New York City College of Technology   Professor: Jody R. Rosen
ENG 2150: Introduction to Women Writers   E-mail: jrrosen@citytech.cuny.edu
Section HD52, Hybrid: Th 2:30-3:45   Phone: 718/260-4913
Spring 2014   Mailbox: Namm 512 (English Dept.)
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                                             Office Hours: W 1:30-2:00; Th 12:30-1:00,
                                                3:45-4:45, and by appointment

INTRODUCTION TO WOMEN WRITERS: WRITING WOMEN IN THE LONG TWENTIETH CENTURY

COURSE DESCRIPTION AND OBJECTIVES
This semester in Introduction to Women Writers, we will read a variety of literature by women: essays, short fiction, drama, novels, and poetry; we will also incorporate other art forms such as painting and photography where appropriate. Our class meetings will include discussions about the readings, in which we will consider content, form, historical period, and the relationship among the readings. Through our discussions of the reading, we will consider issues of race, class, gender, sexuality, and artistic expression. We will also actively maintain a course blog, which will extend our conversations beyond the classroom. Students in ENG 2150 must draw on the skills gained in the prerequisite course, ENG 1101, to meet the Competencies outlined by the English Department.

Success in this class requires careful, punctual, inspired, and respectful work. In a traditional face-to-face course, you would expect to spend six hours per week on your work for the class in addition to the time spent in class. For this hybrid course, expect that to be closer to eight hours, to make up for the omitted class session. In this course, you will:

- Read actively, carefully, and thoroughly, looking at details and at the piece as a whole;
- Formulate questions as part of the reading process in anticipation of class or online discussions;
- Analyze women's literature with awareness to genre, language, setting, characterization, themes, cultural and historical traditions, and the literary canon;
- Use writing as a tool for analysis and a means of expressing understanding of course material;
- Develop a research project, drawing on various types of primary and secondary sources, and formatting according to MLA guidelines;
- Demonstrate the ability to draw from multiple texts to synthesize a comparative essay;
- Present orally the information learned through the course;
- Gain familiarity with online tools such as blogs, online writing centers, and library research tools;
- Communicate professionally via online media, including the OpenLab and e-mail
- Demonstrate information fluency—the ability to find, evaluate, use, and create online resources.

COURSE REQUIREMENTS
Textbooks and Supplies: Please secure the following by the second week of class, and bring the appropriate materials to each class:

- *The Norton Anthology of Literature by Women*, Gilbert and Gubar, eds. vol. 2, 3rd edition.
  ISBN: 9780393930146
- *The Bell Jar* by Sylvia Plath. Harper Perennial edition ISBN: 9780060837020
- *Intimate Apparel* by Lynn Nottage ISBN 9780822220091 (or print .pdf version)
- Access to a computer, the Internet, and a printer—some readings will be available online only—you are responsible for printing and bringing materials not in your textbook.
- A college-level dictionary, such as the *American Heritage Dictionary*.
- A sturdy folder to hold your work and course handouts.
- A notebook for class notes and reading notes.

Classroom policies: Please be respectful of anyone in our classroom or our blog community, present, punctual, prepared, alert, and free of distractions such as cell phones, headphones, food, or other courses' materials that will negatively affect your participation and your classmates' ability to focus.

Attendance: Attendance is mandatory in this discussion-based course. Arriving late or leaving early or for lengthy amounts of time will count as half an absence. City Tech's policy states that four or more absences will result in a WU grade. I will not grant excused absences since you are permitted three absences without penalty. Absence is not an excuse for missing or late work; you must get class notes from classmates and keep up with your reading and written work. Attendance for the virtual portion of the course will be based on online activity, in the form of blog posts and comments on our OpenLab site.

Participation: To meet our course goals, participation in each class is essential. For each class, you must come prepared, bring any required books or materials, and contribute to the day's activity. Your physical presence is not enough! If you do not contribute to the discussion, workshop, or group activity, I will assume you are unprepared. You must also participate actively on our OpenLab site. Please be respectful of other viewpoints or opinions as you participate in class and on the course blog.

Writing: You will write in class, on the blog, and privately at home. You should write notes when you listen in class, when you read, and when you plan your essays or blog posts. There will be appropriate due dates for finished copies of formal assignments, but you will be responsible for pacing your work and completing drafts. Assignments are due by the beginning of class unless otherwise noted. Some of the informal writing will be graded, and it will be invaluable to your work on projects and blog posts. In-class informal writing will contribute to your in-class writing and quiz grade. These pieces of informal writing must be kept in a writing folder, since we will return to texts, themes, and ideas throughout the semester. Late assignments will not be accepted without prior approval. If you believe you have a legitimate reason for requesting an extension, do so at least 24 hours before the due date.

Reading: Before each class, you will complete the reading assignment according to the schedule below. As you read, you will need to take notes both in the book and in your notebook, look up any words you do not know, and consider what about the reading you want to discuss in class and on the blog. Reading quizzes will help me see that you are completing and comprehending the reading assignments.

Course blog: In addition to our meetings in the classroom, we will have a virtual community on an OpenLab Course Site, which is a blog: http://openlab.citytech.cuny.edu/roseneng2150hd52s14. Please refer to the extensive blogging instructions and guidelines on that site.

Group work: You will be assigned a group and a number within that group: this will determine different roles you will take in class discussion, out-of-class assignments, and blogging. Working collaboratively is vital in this course.

Grading: Your course grade will be calculated based on the following percentages, which reflect the value of the entire project. Missing any component of an assignment will result in a lower grade:

Project #1: 15%	Homework and Blogging: 25%
Project #2: 15%	Participation, In-class writing, and
Midterm: 10%	Quizzes: 10%
Final: 15%	Presentation: 10%

*Passing this class is contingent on successfully completing all assignments and passing the final exam.

Support: Please do not hesitate to speak with me during my office hours or by appointment—this is one of the most direct and effective ways to improve your work or to seek advice! There are many other avenues of support at City Tech, including the College Learning Center, the Academic Advisement Center, and the Counseling Service Center. Students with disabilities should consult with the Student Support Services Program for documentation and support, and should speak with me privately to coordinate appropriate accommodations.

ACADEMIC INTEGRITY:
New York City College of Technology Policy on Academic Integrity:
"Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion. The complete text of the College policy on Academic Integrity may be found in the catalog."

Plagiarism, the act of presenting another person's ideas, research, or writing as your own, whether intentionally or unintentionally, is not tolerated at City Tech. Using proper documentation and thorough textual analysis will help you avoid plagiarism. Any cases of plagiarism or other forms of academic dishonesty will result in a grade of zero and appropriate measures taken. Please familiarize yourself with City Tech's policies on academic honesty at http://www.citytech.cuny.edu/files/students/handbook.pdf (pp. 89-92). If you are confused or have any questions about what plagiarism is and how you might avoid it, please contact me before your assignment is due.

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SCHEDULE OF CLASSES (subject to change):

Week 1 (1/28, 1/30): Frida Kahlo, "Love Embrace of the Universe, The Earth (Mexico), Diego, Me, and Señor Xolotl" 1949; Margaret Atwood, "There Was Once" 1992 (sign in to JSTOR using your library barcode number, which starts with 22477

Week 2 (2/4, 2/6): Ann Charters, "Elements of Fiction"—including all the sub-pages identified on the left-side menu: "Plot," "Character," "Setting," "Point of View," "Style, Tone, and Language," "Theme," and "Symbolism, Allegory, and Image"; Kate Chopin, "The Story of an Hour" 1894

Week 3 (2/11, 2/13): Charlotte Perkins Gilman, "The Cottagette" 1910 (scroll down a little bit to get to this story), "The Yellow Wall-Paper" and selections from Ch XIV of *Women and Economics* 1899; Mina Loy, "Feminist Manifesto," 1914 (255-257)

Week 4 (2/18, 2/25, 2/27): Virginia Woolf, selections from *A Room of One's Own* 1929 (online, plus 212-216, 237-244), and "Professions for Women" 1942 (244-247); Gertrude Stein, "Miss Furr and Miss Skeene"

Week 5 (3/4, 3/6): Lynn Nottage, *Intimate Apparel* 2003

Week 6 (3/11, 3/13): Nella Larsen, *Quicksand* (360-399, through Ch. 11); **Project #1 due**

Week 7 (3/18, 3/20): *Quicksand* (399-443)

Week 8 (3/25, 3/27): Review for the midterm; **Midterm Exam** (proctored by Prof. Rebecca Devers)

Week 9 (4/1, 4/3): Sylvia Plath, *The Bell Jar*:, (Ch 1-10).   Please purchase the edition ordered for this course. These electronic versions, online and .pdf are supplementary only!

Week 10 (4/8, 4/10): *The Bell Jar*, (Ch 11-20)

SPRING BREAK (4/15, 4/17, 4/22)

Week 11 (4/24): Final discussion of *The Bell Jar*

Week 12 (4/29, 5/1): Toni Morrison, "Recitatif" (994-1009); Alice Walker, "In Search of Our Mothers' Gardens" (1295-1303); Maxine Hong Kingston, "No Name Woman," 1976 (1228-1237); **Project #2 due**

Week 13 (5/6, 5/8): Zadie Smith, "Scenes from the Smith Family Christmas" and photograph; Jamaica Kincaid, "Biography of a Dress" and listen to her read the story; Cynthia Ozick, "The Shawl"; Louise Erdrich, "The Shawl,"

Week 14 (5/13, 5/15): Sandra Cisneros, "Woman Hollering Creek," 1991 (1399-1408); Jenny Boully, "A Short Essay on Being," 2010; other readings TBD

Week 15 (5/20, 5/22): Review for the final; **Final Exam**