



ENG 355: Women Writers
COURSE SYLLABUS: Spring 2019

Instructor: Shannon Carter, Professor of English

Office Location: HL 224

Office Hours: Tuesday/Thursday, 3:30-5:00

Office Phone: cell phone (for privacy in this public document, please see course shell for number)

Office Fax: (903) 886.5980

Email Address: shannon.carter@tamuc.edu and cartershannon@gmail.com

Course website: <https://sites.google.com/view/355-womenwriters/>

COURSE INFORMATION

Course Description

Catalog: A study of literature written by women. This course may cover specific historical periods (e.g. U.S. or Latin American texts after 1950), cultural groups (e.g., Black, Chicana, Asian American, Native American) or specific genres (e.g. science fiction, poetry). The course may be repeated once when the course emphasis changes. Prerequisite: English 1302.

Course Theme: Home

Student Learning Outcomes (SLO)

Students enrolled in ENG 355 will demonstrate that they:

- can write and speak critically about literature written by/for/about women;
- identify and articulate the elements contributing to key themes as expressed in literary texts;
- can read literary texts in a variety of modalities in meaningful ways.

Required Texts:

- Chopin, Kate. *The Awakening: Critical Edition* (3rd). Norton, 2018 (1899).
- Morrison, Toni. *Beloved*. Random House, 2004 (1987).
- Satrapi, Marjane. *Complete Persepolis*. Penguin Random House, 2007.
- Bechdel, Allison. *Fun Home: A Family Tragicomic*. Mariner Books, 2006.
- Cisneros, Sandra. *The House on Mango Street*. Vintage, 1991 (1984).

- Gadsby, Hannah. *Nanette*. Netflix. 2018.*

* Available on Netflix. If you do not have access to an account, you can sign up for one for free (search “Netflix student subscription”).

Recommended Texts

NOTE: One of the following novels will be the subject of a group presentation, which you will sign up for at the beginning of the term.

- Atwood, Margaret. *Handmaid’s Tale*. Penguin Books, 1986.
- Woolf, Virginia. *A Room of One’s Own*. Mariner Books, 1989 (1929).
- O’Connor, Flannery. *Wise Blood*.
- Jackson, Shirley. *The Haunting of Hill House*. Penguin Books, 2018 (1959).
- Ward, Jesmy. *Salvage the Bones: A Novel*. Bloombury, US, 2012.

Course Requirements

Attendance Policy: Be in class on time, prepared and attentive. I do not usually accept late assignments but if I do I won’t grade them until the end of the semester and I will not provide comments. A late assignment is unlikely to receive full credit.

Technology Requirements You will need access to the Internet and a printer. All assignments, with the exception of daily quizzes, must be typed and printed. You will need to access the course eCollege shell space for readings (with the exception of the 5 books.) Communication and Support The very best way to contact me is to send me an e-mail at Tabetha.Adkins@tamuc.edu. I am also for meeting during my office hours (listed at the beginning of the syllabus) and by appointment. My office is located at Hall of Languages 229. Appointments scheduled through e-mail are appreciated. I can be reached via telephone during my office hours. The number is (903) 886- 5269. Course Policies and Procedures Academic Dishonesty/ Plagiarism: Professors in the Department of Literature and Languages do not tolerate plagiarism and other forms of academic dishonesty. Instructors uphold and support the highest academic standards, and students are expected to do likewise. Penalties for students guilty of academic dishonesty include disciplinary probation, suspension, and expulsion. (Texas A&M University- Commerce Code of Student Conduct 5.b [1,2,3]). Plagiarism isn’t simply the use of another source’s words without giving credit to that source. In fact, this issue is far more complicated. For example: 1. If you write an entire paragraph based on information from a source and only cite that source at the end of the paragraph, this practice can be considered a form of plagiarism. 2. If you use an author’s idea without crediting the author, this practice can be considered a form of plagiarism. ENG 355 syllabus Spring 2015 page 5 3. If you turn in an essay you’ve used in another course, you can be accused of plagiarism. Yes, you can plagiarize yourself! 4. If you buy a paper from an online “paper mill,” this is definitely plagiarism. 5. If someone writes your paper for you, this is definitely plagiarism. 6. If you “lift” sentences, phrases, or paragraphs from a source (online, a book, a peer’s paper, etc.) without giving credit to the source, that is definitely plagiarism. Some tips for avoiding plagiarism: 1. Take good notes so you’ll know which sources are making which claims. 2. If you find information in three or more sources, that information is probably considered “common knowledge” and does not need to be cited. 3. Start working on your assignments early to avoid temptation to purchase a paper from a “paper mill” in an act of

desperation. 4. If you run out of time on an assignment and are tempted to purchase from a “paper mill,” talk to me. Chances are, I’ll give you an extension if you need one. 5. Ask for help if you’re confused. I’m happy to help you, and the writing center is staffed with tutors trained in helping students with these issues. My promise to you: I promise to never use turnitin.com or other proprietary tools like it because these programs make money off your work without compensating you. Here’s how it works: A university pays turinit.com for its services (with your tuition dollars). Teachers place student papers in the program’s “bank,” and the program compares that paper with other papers existing in the bank. At that point, the student’s paper becomes part of the bank. Therefore, turnitin.com and other tools are making money from this bank full of papers written by uncompensated students. For more information on this issue, see this article in the Chronicle of Higher Education: <http://chronicle.com/article/Plagiarism-Detection-Tool/29885>. I also promise, however, that I take academic dishonesty very seriously. If I catch a student blatantly and purposefully using another writer’s words, that student should expect to fail the course. Help and information: For great information about plagiarism and how to avoid it, visit this site on Purdue University’s Online Writing Lab (OWL) page: <http://owl.english.purdue.edu/owl/resource/589/01/>. I am, of course, always available to talk through these issues, as well. Grievance Procedure: If you have concerns about the class or about me as an instructor, please speak to me about those concerns. If you are not satisfied with the outcome of our ENG 355 syllabus Spring 2015 page 6 conversation, the next person in the chain of command is the Department Head of Literature and Languages, Dr. Hunter Hayes. Other Course Policies: 1. I do not accept late work. 2. You must turn in all assignments in order to pass the course. 3. In-class quizzes cannot be made up unless you have been granted a university excused absences (for representing the university for sports, student leadership, music, etc.) University Procedures ADA Statement The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact: Office of Student Disability Resources and Services Texas A&M University-Commerce Gee Library 132 Phone (903) 886-5150 or (903) 886-5835 Fax (903) 468-8148 StudentDisabilityServices@tamuc.edu Student Disability Resources & Services Student Conduct All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See Code of Student Conduct from Student Guide Handbook). ENG 355 syllabus Spring 2015 page 7 Course Calendar This schedule might change throughout the semester to acco

Grading Policy and Criteria:

Assignment
Position Papers (Weekly)
Midterm Presentation
Final Project

Assignments (see [course website for details](#)):

The work we do in this class depends on your coming each day, prepared to work. I count on you all to teach and learn from each other and to each be an important presence in our weekly discussions. I will do everything I can to make the atmosphere of our discussion a comfortable one; I do not tolerate disrespect, so you can rest assured that at no time will your comments be ridiculed or made fun of by me or anyone else in the class. I want this to be a place where intellectual inquiry is the norm. And if at any time you feel that someone has exhibited disrespect, let me know immediately.

We should be able to challenge each other's reading and ideas in professional ways that stimulate discussion, not shut it down. I'm always nervous that my humor will come across wrong or mean because I can be a tad on the sarcastic side. Let me know if you think I've been caustic or mean because I am never intentionally either of those.

Each day, I'll get the discussion started; then I'll expect you all to carry the conversational ball. I would also like you to contribute generative questions to keep that ball rolling. I don't expect you to respond to everyone's comments, but I do expect you to take some responsibility in seeing that everyone gets a response and that the responses are substantive.

SCHEDULE (see [course website](#))

WEEK	READINGS	ASSIGNMENTS (due before class unless otherwise specified)
1	T: Introductions	
	R: <i>The Awakening</i>	Group 1: Respond to Chopin
2	T: <i>The Awakening</i>	Group 2: Respond to classmates
	R: <i>The Awakening</i>	Group 2: Respond to Chopin Group 1: Respond to classmates
3	T: <i>The House on Mango Street</i>	Group 1: Respond to Cisneros
	R: <i>The House on Mango Street</i>	Group 2: Respond to Classmates
4	T: <i>Beloved</i>	Group 2: Respond to Morrison
	R: <i>Beloved</i>	Group 1: Respond to classmates
5	T: <i>Beloved</i>	Group 1: Respond to Morrison
	R: <i>Beloved</i>	Group 2: Respond to classmates
6	T: <i>Nanette</i> (Netflix)	Group 2: Respond to <i>Nanette</i>
	R: <i>Nanette</i>	Group 1: Respond to Classmates
7	T: <i>Fun Home</i>	Group 1: Respond to Bechdel

	R: <i>Fun Home</i>	Group 2: Respond to classmates
8	T: <i>Fun Home</i>	Group 1-2: Bring together any two (2) of the assigned readings we've covered thus far into conversation to address a significant theme (human condition) and, better still, thesis (argument about the human condition)
	R: TBA	Groups 1-2: Respond to classmates
9	I will be in Pittsburgh for a conference this week. We'll meet online.	T: Post your synopsis of recommended text (Groups 1-2)
		R: Respond to classmates (Groups 1-2)
10	T: <i>Persepolis</i>	Group 2: Respond to Satrapi
	R: <i>Persepolis</i>	Group 1: Respond to classmates
11	T: <i>Persepolis</i>	Group 1-2: Take another shot at a potential topic for your major project (human condition, thesis), using at least two of our assigned course texts
	TBA	Groups 1-2: Respond to classmates
12	TBA	
13	Peer Review	Draft due with self reflections
14	Conferences	
15	Presentations	