Diverse Women Writers (HU,DV)

ENGL2830 501

Course Information

Salt Lake Community College

Diverse Women Writers (HU,DV)

ENGL 2830-501

Fall 2024

Course Section Information

Meeting Days/Times: There is no required synchronous meeting time for this online course. Unless indicated otherwise, all work is due each week by 11:59 pm on Sunday.

Classroom: Canvas

Campus: SLCC Online

Meeting Dates: 20 August 2024-12 December 2024

Final Exams: 7-12 December

Course Description

This course examines the range of U.S. women's voices and explores how racism, sexism, and cultural imperialism affect identity formation and relations between the powered and the disempowered. It is recommended students complete ENGL 1010 prior to taking this course.

Welcome to Class!

Welcome to English 2830, Diverse Women Writers!

I'm excited to have join you on this grand adventure through literature that we'll share over the next 16 weeks. In addition to the materials posted here on our Canvas site, I encourage you to take some time to carefully review the **Institutional Syllabus** link which is posted near the end of the global navigation bar on the far left-hand side of the screen. This link contains important info about institutional policies, learning support and tutoring services, and advising and counseling support services which are available to all SLCC students.

Textbooks, Readings, and Course Materials

Authors: Anzaldúa, Gloria, Ed.
Publication Date: 1990
Title: Making Face, Making Soul: Haciendo Caras: Creative and Critical Perspectives by Feminists of Color
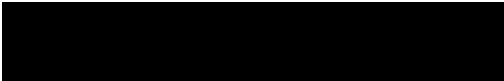**Edition:** 1st
ISBN: 978-1879960107
Publisher: Aunt Lute Books
Link: https://www.amazon.com/Making-Face-Soul-Haciendo-Caras/dp/1879960109?language=en_US

For more information on textbook accessibility, contact Accessibility & Disability Services at ██████████████████

Course Prerequisites/Co-requisites

There are no official prerequisite or co-requisite courses for English 2830. ENGL 1010 is a *recommended* prerequisite.

Communication Plan

During the work week -- Monday-Friday -- I will do my best to respond to email messages within 24-28 hours. My response time to messages on weekends -- Saturday-Sunday -- and holidays will generally take longer.

I will offer feedback on shorter assignments like discussions within 1 week of the posted due date. Feedback on longer writing assignments will generally be returned within 2 weeks of the due date.

The best way to contact me is via the Canvas Inbox, as I will prioritize this email over other modes of communication. You can also send me a voicemail or text message at 801-957-XXXX.

Course Student Learning Outcomes

- Demonstrate an understanding of different critical theories and how they can be used as lenses through which to view the history of gender differences in the U.S.

- Interpret literature written by U.S. authors who identify as women and analyze how these texts represent the diversity and interconnectedness of human experiences.

- Apply literary criticism and critical theory to interpret various literary genres and identify different representations of women's experiences which are embodied in those texts.

- Identify and analyze differences within gender such as race, class, sexual orientation, religion and/or cultural background and discuss how those differences are reflected in U.S. women's literature.

Course Content Warnings/Trigger Warnings

Course Content

This course is designed to expose students to alternative belief systems and diverse perspectives, thus, potentially challenging personal, political, and cultural values. Please be aware that challenging these values is intended to help us study important issues in context and to encourage more critical examination of our own lived experiences in connection with the lives, histories, stories of people with whom we share this planet.

This semester, we will delve into texts that sometimes contain the following content:

- Profanities
- Descriptions of sex and sexuality

- Interrogations of gender "norms"
- Violence or traumatic events
- Sensitive social and political issues
- Discussions of mental health, including depression and anxiety
- Graphic or explicit descriptions and imagery
- Any other specific content relevant to the course

Our aim is to explore these topics thoughtfully and respectfully, understanding their importance in our field of study. However, I recognize that such material can be challenging. If you have concerns about your ability to engage with certain course materials due to past experiences or personal reasons, please feel free to discuss this with me privately. We can explore alternative ways for you to engage with the material while ensuring your educational experience is not compromised.

Your well-being is important, and support services are available through the college's counseling support services should you need them.

Trigger Warnings

As noted above, our course materials and activities will often focus on mature, difficult, and potentially challenging issues of identity, power, privilege, inequality, and forgotten/erased histories and experiences. As with any Diversity (DV) and Humanities (HU) course, materials and activities are often political and personal. Materials and activities might trigger strong feelings and maybe even memories. You may experience feelings of frustration, empathy, discomfort, anxiety, confusion, excitement, humor, trauma, and even boredom as you engage with the different course materials and activities.

While I do not expect everyone to love or even like every reading and assignment, I do expect everyone to engage with and participate in discussing course materials in mature and respectful ways. As noted just above, if you think a particular course text (video, film, reading, podcast episode, etc.) or topic might be especially challenging or unsettling, please email or text me early in the week so we can work through it together.

Engaging with Course Content and Activities

If you are struggling with the course content and, here are some tips:

- read through the weekly homework requirements in advance so that you know what is coming up in our F2F class meetings and online discussions
- ask me for help if you need it, and don't be shy about asking questions when you have them about the cultural theories or literature before you participate in discussions, assignments, etc.

Your well-being is important, and support services are available through the college's counseling support services should you need them.

General Education Information

General Education Statement

This course fulfills the **DV; HU** requirement for the General Education Program at Salt Lake Community College. It is designed not only to teach the information and skills required by the discipline but also to develop vital workplace skills and to teach strategies and skills that can be used for life-long learning.

General Education courses teach basic skills as well as broaden a student's knowledge of a wide range of subjects. Education is much more than the acquisition of facts; it is being able to use information in meaningful ways to enrich one's life.

While the subject of each course is important and useful, we become truly educated through making connections between such varied information with the different methods of organizing human experience that are practiced by different disciplines. Therefore, this course, when combined with other General Education courses, will enable you to develop broader perspectives and deeper understandings of your community and the world, as well as challenge previously held assumptions about the world and its inhabitants.

ePortfolios

Each student in general education courses at SLCC is to create and maintain a General Education ePortfolio. Instructors in every general education course will ask you to put at least one assignment from the course (known as the "Signature Assignment") into your ePortfolio and accompany it with reflective writing.

More information on the ePortfolio requirement for ENGL 2830 is posted under the grading section here in Simple Syllabus.****

The Many Uses of ePortfolios

Your General Education ePortfolio tells your SLCC learning story. Your ePortfolio enables you to introduce yourself to your professors and classmates, showcase your learning, and reflect on how your courses connect to each other, your life, goals, and community. The ePortfolio is intended to help you connect with other students and communicate with professors about how you learn, what you are taking away from your experience, and what supported your learning in their class. Professors can use your ePortfolio to get to know you before class and use your reflections and signature assignments to continuously improve their teaching.

Your General Education ePortfolio will also help you weave together the concepts you learn across all general education courses. To do this, each general education course you take at the college will ask you to demonstrate your engagement with the general education learning outcomes by designing a course-specific ePortfolio page that includes a course-specific "Signature Assignment" and reflection. When you finish your time at SLCC, your ePortfolio can provide a multimedia showcase of your educational experience and tell the story of your learning growth while at SLCC. You can learn more by visiting the [ePortfolio help site](#).

Connect Your ePortfolio to MySLCC

For us to learn from your ePortfolio and provide effective support, your ePortfolio must be connected to your MySLCC account. To connect your portfolio to MySLCC:

1. Copy the URL for your ePortfolio from the web browser.
2. Click [here](#) and then click "Submit" under General Education ePortfolio.
3. Paste the link to your Welcome page and click "Save."
4. Finally, confirm that everything worked by clicking on the link and making sure it goes to your Gen Ed ePortfolio Welcome page.

Need Assistance?

If you would like virtual or in-person help with your ePortfolio please [sign up here for an ePortfolio appointment](#). Questions regarding the ePortfolio can be directed to ePortfolio@slcc.edu

How to Succeed in the Course

Expectations for Students

This course will invite both engaged discussion and serious, authentic personal reflection. Because we will often express contrasting views, it will be essential to be respectful by listening and asking questions of those with whom we disagree. It is equally as important that each member of this class is willing to carefully consider and respond to any questions that may be asked of them.

Even though each person will be largely responsible for their own learning and grades will be based on each individual's efforts and writing, much of the work of this course can best be done together, with the full participation of every member of the community. I would like to offer the following ideas as guidelines for creating and maintaining such a community:

- Check Canvas frequently for updates, emails, announcements, etc.
- Submit all coursework on time
- Be present and prepared to participate in the assigned discussions, readings, and writing assignments
- Take the time to read and respond to your classmates and their ideas carefully, with as much thought, integrity, and respect as you would like others to give to your own work.
- **FYI:** The **Netiquette** section here in Simple Syllabus offers some helpful guidelines for working and responding to each other in an online environment.

Expectations for Instructors

This course will invite both engaged discussion and serious, authentic personal reflection. Because we will often express contrasting views, it will be essential to be respectful by listening and asking questions of those with whom we disagree. It is equally as important that each member of this class is willing to carefully consider and respond to any questions that may be asked of them.

As your instructor, I hold myself to the same expectations that I've set forth for you here. In addition, I also promise to:

- Respond to all Canvas emails in a professional and timely manner (generally within 24 hours, M-F; response times Sa-Su and on holidays/school breaks will be

longer).

- Treat you and the ideas and work you'll share this semester with respect.

- Return feedback and grades on both weekly discussions and essays in a timely manner (generally within a week of the submission deadline, though feedback on longer writing assignments may take more time).

- Notify you ASAP of any changes and/or disruptions to the posted schedule on the **Announcements** page here on Canvas.

Grading Scale

Final Grade Distribution

Grade:	A	A-	B+	B	B-	C+
Percent:	≥ 94%	≥ 90%	≥ 87%	≥ 84%	≥ 80%	≥ 77%

Grade:	C	C-	D+	D	D-	E
Percent:	≥ 74%	≥ 70%	≥ 67%	≥ 64%	≥ 60%	< 60%

Course Grading Policies

Breakdown of Grades

Your grade in English 2830 this semester is based on the following areas:

- **Online Discussions/Participation (30%)**
  - Discussion/participation grades are based on #1 your own initial response to a weekly prompt and #2 feedback to classmates. A specific rubric is attached to each discussion prompt.

- **Reflection Essay (15%)**
  - This essay will be a critical reflection on at least one of the readings from "Module 1: History: Women, Writing, and Social Movements." encourage you to take notes as we are reading and discussing these texts during Weeks 1-4 and draw on ideas from your discussion responses for this reflection.

- **Critical Analysis Essay (15%)**

- Review the list of critical texts provided for this assignment and choose just one of them as the focus for your critical analysis essay. As you review the critical text, you should do a bit of research about the author/s. What do you learn about them that might help you understand their writing? Is there anything in their background and/or life experiences that helps you understand them and their work a bit better?

- As you study your chosen critical text and its author, you might also briefly consider their life and writings, consider the ways she has been marginalized. You might consider how cultural dynamics such as time/history, gender roles, racism, dominance, privilege, discrimination, etc. have affected them.

- **Unerasure Project (30%)**

  - For this two-part project, I am asking you to unerase and encourage more visibility of the histories and stories of women who have existed, persisted, struggled, and thrived in the Cultural Borderlands within and along the many Americas that are part of this country.

  - **Part 1: Final Course Reflection**
  This part of the project asks you to tell the stories of your learning and connection making throughout the semester. Reflections require introspection, musing, and connection making. Avoid making a series of points and/or summaries of your learning. Take what you learned from the creative nonfiction essays about reflecting on experiences between the past and present self to craft a meaningful reflection.

  - **Part 2: Literary Anthology <u>or</u> Syllabus**

    This part of the project asks you to choose between creating your own "Cultural Borderlands & Unerasing Stories of the Many American Experiences Literature Anthology" OR creating your own "Annotated Diverse Women Writers Syllabus" that emphasizes the themes of cultural borderlands and unerasing the diversity of histories, stories, and experiences that are integral parts of America's past, present, and future.

  - The Unerasure Project will also be part of your ePortfolio. *This assignment has been adapted from a text that was originally created and generously shared by Prof. XXXX.*

- **ePortfolio (10%)**

- To represent your work in class this semester, I am asking you to submit both Part I and Part II of your Unerasure/ePortfolio Project to your ePortfolio site. *See above for details.*

Institutional Policies

As members of our academic community, we would like to invite you to review the Institutional Syllabus which covers important policies and procedures. This document contains important links for students on the code of student rights and responsibilities, academic integrity, and grading policies, Title IX and other important acknowledgements. By familiarizing yourself with this information, you can help us create a safe and respectful environment for everyone.

You can access the document by clicking on the following link: https://slcc.instructure.com/courses/530981/pages/institutional-syllabus

Additional Class Policies

Administrative Drops for Non-attendance

Students who do not log in within the first five days or who do not complete required coursework during that time may be administratively dropped by the instructor to free up the space for others to enroll. More information is available on SLCC's website at Administrative Drops for Non-Attendance.

Confidentiality

When you contact the instructor for assistance, your concerns and requests for help will be treated with respect. Any private information that you share will remain confidential except when mandatory reporting is required by law or by Salt Lake Community College for safety reasons.

Netiquette

Netiquette rules govern how we speak and act in an online environment, like this Canvas site.

The first key to any successful class is to remember to exercise good judgment when you respond to your peers and participate in other online activities both in class and on Canvas. Canvas is an online extension of our on-campus classroom and every member of our class community is expected to show respect for each other.

Respect is especially important when we're working online because we cannot read visual cues like body language and facial expressions, or hear someone's tone of voice like we can in a F2F class. This doesn't mean we always have to agree with each other, just that we should show others the same level of respect online that we'd like to receive ourselves.

Guidelines for Posting and Responding in Canvas

Please carefully consider the following guidelines as you post your own work and respond to your classmates' ideas this semester:

- Remember the human. When we communicate online, it can be easy to misinterpret the intent and tone of a message -- and to have our own words misinterpreted. Before you hit send/submit, ask yourself this question: "Would I say this to a person's face?" If the answer is "No," then you should reconsider your words.

- Think before you submit. Once you hit send/submit, your words are out there -- you can't un-send the message and even if you do delete something, it's still stored in code online. As Virginia Shea reminds us in Netiquette, "Any message you send could be saved or forwarded by its recipient. You have no control over where it goes."

- Be ethical. Don't break the law -- respect privacy and copyright guidelines and remember that "How you say something is just as important as what you say." As noted above, if you wouldn't say something to a person's face, you probably don't want to say it online.

- Avoid inflammatory and offensive language. This includes not posting "flame bait," the sort of thing that can take over the tone and ruin the open, collaborative environment that we're trying to create in our course.

- DON'T YELL. When responding in one of our online forums, please DO NOT TYPE IN ALL CAPS. Also, the excessive use of acronyms and emoticons can make your

message difficult to read. Please use them sparingly, or make sure you define them for your readers.

- Be forgiving of mistakes and practice listening to understand, not just to respond. Whether it's an issue with spelling/punctuation, a question you might think is silly, a misdirected response, or something else entirely, I encourage you to think twice before you react. If you choose to respond, be polite and even consider doing so in a private email message rather than in the public discussion boards.

- Post your own work. If you do reference outside sources, including the work of your classmates, please give the author credit by mentioning her/his name and any pertinent publication information (title, date, place of publication). Using another person's ideas without giving them credit is considered plagiarism and will affect your grade for this course. For a more detailed discussion of SLCC's policy on Academic Integrity, review Section II.A "Academic Misconduct, Academic Integrity & Professional Behavior" in SLCC's [Code of Student Rights and Responsibilities](#).

  - **Full disclosure:** I often do a sentence spot check when I am reviewing longer writing assignments, and sometimes the shorter weekly discussion responses. If I ever have a question with whether or not something is your own work, I will reach out to you privately through the Canvas Inbox to discuss the issue. If it's determined that the work was not wholly yours, you will have an opportunity to revise the work and resubmit the assignment.

Many of these details were adapted from *[Netiquette](#)* by Virginia Shea.

Generative Software/AI Statement

Generative software systems like Chat GPT/Open AI and Bard can be a powerful tool for generating ideas and evaluating research, however, please understand that they are not a substitute for doing the work yourself. It is fine if you want to use AI programs to brainstorm ideas. I am also fine if you quote from these programs and clearly identify where you have done so in the work you submit for this course.

Where I do have concerns is if you use information from a generative software program and submit it as if you wrote the text yourself. As noted in SLCC's Code of Student Right and Responsibilities statement on [plagiarism](#), "presenting within one's own work the

ideas, representations, or words of another person without customary and proper acknowledgment of that person's authorship is considered plagiarism."

Copying and pasting content from generative AI programs and presenting it as your own work is a violation of academic integrity. If you use generative AI in your work, you must indicate that you have done so.

The library has created the following guides that will be helpful for you when using AI:

- [Information and AI](#)
- [Citations and AI](#)

Listening to Understand

While each student will be graded on their individual work, discussion and interactions with classmates also play a vital role in this course. As Professor Lee Knefelkamp noted in a 2006 article "Listening to Understand," each person's "background and life experiences make up an important part of the class." Our discussions and other interactions with each other are "essentially intercultural encounters -- among individuals in the class, between the readers and any given author, among the authors and the students and the professor" where were are learning how to learn both with and from each other.

Because many of our readings and discussions will ask you to examine and challenge your own perspectives, as well as respond to the ideas of your classmates, here are a few ideas to help us all practice listening to understand:

- listen for the meaning/point of view of both others and yourself
- resist the urge to try and convince others that you/your views are right
- be willing to communicate, even when you feel confused and/or afraid
- thoughtfully consider an appropriate response
- acknowledge that understanding does not necessarily equate to agreement
- take responsibility for your own perspectives and actions

These ideas are adapted from information shared by Prof. XXXX and from a 2006 article by Prof. Lee Knefelkamp entitled "Listening to Understand."

Personal Gender Pronouns

Asking and correctly using someone's pronouns is one of the most basic ways to show your respect for their gender identity. When someone is referred to with the wrong pronoun, it can make them feel disrespected, invalidated, dismissed, alienated, or dysphoric (often all of the above).

Canvas allows users to self-select their personal gender pronouns and link this info to their account. This is not a requirement for our course, however if you would like to do so, more information is available at "How do I select personal pronouns in my user account as a student?".

This information is adapted from an online text published by the University of Wisconsin at Madison's Lesbian, Gay, Bisexual, Transgender, Queer Plus (LGBTQ+) Resource Center.

Honoring Diversity Through Honoring Language

One way people continue to be marginalized is through the practice of ignoring/reading over their native tongues. According to the Endangered Languages Project, when languages disappear, "a unique vision of the world is lost. With every language that dies we lose an enormous cultural heritage; the understanding of how humans relate to the world around us; scientific, medical and botanical knowledge; and most importantly, we lose the expression of communities' humor, love and life. In short, we lose the testimony of centuries of life."

Honoring the native languages of authors is one important way we can honor their work and their histories. Some of the texts we'll read this semester may include passages written in the authors' native tongues. Rather than simply skipping over words or passages you may not understand, I encourage you to use a source such as Google Translate or DeepL to help find definitions and build some context for the work. These translators are not perfect, but this extra step in your reading is a great opportunity to

both honor the authors' languages, as well as educate yourself by pausing and focusing on specific elements of the texts.

Student Writing and Reading Center (SWRC)

SLCC's Student Writing and Reading Center (SWRC) gives you the opportunity to discuss your work with a peer tutor or faculty writing advisor. When you go to the SWRC, be prepared with questions for your advisor. Ask yourself what you want to work on -- is it understanding the assignment better, discussing what you want to say in your paper, or getting the advisor's impressions of a passage you've written? Advisors are available to help you with writing assignments for any classes you take.

To make an appointment, stop by or phone one of the following SWRC sites:

- Taylorsville/Redwood: AAB 129 / 801-957-4893

- South City: SCC 1-137 / 801-957-3206

- Jordan: JSTC 206 / 801-957-2618

- Juniper/Herriman: JNPR 203 / 801-957-3666

- Student Involvement and Cultural Center Student Writing & Reading Center (at Redwood): STC101E / no phone number

Online advising is also available; more information is available at the SWRC's [online tutoring page](#).

Important Dates to Remember for Fall 2024

Fall 2024 Semester

20 August - 12 December 2024

Classes Begin	Tuesday, August 20
Last Day to Add (Wait List Ends)	Wednesday, August 28
Labor Day (No Classes, College Closed)	Monday, September 2
Last Day to Drop With 100% Refund (No refunds or adjustments after this date)	Tuesday, September 10
Fall Break (No Classes)	Thursday, October 17-Friday,

	October 18
Last Day to Withdraw (No refunds)	Tuesday, October 22
Thanksgiving Holiday (No Classes, College Closed)	Wednesday, November 27- Saturday, November 30
Last Day of Classes	Thursday, December 5
Reading Day	Friday, December 6
Final Exams	Saturday, December 7- Tuesday, December 12
Last Day to Submit Late Work for English 1010	Monday, December 9 at 11:59 pm
Grades Available	Thursday, December 19

Assignment Schedule

Due Date	Assignment Name	Assignment Type	Points
8/25	Introduce Yourself	Discussion	20
9/1	Online Coruse Agreement	Quiz	20
9/1	Simple Sylalbus Review - Quiz	Quiz	15
9/1	Week 2 Discussion	Discussion	20
9/8	Week 3 Discussion	Discussion	20
9/8	Extra Credit: Brainstorming the Reflection Essay	Assignment	0
9/15	Reflection Essay	Assignment	100
9/22	Week 5 Discussion	Discussion	20
9/29	Week 6 Discussion	Discussion	20

Due Date	Assignment Name	Assignment Type	Points
10/6	Week 7 Discussion	Discussion	20
10/13	Week 8 Discussion	Discussion	20
10/20	Critical Analysis Essay	Assignment	150
10/27	Week 10 Discussion	Discussion	20
11/10	ePortfolio Set Up	Assignment	10
12/8	ePortfolio	Assignment	100
12/8	Unerasure Project	Assignment	150

Coursework & Assignment Descriptions

Reflection Essay

Basic Requirements

According to Dr. Linda Macdonald at the Writing Centre of Dalhousie University, critical reflection is one way that writers can analyze an experience and explore some of the different cultural, political, and social contexts which surround it (1). For this assignment, the experience I'm asking you to critically reflect on is your experience with some of the readings from "Module1: History: Women, Writing, and Social Movements."

Critical reflection uses first person voice and personal experiences as support for the thesis/main point of the essay. It can also integrate secondary source material (ex. The text you're reflecting on and also other cultural theory texts). More specifically, a critical reflection helps a writer to (2):

- engage in "transformative learning";
- situate themselves within a broader social context;
- better understand their personal values, beliefs, and biases;
- thoughtfully confront the challenge of explaining their ideas; and

- demonstrate their understanding of cultural/critical theory and how they can apply it to different literary texts and discussions.

Unlike a more free-form personal reflection, an academic reflection such as the one you're writing here is deliberately "purposeful," and includes both "a conscious and stated purpose"(i.e. your thesis statement) and "evidence of learning."(3)

Project Context

This 3-4 page essay (550-850 words, double-spaced) should be a critical reflection on at least one of the readings from "Module 1: History: Women, Writing, and Social Movements." In addition to the questions outlined below, I encourage you to take notes as we are reading and discussing these texts during Weeks 1-4 and draw on ideas from your discussion responses for this reflection:

- Consider some of the major themes these readings address (poverty, race, immigration,education, etc.) and their relevance to contemporary issues in our world today.
- If one purpose of reflection is to "engage in transformative learning," consider some of the transformational moments you saw in the reading/s, both your own and those of the authors.
- Apply the tenets of one of the cultural/critical theories we've discussed this semester to your analysis of your chosen reading/s, considering how the texts fit within that broader social context.

Formatting

Your critical reflection essay should be between 3-5 pages, double-spaced, and needs to have a clear thesis. (4) The thesis should be supported by your close reading of your chosen text/s and at least one secondary source such as a reference to a literary/cultural theory source like the Purdue OWL's summary sheet on [literary theory and schools of criticism](5). The essay should also include appropriate in-text citation and a final source list in either [MLA] or [APA] format.

Sources:

1 https://www.slideshare.net/dalwritingcentre/critical-reflective-writing
2 Ibid.

3 Ryan, Mary. "Improving reflective writing in higher education: a social semiotic perspective." Teaching in
Higher Education. 16(1): 101.

4 "The thesis statement tells your reader what to expect: it is a restricted, precisely worded declarative sentence that
states the purpose of your essay --the point you are trying to make." [HOW TO WRITE A LITERARY ANALYSIS ESSAY](#).
5 In addition to the literary text/s you're analyzing, it's important to also use secondary sources to lend additional
credibility to your analysis and to help center your essay in a wider critical context. Like any other textual evidence,
information from a secondary source should not stand alone, but be given context and explanation in light of YOUR
thesis. [SLCC's Library](#) offers an extensive database of sources you might use.

Critical Analysis Essay

Review the list of critical texts included at the end of this assignment description and choose just one of them as the focus for your critical analysis essay. As you review the critical text, I'd encourage you to also do a bit of research about the author/s. What do you learn about them that might help you understand their writing? Is there anything in their background and/or life experiences that helps you understand them and their work a bit better?

As you study your chosen critical text and its author, you might also briefly consider their life and writings, consider the ways they have been marginalized. You might consider how cultural dynamics such as time/history, gender roles, racism, dominance, privilege, discrimination, etc. have affected the author and their writing.

I think it's only fair to state right at the outset here that theory can be rather thick and feel unapproachable at times. Take a deep breath and don't worry -- just do your best to engage with the text. As you respond to the critical text, ask questions. Consider how you understand -- or are confused by -- what it says about diversity, women, and women's writing.

Drafting the Essay

Once you have decided which critical text you will focus on for this assignment, it's time to begin drafting your critical response essay. As you do so, please carefully address each of the following points:

- An introduction to draw readers into the essay (This should focus on some element of the critical text itself, or perhaps the larger issue the author is responding to and how this text relates to it.)

- A thesis statement that is focused on the critical text you've chosen and how/why it relates to issues of diversity with women and writing.

- A paragraph or two that establishes the context of the critical text you've chosen to focus on in this essay. (Who is the author? What else have they written? When and where did they publish their works? What are some of the larger conversations this author has responded to in her writings? Who was her intended audience?)

- Several main points of discussion/analysis For example, you might address any number of the following questions:

  - What were your first impressions of this text? Was it tough to get through? Interesting? Frustrating? Interesting? Engaging? Some mix of all of these?

  - In your view, what is the main message of this critical text? Describe how the author's tone, use of examples, etc. contribute to the overall message. Please use specific examples from the text to support your response.

  - In this critical text, how does the author attempt to persuade readers through the rhetorical appeals of logos, pathos, ethos, and kairos?

  - What are some of the major (or minor) historical and social movements this author may have been responding to?

- A conclusion that restates your thesis and main ideas, reminding readers how you feel about this text. Remind us how this text represents issues of diversity with regards to women and writing.

<u>Assignment Guidelines</u>

The Critical Response Essay should be in either [APA](#) or [MLA](#) format, between 550-850 words (3-4 pages double-spaced), and should include a final citation page which includes a reference for the text you've chosen to respond to. If you do any additional

outside research, please also include references to those sources here (and within the body of the essay).

Potential Critical Texts

(Choose just **one** text from this list.)

- Zora Neale Hurston, "[What White Publishers Won't Print](#)."
- Toni Morrison, "[Unspeakable Things Unspoken](#)." The Tanner Lectures On Human Values at the University of Michigan.
- Judith Butler, "['Women' as the Subject of Feminism](#)," Chapter 1 (pages 3-9) from Subversive Bodily Acts.
- Audre Lorde, "[I Am Your Sister: Black Women Organizing Across Sexualities](#)." (also available in *Haciendo Caras*, pages 321-25)
- Berta Esperanza Hernández-Truyol, "[Borders (En)Gendered: Normativities, Latinas, and a LatCrit Paradigm](#)."
- Barbara Christian, "[The Race for Theory](#)." (also available in *Haciendo Caras*, pages 335-345)
- Gloria Anzaldúa, "[The Homeland, Aztlan: The Other Mexico](#)." Chapter 1 from *Borderlands, La Fronte*ra.
- Gloria Anzaldúa, "[How to Tame a Wild Tongue](#)." Chapter 5 from *Borderlands, La Frontera*.
- Susan Moon, "[A Third Thing Grows](#)."
- Amy Tan, "[Mother Tongue](#)."

Unerasure Project

There are two parts to the Unerasure/ePortfolio Project:

- Part 1: Final Course Reflection
- Part 2: Literary Anthology **or** Syllabus (choose **ONE** option only)

Together, Parts 1 and 2 of this project will make up your ePortfolio work for our course this semester. Please be sure to showcase all parts of this project on the ENGL 2830 page of your ePortfolio site. Depending on how you were using the GenEd credit for this

course, this may appear under either the DV/Diversity or HU/Humanities tab on your portfolio site.

You will receive credit for the Unerasure Project work, as well as points for submitting this work to your ePortfolio site.

Project Context

"Borders are set up to define the places that are safe and unsafe, to distinguish between us from them. A border is a dividing line, a narrow strip along a steep edge. A Borderland is a vague and undetermined place created by the emotional residual of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants."

-- Gloria Anzaldúa

In Gloria Anzaldúa's 1987 book, Borderlands/La Frontera, she describes 'the border' as a space "where two or more cultures, classes, races, ideologies, edge or confront each other" (Klages 162). The borderland, according to Anzaldúa, functions as both the space between cultures, sexual orientations, classes, races/ethnicities, religions, languages, etc. and the place in which they blend and mix together so that a person inhabits both sides of "the slash" and exists on neither side of it. This is liminality for marginalized individuals. The liminal space is one of contradictions and betweenness that disrupts binary categories of race, class, nationality, sexuality, ability, and a myriad of other identity categorizations and formations.

Additionally, Anzaldúa argues that "language is a homeland" and that "ethnic identity is twin skin to linguistic identity -- I am my language." Those who inhabit 'the border,' who occupy multiple and conflicting subject positions or identity intersections (e.g. black transgender man, paraplegic Latinx lesbian) are 'deslanguadas' [without language] -- those in 'the border' speak an orphan tongue. She asks what happens when your language is illegitimate, unacceptable? (162). The answer to the problem of dominant and subordinated languages and identities, according to Anzaldúa, is her concept of 'la frontera' -- a deconstructive place in which everything is "half and half." These "half and half" places allow for the celebration and empowerment of being "both and" instead of "either/or." These places are the Cultural Borderlands.

For this project, I am asking you to unerase and encourage more visibility of the histories and stories of women who have existed, persisted, struggled, and thrived in the Cultural Borderlands within and along the many Americas that are part of this country.

Part I: Final Course Reflection

As part of your work for the ePortfolio assignment in this course, please compose a brief course reflection which addresses at least one of the prompts listed below. The reflection should be between 2**50-300 words in length, approximately 1 page, double-spaced**.

This reflection is an opportunity for you to look back over your work this semester, to describe and reflect on the experiences of your learning in ENGL 2830. Reflection also provides time and space for people to place their work into broader personal, intellectual, and civic contexts.

Regardless of the name or form, reflection requires the learner to think critically and creatively about their learning across contexts and experiences by making connections they make among those experiences. It involves discovery: what is known (knowledge) and unknown (perplexity)? Where do both abstract and concrete learning take place?

Reflection prompts to consider:

- What did you learn this semester about analyzing and interpreting the diversity of women's literary experiences? Be specific.

- Which of the readings we discussed this semester challenged you the most? Why? (Try to go beyond your personal preferences. I'm less interested in which pieces you preferred, as I am interested in those that challenged your ways of thinking about cultural narratives, cultural diversity, exploring the human condition, etc.)

- What diversity themes/concepts and/or cultures/countercultures did you encounter in this class which you may want to explore further in the future? Why?

- What specific concepts from the critical/cultural theories we studied stand out to you as being particularly useful in understanding the broader and deeper implications of literature, politics, and other cultural texts AND how these cultural texts influence our way of seeing ourselves and others?

- What stereotypes, tropes, etc. in popular culture are you now more conscious of because of this class?

- Make at least 2 explicit connections between what you studied in this course and other classes you are taking/have taken. How did what you learned in this class enhance what you learned in other courses, and vice versa?
- Thinking about the current conversations about identity, privilege, inequality, survival, and human dignity going on in the United States today, explore a through line that you've discovered between the past, the present, and the literary text and cultural theories that we explored this semester. Consider using this through line as the theme/framework for the entire reflection.

Part II: Literary Anthology **or** Syllabus

Option 1, Literature Anthology

Basic Requirements

A literature anthology is a compilation of literary works such as poems, plays, short stories, excerpts of novels, dramas, songs, creative nonfiction essays, and more (including film, TV shows, graphic novels, video games). The term anthology originates from a Greek word, anthologia, meaning a "collection of flowers." If you choose this anthology option for this project, you will need to create and curate the following:

- Create a cover and title for your anthology. Be creative. Look up covers for different literature anthologies. Make sure your cover and title connect to the themes I'm asking you to focus on for the anthology: cultural borderlands & unerasing stories of the many American experiences.
- Create an 800-1100-word introduction (3-4 pages, double-spaced) to your anthology that explains and explores what interpreting, analyzing, and studying literature & other cultural texts through the lenses of diversity and humanities can teach us about the diverse experiences of historically, politically, economically, and culturally marginalized groups in the U.S., as well as how diverse writers/creators process and document the human experience. This intro should integrate important concepts from the cultural theories we've explored this semester. Remember that your anthology's themes, and therefore content, should emphasize cultural borderlands and unerasing stories from the many American experiences.
- A table of contents that includes hyperlinks to the titles of works by 10-12 diverse women writers from the Americas. This list should include the following elements:

- 3-5 authors/texts from *Haciendo Caras* that we did not already study this semester.
- 2-3 cultural theory essays or overviews.
  - Here is a list of theories we've explored this semester:
    - Cultural Studies, Marxism, Critical Race Theory, Intersectional Feminism, Postcolonial Theory, Feminist Literary Criticism, Postmodernism, Ecocriticism, Queer Theory, Disabilities Studies.
    - Do some research on the major theorists and ideas from these theories to make your selection.
- Your anthology can also include up to 5 texts/authors we discussed this semester, but no more than this. Have some fun exploring new authors and/or new texts by some of the authors we've studied this semester.

- After the table of contents, you'll include brief author/creator bios for each writer (1-2 paragraphs each) and a short justification (2-3 paragraphs) for each of their work(s) which you've chosen to include in your anthology. Remember the authors and works must emphasize and make more complex the themes of the anthology.

- Create a list of references in either [APA](#) or [MLA](#) format to document each of the sources you used for the writers'/creators' bios and on their work.

When researching and making your selections for the anthology, it's critical that you avoid tokenism. Please don't treat this like a "diversity checklist."

Option 2, Sample Syllabus

Overview

Pretend that you are scheduled to teach ENGL 2830 in a future 8-week summer semester here at SLCC. Create a syllabus for this course that includes your readings and any other homework, along with the schedule for it, explanations of what weekly activities that will require students to engage with the homework, and overviews of at least two major writing projects.

The homework schedule part of your syllabus should also include annotations for how and why each literary work and cultural theory was included as part of the course. Notably, your annotations should include a brief author bio (1-2 paragraphs), as well as

an explanation (2-3 paragraphs) for why the literature from this writer will help your students explore the complexities of the course themes we studied this semester.

Consider the following question to help you with these annotations:

- What complex ideas and values about diversity and cultural borderlands in American/US history, culture, and literature will students gain from reading these literary and cultural theory pieces?

<u>Basic Requirements</u>

Create a schedule of readings, homework/weekly activities, and longer writing assignments for an 8-week ENGL 2830 course. Your course should be structured around the themes of the course and might include a focus on something like "Cultural Borderlands and Unerasing the Stories of the Many American Experiences."

Remember that you, as the professor, are required to cover nearly the same amount of course content in an 8-week summer course that would be covered in a standard 16-week course.

The syllabus should include:

- An 800-1100-word introduction (3-4 pages, double-spaced) to the class that explains your process behind choosing the reading, watching, and listening homework that you selected, and the rationale for your teaching and textual choices. Your introduction should include an explanation of how and why your course will focus on the themes you've chosen which work to unerase the stories of the many American/US experiences.
  - The introduction to your syllabus should locate the central themes of the course, the texts you've selected, and assert how they will contribute to a greater and more diverse knowledge base. At that point, the remainder of the introduction will use description, textual details from each of your chosen texts, and analysis to further exemplify how they offer a distinct take on the themes you're asking students to explore in the course. You also need to discuss at least one work that you considered using but ultimately excluded and your reasons for that choice.

- Overviews/descriptions for at least two major assignments/projects for the course. Think about the projects you did this semester. Are there other kinds of projects you would like to have done this semester?

- Some combination of 8-10 literary texts that you would include in your course: poem, drama (play), short story, nonfiction essay, and even multi-genre/multimedia works. Your syllabus should also include 2-3 cultural theory pieces that you want students to read/engage with. In short, you should have around 10-12 different literary and cultural texts you would want to "teach" in this course. You should be prepared to contend with how lesser-known texts by diverse writers deserve equal or greater consideration in your syllabus and academia writ large.
  - Include at least 3-5 authors/texts from Haciendo Caras that we did not already study this semester.
  - 2-3 cultural theory essays or overviews.
    - Here is a list of theories we've explored this semester:
      - Cultural Studies, Marxism, Critical Race Theory, Intersectional Feminism, Postcolonial Theory, Feminist Literary Criticism, Postmodernism, Ecocriticism, Queer Theory, Disabilities Studies.
      - Do some research on the major theorists and ideas from these theories to make your selection.
  - Your anthology can also include up to 5 texts/authors we discussed this semester, but no more than this. Have some fun exploring new authors and/or new texts by some of the authors we've studied this semester.

- This project asks you to consider how you are balancing author diversity and contrasting textual perspectives to explore the course theme of diverse women writers. Think about the course description when you are creating/justifying this list. In particular, remember that this class is not necessarily about the content of the texts, but rather teaching students how to read and experience cultural texts and historical and contemporary conversations about identity, privilege, inequality, and survival in more critical ways.

- I am including the course description and learning outcomes/threshold concepts for this class to help guide your decisions about what should or should not be included. Avoid simply copying and pasting the course description and learning outcomes

below. Come up with your own based on the theme for this syllabus project: diverse women writers.

- Course Description: ENGL 2830 examines the range of U.S. women's voices and explores how racism, sexism, and cultural imperialism affect identity formation and relations between the powered and disempowered. Additionally, many of the writers we will study this semester have been deeply influenced in a variety of ways by cultures outside of the U.S., so when appropriate, our course content will also consider how their ideologies are informed and influenced by non-U.S. societies.

  As we discuss different texts, authors, and issues this semester, we will also examine our own individual rhetorical backgrounds by considering some of the different prejudices, privileges and assumptions we may hold. Our arguments and analyses this semester should be based on critical thinking and serious personal inquiry and should also be informed by thoughtful consideration of your peers' views, as well as careful research.

  English 2830 is centered around a study of different genres of literature: fiction/short stories, drama, poetry, and nonfiction/essays. We will also discuss different critical approaches to interpreting and analyzing literary texts and practice using them in the weekly discussions, critical response essays, final exam, and ePortfolio work.

  As the novelist, poet, and literary critic Margaret Atwood once noted, "The answers you get from literature depend on the questions you pose." This semester will be all about questions and the journey we'll take together as we try to answer them. Take some time to stop and think about the different ways you connect with the texts we're studying – and the ones you will be creating. This class is an adventure we are on together and I look forward to hearing the questions you will ask, as well as the answers you will discover.

  The course will also ask you to critically analyze your own stances with respect to literature as you engage in thoughtful and respectful class discussion and writing.

- Course Outcomes/Threshold Concepts: Throughout the semester, students will work to:

1. Demonstrate their understanding of the history of gender differences in the U.S., including some of the social, economic, and political factors that have influenced and have been influenced by these differences.

2. Demonstrate knowledge of the history of women's literature in the U.S.

3. Identify and analyze some of the differences within gender, such as race, class, sexual orientation, religion and/or cultural background.

4. Interrogate their own ideologies relating to gender, race, class, sexual orientation, religion and/or cultural background and reflect upon the ways they participate in, support, or reject dominant systems of oppression in the U.S.

5. Apply literary criticism and critical theory to interpret various genres and be able to identify different models of female U.S. identity embodied in those texts.

- At the end of your syllabus, please include a list of references in either APA or MLA format to document each of the sources you used for the writers'/creators' bios and on their work.

**Please note that you are not required to read all of the texts you choose for your syllabus, however please be familiar enough with the themes and characters in each text to be able to speak intelligently and specifically about them.

When researching and making your selections for the anthology, it's critical that you avoid tokenism. Please don't treat this like a "diversity checklist."

This assignment has been adapted from a text that was originally created and generously shared by Prof. XXXX.

ePortfolio

To represent your work in class this semester, I am asking you to submit the following items to your ePortfolio site:

- **A brief course reflection**(250-300 words / approx. 1 page, double-spaced) which addresses the course outcomes/threshold concepts. (For more info on these outcomes/concepts, please review the Course Policies and Procedures.) Please address the following questions in your response:

- What have you learned about these outcomes?

- Where do you feel you have grown the most?

- Be sure to use specific examples from both the critical/literary theory and the different literary genres we have studied this semester.

  - **Unerasure/ePortfolio Project**

Please remember to post the files noted above to your ePortfolio site by 11:59 p.m. on Sunday, December 8th. Once you have updated your site, please make sure to submit the URL for your site to the corresponding link on Canvas under Week 16.

Please make sure that the URL you post goes directly to your site and not just to the main page for the hosting platform. Also, if you have chosen to create a password-protected site, please make sure that I have the necessary log-in information so that I'll be able to can view your work. Thank you!

Advising and Counseling Support Services

At our institution, we are committed to supporting your academic and personal growth. That's why we offer a range of advising and counseling services to help you navigate the challenges of college life. To learn more about the resources available to you and how to access them, please visit the Institutional Syllabus under the Advising and Counseling Support Services tab: https://slcc.instructure.com/courses/530981/pages/institutional-syllabus. Our advising team and the support centers across campus are here to support you in achieving your goals and overcoming any obstacles you may face.

Learning Support and Tutoring Services

We are pleased to offer a range of tutoring and learning support services to help you achieve your academic goals. Whether you need assistance with a specific subject or want to improve your study skills, you have many options for tutoring or other support.

To learn more about the services we offer and how to access them, please visit the Institutional Syllabus under the Tutoring and Learning Support tab: https://slcc.instructure.com/courses/530981/pages/institutional-syllabus. We encourage you to take advantage of these resources to help you succeed in your studies. If you

have any questions or would like to schedule a tutoring session, please don't hesitate to reach out to us. We are here to support you in any way we can.

How to Navigate to Canvas

Student Academic Calendar

As students you should be aware of all important dates in the semester, such as the day that courses begin and end, as well as the drop date and the last day to withdraw. To learn more about those dates, navigate to the Student Academic Calendar below:

[SLCC Student Academic Calendar](#)

Online Tutoring

Students at SLCC have access to online tutoring through Canvas. From your Canvas course click Online Tutoring in the course navigation and follow the steps to set up an appointment. If this is your first time using the Online Tutoring we recommend you click "Take a Tour" to familiarize yourself with the service.

Note that students only receive 480 minutes of tutoring time each semester. After that we encourage you to use the resources found through this link:
https://www.slcc.edu/tutoring/index.aspx

If you have any additional questions reach out to elearningsupport@slcc.edu.