Tompkins Cortland Community College

Master Course Syllabus

Course Discipline and Number: ENGL 248 **Year: 2023-2024**

Course Title: Contemporary Women Writers **Credit Hours: 3**

I. Course Description: This course is designed for students in all disciplines and examines women's writings from the last twenty-five years. The readings might be limited to a specific issue or region of the world, but will provide exposure to distinctive and disparate women's voices. Students use formal literary analysis techniques and contextual history to recognize the diversity of women's experience and expertise across the globe and to review the major genres and concerns of women writers. ENGL 248 fulfills the SUNY General Education requirement in the Humanities. Prerequisite: Prior completion of, or concurrent enrollment in, ENGL 101. 3 Cr. (3 Lec.) Spring semester.

II. Additional Course Information:

1. The reading material will be interdisciplinary and cover a wide range of genres and perspectives.
2. Opportunities for field trips are available and travel costs need to be covered by the student through course fees.

III. Student Learning Outcomes

Upon successful completion of this course, students will be able to:

1. Identify the writer's primary concerns as well as the assumptions and implications of the writer's ideas and assertions.
2. Compare and contrast ideas and writing styles among different women writers.
3. Analyze a writer's language in order to understand the connection between the features of language and a writer's purpose and audience.
4. Research the historical context of texts in order to more clearly understand the nuances of the writer's concerns and linguistic choices.

IV. Tompkins Cortland General Education & SUNY Competency Goals

☒ Critical thinking (Tompkins Cortland GE Goal; SUNY Competency)

Analyzing the wide range of perspectives, issues, and genres covered in this course will strengthen students' analysis skills regarding language and argumentation. The work in this class will require students to generate focused questions that they can apply to any reading. Interrogating a writer's audience, purpose, and credibility of claims and evidence emphasizes information literacy and the ability to recognize and account for a writer's bias.

☒ Social/Global Awareness

This course requires readings from underrepresented regions, such as Africa, Asia, South America, and Latin America. The readings for this course encourage understanding of the lives, challenges, and successes of women in the last twenty-five years. The readings will cover a range of perspectives on one issue and/or the diversity of issues women write about.

☐ Information Management

☐ This course does not address either of these Tompkins Cortland or SUNY General Education Goals.

V. Essential Topics/Themes

1. Women's writing chosen from the last twenty-five years from when this course runs (for example, if it runs in 2019, the readings must be created in or after 1994).
2. At least twenty-five percent of the readings will be written by women from underrepresented global regions.
3. One project must require students to research the historical context of the writer and/or the issues she addresses.
4. Analyzing literary qualities and strategies, such as structure, diction, tone, and argumentation
5. Comparing and contrasting women's writing
6. Comprehending current trends and questions in feminist literary criticism.

VI. Methods of Assessment/Evaluation

Method	% Course Grade
1. Personal responses to readings, analyses of readings, class discussions, and/or quizzes on literary strategies	10-30%
2. One creative project or essay that compares/contrasts two women writers or two texts from two different women writers, including multiple drafts	15-40%
3. One creative project or essay that incorporates research on the historical context of a text, including multiple drafts (may also include research on the writer's biography)	15-40%
4. One project that uses feminist literary criticism (may be included in one of the above projects or be a different project)	10-30%

VII. Texts – recommended:

1. Plain, Gill and Susan Sellers, eds., *A History of Feminist Literary Criticism.* Cambridge: Cambridge University Press, 2007.
2. Gilbert, Sandra and Susan Gubar, eds. *Feminist Literary Theory and Criticism: A Norton Reader*. New York: W.W. Norton, 2007.
3. Saraswati, L. Ayu, Barbara Shaw, and Heather Rellihan. *Introduction to Women, Gender, and Sexuality Studies*, 18th Edition. Oxford: Oxford University Press, 2018.
4. Shaw, Susan and Janet Lee, eds., *Women's Voices, Feminist Visions*, 5th Edition. New York: McGraw Hill, 2012.
5. Taylor, Verta, Nancy Whittier, and Leila Rupp, eds. *Feminist Frontiers*, 9th Edition. New York: McGraw Hill, 2011.

Editions listed are current as of date of syllabus. More recent editions may be used.

VIII. Bibliography of Supplemental Materials

1. Adichie, Chimamanda Ngozi. *We Should All Be Feminists*. New York: Anchor Books, 2014.
2. Moraga, Cherrie and Gloria Anzaldua, eds. *This Bridge Called My Back: Writings by Radical Women of Color*, 4th Edition. Albany, NY: SUNY Albany Press, 2015.
3. Petersen, Anne Helen. *Too Fat, Too Slutty, Too Loud: The Rise and Reign of Unruly Women*. New York: Plume Books, 2017.
4. Collins, Patricia Hill. *Black Feminist Thought*. New York: Routledge Books, 2008.

5. Mohanty, Chandra. *Feminism without Borders: Decolonizing Theory, Practicing Solidarity*. Durham, NC: Duke University Press, 2003.
6. Serano, Julia. *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity*. Berkeley, CA: Seal Press, 2016.
7. Kafer, Alison. *Feminist, Queer, Crip*. Bloomington, IN: Indiana University Press, 2013.
8. Amnesty International, *Freedom: Stories Celebrating the Universal Declaration of Human Rights*. New York: Broadway Paperbacks, 2009.
9. Rankine, Claudia. *Citizen: An American Lyric*. Minneapolis, MN: Graywolf Press, 2013.
10. Reddy, Pavana. *Rangoli*. 2017.
11. Kaur, Rupi. *Milk and Honey*. Kansas City, MO: McNeel Publishing, 2015.
12. Wade, Cleo. *Heart Talk: Poetic Wisdom for a Better Life*. New York: 37Ink, 2018.
13. Roxane Gay, *Bad Feminist*. New York: HarperCollins, 2014.
14. Gyasi, Yaa. *Homegoing*. New York: Vintage Books, 2016.
15. Lee, Min Jin. *Pachinko*. New York: Hachette Book Group, 2017.
16. Jamaica Kincaid, *Autobiography of My Mother*. New York: Penguin Group, 1996.
17. Jean Ryhs, *Wide Sargasso Sea*, New York: Norton, 1996.
18. Louise Erdrich, *The Antelope Wife*. New York: HarperCollins, 1998.
19. Roxane Gay, *Hunger: A Memoir of (My) Body*. New York: HarperCollins, 2017.
20. Roxane Gay, ed. *Not That Bad: Dispatches from Rape Culture*. New York: HarperCollins, 2018.
21. Edwidge Danticat, *Brother, I'm Dying*. New York: Random House, 2007.

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IX. Other Learning Resources

Audiovisual: No resources specified
Electronic: *Feminist Approaches to Literature* by Kate O'Connor at http://writersinspire.org/content/feminist-approaches-literature www.Africanfeministforum.com
Other: No resources specified

Attendance Policy: *To maintain good grades, regular attendance in class is necessary. Absence from class is considered a serious matter and absence never excuses a student from class work. It is the responsibility of all instructors to distribute reasonable attendance policies in writing during the first week of class. Students are required to comply with the attendance policy set by each of their instructors. Students are not penalized if they are unable to attend classes or participate in exams on particular days because of religious beliefs, in accordance with Chapter 161, Section 224-a of the Education Law of the State of New York. Students who plan to be absent from classroom activity for religious reasons should discuss the absence in advance with their instructors. See college catalog for more information.*

Services for Students with Disabilities: *It is the College's policy to provide, on an individual basis, appropriate academic adjustments for students with disabilities, which may affect their ability to fully participate in program or course activities or to meet course requirements. Students with disabilities should contact the Coordinator of Access and Equity Services, to discuss their particular need for academic adjustments. All course materials are available in alternate formats upon request.*

Academic Integrity: *Every student at Tompkins Cortland Community College is expected to act in an academically honest fashion in all aspects of his or her academic work: in writing papers and reports, in taking examinations, in performing laboratory experiments and reporting the results, in clinical and cooperative learning experiences, and in attending to paperwork such as registration forms.*
Any written work submitted by a student must be his or her own. If the student uses the words or ideas of someone else, he or she must cite the source by such means as a footnote. Our guiding principle is that any honest evaluation of a student's performance must be based on that student's work. Any action taken by a student that would result in misrepresentation of someone else's work or actions as the student's own — such as cheating on a test, submitting for credit a paper written by another person, or forging an advisor's signature — is intellectually dishonest and deserving of censure.
Several degree programs offer student learning opportunities (such as internships, field work, and clinical experiences) outside the standard classroom setting. As part of the learning process, students must understand and engage in conduct that adheres to principles guiding employment within the professional workplace. These behaviors include, but are not limited to, academic integrity, accountability, reliability, respect, use of appropriate language and dress, civility, professional ethics, honesty, and trustworthiness. Disciplinary action may be initiated for inappropriate conduct occurring while participating in any course-related project or event.