



Internationalizing the Curriculum Project

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ENH 285 Contemporary Women Writers—3 Credits

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- Course Description: This survey course explores twentieth century literature (poetry, short stories, dramas, novels, and essays) written by and about women. Students analyze and interpret literature by responding to assigned readings in a variety of writing assignments and small group activities.
- Required Text: Gilbert & Gubar *Literature by Women*; Tan, Amy *Joy Luck Club*.
- Referenced Text: Sebranek, Meyer, & Kemper, *Write for College*

International Component Summary

Fortunately, this course is already very internationalized in that the textbook's authors represent writers from numerous corners of the world such as South Africa, Canada, China, Japan, and Great Britain. However, the text offers few selections from Hispanic/Chicano/Latina writers. I used the project as an opportunity to locate sources on Hispanic cultures and to include new readings and projects as a result.

Content Areas Which Include International Material/Components

Each thematic unit includes international voices, most of which come from the anthology. Some supplemental readings have been added, such as, poems from Julia Alvarez's *El Otro Lado* and chapters from Sandra Cisneros' *House on Mango Street*, to bolster the text's weak offerings of Hispanic/Latina/Chicana literature. In addition, the course includes a thematic unit specifically on the issue of race and gender. Students also participate in an international storytelling project and a linked history/literature assignment in which each student reads a novel or nonfiction piece from a list of culturally diverse authors.

Description of Material and How Integrated In Course

As mentioned above, great care is taken to ensure that each thematic unit includes international and diverse voices, not just the unit on "race and gender." Prior to the beginning of the term, the history instructor and I chose the list of novels and nonfiction pieces for the linked assignment, again making sure to include wide diversity. Lastly, I chose the stories for storytelling from a diverse collection in our library and had the students select a story at random.

Special Assignments and Activities

In addition to class discussions and collaborative activities, we participated in the storytelling (see attached), completed the linked assignment (see attached), viewed films, and researched an author for a final biographically based paper.

Tips/Suggestions to Instructor

Since this was an evening section, we had to use time efficiently for planning the big projects. For the storytelling, students chose their story on Week 8. They were given time in class (about 50 minutes) to plan together on Week 9, and they presented on Week 10. For the linked assignment, students chose their novel/nonfiction piece about Week 4 and were told to have it completed by the planning night, Week 13. Panel presentations were scheduled for Week 14.

Difficulties/Successes

Both the storytelling and linked presentations went very well and provided students an opportunity to show off their creativity. However, students suggested that the two classes should have met earlier in the semester to reduce the awkwardness of trying to plan a presentation in one night with other students whom they had just met.

Syllabus and Course Outline

(See attached.)

Resources

International stories:

DeSpain, Pleasant. 33 Multicultural Tales to Tell (an August House publication)

Dockrey, Richard and Judy Young eds. African-American Folktales (an August House publication)

Hamilton, Virginia. Her Stories: African American Folktales

Vigil, Angel. The Corn Woman Stories and Legends of the Hispanic Southwest

Film: Joy Luck Club (follows the novel closely, very well done)

Additional multicultural sources:

Alvarez, Julia. How the Garcia Girls Lost Their Accents: El Otro Lado

Divakaruni, Chitra Banerjee. Arranged Marriage: Black Candle: poems about women from India, Pakistan, and Bangladesh

Geok-Lin Lim, Shirley, et al eds. The Forbidden Stitch: an Asian American women's anthology

Kogawa, Joy. Obasan

Susheila, Nasta, ed. Motherlands: Black women's writing from Africa, the Caribbean, and South Asia

Rebolledo, Tey Diana. Infinite Divisions: an anthology of Chicana literature

Vigil, Evangelina. Woman of her Word: Hispanic Women Write

ENH 285: CONTEMPORARY WOMEN WRITERS SYLLABUS

COURSE DESCRIPTION: This survey course will explore twentieth century literature (poetry, short stories, dramas, novels, and essays) written by and about women. To improve your ability to analyze and interpret literature, you will respond to assigned readings in a variety of writing assignments and small group activities.

COURSE OBJECTIVE: This course is designed to enhance your exposure to the field of modern women's literature and to develop your critical reading and writing skills.

REQUIRED TEXTS: Gilbert/Gubar Literature by Women. 2nd ed. Tan, Amy. The Joy Luck Club

REQUIRED MATERIALS: You will be required to bring your textbook to every class for reference and discussion. You will also need to keep a folder of your assignments and completed work throughout the semester.

WORD PROCESSING: As a college student you need to be computer literate. To help you in that aim this course may require usage of Electronic Forum and the WWW and will require word processing for papers.

GRADING POLICY: Your grade will be determined by averaging the grades you receive for the following:

Reading logs-- Full credit is assigned for written responses to readings that demonstrate critical thinking, personal response and correct format/length. Logs will be docked for omissions, lateness, and incompleteness (see handout for more instructions). We may also incorporate electronic logs into the curriculum.

In-Class Group Activities: I believe that "two heads are better than one;" therefore, this class will use cooperative learning as a means for developing critical thinking and reading skills. The class will have a workshop atmosphere where students will be active throughout the class period. Since these in-class activity points CANNOT be made up outside of class, attendance is critical. When you are not in class, you, your grade, and your group suffer.

Three Critical Analysis Papers: You will complete three short papers (approximately 3-5 pages in length), one analysis, one comparison, and one research paper. Final drafts of these papers should be typed on a computer/word processor. A late paper will be dropped ONE LETTER GRADE each class period it is late. A paper not turned in at all will receive a zero and most likely result in a failing grade for the semester. Revising and editing are an integral part of the writing process and your role as a peer editor will be an important factor in the grade you receive on each paper.

Novel Panel: We will be participating in a linked assignment with Women's History course (HIS 201)

Final: This class will have a final which may include a self-reflective piece, a presentation, some writing requirement or a combination of the above in the form of a portfolio. I will give you more details as we progress.

RESPECT FOR DIVERSITY: This course will explore diversity in terms of perspective and thought which often derive from people's background, ethnicity, sex, age, race, class, etc. Higher education is committed to exploring and valuing differences, and different does not mean wrong. Diversity is to be respected. Our class will be committed to fostering a respect for each other's right to think, feel, or act in his/her own manner.

COURSE OUTLINE

- WEEK 1: Orientation: Overview of 20th century—US "The Family"
- WEEK 2: "The Family"
- WEEK 3: "The Family"
- WEEK 4: "Marriage and Relationships"
- WEEK 5: "Marriage and Relationships"
- WEEK 6: Edit 1st paper--analysis
- WEEK 7: "Gender, Race, and Nationality"
- WEEK 8: Joy Luck Club
- WEEK 9: Joy Luck Club: "Gender, Race, and Nationality"
- WEEK 10: International Storytelling
- WEEK 11: Edit 2nd paper--comparison
- WEEK 12: "Madness and Mayhem"
- WEEK 13: "Madness and Mayhem" meet with HIS 201 group members
- WEEK 14: Panel Presentations
- WEEK 15: Library Night
- WEEK 16: Edit Research Paper
- WEEK 17: Final--regularly scheduled class time

THIS SYLLABUS IS SUBJECT TO CHANGE AT THE DISCRETION OF THE INSTRUCTOR

STORYTELLING

Literature comes from more than the written word...people also "write" literature by telling stories.

In groups of three, you will present three different stories. You will pick the stories at random which represent different cultures, such as African-American, Hispanic, Native American, Japanese, and European.

EACH of you must participate in the storytelling...but the roles you take in each story are up to you. Think of costumes, props, sound effects, etc. that you want to bring for your storytelling. I will give you some time in class for planning and practice.

Remember that the show must go on...plan to act as understudies for a member if necessary. Your group will be graded on participation and creativity. Have fun with your stories...think of ways to grab your audience's attention orally and visually. Storytellers are allowed to embellish details...but they keep the basic premise of the story intact. So DON'T memorize the words the way they are written; learn the story and practice the way you want to tell it!

FAMILY, CULTURE, and COMMUNITY

ASSIGNMENT AND PURPOSE: This essay will explore the ways culture affects the family and community. The assignment will draw from a variety of sources that will allow you to explore both your own culture through oral history and the experiences of others from different cultures through a combination of readings, speakers, conversations, films, and other resource materials.

As you learn from each source, begin to look for **insights** into the way culture affects family and community, either consciously or unconsciously. You will then write an essay in which you **analyze** what you have learned about culture and family and apply this analysis to the theme of community.

For example, culture can be the reason communities divide or unite. Think about the difference between the characterization of the United States as a "melting pot" versus a "salad bowl." Think about the role of culture in your own surroundings. Think about cultural misunderstandings and how they can lead to mistrust and prejudice or insight and growth.

AUDIENCE: Write to a general audience typical of a college population. Your exploration of the relationships between culture, family, and community should strike a familiar chord with your readers, making them begin to wonder about their own cultural ties. Your purpose is to make your readers understand your position and move them to thought or action.

READING and RESEARCHING:

1. Read the following selections "Christmas at Home," "Family Legacy," "Thinking About Diversity," "Lullaby," and "Shame." There might be additional selections given as hand-outs.
2. Do a family oral interview Choose an older family member who is NOT of your generation You may choose to interview someone from a culture different from your own instead of or in addition to your family interview. Either way, the focus of your interview should be on culture (I'll provide some handouts to help you).
3. Attend related community hour event or attend an ESL class.
4. Read "Fish Cheeks" p 160 and "American Space, Chinese Place" p 196 in Write for College as well as the sections on personal writing, interview report, and essay of comparison. Each of these sections may be helpful for thinking about this assignment.
5. Explore related films and/or library sources for additional material for your assignment.

THINKING and PREWRITING: "cures for the dreaded writer's block"

1. Participate in in-class prewriting activities—for example, our symbol of culture activity.
2. Consider the following free writing questions to begin to find direction:
 - Why do we live in families? What purpose do families serve historically? Now?
 - What is my strongest cultural identity—with my family, race, ethnic group, age group, gender? How does this culture influence me? What are some of our shared values and beliefs? Are we ever stereotyped unfairly? How?
 - How has your particular family culture shaped you?
 - What experiences have you had with people of other cultures?
 - Why is culture important to families and communities?
 - What do we gain by learning about other cultures? What do we risk if we fail to understand different cultures? Can a little knowledge be "dangerous" and lead to stereotyping instead of real understanding? How can diversity be learned well and responsibly? (Think about Wu's argument.)
 - How can misunderstanding of my culture and/or others' culture lead to problems in the community?
 - How does my family's culture differ from another culture? How do these differences reflect differences in the way we relate to the community?
 - What is the impact of my culture on my family? On me as an individual? How does my culture affect how I relate to the rest of the world?
 - What experiences have I had similar to Amy Tan's? When did I first realize that not everyone acts the way my family does? How did this truth make me feel?
 - How does my family's culture differ from the "dominant culture" and how do these differences influence my behavior?

DRAFTING:

1. Create a working thesis, which indicates your main insight into the relationship between culture, family, and community. Complete the working outline to begin structuring your paper.
2. Use various methods of development Your essay could do any of the following:
 - Describe (a ritual, a scene)
 - Define (culture, family)
 - Narrate (a story of celebration or misunderstanding)
 - Classify (belief, problems caused by misunderstanding) see section 198 WFC
 - Compare and contrast (the impact of another culture on family and individuals and your own) see section 193 WFC
 - Analyze causes and/or effects (of misunderstandings, culture clashes) see section 207 WFC
 - Argue or persuade (for better understanding of various cultures, less emphasis on culture) see section 222 WFC

PROCESS GRADE CRITERIA: CULTURE, FAMILY, AND COMMUNITY

Your PROCESS grade for this paper will be based on the following criteria:

1. Your participation in the process steps
(pre-writing, attendance, editing, providing copies for editing)
2. Quality of effort
3. Adherence to the assignment

PROCESS GRADE: _____

PREWRITING:

- _____ Reading Logs complete and on time
- _____ Present for in-class writing activities (ex. object activity)
- _____ Attendance at one of scheduled community events
- _____ Oral interview complete and on-time

EDITING:

- _____ Complete rough draft
- _____ Copies of rough draft for group members
- _____ Writer present on ALL editing days

PROCESS COPY REQUIREMENTS

- _____ Polished paper turned in on time
- _____ Paper meets all given content and development criteria
- _____ Polished copy is carefully edited, revised, and proofread

COMMENT:

Projects:

1. Web page--attached to my home page is a list of women's literature sites... a few are international.
2. International storytelling--explore oral literature and storytelling from different cultures.
3. Linked assignment with HIS 201--includes two international/ immigration pieces: Alvarez How the Garcia Girls Lost Their Accent; Yezierska The Bread Givers.
4. Additional reading material for class--includes literature bought over the summer.
5. Authors represent the following nations: Africa, China, Canada, Dominican Republic, Cuba, Mexico, South Africa, England, Japan, Jamaica, as well as Navajo and Hopi/Pueblo cultures.

International authors are incorporated throughout the course; we do cover a specific unit on culture, but diversity exists in the entirety.

ENH 285 AND HIS 201 LINKED ASSIGNMENT

Planning meeting--finish book before meeting with other students.

Questions to guide YOUR preparation of the presentation.

1. Discuss the accuracy and effectiveness of the author's portrayal of the setting in both time and place. Try to also determine if there are any inaccuracies of historical flaws or embellishments? If so, what are they? Explain. (Check against history text or other sources as needed.)
2. Discuss story line, themes, character development, symbolism (if applicable), and any other predominant literary elements.
3. Discuss any underlying messages, tone, or points of view. How do these elements shape the story line and character development as well as the overall impact of the book?
4. Personally respond to the book. What did you like best? What ideas did the author advance that struck you? Did it have "heart"? Explain.

On the night of the Presentation:

Listeners will be asked to write one question for each panel to answer.

Guidelines for grading the presentation:

1. History students should respond to 1, 3, & 4. English students should respond to 2, 3, & 4.
2. Each panel should be planned for ten to fifteen minutes. Each student must participate equally and respond to the questions from the listeners or other panelists.
3. The entire assignment is worth 100 points in each class. Sixty-five points are possible on the written part and 35 points are possible on the oral portion. Any student absent on the night of the panel will have to forfeit the 35 points for the oral part of the assignment.

Guidelines for the written portion:

After reading your book, you will write an in depth reading log (complete with title AND bibliographical information at the heading) in which you pose and then answer a question regarding some literary aspect of the book. Your question may cover the entire work or a portion of it.

Make sure your question is significant enough to allow you to respond thoroughly. Your log should be 2 pages MINIMUM, typed and double-spaced.

For example, you might ask, "Why did Sara Smolinsky of *BreadGivers* feel like an outsider? What conflicts did she face?" Your answer would be a consideration of her family, natural, personal, and societal struggles. Evidence and specific examples must be drawn from the text and be cited parenthetically by page number.

Or you might ask, "What is the relationship between the two story lines in *Refuge*? What is the connection between the lake, the birds, and Terry's mother? What symbolism do you find in this work?" Your discussion would explain the connection between the two story lines, such as the role of life, death, and change and realizing what's significant and insignificant. You might think of the symbolism connecting the birds, nature, and human life. Again, evidence and specific examples must be drawn from the text and be cited parenthetically by page number.

We have yet to deal successfully with American transraciality in real terms, as we have failed to redefine race in light of the modern, twenty-first century progress of human kind.

--Virginia Hamilton, African American writer

[Young Indian people] are learning their languages, their songs, and their traditions. They are learning how to get connected with who they are historically and spiritually. All of us need to do the same in a way that works: we need to come back to our own truths.

--Dr. Carl A. Hammerschlag, The Dancing Healers

It is no surprise then that the times we are likely to experience uniqueness as cultural beings occur when we are in the presence of those who appear different from ourselves...When we meet others whose family and/or community norms vary from our own, it is akin to holding a mirror up to ourselves, provoking questions we might not otherwise think to ask.

--Raymond J. Wlodkowski and Margery B. Ginsberg, Diversity and Motivation

Culture certainly refers to race and ethnicity, but it also reflects the values, belief, and behaviors of groups based on their age, gender, socioeconomic position, sexual preference, and situations in society.

--Kathleen Shine Cain

NEW INTERNATIONAL TITLES AND SAMPLE LIST OF WOMEN WRITERS

HISAPINC WOMEN

Poets

Agosin, Marjorie (1955-)
Alvarez, Julia (n.d.)
Candelaria, Cordelia (1943-)
Castillo, Ana (1953-)
Cervantes, Lorna Dee (1954-)
Cisneros, Sandra (1954-)
Cofer, Judith Ortiz (1952-)
Corpi, Lucha (1945-)
de Hoyos, Angela (1945?-)
Esteves, Sandra Maria (1948-)
Gonzalez Amezcua, Consuelo (1903-1975)
Martinez, Demetria (1960-)
Melendez, Concha (1892-?)
Mora, Pat (1942-)
Moraga, Cherrie (1952-)
Quinonez, Naomi (1951-)
Ramirez de Arellano, Diana (1919-)
Ramirez, Sara Estela (1881-1910)
Robles, Mireya (1934-)
Tafolla, Carmen (1951-)
Vigil-Pinon, Evangelina (1949-)
Villanueva, Alma Luz (1944-)
Zamora, Bemice (1938-)
Zavala, Iris M. (1936-)

Authors/Writers

Agosin, Marjorie (1955-)
Babin, Maria Teresa (1910-1989)
Cabrera, Lydia (1990-1991)
Candelaria, Cordelia (1943-)
Capetillo, Luisa (1879-1922)
Casal, Lourdes (1938-1981)
Castedo, Elena (1937-)

Chavez, Linda (1947-)
Chavez, Denise (1948-)
Cisneros, Sandra (1954-)
Estes, Clarissa Pinkola (1943-)
Figueroa, Loida (1917-)
Gilbert, Fabiola Cabeza de Baca (1898-)
Gonzales, Sylvia Alicia (1943-)
Jaramillo, Cleofas Martinez (1878-1956)
Manzano, Sonia (1950-)
Martinez, Demetria (1960-)
Mohr, Nicholasa (1935-)
Moraga, Cherrie (1952-)
Otero-Warren, Nina (1882-1965)
Ponce, Mary Helen (1938-)
Portillo Trambley, Estela (1936-)
Ramirez, Susan Elizabeth (1946-)
Ramirez de Arellano, Diana (1919-)
Ricardo-Campbell, Rita (1920-)
Rodriguez, Belgica (1941-)
Rodriguez, Rita M. (1942-)
Viramontes, Helena Maria (1954-)

Novelists

Alvarez, Julia (n.d.)
Castedo, elena (1937-)
Castillo, Ana (1953-)
Cofer, Judith Ortiz (1952-)
Corpi, Lucha (1945-)
Esquivel, Laura (n.d.)
Garcia, Cristina (1958-)
Gonzales-Berry, Erlinda (1942-)
Lopez, Diana (1948-)
Robles, Mireya (1934-)

AFRICAN-AMERICAN WOMEN

Angelou, Maya
Bambara, Toni Cade
Bennet, Gwendolyn
Brown, Hallie Quinn
Brown, Linda Beatrice
Burroughs, Margaret Taylor Goss
Butler, Octavia E.
Chase-Riboud, Barbara
Childress, Alice
Cliff, Michelle
Cobb, Jewel Plummer
Copper, Anna Julia Haywood
Danner, Margaret Essie
DeVeaux, Alexis
Dove, Rita
Du Bois, Shirley Graham
Dunlap, Ethel Trew
Fauset, Jessie Redmon
Gaines-Shelton, Ruth
Giovanni, Nikki
Greenfield, Eloise
Hamilton, Virginia Esther
Hansberry, Lorraine Vivian
Hare, Maud Cuney
Harper, Frances Ellen Watkins
Haynes, Elizabeth Ross
Holt, Nora Douglas
Hopkins, Pauline Elizabeth
Hunter, Kristin
Hurston, Zora Neale
Jacobs, Harriet Ann
Johnson, Georgia Douglas
Johnson, Kathryn Magnolia
Jones, Gayl
Jordan, June
Kein, Sybil
Kincaid, Jamaica
Larsen, Nella
Madgett, Naomi Long
Marshall, Paule
McMillan, Terry
Meriwether, Louise
Miller, May (Sullivan)
Moody, Anne E.
Morrison, Toni
Murray, Pauli
Naylor, Gloria
Petry, Ann Lane
Polite, Carlene
Prince, Lucy Terry
Rollins, Charlemae Hill
Schuyler, Philippa Duke
Shange, Ntozake
Southerland, Ellease
Spence, Eulalie
Spencer, Anne
Taylor, Mildred
Taylor, Susie Baker King
Vroman, Mary Elizabeth
Walker, Alice
Walker, Margaret Abigail
Washington, Josephine Turpin
West, Dorothy
Wheatley, Phillis (Peters)
Williams, Sherley Anne
Wilson, Harriet E.
Young, Jean Wheeler Smith

ASIAN/ASIAN-AMERICAN

Alexander, Meena
Brainard, Cecilia Manquerr
Buck, Pearl S.
Kim, Chungmi
Kingston, Maxine Hong
Pena-Reyes, Myrna
Sasaki, R.A.
Tan, Amy
Wong, Jade Snow
Wong, Nellie
Yamamoto, Hisaye
Yamauchi, Wakako

NATIVE AMERICAN

Abeita, Louise
Allen, Minerva
Allen, Paula Gunn
Anauta
Anderson, Mabel Washbourne
Anderson, Owanah
Awiakta, Marilou
Bahe, Liz Sohappy
Bennett, Kay Curley
Bighorse, Tiana
Bonnin, Gertrude Simmons
Brant, Beth
Brass, Eleanor
Brown, Emily Ivanoff
Burns, Diane M.
Burton Jimalee Chitwood
Campbell, Maria
Cardiff, Gladys
Chrystos
Cochran, Jo Whitehorse
Cook-Lynn, Elizabeth
Crying Wind
Culleton, Beatrice
Dauenhauer, Nora Marks
De Clue, Charlotte
Dietz, Angel DeCora
Endrezze, Anita
Erdrich, Louise
Evans, Mary Augusta Tappage
Francisco, Nia
Fry, Maggie Ann Culver
Glancy, Daine
Goose, Mary
Gould, Janice May
Green, Rayna May
Hale, Janet Campbell
Harjo, Joy
Henry, Jeannette
Hogan, Linda
Hungry Wolf, Beverly
Isom, Joan Shaddox
Joe, Rita
Johnson, Emily Pauline
Johnson, Verna Patronella
Keams, Geraldine
Keeshing-Tobias, Lenore
LaDuke, Winona
LaFlesche Tibbles, Susette
LaRoque, Emma
Mann, Henri
Maracle, Lee
McDaniel, Wilma Elizabeth
Medicine, Beatrice A.
Naranjo-Morse, Nora
Rose, Wendy
Sanchez, Carol Lee
Shanley, Kathryn
Shaw, Anna Moore
Silko, Leslie Marmon
Slipperjack, Ruby
Smith, Kathleen
Sneve, Virginia Driving Hawk
Tapahonso, Luci
Tohe, Laura
Tremblay, Gail
Volborth, Judith Mountain Leaf
Walsh, Marnie
Walters, Anna Lee
White, Elizabeth Q.
Winnemucca, Sarah
Winnie, Laura Waterman
Woody, Elizabeth
Wright, Muriel Hael
Zepeda, Ofelia