we had been assigned to read your chosen text. More details and rubric for this assignment are on Canvas.

INSTAdiscussions (20%): As we read influential poetry and prose writers, I will post discussion questions about that day's reading on Instagram. First, you will create an academic Instagram account (not your personal account—you don't want to mess up your curation). Then you will follow me: @naturenarratives to see the prompt. You must post your answer to the prompt which will be both a photo and an explanation as to why that photo answers the question AS WELL AS the relevant hashtags. You must post at least one hour before class begins on the due date, and you will comment (in addition to liking) at least two other of your classmate's responses. I will post 12 questions; you must respond to 10.

Annotation of Canvas Reader (5%): I expect you to not only carefully read and annotate the texts you purchased for this course but also PRINT OUT, carefully read, and annotate the Course Reader I have made available on Canvas. Over the course of the semester, I will collect these printouts to assess your engagement with the texts via your annotation.

Midterm (10%): Your midterm will be 17 October. It will primarily be short answer.

Response Paper (10%): Drawing from your experience in class, you will choose one work from our course readings that has impacted your understanding and appreciation of cultural perspectives to some degree and write a 2- to 3-page response. It will be submitted in MLA format both electronically via LIVE TEXT as well as in paper copy.

****Final Part 1 – Broadside Response to a Class Text (5%):** You will create a visual broadside inspired by one of our texts. You will do a short presentation of your work as part of the final.

Final Part 2 – Exam (10%): This will be a comprehensive exam.

Class Participation (10%): Effective learning happens in a dynamic environment. Therefore, you must interact with the instructor and the other students every class session—aka talk. If you wish to earn your participation grade, you must have a good attitude; you must read all of the readings; and you must speak out. Make it your goal to come up with one good thought for every class and to share it. **Also, you must turn off your electronics when you enter the classroom; use of electronics will not be permitted unless you have an academic accommodation.**

Further, sometimes I may SPEAK information in class that is important. It is your responsibility as an active class participant to take notes. I often will use class discussion as a place to clarify how

² * denotes a B-level project

** denotes an A-level project

to do a certain writing assignment. This discussion may not appear on Canvas or a PowerPoint presentation. Thus, your taking good notes is important for your success in the class.

Much of the work we will do in this class is cooperative. You should think of all your writing and speaking for and in class as public, not private, discourse. **By continuing in this class, you acknowledge that your work will be viewed by others in the class.**

Respect in class is a must. This classroom is a safe space. As we discuss and analyze works that may address potentially emotional topics, we will encounter many different viewpoints within the class. In order to be a good participant in this class, you must be sensitive to your fellow learners. As we share ideas, personal insults and comments will not be tolerated. I will ask you to leave if you cannot be kind. If you aren't sure how to phrase your opinion, please ask me. The best rule to follow: **be kind.**

For all of these assignments, further instructions will be given on Canvas and/or in class

How will I know my grade in the class?

To eliminate grade anxiety, I've set this course up on a contract grading model. This model means that you can choose which grade you would like to earn right now at the beginning of the semester and then allocate your time wisely to earning that grade. The first week of class, you will write down on a note card the grade you intend to earn in the class so that I can ensure you meet your learning goals. You are free to change your mind during the semester but you must let me know.

I will not accept work that is unfocused and rife with grammatical and logical errors and typos. If you happen to submit an assignment that appears to be the product of lazy engagement with the material, you risk not meeting the conditions of our grade contract. If I accept your work, it means you met contract and are earning the grade you chose. I assume that none of you want a grade of D or F; if you are interested in a grade lower than a C, please meet with me to discuss your options.

700-750 points: C

To earn a C grade in this class, you will:

1. Read and annotate every essay/book chapter assigned (5%);
2. Contribute to class discussion every class (participation 10%);
3. Participate in the in-class notecard exercises (participation 10%);
4. Miss no more than 4 classes this semester;
5. Come to class on time;
6. Pass 10 quizzes with an average score of 65% (10%);
7. Contribute to 7 discussion questions on Instagram (20%);
8. Pass the midterm with a 70% or better (10%);
9. Pass the Final Exam (part 2) with a 70% or better (10%);
10. Submit your Response Paper (10%).

**For a grade of C+, you will be an active and positive contributor to our classes, offering a respectful spirit and coming up with insightful ideas and worthwhile feedback.*

I will not accept work that does not meet with the quality expected of a C. If you do not do C-quality work, then I will not accept it. The fluctuation in the points scale allows that there can be variable effort and quality put in at the C level. Thus you can earn a C- or a C+.

800-850 points: B

To earn a B grade in this class, you will do all of the above C assignments as well as

1. Attend one literary event in the semester, providing a 500-word response to it (10%);
2. Pass 10 quizzes on Canvas with an average score of 80% (10%);
3. Contribute to 10 discussion questions on Canvas (20%);

**For a grade of B+, you will be an active and positive contributor to our classes, offering a respectful spirit and coming up with insightful ideas and worthwhile feedback.*

I will not accept work that does not meet with the quality expected of a B. If you do not do B-quality work, then I will not accept it. The fluctuation in the points scale allows that there can be variable effort and quality put in at the B level. Thus you can earn a B- or a B+.

900-1000 points: A

To earn an A grade in this class you will do all of the assignments listed for B and C grades as well as

1. Create and give a 3-minute presentation on a woman writer of your choice that we will not read as a class (10%);
2. Create and present a Broadside in response to one of our course readings (Final Part 1 5%).

**For a grade of A, you will be an active and positive contributor to our classes, offering a respectful spirit and coming up with insightful ideas and worthwhile feedback.*

I will not accept work that does not meet with the quality expected of an A. If you do not do A-quality work, then I will not accept it. The fluctuation in the points scale allows that there can be variable effort and quality put in at the A level. Thus you can earn an A- or an A (sorry there are no A+s).

What if I turn in a late assignment?

If you miss the day an assignment is due, your grade on the assignment will drop to not meeting standards of the contract. If you have more than two late assignments in your portfolio, you will not meet the contract for your desired grade. Discussion questions will not be accepted on Instagram after the class starts the day it is due.

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

This syllabus is a contract. If you continue in this course, then you agree to comply with the class policies as stated here.

Schedule³

Readings and assignments are due on the date listed.

****CR denotes readings can be found on Canvas in PAGES section.****

WEEK 1**28 August****IT'S A MAN'S WORLD**

Syllabus/Getting to Know You

29 August

CR: Gay "Beyond the Measure of Men"; "Bad Feminist"

31 AugustShelley *Frankenstein* (Introduction – Letters, pp. xiii - 26)**DUE:** INSTAdiscussion #1**WEEK 2****3 September****NO CLASS****5 September**Shelley *Frankenstein* (Chapter I – Chapter XIX, pp. 27 - 163)**7 September****DUE:** INSTAdiscussion #2Shelley *Frankenstein* (Chapter XX – end, pp. 163 - 220)**WEEK 3****10 September**

CR: Women in SpecFic selected readings (and watchings)

12 September

CR: Tiptree Jr. "The Girl Who was Plugged In"

14 September

CR: Le Guin "Introducing Myself"

DUE: INSTAdiscussion #3**WEEK 4****17 September**AraKawa *FullMetal Alchemist* Vols 2 & 6**DUE:** INSTAdiscussion #4**19 September**CR: Woolf *A Room of One's Own***21 September**CR: Gailey selected poems from *The Robot Scientist's Daughter***WEEK 5****(Y)OUR BODIES****24 September**

CR: Cixous "The Laugh of the Medusa"

DUE: INSTAdiscussion #5**26 September**Le Guin *The Left Hand of Darkness* (Introduction – 4. The Nineteenth Day, pp. xi – 46)**28 September**Le Guin *The Left Hand of Darkness* (5. The Domestication of Hunch – 7. The Question of Sex, pp. 47 – 96)

³ Note: I reserve the right to change the syllabus as needed to facilitate our course goals. You will receive notification of these changes; after which time, you are responsible for required material.

Disclaimer: This class is taught at the college level; therefore, reading materials may be adult and/or controversial in connotation and/or denotation. The purpose of presenting such material is to expose you to various viewpoints—viewpoints that will act as sources for discussions. For this reason, no alternate materials will be provided.

WEEK 6

- 1 October** Le Guin *The Left Hand of Darkness* (8. Another Way to Orgoreyn – 14. The Escape, pp. 97 – 200)
3 October Le Guin *The Left Hand of Darkness* (15. To the Ice – 17. An Orgota Creation Myth, pp. 201 – 240)
5 October Le Guin *The Left Hand of Darkness* (18. On the Ice – End, pp. 241 – 300)
DUE: INSTAdiscussion #6

WEEK 7

- 8 October** CR: Farris excerpts from *boys/girls*
10 October CR: Chimamanda Ngozi Adichie "Why We Should All Be Feminists" (TEDtalk)
12 October CR: Harvey selected poems from *Modern Life*
DUE: INSTAdiscussion #7

WEEK 8

- 15 October** TBD
17 October MIDTERM
19 October NO CLASS

WEEK 9

- 22 October** IT'S SIMPLE BIOLOGY CR: Fowler "The Pelican Bar"
DUE: INSTAdiscussion #8
24 October L'Engle *Wrinkle in Time* (Chapter 1 – Chapter 4, pp. 3 – 73)
26 October L'Engle *Wrinkle in Time* (Chapter 5 – Chapter 6, pp. 74 – 113)

WEEK 10

- 29 October** L'Engle *Wrinkle in Time* (Chapter 7 – Chapter 10, pp. 114 – 175)
31 October L'Engle *Wrinkle in Time* (Chapter 11 – End, pp. 176 – 211)
1 November **DUE:** INSTAdiscussion #9
TBD

WEEK 11

- 5 November** SACRED BODY CR: Rakow excerpts from *This Is Why I Came*
7 November CR: Morrison *Playing in the Dark*
9 November **DUE:** INSTAdiscussion #10
CR: Yoshimoto "Moonlight Shadow"

WEEK 12

- 12 November** CR: Selected Poetry
14 November CR: Carter excerpts from *The Bloody Chamber*
16 November Butler *Parable of the Talents* (Prologue – Two, pp. 1 - 44)
DUE: INSTAdiscussion #11

WEEK 13

19 November
21 November
23 November

Butler *Parable of the Talents* (Three – Seven, pp. 45 - 133)
NO CLASS
NO CLASS

WEEK 14

26 November
28 November
30 November

Butler *Parable of the Talents* (Eight – Seventeen, pp. 135 - 306)
Butler *Parable of the Talents* (Eighteen – Twenty, pp. 307 - 375)
Butler *Parable of the Talents* (Twenty-One – End, pp. 375 - 408)
DUE: INSTAdiscussion #12

WEEK 15

3 December
5 December
7 December

PRESENTATIONS – Attendance Mandatory
PRESENTATIONS – Attendance Mandatory
PRESENTATIONS – Attendance Mandatory

WEEK 16

12 December

FINALS WEEK

Final Exam SEC1 10:30am – 1pm
Final Exam SEC2 1:30am – 4pm