

*Course Syllabus*

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**Course Information**

<i>Course Number/ Section</i>	LIT 3380
<i>Course Title</i>	Studies in Women's Literature: Unruly Women
<i>Term</i>	S15
<i>Days &amp; Times</i>	Monday and Wednesday, 1:00-2:15pm

**Professor Contact Information**

<i>Professor</i>	Sabrina Starnaman, PhD
<i>Email Address</i>	sabrina.starnaman@utdallas.edu
<i>Office Location</i>	JO 4.634
<i>Office Hours</i>	Wednesday, 10:00am-12noon and by appointment

**Course Pre-requisites, Co-requisites, and/or Other Restrictions**

HUMA 1301 or equivalent

**Course Objectives**

- Students will be able to identify aspects of literature by American women that are common among the texts that we are reading in class discussion, in-class quizzes, in the mid-term essay and/or in the final creative project and reflection essay.
- Students will be able to apply their knowledge of literature by women to the assigned texts in classroom discussion.
- Students will be able to write a short essay that uses appropriate examples from the text to make an argument about themes and ideas related American women's literature.
- Through reading texts that are new to them and through class discussion, students will find one or more texts that they enjoy reading and which stirs a personal desire to read more literature. This may be expressed in the final creative project or reflection essay or in class discussion.

**Course Description**

We will read texts by and about women who transgressed, questioned, and did the unexpected. This course is a survey of American literature written by women over the last century and a half. Our readings will include novels, short stories, poetry, graphic novels, and memoirs.

**Required Textbooks and Materials**

"The Awakening," Kate Chopin. (1899) Broadview Press Edition ISBN: 9781551113494	ISBN-13: 978-0061120060
"Miss Tillman's Protégé," and "A Witness for the Defense," and Alice Dunbar-Nelson. (1900-10) (.pdfs on eLearning)	"Diving into the Wreck," Adrienne Rich. (1973) (.pdf on eLearning)
<i>Of One Blood</i> , Pauline Hopkins. (1923) ISBN-10: 0743467698 ISBN-13: 978-0743467698	<i>Rubyfruit Jungle</i> , Rita Mae Brown (1973) ISBN-10: 055327886X ISBN-13: 978-0553278866
"Black God's Kiss," C. L. Moore (1934) (.pdf on eLearning)	<i>The Woman Warrior</i> , Maxine Hong Kingston. (1975) ISBN-10: 0679721886 ISBN-13: 978-0679721888
<i>Binti</i> , Nnedi Okorafor. (2015) ISBN-10: 110191176 ISBN-13: 978-1101911761	<i>We Should All Be Feminists</i> , Chiamanda Ngozi Adichie. (2015) ISBN-10: 110191176X ISBN-13: 978-1101911761
<i>Their Eyes Were Watching God</i> , Zora Neale Hurston. (1937) ISBN-10: 0061120065	<i>Fun Home</i> , Alison Bechdel. (2005) ISBN-10: 0618871713 ISBN-13: 978-0618871711

## Assignments &amp; Academic Calendar

Week	Day & Date	In Class—Have Read & Prepared for Discussion	Author Presentations, Due Dates, etc.
1	M 1/9	Introduction – Syllabus	
	W 1/11	Discuss Creative Project and Midterm	Kate Chopin
2	M 1/16	<b>NO CLASS—MLK Day</b>	
	W 1/18	“The Awakening,” Kate Chopin. (1899)	
3	M 1/23	“The Awakening,” Kate Chopin. (1899)	
	W 1/25	“The Awakening,” Kate Chopin. (1899) Contemporary Reviews of “The Awakening,”	Women Writers of the Harlem Renaissance I—Nella Larsen Jessie Fauset  Alice Dunbar-Nelson Last Day to Drop with a “W”
Brian David Johnson Lecture Wednesday January 25 <sup>th</sup> at 7:30pm in Jonsson Performance Hall Extra Credit Opportunity #1			
4	M 1/30	“Miss Tillman’s Protégé,” and “A Witness for the Defense,” Alice Dunbar-Nelson. (1900-10) (.pdfs on eLearning)	Edith Maude Eaton/Sui Sin Far
	W 2/1	“Miss Tillman’s Protégé,” and “A Witness for the Defense,” Alice Dunbar-Nelson. (1900-10) (.pdfs on eLearning)	Anzia Yezierska Pauline Hopkins
5	M 2/6	<i>Of One Blood</i> , Pauline Hopkins. (1923)	
	W 2/8	<i>Of One Blood</i> , Pauline Hopkins. (1923)	C.L. Moore Mary Roberts Rinehart
Melissa Littlefield Lecture at Wednesday February 8 <sup>th</sup> at 7:30pm in Jonsson Performance Hall Extra Credit Opportunity #2			
6	M 2/13	“Black God’s Kiss,” C. L. Moore (1934) (.pdf)	Women Writers of Science Fiction--Octavia Butler and Ursula LeGuin Begin reading <i>Binti</i> early because the midterm will be on it.
	W 2/15	“Black God’s Kiss,” C. L. Moore Discuss Midterm Exam—Essay Question Assigned	Women Writers of Afrofuturism--N. K. Jemison  Nnedi Okorafor
7	M 2/20	<i>Binti</i> , Nnedi Okorafor (2015)	We will discuss the Midterm Essay question in class. The question will come from themes that have emerged in the class to this point.
	W 2/22	<i>Binti</i> , Nnedi Okorafor (2015)	Confessional Poets-- Sylvia Plath Anne Sexton  Adrienne Rich
<b>Nnedi Okorafor lecture Wednesday 2/22 at 7:30pm, Jonsson Performance Hall</b>			

8	M 2/27	No class meeting—I will be available in my office during course time; you may meet with me about your essay if you wish.	Midterm Essay due by 11:59pm on Monday, 2/27
	W 3/1	“Diving into the Wreck,” Adrienne Rich. (1973) (.pdf on eLearning)	Women Writers of the Harlem Renaissance II—Helene Johnson, Gwendolyn Bennett  Zora Neale Hurston
	Sa 3/4	Midterm Grades Due—Midterm grade calculated on midterm essay and all quizzes to 3/1.	
9	M 3/6	<i>Their Eyes Were Watching God</i> , Zora Neale Hurston. (1937)	Okorafor Extra Credit Due
	W 3/8	<i>Their Eyes Were Watching God</i> , Zora Neale Hurston. (1937)	Rita Mae Brown
10	M 3/13	<b>NO CLASS--SPRING BREAK 3/13-3/18</b>	
	W 3/15	<b>NO CLASS--SPRING BREAK</b>	
11	M 3/20	<i>Rubyfruit Jungle</i> , Rita Mae Brown (1973)	
	W 3/22	<i>Rubyfruit Jungle</i> , Rita Mae Brown (1973) Introduction to <i>Thelma and Louise</i> Discuss Bechdel Test	Maxine Hong Kingston
12	M 3/27	Watch <i>Thelma and Louise</i> (1991)	
	W 3/29	<i>The Woman Warrior</i> , Maxine Hong Kingston. (1975) Discuss <i>Thelma and Louise</i>	
13	M 4/3	<i>The Woman Warrior</i> , Maxine Hong Kingston. (1975)	
	W 4/5	<i>The Woman Warrior</i> , Maxine Hong Kingston. (1975) Discuss Creative Project and Reflection Essay	Chiamanda Ngozi Adichie
14	M 4/10	<i>We Should All Be Feminists</i> , Chiamanda Ngozi Adichie (2015)	
	W 4/12	<i>We Should All Be Feminists</i> , Chiamanda Ngozi Adichie (2015) Introduction to reading graphic novels	Alison Bechdel & <i>Dykes to Watch Out For</i> Marjane Satrapi & <i>Persepolis</i>
15	M 4/17	<i>Fun Home</i> , Alison Bechdel. (2005)	
	W 4/19	No class—writing day Office hours canceled.	
16	M 4/24	<i>Fun Home</i> , Alison Bechdel. (2005)	G. Willow Wilson and <i>Ms. Marvel</i> (Kamala Khan)
	W 4/26	Putting it all together—concluding discussion	
<p>Kim Stanley Robinson Lecture Wednesday 4/26 at 7:30pm in Jonsson Performance Hall or TBA  Make sure to come very early if you want to get a seat  Extra Credit Opportunity #3</p>			
<p><b>Final Project due on Friday, May 5<sup>th</sup> by 11:59pm via Turnitin link on eLearning</b>  <b>FINAL EXAMS T 5/2-M 5/8</b></p>			

**Grading Policy**

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**Reading Quizzes (4+ @ 20-25 points each)** 100+ pts.

Unannounced. Quizzes may be given at the beginning, middle, or end of class. Quizzes can be on all material already assigned. They cannot be made up if you are absent. Quizzes can include multiple choice, quote identification, true or false, and short answer questions.

**Author Presentation/Response (up to 25 points)** 25 pts.

**In-class Presentation**

You will give a five-minute in-class presentation and create one page handout about an author (see course calendar for schedule). Focus on aspects of the author that are most pertinent to the themes of the course. Include sources for the information that you are providing.

Submit your handout via eLearning/Turnitin.com *by 10am on the day of your presentation*  
Please bring copies of the handout for the class

**Or**

**Response to Okorafor Lecture**

Write a 300-500 word essay about Okorafor's lecture. Attendance at the lecture is mandatory to complete the essay. Write about ways that Okorafor's talk resonates with a theme from the course or an aspect of her lecture that you found particularly provocative.

Submit response via eLearning/Turnitin.com by 11:59pm on Wednesday, March 3<sup>rd</sup>

**Midterm Take-Home Essay (100 pts. essay)** 100 pts.

Take-home essay (1300-1500 words) will be submitted via eLearning

**Creative Project with Reflection Essay (See page 8)** 150 pts.

Creative Project (length will vary depending on the project format, total of 100 points)  
Reflective Essay (750-1000 words for a total of 50 points)

**Attendance and Active Participation** 50 pts.

Regular attendance and participation in class discussions is expected. If you find participation in class difficult you should come to office hours and speak with me directly about the books or topics that come up in class discussion. In order to get the full 50 points your attendance should be outstanding and your in-class contributions should:

- show that you are very familiar with the text under discussion
- augment the scholarly discussion by adding analysis, insight, or a judgment about the text supported by evidence
- be relevant to the discussion if you are bringing in outside knowledge

**\*\*Attendance is mandatory and excessive absences (3 or more) will result in a failing grade in the course.**

**Points possible** 400-425 pts.

**Extra Credit Opportunities:** Attend one of the Center for Values Lectures (Johnson, Littlefield, or Robinson) listed on the course calendar and write a 250-400 word response to it. Submit the response via eLearning 10 points each

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### Grading Policy

#### How to Calculate your Grade:

401+ points = A+

380-400 pts. = A

367-379 pts. = A-

330-366 pts. = B+

300-329 pts. = B

267-299 pts. = B-

233-266 pts. = C+

200-232 pts. = C

167-199 pts. = C-

123-166 pts. = D

< 124 pts. = F

This is a reading-intensive course. Please make sure that you are prepared to invest a lot of time in reading outside of class.

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### Course and Instructor Policies

As an upper-division literature course, LIT 3380 is a discussion-intensive seminar. Thus, whole group discussions will dominate our class periods, though there will be some lecture and small group discussions. Active class participation is very important to the success of the course and to the quality of your experience in this class. If you are present and engaged, our class will be productive and enjoyable. That means everyone needs to come to class **on time and be prepared**.

Anyone who uses a laptop, tablet computer, electronic reader, or cell phone for activities not related to our work in class (activities like checking Facebook, sending texts, watching a ballgame, IMing, etc.) will have their behavior identified publicly, recorded, and their grade lowered accordingly. This behavior is disrespectful to your classmates and professor.

You must bring your texts to class. This class may ask you to read more than you are used to reading in other courses. You may find that you need to reread passages multiple times in order to understand them. Start early and give yourself time to enjoy these books and stories. I wholeheartedly recommend taking notes in your books, flagging important passages, and coming to class with questions or comments about the texts.

**No late assignments are accepted. You may turn in assignments early though. You cannot make up missed quizzes. There are opportunities to earn points to offset points missed. Quizzes may be given at the beginning, middle, or end of class. Quizzes will cover texts assigned for that night's discussion, as well as any previous texts.**

Recent studies suggest that students who bring laptops to class perform worse (on average) than their non-laptop using peers, and are much less likely to pay attention in class. [Feel free to check the research: e.g., <http://ssrn.com/abstract=1078740> or any of the vast literature on the detriments of multitasking for performance.] Laptops and other electronic devices can also be a distraction for other students. You may read texts on computers, tablets, Kindles, etc., but I don't recommend it. Taking notes on digital texts is generally less effective than taking notes on paper texts.

We will use our full course time. (FYI: Packing up early is a pet peeve of mine).

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### PRO TIPS

#### You want to do well in this class?

- Read the syllabus carefully and refer to it often.
- Write in your books and/or take notes while you read! Pose questions and make observations as you read and write them down.
- Come to *every* class *prepared*. Read the stories and books carefully and take time to skim them before class to refresh details that you may have forgotten or details that you may have overlooked the first read-through. Reflect upon the discussion questions and jot down notes and page numbers that you think are relevant to the questions.

- Consider using an audiobook version of the texts alongside the print texts if you think it would help you.
- Come to class with questions, sections of texts you want to discuss already flagged, and comments to make.
- Listen and contribute actively to the conversation.
- Know where my office is. Know when I have my office hours.
- Visit me in Office Hours, especially if you have a question or observation that you did not get to make in class. Visit me in Office Hours even if you don't have questions.
- Complete every assignment on time.
- If you have concerns or questions about your work or performance (at any stage in the process), come see us. We are happy to work with you.
- Get the email addresses or phone numbers of a couple of students in case you need to find out what you missed. Consider discussing your project or the readings with each other before they are due.
- Take your papers to the Writing Center or find a quality proofreader to edit your project.
- Come to class on time and do not pack up early. If something comes up and you have to be absent or leave early, please talk to me about it. Life happens.
- If you are having difficulties (in life, class, etc.) talk to me before you get too far in a hole. Everyone has a tough semester.

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## UT Dallas Syllabus Policies and Procedures

### Disability Services

It is the policy and practice of The University of Texas at Dallas to make reasonable accommodations for students with properly documented disabilities. However, written notification from the Office of Student AccessAbility (OSA) is required. If you are eligible to receive an accommodation and would like to request it for a course, please discuss it with an OSA staff member and allow at least one week's advanced notice. Students who have questions about receiving accommodations, or those who have, or think they may have, a disability (mobility, sensory, health, psychological, learning, etc.) are invited to contact the Office of Student AccessAbility for a confidential discussion.

The primary functions of the Office of Student AccessAbility are to provide:

- academic accommodations for students with a documented permanent physical, mental or sensory disability
- non-academic accommodations
- resource and referral information and advocacy support as necessary and appropriate.

OSA is located in the Student Services Building, suite 3.200. They can be reached by phone at (972) 883-2098, or by email at [disabilityservice@utdallas.edu](mailto:disabilityservice@utdallas.edu).

### Academic Integrity

The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work.

**Scholastic Dishonesty:** Any student who commits an act of scholastic dishonesty is subject to discipline.

*Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, submitting for credit any work or materials that are attributable in whole or in part to another person, taking an examination for another person, or any act designed to give unfair advantage to a student or the attempt to commit such acts. Plagiarism, especially from the web, from portions of papers for other classes, and from any other source, is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalog for details).*

Please see the section about Avoiding Plagiarism on the UT Dallas Syllabus Policies and Procedures page:  
<http://coursebook.utdallas.edu/syllabus-policies/>

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

*The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.*

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**Creative Project (100 points) and Reflective Essay (50 points)**

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**Creative Project:** 1200-2100 (+/-) words long (about 4-7+ pages)

Possible forms could be:

- series of letters between you and a character from one of the texts
- the creation of a journal written by a character from a book
- a story that takes an ancillary character from one of our texts and puts them at the center of the new story
- your own memoir in which you write about your relationship to a character(s) and/or writer(s) that we have covered in this semester
- your own memoir written in the style of one of the texts that we have encountered during the semester
- series of letters between two characters from any of the texts

**Reflective Essay:** 500-750 words long (2-3 pages)

You will include a short reflection essay on the way in which your work engages with the themes and ideas from the course; why you chose the text or character to work with; what you got out of the project; etc. Each person may address different issues in their reflective essay as is appropriate to their project.

**Projects will be graded on:**

**Textual Engagement:** the depth and sophistication of the depiction of characters from/writers of our texts. To what extent:

- is the character consistent with the text?
- has the writer developed some additional aspect of the character that was undeveloped in the original text?

**Writing:** the quality of the writing. To what extent:

- is the writing consistent in its style?
- do errors in grammar, syntax, etc. interfere with the reader's ability to enjoy and understand the text?
- did the writer maximize the form they chose? (i.e. use the dialogic or episodic aspects of letter writing, self-discovery in a memoir, etc.)

**Reflection:** the quality and depth of analysis of the creative work. To what extent:

- does the writer analyze their choices?
- link their project to the substance of the course discussions?

**Creative Projects and Reflections due: Friday, May 5<sup>th</sup> by 11:59pm via Turnitin link on eLearning**