

ENGL 3351W Voices from the Gaps: Women Artists and Writers of Color
Spring 2006
Tu 5-7:30 P.M. 170 Ford Hall

Instructor: Lisa Borys Jensen
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This course provides a context for research and analysis concerning literature by North American women writers of color. This class is in particular a web publication course, resulting in the collaborative creation of an author entry or other submission for publication on VG/Voices from the Gaps, a literary website of biographical, critical, and bibliographical material about women writers and artists of color. Reading primary and secondary works as well as critical and theoretical texts will ground our discussion of such complicated issues as race, gender, class, culture, and immigration as we explore the ways women writers of color approach and reconcile questions of national and personal identity, sexism, racism, and cultural imperialism through their writing. Please note that the ability to work happily and productively in groups will contribute a great deal to your success in this class.

Voices from the Gaps: <http://voices.cl.umn.edu/VG>

WebCT: <http://vista.umn.edu>

Required Texts

All required texts are available at the University Bookstore in Coffman Union.

-  *Flyin' West and Other Plays*, Pearl Cleage
-  *Jubilee*, Margaret Walker
-  *Lakota Woman*, Mary Crow Dog
-  *I, Rigoberta Menchu*, Rigoberta Menchu
-  *The Painted Drum*, Louise Erdrich
-  *E-Reserve readings*: you'll need to print out these articles and bring them to class

E-reserve readings are accessed through the library's reserve page at <<http://eres.lib.umn.edu/eres/>>
Our password is bat221

Course Policies and Expectations

Attendance: Since EngL 3351 is a workshop class, your presence and participation in class is crucial. Failure to be on time and prepared for class will result in a mark of absent for that class period. You may miss one course meeting with no effect on your grade; however, since this class is run as a workshop, meaning we learn through participation and interaction, tardiness and absences will count against your final grade and more than four absences may cause you to fail the class. Only University approved events are considered excused absences.

Communication: I will always use your U of M email address to communicate course information. Assignments, links, discussion boards, and additional readings and information will also be posted on our class WebCT site. Please keep up to date by checking your email and the class site regularly.

Workload: Students will have reading each week. The load will vary depending on the assignment; it's up to you to budget your time effectively. Students are expected to fully and carefully read all material before class and come ready to ask questions, provide insights, and participate in both small and large group discussions; carefully reading the texts will prepare you to fully participate in the discussion. Also, as most assignments in this class are research-based, you will need to plan time for extra researching, reading, and writing.

Due dates: All assignments are due at the beginning of class on the day scheduled. Late assignments will not be accepted unless you have permission from me in advance, in person, and in writing. Any submissions to VG should be submitted electronically to me (borys005@umn.edu) and Deiter Bohn (bohn0025@umn.edu) as email attachments. A paper copy should also be submitted to me on the due date.

Grading: Please see attached grading descriptions for a full explanation of my and CLA's grading guidelines. Due to the unique nature of this course, only in extreme circumstances and in consultation with your group will an incomplete be granted.

Weight of assignments:

Weekly Response Papers: 15%

Critical Essay or Book Review: 15%

Annotated Bibliography or Literature Review: 15%

Class Presentation and Discussion Questions: 10%

Final Project: 35%

Daily Work: 10%

Daily work includes (but is not limited to) attendance, promptness, preparedness, and participation in class discussion and during your collaborative group work.

General Information

Undergraduate students are required to pass four *Writing-Intensive* (WI) courses in addition to a course in first-year writing. All WI courses assign formal writing and include instruction on the written aspect of those assignments. These formal assignments will be in addition to any informal, exploratory writing or in-class exams assigned in the course, and will include at least one for which you will revise a draft after receiving comments from the instructor. Grades assigned in WI courses are substantially influenced by the quality of the writing produced.

The *Center for Writing* is a great resource for improving your writing skills. They offer one-on-one guidance for writers of all levels of ability. I strongly encourage you to take advantage of this free service as often and as soon as possible with each assignment. (15 Nicholson Hall; 626-7579, <http://writing.umn.edu>)

Classroom Etiquette: Very simply, common courtesy is expected when either I am lecturing or another classmate is speaking. There will undoubtedly be times when you disagree with me or each other and these disagreements are encouraged as they will allow us to further explore topics from a variety of perspectives. Disagreement can be useful, but be polite and respectful towards one another.

If you have a disability requiring accommodation in this class, please notify me and Disability Services (<http://ds.umn.edu>) at the beginning of the term.

Cell phones and other electronic devices must be turned off before class begins.

This is a zero tolerance class; harassment in all forms is unacceptable. Questions or concerns should be directed to the Office of Equal Opportunity and Affirmative Action, 419 Morrill Hall.

Scholastic Dishonesty: The College of Liberal Arts defines **Scholastic Dishonesty** as “any act that violates the rights of another student with respect to academic work or that involves misrepresentation of a student’s own work. Scholastic dishonesty includes (but is not limited to) cheating on assignments or examinations, plagiarizing (misrepresenting as one’s own anything done by another), inventing or falsifying research or other findings with the intent to deceive, submitting the same or substantially similar papers (or creative work) for more than one course without consent of all instructors concerned, depriving another of necessary course materials, and sabotaging another’s work.” (<http://www.cla.umn.edu/cgep/5.html>)

In other words, pretending you did the work when you did not is plagiarism. If you plagiarize *any* work in this class, you will *automatically* fail the assignment and probably the course. Please talk to me often if you are unsure of the boundaries of academic research, especially when it comes to using the internet.

This syllabus is subject to change; however, all changes will be announced in class and via email.

Reading and Assignment schedule

Week I:	
January 17	introductions, tour of VG website and overview of submission process with Deiter Bohn Discussion and practice of effective reading and writing strategies
Week II:	
January 24	on e-reserve read selections by Toni Morrison, Gloria Anzaldua and Leslie Marmon Silko Visit VG and complete the VG quiz on WebCT Discuss major course assignments, plan final projects, and begin forming groups Discuss secondary sources, popular v. scholarly and where to find them
Week III:	
January 31	Library workshop with Kim Clarke 5:30. Meet in lobby of Wilson Library by 5:15. During this week, you should also be doing your reading for the next assignment DUE: Project Proposal
Week IV:	
February 7	Work day; meet in the lobby of Wilson Library at 5:15 During this week, you should also be doing your reading for the next assignment DUE: brief author biography and/or bibliography of sources by Friday (via email)
Week V:	
February 14	On e-reserve read "Beautiful Senioritas" by Delores Prida and "No More 'Beautiful Senioritas'" by Alberto Sandoval Sanchez Presentation Critical response paper due Discuss how to write a critical essay or book review
Week VI:	
February 21	Guest Speaker: Rachel Raimist, documentary filmmaker, scholar, hip hop feminist, poet Start reading <i>Jubilee</i> by Margaret Walker DUE: Critical Essay or Book Review
Week VII:	
February 28	Continue discussion of "Beautiful Senioritas" Watch <i>Real Women Have Curves</i> dir. by Patricia Cardoso, screenplay by Josefina Lopez Continue reading <i>Jubilee</i> Presentation Discuss how to write a literature review or an annotated bibliography
Week VIII:	
March 7	Read all of <i>Jubilee</i> by Margaret Walker Critical response paper due Discuss final projects, how to write an author entry or collaborative essay DUE: Literature Review or Annotated Bibliography
Week IX:	
March 14	NO CLASS: SPRING BREAK
Week IX:	
March 21	Continue discussion of <i>Jubilee</i> From <i>Flyin' West and Other Plays</i> by Pearl Cleage, read "Flyin West" and "Bourbon" Presentation Critical response paper due

Week X:

March 28 From *Flyin' West and Other Plays* by Pearl Cleage, read "Blues," "Chain," and "Late Bus"
Watch selections from *Beloved*
DUE: first draft of final project

Week XI:

April 4 NO CLASS; Meet with Lisa to discuss revision strategies
Meet with group to work out revisions of project

Week XII:

April 11 Read *Lakota Woman* by Mary Crow Dog
Presentation
Critical response paper due
DUE: Second draft of final project

Week XIII:

April 18 Read *I, Rigoberta Menchu* by Rigoberta Menchu
Presentation
Critical response paper due

Week XIV:

April 25 Continue discussion of *Rigoberta Menchu*
Workshop with group
Demonstration of html coding with Deiter Bohn (maybe)
DUE: Third draft of final project

Week XV:

May 2 Course evaluations, final project presentations, course review and wrap-up
Workshop with group, go over VG comments and plan final revisions of project
DUE: project review essay

**Final project DUE by Tuesday May 9, including electronic copy, hard copy, copyright permission,
images, and contributor bios.**