



The College at
BROCKPORT
STATE UNIVERSITY OF NEW YORK

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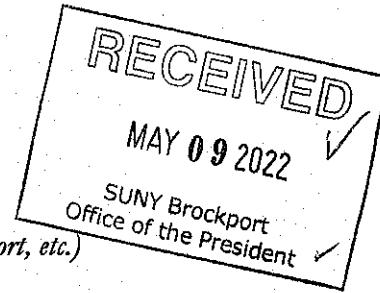
Resolution **2021-22 #30**
College Senate

Supersedes Res #: _____

TO: Dr. Heidi Macpherson, College President

FROM: The College Senate:

RE: → I. Formal Resolution (*Act of Determination*)
II. Recommendation (*Urging the Fitness of*)
III. Other, For Your Information (*Notice, Request, Report, etc.*)



SUBJ: **ENG367 WMS367 (#04_21-22GE)**

Implementation Effective Date**: _____

Signed: _____ Date: 5/2/22
(Dr. James Spiller, 2021-2022 College Senate President)

Signed: _____ Date: 5/4/22
(Dr. Eileen Daniel, Vice Provost, The College at Brockport)

****Implementation of resolution requires final approval from SUNY- State Education Department.**
____ YES NO

Please fill out the bottom portion and follow the distribution instructions at the end of this page.

TO: Dr. James Spiller, College Senate President

FROM: Dr. Heidi Macpherson, College President

RE: → I. Decision and Action Taken on Formal Resolution (circle choice)
a. Accepted
b. Deferred for discussion with the Faculty Senate on ___/___/___
c. Unacceptable for the reasons contained in the attached explanation.
d. Comments:

Signed: _____ Date: 5/14/22
(Dr. Heidi Macpherson, President, The College at Brockport)

DISTRIBUTION:
The College Senate will forward the resolution signed by the College Senate President to the Vice Provost for determination as to whether the implementation of the resolution requires final approval from SUNY-State Education Dept. The Vice Provost will then forward the resolution with that designation to the College President. Upon approval, the College President will forward copies of resolutions to his/her staff who will, in turn, forward copies to their staff and to the College Senate. The College Senate Office will post resolutions to the College Senate Web at <http://www.brockport.edu/collegesenate/resolutions>.



**COLLEGE SENATE OFFICE
RESOLUTION PROPOSAL COVER PAGE**

DEADLINE FOR SUBMISSIONS: January 31

Incomplete proposals will be returned and proposals received after the deadline may not be reviewed until next semester.

See https://brockport.edu/support/college_senate/proposals.html for full details. Complete this cover page. Email it along with all relevant files (individual .docx or .pdf files) to senate@brockport.edu. Your proposal will be made into an ADA compliant PDF, will receive page numbering and a routing number, and will be forwarded onto the appropriate committee chair(s).

Routing Number <i>Routing # assigned by Senate Office</i>	04_21-22GE
This Proposal Replaces Resolution	
Revision Date(s)	
Anticipated Effective Date:	

Title of Proposal in Title Style

Add W & Y General Education Designations to ENG367/WMS367: Women in World Literature: Women & Memoir – Reconfigurations of Cultural Memory.

Brief Description of Proposal

Add Perspectives on Women and Gender, and Oral Communications General Education Designation to ENG367/WMS367: Women in World Literature: Women & Memoir – Reconfigurations of Cultural Memory in recognition of its intensive intercultural consideration of women’s diverse cultural contexts, experiences and modes of literary and artistic expression, feminist and post-colonial theory, in contemporary literature, documentary and fictional film, visual arts, and cultural semiotics – spanning Slavic, Francophone, Lusophone, and translingual contexts (Russia and Eastern Europe, France and Algeria, Portugal, Brazil, Angola and Mozambique). Significant writing, research, oral presentations, audiovisual documentary work concerned with contemporary relocations and recasting of cultural memory.

Budgetary Resources Needed

No resources required

Student Learning Outcomes Assessment Data

Opportunity to cultivate and assess integrated student learning within and across disciplines, effectively assessing student engagement with contemporary (post-colonial, post-modern, feminist, post-structuralist) perspectives on story and history, aesthetics/poetics and ethics, through rigorous study involving intercultural and interdisciplinary perspectives – interpolating poetry and prose, documentary and fictional narrative, film, visual art, cultural semiotics. In addition to significant writing assignments, seminar discussions and presentations, students pursue and present oral or audiovisual documentary work directly engaging women in local, international, and/or transcultural communities.

Effect on Transfer Students

Increased opportunities for completing Perspectives on Women and Gender and Oral communications requirement for both Women and Gender Studies and English majors simultaneously completing advanced seminar and world literature requirements, as well as WMS & English minors, and for non-majors who take intro to literary analysis (co-req) and/or have instructor permission.

Proposer Information

Sharon Lubkemann Allen
Professor of Comparative Literature, English Department
slallen@brockport.edu
cell: 5853317124, office: 5853955828

Senate Office Use Only

Standing Committee	Forwarded To	Dates Forwarded
<input type="checkbox"/> Executive Committee	Standing Committee	8/30/2021
<input type="checkbox"/> Engagement & Enrollment Planning & Policies	Executive Committee	
<input type="checkbox"/> Faculty & Professional Staff Policies	Senate	
<input checked="" type="checkbox"/> General Education & Curriculum Policies	Passed GED's go to Vice Provost	
<input type="checkbox"/> Graduate Curriculum & Policies	College President	

__ Student Policies	OTHER	
__ Undergraduate Curriculum & Policies	REJECTED -WITHDRAWN	
NOTES:		

ADD W, Y, D, OR O – PERSPECTIVES ON WOMEN / ORAL COMMUNICATION/
DIVERSITY / WORLD CIVILIZATIONS STUDENT LEARNING OUTCOMES CHECKLIST
December 2020 VERSION

This form is being submitted to register:

x Additional outcomes, W, WY, Y, D, and/or O, for a General Education Knowledge Area course.

A course to carry the “W”, “WY”, or “Y” as stand alone codes.

Please check any student learning outcomes for which you are requesting approval. In the space provided below that/those checked outcome(s), describe how course instruction will be designed to achieve these outcomes. Also, state briefly how you will assess that particular student learning outcome in your course. You may append additional information if needed. The “O” and “D” student learning outcomes may be attached to any General Education Knowledge Area course but may not stand alone nor be attached to a Contemporary Issues course. The “W” or “WY” for Perspectives on Gender may be appended to any other course.

Perspectives on Gender “W”:

x Students will demonstrate knowledge of scholarship on women within a relevant knowledge area, with such scholarship constituting a central or major theme of the course, as opposed to a peripheral or occasional consideration. Scholarship on women is defined as a critical awareness of gender issues within the knowledge area. **Courses are coded “W.”** Additional oral communication outcome is not required.

In this seminar, we explore aesthetically visionary and historically revisionary non-fictional & fictional prose, poetry, film, photography, painting and sculpture by women working across cultures as well as across discourses and disciplines throughout the 20th & 21st centuries, critically and creatively reconfiguring cultural memory, reframing geo-political divides, reorienting cultural discourse, redefining genre and gender, chronicling everyday life in the context of devastating socio-political disruption, disorienting interpersonal crises and geo-cultural displacement. Our reading of “memoir” extends beyond conventionally demarcated non-fictional literary forms, to encompass fictional memoir, “documentary bordering on fiction”, lyrical poetry and poetry of witness, as well as a range of memoried (often deconstructively commemorative) painting, sculpture, and mixed media works (self-portraits, maps).

Focusing first on Slavic women’s writing—considering dimensions and dynamics of memory in the poetry of Anna Akhmatova, Marina Tsvetaeva, and Liudmila Schwartz, then cross-examining essays, stories, and novels by Tatiana Tolstaya, Liudmila Petrushevskaya, Liudmila Ulitskaya and Svetlana Alexievich—we extend our gaze to encompass contemporary women’s representation of cultural memory in varied visual as well as verbal genres across the globe. We consider works by Slavic Jewish Brazilian writers, artists, and filmmakers, including Clarice Lispector, Fayga Ostrower, and Sandra Kogut, then turn to women crossing disparate geo-cultural borders, re-mapping distant Lusophone and Francophone transcultural contexts (spanning Africa, Europe, the Middle East, and South America), yet redefining genre and gender in ways that draw them close: Maria Helena Vieira da Silva, Adriana Varejão, Paula

Rego, Lídia Jorge, Leïla Sebbar, Nina Bouraoui, Marjane Satrapi, Monica de Miranda, Grada Kilomba, Tatiana Salem Levy and Djaimilia Pereira de Almeida. While our cultural purview broadens, we focus our critical inquiry through layered lenses of literary and cultural theory. We investigate how this remembering may reflect diverse cosmopolitan post-modern, post-colonial consciousness, cultivating polyphonic poetic and political discourse, fostering dialogue and understanding across difference both within and beyond borders. While looking for common ground, we ask how these works (cor)respond to particular cultural and generic contexts, cross discrete literal and literary, geographical and generic boundaries, reconfigure personal as well as cultural memory, and confront crises in the present by remembering different moments and discourses, dimensions and dynamics in the past. We individually hone in on particular aspects of these works that interest and confound each of us and collaboratively try to better understand the work in its various contexts, both others' and our own readings of the work.

What are some of the central questions we might ask? Are there landmarks (in the literal landscape, in a literary domain, in theoretical discourse) in terms of which we may delineate and orient ourselves with a distinct *topos* of cosmopolitan "women's literature"? If so, how does this literary terrain or topography intersect and diverge from other geo-cultural, generic, historical mappings? How do women writers, artists, and filmmakers relocate cultural memory and reorient cultural discourse? Are there aesthetic and ethical imperatives for women authors and artists in discrete cultural contexts? In what ways are women's writing and art contingent on class, race, ethnicity, religion, gender and sexuality, etc.? How do women writers describe discrete experiences of modern urbanity? How do they renegotiate personal, cultural, political identity in aesthetic terms? How does women's literature and art confront the interplay of personal and cultural memory? How does it contend with literary tradition or convention? How do transposition, translation, and translanguaging figure in contemporary women's literature? How does the woman writer and artist negotiate contradictory allegiances to opposed cultural groups within or across geo-cultural contexts? For whom does she write or compose? How is the work of women framed, read, understood? How does women's writing and filmmaking result in the reification or hybridization of genres? How significantly do shifting critical/theoretical paradigms, and particularly "postmodern" theory and resistance to it, redefine forms and functions of women's writing? How do respective women writers or artists insist on or resist that reading as "woman writer/artist" rather than simply "writer" or "artist"?

In examining women's writing, our focus will be not only on the stories told, but on the way writers tell their stories—on texts as structured pieces of writing. The reflexive turn of much modern women's literature, particularly in urban contexts, foregrounding urbane consciousness and cultural crossings, makes this kind of reading especially rewarding. Our discussions of literary texts, films, and images will revolve around our writing about them, working from the principle that our writing concentrates our critical thinking in a form that can be cultivated for more incisive interpretations of literary texts, cultural contexts, and critical perspectives. Or, as the Ukrainian-born Brazilian writer Lispector notes, writing, despite or because of its inherent (and conscious) fictions or lies, becomes a way of making intuition clearer, of "not falsifying sentiment," of working through our "inability to understand" to arrive at "brutal truth" (*The Foreign Legion* 121).

The course envisions reading and writing as interrelated processes, open-ended and recursive. Hence readings, critiques, essays, and projects build on each other. The later reading and writing assignments draw on our earlier study of literary texts and critical contexts—complicating and questioning earlier conceptions of women's writing, layering critical lenses, and expanding contexts for literary analysis. Within works of literature, we pay close attention to rhetorical strategies, literary structures, speech registers, intertextual references, and reflexive commentary on writing. We consider the relationship between form and historical context: literary, cinematic, artistic tradition, as well as socio-political, geo-cultural trends. We consider how the writers and filmmakers we study foreground the process of writing and relate aesthetics to questions of national identity, socio-economic and political conflict, space and displacement, gender and sexuality. We examine the relation between particular women's experiences and literature, but also women's writing and literary and cultural theory. We consider our own relations to women's writing and art. Through a series of independent written investigations, culminating in brief analytical essays and more personal documentary projects, our inquiry extends beyond the literary to consider its relation to other kinds of cultural texts that may allow us yet another vision of/through women's writing.

x Oral communication outcomes in “WY” courses: In addition to the above outcomes, courses coded “W” may also meet the oral communication outcomes. Please describe how this course will provide students with the opportunity to develop proficiency in oral discourse AND evaluate an oral presentation according to established criteria.

Students’ engagement in the course includes honing of oral communication skills through

1. participation in and facilitation of seminar discussions (see syllabus)
2. community outreach and research for oral or audiovisual documentary project
3. oral or audiovisual documentary project (recorded, edited)
4. presentation of documentary project (in person or recorded oral/audiovisual presentation)
5. peer review of oral presentations

(please let me know if you would like to see guidelines and rubrics for documentary projects/oral presentations – these are also published on my current course website)

GENERAL EDUCATION PROGRAM SUPPLEMENTAL COURSE REGISTRATION FORM

REVISED EFFECTIVE FALL 2016, UPDATED SPRING 2019

COURSE NUMBER: ENG367 **COURSE TITLE:** Women in World Literature: Reconfigurations of Cultural Memory
COURSE NUMBERS FOR ANY CROSSLISTINGS: WMS367
SUBMITTED BY: Sharon Lubkemann Allen **DEPARTMENT/PROGRAM:** English
DATE: 02/14/22 **ESTIMATED SEATS/SEMESTER?** 25
NEW COURSE? YES NO **HYBRID OR ONLINE?** YES NO
RE-REGISTRATION OF EXISTING COURSE? YES NO
UPPER-DIVISION KNOWLEDGE AREA EXCEPTION FOR TRANSFERS YES NO

DEPARTMENT CHAIR'S APPROVAL [Signature] **DATE:** 2/16/22
Required before General Education Committee Action
SCHOOL DEAN'S ACKNOWLEDGEMENT [Signature] **DATE:** 2/16/22
Required before General Education Committee Action. Signature from this office indicates that the proposal is complete and ready to be reviewed by the College Senate General Education Committee.

GENERAL EDUCATION COMMITTEE APPROVAL _____ **DATE:** / /
Required after General Education Committee Approval
ACADEMIC AFFAIRS ACKNOWLEDGEMENT _____ **DATE:** / /
Required after General Education Committee Approval

- All items listed below must be received in order for the committee to act on the proposed course. All materials submitted must be typed or printed. Submissions that are incomplete or incorrect will be returned without being evaluated by the committee.
- A copy of the standard College *Course Registration Form* signed by the chair and dean.
- The Student Learning Outcomes Checklist(s) as appropriate for requested code(s).
- A course syllabus that includes a list of the student learning outcomes for the course and provides a topical outline. [This is required by SUNY General Education.]
- A list of textbooks to be used and a current course bibliography, all with full bibliographic citations.
- Check below the General Education code(s) being requested and attach a completed Student Learning Outcomes Checklist(s) for each:

<input type="checkbox"/> Fine Arts ("F") <input type="checkbox"/> Fine Arts Performance ("P") <input type="checkbox"/> Humanities ("H") <input type="checkbox"/> Natural Sciences ("N") <input type="checkbox"/> Natural Sciences Laboratory ("L") <input type="checkbox"/> Social Sciences ("S") <input type="checkbox"/> Foreign Language ("R")	<input type="checkbox"/> Contemporary Issues ("I") <input checked="" type="checkbox"/> Perspectives on Gender ("W") <input type="checkbox"/> World Civilization (Non-Western) ("O") <input type="checkbox"/> Diversity ("D") <input checked="" type="checkbox"/> Oral Communication ("Y") <input type="checkbox"/> Mathematics ("M")
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Committee Action:

Approved as requested. Course will be filed with Registrar's Office.
 Not approved. If not approved for inclusion in General Education Program at this time, please see comments below:

ENG367.01/WMS367.01: WOMEN IN WORLD LITERATURE

WOMEN & MEMOIR: RECONFIGURING CULTURAL MEMORY

Fall 2021

Mondays & Wednesdays, 3:35 – 4:50 p.m., LAB 108

Dr. Sharon Lubkemann Allen

e-mail: slallen@brockport.edu

mailbox: English Department, Liberal Arts Building

office: Liberal Arts Building 244

online office hours: Mondays & Wednesdays

1:15 – 2:15 p.m. & by appointment



COURSE DESCRIPTION:

In this seminar, we explore aesthetically visionary and historically revisionary non-fictional & fictional prose, poetry, film, photography, painting and sculpture by women working across cultures and disciplines throughout the 20th & 21st centuries, critically and creatively reconfiguring cultural memory, reframing geo-political divides, reorienting cultural discourse, redefining genre and gender, chronicling everyday life in the context of devastating socio-political disruption, disorienting interpersonal crises and geo-cultural displacement. Our reading of “memoir” extends beyond conventionally demarked non-fictional literary forms, to encompass fictional memoir, film, “documentary bordering on fiction”, lyrical poetry and poetry of witness, as well as a range of memoried (often deconstructively commemorative) painting, sculpture, and mixed media works (self-portraits, maps, performance).

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Among other questions, we consider whether there are landmark sites and kinds of spaces (in the literal landscape, in a literary domain, in theoretical discourse) in terms of which we may delineate and orient ourselves within a distinct *topos* of “women’s literature”? If so, how does this literary terrain or topography intersect with and diverge from other geo-cultural, generic, historical mappings of cultural memory? That is, how do women writers, artists, and filmmakers relocate cultural memory and reorient cultural discourse? Are there aesthetic and ethical imperatives for women authors and artists in discrete cultural contexts? In what ways are women’s writing and art contingent on class, race, ethnicity, religion, gender and sexuality, etc.? How do women writers describe discrete experiences of modern urbanity? How do they renegotiate personal, cultural, political identity in aesthetic terms? How does women’s literature and art confront the interplay of personal and cultural memory? How does it contend with literary tradition or convention? How do transposition, translation, and translanguaging figure in contemporary women’s literature? How does the woman writer and artist negotiate contradictory allegiances to opposed cultural groups within or across geo-cultural contexts? For whom does she write or compose? How is the work of women framed, read, understood? How does women’s writing and filmmaking result in the reification or hybridization of genres? How significantly do shifting critical/theoretical paradigms, and particularly “postmodern” theory and resistance to it, redefine forms and functions of women’s writing? How do respective women writers or artists insist on or resist that reading as “woman writer/artist” rather than simply “writer” or “artist”?



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COURSE LEARNING OUTCOMES

○ English Student Learning Outcomes:

- Analyze the relationship between literary form and meaning, taking into consideration literary techniques and devices
- Construct arguments considering literary works in historical contexts.
- Identify reputable and relevant sources, and incorporate the words and ideas of others without misrepresentation and with appropriate documentation practices.
- Write in conformity with standard usage and grammar.

○ Intercultural understanding of Diversity & Perspectives on Women & Gender:

In this course we explore works from distant places in terms of diverse perspectives and intersectional frameworks, attentive to complex geo-cultural dimensions and dynamics, including discrete constructions of gender and race, national identity, ideology, ethics and aesthetics of witness. We consider works from Russia, France, Portugal, Brazil, Angola and Algeria, as well as crossing between cultures and continents. While focusing on the works of those crossing between cultures, distanced from place of origin, we consider also the plight and perspectives, doubled and divided consciousness of those internally displaced and disenfranchised. In the case of many of our writers and artists, and of the subjects they represent, minority identifiers multiply—involving race and/or ethnicity, sex and/or gender identity, language, legal status, religion, ideology or aesthetics. We consider how this impacts not only the stories they tell and the images they make, but the way they tell stories and imagine. We attend to the recasting and remapping of cultural memory, reconfiguration and reorientation of cultural discourse in terms of complex experiences in marginal spaces and crossing margins. We aim to better understand discrete cultural contexts, to trace transformations framed by transposition, and to consider modes and limits of translation and translanguaging. We also cultivate a capacity to interrogate our cultural assumptions and to consider alternate perspectives.

One of the advantages of border crossings is an awareness of the border, of the ways in which the terrain may be contiguous or marked by divides. For each of us, some of the scholarly frameworks we consider and geo-cultural terrain we recover in these works of literature, film, and art will be familiar, while the rest will be more or less strange. One of our tasks will be for each of us to find our bearings and a meaningful trajectory through territory we find unfamiliar in one or many ways, helping each other along the way.

○ Comparative Literary Inquiry & Interdisciplinary Investigation:

As we explore the range of literary and comparative literary inquiry, we consider literature in the context of broader cultural semiotics and experiences, investigating connections between story and history, visual image and literary imagination, conditions for the writing and publication of literature, contingencies of translation and transmission of literary texts, etc. Literary analysis intersects with many disciplines and literary discourse interpolates the diversity of human experience, hence our approach will be disciplined, yet (to use terms borrowed from Bakhtin, whose thinking we will also explore) *dialogic*, *polyphonic*, *heteroglossic*, investigating intersections between *speech genres*—improvisational, like jazz.

○ **Critique & Creativity:**

One of the aims of this course is simply to refine critical and creative literary thinking. To that end we will engage not only in conventional literary criticism, but experiment with creative ways of reading, understanding, interpreting, and responding to literary texts. This may include pastiche (exploring texts through parody and stylization, understanding their critical contexts and creative components by experimenting with the form), textual cartography (tracing motifs and methods through a text, mapping an interpretive trajectory), wikis (defining critical terms and looking at and through critical lenses), documentary investigations (exploring individual and cultural memory closer to home), and critical reflections on processes of research and writing.

COURSE POLICIES:

Please review the student handbook policies on discrimination, attendance, plagiarism, electronic devices, and withdrawal from the course. These policies are taken seriously, as they ensure fairness and full participation for all students.

- **Attendance:** The College Policy on Student Attendance states that **students are responsible for regular attendance and timely completion of all work**, even in the event of any absences, excused or unexcused. Attendance and attentiveness are critical to our shared learning in this seminar. A student with significant unexcused absences may fail the course. **All unexcused absences or tardiness during our in-class or synchronous sessions will result in a lower grade for the course. Timely participation in discussion forums and other collaborative online platforms also counts towards attendance.** Please ensure that legitimate, excused absences and lateness are documented, and whenever possible, contact me in advance of absences or late arrival/early departure. In the event that you miss class out of genuine necessity, I will be glad to work with you to ensure that you are able to fully engage the material and make up lost ground.
- **Extensions and Completion of Work:** I will grant individual extensions for documented cases of medical or family emergencies and for religious observances. If a religious holiday conflicts with a deadline, you should contact me well in advance to work out alternative due dates and times. Likewise, in the event of an emergency, you and/or your Advisor, Dean, or Director of Studies should contact me as soon as possible. You will need to provide a note from a doctor or the University health service in the case of a medical emergency and from your Dean in the case of a family emergency. If you have other serious reasons for which you'd like to ask for an extended deadline, reach out to me. I won't casually extend deadlines, but I will work with you to help you complete work for credit.
- **Late work:** There are serious consequences to missing deadlines for essays, critiques, and any other assignments. The assignments build on each other. They often require timely completion for collaborative review or revision. Work handed in late will receive no written feedback. If you hand in an assignment after its due date and time, your grade may be lowered one step (for instance, B+ to a B) for each day it is late. You must hand in all writing assignments or risk being excluded from the course. It's always better to hand in late assignments than not to hand in the assignment at all.
- **Academic Integrity:** I hope to help you frame your scholarship in dialogue with that of others in a way that respects your own and others' intellectual insight, integrity and agency. You are encouraged to engage other scholars, to use their work as point of departure, counterpoint, means of defining or refining a claim, etc. However, it is essential that you contextualize and critically engage these other voices, properly documenting sources. We will discuss intellectual "property" and proper use of sources in class, not because you are under suspicion, but in order to clarify what constitutes academic dishonesty and to give ensure your certainty that you can claim and take pride in your work as your own. I have the greatest respect for your intellectual capacities and a **NO TOLERANCE** policy for plagiarism or academic dishonesty in any form. Please consult the relevant College Policy on Academic Dishonesty.
- **Conferences & Communication:** I would be glad to meet with you during online office hours or by appointment to discuss any questions or work related to the course or your other intellectual pursuits. You are also welcome to contact me by e-mail (slallen@brockport.edu).
- **Technology & Electronic Devices:** To full participate in this course, you will need a **PC or Mac, with an updated IOS**, working access to the Internet, updated versions of **Microsoft Office** (including **Word, PowerPoint, and Teams**), **Adobe Acrobat**, as well as access to **Blackboard and all its integrated apps** (**Collaborate, Kaltura Capture, VoiceThread, Zoom**, etc.). Significant coursework will be completed online. Beyond the novels, available in some cases as eBooks, there will be films, artist websites, research engines, scanned articles, and other course materials online.

During our in-person Monday meetings, authorized use of iPads, laptops, tablets and phones includes timely reading of course related material, note-taking and other course-related tasks. Do not use your electronic devices in class for any other purpose, including Web surfing or communicating with family or friends. Unauthorized use of electronic devices such as cell phones, laptops, MP3 players, etc. is not only distracting, but significantly undermines the aims of the course. Please turn off your cell phones as well as any alarm

notifications on your iPad, laptops, or other devices before the start of class (if you have a legitimate reason why you must be able to be reached, please let me know and turn your phone to vibrate). For further information, consult the *Student Handbook* for the College's policy on electronic devices.

- **Emergency Procedures:** *In case of emergency, the Emergency Alert System at The College at Brockport will be activated. By signing up for RAVE, you can receive warnings and emergency information via the web, your cell phone, email and other technologies. Students can sign-up for RAVE using the link on the College's Emergency Information website, (<https://www.brockport.edu/support/emergency>). Included on the website are detailed information about the College's Emergency Action Plan, Classroom Emergency Preparedness, Official Evacuation Procedures, Emergency Communication, and Contacts (phone numbers, email addresses, etc.). In addition, students are encouraged to familiarize themselves with the Emergency Procedures posted in classrooms, halls, and buildings and all college facilities.*
- **Title IX Compliance:** *Sex and Gender discrimination, including sexual harassment, are prohibited in educational programs and activities, including classes. Title IX legislation and College policy require the College to provide sex and gender equity in all areas of campus life. If you or someone you know has experienced sex or gender discrimination, sexual harassment, sexual assault, intimate partner violence, or stalking, we encourage you to seek assistance and to report the incident through resources available on the College Title IX webpage. Confidential assistance is available on campus at Hazen Center for Integrated Care and RESTORE. Faculty are NOT confidential under Title IX and will need to share information with the Title IX & College Compliance Officer. For these and other policies governing campus life, please see <https://www.brockport.edu/support/policies/student.php>.*
- **Name & Gender identity:** Please let me and your classmates know your preferred name and pronouns, so that we can address you in the way that allows you to engage fully.
- **Academic accommodations are available.** I would appreciate hearing from anyone in this class who has a need for alternative access to course materials or other academic accommodations as the result of neurodiversity or disability. I have tried to make all course materials on Blackboard ADA compliant. I recognize, however, that foreign films, artwork, and works in translation pose particular challenges. Please reach out to Student Accessibility Services for assistance. I am glad to work with SAS and directly with you to ensure extended time, captioning, seating, testing, or some other accommodation that will enable you to engage effectively. Please see me during my office hours or by appointment as soon as possible so that we can make any necessary arrangements to facilitate your full participation in the course.

SUNY Brockport is committed to fostering an optimal learning environment by applying current principles and practices of equity, diversity, and inclusion. If you are a student with a disability and want to utilize academic accommodations, you must register with Student Accessibility Services (SAS) to obtain an official accommodation letter, which must be submitted to faculty for accommodation implementation. If you think you have a disability, you may want to meet with SAS to learn about related resources. You can find out more about Student Accessibility Services at http://www.brockport.edu/life/accessibility_services/, or by contacting SAS via sasoffice@brockport.edu or (585)395-5409. Students, faculty, staff, and SAS work together to create an inclusive learning environment.
- **Respect:** As a forum for learning, our classroom must be a safe place to challenge certainties and risk uncertainties, to cultivate growth in the cross-fertilization of our diverse perspectives on culturally discrete and often distant, difficult, dissenting, disorienting texts and contexts. **Critical rigor, respect for difference, recognition of our respective insights and ignorance, and constructive attentiveness are essential for generative discussion.** We have much to learn from our distinct social, economic, geographical, cultural, racial, ethnic, linguistic, religious, and ideological backgrounds. We come together with many visible and invisible markers of complex identities, which are integral to our ways of understanding and interacting. We will not always or even usually agree with one another about aesthetic, ethical, social, political, historical, ideological or other implications of texts; yet diverging and even opposing views and voices contribute to our learning in the course. I hope you will entrust the class with your ideas and interests, views and questions, communicating these thoughtfully and respecting those of others enough to hear them out and engage in genuine dialogue. I hope you will try to cultivate each other's trust and capacity to learn.

Please reach out to me if you feel that your gender identity, sexual orientation, race, ethnicity, religious affiliation, age, ability, or any other aspect critical to your fully engaging in our shared inquiry is not being respected in this class. I am deeply committed to ensuring that this course is operationally Anti-racist, gender inclusive, equitable, and conducive to all participants' learning.

o **Covid-19 Policies and Procedures: College Mandated Covid-19 Safety Measures:**

SUNY Brockport's primary concern during this COVID-19 pandemic focuses on the safety, health, and well-being of students and the college community. The following policies and procedures are in effect at the time of writing this syllabus. **Please check the College Website for Bringing Back Brockport and follow all current College guidelines.**

Your compliance with these mandatory safety measures will help reduce the likelihood of COVID cases and keep our campus safe so we can convene in-person classes and student activities. Failure to follow the directive of a college official will result in a referral to the Student Conduct Board and appropriate actions will be taken. Please note, you will be asked to leave the classroom if your behavior endangers yourself or others by not following safety directives set by the college and a referral to the Student Conduct Board will be made. As per the Code of Student Conduct, Failure to Comply with the directive of a college official could result in disciplinary action, including but not limited to removal from the residence halls and/or suspension.

Student cleaning requirements: Wipe your work surface (desk or table) and seat prior to use with the disinfectant wipe effective against COVID19 provided in the classroom. Deposit the used wipe in a classroom garbage receptacle. If shared items are used in the classroom, disinfect them before and after use.

Seating & Social Distancing:

- Do not occupy seats that are marked "Do not sit."
- Maintain social distance (stay 6' apart) from others in the classroom to the extent possible.

Face covering: As outlined in the SUNY Brockport Social Distancing and Face Covering Policy, you may be required to wear an appropriate face covering that covers your nose and mouth at all times.

In this course, masks and social distancing are recommended for all students in the classroom as long as Covid is a significant threat to individual and communal well-being. When a universal masking mandate is not in effect, only students who submit valid CDC or NY State Excelsior pass documentation of a full vaccination regimen, completed at least 14 days earlier, may remove masks in the classroom. Any unvaccinated persons and anyone who does not submit apt proof of vaccination to the professor, must wear a mask in the classroom. There is a drop box on our course Blackboard for proof of vaccination.

Effective August 5, 2021, an indoor universal masking mandate is in effect for all individuals regardless of vaccination status, as recommended by the Monroe County Department of Health.

Fully Vaccinated Individuals

Fully vaccinated individuals are not required to wear a face covering, **except when a campus-wide face covering mandate is in effect.** When in effect, vaccinated individuals may remove their face covering when alone and seated at their workstation and six feet away from others and/or when presenting to an audience and six feet away from others.

Effective, August 5, 2021, a campus-wide mandate is in effect. At times when a mandate is not in effect, fully vaccinated individuals will still need to wear face coverings in these situations:

- in a healthcare setting (i.e., Hazen Health Center, vaccination clinic, COVID testing center).
- in an instructional setting where a face covering is being required at the request of the instructor.
- in a setting where universal masking is being required due to the potential transmission risk based on the nature of the event. In these situations, signage will be posted.

Unvaccinated Individuals

Unvaccinated individuals over 2 years of age are required to wear a face covering at **all times**, except when:

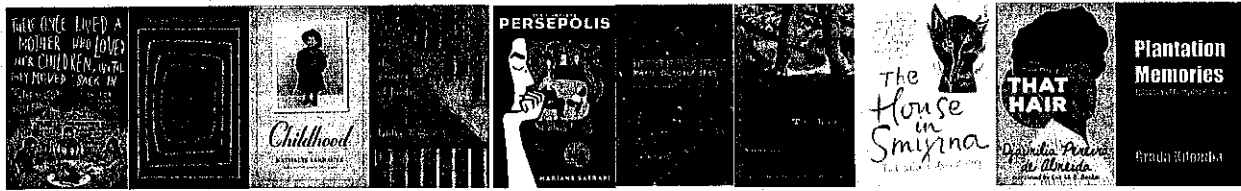
- in outdoor settings and able to maintain 6' of physical distancing from others.
- a student is inside of their own residence hall room.
- when eating or drinking.

- unable to medically tolerate one (see reasonable accommodation section below).
- wearing one is prohibited by law or regulation while performing a job duty.
- in a situation where imminent threat or danger is present and wearing a mask would inhibit communication that is necessary for the safety of the individual or other individual(s)

In the classroom, you may lift your mask briefly to take a drink. Eating is not permitted inside the classroom.

Healthy Practices:

- Do not report to class if you are feeling ill. Leave class quietly and immediately if you are feeling unwell and notify your instructor as soon as you are able to. Contact the Hazen Health Center.
- Follow respiratory hygiene and cough etiquette. Avoid touching your eyes, nose, and mouth, and wash your hands after touching your face. Cover coughs and sneezes. Wash your hands with soap and water for at least 20 seconds especially after you have been in a public place, or after blowing your nose, coughing, sneezing, or touching your face. If soap and water are not readily available, use a hand sanitizer that contains at least 60% alcohol. While hand sanitizer with at least 60% alcohol is widely available throughout the campus, it is less effective than washing with soap and water. Washing your hands often is considered the best practice.
- Any student who feels ill or has any medical needs should contact the Student Health Center by completing the Covid symptom tracker through My Hazen. You may also contact your personal physician to discuss your symptoms. If you think you need to see a medical professional, contact the Student Health Center at (585) 395-2414 to make an appointment or you may self-schedule an appointment through My Hazen. There are no walk in hours with Hazen at this time. Students who experience significant cough, worsening of chronic asthma symptoms, a fever that lasts more than two to three days, dizziness, and/or dehydration should be evaluated. If symptoms are severe and urgent assistance is needed, contact the Student Health Center and/or University Police on campus (585) 395-2222 or 911 if off campus.



TEXTS:

The following **required books** are available for purchase through the B&N college bookstore as well as the independent **Lift Bridge Book Shop**, 45 Main Street in downtown Brockport (www.liftbridgebooks.com). Most of these books are only available in the listed translation and editions, but please consult with me if you hope to use a different translation or edition to ensure its reliability. You are welcome (and encouraged) to read the texts in the original language if you are sufficiently fluent in French, Portuguese, or Russian.

Almeida, Djaimila Pereira de. *That Hair*. [*Esse Cabelo*, 2015] Trans. Eric M. B. Becker. Portland, OR: Tinhouse Books, 2020.

Bourauoi, Nina. *Tomboy*. [*Garçon manqué*] Trans. Marjorie Attignol Salvodon & Jehanne-Marie Gavarini. Lincoln: University of Nebraska Press, 2007.

Jorge, Lídia. *The Painter of Birds*. [*O Vale da Paixão*] Trans. Margaret Jull Costa. New York: Houghton Mifflin Harcourt, 2001. (out of print, available at used bookstores online, pdf scan on Blackboard)

Kilomba, Grada. *Plantation Memories: Episodes of Everyday Racism*. Münster: UNRAST-Verlag, 2019. (available through Amazon and other on-line retailers; required sections available as pdf on Blackboard)

Levy, Tatiana Salem. *The House in Smyrna*. [*A Chave de Casa*, 2007] Trans. Alison Entrekin. London: Scribe, 2015, US Edition 2018.

Petrushevskaia, Liudmila. *There Once Lived a Mother Who Loved her Children, Until they Moved Back In*. Trans. Anna Summers. New York: Penguin, 2014. or *The Time: Night*. [*Vremia noch*] Trans. Sally Laird. Evanston, IL: Northwestern University Press, 2000.

Sarraute, Natalie. *Childhood*. [*Enfance*] Trans. Barbara Wright. Foreword Alice Kaplan. Chicago: University of Chicago Press, 2013.

Satrapi, Marjane. *The Complete Persepolis*. New York: Knopf, 2007.

Sebbar, Leila. *The Seine was Red: Paris, October, 1961*. [*La Seine était rouge*] Trans. Mildred Mortimer. Indianapolis: Indiana University Press, 2008.

Stepanova, Maria. *In Memory of Memory*. [*Pamiati pamiati*, 2018] Trans. Sasha Dugdale. New York: New Directions Publishing, 2021.

Ulitskaya, Liudmila. *Sonechka and Other Stories*. Trans. Arch Tait. New York: Ivan R. Dee/Glas, 1998.

Recommended texts: (We'll be reading short stories and poems gathered from many different sources, including those that follow. All required selections will be available on our website.)

Aciman, André, ed. *Letters of Transit: Reflections on Exile, Identity, Language, and Loss*. New York: The New Press, 1999. [Essays by Eva Hoffman & Bharati Mukherjee]

Lispector, Clarice. *The Foreign Legion: Stories and Chronicles*. Trans. Giovanni Pontiero. Austin: University of Texas Press, 1992.

Sontag, Susan. *On Photography*. (1977) New York: Picador, 2001.

---. *Regarding the Pain of Others*. New York: Picador, 2004.

Tolstaya, Tatiana. *White Walls: Collected Stories*. Trans. Jamey Gambrell & Antonina Bouis. New York: New York Review of Books, 2007. or *On the Golden Porch*. Trans. Antonina W. Bouis. New York: Vintage, Knopf, 1990.

Tolstaya, Tatyana. *Pushkin's Children: Writings on Russia and Russians*. Trans. Jamey Gambrell. New York: Houghton Mifflin Co., 2003.

COURSE BLACKBOARD RESOURCES:

Selections of poetry in the original and translation, short stories, scans of out of print resources, critical & theoretical essays, links to films & filmographies, links to artist & museum websites, bibliographies, writing and documentation guides, research tools, and scholarly literary websites, the syllabus, audiovisual lectures and handouts will be posted on BLACKBOARD. Please check the course webpage frequently for new content and announcements. All assignments will be submitted through Blackboard discussion forums, drop boxes, *Blackboard Collaborate*, *Kaltura Capture* and *VoiceThread*.

TECHNOLOGICAL REQUIREMENTS FOR THE COURSE:

Students must have **timely access to and effective operating skills on**

- a **PC or Mac**, or fully functional tablet or iPad, running an **updated OS**, with **high speed internet access**, and integral or peripheral **camera and microphone**,
- updated versions of **Adobe Acrobat** and **Microsoft Office (Word, PowerPoint, and Teams)**
- **BLACKBOARD** and integrated apps (**Collaborate, Kaltura Capture, VoiceThread, and Zoom**)

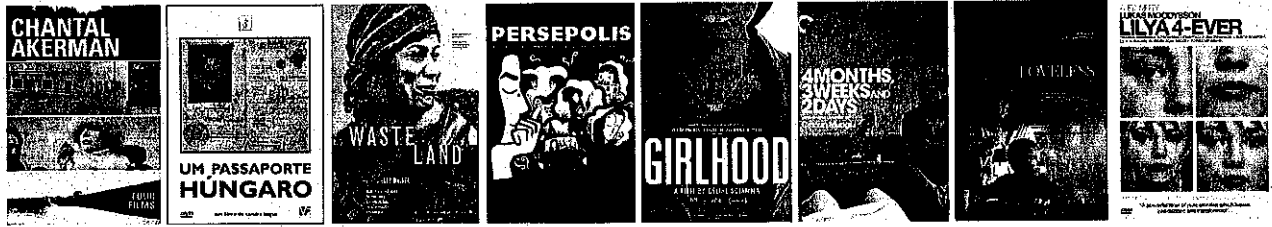
Software and apps are available through **Blackboard**, **Brockport On the Hub**, and the **SUNY Brockport IT software center**. The **IT Service Desk** is available to assist with any hardware or software concerns.

OTHER RESOURCES AVAILABLE FREELY THROUGH DRAKE LIBRARY:

Purdue Online Writing Lab (OWL), 2015-2020. (incl. MLA citation guidelines)

ARTSTOR, *Art Index*, **JSTOR**, **MLA Bibliography**, **Literature Resource Center**, and other search engines, image and full text resources.

Reference librarians are available by email and through chat forums to assist you.



FILMS:

We consider cinematic works as texts for close reading and comparative analysis in this course. In some cases, we screen film fragments in class as glimpses into cultural contexts for a closer reading of literary texts, introduction to a critical term or theoretical framework, and/or as a way of engaging alternate political and aesthetic perspectives. In other cases, the film will be the central text in our shared inquiry. **You will be required to screen several films outside of class. All of these will be available online.** Some of the films listed below are available for free online streaming through Kanopy (Brockport Drake sign in) and/or on DVD in Drake (D), including some uploads for course use on Blackboard. I will post links.

Chantal Akerman, *News from Home* (1977, D), *From the East/D'Est* (1993, D), *From the Other Side/De l'autre côté* (2002)

Suzana Amaral, *The Hour of the Star [A Hora da Estrela]* (1985, Blackboard link, Posthegemony)

Roberto Berliner, *Nise, the Heart of Madness [Nise, O Coração da Loucura]* (215, Blackboard link, TUBI)

Mathieu Kassovitz, *La Haine/Hate* (1995, Kanopy, D)

Sandra Kogut, *A Hungarian Passport/Um Passaporte Húngaro/Un Passeporte Hongrois* (2001, D, Blackboard)

Mónica de Miranda, documentary films (on vimeo: <https://vimeo.com/monicademiranda>)

Lucas Moodysson, *Lilya 4-Ever* (D, Blackboard)

Cristian Mungiu, *4 Months, 3 Weeks, and 2 Days* (D, Blackboard)

Lucy Walker & Victor Muniz, *Wasteland* (<https://www.pbs.org/independentlens/videos/waste-land/> streaming on PBS 08/06/20 – 08/06/23)

Iurii Norshtein and Liudmila Petrushevskaya, *Tale of Tales*

Vincent Parronau and Marjane Satrapi, *Persepolis* (D, Blackboard)

Celine Sciamma, *Girlhood* (D, Kanopy)

Ousmane Sembène, *Black Girl* (1966, D, Blackboard)

Andrei Tarkovsky, *Mirror* (1975, D, Blackboard)

Andrey Zvyagintsev, *Loveless* (2017)

SELECTED ARTIST WEBSITES:

Grada Kilomba (<https://gradakilomba.com/>)

Mónica de Miranda (<https://monicademiranda.org/>; <https://vimeo.com/monicademiranda>; <https://postarchive.org/> (documentary work, Centro de Estudos Comparatistas, Univ. de Lisboa) <https://jahmekart.com/artists/monica-de-miranda/>; <http://www.sabrinaamrani.com/the-gallery/artists/monica-de-miranda>; <http://www.tyburngallery.com/artist/monica-de-miranda/>)

Aliza Nisenbaum (<http://www.alizanisenbaum.com/>; <http://news.columbia.edu/content/Using-Art-as-a-Means-for-Engagement-and-Social-Justice>) (Gabriel Ritter, Minneapolis Inst of Art talk: "Portraying Communities: Aliza Nisenbaum and the Care of Representation" <https://vimeo.com/240511796>)

Zineb Sadira (<http://www.zinebsedira.com/>; <https://www.guggenheim.org/map-artist/zineb-sedira>; https://www.brooklynmuseum.org/eascfa/feminist_art_base/zineb-sedira) (*Shipwreck*: <https://www.cnn.com/videos/arts/2016/06/08/zineb-sedira-profile.cnn>)

Adriana Varejão (<http://www.adrianavarejao.net/>; <https://www.guggenheim.org/artwork/artist/adriana-varejao>; <https://www.icaboston.org/exhibitions/adriana-varej%C3%A3o>)

INSTRUCTIONAL METHODOLOGY & SEMINAR GUIDELINES:

As an upper division English and Women and Gender Studies seminar, this course requires and cultivates your critical and creative engagement as readers, writers, presenters, and discussants.

Reading & Film Screenings: roughly 200 pages per week. Some weeks will require more intensive reading of short works or film screenings. Plan ahead to allow for sufficient time to get through the couple longer novels. Please **complete the reading and screen films in time to write the corresponding critique or other related assignment** and/or **prepare for discussion on the date listed on the syllabus**. Unless page numbers or film sequences are specified, you are expected to complete the reading or screen the film in its entirety. Annotate the text. Jot down questions. Note recurrent motifs, intertextual connections, etc. You may consult any scholarly or other resources that help you make sense of the text and context, as long as you cite any sources of ideas and information.

Seminar Discussions: seminar discussions depend on our mutual critical and creative attentiveness, informed dialogue, intellectual risk, and respect for each other

I will frame our inquiry, offer brief audiovisual and in-class introductions to writers, directors, and artists, diverse cultural contexts and critical perspectives, critical and creative assignments, tools and techniques, and facilitate discussion. Yet we will spend most of our time together deliberating your insights and uncertainties about the texts. Your gains depend on your investment not only in independent reading and writing, but also collaborative development through seminar discussions and writing workshops.

Come to our Monday and Wednesday seminar meetings prepared to discuss the texts—the course discussions will be as compelling as you make them. Prepare for meetings by completing the reading and engaging it thoughtfully in your notes, critiques, and other writing assignments. If you have time, take a look at others' critiques before class. **Have your annotated text, any notes and a copy of your critique on hand. You must have the text with you and be ready to talk about specific passages in the text** in order to receive full credit for participation. **Each of you will guide at least one of our discussions to hone your skills as oral discussion facilitators.**

Please **arrive or log in on time & turn off cell phones**. Electronic devices (laptops, iPads, nooks, etc.) may **only** be used for **reading course texts or taking notes** related to the text and our class discussions. Other uses during seminars will result in lost credit for that class and forfeiting use of devices.

Most importantly, engage—listen attentively, enter into the dialogue, ask your questions, don't be afraid to take risks, and make the most of the chances you have to work through the texts, make sense of cultural and critical contexts, workshop your writing, take research in new directions.

Writing: You will do a significant amount of writing in the course, including **literary critiques and film analyses, contributions to wikis, brief comparative essays**, as well as **creative/documentary work and critical reflections**. If you consistently write thoughtful, critically engaged short pieces, you'll find that you have a remarkably substantial, cohesive body of work at the end of the course.

• **Critical exercises & Critiques:** As a way of honing close reading skills, considering texts in cultural contexts, and learning to interpret texts through layered critical lenses, you must post **15 critiques** (150-250 words) in **on-line discussion forums**. These serve as preparation for our in class discussions and continuation of those discussions on line, but also as drafts that may develop into longer papers. Since you will post one critique for most of the novels or selections of poems, stories, and essays we read, some weeks you will post only one critique, and other weeks more. In addition to your own critique, you must **separately respond substantively to at least two other critiques in each discussion forum**, offering further insight, asking incisive questions, providing alternative perspectives... (responses should be at least 100 words). (See the schedule for a list of critiques & due dates.) Aside from critiques, there will be **6 critical exercises in reading film and art**. Critiques and exercises should be posted on **BLACKBOARD** by **10 a.m. on the due date or seminar day on which the literary text(s) will be discussed. Bring a copy to class** to use as a point of reference for discussions.

Your **critiques are critical analyses of particular passages or aspects of the text**. They need not be finished pieces of prose, i.e., polished arguments. They should be a couple coherent, concise paragraphs,

focused forays into the text, which pose and begin to answer one or two related questions. What you want to avoid in a critique is mere plot summary or a summary of your experience of reading, i.e., a recounting of an emotional or moral reaction or even a narration of the process of intellectual discovery (though these are essential aspects of reading and self-conscious critical writing). Rather a critique should be writing that comes after that kind of immediate response and represents **reflective (re)consideration of an especially problematic or engaging formal and/or historical literary, philosophical, or socio-cultural aspect of the reading**. Sometimes you will be **given questions** to consider in your critiques. Otherwise, **your critique may pursue a question raised in our seminar discussions or arise directly out of your own reading**. It may be comparatively framed, considering the text's relation to other literary texts. Either way, your critiques should consider passages or aspects of the work that you genuinely find intriguing, and they should suggest directions you'd like our discussions to take. **All critiques must pursue a question through close, critical reading of relevant textual fragments**. Using in-text MLA citation format, **always note the author and/or text and p. no. of passages you cite or analyze**—this would look like: (Sebbar 72) or (Lispector, "Miraculous Fishing" 104).

Your own critiques should reflect your own thinking, yet they may extend or refute arguments made by others—by classmates in their critiques and/or by other scholars in the essays included in author folders on Blackboard or found on your own—as long as you draw on further evidence from the text to develop significantly new claims, explore broader implications, or consider discrete cultural contexts, intertextual connections, or alternative critical lenses. You may use any sources to understand and engage texts in this course, as long as you cite these when you engage their ideas. Insofar as your critiques respond directly to those posted by others in the course, they extend the ground we can cover in class discussions. Whether or not you respond to others' postings, by reading others' critiques on the discussion board, you can also find new angles from which to consider the text, beyond those that we'll have time to discuss. Over the course of the semester, you might write different kinds of critiques that consider different aspects of the texts (genre, geography, gender, etc.). At the same time you may use the critiques to refine a particular line of questioning, carried through various texts, considering continuities and discontinuities or developments between the works we read.

These are very rich texts that lend themselves to discoveries at every level. Above all, **critiques provide a safe opportunity to explore levels of literary texts, literary criticism and theory that you haven't considered before. They allow you to ask questions, test perspectives and claims, rough out the connections between works, read against the grain of the text or against your own instincts, engage others in scholarly dialogue and ask them to help you hone your ideas. Critiques inform your participation in seminar discussion and can filter directly into your more extensive essays.**

• **Papers & Projects:** Building on your critiques, you will write two brief analytical essays in this course and complete a documentary project.

Your essays will include a 4–5 page comparative analysis considering the implications of one mode of defamiliarization in Slavic women's literary texts and a 5–6 page interdisciplinary analysis tracing corresponding relocations and reconfigurations of cultural memory in discrete kinds of works (fiction, film, art). Your second essay should develop compelling claims through incisive textual analysis and critical engagement with relevant scholarship, engaging at least a couple of the critical or theoretical essays.

Your final **documentary project** (which may take the form of aural or written interviews, photographic essay, short film, non-fiction creative writing, graphic novel, curated exhibit, etc.), will require an abstract/proposal, a 2-3 page written critical reflection on your work (**framework, materials, methods, findings**) as well as proper documentation of sources.

Presentations: Each of you will be asked to informally present some of your critiques of novels, essays, and films. More formally, each of you must present your **documentary project**, concerned with your own or others' crossings, tracing a trajectory and/or transformation through an object carried between spaces, a space crossed by different cultures, etc.

• **Quizzes/Tests/Exams:** There will be no tests, but if necessary, there may be occasional short reading quizzes to ensure completion, comprehension, and critical engagement with the texts.

EVALUATION BREAKDOWN:

Assignment	Percentage of Grade
Seminar engagement	10%
Literary critiques & exercises in art & film analysis	30%
Essay I	20%
Essay II	20%
Documentary Project, Critical Reflection, Presentation	20%

WRITING FORMAT, DEADLINES, ETC.:

All critiques and exercises as well as essays must be typed and proofread for typographical, grammatical and punctuation errors.

A few conventions for all critiques, essay drafts, and revisions:

- double-space, keep standard margins, and use Times 12 pt. or its equivalent
- include your name, the course no./title, my name, and the date in the upper left corner of the first page
- title the critique or essay on the first page (no title page), centering the title, then double spacing twice to begin your essay
- left adjust the text of your essay (do not use line justification)
- number the pages (leaving the number off the first page) and staple them together in the upper left hand corner
- note sources in both critiques and essays, using **MLA style** in-text citation
- include an aptly formatted MLA style works cited page for all essays
- **PROOFREAD** (do not rely on auto-correct to correct spelling and grammatical errors)
- **REVISE** for coherence, clarity, concision, precise diction, aptly contextualized texts and critical terms, claims elaborated through close reading, dynamic transitions and development of a compelling, contestable argument.
- keep in your files a copy of everything you hand in and avoid the frustration of lost material by consistently saving and backing up your work

All writing assignments should be submitted within relevant discussion forums or drop boxes on BLACKBOARD by the posted deadline.

Following these guidelines will allow both your professor and peer reviewers to concentrate on your ideas and prose rather than formatting.

Tutorial Assistance at the Academic Success Center: I encourage **all** of you to avail yourselves of the **free** tutorial assistance and other support services available through the Academic Success Center in the Albert W. Brown Building. The Academic Success Center has a number of excellent graduate and undergraduate tutors who will spend an hour working with you one-on-one on any writing assignment or skill you want to refine. For tutoring hours, workshops, to make an appointment or read more about support services, go to the Academic Success Center website (<https://www.brockport.edu/academics/tutoring/>). Make your appointment a few days in advance of your deadline, so you are sure to get in and have time to revise your work on the basis of your discussion at SLC; also, remember to take a copy of the assignment and draft in progress.

The following grading standards for essays and course participation may give you a clearer sense of the aims of the course. Plusses and minuses represent shades of difference.

GRADING STANDARDS FOR ESSAYS:







- An 'A' range paper pursues an ambitious yet focused inquiry, articulates informed and insightful claims with clarity and coherence. It presents an incisive, interesting argument persuasively and gracefully. It offers a clear conceptual framework, critically engages texts and contexts, and effectively incorporates relevant textual evidence and/or scholarship.
- A 'B' range paper is one that is ambitious but somewhat disjointed or digressive, or one that achieves more modest aims well. It takes some intellectual risks, but considers fewer complications; or it makes an argument that, while cohesive and well-supported, may not be particularly incisive or complex, or has significant gaps. It works analytically with the text as well as critical sources, incorporating them seamlessly into the argument, but perhaps without fully considering context or implications. The essay may have a few grammatical mistakes or awkward turns of phrase, but it is clear, and has been proofread.
- A 'C' range paper has an identifiable thesis and argument, though it may have significant problems in articulating its argument. It may ask questions or make claims that seem unrelated to each other. In other words, it may be exploratory, lacking a clear context, critical frame of reference, or transitions that would enable the reader to make sense of turns in the argument. Such essays use relevant sources, but often without effective contextualization and/or critical elaboration, just interpolating fragments of text into the essay and allowing them to stand on their own, without explaining their relevance. It may ramble or repeat rather than fully develop claims. These essays should be written in standard English and show evidence of proofreading. Alternately, these may be brilliant essays, with compelling arguments, obscured by mechanical errors.
- A 'D' range paper fails to grapple seriously with either ideas or texts, or fails to address the expectations of the assignment. This kind of essay distinguishes itself from a failing essay by showing moments of promise, such as an emerging, but insufficiently developed or articulated argument. It has a thesis, though not one that is clearly articulated or developed. It has a recognizable structure, but does not engage sources well, although it may make some effort to do so. It may have some compelling ideas that are difficult to make sense of because of very poor mechanics.

SEMINAR GRADING STANDARDS:

Much of the course involves collaborative learning. Within this seminar, you have an obligation to share your knowledge, insights, and questions. A portion of your grade reflects the level of your preparation and participation in class discussions and online discussion forums, conferences, workshops, peer review, and presentations. Criteria:

- 'A' – active, considered, constructive and timely participation, of the sort that requires creative, attentive listening, close reading, thoughtful questioning, and critically engaged responses
- 'B' – apt and timely participation with some evidence of thoughtful preparation and constructive critical engagement
- 'C' – passive, belated, or occasional participation with uneven evidence of thoughtful preparation
- 'D' – irregular participation, irregular preparation, rarely constructive contributions, just showing up and getting things in to pass the course

COURSE SCHEDULE:

Writing Assignment	Date ¹ (reading or assignment deadline, seminar date)	AV introductions ² , Readings ³ , Film Screenings ⁴ , and Writing assignments ⁵ Seminar Discussion and Workshop topics
KEY: C: critique r: responses Film/Art ex: exercises in film & art analysis E: essays D: documentary	Mon., Aug. 30 	Readings: Syllabus ■, Optional reading: Woolf, fragments from <i>A Room of One's Own</i> & "Modern Fiction" ■ Introductory seminar: review of syllabus; writing resources; strategies for close reading, annotation & analysis; I. Poetics of Memory: Landscape, Lives, Lies & Language
C1 	Wed., Sept. 1  	Reading: Tsvetaeva, selected poems ■ Akhmatova, <i>Requiem</i> cycle of poems (poema) & other poems ■ Assignment: Syllabus survey & contract Critique: close reading of at least one poem by each writer AV Lecture & discussion: Slavic Women Writers – I. Poets: Akhmatova & Tsvetaeva to Shvarts & Szyborska (Cf. Brodsky on Tsvetaeva & scenes from Khrzhanovsky's film, <i>Room & 1/2</i>)
C1r 	by 5 p.m. Fri., Sept. 3 	Read all C1 critiques, re-read poems, & submit substantive responses to at least two critiques (extending or refuting claims through further close reading of the same and/or other related poems, refining understanding of poetic motifs, methods, terms, and texts in cultural context)
	Mon., Sept. 6 – Labor Day – No Class	









¹ This course meets in person (3:35-4:50 p.m. on Mondays and Wednesdays, in LAB108) for seminar discussions and workshops. Should Covid-19 precautions require that the course go online at any point, seminars will be held through synchronous Blackboard Collaborate or Zoom sessions.




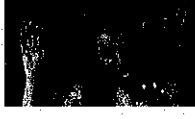




² Audiovisual mini-lectures in class will introduce writers, readings, concepts, etc. The AV PowerPoints and Writing Workshop Handouts are available on-line for reading in advance or review.



³ Readings should be completed in their entirety by the date listed. Any readings followed by ■ are available as .pdf scans on Blackboard.




⁴ All films listed in blue function just like required readings. They are all available on-line, most freely accessible through Kanopy (accessible with your College email and password) or a link on Blackboard. You should watch assigned films in their entirety, early enough to complete the related writing assignment. I will also show film fragments in brief audiovisual lectures and during seminar meetings.

⁵ All written and audio-visual assignments should be submitted online in the appropriate Blackboard discussion forum or drop box, by 10 a.m. unless otherwise specified, following the writing guidelines on this syllabus or specific assignment guidelines.

C2 & r	Weds., Sept. 8	<p>Szyborska, selected poems ■ Shvarts, selected poems ■</p> <p>Critique: submit close readings & comparative analysis of poems by Szyborska & Shvarts & responses to at least two critiques</p> <p>Discussion: poetic discourses & devices</p> <ul style="list-style-type: none"> • poetic genres: elegy, lament, lyric, <i>poema</i>... poetry of the everyday • cultural geographies: literal & literary landscapes • poetic chronotopes: temporal & spatial dimensions & dynamics, motifs & methods – defamiliarization, dissent, displacement
C3 & r 	Mon., Sept. 13 	<p>Reading: Tolstaya, “Loves Me, Loves Me Not”, “Okkervil River”, “Sweet Shura,” “On the Golden Porch” from <i>White Walls</i> (3-50) or <i>On the Golden Porch</i> ■)</p> <p>Submit comparative critique & responses to at least two others’ critiques on motifs & methods in Tolstaya’s stories.</p> <p>AV & discussion: Slavic Women Writers – II. Zhenskoe Proza & byt’: Women prose writers & the prosaics of everyday life</p>
C4 & r	Weds., Sept. 15 	<p>Reading: Tolstaya, “Women’s Lives”, “Lives I Lived,” “History in Photographs” in <i>Pushkin’s Children</i> ■)</p> <p>Submit a comparative critique & responses to at least two others’ critiques reconsidering Tolstaya’s stories in relation to her essays.</p> <p>Discussion: Tolstaya’s stories & essays on women’s lives, story & history, documentary & fiction, literature & literary/cultural theory</p>
C5 & r 	Mon., Sept. 20 	<p>Reading: Petrushevskaya, <i>The Time: Night</i> (1992)</p> <p>Critique & responses</p> <p>Discussion: Petrushevskaya: fictional memoir, cultural memory</p> <p>AV: Intro. to Film Analysis: scenes from Tarkovsky’s <i>Mirror</i></p>
Film ex 1 	Weds., Sept. 22	<p>Reading: Petrushevskaya, <i>The Time: Night</i> (1992)</p> <p>Animated Film: <i>Tale of Tales</i>, written by Petrushevskaya, drawn & directed by Norshtein</p> <p>Exercise in film analysis (ex1)</p> <p>Discussion of films & novel</p>
Film ex 2 	by 5 pm, Fri., Sept 24 	<p>Reading: Akerman, essays from <i>D’Est</i> ■ & related critical scholarship (Lubkemann Allen & Tarantino)■</p> <p>Exercise in film analysis (ex2)</p>

C6 & r 	Mon., Sept. 27	Reading: Alexievich, selected fragments from <i>Secondhand Time</i> ■ Critique & responses Discussion: “documentary bordering on fiction”, fictional/non-fictional historical literary narrative
C7 & r  	Weds., Sept. 29	Reading: Ulitskaya, “Sonechka” & “The Daughter of Bukhara” Critique & responses Discussion: Ulitskaya, post-Soviet relocations & recasting of cultural memory – race, ethnicity, gender, ...
Film ex 3 	by 5 pm Fri., Oct 1	Independent screening & critique of one of the following films (ex3): <i>Lilya 4-Ever</i> (2002), Moodysson <i>4 Months, 3 Weeks, and 2 Days</i> (2007), dir. Mungiu <i>Loveless</i> (2017), dir. Zvyagintsev
	Mon., Oct. 4	Reading: Stepanova, <i>In Memory of Memory</i> (Part I, pp. 1-129) Discussion: Stepanova on memory... Framing a Comparative Essay
C8 & r	Weds., Oct. 6	Reading: Stepanova, <i>In Memory of Memory</i> (selections from Part II) Critique & responses
essay draft worksheet	Mon., Oct. 11	Reading: Stepanova, <i>In Memory of Memory</i> (selections from Part III) Writing Workshop: refining comparative literary analysis
E1  	Weds., Oct. 13	Essay 1 Due by 3 p.m. AV intro: Post-colonial perspectives: New Navigators – Remapping & Recasting Lusophone cultural memory – Intro to Women Artists across Lusophone contexts (Malfatti, Amaral, Ostrower, Vieira da Silva, Geiger, Rego, Varejão, Miranda...)
Mon – Tues., Oct. 18–19 – Fall Break – No Classes		
C9 & r 	Weds., Oct. 20	Reading: Lispector, “The Chicken” ■ & selected stories from <i>The Foreign Legion</i> Critique & responses Discussion: Lispector’s stories; interdisciplinary analysis
Art ex 4 	by 5 pm Fri., Oct. 22	Reading: artwork by (and optional scholarship on) one Brazilian artist ■: Malfatti, Amaral, Ostrower, Clark, Geiger, or Varejão Exercise in Art Analysis (ex4)

<p>Art ex 5</p> 	<p>Mon., Oct. 2</p> 	<p>Reading: literary artwork by Paula Rego ■</p> <p>Jorge, <i>The Painter of Birds</i> (1998)(segments 1-55, pp. 1-136) ■</p> <p>Exercise in Art Analysis (ex5)</p> <p>Discussion: Revolutionary Consciousness & Conscience, Revolting Bodies, ReVisionary Art – Jorge & Rego</p>
<p>C10 & r</p> 	<p>Weds., Oct. 29</p> 	<p>Reading: Jorge, <i>The Painter of Birds</i> (segments 56-100, pp. 136-232) ■</p> <p>Critique & responses</p> <p>Discussion: Jorge, <i>The Painter of Birds</i></p>
<p>C11 & r</p> 	<p>Mon., Nov. 1 & Weds., Nov. 3</p>	<p>Reading: Sarraute, <i>Enfance</i> (1983)</p> <p>Critique & responses</p> <p>Discussion: <i>Enfance</i></p>
<p>Optional Extra Credit Film Critique</p>	<p>Fri. Nov. 5</p> 	<p>Documentary film: <i>A Hungarian Passport</i> (2001), dir. Kogut</p>
<p>C12 & r</p>	<p>Mon., Nov. 8 & Weds. Nov. 10</p>	<p>Reading: Levy, <i>The House in Smyrna</i> (2010)</p> <p>Critique & responses</p> <p>Discussion: Levy & Kogut, transgenerational memory or <i>postmemory</i></p>
<p>E2</p>	<p>Fri., Nov. 12</p>	<p>Essay 2 due by 5 p.m.</p>
<p>C13 & r</p> 	<p>Mon., Nov. 15 & Weds. Nov. 17</p> 	<p>AV: Franco-Algerian texts & contexts, authors & artists – Sebbar, Boudjedra, Bouraoui; Attia, Bouabdellah, Menia, Sedira</p> <p>Reading: Sebbar, <i>The Seine was Red</i> (1999)</p> <p>Critique & responses</p> <p>Discussion: Sebbar, <i>The Seine was Red</i></p>
<p>Optional Extra Credit Film Critique</p>	<p>Fri. Nov. 19</p>	<p>Screen any of the following films: (submit critique for extra credit)</p> <p><i>Black Girl</i> (1966), dir. Sembène</p> <p><i>Hate</i> (1995), dir. Kassovitz</p> <p><i>Girlhood</i> (2014), dir. Sciamma</p>
<p>C14 & r</p> 	<p>Mon., Nov. 22</p> 	<p>Reading: Bouraoui, <i>Tomboy</i> (2000)</p> <p>Critique & responses</p> <p>Discussion: films & Bouraoui, <i>Tomboy</i></p>
<p>Weds., Nov. 24 – Sun., Nov. 28 – Thanksgiving Break – No Classes</p>		

<p>Crit ex 6</p> 	<p>Mon., Nov. 29</p> 	<p>Reading: Kilomba, selections from <i>Plantation Memories</i> (2008) Miranda, selections from <i>Geography of Affections</i> (2017) ■</p> <p>Exercise in Interdisciplinary Analysis: Art/Literature/Theory</p> <p>Transcultural & transdisciplinary post-colonial perspectives: Miranda, Kilomba</p>
<p>C15 & r</p> 	<p>Weds., Dec. 1</p>	<p>Reading: Almeida, <i>That Hair</i> (2017)</p> <p>Critique & responses on Almeida's memoir through critical/theoretical lenses from Kilomba's theoretically informed memoir & transcultural critique</p> <p>Discussion: Kilomba, Almeida</p>
<p>Documentary Project</p>	<p>Mon., Dec. 6</p>	<p>Documentary Project & Critical Reflection due by 3 p.m.</p> <p>Project presentations & Discussion</p>
	<p>Weds., Dec. 8</p>	<p>Project presentations & Discussion</p>
	<p>Fri., Dec. 10</p>	<p>Documentary project responses due by 5 p.m.</p>

The syllabus constitutes a learning contract between us, as student and instructor. After reading through the syllabus and seeking clarification about anything that you are not sure you understand, please complete the online syllabus survey, signing the following statement on the survey:

I have read the syllabus carefully, understand course aims, policies, required texts and technology, resources, range of assignments, schedule, and terms for evaluation, and commit to engaging in the course in good faith.

Student signature: _____

Date: _____