

LAE 6947: Women's Writing & Pedagogy

8.27.24

Class # 28596

Section 8MB2

(Fall 2024)

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Office: TUR 4221 (from the double elevators head straight down the hall, last door on right)

Office Hours: Mondays & Fridays per. 6 (12:50-1:40) & by individual appointment

Class meets in TUR 2305 on Wednesdays, per 6-8 (12:50-3:50)

DESCRIPTION

This hybrid seminar-workshop has three aims: (1) to study post-1900 literary texts by women writers from the U.S., Canada, and the U.K. + relevant critical conversations; (2) to brainstorm new pedagogies individually and collaboratively; (3) to further professional development by reading and writing about teaching. Toward these ends, we will read women's literary writing in diverse forms:

* *Tender Buttons*, Gertrude Stein * *Mrs. Dalloway*, Virginia Woolf * *Best Poems*, Stevie Smith (same text as *New Selected Poems*) * *Maud Martha*, Gwendolyn Brooks * *Ariel & The Bell Jar*, Sylvia Plath * *The Bloody Chamber*, Angela Carter * *Thomas and Beulah*, Rita Dove (also in her *Selected Poems*) * *The Penelopiad*, Margaret Atwood * *Distant Mandate*, Ange Mlinko * *Fun Home*, Alison Bechdel *

We'll also read journal articles and book chapters about teaching these writers and texts. Through the [Mary Sue Koepfel Papers](#) in UF Special Collections, we'll explore issues of *Kalliope* (1978-2005), a Florida-affiliated journal that published women's literature and art. Since this is a seminar-workshop, you'll do a series of short assignments throughout the semester rather than build toward a long paper. *Individually*, you will: design 4 Beta assignments for undergraduates, generated from keywords that connect our literary texts (*domesticity, city, myth, literary magazine*); do 8 digital annotations with Perusall; write a conference paper proposal about pedagogy; craft an assemblage & maker statement; make a draft syllabus. *Collaboratively*, you will co-lead one of our discussions about the Beta assignments. You'll leave this course with critical contexts + practical strategies for teaching and writing about women's literature.

COURSE TEXTS

The Bell Jar (Sylvia Plath)

Tender Buttons (Gertrude Stein)

Mrs. Dalloway (Virginia Woolf)

Best Poems (Stevie Smith) - same text as *New Selected Poems*

Maud Martha (Gwendolyn Brooks)

Ariel Restored Edition (Sylvia Plath)

The Bloody Chamber (Angela Carter)

Fun Home, Alison Bechdel

Thomas and Beulah (Rita Dove), which is also in her *Selected Poems*

The Penelopiad (Margaret Atwood)

*Marvelous Things Overheard** (Ange Mlinko)

Any edition with the complete text should work; I posted good editions I found on UF's Text Adoption site. *Make sure your edition of Stevie Smith's poems has the drawings. You'll likely need a hardcopy edition of Mlinko's *Distant Mandate*, which she'll be happy to sign in class. Short readings on Canvas.

ASSIGNMENTS (see Canvas for details)

- 4 Beta Assignments you could use in your classes (City, Domesticity, Myth, LitMag)
- Co-lead class discussion of 1 Beta Assignment
- 8 Annotation Assignments using Perusall
- Conference Paper Proposal about Pedagogy
- Domestic Arts Assemblage + Maker Statement
- Draft Syllabus for a future course that features women's writing
- Class Discussion

MY POLICIES

As this is a graduate seminar, I'll keep it short & simple:

1. We need you to be present in class each week. (Contact me if there is an issue.)
2. We need your weekly participation.
3. You need to submit all assignments, including digital participation.
4. You should make an appointment to discuss your seminar/conference paper with me either before or after you've received feedback on your Conference Paper Proposal.
5. *Paper Format for Proposal & Papers*: Please use a 12 point font, 1-inch margins, and double spacing. Thanks.
6. *Social Media Policy*. Let us be respectful of one another on social media as well as in our course communications. I often post about my teaching, and it's always something positive. I never describe or name my students on social media. On my blog I only share (and credit) student's work by permission. Whether in person or online, we are a community.

UF POLICIES

1. You must *complete all assignments* to receive credit for this course.
2. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. Read the policy [here](#).
3. *Academic Honesty and Definition of Plagiarism*. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the [Student Honor Code](#).
4. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester. (DRC phone # is 352-392-8565.)
5. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus [Counseling and Wellness Center](#): (352) 392-1575.
6. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
7. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

About UF Course Recordings: *This is a seminar-format course that centers on discussion and student presentations; it is not a lecture course. Student participation in discussion counts toward the course grade.* UF students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students

may not publish recorded lectures without the written consent of the instructor. A *class lecture does not include academic exercises involving student participation*. Publication without permission of the instructor is prohibited.

SEMINAR SCHEDULE (details in Canvas Modules)

MOD.	Date	Course Material	Due
1	8.28	Intro, <i>The Bell Jar</i> as Women's Writing Alum Guest – Debakanya Halder, PhD candidate	Annotation 1
2	9.4	Gertrude Stein, <i>Tender Buttons</i> , and the Avant-Garde	Annotation 2
3	9.11	Virginia Woolf, <i>Mrs. Dalloway</i> & the Modernist City Alum Guest – Chandler Mordecai, PhD candidate	
4	9.18	Stevie Smith & the Image-Text of Women's Poetry	Annotation 3 <i>Beta 1 (City)</i>
5	9.25	Gwendolyn Brooks, <i>Maud Martha</i> , and Black Metropolis; <i>Discuss Beta 1</i> Alum Guest – Judy Colindres, PhD student	Annotation 4
6	10.2	Plath, <i>Ariel</i> , and Signature Style; <i>Discuss Conference Paper Proposals</i>	Annotation 5 <i>Beta 2 (Domesticity)</i>
7	10.9	Angela Carter, <i>The Bloody Chamber</i> , and Sumptuous Subversion; <i>Discuss Beta 2</i> Alum Guest: Lindsey Scott, PhD student	Annotation 6
8	10.16	<i>Kalliope</i> and Women's Literary Magazines 1 Individual Conferences with MB; no seminar meeting	<i>Kalliope</i> Worksheet
9	10.23	<i>Kalliope</i> and Women's Literary Magazines 2 (Meet in Special Collections) – <i>bring your laptop</i>	<i>Beta 3 (LitMag)</i> ; complete & <i>Kalliope</i> Worksheet
10	10.30	Alison Bechdel, <i>Fun Home</i> , and Women's Graphic Writing; <i>Discuss Beta 3</i> Guest Speaker – Professor Margaret Galvan	Annotation 7
11	11.6	Rita Dove, Memory & Family Myths in <i>Thomas & Beulah</i>	Conference Paper Proposal
12	11.13	Margaret Atwood, Revisionist Mythology, and <i>The Penelopiad</i>	<i>Beta 4 (Myth)</i>

13	11.20	Ange Mlinko, Migrations, and <i>Distant Mandate</i> <i>Discuss Beta 4</i> Guest Speaker – Professor Ange Mlinko	Annotation 8
*	11.27	No Class: Thanksgiving Break Week	
14	12.4	New Pedagogies for Women’s Writing; <i>Discuss Domestic Assemblages</i>	Domestic Arts Assemblage + Maker Statement
15	12.5 or 6	(No Seminar Meeting on Wednesday) Luncheon at MB’s house on one of the Reading Days	
	12.10	Due by Midnight	Draft Syllabus