

EN430 – WOMEN'S LITERATURE

Three Credits

Meeting Days/Times: Online

INSTRUCTOR: Jill Dahlman (jill.dahlman@adjunct.chaminade.edu;
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OFFICE HOURS: Via Skype by appointment (dr.jill.dahlman)
EFFECTIVE DATE: Spring, 2012 AUP Semester

CATALOG DESCRIPTION

This survey course examines various literary works and genres of writing from women around the world. Students will explore women's changing roles in society, and analyze how female writers from different countries and different eras approach themes like multiculturalism, politics, racism, social economics, and gender relations. *Offered alternate years. Prerequisite: Any 200-level English offering.*

STUDENT LEARNING OUTCOMES

1. Able to demonstrate familiarity with the elements of poetry and fiction/drama, literary terms, and modes of literary critique.
2. Able to demonstrate carefully read and analyzed literary works and theories using the elements of poetry and fiction, and recognize the skills used to synthesize information and "build" both the prose/poetry and the literary analysis.
3. Able to demonstrate an understanding of at least three ways to interpret/use literary texts (making connections with theory/reader response papers) as examples of valid ways of looking at and interpreting texts.
4. Able to demonstrate the ability to write unified, coherent, well-developed essays about literary works (making connections with theory/reader response and long papers as well as essay exams).

Students should come to class prepared to use and to demonstrate the following abilities in order to succeed in this class:

1. An ability to work independently in order to accomplish specific tasks, i.e., homework, research, writing, etc.
2. An ability to successfully manage time in order to complete all tasks.
3. An ability to follow directions.
4. An ability to ask questions in order to clear up misunderstandings, clarify directions, or seek assistance on papers (if needed).
5. An understanding of literary terms and symbolism.
6. An understanding of the importance and necessity of drafts, peer reviews, and multiple proofreading and revision techniques.

REQUIRED TEXTBOOKS/TECHNOLOGY:

Access to a computer and specifically to the technology of CompClass with the e-book *A Writer's Reference*, 7th Ed. Many students have opted to obtain the print version of this e-book as well, but the choice is ultimately yours to make.

A secondary, recommended, **OPTIONAL** text is *Research and Documentation in the Electronic Age*, 5th Ed. by Diana Hacker and Barbara Fister, ISBN: 978-0-312-56672-2. This book will provide you with many good resources for researching online, and is really inexpensive.

All books used in this course are available in e-format through amazon, google books, or Project Gutenberg (see the list under "texts" in this syllabus and under the Course Materials tab found on CompClass).

STUDENT RESPONSIBILITIES

Diversity

[Chaminade's "Core Beliefs Statement"](#) says, "Students, both traditional and non-traditional, bring a variety of talents, traditions, cultures and abilities. This diversity brings a special opportunity to the Chaminade community, which can then nurture and guide each student to the fullest realization of potential." Consequently, this course encompasses readings that reflect and examine the diversity of our literary, cultural and environmental heritage. Additionally, the course puts special attention on the problems faced by authors seeking to write from unique personal or cultural perspectives to readers who may not share the same perspectives or cultural background.

Class Behavior

In the online classroom, you are free to express with respect your opinions to the other members of the class. Members who do not comply with these guidelines will be asked to leave the virtual classroom and will have their posting deleted and will earn no credit for the posting or assignment.

Plagiarism

Chaminade University defines plagiarism as follows:

Plagiarism is the offering of work of another as one's own. Plagiarism is a serious offense and may include, but is not limited to, the following:

1. Complete or partial copying directly from a published or unpublished source without proper acknowledgement to the author. Minor changes in wording or syntax are not sufficient to avoid charges of plagiarism. Proper acknowledgement of the source of a text is always mandatory.
2. Paraphrasing the work of another without proper author acknowledgement.
3. Submitting as one's own original work (however freely given or purchased) the original exam, research paper, manuscript, report, computer file, or other assignment that has been prepared by another individual. (Student Handbook 49)

If you are caught plagiarizing in any manner that even remotely resembles the Chaminade University policy, you will be dealt with severely. This could include punishment from an "F" in the class to an expulsion from the class or university. If plagiarism is suspected, the student will be expected to conference with me, producing every single piece of documentation used in the assignment, and to orally defend his or her paper. If concern is still raised, or if the student requests independent assessment, then the student shall be

expected to appear before a panel of three professors (one of whom shall be this professor) with all evidence of documented sources and orally defend his/her paper. If the student is determined to be guilty of plagiarism, a grade of an "F" in this class will result. In short, don't do it.

***ANY STUDENT CAUGHT PLAGIARIZING ON ANY PAPER WILL RECEIVE
A FAILING GRADE FOR THE SEMESTER.***

INCOMPLETE

An Incomplete is not automatically given. An Incomplete is only considered when less than 10% of all coursework is left to complete and only under extreme circumstances. In short, don't expect it. More importantly, in the unlikely event that an Incomplete is granted, do not expect your grade to be posted much before the expiration date of your Incomplete. Any paper that does not come in when it is due runs the risk of being left on my desk until such time as I can get to it.

A "UNIVERSITY PERFORMANCE" STANDARD - Students are expected to make a very serious academic commitment to their success in their course. This is demonstrated by maintaining the syllabus schedule as a minimum, or working ahead of it with respect to all readings and by submitting all papers on time as indicated above without fail. It is always strongly recommended that students work slightly ahead of the syllabus whenever possible to compensate for the unexpected.

COURSE TASKS

1. Complete all assigned readings on time.
2. Utilize library resources for scholarly credibility as necessary.
3. Complete all drafts and final writing assignments on time
4. Take the initiative to ask the instructor relevant questions.
5. Contribute to class discussions via discussion board postings.

INSTRUCTIONAL PROCEDURES

We will be using CompClass, a software technology available through the Internet (see instructions below). Your grade is dependent upon the successful completion of writing assignments noted in this syllabus, Discussion Board postings, and examinations (final). Sample essays can be found on CompClass under Course Materials (Model Papers and Other Sample Documents).

In this course, we will be writing essays that are directed toward an academic audience as well as writing within a CompClass Discussion Board postings for our own reflections, ideas, and debates. All formal writing assignments will be directed toward the mainstream American audience with grammar and spelling in Standard American English format.

TEXTS

Ebooks for this course are as follows. All theory materials and podcasts noted on the course schedule can be found on CompClass under the Course Materials tab, in Instructor-added course materials. They are sorted by week.

WEEK	BOOK	amazon kindle	Googlebooks	Internet
1	<i>The Last Man</i> Mary Shelley	X free	X free	See link on CompClass
2	<i>The Awakening</i> Kate Chopin	X free	X free	See link on CompClass
	"Desiree's Baby" Kate Chopin	included	no	See link on CompClass
	<i>Wonder Woman: The Circle</i> Gail Simone	Print only	no	4 issues all available at www.comixology.com (\$1.99 per issue; 4 issues) (link on CompClass)
3	<i>Life in the Iron Mills</i> Rebecca Harding Davis	X free	no	See link on CompClass
	<i>Oroonoko</i> Aphra Behn	X Free	no	See link on CompClass
	"Bloodchild" Octavia Butler	On CompClass		
	<i>The Ones Who Walk Away from Omelas</i> Ursula K. LeGuin	On CompClass		
	<i>When My Name was Keoko</i> Linda Sue Park	X \$6.64	X \$8.84	No Internet version
4	<i>The Last Report on the Miracles at Little No Horse</i> Louise Erdrich	X \$11.99	X \$11.99	No Internet version
5	<i>Herland</i> Charlotte Perkins Gillman	X \$.99	X free	See link on CompClass
	"The Yellow Wallpaper" Charlotte Perkins Gillman	X Inc.	X \$.19	See link on CompClass
	"When it Changed" Joanna Russ	On CompClass		
6	<i>Shark Dialogues</i> Kiana Davenport	X \$8.99	no	
7	<i>Material Lyrics</i> Susan Schultz	No	No	See link on CompClass
	<i>Ola's Son</i>	no	no	See link on

	Lisa Lin Kanae			CompClass
	<i>Girl</i>	No	No	See link on
	Jamaica Kincaid			CompClass
	<i>Aunt Jennifer's Tigers</i>	No	No	See link on
	Adrienne Rich			CompClass
	Jamaica Osorio (student selection)	No	No	www.youtube.com
	"Werewolf"	On CompClass		
	Angela Carter			
	"The Lottery"			See link on
	Shirley Jackson			CompClass
	"Where Are You Going? Where Have You Been?"			See link on
	Joyce Carol Oates			CompClass
	<i>A Good Man is Hard to Find and Other Stories</i>	X \$8.51	X \$9.99	Not avail on Internet
	Flannery O'Connor			
8	<i>Sarah's Key</i>	X \$9.99	X \$9.99	Not avail on Internet
	Tatiana de Rosnay			
9	<i>Like Water for Chocolate</i>	X \$11.99	X \$11.99	Not avail on Internet
	Laura Esquivel			
	<i>Fried Green Tomatoes</i>	X \$7.99	X \$7.99	Not avail on Internet
	Fannie Flagg			
10	<i>The Hundred Secret Senses</i>	X \$12.99	X \$12.99	Not avail on Internet
	Amy Tan			
	<i>White Tigers; No Name Woman</i> (both found in <i>Woman Warrior</i>)	X \$11.99	X \$11.99	Not avail on Internet
	Maxine Hong Kingston			

This course requires the purchase of CompClass

- 1. Go to <http://www.yourcompclass.com>.
 - 2. Click STUDENTS PURCHASE ACCESS TODAY.
 - 3. Scroll down to CompClass for ***A Writer's Reference, 7th Edition***, and click on the link to PURCHASE ACCESS.
 - 4. Register for a specific class by selecting your school location (state/province) from the drop-down menu at the bottom of the screen. Subsequent drop-down menus allow you to choose your institution, course title/instructor, and, if applicable, your section.
 - 5. Enter an e-mail address (preferably one you check frequently!), which will serve as your CompClass username. You won't be able to change your e-mail address after you register, so pick one that will be valid for the duration of the course.

- 6. Create a password. The password must be at least 4 characters long and should be something memorable.
- 7. Provide payment information, including your name as it appears on your credit card, your credit card number and expiration date, and your billing address.
- 8. Click NEXT.
- 9. After confirming your account information, click PLACE YOUR ORDER.
- 10. Once the system has accepted your information, a thank you screen will confirm your name, e-mail address, username, and password. You will also receive a confirmation e-mail.
- 11. If you have trouble purchasing CompClass, contact tech support at 800.936.6899 or techsupport@bfwpub.com. Otherwise, return to www.yourcompclass.com to log in to your CompClass course.
- **Required Online Research Sites**
 - [eBrary](#) (Chaminade ID and password required)
 - [EBSCO](#) (Chaminade ID and password required)
- **Other Online References**
 - [Online searching of University of Hawai'i Libraries](#)
 - [Purdue University OWL \(Online Writing Lab\)](#)
 - [Colorado State University Writing Studio](#)

Point Summary (note: all papers and exams are required)

TASK	POINTS/%
Discussion Boards/Class Participation	300 / 30%
Papers #1 and #2	200 / 20%
Theory Summaries (4 @ 25 points each)	100 / 10%
Paper #3 (Proposal = 25; Paper = 150)	200 / 20%
Final Exam at a proctored site: Must be taken in order to pass the course!	200 / 20%

Grading Scale

- 'A': Outstanding scholarship and an unusual degree of intellectual initiative. (90-100)
- 'B': Superior work done in a consistent and intellectual manner. (80-89)
- 'C': Average grade indicating competent grasp of subject matter. (70-79)
- 'D': Inferior work, not satisfactory for fulfillment of prerequisite course work. (60-69)
- 'F': Failed to grasp minimum subject matter; no credit given.

ASSIGNMENTS

READING RESPONSE/DISCUSSION BOARD POSTINGS - 300 POINTS (30%)

Discussion posts are expected each week. These posts are meant to take the place of the oral discussions about the texts. Ideally, you should be posting a 125-word (or more) discussion about each text (story, novel, or poem) that you've read that week, perhaps

asking a question about some aspect of the text and what led you to that question, a discussion of your response to the text or a character in the text (like? dislike?), bringing up an issue you found that troubles you or got your ire up. Just about anything will do as long as you simply initiate a “conversation” about each text. These “initial” posts are due by Friday so that your peers can have an opportunity to read what you have to say and have adequate time to prepare a response if they wish.

At the end of the semester, you will be graded not only upon your completeness of these entries, but also how well you responded to other people’s posts. Certainly, you do not need to respond to **everyone’s** post, but a good number would be great in order to keep the conversation about the texts going. You can write about these stories, engage in conversation, etc. any time up until the end of Week Ten. At the end of the semester, I will assess you for completeness and your engagement with not only the text but also with your classmates’ discussion posts and the timeliness of those posts. There are no “set numbers” you need to achieve, but active, consistent engagement is expected and will garner a higher grade than passive engagement (that which satisfied only the barest minimum of the requirements). Here are some guidelines to help you:

Active engagement (85%-100%) - “Superior” or “active” engagement means that the student is always prepared, often adding additional insights to online discussions. Consistent, judicious, and empathetic engagement with the material and his or her peers and instructor demonstrate superior and active learning. This engagement may manifest in several consistently good comments or comments that bring in consistent, productive perspectives and outside sources (perhaps throwing in something from the theory articles) in online class discussion.

Average engagement (70%-84%) - “Average” engagement means that the student seems prepared, although he or she sometimes needs to be prompted to participate, and he or she is engaged with the work occasionally but infrequently. Generally, participation in online discussion, and online comments seem to encourage and support others in the class. The student is prepared and engaged and contributes to weekly online discussions on a perfunctory level. The student’s online presence is productive, but not necessarily consistent or complete.

Passive engagement (50%-69%) - “Weak” or “passive” engagement means that the student does not seem prepared or that his or her presence is superficial and detracts from the quality of class experience for others. In other words, in whatever fashion, the student consistently is disengaged from online classroom activities and discussion and contributes to classroom discussions only in the last few weeks of class rather than consistently throughout the semester.

WRITING ASSIGNMENTS

Assignments are described below. Drafts (approximately one-half to three- fourths of the word count) and two peer reviews on each paper are mandatory. Without these drafts and peer reviews, **you will lose 20% of your grade on each assignment.** All final papers and all drafts are to be turned in through the Writing Tab found on CompClass **by 11:55 p.m. unless otherwise noted on the schedule under the appropriate heading.** If, for whatever reason, you cannot upload your document by the due date and time, call Tech Support to log the problem and email the paper to me that night.

The paper is due on the date indicated. NO EXCEPTIONS.

BASIC GUIDELINES FOR FORMAL WRITING ASSIGNMENTS:

If you don't follow instructions, you will be docked points as noted.

1. Place your name in the top left corner of the first page as noted.
2. Highlight your thesis statement (worth 4 points) in one color.
3. Highlight **each quotation or summary** in another color (worth 2 points per source).
4. **A Works Cited page** must be included with each paper (if not included, the paper will be deemed plagiarized and a zero grade will be awarded).
5. *Important Note on Peer Reviews:* When conducting a peer review, be certain to provide as many comments as possible. In other words, "this is a good paper" will not work and you may lose 10% on your own paper for failing to help another student to achieve the highest grade possible. Be certain to conduct two peer reviews. Aim for papers that have few to no comments on them so that everyone has some feedback. If you have chosen the three-paper option, you will be required to conduct three peer reviews.
6. **Reminder:** ALL FPAPERS ARE DUE ON THE DATE INDICATED, NO EXCEPTIONS!
7. **NOTE:** If you have not handed in a rough draft or conducted the required number of peer reviews, I MAY NOT GRADE YOUR PAPER. You could receive a zero. All components are really and truly mandatory.

CHECKLIST FOR ALL WRITING ASSIGNMENTS (Use this to insure you have completed all components prior to handing in the final.)

<input type="checkbox"/> Is your name on the paper?	<input type="checkbox"/> Have you highlighted your thesis in one color?
<input type="checkbox"/> Have you highlighted all in-text citations in another color?	<input type="checkbox"/> Have you incorporated the appropriate number of sources?
<input type="checkbox"/> Have you placed a word count on the bottom of the document?	<input type="checkbox"/> Have you included a Works Cited?

Papers #1 and #2 (option: Paper #3) – 200 points

Student Choice: Either 2 papers at 1500 (minimum) words or 3 papers at 1000 (minimum words)

Two paper option: 100 points each (due at the end of Weeks 4 and 7 – Post in Writing Tab under Paper #1A and Paper #2A)

Three paper option: 65 points each (due at the end of Weeks 3, 5, and 7 – Post in Writing Tab under Paper #1B, Paper #2B, and Paper #3B)

All papers must incorporate three sources from a peer reviewed source such as something found on the MLA database (See the Chaminade University Sullivan Library website). You may also use as many of the theory texts that we have covered in this class as you wish in addition to the outside sources.

Choose from:

- Theme in any three pieces (one common theme in three different assigned readings)

- Discussion of Intertextuality in *The Last Man* by Mary Shelley
- Using Marxist Literary Criticism, write an analysis paper on any of the stories
- Comparison contrast paper between Kate Chopin and Laura Esquivel OR Laura Esquivel and Fannie Flagg
- Historical criticism paper on Kate Chopin's *The Awakening*
- Analysis paper using Feminist and Gender Criticism (your choice from any of the readings)
- Analysis paper using either Psychological Criticism or Reader-Response criticism on EITHER Tan or de Rosnay
- Explication paper of one of the poems or *The Circle*
- Cultural Studies or Structuralist analysis on either *The Circle* OR *The Last Report on the Miracles at Little No Horse*
- Visual Rhetoric piece discussing the use of images in *The Circle* as it pertains to Walter Benjamin's *The Work of Art in the Age of Mechanical Reproduction*

Theory summaries/applications – 4 at 25 points each (100 points total)

Due: Week 2, 4, 8, 9

Post in communicate tab

Use subject as: XXX theory in relation to STORY/AUTHOR).

Minimum word count 500 words

Choosing any four (4) theory articles from the following list, write a brief summary (Do not re-write the article! Stick to 25-30 word summary.) of the article as it pertains to one of the texts that you have been assigned to read this semester (in other words, state how the theory applies to the text in a paragraph or so).

Extra Credit: write a 500 word piece on present day US political ideology with one of the following: "The Yellow Wallpaper," Wonder Woman's *The Circle*, "The Lottery" (do not address the issue of allegory—that's just too crazy) – 20 pts.

- Walter Benjamin – The Work of Art in the Age of Mechanical Reproduction
- Jean Baudrillard, "The Precision of Simulacra
- Hannah Arendt, "Ideology and Terror: A Novel Form of Government"
- Fredric Jameson, *Progress versus Utopia, or, Can We Imagine the Future?*
- Simone de Beauvoir, "From the Second Sex"
- Carl Gustav Jung, "The Shadow"
- Susan Sontag, "The Imagination of Disaster"
- Paul Boyer, "The Whole World Gaped"
- Carlos Fuentes, "Mexico, the United States, and the Multicultural Future"
- Gloria Anzaldua, "Borderlands"
- Jayne Anne Phillips, "Guided Tours of Time and Death"
- Amy Tan, "In the Canon for All the Wrong Reasons"
- Julia Kristeva, "Intertextuality"
- Roland Barthes, "Death of the Author" AND Michel Foucault, "What is an Author?"

FINAL PAPER – 200 points (20%)**Proposal due by Week Six (25 points)****2000 word paper due by Week Ten (175 points)**

One proposal (25 points) – State what text you have chosen (any that we have covered or from the “supplemental list”) and from what theory (theories) you will be approaching the text from. Provide a list of your intended sources. – **Due by Week Six**

One paper: (175 points) Analysis using Marxist Literary Criticism, Historical Criticism, Feminist and Gender Criticism, Psychological Criticism, Reader-Response criticism, Cultural Studies Criticism, Structuralist Criticism or any combination thereof. (If going with a combination, your proposal needs to state specifically your ideas of how you will approach each analysis within the paper.) Must incorporate five sources from peer-reviewed journals in addition to the text itself, at least three of which come from something not included with the sources provided in this class. **Due Week Ten**

FINAL EXAM – 200 points (20%)

A final, proctored essay examination is scheduled for the last week of the course. The essay examination will cover questions on selected pieces or analysis techniques. A study guide will be provided.

PROPOSED SCHEDULE

DATE	To Read/Work on :	Important due dates this week:
WEEK ONE Monday, 4/2 to Sunday, 4/8	Syllabus and expectations Become familiar with CompClass Read: <i>The Last Man</i> by Mary Shelley Read: Theory articles posted in Week One	Discussion postings: originals due by Friday; responses due by Sunday, but don't be afraid to keep the conversation going! ☺
WEEK TWO Monday, 4/9 to Sunday, 4/15	Read: <i>The Awakening</i> by Kate Chopin Read: “Desiree’s Baby” by Kate Chopin Read: <i>Wonder Woman: The Circle</i> by Gail Simone Read: Theory articles posted in Week Two	Discussion postings: originals due by Friday; responses due by Sunday, but don't be afraid to keep the conversation going! ☺ Theory Summary/Application#1 due by 4/15 at 11:55 p.m. Rough draft of paper #1B (if using three paper option) due by 4/15 at 11:55 p.m.

<p>WEEK THREE Monday, 4/16 to Sunday, 4/22</p>	<p>Read: <i>Life in the Iron Mills</i> by Rebecca Harding Davis Read: <i>Oroonoko</i> by Aphra Behn Read: "Bloodchild" by Octavia Butler Read: <i>The Ones Who Walk Away from Omelas</i> by Ursula K. LeGuin Read: <i>When My Name was Keoko</i> by Linda Sue Park Read: Theory articles posted in Week Three</p>	<p>Discussion postings: originals due by Friday; responses due by Sunday, but don't be afraid to keep the conversation going! ☺</p> <p>Rough Draft Paper #1A (if using two paper option) due by 4/22 at 11:55 p.m.</p> <p>Peer Review of Paper #1B (if using three paper option) due by 4/19 at 11:55 p.m.</p> <p>Paper #1B (if using three paper option) due by 4/29 at 11:55 p.m.</p>
<p>WEEK FOUR Monday, 4/23 to Sunday, 4/29</p>	<p>Read: <i>The Last Report on the Miracles at Little No Horse</i> by Louise Erdrich Read: Theory articles posted in Week Four</p>	<p>Discussion postings: originals due by Friday; responses due by Sunday, but don't be afraid to keep the conversation going! ☺</p> <p>Theory Summary/Application #2 due by 4/29 at 11:55 p.m.</p> <p>Peer Review of Paper #1A (if using two paper option) due by 4/26 at 11:55 p.m.</p> <p>Paper #1A (if using two paper option) due by 4/29 at 11:55 p.m.</p> <p>Rough draft of paper #2B (if using three paper option) due by 4/29 at 11:55 p.m.</p>
<p>WEEK FIVE Monday, 4/30 to Sunday, 5/6</p>	<p>Read: <i>Herland</i> by Charlotte Perkins Gillman Read: "The Yellow Wallpaper" by Charlotte Perkins Gillman Read: "When it Changed" by Joanna Russ Read: Theory articles posted in Week Five</p>	<p>Discussion postings: originals due by Friday; responses due by Sunday, but don't be afraid to keep the conversation going! ☺</p> <p>Peer Review of Paper #2B (if using three paper option) due by 5/3 at 11:55 p.m.</p> <p>Paper #2B (if using three paper option) due by 5/6 at 11:55 p.m.</p>

<p>WEEK SIX Monday, 5/7 to Sunday, 5/13</p>	<p>Read: <i>Shark Dialogues</i> by Kiana Davenport Read: Theory articles posted in Week Six</p>	<p>Discussion postings: originals due by Friday; responses due by Sunday, but don't be afraid to keep the conversation going! ☺</p> <p>Proposal for Final paper/project due by 5/13 at 11:55 p.m.</p> <p>Rough Draft of Paper #2A (if using two paper option) due by 5/13 at 11:55 p.m.</p> <p>Rough draft of paper #3B (if using three paper option) due by 5/13 at 11:55 p.m.</p>
<p>WEEK SEVEN Monday, 5/14 to Sunday, 5/20</p>	<p>Read: <i>Material Lyrics</i> by Susan Schultz Read: <i>Ola's Son</i> by Lisa Lin Kanae Read: <i>Girl</i> by Jamaica Kincaid Read: <i>Aunt Jennifer's Tigers</i> by Adrienne Rich Listen to the spoken word poetry of Jamaica Osorio found on youtube Read: "Werewolf" by Angela Carter Read: "The Lottery" by Shirley Jackson Read: "Where Are You Going? Where Have You Been?" by Joyce Carol Oates Read: "A Good Man is Hard to Find," "Good Country People," "The Displaced Person," "A Temple of the Holy Ghost" in <i>A Good Man is Hard to Find and Other Stories</i> by Flannery O'Connor</p>	<p>Discussion postings: originals due by Friday; responses due by Sunday, but don't be afraid to keep the conversation going! ☺</p> <p>Peer Review of Paper #2A (if using two paper option) due by 5/17 at 11:55 p.m.</p> <p>Paper #2A (if using two paper option) due by 5/20 at 11:55 p.m.</p> <p>Peer Review of Paper #3B (if using three paper option) due by 5/17 at 11:55 p.m.</p> <p>Paper #3B (if using three paper option) due by 5/20 at 11:55 p.m.</p>
<p>WEEK EIGHT Monday, 5/21 to Sunday, 5/27</p>	<p>Read: <i>Sarah's Key</i> by Tatiana de Rosnay Read: Theory articles posted in Week Eight</p>	<p>Discussion postings: originals due by Friday; responses due by Sunday, but don't be afraid to keep the conversation going! ☺</p> <p>Theory Summary/Application #3 due by 5/27 at 11:55 p.m.</p>

WEEK NINE Monday, 5/28 to Sunday, 6/3	Read: <i>Like Water for Chocolate</i> by Laura Esquivel Read: <i>Fried Green Tomatoes</i> by Fannie Flagg Read: Theory articles posted in Week Nine	Discussion postings: originals due by Friday; responses due by Sunday, but don't be afraid to keep the conversation going! ☺ Theory Summary/Application #4 due by 6/3 at 11:55 p.m. Rough Draft Final Paper/Project due by 6/3 at 11:55 p.m.
WEEK TEN Monday, 6/4 to Saturday, 6/9	Read: <i>The Hundred Secret Senses</i> by Amy Tan Read: <i>White Tigers; No Name</i> <i>Woman</i> (both found in <i>Woman</i> <i>Warrior</i>) by Maxine Hong Kingston	Discussion postings: originals due by Friday; responses due by Saturday. Every discussion posting must be submitted by Saturday at 11:55 p.m. (my grades are due on June 12!) Peer Review Final paper/project due by Wednesday, 6/6, at 11:55 p.m. Final paper/project due by Saturday, 6/9 at 11:55 p.m. Take final exam between 6/4 and 6/8 at proctored site.