

**ENC 1145: Writing About Women's Lives (section 6431) (class# Nbr 24740 ), (facility: PSY 0130) Spring 2021**

**Instructor Name:** Deepthi Siriwardena

**Course meeting times & locations:** MWF: Period 3 (9.35am-10.25am). Synchronously and asynchronously

**Office Location and Hours:** Fridays period 7 via zoom and by appointment.

**Zoom Link for class and Office hours:** <https://ufl.zoom.us/j/2871623888>

**Instructor Email:** [deesiri@ufl.edu](mailto:deesiri@ufl.edu)

**Course Description:**

**“Every word a woman writes changes the story of the world, revises the official version.”  
—Carolyn See—**



Changing the world is a lofty ambition. Yet, as implied in the words of Carolyn See above, women wielding the pen have striven to transform the world. For this, they have often paid the price of getting notoriety ascribed to them. This is a course that asks you to become increasingly aware of the ways in which women's writing has endeavored to achieve this transformative effect in many different socio-political and temporal contexts. The course expects to generate classroom discussion based on critical appreciation of literature which are written by women by exploring key preoccupations and concerns of the feminist discourse. We will begin by understanding what makes a text feminist and learn to identify and appreciate the subtle and not-so-subtle ways in which women writers draw attention on the socio-political and ideological fetters defining women's lot in life and strain against them, calling for the creation of a more just and equal world.

Although feminism and the feminist movement are generally associated with the West, our readings and discussion will not be limited to British and American texts. On the contrary, our approach will be global in scope as we will explore writings by African, Arab and Asian women, who will at times concur and at times contend with the western women writers . Thus, as the semester progresses, we will learn to adopt and develop intersectionality as a mode of feminist analysis. In discussing the works of a diverse group of women writers we will trouble the stereotypes and biases regarding feminism and the lot of women in “other” parts of the world, and come to a more nuanced understanding of feminism and women’s rights.

### **Covid-19 Statement**

This semester, the university has mandated a return to face-to-face (F2F) teaching. To this end, it has required courses such as our own to observe the HyFlex model, wherein some students are present in the classroom even as others are simultaneously participating from remote locations.

I am mindful, however, of the fact that we are still in the midst of a global pandemic and that a vaccine has not been made available to the general population. Thus, if you are registered for a F2F section of this class and suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period. <https://coronavirus.ufhealth.org/screen-test-protect-2/> You should also report to me immediately so that you may continue your coursework by joining your classmates enrolled in remote sessions.

If you are enrolled in a F2F section of this class, you are required to send me proof of a negative COVID test before you may attend class. As the instructor, I have the right to deny entry to any student who has not been tested or who has tested positive for COVID.

Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students on the platform initially reserved for those enrolled in a remote section: I will give students enrolled in my F2F section clear instructions about joining online synchronous sessions.

I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you are experiencing any hardships because of the virus, please contact me as soon as possible so that we may make any necessary arrangements contingent on your circumstances.

During these unprecedented times, the F2F component of the course operates on a 51% F2F basis and 49% remote basis in compliance with University guidelines.

### **General Education Objectives:**

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

### **General Education Learning Outcomes:**

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

### **Required Texts:**

- Head, Bessie. *Maru*. Waveland Press Inc. ISBN: 978-1478607618
- Kingston, Maxine Hong. *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*. B01FOD57QY
- Bapsi, Sidhwa. *Cracking India*. Milkweed editions, 1992. ISBN: 978-1-57131-048-4
- Djebar, Assia. *Children of the New World*. The Feminist Press at CUNY. ISBN: 978-1558615106

\*\* Please note that all the texts mentioned here are required texts for this course.

\*\*For the other texts listed in the course, students will be directed to online copies which will be uploaded in Canvas under Files. If a student does not wish to read a soft copy of any of the prescribed texts, they may purchase the hardcopy of **the unabridged version** of the text.

### Recommended Text

Garrett-Petts, W.F. *Writing About Literature: A Guide for the Student Critic*. Broadview Press, second edition, (2013). (ISBN-10: 1551117436)

### Assignments (see below for Grading Rubric):

Assignments	Word count	Points
<p><b>Directed Close Reading Paper</b></p> <p>For this paper you are required to engage in a close reading of one of the texts we read for class in response to a given prompt. You are required to respond to the prompt.</p> <p>You must formulate your thesis as a response to the prompt. In the body of your essay, you need to trace out the way the author creates meaning through her choice of characterization, diction, literary devices and narrative structure and develop an argument about how that concept is illustrated in the text. There should be no reference in your essay to outside texts. This is your chance to demonstrate your ability to give a critical interpretation of a text through close reading.</p>	700	100
<p><b>Comparative Analysis Paper</b></p> <p>This paper requires you to do a comparison of two texts that we have read so far in class. You need to pick a single theme and build an argument exploring how that theme is developed in the two texts of your choice.</p> <p>You will need to conduct research and provide input from at least 2 outside sources as well. You may use these sources to examine how other critics have explored your chosen texts or to find contextual information on your chosen texts.</p> <p>To help you organize your thoughts, a prompt will be provided for you. You have the option of <b>either</b> forming the thesis of your paper as a response to the prompt <b>or</b> exploring another topic of your interest. If you wish to talk about a topic that is significantly different from the prompt, please let me know.</p>	1200	180
<p><b>Final Project</b></p> <p>The Final Project could be <b>EITHER</b> critical <b>OR</b> creative. It involves the prior submission of a Prospectus. See the schedule for due dates.</p> <p><b>Critical Project</b></p> <p>This paper requires you to bring together the close reading skills and research skills you practiced throughout the semester in writing a final</p>	2000	300

<p>literary analysis. For this essay, you will develop a strong and clear <i>argument</i> about a topic we have encountered in class. The paper may be based on one or more texts. You need to draw on and respond to at least 3-4 scholarly and peer reviewed sources in your argument. The final paper should demonstrate the ability of the writer to do a critical close reading, historicize the text or topic, and synthesize scholarly sources. Students should discuss potential paper topics with the instructor a few weeks in advance of the due date. Check the Weekly Schedule for dates.</p> <p><b>Creative Project</b>          The creative project gives you the option of submitting a critical creative response to the texts and the topics we have covered in class. You may build your creative project from either of the three following approaches:</p> <ol style="list-style-type: none"> <li>1. You may write your own short story, poem, songs, comic, dramatic skit or even a photographic montage, dance choreography that highlight aspects of women’s issues that we discussed in class.</li> <li>2. You may adapt a text we discussed into a different format that is targeted for a different audience i.e: a song, a dance choreography, a video game, a dramatic skit, a photography montage, anime etc...</li> <li>3. You may offer a feminist revision of an already existing text.</li> </ol> <p>Depending on what you wish to do, the assignment will vary from person to person. You are thus required to meet with me and receive instructions specific to what you like to do.          At the end of your creative piece, you will write two paragraph reflection about how your piece highlights/reflects the women’s issues we discussed in class.</p>		
<p><b>Quote Responses</b>          This on-going assignment allows you to practice your close reading and argument-building skills throughout the semester. You will complete five quote entries and responses over the course of the semester. For each entry, you will choose a brief passage (approximately five to ten sentences) from a text we discuss in class and conduct a close reading of the passage. If the passage is few sentences, type it in. If it is too long, mention the page number. The word count will be your actual response and not the quoted passage. These responses should be in the form of a coherent paragraph with a topic sentence and quotes from the selected passage. Your entries will be posted on a Canvas discussion thread.          After making your own entry, you need to read and comment on at least one classmate’s entry. Your response should be approximately 100 words and build on your classmate’s entry in some way. To receive credit for the assignment and fulfill the word requirement, your journal entries and responses should not be free-responses; instead, they should be <i>mini-</i></p>	<p>1200</p>	<p>160  (40*4)</p>

<p><i>arguments</i> in which you make a claim and analyze textual evidence to support your claim. See the schedule for entry and response deadlines</p> <p>To receive full credit:</p> <ul style="list-style-type: none"> <li>● These responses should be approximately 300 words and in the form of a coherent paragraph.</li> <li>● You must comment on a classmate’s entry (100 words)</li> <li>● You need to submit four responses. You may pick a quote from any of the texts that we have discussed up to that point. The deadlines are noted in the syllabus and on Canvas.</li> </ul>		
<p><b>Lead Discussion Response</b></p> <p>Reading Response papers allow you to work through and put down on paper ideas that occurred to you while you were completing the reading assignments <b>BEFORE</b> we discuss the text in class.</p> <p>For this short reading response, you will write a critical reflection about the thoughts that occurred to you while you were reading the text. You may focus on what you feel to be <b>ONE</b> of the most important themes the author is exploring, the possible connections you see between the text and other texts (books, poems, tv shows, films) that we read in class or that you have read elsewhere. You will finish the response by posing 3 questions that you would like to discuss further in class. Think of these responses as a more polished version of your regular in class check-in responses.</p> <ul style="list-style-type: none"> <li>• These responses must be submitted <b>prior to class</b>, midnight on the day before.</li> <li>• These should be approximately <b>300 words each</b> inclusive of the questions at the end.</li> <li>• The texts and the dates will be assigned to you at the end of the first week.</li> </ul>	300	60
<p><b>Women’s Issue Discussion</b></p> <p>For this short response, you need to pick <b>one</b> of the groups of women we discuss in our six units and write a short, researched response about <b>ONE</b> particular issue that affects them as a group.</p> <p>Your response must be based on at least 2 scholarly articles. After posting your response, make a brief comment about the response of another classmate’s entry in your group.</p>	700	100

<p>You will be given a sign up sheet during second week of class to select the group of women you want to focus on. The selection is based on first come first served basis. Only 3 students are allowed in one group.</p>		
<p><b>Class activities and Participation</b></p> <p><b>Class activities and Participation</b> Participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions, writing workshops, peer reviews, and other in-class activities. Be prepared for unannounced quizzes and activities on the readings or classroom discussion.</p> <p style="text-align: center;"><b>Synchronous Days</b></p> <ul style="list-style-type: none"><li>● In class check-in: students are expected to come to each synchronous class session with at least one question/comment/criticism of the assigned reading and share it with the class during discussion.</li><li>● In addition, the planning and preparation also involves the submission of the Prospectus for the final paper.</li><li>● Class activities may include individual work, group work, pop quizzes, peer reviews etc...Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up.</li></ul> <p style="text-align: center;"><b>Asynchronous Days</b></p> <ul style="list-style-type: none"><li>● On the days we do not have a zoom session (typically a Wednesday), you are expected to “participate” in class by responding to a prompt about the assigned text in a Canvas discussion thread. At the end of your response, you may type in 1-2 questions you personally had about the text. These responses should demonstrate that you have read and thought about the assigned text and can articulate your views about it clearly and coherently. After typing your response, you need to respond to one of the questions one of your classmates has posed at the end of his/her response.</li><li>● These responses are not individually graded. You are not to worry about “right” or “wrong” answers. They are taken primarily to count as your attendance during an asynchronous session. Not responding to a prompt would count as an absence. I would also be considering your commitment and enthusiasm displayed in these prompted responses when I consider your overall participation grade.</li></ul>		100

<ul style="list-style-type: none"><li>● As it is asynchronous, you have until 5pm on the day (end of business) to post your response. After 4pm, the discussion will be closed and you will not be able to take part in it. Although you have until 4pm, try to post during class hours whenever possible as that would be the most convenient for your classmates.</li><li>● <b>Meetings with the instructor:</b> You are invited to attend at least two meetings with the instructor on Zoom. Please consider these meetings as a way of getting better acquainted at a time when personal interaction is limited. One meeting should ideally take place during the beginning of the semester (ideally during weeks 1-3). In this meeting we will talk about your expectations of this class, any anxieties and worries you might have and the ways you want to grow as a writer and get better acquainted with each other. Think of these meetings as a casual chat about your academic and general well-being. Let's fix the times during class. The second meeting could be towards the end of the semester and there we will talk of your final paper and if your goals and expectations have been achieved.</li></ul>		
<p><b>Peer Reviews</b></p> <p>Peer reviews for the three major papers are required for this class. The peer review will happen online during class time (not via zoom). You will be assigned a peer review partner. On the day of the peer review, please upload your completed draft to the Peer Review discussion post by 9.30am. The earlier you can do this the better. Then find your partner's uploaded draft and download it to your computer. Complete your review using the Review tab on MS word (More instructions on the Discussion post) Upload the reviewed paper on the Discussion thread with your overall comment by 10.25am.</p> <p><b>Note: The peer review is not graded. However, missing a peer review (either failing to upload yours or failing to comment on your partner's within the given time) will cost you a 5% deduction from the final grade you will get for that particular essay. If you neither upload your paper nor comment on your partner's. the deduction will be 10% of the grade.</b></p>		

**Course Policies:**

1. You must complete all *assignments* to receive credit for this course.



2. **Attendance:** Because of the participatory nature of this course, attendance is crucial.

After three absences, each subsequent absence will result in a letter-grade deduction from your final grade (4 absences: 5% off final course grade, 5 absences: 10% off final course grade). **Six absences will result in the automatic failure of the overall course.**

Excused absences are for participation in university sponsored events (e.g: athletic meets etc), religious holidays or state requirements like court appearances or jury duty. To be considered an excused absence, the student should produce a note of excuse from the relevant authorities and must inform the instructor **prior** to getting absent.

During the present circumstances, excused absences will be given for personal and family illness. In such a case, write an email and inform me as soon as possible so that I know not to mark you absent. You may produce your doctor's note later on.

**Remember that excused absences require appropriate documentation from relevant authorities.** If you are absent, you are still responsible for knowing the material and for turning in any assignments due that day (except for in-class activities that may be assigned on that day.)

If you have a chronic medical condition that will use up more than your 3 allotted absences, you should contact me and provide documentation.

Latecomers must see me after class so I know you attended. You are responsible for keeping track of your absences. You cannot wait till the end of the semester and try to show that you were marked absent on a day you were simply late during the semester.

To be considered present, students are expected to read and bring the required reading for the day to class with them. If we are on a remote session, you must be able to answer when called either through audio or chat.

Note the policy about video and attendance under Netiquette.

For more information on UF attendance policy see <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/> >

3. **Paper Format & Submission:** All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins, and every page should include your name and a number.

All papers should be submitted on Canvas. All citations must be in the MLA format.

4. **Late Papers/Assignments:** I do not generally accept late papers. However, depending on the case you make for extenuating circumstances, I will consider a request for an extension if you approach me at least two days before the assignment is due. A late paper or other assignment will lose 1% of the final grade for that essay for each day it is late. I advise completing all assignments early to ensure that you can print or submit them without problems.
5. **Participation:** The quality and frequency of your contributions to class discussions determine the participation grade. Learning to participate effectively in discussions, is an important professional skill that you need to develop. Please do not hesitate to ask questions and offer your impressions- even your confusions – because it is your input that will enrich our discussions.
6. **Paper Maintenance Responsibilities.** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. **Canvas and Email:** Be sure to check Canvas often for announcements, assignments, readings, and updates to the schedule. When emailing me, please allow at least 24 hours for a response.
8. **Academic Honesty and Definition of Plagiarism:**  
*Academic Honesty and Definition of Plagiarism.* UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>:

UF Student Honor Code:

A Student must not represent as the Student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
- c. Submitting materials from any source without proper attribution.
- d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

9. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>

which will provide appropriate documentation to give the instructor.

10. *Students who are in distress* or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
11. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
12. **Grade Appeals.** In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, ([cblount@ufl.edu](mailto:cblount@ufl.edu)) in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
13. **Course Evaluations.** Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://ufl.bluera.com/ufl>
14. **Classroom behavior and netiquette:** The best classroom experience comes from students respecting each other and the instructor. This includes everything from coming to class on time, to refraining from private conversations during class, to not texting during a lecture. You are encouraged to join in class discussions, and varying views are welcomed, but please refrain from using obscene or offensive language and from interrupting others.

As this is a discussion class, I would encourage the use of video in order to facilitate discussion. If there is anyone who is unable to use video due to technical or any other reason, I would understand if you inform me. However, you must always be present during class time and must be able to respond. If your video is off and you do not answer when called, I will mark you absent.

As I may assign in-class work that need to be submitted on Canvas, you are required to bring laptops and tablets to class. However, these devices are to be used only for accessing texts or doing the work the instructor has assigned. If you are not using a soft-copy of the text, you are required to put away the devices during discussion time.

Although you may participate in class from your home, you are nevertheless participating in a virtual academic setting. As a gesture of respect towards your classmates and the instructor, you are expected to dress and behave in accordance with common decency. You are also expected to be in an environment suitable for learning and are expected to concentrate on the class. As such you should not be multi-tasking i.e: partying, driving etc.

You may enjoy non-messy snacks and drinks during class sessions.

15. *UF's policy on Harassment: UF's policy on Sexual Harassment:* The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>
16. *Policy on environmental sustainability.* Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

## Grading/Assessment Rubric

In each written assignment, I will be looking at:

1. **Content:** How strong is your argument, development, and support? Is there a clear and complex thesis statement? Do you display a firm understanding of the text and does your content seem relevant to your assignment? Do you provide adequate support in terms of quotes from both the primary and secondary sources? Are the sources well synthesized?
2. **Organization:** How well-structured are your paragraphs? Do they have clear topic sentences and does the para support ideas introduced in the topic sentence? Do your overall ideas flow well with proper transitions? Instead of sounding like a catalogue of ideas, does the essay show a sense of development/progression while supporting the thesis statement?
3. **Style:** Do you display a firm grasp of vocabulary in terms of apt word choice? Is your word choice suitable to the context, genre and discipline? Do your sentences display complexity and logical structure? Is there sentence variety (a mix of simple, complex and compound sentences) Are your sentences overly long or awkward or are they well-crafted and read smoothly?
4. **Mechanics:** How frequently do you make errors in grammar, spelling, MLA citations, paper formatting (title, page numbers, due dates etc) ?

### “A-level” Paper

- Follows and meets all the requirements in the assignment guidelines
  - The thesis (or argument) is clearly articulated, original, and well-supported; the argument is analytical rather than descriptive. \*Important note: An “A” paper usually goes beyond analyses and ideas shared in class.
- Subsequent paragraphs build on and support the paper’s central thesis or argument

- Examples and evidence from the texts back up (but do not subsume) your own critical analysis
- The writing is clear and dynamic with varied sentence length and structure.
- The paper is free of most grammatical and spelling errors.
- MLA formatting is uniformly (and correctly) followed throughout.
  - Should have a distinct and strong conclusion that does not simply rehash the paper's original thesis

### **“B-level” Paper**

- Follows and meets most of the requirements in the assignment guidelines
  - Has a good thesis, but the wording might be less clear and/or fluid or weaker in its argumentation
- Still builds up and supports the paper's main argument but does not create compelling nor strong connections between the ideas presented in each paragraph
- Does not analyze textual evidence as critically or as in depth as the “A” paper
- Puts forth a solid argument but may have unclear language, spelling, or grammatical errors and superficial or vague analysis in a few places
  - MLA formatting is uniformly (and correctly) followed throughout
- Conclusion is strong

### **“C-level” Paper**

- Follows and meets some of the requirements in the assignment guidelines
- Does not clearly articulate or fully develop thesis; it is more descriptive rather than analytical
  - Does not wholly engage with or defend the paper's key argument throughout
- The writing is largely incoherent and disorganized but may have instances of proper analysis and clear argumentation
- Does not incorporate sufficient textual evidence to support the main argument and claims
- MLA formatting is not uniformly (nor correctly) followed throughout
- Lacks a clear conclusion

### **“D-level” Paper and below**

- Does not meet any of the requirements in the assignment guidelines
- Lacks a clearly articulated and well-developed thesis
- Does not engage with or defend the paper's key argument throughout
- Does not successfully incorporate any textual evidence to support the main argument and claims
  - Shows blatant disregard of proper grammar and punctuation
  - The writing is vague and has several errors in analysis and argumentation
- Does not follow MLA formatting guidelines
- Lacks a conclusion

### **Grading/Assessment Rubric:**

<b>A</b>	93-100%	<b>B</b>	83-86.9%	<b>C</b>	73-76.9%	<b>D</b>	63-66.9%
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A- 90-92.9%    B- 80-82.9%    C- 70-72.9%    D- 60-62.9%  
 B+ 87-89.9%    C+ 77-79.9%    D+ 67-69.9%    E 0-59.9%

**Tentative Weekly Schedule:**

\*\*\*The Work Due column only notes the due dates of peer reviews and major papers. It does not list the homework assignments and class activities you are required to complete.

- The asynchronous sessions are highlighted.
- Peer Reviews will take place online via a Canvas discussion thread with an assigned partner. Details will be provided in class
- The instructor reserves the right to make amendments to the syllabus as befitting any unforeseen events that may befall.

WEEK	DATE	DISCUSSION/REQUIRED READING	DUE
		<b>Unit 1: Women’s Writing: Vision/Re-Vision</b>	
1	M 1/11	Syllabus and preliminary remarks (Zoom)	
	W 1/13	Excerpts from Virginia Woolf’s <i>A Room of One’s Own</i> (Zoom)	
	F 1/15	Rosalind Coward’s “Are Women’s Novels Feminist Novels?” (Zoom)	
2	M 1/18	No class: public holiday (Martin Luther King day)	
	W 1/20	Angela Carter’s <i>The Bloody Chamber</i>  “Bluebeard: <a href="https://www.pitt.edu/~dash/perrault03.html">https://www.pitt.edu/~dash/perrault03.html</a>  (Zoom)	
	F 1/22	Class discussion: How to do a close reading?	

		<p>Read: selections of feminist poetry</p> <p>Sylvia Plath: “Lady Lazarus” “The Applicant” “Metaphors”</p> <p>Marge Piercy: “Barbie Doll”</p> <p>Anne Sexton: “Cinderella”</p> <p>(Zoom)</p>	
3	M 1/25	Doris Lessing: <i>The Grass is Singing</i> Chapter 1- end of chapter 5	
	W 1/27	<p><i>The Grass is Singing</i> Chapter 6 – end of chapter 8</p> <p>Keyword: Gender performativity:  <a href="https://www.youtube.com/watch?v=SoFs0ws82SM">https://www.youtube.com/watch?v=SoFs0ws82SM</a></p>	
	F 1/29	<i>The Grass is Singing</i> Chapter 9 - end	Quote Response 1 due by midnight (any text from 1/13 – 1/29)
4	M 2/1	Kate Chopin’s <i>The Awakening</i> Chapter 1 – end of chapter XV	
	W 2/3	<i>The Awakening</i> Chapter XVI – end	
	<b>Unit 2: African American Women</b>		
	F 2/5	Joyce Dyer’s “Reading <i>The Awakening</i> with Toni Morrison”	Group 1 Women’s Issue discussion post due.

		Combahee River Collective: "A Black Feminist Statement"	
5	M 2/8	Watch: "No! The Rape Documentary" a film by Aishah Shahidah Simmons [online access provided by UF libraries]  Adrienne Rich: "Rape"	
	W 2/10	Peer Review of the first paper	Completed peer review draft
	F 2/12	Alice Walker's <i>The Color Purple</i> pg. 11-83	First paper due by midnight
6	M 2/15	<i>The Color Purple</i> pg. 84 -169  Read: "Womanism": <a href="https://www.womanistworkingcollective.org/womanist">https://www.womanistworkingcollective.org/womanist</a>	
	W 2/17	<i>The Color Purple</i> Pg. 170 - end	
	F 2/19	Selection of African American women's poetry.  Nikki Giovanni: "Nikki Rosa", "Woman Poem"  Gwendolyn Brooks: "The Lovers of the Poor", "The Mother"  Elizabeth Alexander "Manhattan Elegy", "1968"	
<b>Unit 3: Asian American and Hispanic Women</b>			
7	M 2/22	Crenshaw, Kimberlé: "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color."	



		Cherrie Moraga: "La Guera"	
	W 2/24	Maxine Hong Kingston's <i>The Woman Warrior</i> ("No Name Woman" & "White Tigers")	
	F 2/26	<i>The Woman Warrior</i> ("Shaman" & "At the Western Palace")	Group 2 Women issue discussion due
8	M 3/1	<i>The Woman Warrior</i> ("A Song for a Barbarian Reed Pipe")  Franny Choi: "Choi Jeong Min" & "To the Man Who Shouted I Like Pork Fried Rice"	Quote Response 2 due by midnight (any text from 2/1 - 3/1)
	W 3/3	Selection of Gabriel Mistral's Poetry from <i>Mad Women</i>	
	F 3/5	Excerpts from Sandra Cisneros: <i>Woman Hollering Creek</i>  Gloria Anzaldua's poem: "To Live in the borderlands mean, you"	
<b>Unit 4: African Women</b>			
9	M 3/8	<i>Guest Speaker session with Adejo Mosunmola</i>  Readings: Buchi Emecheta: "Feminism with a small "f"  Ama Aita Aidoo: "To be an African Woman Writer: An Overview and a Detail"  Molara Ogundipe-Leslie: "Sitawanism: Feminism in an African Context"	
	W 3/10	Ama Ata Aidoo: "Two Sisters"	Group 3

		Adichie: "The Headstrong Historian"	women's issue discussion
	F 3/12	Bessie Head: <i>Maru</i> pg: 1-34	
10	M 3/15	<i>Maru</i> pg. 34 para 1 – pg. 64	
	W 3/17	Peer Review of the second paper	Completed peer review draft
	F 3/19	<i>Maru</i> pg. 64 - end	Second paper due by midnight
<b>Unit 5: Muslim/Arab Women</b>			
11	M 3/22	Miriam Cooke: "Islamic Feminism Before and After September 11th"  Watch: <i>Feminism Inshallah: A History of Arab Feminism</i> (online access provided by UF library.)	
	W 3/24	Gillian Whitlock: "The Skin of the Burka: Recent Life Narratives from Afghanistan"  Lila Abu-Lughod: Chapter 2 from <i>Do Muslim Women Need Saving?</i>	
	F 3/26	Assia Djebar: <i>Children of the New World</i> pg. 1-69	Group 4 women's issue due
12	M 3/29	<i>Children of the New World</i> pg. 70 - 136	
	W 3/31	<i>Children of the New World</i> pg. 137 - end	Quote response 3 due by midnight (any text from 3/3 – 3/31)
	<b>Unit 6: South Asian Women</b>		

	F 4/2	Chandra Talpade Mohanty: excerpt from “Under Western Eyes: Feminist Scholarship and Colonial Discourses”  Nira Yuval Davis: “Gender and Nation”	
13	M 4/5	Anita Desai: <i>Clear Light of Day</i> pg. 8--62	
	W 4/7	<i>Clear Light of Day</i> pg. 62 (para 2) - 124	Group 5 and 6 women’s issue due
	F 4/9	<i>Clear Light of Day</i> pg. 124 (para 3) – end.	
14	M 4/12	Bapsi Sidhwa: <i>Cracking India</i> chapter 1- end of chapter 11	
	W 4/14	<i>Cracking India</i> chapter 12 – end of chapter 24	
	F 4/16	<i>Cracking India</i> chapter 25 – end  Course Evaluations	Quote response 4 due (any text from 4/2 – 4/16)
15	M 4/19	Mahesweta Dewi: “Douloti the Bountiful”	
	W 4/21	Peer review of the third paper	Completed peer review draft
	F 4/23	Watch: <i>Water</i> by Deepa Mehta (2005) [online access provided by UF libraries]	Final paper due by midnight

<https://ufl.zoom.us/j/2871623888>