ENGLISH 497/597 INTERNATIONAL WOMEN’S VOICES
A study of women and literature in an international context, focusing on the cultural differences among women and the effects of gender on language and literature. (H) (Bacc Core Course)
Core, Synth, Global Issues

Rationale for conversion to four credits: Students, working in groups, will be given responsibility for posting a study guide on Blackboard for each work read. These study guides will be based on the text and on a series of web sites of various sorts: biographical, feminist, regional, literary and historical. Students groups will do a joint presentation on these various types of sites for the class, assessing both their quality and reliability. This course continues to meet bacc core outcomes for Global Issues.

The four credit version will:
- Add assignment in developing and posting study guides appropriate to advanced study in international women’s literature;
- Add collaborative presentation incorporating use of digital and print sources appropriate to advanced study.

The core syllabus reflects the three credit version recently taught.

Course Description:
Women’s writing often makes us question the boundaries and assumptions of traditional forms—the novel, autobiography, essay. The relationship between genre and gender breeds dislocations—and doubly so when the writers in question come from diverse cultures. In this course, we will look at the ways women writers have interrogated form as they struggle to express their worlds and understand those of others.

In what ways might we see individual voices as linked to a collective past? How does that collective, social, gendered past shape one’s individual identity? Does gender cross cultural boundaries in such a way that “gender” is a viable category—despite its ambiguous nature? The texts we will be reading juxtapose the voices of women writing from a variety of geographic and ethnic backgrounds. These authors struggle with the issue of identity for women, but in vastly different contexts; the common thread among these texts is that they were all written as responses to women’s condition in the late twentieth and early twenty-first centuries as globalization began to dominate international relations. We will look at texts from the 1960s to the present.

ENG 497 International Women’s Voices fulfills the Baccalaureate Core requirement in “Contemporary Global Issues” which shall:
A. Be upper division and at least 3 credits;
B. Emphasize elements of critical thinking about international women’s voices in literature;
C. Focus, from a historical perspective, on the origin and nature of critical issues and problems that have global significance;
D. Emphasize the interdependence of the global community;
E. Use a multidisciplinary approach and be suitable for students from diverse fields;
F. Include written composition.
Global Issues Rationale: “Our world has become increasingly interdependent. Social, economic, political, environmental, and other issues and problems originating in one part of the world often have far-reaching ramifications in other parts of the world. These issues and problems not only transcend geographical boundaries but also cross academic disciplines. Therefore, if students are to acquire understanding of and to discover effective responses to such issues and problems, they must acquire both global and multidisciplinary perspectives. (Students are encouraged to complete their baccalaureate core perspective requirements before taking the Contemporary Global Issues course.)”

Discipline-specific course outcomes for ENG 497: Students will be expected to
- develop an understanding of culturally different ways of defining the concept of identity;
- to develop an awareness of gender as a changing and context-specific concept;
- to develop an appreciation of different forms of feminism, both within and across cultural lines;
- to develop an ability to frame reading and research perspectives so that extra-literary issues of class, race, and history are factored into one’s understanding of a particular text;
- to develop an ability to recognize the different styles, cultural myths and author-text-audience relationships that come into play in the creation of fictional texts.

Further outcomes for ENG 597: Graduate students will be expected to appraise and incorporate literary criticism and theory on women’s issues in papers of greater length and complexity.

These outcomes concern developmental skills rather than all-inclusive mastery of the field; that is, at the end of the course, you should have learned new ways of asking questions about and understanding women’s literature, ways that provide you a framework for understanding and an intellectual access to a field that is vast, culturally varied and historically specific.

Evaluation of Student Performance for ENG 497:
Class participation is important. You will be asked to do both formal and informal writing for this course. In addition to occasional quizzes, as we read different texts, you are likely to be asked to respond in class in writing to a question about the texts we are reading; in addition, you will occasionally be asked to write short out of class responses to material on women and global issues. Formal writing will be graded and will consist of a study guide posted on Blackboard, a take home midterm examination, and a longer research paper at the end of the term.

Further Evaluation of Student Performance for ENG 597:
Graduate students will be expected to do more extended papers (8 pages) than undergraduates (6 pages). Students will also do group presentations on the quality and reliability of the sites used for the Study Guide.

Grading:
- Quizzes (20%)
- Participation, Presentations, and Writing to Learn (20%)
- Midterm examination (20%)
- Final paper (40%)

Primary Texts:
Maxine Hong Kingston; *Woman Warrior*; Random
Malika Mokeddem; *Century of Locusts*; University of Nebraska Press
Fatima Mernissi; *Dreams of Trespass*; Addison-Wesley  
Arundhati Roy; *The God of Small Things*; Harper Perennial  
Jhumpa Lahiri; *Interpreter of Maladies*; Houghton Mifflin

**Class Policies:**

**Attendance:** This class is set up to include significant and structured student participation. Students can expect regular quizzes covering the material. Students may be asked to do short writing assignments both in and out of class. Participation is a central expectation for the course, so attendance is important.

**Learner Expectations:**
1. Come to class on time and stay the entire class period;  
2. Complete reading and homework assignments by the date indicated  
3. Participate in class discussions and activities

**COURSE POLICIES:**
1. You must be in class to receive full credit for homework and group activity; late homework (by next class) will be half credit.  
2. Makeup work will be given for excused absences only, and at the discretion of the instructor.  
3. When contacting the instructor by email, please put ENG 497 or ENG 597 first on the subject line.  
4. Cheating and plagiarism by students is subject to the disciplinary process outlined in the Student Conduct Regulations. (See http://www.orst.edu/admin/stucon/achon.htm)

**Statement Regarding Disability Access Services:**  
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

**Schedule of readings:**

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<th>Date</th>
<th>Reading</th>
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| Week 1 | Introduction to Course  
Maxine Hong Kingston, *Woman Warrior: Memoirs of a Girlhood among Ghosts* (pp. 1-16)  
Maxine Hong Kingston, *Woman Warrior* (pp. 17-53) |
| Week 2 | Maxine Hong Kingston, *Woman Warrior* (pp. 54-109)  
Maxine Hong Kingston, *Woman Warrior* (pp. 110-160)  
Maxine Hong Kingston, *Woman Warrior* (pp. 161-209) |
| Week 3 | Fatima Mernissi, *Dreams of Trespass: Tales of a Harem Girlhood* (pp. 1-27)  
*The Arabian Nights* |
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<th>Week</th>
<th>Text</th>
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| 4    | Fatima Mernissi, *Dreams of Trespass: Tales of a Harem Girlhood* (pp. 28-81)  
    Fatima Mernissi, *Dreams of Trespass: Tales of a Harem Girlhood* (pp. 82-143)  
    Fatima Mernissi, *Dreams of Trespass: Tales of a Harem Girlhood* (pp. 143-187) |
| 5    | Fatima Mernissi, *Dreams of Trespass: Tales of a Harem Girlhood* (pp. 187-242)  
    Malika Mokeddem, *Century of Locusts* (1-13)  
    Malika Mokeddem, *Century of Locusts* (14-64) |
| 6    | Malika Mokeddem, *Century of Locusts* (65-131)  
    Malika Mokeddem, *Century of Locusts* (132-181)  
    Malika Mokeddem, *Century of Locusts* (182-262) |
| 7    | Arundhati Roy, *The God of Small Things* (3-34)  
    Arundhati Roy, *The God of Small Things* (35-89)  
    Arundhati Roy, *The God of Small Things* (90-156) |
| 8    | Arundhati Roy, *The God of Small Things* (157-204)  
    Arundhati Roy, *The God of Small Things* (205-274)  
    Arundhati Roy, *The God of Small Things* (275-313) |
| 9    | Jhumpa Lahiri, *Interpreter of Maladies* (pp. 1-22)  
    Jhumpa Lahiri, *Interpreter of Maladies* (pp. 22-42)  
    Jhumpa Lahiri, *Interpreter of Maladies* (pp. 43-82) |
| 10   | Jhumpa Lahiri, *Interpreter of Maladies* (pp. 83-135)  
    Jhumpa Lahiri, *Interpreter of Maladies* (pp. 136-157)  
    Jhumpa Lahiri, *Interpreter of Maladies* (pp. 158-198) |
| 11   | *Final paper due* |