



LJML GE Course
LIT 353: Women Writers

Fall 2015

Meeting days: MWF	Instructor: Dr. Bettina Tate Pedersen
Meeting times: 11:00-11:55	Phone: 2260
Meeting location: RLC 106	E-mail: bpederse@pointloma.edu
Additional info: (1) Check Canvas Daily, (2) Set up LIVE TEXT Account Now	Office: BAC 119
Final Exam: Monday, Dec. 14, 10:30-1:00	Office hours: M 1:00-2:00 or by appt. Please send me an email to request an office appointment.

Course Description

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.

Student Learning Outcomes

Applicable GE Learning Outcomes (GELOs)

Students will be able to:

- 1d. Critical Thinking:** Students will be able to examine, critique, and synthesize information in order to arrive at reasoned conclusions.
- 2b. Diversity:** Students will understand and appreciate diverse forms of artistic expression.
- 2c. Diversity:** Students will demonstrate an understanding of the complex issues faced by diverse groups in global and/or cross-cultural contexts.

Course Learning Outcomes for LIT 250: Introduction to the Study of Literature

Students will be able to

- 1. Closely read and critically analyze texts in their original languages and/or in translation. (*GELO 1d, 2b, 2c*)
- 2. Recall, identify, and use fundamental concepts of literary study to read and discuss texts
 - a. Standard literary terminology
 - b. Modes/genres of literature
 - c. Elements of literary genres
 - d. Literary periods (dates, writers, characteristics, and important developments)
 - e. Contemporary critical approaches
 - f. Extra-literary research (*GELO 1d, 2b, 2c*)
- 3. Analyze the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect the texts with their own lives. (*GELO 1d, 2b, 2c*)

Slow down. Look carefully. Speak intelligently. Consider thoughtfully. Reflect deeply.

General Education Course Statement

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 the “survey of human endeavors from a historical, cultural, linguistic and philosophical perspective, including developing critical appreciation of human expression—both artistic and literary” (<http://catalog.pointloma.edu/content.php?catoid=18&navoid=1269>).

Art is so important to human beings—to the way we tell the stories of our lives and record our deepest feelings and personal beliefs. Literature is one form of art that helps us reflect on the different stories, cultures, histories, and experience of many people across the world and across time. Through literature we can experience a wider range of human experience than that of our own individual lives, and in so doing we have the opportunity to become deeper and more compassionate human beings.

Carnegie Unit

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.

Undergraduate Catalog (<http://www.pointloma.edu/experience/academics/catalogs>)

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

Important University & LJML Department Policies

Please see the link ([LJML Department Syllabus Statements 2015-2016](#)) and the printed copy of these policies.

Please see **Academic and General Policies** in the catalog for all information on university academic and general policies: (<http://catalog.pointloma.edu/index.php>)

- **ATTENDANCE:** Your regular and punctual attendance *and* active, informed participation in our class sessions is essential to your learning and to the vibrancy of our class time together. Please read the [Class Attendance](#) section of your *PLNU Catalog*, carefully (see link above). It indicates that if students miss more than 10% of class meetings (approx. 4 for a MWF course, 3 classes for a TTH course, 2 classes for a quad course), faculty members may file a written report which may result in de-enrollment from the course. If students miss more than 20% of class meetings (approx. 8 for a MWF course, 6 classes for a TTH course, 4 for a quad course), students may be de-enrolled without notice. 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 let me know so that I can officially remove you from my grade roster and class lists—and not worry about what has happened to you. (FYI: The last day to drop a Fall 2015 semester class is November 6, 2015.)

- **FINAL EXAMINATIONS:** Final Examinations are the culminating learning event in a course, and they are scheduled to take into account all the different courses and departments across the university. The exam schedule varies from year to year. The 2015-16 final examination schedule is posted at [Final Exam Schedule 2015-2016](#). 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. Department chairs/school and college deans need not be involved in the process of making this accommodation.

Course Evaluation & Grades

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

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

The following scale will be used:

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

WRITTEN RESPONSES will be graded using

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

Course Requirements, Policies & Guidelines

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 deliberate annotating of these texts.
- b. The quality of your course 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 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 others

All of these intellectual curiosities and spiritual reflections will be the lifeblood of our reading and discussing together.

- d. Please feel comfortable contributing to the 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 during class, you need to sit in the front row/s. If you are using an electronic reader (Kindle, Nook, etc.), please let me know and have no other "file" open on your reader other than the class text/reading. If you wish to use your smart phones to research information to support our class discussions, please do so; otherwise, put away your smart phone for all of our class sessions. Please 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. **Written Responses:** You will write occasional responses to the assigned readings or viewings. The *Relevancy* questions (at the end of this syllabus) and *Questions for Literary Study* (distributed as a separate handout) will shape these assignments. Be sure to follow any and all additional instructions you are given for specific written responses.
 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. (See also [LJML Department Syllabus Statements 2015-2016, Inclusive Language.](#))
 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. **Gmail, Canvas & Live Text:** You are responsible for checking your *PLNU gmail*, *Canvas*, 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.
 8. **Extenuating Situations & Grades:** No “Incomplete” grades will be assigned unless extenuating circumstances (e.g., death in the family, automobile accidents, hospitalization) prevail. If you find yourself in such a situation, please contact me immediately. Also please submit any necessary and valid documents to help clarify and document your situation (e.g., doctor's letter, police report, etc.). I am happy to help you in these difficult situations as best I can.

Required Texts & Editions

Adichie, Chimamanda Ngozi. *We Should All Be Feminists*.

Austen, Jane. *Pride and Prejudice*. Broadview Edition. 2002.

Brontë, Charlotte. *Jane Eyre*. Broadview Edition. 1999.

Cisneros, Sandra. *The House on Mango Street*.

El Saadawi, Nawal. *Woman at Point Zero*.

Ensler, Eve. *The Good Body*.

Kingsolver, Barbara. *Small Wonder*.

Runyan, Tania. *Second Sky: Poems*.

Woolf, Virginia. *A Room of One's Own*.

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
WEEK ONE		
1 Sept 1	Class Introduction: Expectations, Policies, & Syllabus "Why read literature?"	
2 Sept 2	Austen, Jane. <i>Pride and Prejudice</i> . Vol. I. Chs. 1-9 (pp. 43-83)	
3 Sept 4	Austen. <i>Pride and Prejudice</i> . Vol. I. Chs. 10-17 (pp. 83-121)	
WEEK TWO		
4 Sept 9	Austen. <i>Pride and Prejudice</i> . Vol. I. Chs. 18-23 (pp. 122-160)	
5 Sept 11	Austen. <i>Pride and Prejudice</i> . Vol. II. Chs. 1-10 (pp. 163-209)	
WEEK THREE		
6 Sept 14	Austen. <i>Pride and Prejudice</i> . Vol. II. Chs. 11-19 (pp. 209-255)	
7 Sept 16	Austen. <i>Pride and Prejudice</i> . Vol. III. Chs. 1-5 (pp. 259-302)	
8 Sept 18	Austen. <i>Pride and Prejudice</i> . Vol. III. Chs. 6-12 (pp. 302-345)	
WEEK FOUR		
9 Sept 21	Austen. <i>Pride and Prejudice</i> . Vol. III. Chs. 13-19 (pp. 346-385)	
10 Sept 23	Relevancy Reflection Workday (55 min. out-of-class writing time)	No class meetings TWU Book Launch
11 Sept 25	Reading Day (55 min. out-of-class reading time)	
WEEK FIVE		
12 Sept 28	Brontë, Charlotte. <i>Jane Eyre</i> Vol. I. Chs. 1-6 (pp. 63-121)	
13 Sept 30	Brontë. <i>Jane Eyre</i> Vol. I. Chs. 7-11 (pp. 122-176)	
14 Oct 2	Brontë. <i>Jane Eyre</i> Vol. I. Chs. 12-15 (pp. 177-225)	
WEEK SIX		
15 Oct 5	Brontë. <i>Jane Eyre</i> Vol. II. Chs. 16-18 (pp. 229-275)	
16 Oct 7	Brontë. <i>Jane Eyre</i> Vol. II. Chs. 19-21 (pp. 276-324)	
17 Oct 9	Brontë. <i>Jane Eyre</i> Vol. II. Chs. 22-24 (pp. 325-361)	
WEEK SEVEN		
18 Oct 12	Brontë. <i>Jane Eyre</i> Vol. II. Chs. 25-26 (pp. 362-384)	
19 Oct 14	Brontë. <i>Jane Eyre</i> Vol. III. Chs. 27-28 (pp. 387-431)	
20 Oct 16	Brontë. <i>Jane Eyre</i> Vol. III. Chs. 29-32 (pp. 432-473)	
WEEK EIGHT		
21 Oct 19	Brontë. <i>Jane Eyre</i> Vol. III. Chs. 33-35 (pp. 474-520)	
22 Oct 21	Brontë. <i>Jane Eyre</i> Vol. III. Chs. 36-38 (pp. 521-556)	
FALL BREAK OCT 23		
WEEK NINE		
23 Oct 26	MIDTERM & RELEVANCY REFLECTION DUE	
24 Oct 28	Woolf, Virginia. <i>A Room of One's Own</i> Chs. 1-3 (pp. 3-57)	
25 Oct 30	Woolf. <i>A Room of One's Own</i> Chs. 4-6 (pp. 58-114)	

WEEK TEN		
26 Nov 2	Nawal el Saadawi <i>Woman at Point Zero</i> (pp. i-51)	
27 Nov 4	Saadawi <i>Woman at Point Zero</i> (pp. 51-108)	
28 Nov 6	Chimamanda Ngozi Adichie <i>We Should All Be Feminists</i> (all)	
WEEK ELEVEN		
29 Nov 9	Cisneros, Sandra. <i>The House on Mango Street</i> (pp. 3-57)	
30 Nov 11	Cisneros. <i>The House on Mango Street</i> (pp. 58-110)	
31 Nov 13	Kingsolver. <i>Small Wonder</i> (pp. 1-74)	
WEEK TWELVE		
32 Nov 16	Kingsolver. <i>Small Wonder</i> (pp. 75-143)	
33 Nov 18	Kingsolver. <i>Small Wonder</i> (pp. 144-205)	
34 Nov 20	Kingsolver. <i>Small Wonder</i> (pp. 206-264)	
WEEK THIRTEEN		
35 Nov 23	RELEVANCY REFLECTIONS SHARING	
THANKSGIVING BREAK NOV 25-29		
WEEK FOURTEEN		
36 Nov 30	Ensler, Eve. <i>The Good Body</i> (pp. 3-44)	
37 Dec 2	Ensler. <i>The Good Body</i> (45-87)	
38 Dec 4	Runyan. <i>Second Sky</i> (pp. 1-18)	
WEEK FIFTEEN		
39 Dec 7	Runyan. <i>Second Sky</i> (pp. 18-37)	
40 Dec 9	Runyan. <i>Second Sky</i> (pp. 38-54)	
41 Dec 11	Runyan. <i>Second Sky</i> (pp. 55-70)	
Monday, December 14, 10:30-1:00	FINAL EXAM <i>(BE SURE TO PUT THIS EXAM DATE IN YOUR CALENDARS NOW.)</i> FINAL ESSAYS DUE IN LIVE TEXT	

Reflecting on Literature's Relevancy

Here are some questions written by former GE literature students and a few from me to help you reflect on why we (need to) read literature, what power it has in our world, and what we gain from it for our lives. These questions will form the basis of some of the written responses you will do in LIT 353.

1. How have you applied what you have learned and experienced in this class to life outside of literature? To what degree do you think this was a goal of this class?
2. In what ways and for what reasons is it important to look back to literature even if it has been written centuries ago? What can we learn from literature?
3. What is your view of relationships (including courtship, weddings, and married life) and/or women's lives and history now that you've taken this class? Is it the same, or is it different than before you read these works? Give two examples from the literature we've read to support your views.
4. What was the most important lesson you took away from reading each of these works and why?
5. Using the works read in this class (and any film versions included), in what ways do you agree or disagree with the statement, "Don't judge a book by its movie." Use examples about theme, characterization, and the climax of the film to support your position.
6. Which characters (real or imaginary) out of all the works we read had the greatest impact on you and for what reasons? Give reasons from the works to support your views.
7. How does the society in the time frame in each of the works we've read compare to our modern society today? What are the similar options and pitfalls, and what are the different ones too?
8. After reading the works in this class, what lessons has this literature taught you, or what life wisdom have you gained?
9. Why devote part of the core liberal arts curriculum (GE) to a course on women writers? Why do so at this time in US and world history? Why do so in the context of Christian higher education?
10. What relevance does a course on women writers have to college women and men in American democratic society in the 21st Century? What role does (or should) such a course play in shaping a world view that includes more than American interests and perspectives? What is our responsibility as readers (literate people) in our society and world?

Close Reading & Literary Analysis

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 is 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 **GENRE, VOICE/PERSPECTIVE, OPPOSITIONS, STRUCTURE, and STYLE**. 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 reading, and remember them for your written responses, essays, and exams. There are also 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 questions will work differently for different works, so focus on the differences you encounter. The differences are important—as are the differences in interpretation (or reading) that will inevitably arise from all of you as different readers. Please welcome and attend 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.

Literary Elements:

1. **GENRE:** how would you classify the type of work—fiction, non-fiction, poetry, play (*remember novels ARE fiction*): 1) what kind of novel (e.g., gothic romance, social realism, local color, stream-of-consciousness, sentimental, bildungsroman, künstlerroman, science fiction, mystery...), poem (narrative, lyric, epic, sonnet, ballad, dramatic monologue...), play (comic, tragic, problem...); 2) in what ways do the work's genres establish, complement, or complicate the themes, effects, and/or aims of the work?
2. **VOICE OR PERSPECTIVE (POV):** who relates this story or speaks this poem or makes this argument? is s/he a character, an observer, a critic or moralizer, an agitator...? what is her/his relation to the topic(s) addressed? if reading fiction, how would you classify the perspective of the narrative voice: first-person, third-person, limited omniscient, omniscient? 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?
3. **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.*

4. **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?
5. **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?