

**English 480: Studies in Gender & Literature**  
 “Women and Literature: Untold Stories”  
 Section 101 · Fall 2005 · M/W/F 10:10-11:00 · HUMB 206  
 Syllabus

Surely you must have realized, if only by the way I conduct them, that these sessions are not analogous to so-called scientific meetings. It is in this sense that I ask you to take careful note of the following, that in these open sessions, you aren't by any means on display, despite the fact that we have outside guests, sympathizers and others. You mustn't try to say elegant things, aimed at putting you in the limelight and increasing the esteem in which you are already held. You are here to be receptive to things you haven't as yet seen, and which are in principle unexpected. So, why not make the most of this opportunity by raising questions at the deepest level you can, even if that comes out in a way that is a bit hesitant, vague, even baroque.

--Jacques Lacan, *Seminars (III “The Symbolic Universe”)*

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Office Hours: M/W 8:30-10:00 and 11:00-12:00. I set aside these office hours for you – please feel free to drop during these times. Alternately, you may wish to make an appointment at another mutually convenient time. Either way, it is probably always best that you let me know that you'd like to see me in order to avoid unforeseen scheduling conflicts.

Required Reading:

Beauman, Sally. *Rebecca's Tale*. New York: Harpertorch-HarperCollins, 2001.  
 Brontë, Charlotte. *Jane Eyre*. Any Edition.  
 Diamant, Anita. *The Red Tent*. New York: Picador-St. Martins, 1997.  
 Du Maurier, Daphne. *Rebecca*. 1938. New York: AvonBooks-HarperCollins, 1971.  
 Rhys, Jean. *Wide Sargasso Sea: Backgrounds, Criticism*. Norton Critical Edition. Reissue Edition, W.W. Norton, 1998.  
 Woolf, Virginia, et al. Francine Prose, Ed. *The Mrs. Dalloway Reader*. Orlando: Harcourt, 2003.  
 Holy Bible, the Book of Genesis. Various types, versions, editions, publishers. Your call.

- Students will also be responsible for a number of critical articles and chapters in addition to these central texts. They will be provided either as handouts during class or made available through electronic reserve.

Recommended Reading:

Cunningham, Michael. *The Hours*. New York: Picador-St. Martins, 1998.  
 Melvill, Herman. *Moby Dick*. Any Edition.  
 Naslund, Sena Jeter. *Ahab's Wife or the Star Gazer*. Women's Press Ltd., 2001.  
 And/or Perennial, 2000.

Other Texts Suitable for Further Research:

*Gone with the Wind* (Margaret Mitchell)

*The Wind Done Gone* (Alice Randall)

*The Queen of Spades* (and other prose and poetry by Alexander Pushkin)

*Pushkin and the Queen of Spades* (Alice Randall)

Keep your eyes open for other “re-visionary” texts.

**Welcome and Introduction:** Welcome to EH 480, “Women and Literature: Untold Stories.” In as many ways as this is a course in literature, it is also a course in *reading*. We’ll take reading to be the counterpart of writing and an activity highly charged and bounded by the tensions and lenses of culture, nation, generation, class, circumstance, and sexuality. Each of these interpretive domains are likewise bounded and charged by gender itself. Reading is not a transparent activity, but one, like writing, that is practiced as an art not only of commission but omission; that is, it is influenced not only by what we bring with us and add to the text, but by what we fail to read in the text. It also means that reading is a highly charged ethical activity. Due to this unavoidable *cultural participation and the transactional nature of reading*, responsible readers must approach the art and work of reading with an engaged critical consciousness. In this course, we attempt to make the pressures that bear upon our reading visible and therefore subject to close analysis.

The books we have historically canonized as “great literature” and/or “classics,” the books that we take to be sacred texts, and the great bulk of more profane reading material have all been based largely, if not often entirely, on the male experience. *Stories* are basic human strategies for coming to terms with time, process, and change; they are accounts of what happened to particular people in particular circumstances and with specific consequences. The fact that we tell stories in order to record our experience and provide some sort of order to the world around us (by way of narration and translation), is increasingly recognized not only in the stories we admire of the “literary” sort, but in the narratives that determine the work of the sciences, in medicine, in business, and in law. Our methods in the present study will be comparative. We will compare traditional narratives with stories told by women and about women’s lives in an effort to expose missing narratives and to describe the latent and manifest power structures that have so successfully kept these stories obscured. Our efforts should help us fill in the gaps inevitably created by valorizing patriarchal cultural and material economies at the expense of leaving women’s stories largely untold and unheard for thousands of years.

Although it is beyond dispute that literary representations of the experiences of women and the feminine experience have been systematically rejected in favor of valorizing and “naturalizing” the male experience, this is not because women’s voices and experiences are not central to our knowledge about ourselves and crucial to the artistic and ameliorative functions of literature. Rather, this systematic rejection is one manifestation of the cultural and political imperatives to keep women silent and inferior in order to maintain the supremacy of men and patriarchal agendas in both the private and the public spheres. The rejection of women’s experience in favor of valorizing a masculinist cultural order obtains in all aspects of the production and reproduction of texts, from the act of writing itself, through the structure of publishing houses, and on to the organization of those University departments charged with acting as curator for, and developing, reproducing, and disseminating literary and cultural knowledge.

**Framework for the Course:** The important contemporary literary theorist Reed Way Dasenbrock argues that to read works of genuine power is to be confronted with ideas we haven’t been confronted with before and that this encounter should always help us to understand the world in richer, more nuanced and sophisticated ways. If this is the case, then reading is always

bound up with choice and action and it is, therefore, an ethical activity, one that is important to building more humanitarian relationships in our communities. As such, the act of reading is always *political*, so in reading well, much is at stake.

We'll take as a working definition for *reading literature* one that Dasenbrock offers in his important essay "Why Read Multicultural Literature: An Arnoldian Perspective;" to wit, that "a work of genuine power will confront us with things we haven't confronted before" (College English, 61:6, 1999, page 700). You'll know the first part of the Matthew Arnold quote to which Dasenbrock refers throughout this essay, but, unfortunately, you probably won't be familiar with the second part. Here is the famous passage from the preface to *Culture and Anarchy*, quoted in full:

The whole scope of the present essay is to recommend culture as the great help out of our present difficulties; culture being a pursuit of our total perfection by means of getting to know, on all the matters which most concern us, the best which has been thought and said in the world; and through this knowledge, turning a stream of fresh and free thought upon our stock notions and habits, which we now follow staunchly but mechanically, vainly imagining that there is a virtue in following them staunchly which makes up for the mischief of following them mechanically. (6)

The concern with "culture" (in literature, music, archeology, art, whatever) has underpinned the drive to name "the classics/great literature" in the very same way that it drives certain sorts of "representational" curricula. However, as Dasenbrock points out, representation (of gender, nationality, race, class, sexuality) is itself less the issue than is the *use* of cultural knowledge.

Arnoldian culture doesn't place one mechanical or unreflective set of practices ("popular culture") with another ("high culture") on the grounds of aesthetic superiority; it seeks a vantage point gained from the encounter with the other which allows critical distance on all given practices. (Dasenbrock 697)

For Dasenbrock, in the final analysis, "culture is self-critique." This is also a working definition that we'll pursue in this course. Powerful literature, then, exposes us to ideas "which are in principle unexpected," and which turn "a stream of fresh and free thought upon our stock notions and habits," in order that we will learn something about *ourselves* "gained from the encounter with the other." "The Other," in this course, are women – the experiences of women that have been systematically been left out of the stories we tell about ourselves. In this course in reading "literature" we'll be working on critiquing the ideas we learned, ever so long ago, that reading "the classics" must be done in the ways our predecessors learned to read them: staunchly and mechanically, "imagining that there is a virtue in following them staunchly which makes up for the mischief of following them mechanically."

In this course, we will take as a starting place the nexus of two of the social and academic observations that changed the face of criticism in the second half of the twentieth century: the necessary fragmentation, dis-integration, and general problematization of the "literary canon" and the necessary integration, inscription, and insertion of women's experience into textual manifestos and artifacts. It is admittedly difficult to know precisely *how* to enact more balanced and helpful perspectives on such fraught ideas as "culture," "gender," "classic," and even "literature" itself, and there are many approaches available with the object of including women's "voice" into the literary curriculum. By far the most common has been to simply include literature by women on reading lists. This is good. It's also highly subject to pure aesthetic distinction, popular trends defined by tokenism, and other problems of distinction based on representation. In this course, the method we will use to include women's experience into "the literature" is to *tell some of the stories* which have systematically been left untold. So, in this

course, we'll read women's stories in an attempt to better understand women's experience, particularly as they intersect with and disrupt more familiar stories.

**Course Description, Methodology, & Goals:** English 480, *Women and Literature: Untold Stories*, will focus on pairs of texts. Each pair will be comprised of one well known text, often a "classic," and one re-visionary text offered in response to the male centered text. In such a way, for example, you may read *Ahab's Wife* side by side with *Moby Dick*. Together, this semester, we'll read four pairs of texts: *The Red Tent* alongside the Book of *Genesis*, *Wide Sargasso Sea* next to *Jane Eyre*, *Rebecca* side-by-side with *Rebecca's Tale*, and we'll read Virginia Woolf's *Mrs. Dalloway* as a possible example of the *Écriture Feminine*—as an example of the writing that the French critical theorist Hélène Cixous' posits as "the new women's writing, in comparison with everything else that had been taken as "literature" before. We'll also consider Michael Cunningham's *The Hours*, as a re-reading of Woolf's classic text. Each of the texts we're considering here tell the story of women and women's issues in quite rich historical contexts; we'll pay special attention to the way narrative, point of view, figures of thought, dialogue, and *intertextuality* determine the stories we tell.

We're going to have lots of fun just *reading* in this class—reading for the pleasure of reading and reading to hone the skills with which we read the world around us. In this class we'll also necessarily be doing lots of "meta-thinking" about the work of reading—thinking about thinking about reading. Reading or decoding, some might argue, is the most basic of human activities. Done well, I think it is also one of the most sophisticated. Let's think about what it means to believe that some reading might be done "better" than others; that some *readings* might be more accurate or helpful than others; that some readings of the world may be better than others; or at least, that some readings expose ideological assumptions better than others. In this way, we'll be thinking about what it means to claim things like higher authority, universal understanding, "literary" status, the "hidden" meaning in texts. We'll also think about why positing writing, all sorts of writing, as *story-telling* is such a dangerous thesis in much contemporary society and even in many places in the modern university.

Reading and talking about reading is the central work of this class. The quote from J. Lacan at the beginning of this syllabus should guide the spirit of inquiry here—but note that this openness to trial and error also requires that you to come prepared to think, act, engage, and discover every Monday, Wednesday, and Friday morning this semester.

This course should be lots of fun. I want you to read, and read, and read. This course is a great excuse to have for reading for pure pleasure this semester.

Know that I am expecting as much from myself as a facilitator as I am expecting from you as a student in this joint venture.

**Organization of the course and Major Requirements:** The course is generally broken up into four sections determined by the readings themselves. We're going to start with *The Red Tent*, a commentary on a sacred text. The second story we'll read is *Wide Sargasso Sea*, by Jean Rhys. This is a beautiful story which is a response to Charlotte Brontë's famous *Jane Eyre*. We'll then move to a re-visionary pair of the more prosaic sort: a set of romantic mysteries: *Rebecca* and *Rebecca's Tale*, set in 20<sup>th</sup> century England. Finally, we'll focus on Virginia Woolf's *Mrs. Dalloway*.

You'll find a skeleton outline of the entire semester at the back of this syllabus for those who would like to get a head-start. You must keep up with the readings and I won't be assigning a

specific number of pages per day, so read carefully but steadily. You'll be able to tell where we are in any specific book by way of class discussion, of course, and we'll keep up a running conversation about how far along you should be for any given day. Also, please understand that the main texts may sometimes be supplemented by additional readings that I either hand out in class or post to electronic reserve.

In addition to the reading, you will be expected 1) to keep a weekly "learning log" or "dialogic notebook," 2) write one short "essay" for each of the four course sections, and 3) present one formal lecture to the class. In addition, 4) the short paper for the fourth section (*Mrs. Dalloway*) will be considered a "final" or "seminar" paper and should, then, be an essay/article that demonstrates not only an understanding of the primary text, but of the study we've done in relation to the issue of "Women and Literature" throughout the semester. This paper will be turned in "portfolio style;" that is, it will be delivered for evaluation in a notebook that includes previous work submitted for credit during the course of the semester, along with a short *synthesis essay*. The synthesis essay will be described in detail at the end of the semester in preparation for portfolio presentation.

**1) Learning Log or Dialogic Journal/Notebook:** A weekly journal entry about any of the readings or topics covered that week. Please be sure to date *and title* these entries. You will complete 10 of these entries – two for each pair of books, plus two additional entries. You decide which lectures/discussions/projects/questions you'll discuss in your Notebook. These entries should be *substantive and thoughtful* even though they may also be rambling, associative, and personal.

Do yourself and me a favor and don't write them all at once: first, you won't always know when I'll collect them (always have them with you in class, please); second, it's *perfectly clear* when this is the method a student uses; and third, the work is incredibly *boring* when this is the method of choice. Also, think about this notebook as a *heuristic* – let it help you grapple with the texts and your ideas/thoughts about the texts, and therefore, the sorts of ideas you'd like to cover in your longer papers.

I will collect these "notebooks" intermittently and apply an advisory "grade" (check, check-plus, check-minus) to those entries to date; this mark is both to give you a sense of how I think you're doing and to assist my grading process when it comes time for final evaluation. Remember, these entries are worth a full 20% of your final grade. You'll do fine if you simply engage with class material, take responsibility in your own learning process, and write out your thoughts with care and intent. Remember, some say that a feeling only becomes a genuine thought, a real idea, when it is committed clearly to writing. Sort of like the Velveteen Rabbit.

**2) Essays:** This original, formal, written work can take the form of a letter, a proposal, an original artistic text, a reflective synthesis, a narrative, a formal book review, a review of book reviews, a speculative essay, a political response, a proposal, an examination of a literary troupe, an historical investigation, a personal response essay, a critical essay (an essay that incorporates literary theory into it's own claims), among many other possibilities.

The form of these compositions will be partly determined by their *content*—by what you have to say—and partly by the audience to whom you want to communicate, and for what reason/s you want that audience to hear you (that is, essays, like all other compositions, are thoroughly rhetorical).

You might find that participation in this course is a matter of heightened commitment and quality of thought because you will share joint responsibility with me for determining the type of assignments you'll write. This should be a relief, not a burden; it's only a matter of thinking about the purpose of writing and evaluation a little differently than you may be used to. I firmly believe you and I will both get more out of each assignment if you are at least partially responsible for determining what is most productive for you to write about. There *may* be a time when I suggest a topic or a form to the entire class, but you will always be responsible for determining the details of what you'll write about.

- 3) **Lecture:** This is a formal presentation over material of your choice. It should cover a topic or idea that either *expands ideas we've covered in class or adds a completely new dimension to our discussions*. Topics should be approved by me before you commit to them. You will provide some sort of reference handout/s to the class during your lecture. These lectures should be 20-30 minutes long and will be dispersed throughout the semester, but generally in the last 2/3's of the semester. However, it's never too early to start thinking about your subject, and I'd certainly suggest using your log/journal to begin watching for and recording topics that interest you and interesting ideas you have about the material. If you'd like to do your presentation earlier in the semester, let me know, and I'll be glad to help you choose a topic/issue/idea.
- 4) **Portfolio:** The portfolio is simply an *organized and synthesized* collection of the work you completed for this class over the course of the semester. In addition to the *Mrs. Dalloway*/Final paper that I will see for the first time when you turn in the portfolio, one additional new piece of writing will be included in the portfolio: a *synthesis essay*. Detailed instructions for the *synthesis essay* will be made available at the end of the semester. For now, understand that a synthesis essay truly benefits from students' keeping a list of each of the elements of the classroom situation (lecture style, specific lecture content, classroom exercises, handouts, discussion, etc.), and perhaps notes about the sorts of effects those elements had on the learning situation.

Note: You are welcome to structure an assignment for this class that could also be taken as credit for another class. However, be aware that you must check with both me and the other interested instructor before going ahead with this plan.

You should be able to recognize immediately that these requirements are not separate and discrete assignments. I hope that you will take the opportunity to use assignments (and class participation) to enrich each other. That is, course requirements should lead to one another: your interests during class time should suggest log/journal/notebook material, the musings in your journal should be reviewed to inform the written assignments, and the written assignments may very well lead you to the topic you'd like to cover in your lecture.

Remember that content and work for other classes may be used to inform these assignments and vice versa, and, of course, experiences from your "other" life and with your other communities should feed into all of it. Be creative. Be smart. Think large. Make Connections. Synthesize.

**Grading Criteria:** I will be practicing a combination of "contract" and "holistic" grading, along with a certain amount of traditional percentage grading. The "contract" part of the evaluation is your compliance with this syllabus. That is, you must attend class, read the material, contribute to class discussion, and turn in all assignments in order to pass the class. After that, you will be graded for your formal assignments. In this course, both the log/notebook and lecture will be

graded holistically. The lecture will also be evaluated on content, presentation, interest/contribution, and the quality/helpfulness of the handout/s. The four short essays will be given formal A-F letter-grades. If you are inspired and so inclined, I'd be glad to talk to you about making two of these smaller papers into one more significant paper; in such a case, the more substantial paper will receive twice the credit (this can be the good news and the bad news, of course). Graduate students will write one larger researched essay at the end of the semester for their final paper.

Grades will be computed using the following values:

- Attendance and Participation: 10%
- Learning Logs/Dialogic Notebooks: 20% (for 10)
- Compositions: 10% each
- Lecture: 10%
- Portfolio: 20%

If at any time during the semester you are concerned with the letter grade you are receiving in this course, consult with me and I'll provide you an advisory grade based on your performance to date.

#### **Other Academic Procedures:**

Turning in Formal Assignments: Each time you turn in a piece of work to me for evaluation, please *do so in a file folder or two-pocket folder*. These folders should include the following: Your log/notebook entries for that time period.

Any in-class writing assignments written during this time period.

Drafts of the final composition.

The final, edited draft of the document.

Any other material you think it may be helpful for me to see during the evaluation of this work (copies of articles you used in your research, for example).

Manuscript Presentation: The style, or presentation of the work you turn in to me for evaluation should be appropriate to its task. This means several things. First, it means that the various types of writing we do are obviously of different degrees of formality. Your log/notebook will look however you decide, whereas the more formal writing assignments should adhere to certain standards. Second, the actual *documentation style* that you apply to your text should coordinate with either 1) the audience for whom you prepare the work and/or 2) the field of academic study for which the document is prepared. **Note: one never needs a "title page" (unless someone specifically asks you for it), and yet, titles themselves are always good!**

Be sure to make backup files of all your computer work for this class. I can empathize with technological difficulties, but I cannot normally accept these problems as legitimate reasons for missing or late work.

Conferences: Mandatory individual conferences will be scheduled during the last week of class. Individual conferences may also be scheduled at mid-term.

#### Attendance and Participation:

*You must come to class and you must participate in class discussion. If you don't, you can't pass the course.*

Attendance: Here's my policy: I'll take attendance every class period. Folks who come in late (especially consistently) may be marked absent. You are granted three absences during the semester which not affect your grade (one week's worth of classes). However, beyond the three absences (and those covered by permission from the Office of Academic Affairs; see below) the consequences of missing class for any reason get very serious very quickly. If for any reason you miss four or more class meetings, *your final grade will suffer*. Absences beyond three will lower your letter grade by ½ letter grade per absence. More than six absences mean automatic failure of the course (you simply cannot miss two full weeks of a seminar course and still pass). There are no exceptions to this policy. Even students who excel in all other areas are subject to this policy. The moral of this story is, of course: use your one-three absences wisely, because you may need them in the event of an emergency.

According to University policy, you must let me know in writing during the first two weeks of the course if you will be missing class for a religious holiday. Please talk to me regarding such situations *and contact the Office of Student Activities* if you will be absent from class for an extended period of time.

In the case of an anticipated absence, the work due must be handed in before the missed class, not after. Late work, except in rare cases, will not be accepted. I reserve the right to lower your paper grade one full letter grade for each day that a paper is late. If you miss a class you are expected to turn up prepared for the next class meeting. If this means visiting with me about what you missed, you'll need to make an appointment with me before the next class meeting; please don't expect me or anyone else to fill you in during class time. *I will not give you a review of a missed class over email.*

Participation: A big part of being a university student and a responsible contributor to the community is learning how to rap about important ideas with your peers and your teachers. Now is the time to throw off any remaining anxieties and take risks by asking off-the-wall questions and trying out new ideas. Also, try to consider it a compliment when folks critically analyze and make suggestions about your work—it *is* a compliment. Your enthusiasm for asking questions and talking in class, by the way, should be surpassed only by demonstrations of actual familiarity with the assigned readings.

Thus, participation also means coming to class WITH YOUR BOOKS IN TOW AND HAVING COMPLETED ALL THE ASSIGNED READINGS FOR THAT DAY. The other aspect of this course that should be immediately apparent from this description so far is that not only will it be important for you to be physically present in class, but it is also critical that you have a voice in discussions, group work, and in-class exercises. It is absolutely essential that you come to each class meeting prepared.

This is obviously not a lecture class, but one offered in the spirit of a seminar. While I will use some class time to introduce and explain certain concepts, you will be the center of the course. Therefore, you must be prepared to discuss the writing that you do, the texts we read, and the issues they raise. The success of the class, for all of us, depends largely on your willingness to discuss, dissect, question, wrestle with, and entertain the ideas you encounter here – *out loud* – with one another. Part of our in-class time will often be used to work together in small groups; this means that at times you'll be expected to function as a group member—as a leader or a supporting member of a collaborative effort.

It's important that even as we voice our own concerns and interpretations, we work together to create a classroom environment that encourages and supports all viewpoints. This does not mean



that either you or I have to 1) agree with everyone, or 2) keep silent when you don't. In fact, it's only through deep exchange and dialogue that we actually grow as thinkers. Let's create a community of inquiry that makes this course worth the effort. And let's have some fun doing it.

It's no coincidence, nor no personal preference on the part of the instructor/evaluator, that folks who participate during class time tend to get better grades.

**Academic Misconduct / Plagiarism:** This is serious business. Issues of Academic Misconduct will be handled according to the University's policy as described by the Student Academic Conduct Policy. Academic misconduct will result in failing this course and possibly other sanctions. Academic misconduct includes submitting someone else's work as your own (that person is also subject to sanctions), failing to give appropriate credit to all sources used in your work, submitting a paper of your own for credit in more than one course without the prior consent of both instructors, and, in any way distributing drafts of a class member's work without the permission of the author. I will not tolerate any form of plagiarism in this class. I want to read only your work.

**Listserv/Web forum:** Our class may have its own online discussion list or Web forum. I imagine such a forum as a way of continuing our class discussions. Although I'll "moderate" this area, think of it as your own space as students – an extension of the classroom. You should think of it as a place where you can begin and continue discussion about issues of interest to class readings, writing, and discussions. I'll occasionally use it to post messages of class-wide interest (and you can do the same), contribute to discussions, and, of course, answer any questions specifically directed to me. Because this space is an extension of the classroom, and each of us is an equal member of such an electronic space, please remember that rules of respectful interaction apply here as they do in the physical classroom. Students sometimes find a digital "spaces" helpful to classroom work; I'd love to have your thoughts on the matter.

**Students with Disabilities:** If you have or believe you have a disability, you may wish to self identify. You can ascertain the steps involved in documenting a disability by contacting the Office of Special Student Services and by providing the required documentation to that office. Appropriate accommodations may then be provided for you. I'm glad to help you in any way I can with that process. You should also call the OSS if you have general questions about the Americans with Disabilities Act (ADA). The phone numbers for the Office of Special Student Services are 460-7212/7213. If you have a condition which may affect your ability to exit safely from the premises in an emergency or which may cause an emergency during class, you are encouraged to discuss this in confidence with me and/or the OSS.

**And, Finally:** You are responsible for abiding by the terms set forth in this Policy Statement and any subsequent additions and amendments. As such, it is to your distinct advantage to fully comprehend this and other documents and to understand them as contracts. To this end, if something seems fuzzy or disturbing or confusing to you, please ask me to clarify. Chances are someone else will benefit from your having asked the question as well. There is no way for me to know if you have concerns unless you tell me.

I am excited and confident about this course and I hope that we will, together, learn much. If, at any point, you have questions, concerns, comments, or suggestions about any aspect of the course design, your participation in the class, assigned readings – whatever – please don't hesitate to share them with me.

EH 480-101  
Women and Literature: Untold Stories  
University of South Alabama  
Fall 2005

Professor: Moira Amado Miller  
Skeleton Schedule

<b>Week One:</b>	<b>“Sacred Texts”</b>
M. 22 August	First day of classes: Review of Syllabus and Introductions
W. 24 August	<i>The Red Tent</i> and the Book of <i>Genesis</i>
F. 26 August	
<b>Week Two:</b>	
M. 29 August	<i>The Red Tent</i> and the Book of <i>Genesis</i>
W. 31 August	
F. 02 September	
<b>Week Three:</b>	
M. 5 September	<u>Labor Day Holiday</u> <i>The Red Tent</i> and the Book of <i>Genesis</i>
W. 7 September	
F. 9 September	“Dancing Through the Minefield” (Kristeva) ( <u>Last day for Spring 2006 Degree Applications</u> )
<b>Week Four:</b>	
M. 12 September	<i>The Red Tent</i> and the Book of <i>Genesis</i>
W. 14 September	<b><i>The Red Tent</i> PAPER DUE</b>
F. 16 September	“Why Read Multicultural Literature: An Arnoldian Perspective” (Dasenbrock)
<b>Week Five:</b>	
M. 19 September	<i>Wide Sargasso Sea</i> and <i>Jane Eyre</i>
W. 21 September	
F. 23 September	
<b>Week Six:</b>	
M. 26 September	<i>Wide Sargasso Sea</i> and <i>Jane Eyre</i>
W. 28 September	
F. 30 September	“The Laugh of the Medusa” (Cixous)
<b>Week Seven:</b>	
M. 03 October	<i>Wide Sargasso Sea</i> and <i>Jane Eyre</i>
W. 05 October	
F. 07 October	
<b>Week Eight:</b>	
M. 10 October	<i>Wide Sargasso Sea</i> and <i>Jane Eyre</i>
W. 12 October	<b><i>Wide Sargasso Sea</i> and <i>Jane Eyre</i> PAPER DUE</b>
F. 14 October	“Ideology and Ideological State Apparatuses: Notes Towards an Investigation” (Althusser) ( <u>Last day for faculty reports on incomplete grades</u> )

**Week Nine:****“The Profane”**

M. 17 October  
 W. 19 October  
 F. 21 October

*Rebecca and Rebecca’s Tale*

**Week Ten:**

M. 24 October  
 W. 26 October  
 F. 28 October

*Rebecca and Rebecca’s Tale*

**Week Eleven:**

M. 31 October  
 W. 02 November  
 F. 04 November

*Rebecca and Rebecca’s Tale*

***Rebecca and Rebecca’s Tale* PAPER DUE**  
*Mrs.Dalloway*

**Week Twelve:**

M. 07 November  
 W. 09 November  
 F. 11 November

*Mrs.Dalloway*

(Last Day to Drop from a Class)

**Week Thirteen:**

M. 14 November  
 W. 16 November  
 F. 18 November

*Mrs.Dalloway*

**Week Fourteen:**

M. 21 November  
 W. 23 November  
 F. 25 November

*Mrs.Dalloway*

Thanksgiving Holiday  
Thanksgiving Holiday

**Week Fifteen:**

M. 28 November  
 W. 30 Novembers  
 F. 02 November

*Mrs.Dalloway*

***Mrs.Dalloway and Synthesis* PAPERS DUE [in form of  
 Portfolio]**

**Week Sixteen:**

M. 05 December  
 Tuesday 06 December

*Mrs.Dalloway*

LAST DAY OF CLASSES

**FINAL EXAM WEEK: 8-13 December**

**COMMENCEMENT: 10 December (Saturday)**