I. Locator Information

Instructor:  Dr. Brenda Mann Hammack
English 250 D1: Women in Literature
Location: Online via Blackboard
Credit Hours: 3

Office Location: Butler 131
Office hours: Tuesday 12:30-2, W 1-5, Thurs 12:30-2 and 5-6. I am also available by appointment.

E-mail: bhammack@uncfsu.edu
BrendaHammack@msn.com
Office telephone: 672-1452
Home: 868-2635

I will be in my Butler office during the above hours. My home number is listed in case students in my web-based classes need to consult me in the evenings or weekends. However, I do travel some weekends so you may be able to reach me more quickly via email. Double check the spelling of my last name if you are typing it into the send line. Autocorrect often insists on changing the spelling of my name to “hammock” when it should be “hammack.” I prefer that you send class correspondence through the campus email account, though I provide an alternative for use if a campus server is down.

FSU Policy on Electronic Mail: Fayetteville State University provides to each student, free of charge, an electronic mail account (username@uncfsu.edu) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail. Rules and regulations governing the use of FSU email may be found at http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf

Whenever I post announcements on Blackboard, I will also click the box that allows copies of the announcements to be sent to the entire class. The mass e-mails are automatically directed to your FSU account. You should be checking into Blackboard regularly since you will be required to participate in discussion board each week. I usually send notifications when I post new material to the site.
II. Course Description

This course examines the roles of women in literature as characters readers, and writers. Readings may include short stories, novels, novellas, essays, poetry, and drama, all by women and about women. The course will provide a historical overview of women’s writing and will focus on the challenges of women writing, the creation and treatment of women’s lives in literature, the form and content of women's writing, and the literary and feminist theories that discuss women's place in history and society by investigating the evolving conditions of women. Also the course examines how women represent themselves and what their expectations and hopes are for their own and daughters’ futures.

**Prerequisite:** ENGL 110

Online Course: This course uses Blackboard as our primary means of interaction. Instead of meeting in a classroom, we will use Blackboard tools, such as the Discussion Board, Grade Book, and Turnitin.com to post work and to communicate with each other. I use Microsoft Word’s review function to send feedback on essays and projects. Note that comments in the margins may not be viewable on your mobile device if you do not have an app that allows you to read Word.

To engage successfully in an online course, you need technological skills to maneuver Blackboard and email submission of assignments, and you also need the minimum equipment listed below. You will be expected to work independently and as a group to learn and apply the course materials.

**Required Technology**
- High speed internet access
- MS software 1997 or more recent (Word and Powerpoint—available through FSU; see External Links on Blackboard)
- Adobe Acrobat Reader (download from internet—see External Links on Blackboard)

III. Disabled Student Services: In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability to please contact the Center for Personal Development in the Spaulding Building, Room 155 (1st Floor); 910-672-1203.

IV. Title IX – Sexual Misconduct
Fayetteville State University (University) is committed to fostering a safe campus environment where sexual misconduct — including sexual harassment, domestic and dating violence, sexual assault, and stalking - is unacceptable and is not
tolerated. The University encourages students who may have experienced sexual misconduct to speak with someone at the University so that the University can provide the support that is needed and respond appropriately. The Sexual Misconduct policy can be found at the following link: http://www.uncfasu.edu/Documents/Policy/students/SexualMisconduct.pdf

**Consulting with a Health Care Professional** - A student who wishes to confidentially speak about an incident of sexual misconduct should contact either of the following individuals who are required to maintain confidentiality:

Ms. Dionne Hall Ms. Linda Melvin
Licensed Professional Counselor Director, Student Health Services
Spaulding Building, Room 167 Spaulding Building, Room 121
(910) 672-2167 (910) 672-1454
dhall9@uncfsu.edu lmelvi10@uncfsu.edu

**Reporting an Incident of Sexual Misconduct** - The University encourages students to report incidents of sexual misconduct. A student who wishes to report sexual misconduct or has questions about University policies and procedures regarding sexual misconduct should contact the following individual:

Title IX Coordinator
Barber Building, Room 242
(910) 672-1141

Unlike the Licensed Professional Counselor or the Director of Student Health Services, the Deputy Title IX Coordinator is legally obligated to investigate reports of sexual misconduct, and therefore cannot guarantee confidentiality, but a request for confidentiality will be considered and respected to the extent possible.

Students are also encouraged to report incidents of sexual misconduct to the University's Police and Public Safety Department at (910) 672-1911.

**V. Texts:**


Additional readings will be made available via web links on Blackboard.

**VI. Student Learning Outcomes.**

Upon completion of this course, students will be able to:
1) Explain the historical and cultural challenges female writers have faced and strategies they often use to address these challenges.
2) Employ literary critical terms to discuss texts.
3) Analyze texts using literary and feminist theories.
4) Develop a written conveying a unique viewpoint of a text relevant to the course.

**VII. Course Requirements and Evaluation Criteria**

While individual essays and the final project will earn single letter grades, the weekly discussion board activities will earn cumulative letter grades. That is, I will not assign a letter grade to each individual response. They will be averaged at midterm and end-of-term. Quality and quantity will be considered. I use the following letter scale: A=4.0; B=3.0; C=2.0; D= 1.0; F=0

**Discussion Board Activities:**

- Reading Responses (10%)
- Class Interaction (10%)
- Creative Responses (10%)

**Two Intertextual Analysis Essays on Assigned Readings (20% each)**

**Final Creative Research Project (30%)**

**Discussion Board**

*Reading Responses and Class Interaction:*
I will post discussion threads at the beginning of each week. Individuals will be expected to share interpretations to assigned texts in this forum. Be prepared to support your opinions with details from the assigned reading. I expect to see insightful interactions from all class members. Although you may not have time to read every response a class mate writes, you should make the effort to interact with at least three classmates per week. You may commend others on their responses, but you should also recognize that writing “Good answer” does not demonstrate your own comprehension of assigned materials.

Length may vary. You are likely to find yourself writing 300-400 words per week when you combine your initial response with your response to other students’ words, but you may write more. Much depends on your writing style. Some students need to use more words in order to fully support their perspectives. You may find that you are stimulated to write more once other students react to your original posts so you could begin with a 200 word response, then expand on your thoughts as others join the conversation. You may write more on some themes and texts because you are more interested in them. However, you do not get a pass just because you may dislike a reading. You should be able to write insightfully regardless of whether you “like” a story or poem. In fact, you may have more to say when you “dislike” a text. Of course, you need to explain your objections.
Do not procrastinate. You will only be able to comment on threads for a few weeks. I don't want individuals trying to backpost responses to material covered in the first part of the semester at the end of semester. I will notice if you only seem to be familiar with what I say in the original thread, what your classmates say, and what I post in my lecture. Convince me that you are completing the reading and that you are capable of thinking for yourself! Sure. People may disagree with your interpretations. Some analysis may be more convincing than other analysis, but if you are able to refer back to the texts to quote the passages that led to your reading then others will be more likely to consider your perspective even if they ultimately disagree with your view. Argument is good so long as it is constructive.

**At all times, please use language that is appropriate to a college class and respectful of the dignity of all other class participants, recognizing that our class population represents people of diverse backgrounds and values.**

I will monitor the discussion board, but will not respond to every post. I will be adding mini-lectures on assigned materials after students have had the opportunity to explore the work with each other. My lectures will appear as a separate thread in discussion board so that students will be able to share reactions to my remarks.

>Creative Responses will also provide an additional 10% of the grade in the discussion board category. Although these activities will be tangentially related to the assigned readings, they will be designed to encourage you to experiment with creative methodologies. I will not include a creative option each week, but I will add a significant number so that you can share poems, short stories, word sketches, illustrations, etc. At semester’s end, you will be constructing a creative research project that may be multi-modal in nature, meaning it could combine research, literary analysis, and interdisciplinary techniques. These creative activities on discussion board may help you to discover your talents. Or they may enable you to experiment with ideas and/or strategies that you could include in that final project. You should view the creative threads as an opportunity to have fun. Don’t worry if you don’t already view yourself as “creative.”

**Two Intertextual Analysis Essays**

You will also compose two 5-6 pp. essays on assigned texts (see schedule for due dates). These essays will take the place of exams in the class. I will provide prompts that will call for analysis of multiple works on our reading/assignment schedule.

If you challenge yourself to provide close readings of assigned materials in discussion board, you will be better prepared for these essay assignments. You won’t simply be able to copy what I have said (or what a class mate has written during discussion) since I want to encourage original analysis; however, I do expect that analysis to be informed by the textbook and by my responses to class discussion.
You won’t be able to bluff your way through these essays if you do not complete the reading. You will not be allowed to consult outside sources as I will be looking for evidence of your mastery of subject matter. Yes. You will need to quote from the assigned poems, stories, etc., but you should not be quoting any study guides or critical articles in order to respond to my prompts.

You will also be required to upload your essays through Turnitin.com via Blackboard. This tool will allow you to check originality reports so that you can ensure that you are not merely copying material from our texts without providing accurate quotation and documentation in MLA format.

Detailed guidelines will be provided with each prompt. The due dates can be found on the assignment schedule. Please do not try to complete these assignments before we have covered the material in class! (That might seem obvious to most of you, but I have had eager students try to complete essays before they have even received my instructions! And, not surprisingly, they did not fulfill the instructions that had yet to be provided.)

*Creative Research Project*

Students will construct a final project that demonstrates their mastery of concepts and materials covered during the semester. Although students may include selections from the *Norton Anthology of Literature by Women* that do not appear on our reading list, the project should interact with assigned material as well. This project must incorporate research, but it may also involve multi-modal skills/abilities.

In other words, your project may incorporate multiple activities (research, writing, visual art, audio recording, video, etc.). For example, a student might write a short essay on revisionist fairy tale, inspired by Angela Carter’s story on our reading list. That essay might discuss other authors and stories that rework the classic “Little Red Riding Hood” plot. The student might conclude the research review with a revisionist tale of her own. She could write a six page review of other examples, then append an original story that adds another four to five pages in length. More examples will be provided later—and I will encourage students to share ideas on discussion board prior to semester’s end.

These projects should involve a significant amount of effort on the student’s part. Notice that the projects are worth 30% of the course grade. Do not wait until the last minute to begin, especially if you are a graduating senior. If you do, you will be more likely to choose a design that doesn’t involve much work on your part. Or you may end up with a sloppy final project.
For assessment purposes: All written materials must be uploaded to Turnitin.com.

_Academic Integrity_

MLA documentation is required with all essays. If you are confused about the distinctions between paraphrasing and plagiarizing, you should ask me before submitting work as your own. Plagiarized papers (whether they are submitted as drafts or as final products) will result in automatic “F’s.”

_Other Notes on Written Work:_

Handouts detailing requirements for each essay will be posted well before the due date.

All essays should be typed and double-spaced. Please use an 11 or 12 point font size.

Lateness will result in lowered grades. A “B” will become a “B-” if the essay is one day late, a “C+” if it is two days late—and so on. Short extensions may be granted if the student contacts the professor in advance of the due date; however, late papers will not be accepted on a consistent basis. I will not accept multiple late assignments at the same time—especially not at the end of the semester.

_VIII. Academic Support Resources._

Students are encouraged to take advantage of academic support resources such as the Writing Center (in the Helen T. Chick building) and Smarthinking (an online tutoring service available under “Tools” in Blackboard). Reference librarians can also help you to locate materials for your research project. These sources will be especially useful to students who aren't very familiar with MLA format.

_IX. Course Outline (Assignment Schedule)_

You should complete the reading of material for each date prior to participating in discussion board. If you see page numbers listed in parentheses, you will find the reading in the *Norton Anthology of Literature by Women*. I will post the discussion board threads at the beginning of each week.

Week 1 (August 18-23):
Volume 1: Bradstreet “The Author to Her Book” (152); Cavendish “The Poetess’s Hasty Resolution” (160-161), “An Excuse for So Much Writ upon My Verses” (161), and “Female Orations” (161-164); Alcock “A Receipt for Writing a Novel” (307-308)
Web link on Blackboard: Crosley “Why Women Apologize and Should Stop”

Three threads have been posted on discussion board for this week. In the first, I would like you to introduce yourself to the class. Tell us a bit about your present
and your past. Don’t apologize (regardless of your gender). 😊 I would also like you to tell us what you think of when you read the words “women in literature” and “chick lit.” Do you believe that writing in any genre is (or can be) gendered?

The second thread will ask you to comment on the above poems. They’re all from the seventeenth and eighteenth centuries. The final piece is from a blog that was published this year.

I will also post a thread that will allow you to discuss the syllabus. You may wish to ask specific questions or share concerns here. (If you want to communicate with me about a personal concern that you don’t want to share with the entire class, feel free to e-mail or call me.)

Week 2 (August 24-30)
Volume 1: Truth “Ain’t I a Woman?” (510-511), “What Time of Night It Is” (511-512), “Keeping the Thing Going while Things Are Stirring” (512-513); Stanton “from Address to the New York State Legislature, 1860” (630-632); Harper “Aunt Chloe’s Politics” (1029-1030) and “An Appeal to My Country Women” (1031-1032)
Web link on Blackboard: Gay “Bad Feminist” from VQR online

Week 3 (August 31-Sept. 6)
Volume 2: Woolf “from A Room of One’ Own [Shakespeare’s Sister]” (237-244)

Week 4 (Sept. 8-13)
Volume 1: Rossetti “Goblin Market” (1089-1100) and Hopkins “Talma Gordon” (1377-1388)

Week 5 (Sept. 14-20)
Volume 1: Eliot “The Lifted Veil” (986-1016)

Week 6 (Sept. 21-27)
Vol. 2: Glaspell “Trifles” (177-187)

Week 7 (Sept. 28-Oct.4)
Week 8 (Oct. 5-11)
**Paper 1 due**

Week 9 (Oct. 12-14, 17-18)
Volume 2: **Morrison** “Recitatif” (994-1009); **Lorde** “Coal” (1070); **Nichols** “The Assertion,” “The Fat Black Woman Remembers,” “Tropical Death,” and “Out of Africa” (1371-1373); **Dove** “The House Slave,” “Parsley,” “Thomas and Beaulah,” “The Great Palaces of Versailles,” “Wingfoot Lake,” “Persephone Falling,” “Sonnet in Primary Colors,” “Rosa,” and “I have been a stranger in a strange land” (1384-1391)

Week 10 (Oct. 19-25)
Volume 2: **Bennett** “Pass Fe White,” “Colonisation in Reverse,” and “Jamaica Oman” (804-809); **Goodison** “Guinea Woman,” “Nanny,” “Mother the Great Stones Got to Move,” “Annie Pengelly,” “After the Green Gown of My Mother Gone Down,” “To Mr. William Wordsworth, Distributor of Stamps for Westmoreland,” and “Change If You Must Just Change Slow” (1321-1331); **Kincaid** “Girl” (1339-1340)

Week 11 (Oct. 26-Nov.1)
Volume 2: **Kingston** “No Name Woman” (1228-1237); **Chin** “How I Got That Name,” “That Half Is Almost Gone,” and “The True Story of Mortar and Pestle” (1418-1423); **Jen** “Who's Irish?” (1436-1445); **Kay** “In My Country,” (1487)
Web link on Blackboard: **Trethewey** “Flounder,” “Enlightenment,” and “White Lies”

Week 12 (Nov. 2-8)
Volume 2: **Erdrich** “The Shawl” (1408-1413); **Harjo** “Deer Dancer,” “Mourning Song,” “The Naming,” “The Path to the Milky Way Leads through Los Angeles,” “Morning Song,” and “When the World as We Knew It Ended” (1377-1384); **Tapahonso** “Blue Horses Rush In” and “Leda and the Cowboy” (1392-1394)

Week 13 (Nov. 9-15)
Volume 2: **Alvarez** “Bilingual Sestina,” “The Master Bed,” “Storm Windows,” “33,” “On Not Shoplifting Louise Bogan’s The Blue Estuaries” (1341-1345); **Cisneros** “Woman Hollering Creek” (1399-1408); **Lahiri** “A Temporary Matter” (1498-1510)
Web link on Blackboard: **Faizullah** “Elegy with Red Tipped Fingers,” “100 Bells,” and “Against Explanation”

Week 14 (Nov. 16-22)
**Paper 2 due.**

Week 15 (Nov. 23-25)
Week 16 (Nov. 30-Dec 3)
Volume 2: Rich “Fox” (978-979); Lorde “On a Night of the Full Moon” (1071) and “From the House of Yemanjá” (1072-1073); Carter “The Company of Wolves” (1220-1228); Olds “The Language of the Brag,” “Rite of Passage,” “The One Girl at the Boy’s Party,” “This,” and “The Mortal One” (1278-1283); Boland “Against Love Poetry” (1295);Addonizio “What Do Women Want?,” “Generations,” “Last Call,” “31-Year-Old Lover;” “You Don’t Know What Love Is,” “Sonnenizio on a Line from Drayton” (1395-1399); Duffy “Circe” (1426-1427) and “Mrs Lazarus” (1427-1428)
Web link on Blackboard: Lockwood “Rape Joke”

Final Exam Week (Dec. 5-11): Creative Research Projects due.

Since grades for graduating Seniors are due on Dec 7, I will need to receive their final projects by noon on that day.

X. Teaching Strategies

The class is web-based. The professor will post discussion board threads and prompts at the beginning of each week. Students will be expected to discuss the assigned materials in that forum before the instructor adds lecture materials, which the students should also respond to on discussion board. During some weeks, creative response options will also be posted in discussion board in order to promote multi-modal interactions with assigned material prior to the construction of the final creative research project. Students will write two intertextual essays in response to prompts that resemble those that appear on essay exams. These essays will allow students to demonstrate their coverage and comprehension of assigned readings and web lectures.

XI. Bibliography.


