

ENG 153: Introduction to Women Authors Gender & Sexuality

Jessica Travers | Meeting time and location: M/W 3:00-4:50PM, Wells Hall A228 | CRN: 001

CONTACT INFORMATION

Jess Travers
Preferred Pronouns: she/ her/ hers
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Website: <https://D2L.msu.edu>

OFFICE HOURS & LOCATIONS

Office Hours: Mondays, noon-2pm & by appt.
Note: In-person and Skype office hours available
Office Location: Wells Hall, room C707
Skype Address: [jessica.travers](https://www.skype.com/jessica.travers).

REQUIRED COURSE MATERIALS:

- Acker, Kathy. "Memory (One Kind of Time). *Link available
- Crenshaw, Kimberlé. *TedX (and PDF ?) available
- El Saadawi, Nawal. *Woman at Point Zero*. ISBN-10: 0862321107 *Purchase
- Lorde, Audre. *Zami, a New Spelling of My Name*. ISBN-10: 0895941228 *Purchase
- Morris, Jan. *Conundrum*. ISBN-10: 1590171896 *Purchase
- Morrison, Toni. *Bluest Eye*. ISBN-10: 0307278441 *Purchase
- Woolf, Virginia. "Moments of Being: 'Slater's Pins Have No Points' ". *Link available
- Sapphire, *Push*. ISBN-10: 0679766758 *Purchase
- Summers, A.K. *Pregnant Butch*. ISBN-10: 1593765401. *Purchase
- Reliable access to a computer or tablet with Internet capabilities
- Functioning MSU email & D2L account
- This course demands a great deal of reading, writing, and critical thinking skills. ENG 153 counts for 4 credit hours, thus students should expect **12 hours per week** of reading, completing assignments, and studying outside of class. Except to read **apx 70 pages for each class session**.

COURSE DESCRIPTION

ENG 153 looks at writings by women from various and overlapping racial, cultural, socio-economic, sexual, and historical backgrounds. The course focuses on interpreting literature by women using a variety of hermeneutic strategies: close reading, surface reading, tracking, and by considering genre, metaphor, imagery, POV, style, structure, tone, and voice. This particular section of ENG 153 turns to literature written by women in order to trouble and complicate *what is means to be a woman*. In doing so, we'll consider questions such as: What is gender? Is gender a myth? What is sexuality? Is there a relationship between gender and sexuality? What does it mean to be a feminist? What is the role of intersectionality in being a women? What is identity? Is womanhood an identity, an experience, a practice, a performance, or an ethic? How and why do women write women into society and history?

COURSE TRAJECTORY & LEARNING OBJECTIVES

Once successfully completing ENG 153 students will have a deeper understanding of how to interpret literary texts and how to enter a conversation about gender, sexuality, and feminism. Each week students will read texts that introduce different lived experiences from a women's perspective; these experiences consider, for instance, what it is to be transgender, lesbian, in the sex work profession, working class, a citizen, Black, and always intersectional. In order to unpack and work through literature students are expected to use inquiry as a means toward discovery. This inquiry- and discovery-driven process is guided by course assignments. Students are assigned discussion leads, analytical vlog responses, a project proposal and first draft, and a final project. For all assignments students should aim to put their own questions and discoveries in conversation with the course texts. Students should consider how class materials both confirm and complicate how gender, race, sexuality, ability, social class, citizenship, and other lived experiences overlap, inform, and complicate each other.

ASSIGNMENTS (ALL ASSIGNMENTS SUBMITTED VIA D2L)

• *Discussion Leads & Reading Responses*

- Most every session 2-4 students will prepare for and start the class discussion. During week 1 students will sign up for a discussion lead.
- On the day you are signed up as discussion lead you will complete 2 parts:
 1. Prepare to start or continue class discussion. Do so by posing questions and insights via:
 - bringing attention to a specific sentence or passage that stood out to you
 - tracking a specific word or image or metaphor in the text
 - making connections and complications across chapters or texts
 2. Submit a Reading Response as a Word document file (not a PDF) to the appropriate dropbox. In your Reading Response you will:
 - **Summarize** the text in one (ish) sentence. Remember that any summary is always an interpretation, and you must balance accuracy with specificity and comprehensiveness. The summary should be a statement that can only be about that particular text. It can encapsulate the entire text or, in the case of book-length texts, focus on one chapter. After the summary you're free to discuss whatever registers with you via **ANALYSIS**—the point is to cultivate your observations about the text. You might:
 - do a close reading of a passage by focusing on one detail—the instabilities in a key image, word, or phrase in the text, connecting it not only to what it's doing here but how it resonates across the larger text. In a close reading you will examine how this detail opens up interpretations and questions.
 - examine the tensions in the text or passage--how does the text attune us to read it against the grain?
 - consider convergences or divergences with other texts we have read, and whether these connections are explicit or implicit
 - and perhaps most importantly, questions or ideas that the reading inspires, possible interpretations it suggests to you. What do you find particularly engaging, useful, or problematic? What eludes you, or puzzles you? These prompts are guidelines; you need not complete all of them every time, but you should do one of them or talk with me in advance about your approach.
 - **The important thing is to move beyond summarizing the text by analyzing and interpreting it.**

• *Vlogs*

- Almost every week students will record and submit one vlog (video blog) to the appropriate D2L discussion post; there you will include a link your Youtube vlog. Note: fellow students can and are encouraged to watch each other's vlogs.
- Each vlog should be **5 minutes** long -- feel free to write your vlog out and then read from it or speak without notes; in either case, students are expected to prepare before recording and use editing in order to illustrate clear ideas and **critical analysis**.
- For each vlog students are expected to analyze **NOT summarize**.
- Vlogs should also demonstrate that the reading has been completed.

- These vlogs will prepare students to write the critical, analytical final paper/ project. In other words, consider the vlogs as mini-papers. Note: the last vlog should analyze the texts the student plans on incorporating into their final paper/ project.
- To prepare for vlogs, **ask yourself questions like**: What is the text saying, how, and why is it saying it? How does a close reading of one sentence or passage open up the chapter or text as a whole? How does a text/ passage/ chapter complicate another? How do texts overlap and why? What stands out to you and why? How might passages speak to broader ideas from the course? Does theory help shed light on the literature or vice versa? What are the texts' claims? Who is the audience? What is the central purpose of each text? Do you agree with what is being said, disagree, or both? Why?
- Specs: vlogs should include edits, fades, intertexts, intertitles, pics, good sound, and if filming using your phone hold it horizontally.
- Be sure vlogs are open for **public view** (double and triple check this), and make sure your link is **live**.
- **Final Project Proposal and Conference with me**
- In a 400-word (around 2 double-spaced pages) **Word document** propose a topic and medium for your final project. It can be a traditional research paper, educational project (ie syllabus and such), creative piece, video essay, multimedia project, etc. Please include the following in your proposal:
 - Your particular topic, as focused as you can at this stage. You should specify the medium of your work (essay, video, etc.), any text(s) you think you will work from, and any other materials or resources that you think you will require to complete this project.
 - Driving questions (all interpretation and claim building starts from inquiry).
 - Your proposed line of inquiry, central purpose, or a tentative thesis (depends on the type of project you propose). What is your tentative claim? Why does your project matter?
 - Who is your audience and why?
 - Why you're interested in this topic, including any prior experience this builds on (although you don't have to have prior knowledge or experience).
 - Explain how the various parts of your rhetorical situation (claim, purpose, medium, and audience) fit together and why.
 - This document should be "tight and bright." This means it should be direct, succinct, clear, and also thorough. For a document to be all these things, it will need various revisions.
 - Submit this before your conference with me. Bring specific questions to the conference, too. I'm here to help!
- **First Draft of Final Project: Putting Yourself in Conversation with Women Authors**
 - Options: 6-8 page paper, Syllabus & Course Unit or Course Calendar, Short Film, etc.
 - This draft should be all but complete
 - Students will receive feedback from me on this draft
- **Final Project Progress Presentation**

General Presentation Guidelines... Your presentation should:

1. Be 5 minutes in length
2. Report where you're at in your process
3. Define all terms key to your project
4. Make clear the purpose/goals/politics of your project (why are you doing it, why is it important, the "so what?")
5. Delineate a specific audience
6. Demonstrate an obvious connection to the topics of *this course*.
7. Illustrate why the medium you're choosing to create is best suited to meet your project goals

8. Be as engaging as possible (no one wants to be bored!) and therefore should...
9. *Not* be structured as a bulleted reply to this list of guidelines.

Also keep in mind for Presentation:

- You will all be getting constructive feedback from your peers so come prepared with something to take notes
- You must upload any visual aid to the appropriate discussion board so you can use the classroom computer to project it
- ***Final Project: Putting Yourself in Conversation with Women Authors***
 - Options:
 - Paper: 6 -10 page analytical, claim-driven paper.
 - Teaching materials: course syllabus, course unit, course calendar, and annotated bibliography
 - Grant proposal with research project
 - Short Film
 - Other mediums will be considered -- talk to me with any ideas
 - **No matter which option you choose, your final project should be analysis-driven and deal directly with course texts and topics.**
 - For all options students are asked to be in conversation with various sources from the course via a clear argumentative insight. This insight should be the student's and not a re-statement of source's claims. In other words, the project should have a clear, original thesis that drives the project forward and uses sources from the course to help support, contextualize, and historicize that claim.
 - This project is **analytical in nature**. Please note: analysis begins with questions. **Analysis is NOT summary.**
 - The project **MUST HAVE A CLEAR AND ORIGINAL ARGUMENT** that is central. Do **NOT** summarize the course in a final paper, for example.
 - I suggest revisiting the feedback and comments you have received from your vlogs and first draft. This last essay should reflect your best work.
 - **I WILL be looking for inquiry, interpretation, and critical analysis.** Show me you understand all the material from the class not by regurgitating it but instead by questioning it, interpreting, and analyzing it – this should be done by way of introducing and proving a debatable thesis statement. Earning a 4.0 on this essay will not be possible if an arguable/debatable claim is not included. Remember scholars and historians give us educated and supported interpretations and opinions, and this is what I will look for from you.
 - Correct works cited and in-text citations using MLA formatting
 - If you have not yet taken advantage of MSU's writing center (or even if you have) – this is a good time to do so. The writing center provides distance learning help too, should you not be in the area.
 - Start thinking about this project early and drafting early. Once you have a claim or central insight, I encourage you to visit office hours (in-person or via Skype) to discuss the direction of your thinking.
 - Review all material from the term. All the materials and sources from the term build on each other – think about each source as one puzzle piece to a larger picture.
 - **Think, don't regurgitate.**
- ***Attendance and Participation***
 - Be in class having done all the reading and ready to discuss and ask questions.
- ***Pop Quizzes***
 - Quizzes will be given as often as necessary depending on class participation and reading completion. Quizzes will be included as part of participation.

Grading Criteria:

- Work will be graded according to the criteria of **clarity, persuasiveness, and originality**. By **clarity** I mean that ideas should be expressed in grammatical, complete sentences and the reader should have a sense of where the writer is headed from paragraph to paragraph, idea to idea. Accurate spelling, good grammar, logic, and a grasp of style all contribute to clarity. **Persuasiveness** means that I expect your work to have a thesis/claim that makes an argument and is supported by evidence from the texts. I am open to any interpretation you can support with evidence from the text. **Originality** consists of showing the reader something new about the text, an insight that would not be evident or obvious at first glance. Do not give a summary of a text, but on the other hand it need not be earth-shattering or obscure. If you focus on how the text works (ie structure), rather than what it is saying (ie content), it is much easier to be original.
- You should use specific examples, in the form of quotations, and the best work will make unexpected connections between texts and ideas. Upload your work to the appropriate dropbox or discussion board on D2L.

• Written Specs:

1. MLA Heading which looks like this:

Name

ENG 153

Jessica Travers

Date (ie 20 October 2017)

2. Have an original, descriptive title

3. Continuously double spaced (meaning every single line is the same distance from every other. There should be no extra spaces between paragraphs. You may have to format >paragraph to fix this.

4. 1 inch margins around the entire document

5. Times New Roman 12 point Font

6. Meet page length requirement

Point Value Overview & Breakdown (1,000 possible earned points):

- Discussion Leads & Reading Responses – 1 in-class lead, 1 reading response, 25 pts each – 50 pts
- Vlogs – 12 Vlogs, 25 points each – 300 points
- Final Project Proposal and Conference – 50 points
- Final Project First Draft – 150 points
- Final Project Final Draft – 300 points
- Presentation of Final Project – 50 points
- Participation and Attendance – 100 points

FINAL GRADING SCALE

4.0 = 920 - 1000

3.5 = 850 - 919

3.0 = 800 - 849

2.5 = 750 - 799

2.0 = 700 - 749

1.5 = 650 - 699

1.0 = 600 - 649

0.0 = 00 - 599

ELECTRONIC DEVICES

Laptops are allowed in class; however, if your laptop is open I will assume you are busy taking notes and engaged in the class -- thus be ready to be called upon to answer question at anytime. No cell phones allowed during class -- if there is an emergency, please leave the room to take the call.

ATTENDANCE AND PROMPTNESS

Students must attend a minimum of 85% of class meetings to receive a passing grade; in other words, **in order to pass the course, students cannot miss more than four class sessions.** Students are expected to arrive to class on time and stay for the entirety of the session. Repeat or chronic tardiness will result in either dramatic course grade reduction or disqualification from the course (3 “tardies” will reflect as one absence).

PARTICIPATION AND PREPAREDNESS

Due to the inquiry-based and **participatory nature of this course**, students must be in class, participate, and remain focused and on task for the entire class session. Students are expected to **complete readings** and assignments before coming to class; to bring the appropriate course materials to class; and to contribute to class discussions, workshops, and activities. Coming to class unprepared or unwilling to participate seriously undermines student success and cheats peers, so repeated under-preparedness may result in either dramatic course grade reduction or disqualification from the course. **Students are required to bring the correct text to EVERY class session.**

CLASSROOM BEHAVIOR

In order to create a positive and productive working environment, disruptive and disrespectful behavior will not be tolerated—including *texting during class and other disruptions from cell phones*. Students are expected to behave professionally: to arrive on time; to be sober, rested, and ready to work; and to come prepared with assignments read/posted/completed. Students’ actions and words should demonstrate respect for the instructor and for their classmates. Anyone who disrupts the learning environment by acting inappropriately or unethically may be asked to leave. Feel free to interrupt me at any time during our discussions or lectures with comments or questions. Also, I expect that we will **treat each other with respect**, we will not denigrate or dismiss the opinions of others (although, respectfully disagreeing is okay, even encouraged), and we will remember that what is said in the classroom stays in the classroom. **Lastly, in our classroom we tolerate all identities -- including all race, religious, gender, and sexual expressions.**

READ ME... TRIGGER WARNING:

- A number of texts assigned for this course include graphic, sensitive, and even triggering material (including rape, abortion, and child abuse). Though such material is not gratuitous, it is nonetheless explicit. Should any student want to talk about which texts include such material before reading them, please contact me directly or come into office hours. No questions asked.

TIPS AND SUCH...

- This course demands a great deal of reading, writing, and critical thinking skills. ENG 153 counts for 4 credit hours, thus students should **expect 12 hours per week of reading, completing assignments, and studying outside of class. Except to read apx 70 pages for each class session.**
- Plan ahead, especially for readings. **SELF-DISCIPLINE is crucial for your success in this class.** This class requires **consistent** and conscientious attention; falling behind in readings and/ or assignments can be detrimental to your learning and grade. Most importantly this class depends on student preparation.
- Student preparation includes not only reading assignments but also participating in discussion, having thought about the material and ready to question, explore, and share your ideas with others. Critical thinking also

means having and sharing independent views. Your views will be respected and, NO, you will not be penalized for disagreeing with your classmates or me. However, you will be expected to defend your opinions (using specific evidence from the course material and citing it properly). The idea is to keep an open mind and a willingness to try looking at things from different points of view, and to be respectful and prepared to listen to others' opinions even when you don't agree with them. So please disagree with a view and not the person presenting the view.

- This is not a writing course; however, college level writing/ composition and critical analysis is expected and should be reflected in all assignments.
- Cite properly. Cite all direct quotes and paraphrases. Use MLA formatting. If you are unfamiliar with how to use in-text citations or create a works cited page, use the Purdue OWL website. You are expected to cite properly for ALL assignments; failing to do so can result in failure of the course.
- Students who are concerned about their grade should set up individual conferences with me during office hours throughout the semester—NOT at the very end of the semester. Talking with me at the end of the semester does not afford you the opportunity to improve your grade.
- Be sure to keep up with D2L News announcements and check your MSU email daily.

DEADLINE POLICY

NO LATE WORK IS EXCEPTED, unless prior arrangements are made with me.

ACADEMIC FRAUD

Plagiarism and cheating are serious offenses. Forms of academic dishonesty, including using portions or copies of another person's work or recycling essays from past courses, will not be tolerated. *Any intellectual property (ideas, quotes, graphics, etc.) "borrowed" from outside sources **must** be properly cited.*

"Plagiarism (from the Latin plagiarius, an abductor, and plagiare, to steal) is defined by the White House Office of Science and Technology Policy on Misconduct in Research as '... the appropriation of another person's ideas, processes, results or words without giving appropriate credit.' ... At MSU, General Student Regulation 1.00 states in part that 'no student shall claim or submit the academic work of another as one's own.' (For the complete regulation, see Protection of Scholarship and Grades.) ... Plagiarism may be accidental or blatant and there is even self-plagiarism. However, students are held to the same standards whether or not they knew they were plagiarizing or whether or not they were plagiarizing themselves or someone else" (<https://d2l.msu.edu/d2l/le/content/443874/viewContent/3878807/View> and read MSU's academic fraud/ plagiarism policy)".

Of course, a certain amount of collaboration on writing assignments is allowed and even encouraged. This collaboration can take the form of discussion of ideas, general and specific revision suggestions, and even minor help with editing. However, students who use someone else's work, give someone else work to use, or allow someone else to complete writing or revising work that should be doing themselves are cheating. Students who have questions in this area should see their instructor.

ADDITIONAL SUPPORT

- **The Writing Center** is for all students interested in receiving additional feedback on writing assignments for any course. For information about Writing Center location, hours, and appointment scheduling, please visit: <http://writing.msu.edu>.
- Student Affairs & Services: <http://studentaffairs.msu.edu/>
- Neighborhood Services: <http://neighborhoods.msu.edu>
- English Language Center: <http://elc.msu.edu/>
- **Please report technology problems to:**

MSU Distance Learning Services

Local: (517) 355 2345

Toll Free: (800) 500 1554 (North America and Hawaii)

Web: D2L Contact form on D2L Help Site

SPECIAL ACCOMMODATIONS

Students who wish to request disability-related accommodations should contact the **Resource Center for Persons with Disabilities** by visiting the website (www.rcpd.msu.edu), visiting the office (Bessey Hall, room 120), or calling (517-884-7273).

A NOTE REGARDING MANDATORY REPORTING

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. In most cases, I will keep information you share in essays, journals, and other materials submitted for this class private and confidential. However, it is important that you understand that I have a mandatory reporting responsibility related to my role as an instructor/TA which imposes limits to the confidentiality I can extend to students. If, in my capacity as an instructor or TA, I hear from a student that they experienced any form of sexual misconduct, the endangerment of a child, or harm to oneself or others, either on or off campus, during their tenure here at MSU, irrespective of who was involved in the incident(s), I will have to inform the Office of Institutional Equity (OIE) as well as the MSU Police Department. The reason we do this is to ensure that you get all the support and information you need to make an informed decision on whether or not you would like to take further steps. This may prompt contact from a campus official who will want to talk with you about the incident that you have shared. In almost all cases, it will be your decision whether you wish to speak with that individual. If you would like to talk about these events in a completely confidential setting, you are encouraged to make an appointment with the MSU Counseling Center (517-355-2870) or the MSU Sexual Assault Program (517-355-3551), call the 24-hour crisis line (517-372-6666), and for support services/shelter for relationship violence and stalking, MSU Safe Place (517-355-1100). More information can be found at <http://endrape.msu.edu/> and <http://safeplace.msu.edu/>. All of these professionals and advocates can help a student without having to report information pertaining to sexual misconduct or relationship violence that students share to any university or law enforcement units. However, they may still be bound by a duty to report child endangerment or risk of self-harm. Ask your counselor or advocate what their reporting responsibilities are and what the limits to their confidentiality are. On the other hand, if you would like to report any sexual misconduct in a non-confidential manner, you may call the Office for Institutional Equity (OIE) at 517-353-3922 or the MSU law enforcement (Police) at 517-355-2221.

ENG 153 Course Calendar
Introduction to Women Authors: Gender & Sexuality

Date & Units	Themes & Learning Goals	Readings/ Viewings/ Assignment Due Dates
<p>Week 1 8/30 *Classes begin Wed*</p>	<ul style="list-style-type: none"> -Introductions -Syllabus and course calendar -Sign up for Discussion Lead -Why women authors? -What does it mean to be a woman? What does it mean to be female? -What is womanhood? 	<ul style="list-style-type: none"> -Readings: TBA -Assignments: TBA
<p>Week 2 9/4 - 9/8 *No Classes on Monday*</p>	<ul style="list-style-type: none"> -Model Discussion Lead & Reading Response -What are Hermeneutic Strategies? -Interpreting literature snap-shot -Structure vs. Content -Close Reading -Other hermeneutic strategies 	<ul style="list-style-type: none"> -Readings: *Virginia Woolf (PDF on D2L and below), finish for Wed http://www.transart.org/wp-content/uploads/group-documents/121/1392424837-MOMENTSOFBEINGVirginiaWoolf.pdf *Kathy Acker (PDF on D2L and below), finish for Wed http://bombmagazine.org/article/741/memory-one-kind-of-time -Assignments: *Weekly vlog #1, due Th morning
<p>Week 3 9/11 - 9/15</p>	<ul style="list-style-type: none"> -Gender and Sexuality: is it really as simple as one is between your ears and one is between your legs? -Judith Butler video -What is queer theory? -Aims of queer theory -Watch student vlog -Student Leads 	<ul style="list-style-type: none"> -Readings: *Link: (Judith Butler) http://www.critical-theory.com/what-the-fuck-is-queer-theory/, for Mon *Link: https://m.youtube.com/watch?v=Bo7o2LYATDc , for Mon * Jan Morris, <i>Conundrum</i>, first third for Wed -Assignments: *Weekly vlog #2, due Th morning
<p>Week 4 9/18 - 9/22</p>	<ul style="list-style-type: none"> -Trans experiences and politics -Gender non-conformity -Gender non-binary: what about those in between the two boxes? -Hermeneutics: Imagery and Metaphor -What is myth? Is gender a myth? -Student Leads 	<ul style="list-style-type: none"> -Readings: * Jan Morris, <i>Conundrum</i>, second third for Mon * Jan Morris, <i>Conundrum</i>, finish for Wed -Assignments: *Weekly vlog #3, due Th morning

<p>Week 5 9/25 - 9/29</p>	<ul style="list-style-type: none"> -What is intersectionality? -Intersectionality and feminists of color - Crenshaw TedX -What is race? -What is Blackness? -Hermeneutics: Tracking a word or image -Student Leads 	<p>-Readings: *Link: https://www.ted.com/talks/kimberle_crenshaw_the_urgency_of_intersectionality, for Mon *Toni Morrison, <i>The Bluest Eye</i>, first quarter for Mon *Toni Morrison, <i>The Bluest Eye</i>, second quarter for Wed</p> <p>-Assignments: *Weekly vlog #4, due Th morning</p>
<p>Week 6 10/2 - 10/6</p>	<ul style="list-style-type: none"> - More on intersectionality - What is interpellation? - What is the function of identification? Representation? - Narratives: what is a normative narrative and what is its power - Hermeneutics: POV - Student Leads 	<p>-Readings: *Toni Morrison, <i>The Bluest Eye</i>, third quarter for Mon *Toni Morrison, <i>The Bluest Eye</i>, finish for Wed</p> <p>-Assignments: *Weekly vlog #5, due Th morning</p>
<p>Week 7 10/9 - 10/13</p>	<ul style="list-style-type: none"> -What is feminism? -Hermeneutics: Style and Close Reading -Student Leads 	<p>-Readings: *Link: https://www.usatoday.com/story/news/2017/03/16/feminism-glossary-lexicon-language/99120600/, for Mon *Link: https://www.autostraddle.com/rebel-girls-your-handy-dandy-map-to-the-feminist-movement-244609/, for Mon * Audre Lorde, <i>Zami</i>, first sixth for Mon * Audre Lorde, <i>Zami</i>, second sixth for Wed</p> <p>-Assignments: *Weekly vlog #6, due Th morning</p>
<p>Week 8 10/16 - 10/20</p>	<ul style="list-style-type: none"> -Black lesbian feminism -More Intersectionality -Writing herstory -Student Leads 	<p>-Readings: *Link: https://www.ted.com/talks/chimamanda_ngozi_adichie_we_should_all_be_feminists/transcript?language=en, for Mon * Audre Lorde, <i>Zami</i>, third sixth for Mon * Audre Lorde, <i>Zami</i>, forth sixth for Wed</p> <p>-Assignments: *Weekly vlog #7, due Th morning</p>

<p>Week 9 10/23 - 10/27</p>	<p>-Hermeneutics: Genre -Biomythography -Student Leads</p>	<p>-Readings: * Audre Lorde, <i>Zami</i>, fifth sixth for Mon * Audre Lorde, <i>Zami</i>, finish for Wed</p> <p>-Assignments: *Weekly vlog #8, due Th morning</p>
<p>Week 10 10/30 - 11/3</p>	<p>-What is nationality? -Sex work -Hermeneutics: Framing Device and Close Reading -Student Leads</p>	<p>-Readings: *Link: https://www.ted.com/talks/juno_mac_the_laws_that_sex_workers_really_want, for Mon *Nawal El Saadawi, <i>Woman at Point Zero</i>, first half for Mon *Nawal El Saadawi, <i>Woman at Point Zero</i>, finish for Wed</p> <p>-Assignments: *Weekly vlog #9, due Th morning</p>
<p>Week 11 11/6 - 11/10</p>	<p>-Reading required! -Conference required! -No in-class meetings this week</p>	<p>-Readings: * Sapphire, <i>Push</i>, first quarter for Mon * Sapphire, <i>Push</i>, second quarter for Wed</p> <p>-Assignments: *Final Project Proposal and Conference with me</p>
<p>Week 12 11/13 - 11/17</p>	<p>-Class -Education -Writing self -Hermeneutics: Voice and Tone and Close Reading -Student Leads</p>	<p>-Readings: * Sapphire, <i>Push</i>, third quarter for Mon * Sapphire, <i>Push</i>, finish for Wed</p> <p>-Assignments: *Weekly vlog #10, due Th morning</p>
<p>Week 13 11/20 - 11/24 *No Class Th & Fri ... Thanksgiving</p>	<p>-Research week -Library Day with research librarian on Mon -Research day at library on Wed</p>	<p>-Readings: *TBA</p> <p>-Assignments: *Weekly vlog #11, due Th morning (vlog on library visit and research and/or writing process)</p>

<p>Week 14 11/27 - 12/1</p>	<p>-What is butch? -What is motherhood? -What is a woman? -Gender and Sexuality -Feminism -Intersectionality -Closing questions, comments, complications -Student Leads</p>	<p>-Readings: * A.K. Summers, <i>Pregnant Butch</i>, finish for Mon</p> <p>-Assignments: *Final Project First (1st) Draft, due Mon morning *Weekly vlog #12, due Th morning *Student Progress Presentations ??, for Wed</p>
<p>Week 15 12/4 - 12/8</p>	<p>-Presentation Week</p>	<p>-Readings:</p> <p>-Assignments: *Student Progress Presentations *Student Progress Presentations</p>
<p>Finals Week 12/11 - 12/15</p>	<p>-Final Projects due -Optional conferences with me</p>	<p>-Assignments: *Final Project due</p>