



MARYMOUNT UNIVERSITY

School of Arts and Sciences
2017-2018

COURSE SYLLABUS

Course Number EN 340 B	Course Title Major Women Writers		
Fall Semester	Spring Semester 2018	Summer Semester	Credit Hours 3
Name of Instructor Dr. Kate Koppy			
Meeting Day, Time, and Room Number Tuesday and Friday, 11:45 AM - 1:00 PM, Ballston Center, Room 4094			
Final Exam Day, Time, and Room Number Tuesday, May 8, 2018, 12:00 PM – 2:30 PM BALL 4094			
Office Hours, Location, Phone M & R 2:-00-4:00 PM walk-ins or by appointment T, W, F by appointment only			
E-mail and Web Site kkoppy@marymount.edu katekopy.wordpress.com			
Course Description A study of the emergence and creative achievements of key women writers. Prerequisite: EN 102 or permission of instructor. Liberal Arts Core/University Requirements Designation: LT-2, WI. (3)			

UNIVERSITY STATEMENTS

ACADEMIC INTEGRITY

By accepting this syllabus, you pledge to uphold the principles of Academic Integrity expressed by the Marymount University Community. You agree to observe these principles yourself and to defend them against abuse by others. Items submitted for this course may be submitted to TurnItIn.com for analysis.

STUDENT COPYRIGHT INFORMATION

For the benefit of current and future students, work in this course may be used for educational critique, demonstrations, samples, presentations, and verification. Outside of these uses, work shall not be sold, copied, broadcast, or distributed for profit without student consent.

ACCOMMODATIONS AND ACCESSIBILITY CONCERNS

Please address any special challenges or needs with the instructor at the beginning of the semester. Students seeking accommodations for a disability must complete the required steps for obtaining a Faculty Contact Sheet from the Office of Student Access Services (SAS). Students are then responsible for meeting with their instructors at the beginning of the semester to review and sign the Faculty Contact Sheet and develop a specific plan for providing the accommodations listed. **Accommodations cannot be granted to students who fail to follow this process.** Appointments with the SAS director can be scheduled through the Starfish “Success Network” tab in Canvas. For more information, check the SAS website, e-mail access@marymount.edu, or call **703-284-1538** to reach the SAS director or an academic support coordinator.

EMERGENCY NOTIFICATION POLICY

When students are absent due to a crisis situation or unexpected, serious illness and unable to contact their individual instructors directly, the Division of Student Affairs can send out an Emergency Notification. To initiate an Emergency Notification, students should contact the **Division of Student Affairs 703-284-1615** or studentaffairs@marymount.edu. Emergency Notifications are **NOT** appropriate for non-emergency situations (e.g. car problems, planned absences, minor illnesses, or a past absence); are **NOT** a request or mandate to excuse an absence, which is at the sole discretion of the instructor; and are **NOT** a requirement for student absences. If a student contacts instructors about an emergency situation directly, it is not necessary to involve the Division of Student Affairs as arrangements are made to resolve the absence.

For non-emergency absences, students should inform their instructors directly.

ACCESS TO STUDENT WORK

Copies of your work in this course including copies of any submitted papers and your portfolios may be kept on file for institutional research, assessment and accreditation purposes. All work used for these purposes will be submitted anonymously.

UNIVERSITY POLICY ON WEATHER AND EMERGENCY CLOSINGS

Weather and Emergency closings are announced on Marymount’s web site: **www.marymount.edu**, through **MUA** alerts, area radio stations, and TV stations. You may also call the **Weather and Emergency Hotline at (703) 526-6888** for current status. Unless otherwise advised by local media or by official bulletins listed above, students are expected to report for class as near normal time as possible on days when weather conditions are adverse. Decisions as to inclement closing or delayed opening are not generally made before 6:00 AM and by 3:00 PM for evening classes of the working day. Emergency closing could

occur at any time making **MUAlerts** the most timely announcement mechanism. **Students are expected to attend class if the University is not officially closed.** If the University is closed, course content and assignments will still be covered as directed by the course instructor. Please look for communication from course instructor (e.g., Canvas) for information on course work during periods in which the University is closed.

1. BROAD PURPOSE OF COURSE

A study of the emergence and creative achievements of key women writers.

Prerequisite:

EN 102 or permission of instructor. Liberal Arts Core/University Requirements

Designation: LT-2, WI.

(3)

This term our section of the course will be reading fairy tales by women writers from the medieval period to the modern. As a genre, fairy tale films, picture books, and novels are often criticized for misogyny. What then does it mean for women to write in this genre? When women write fairy tales are they participating in the continuity of the patriarchy or is women's participation in this genre a subversive act? In addition to these considerations of gender and genre, we will also look at our primary texts through several critical lenses including structuralism, formalism, and adaptation theory.

2. COURSE OBJECTIVES

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

CORE GENERAL LEARNING OUTCOMES: ATTITUDES

- a. examine the aesthetic principles that inform American literary production and apply them to the study and analysis of American Dream texts;

CORE GENERAL LEARNING OUTCOMES: SKILLS

- b. practice analytical discourse, critical reasoning, and problem-solving through close textual analysis and interpretation of American Dream literary texts;
- c. apply knowledge and experience in literary analysis to new texts by writing thoughtful literary essays;

CORE GENERAL LEARNING OUTCOMES: ADVANCED LITERATURE

- d. demonstrate an understanding of the conventions and evolution of the tradition of women writers;
- e. examine the aesthetic and ideological contexts that inform a tradition of women's literature;

- f. examine texts by women from a variety of critical and theoretical perspectives;
- g. conduct appropriate research and synthesize their own original ideas with those advanced by literary critics and other scholars.

UNIVERSITY REQUIREMENT OUTCOMES (WRITING-INTENSIVE)

Students will:

- a. produce written work appropriate to the discipline through a process that involves drafting and revision based on feedback;
- b. produce focused and coherent essays that address specific audiences, move effectively between generalizations and details, make honest use of sources, and engage complex ideas without distortion;
- c. produce essays that show careful attention to fluent sentence structure, grammatical correctness, and proper documentation;
- d. identify a suitable subject for scholarly inquiry in the discipline, analyze appropriate primary and secondary source materials, and support a focused thesis or argument in a clear and coherent product.

3. TEACHING METHOD

- Lecture, discussion, and workshop
- This class is highly interactive; students are expected to come to class having read the literature and prepared to discuss it.
- A good discussion class depends on a respectful community attitude. At some points, we may discuss sensitive subjects including race, violence, sexuality, and rape. You should feel free to share your own thoughts about the books we are reading and films we are watching. At the same time, please respect the opinions of your classmates and remember that no two readers are alike; every person will have a different response to a text.
- Assignments will be considered late if they are submitted after the deadline on the day they are due. Late work will result in the final grade for that assignment being penalized one-half letter grade for every class day they are late. If you become ill or the victim of an emergency situation, contact me as soon as possible to make alternate arrangements. Absence is no excuse for failing to turn in an assignment on time or failing to get instructions for a new assignment. Late assignments will not be accepted more than two weeks after the due date.
- **E-mail:** You are required to have access to Canvas and are responsible for checking your Marymount e-mail address daily for class updates.

4. GRADING POLICY

Quizzes (lowest score will be dropped)	100 pts
Secondary Source Presentation	50 pts.
Analysis Essays (3 x 100 points each)	300 pts
Essay II: Literary Research Paper	
Annotated Bibliography	100 pts
Final Essay	200 pts
Text presentation	100 pts
Exams (2 x 75 points each)	150 pts
Total	1000 points

A+ = 97-100*	B+ = 87-89.999	C+ = 77-79.999	D+ = 67-69.999	F = 0-59.999
A = 94-96.999	B = 84-86.999	C = 74-76.999	D = 64-66.999	
A- = 90-93.999	B- = 80-83.999	C- = 70-73.999	D- = 60-63.999	

*Marymount does not allow A+ as a final grade.

Friday, February 16th is the last day to withdraw from a class without academic record.

Friday, March 23rd is the last day to withdraw from a class with a grade of W.

Secondary Source Presentation (1):

Working with a partner, you will carefully read and analyze one of our secondary sources. You will prepare a one-page handout about the source for your classmates. During class, you will present the ideas you and your partner found to be most important or most compelling in the source and lead the class in discussion of the source. You should plan to take up a minimum of 15 minutes of class time, though the discussion may continue longer than this.

Analysis Essays (3):

You will write three analysis essays. Individual topics for these essays will grow out of our class discussions. You must properly cite the words and ideas you copy from our texts and our supplemental readings. Dictionary definitions, if you choose to use them, must also be cited properly.

Each response essay should be 5-6 pages long in MLA format. A page of academic text is 12pt Times New Roman or Arial font, double spaced, with one-inch margins all around.

Late essay assignments will be penalized one letter grade for every class day they are late. Late response analysis assignments will not be accepted more than two weeks after the due date.

Literary Research Paper (1):

You will write one paper in which you synthesize scholarly research about your chosen text with your own ideas. You may analyze the text in terms of form, genre, symbols, or theme. You may choose to focus on specific characters, plot events, or ideas.

The literary research paper should be 5-6 pages long in MLA format. A page of academic text is 12pt Times New Roman or Arial font, double spaced, with one-inch margins all around. Late essay assignments will be penalized one letter grade for every class day they are late. Late literary research paper assignments will not be accepted after the final exam date.

You will also write an annotated bibliography that includes at least 5 secondary sources. All the secondary sources you cite in the Research Paper must be included. If these are less than five, you must include other sources to total five.

Quizzes:

Throughout the semester, quizzes will be given at in the first 5-10 minutes of class. These **quizzes can not be made up** if missed, even if the absence is excused, but the lowest quiz score will be dropped. These quizzes prepare the class for the day's discussion topics and allow you to practice the the sorts of questions that will appear on the exams

Text Presentation:

Each of you will choose one primary text from the list on the Collaborations page in Canvas. Read the book and prepare a 3-5 minute presentation and a one page front and back flier about the text. You may envision this flier as a blog post, as a book review, as an advertisement. Your audience is your classmates, and they want to know what the text is about, why it is important, what you liked about it, and whether you think they should read it. Books presentations must be given in class during the penultimate week of the semester. No make ups are available.

Extra Credit (up to 3):

Revise an essay and post it to the course discussion. You must also then respond to one other classmate's revised essay. Revisions must be posted within one week of receiving feedback. (up to 3, 10 points each)

6. REQUIRED TEXTS

- *Enchanted Eloquence: Fairy Tales by Seventeenth-Century French Women Writers* by Lewis C. Seifert and Domna C. Stanton
- *The Bloody Chamber and Other Stories*, by Angel Carter
- *Transformations*, by Anne Sexton
- *Spindle's End*, by Robin McKinley
- *Ash*, by Malinda Lo
- All other readings available on Canvas

5. **CLASS SCHEDULE** (Note: the following class schedule is tentative and subject to change based on the pace of our discussions).

	T 1/16	Who are women writers?
Week 1	F 1/19	Marie de France <i>Guigemar</i> - .pdf on Canvas Elizabeth Harries intro to <i>Twice Upon a Time</i> Seifert and Stanton <i>Enchanted Eloquence</i> Secondary Source: Introduction pp. 1-25
Week 2	T 1/23	Catherine Bernard pp. 47-60 Last day to add or drop with 100% refund.
	F 1/26	Seifert and Stanton <i>Enchanted Eloquence</i> Marie-Jean L'Heritier de Villandon pp. 61-96 Seifert and Stanton <i>Enchanted Eloquence</i>
Week 3	T 1/30	Marie-Catherine Le Jumel de Barneville, baronne d'Aulnoy pp. 97-102, 151-188 Seifert and Stanton <i>Enchanted Eloquence</i>
	F 2/2	Charlotte-Rose de Caumont de La Force pp. 189-212 Secondary Source: Canepa & Ansani "Intro" to <i>Out of the Woods</i> pp. 9-21 - .pdf on Canvas Seifert and Stanton <i>Enchanted Eloquence</i>
Week 4	T 2/6	Henriette-Julie de Castlenau, comtesse de Murat 231-235, 270-279 Writing Due: Essay 1 on paper for peer review in class
	F 2/9	Secondary Reading TBD Secondary Reading TBD
Week 5	T 2/14	Secondary Source: Hearn Intro - .pdf on Canvas Dinah Maria Mulock Craik - .pdf on Canvas
	F 2/16	Hearn E. Nesbit & Mary De Morgan - .pdf on Canvas Essay 1, Revised Due on Canvas 11:59 PM Last day to drop without academic record.
Week 6	T 2/20	Midterm Exam
	F 2/23	Angela Carter <i>The Bloody Chamber</i> Secondary Source: Preston "Disrupting the Boundaries of Genre and Gender" - .pdf on Canvas
Week 7	T 2/27	Angela Carter <i>The Bloody Chamber</i>
	F 3/2	Angela Carter <i>The Bloody Chamber</i>
Week 8	T 3/6	Anne Sexton <i>Transformations</i> Writing Due: Essay 2 on paper for peer review in class
	F 3/9	Anne Sexton <i>Transformations</i> Secondary Reading TBD
Week 9	T 3/13	SPRING BREAK - NO CLASS
	F 3/16	
Week 10	T 3/20	Project prep time Essay 2, Revised Due on Canvas by 11:59 PM
	F 3/23	Project prep time

Last day to withdraw with a grade of W.

Week 11	T 3/27	Library Research Day
	F 3/30	EASTER BREAK - No classes 3/29-4/2
Week 12	T 4/3	Monday classes meet this day.
	F 4/6	Secondary Reading TBD
	T 4/10	Robin McKinley <i>Spindle's End</i> Writing Due: Essay 3 draft on paper in class for peer review Robin McKinley <i>Spindle's End</i>
Week 13	F 4/13	Secondary Source: Amie A. Doughty “ ‘I Think You Are Not Telling Me All of This Story’ Storytelling, Fate, and Self-Determination in Robin McKinley’s Folktale Revisions” - .pdf on Canvas Malinda Lo <i>Ash</i>
Week 14	T 4/17	Secondary Reading: Cathy Lynn Preston – .pdf on Canvas Essay 3 Revised Due on Canvas by 11:59 PM
	F 4/20	Malinda Lo <i>Ash</i>
Week 15	T 4/24	Text Presentations
	F 4/27	Text presentations
Week 16	T 5/1	Class does not meet in the classroom. Sign up for an individual conference.
	F 5/4	Papers Due. In class symposium.
Finals Week		May 7-12