

GAH 2309: Preserving a Sense of the Past (Honors Seminar)

Spring 2011

T/H 2:30pm-4:20pm; F226

Dr. Kristin J. Jacobson (aka Dr. J)

Office: J-236

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Email: Please use Blackboard email

Office Hours: Tues. 9am-10:15am, Thurs. 1pm-2:15pm
and by appointment.

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Course Description: The intent of this course is to look at feminism's intellectual heritage and to connect that heritage to local and family histories. We will focus on feminism's historical development and the transfer of knowledge from generation to generation from a feminist perspective. While much of the course focuses on the United States and the diversity of perspectives and cultures contained within it, the course also incorporates global perspectives throughout, looking at ideas about feminism, particularly in relation to gender and sexuality, from a variety of world cultures.

This course has three essential goals. Students should:

- **Learn fundamental principles, generalizations, or theories** (e.g. commonalities and differences among women, continuities and changes in men and women's experiences, gender as a tool of analysis, and feminist definitions, analysis, methods, and theories)
- **Learn to apply course material** (e.g., to apply feminist history and analysis as an ideology for social change and an academic methodology)
- **Learn to analyze and critically evaluate ideas** (e.g., to use feminism to analyze and evaluate critically the past and present world around us)

An important goal for this course is:

- **Developing skill in expressing yourself orally and in writing** (e.g., sharpening your critical verbal and written analysis skills, particularly in regard to your writing about feminist issues and history)
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Required Texts:

- *No Turning Back: the History of Feminism and the Future of Women*, Freedman, Ballantine Books: ISBN 9780345450531
- *A Short History of Women: A Novel*, Walbert, Simon and Schuster: ISBN 9781416594994
- *The Body Project*, Brumberg, Random House: ISBN 9780679735298
- *Debating Sex and Gender*, Warnke, Oxford: ISBN 9780195308853
- *This Common Secret*, Wicklund, PublicAffairs: ISBN 9781586486471
- *Their Eyes Were Watching God*, Hurston, Harper Perennial Classic: ISBN 9780061120060

Recommended Texts:

- Diana Hacker, *A Writer's Reference* (2010) ISBN: 0312601468
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Email Policy: Please keep the following in mind when communicating with me outside of class:

1. Use Blackboard email for all course-related correspondence.
2. I usually check my email each day in the morning. Please plan your email questions accordingly and, while I often respond immediately, allow a twenty-four hour time frame for my reply.
3. Always try to visit my office hours with specific questions about course material. If you were absent, contact a classmate with questions about missed material and then visit office hours if you still have questions.
4. Visit instructor office hours to discuss grades. This includes final grades. Grades should be discussed in person during office hours or other arranged meetings. I will not discuss grades via email.

Office Hours Policy: Think of my office as an extension of the classroom and use my office hours to discuss any aspect of the reading and material covered during class: come chat with me about your class projects, writing, questions about the reading, quizzes, lecture or discussion, ideas you wish to develop, reading and interpretive strategies you'd like to try, and so on.

Accommodation for Students with Special Needs: Stockton College complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek accommodations should contact the Learning Access Program located in the West Quad Building, Suite 110 or by calling 652-4988. Additional information on the program may be obtained from Stockton web site <http://www2.stockton.edu/wellness/lap.html>.

Academic Dishonesty: Dishonesty of any kind will not be tolerated in this course. Academic dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Please be aware that plagiarism (one form of academic dishonesty) includes, but may not be limited to: using all or part of a source, either directly or in paraphrase, either intentionally or unintentionally, whether that source is published, or online, or taken from a fellow or former student, *without properly acknowledging that source*. **If you are found to have represented the work or ideas of others as your own, intentionally, or unintentionally, you will face serious consequences:** students who are found to be dishonest will receive academic sanctions and risk failing the course. Other sanctions may also apply and all cases will be reported to Academic Affairs. You are responsible for knowing this college policy: <http://intraweb.stockton.edu/eyos/page.cfm?siteID=14&pageID=62>. Contact your instructor if you have questions.

Course Requirements: You will be expected to:

- (1) **Attend class:** you are allotted 4 absences for fatigue, illness, cocktail flu, personal reasons, malfunctioning alarm clocks, doctor's appointments, etc. (Note: I do not distinguish between excused or unexcused absences. If you miss four days and then get the flu and miss another day, you will lose 50 points for the fifth absence. Any exception to this policy requires documentation for all absences and approval for special accommodations with the Wellness Center.) **Students entering class after the instructor records attendance, who leave before class ends, or who disappear for a substantial part of any class will be considered absent.** For each absence after your first four, your final grade **will be reduced 50 points per additional absence**, down to and including "F." Regular, spirited class attendance is a crucial component to passing this course. I will not give incompletes at the end of the semester unless arrangements are made well in advance and you have appropriate reasons and qualify according to College policy;
- (2) **Attend class meetings prepared:** this means bring the appropriate text(s) and **DO THE READING WITH GUSTO**; this is a discussion-based class and if you haven't done the reading, thought a little about it, and have ready access to it, you will not be able to contribute and the class (as well as your grade) suffers accordingly;
- (3) **Participate in large and small group discussions and assignments:** this course is what you make of it and will work *only* if everyone actively contributes;
- (4) **Complete all assignments:** passing the course requires timely completion of ALL assignments, long and short, in-class and out-of-class. You risk failing the course if you do not complete all assignments. *It is not my responsibility to make sure that you have handed in all assignments; it is yours.* No late/incomplete assignments will be accepted after the last day of class;
- (5) **Unplug and Single Task:** silence cell phones before entering class, cease text messaging, and do not surf the web or check email during class. An inability to unplug will negatively impact your final grade: **You will loose five points every time your phone disrupts class, I tell you to cease text messaging, and/or am required to ask you to cease other inappropriate uses of technology during class.** All disruptive behavior (e.g., sleeping in class, inappropriate language directed at students/instructor, perpetual lateness, leaving class frequently, etc.) constitutes grounds for grade reduction and/or dismissal from class.

Assignments:

• Class Participation	100 points
• Event Paper	50 points
• Course Project (850 points)	
○ Critical Response Papers (3 total)	150 points
○ Annotated Bibliography (Zotero)	100 points
○ Oral History Interviews	200 points
○ Presentation	100 points
○ Final Project/Paper	300 points
	1000 points total

Grading Scale

100-95: A	89.9-87: B+	79.9-77: C+	69.9-67: D+
94.9-90: A-	86.9-83: B	76.9-73: C	66.9-63: D
	82.9-80: B-	72.9-70: C-	62.9-60: D-
			59.9 & below: F

Description of Major Assignments:

- **Class Participation:** (100 points) Class participation—both *verbal* contributions and silent *active listening* to your peers and instructor—is a required element of the course. You may also post messages to our Blackboard discussion board and/or visit instructor office hours as part of your class participation. Students who miss a class are encouraged to post a response to the missed day's reading prior to the next class period. Frequently leaving class, the inability to take part in discussion, tardiness, leaving class early, sleeping, text messaging, and other disruptive behavior lowers your class participation grade and, when not corrected, may be grounds for dismissal from the class. Coming to class with questions and passages to discuss raises your class participation.
- **Event Paper:** (50 points) You will attend either the talk given by Amy Richards and Jennifer Baumgardner on March 8 (6pm, Alton) or the talk given by Robin D.G. Kelley on March 3 (time/place TBA) and write a brief, 2-3 page (typed, double spaced) response. No more than one page of the paper should focus on describing the event and the rest of the paper should focus on connecting the talk with our class readings and discussions.
- **Course Project:** (850 points total) The course project asks you to complete a series of assignments that culminate in producing a final paper or project (e.g. a research paper, a website, or a portfolio of connected papers, images, etc.) of at least 10-15 typed pages (or equivalent). Using the course material as a lens and touchstone, the project asks you to research and tell a facet of your hometown or family history. The project will “preserve a sense of the past” by focusing on one or more of the themes related to this course. For example, you project may focus on the role of women in your family or hometown's history or the role(s) and/or influence of gender and/or sexuality in your hometown or family's experience. The project has several components.
 - **Critical Response Papers:** (3 total, 50 points each, 150 points total) You will write three (3) short, 3-4-page (typed, double spaced) response papers to the assigned books. The response paper will cover both assigned readings, but need not comment on the entire book. Rather, you will focus your response on connecting aspects addressed in the two texts with your on-going final project. That is, these response papers provide three opportunities to explore connections between the two assigned readings and your project (a required element of the final paper). The papers should have a clear thesis expressed in the first paragraph and develop that idea over the course of the paper. You may incorporate your short papers into the final project. Note deadlines in the syllabus.
 - **Annotated Bibliography (Zotero):** (100 points) You will create a Zotero group (and invite the class and instructor to follow you). This group will include an annotated bibliography with at least 10 appropriate secondary scholarly sources related to your final project and paper. Articles from websites will not be accepted as scholarly sources. The purpose of this assignment is to familiarize you with Stockton library resources and the bibliographic tool, Zotero. Successful completion of this assignment will also help to prepare you to write the final paper/project.
 - **Oral History Interviews:** (2 interviews; at least 5 typed pages/10-15 mins. each; 200 points total) You will write a rationale explaining who you are interviewing and why, write 5-10 interview questions, and conduct at least 2 detailed interviews (100 points each) in order to gather information about one of the following topics:
 - **Option A:** Preserving a Sense of Your Hometown's History: You will interview one or more people about your hometown's history, crafting questions that focus on the role(s) of women and/or the influence of gender and/or sexuality.
 - **Option B:** Preserving a Sense of Your Family History: You will interview one or more people about your family history, crafting questions that focus on the role(s) of women and/or the influence of gender and/or sexuality.

The final paper will integrate all or part of the interviews to provide context and evidence of the history you will write. The interviews should be either digitally recorded or transcribed (typed). *If you are posting interviews to a website, be sure to secure written permission from the person or people that you interview. See Blackboard for a sample permission sheet.* Note deadlines in syllabus.

- **Presentation:** (10 minutes) The presentation will share with the class the results of your final project. It should incorporate a visual aid, clearly state the project's main idea/purpose, and provide an outline of how you "preserved a sense of the past." The presentation should also clarify how your research contributes to the scholarly conversation that your project engages.
- **Final Paper or Project:** You will write a researched essay or produce a project (e.g. website or portfolio of connected written and visual texts) of at least 10-15 pages related to your selected topic. This essay will connect the histories, experiences, and/or theories we discuss in the course with the topic you selected. The essay itself must incorporate at least one of the assigned readings in the course, the work of at least five scholarly sources total, and two interviews. This is the culmination of the course; it should be a work of substance.

Late Assignment Policy: I understand that life is full of surprises and sometimes those surprises influence your coursework and your ability to complete assignments. As a community of learners, we also recognize that we have a responsibility to the group, to our instructor, and to ourselves. We understand that every action has a consequence—even when circumstance may limit our power to act. To balance individual and community needs, we have the following guidelines for late assignments.

- **Assignments are due at the beginning of class.** Hard (printed) copies of all assignments are preferred. Only submit electronic copies when you cannot attend class or if the instructor requests an electronic submission.
- **Late assignments will be docked 5 percentage points per day late.** So, if a B (85%) paper due on Thursday were passed in on Friday, the recorded grade would be B- (80%). If it were passed in on Saturday, the paper would earn a 75%. And so on and so forth.

Assignment Extension Policy: Any student who asks the instructor **prior to** the due date may receive a 2-day extension from the due date listed on the syllabus. After 2 days the late paper penalty will go into effect. No exceptions.

Of course, the extension policy will only help students who have drafted a paper and follow the expected practice of backing up documents. Back up all your files and you will be a much happier and successful individual. You may not be happy when your computer explodes or your flash drive crashes, but at least you will not be despondent.

I also strongly encourage all students to keep a personal copy of every assignment and to keep all returned assignments with my feedback until the end of the term.

Reminder, no assignments will be accepted after the last class meeting. You may not receive an extension for the final project.

Assignment Revision Policy: This course is based on the principle that revisions take place *before* the instructor evaluates an assignment for a grade. To this end, consider dropping in during office hours or other arranged meetings to discuss your papers and other assignments in advance of due dates. Drop in at any stage of the writing process: from your initial brainstorming to nailing down those final brass tacks. The instructor will happily read and comment on thesis statements (usually between 1-3 sentences) via Blackboard email. If you wish the instructor to read longer drafts, drop by her office hours. Additionally, Dr. J encourages you to use your peer resources during the draft and revision process, including Stockton's Writing Center: <http://intraweb.stockton.edu/eyos/page.cfm?siteID=70&pageID=2>.

All writing submitted as a final draft should be error-free. You are expected to proofread for typographical, spelling, mechanical, and grammatical errors. I will mark down for mechanical and grammatical errors.

Want to keep up-to-date with the Literature Program? "Like" our Facebook page: <http://www.facebook.com/pages/The-LITT-Program-at-RSCNJ/245341072249>.

Syllabus—GAH 2309*

Week 1: History of Feminism

Jan 18 Class overview.

Jan 20 Freedman (1-72).

Week 2: History of Feminism

Jan 25 Freedman (73-169).

Jan 27 Freedman (170-275). Overview of class project. Discussion about picking a topic for your class project.

Week 3: History of Feminism

Feb 1 Freedman (276-347). Select final project topic. **DUE: Two-paragraph typed description of your class project's topic.**

Feb 3 Walbert (1-98). Discussion about writing interview questions and conducting interviews.

Week 4: History of Feminism

Feb 8 Walbert (99-237). Introduction to Zotero.

Feb 10 *Iron Jawed Angels* Screening and Discussion. **DUE: Critical Response Paper 1**

Week 5: History of Women's Bodies

Feb 15 Brumberg: Introduction (xvii-xxxiii) Chapters 1-2 (3-55). **DUE: Description and rationale of people you will interview (1-2 typed paragraphs) and Draft of 5-10 Interview Questions (typed).**

Feb 17 Brumberg: Chapters 3-4 (59-137).

Week 6: History of Women's Bodies

Feb 22 Brumberg Chapters 5-6 (141-214). **DUE: Updated description of topic and list of 5 related scholarly sources (typed).**

Feb 24 Wicklund: Chapters 1-6 (1-85).

Week 7: History of Women's Bodies

Mar 1 Wicklund: Chapters 7-9 (86-173).

Mar 3 Wicklund: Chapters 10-14; epilogue (174-253). **DUE: Critical Response Paper 2**

EVENT: 3 March: Time/Place TBA: "Africa Speaks, America Answers: Modern Jazz in Revolutionary Times" Robin D.G. Kelley's lecture follows the lives and works of five artists in the U.S. and Africa during the period of decolonization, covering roughly 1954-1966, but spilling over these years. Professor Kelley is one of the most significant historians (and public intellectuals) writing on the American experience today.

Week 8: Theories of Sex and Gender

Mar 8 Warnke: Introduction and Chapter 1 (1-28).

EVENT: 8 March 6PM, Alton: "How to Make Feminism Your Own: 10 Years of Manifesting Feminism" Author-Activists Jennifer Baumgardner and Amy Richards discuss what feminism means today, how you can make feminism a part of your life, and some of the barriers we still face—and how to vanquish them.

Mar 10 Warnke: Chapter 2 (29-51). **DUE: Oral History Interview Transcripts or Digital Recordings.**

March 12-20: Spring Break

* Class Schedule subject to changes with notice. Readings and assignments are listed on the day they are due.

Week 9: Theories of Sex and Gender

Mar 22 Warnke: Chapter 3 (52-74).

Mar 24 Warnke: Chapter 4 (75-99). **DUE: Event Paper.**

Week 10: Theories of Sex and Gender

Mar 29 **NO Class: Preceptorial Advising**

Mar 31 Warnke: Chapters 5-6 (100-120). **DUE: Zotero Annotated Bibliography. Bring a hard copy to class.**

Week 11: Folklore, Fiction and Women's Experience

Apr 5 Hurston: Chapters 1-6 (1-71).

Apr 7 Hurston: Chapters 7-15 (72-132).

Week 12: Folklore, Fiction and Women's Experience

Apr 12 Hurston: Chapters 16-20 (133-184). **DUE: Critical Response Paper 3.**

Apr 14 Class Project Research and Writing Day.

Week 13: Final Project Presentations

Monday, April 18: deadline to drop full-term class for W grade

Apr 19 **Presentations.**

Apr 21 **Presentations.**

Week 14: Final Project Presentations

Apr 26 **Presentations.**

Apr 28 **Presentations. DUE: Final Projects.**

