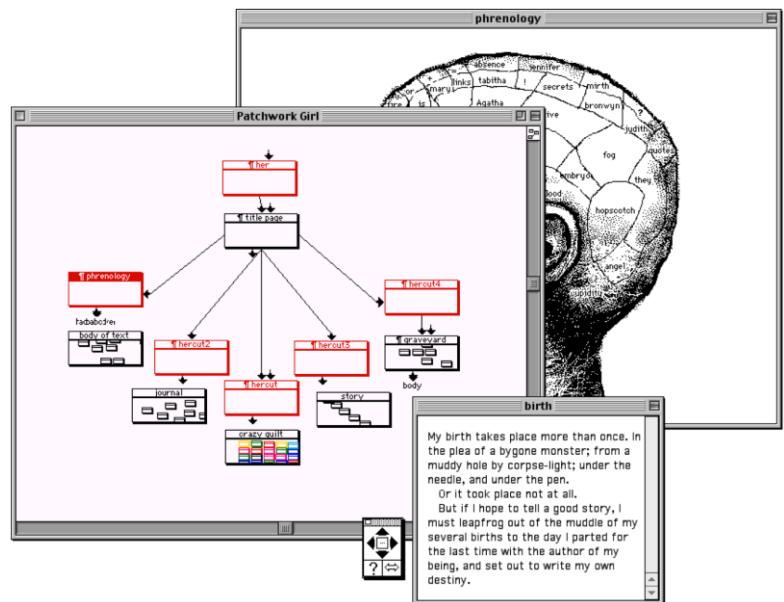
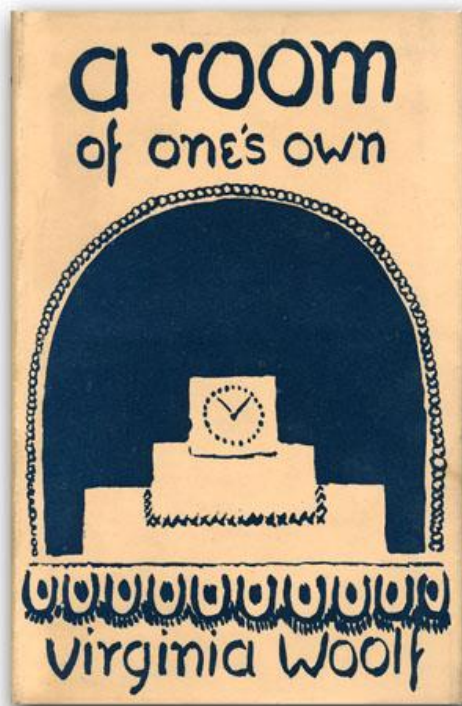


# Women's Writing and Media: From Fordism to CyberCulture

ENGL 464A-001: STUDIES IN THE TWENTIETH CENTURY  
UNIVERSITY OF BRITISH COLUMBIA | Term 1 Winter 2016-2017



## Contact Info

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## Vital Info

- Course meets: MWF from 1-2 in BUCH-B208
- My office hours: MW 11:00 to 12:00 and by appointment
- English Department Office: BuTo 397, open 8 am to 4 pm M-F

## Course Description

The histories of women's lives are always already mediated — perhaps this became clearest once culture had entered what Walter Benjamin called the era of technological reproduction, that is, the era when media was massified once and for all. In response, this course reads through a range of 20th century women's mediated self-representations, that is, texts which are particularly aware of media's normalizing and governing force, as well as of its limits and vulnerability to reform or deformance. We will back up our readings with theorizations from feminist scholars of media and new media, as well as relevant historical and contextual knowledge.

My expertise is in 20<sup>th</sup> and 21<sup>st</sup>-century Anglophone literatures from North America, South Asia, Britain and Ireland, and the reading list largely reflects that set of fields. Please do not understand that as an expression of restrictive or representative politics, but rather as a way to give the course a productive focus within my areas of competence.

## Book List

1. Djuna Barnes, *Nightwood*
2. Virginia Woolf, *Orlando*
3. Nella Larsen, *Quicksand*
4. Jean Rhys, *Wide Sargasso Sea*
5. Anita Desai, *Clear Light of Day*
6. Angela Carter, *The Bloody Chamber*
7. Other materials as supplied on the Connect course site or from UBC Library Course Reserves

## What You Will Do

Your chief task is to read well, deeply, and on schedule. Your discussions and writing quality depend upon that, above all. I will help you do that by assigning class participation activities (such as research tasks and discussion), a midterm at-home essay, final portfolio project (described below), and final exam. There are many ways to participate during class meetings, some required and some optional, such as answering questions, speaking during group discussions, and participating in writing and research activities. We will follow the Department of English attendance policy, which you may read at: <http://english.ubc.ca/resources/resources-for-students/#attendance>.

20% Participation

10% Midterm (at-home essay)

50% Final portfolio: four journal entries, two papers (2-4 pp., 5-7 pp.), optional gallery

20% Final examination

All of the major assignments are required, i.e., in order to pass the course, you must submit work in each of these categories. Your written assignments will be available on Connect, and will include a detailed rubric so that you know in advance how they will be marked. I will be available in office hours or by appointment for individual conferences

about your assignments or other course-related matters as you may wish. Office hours in general seem to be an under-utilized resource for students—try a visit, and see what it can do for you!

The course adheres to the university's strict rule against plagiarism. *If you represent the words, productions or ideas of anyone else as your own, you become subject to the disciplinary processes of the university concerning plagiarism, and may fail the course or be expelled from the university.* If you have any questions about what counts as plagiarism, please ask me (**before** you submit the assignment).

## Course Schedule

Sep 7 – Course Introduction. “Diving Into the Wreck.”

Sep 9 – “Not Waving But Drowning”; “A Litany for Survival”; “On self-recovery”

Sep 12 – “No-Name Woman”

Sep 14 – *Paris Was a Woman* (screening Tuesday, September 13, 4pm, BUCH B209)

Sep 16 – “The Second Shelf”; **Journal #1 due (2 pp. in length)**

Sep 19 – *Nightwood* (read around 40-50 pp. per class meeting)

Sep 21 – *Nightwood*

Sep 23 – *Nightwood*

Sep 26 – *Nightwood*

Sep 28 – “Simians, Cyborgs, and Women – Introduction”; “The Tiger’s Bride”

Sep 30 – “The Company of Wolves”; **Journal #2 due (2 pp.)**

Oct 3 – *Orlando*

Oct 5 – *Orlando*

Oct 7 – *Orlando*

Oct 10 - **No class: Thanksgiving**

Oct 12 – *Orlando*

Oct 14 – *Orlando*; **Journal #3 due (2 pp.)**

Oct 17 – *Wide Sargasso Sea*; “Combahee River Collective Statement”

Oct 19 – *Wide Sargasso Sea*

Oct 21 – *Wide Sargasso Sea*; **Paper clinic day, bring a draft of your first portfolio paper**

Oct 24 – *Wide Sargasso Sea*

Oct 26 – *Wide Sargasso Sea*

Oct 28 – *Quicksand*; **Journal #4 due (2 pp.)**

Oct 31 – *Quicksand*

Nov 2 – *Quicksand*; **take-home midterm exam distributed.**

Nov 4 – *Quicksand*

Nov 7 – *Clear Light of Day*

Nov 9 – *Clear Light of Day*; **midterm exam due at the beginning of class.**

Nov 11 - **No class: Remembrance Day**

Nov 14 – *Clear Light of Day*

Nov 16 – *Clear Light of Day*

Nov 18 – “Girl”; **Instructor away at academic conference; expect a substitute.**

Nov 21 – “Automating Gender”

Nov 23 – “Toward Embodied Virtuality”

Nov 25 – “Tactical Media - Introduction”; **Paper clinic #2 due (bring draft of second portfolio paper)**

Nov 28 – “Tactical Media - Introduction”; “Can Digital Humanities Mean Transformative Critique?”

Noc 30 – “Siren Song”; “Our Martyr”; **Final Portfolios due: all papers in final draft form.**

Dec 2 – Wrap-up of course and exam prep.

Exam period Dec 6-21-- **Final examination, TBA**

## Please Also Know

Readings, discussions, and lecture materials may reference mature themes, violence, sexuality, or conflictual subject matter. If you feel you do not wish to read one of the assigned texts because it may significantly distress you, please see me well in advance of the assigned reading’s due date to request a substitute reading assignment; if we cannot agree on an appropriate substitution, you may be obliged to follow the original schedule of readings to complete the course.

Our classroom space is intended to be safe, welcoming, and respectful while we carry on our intellectual engagements, and I request you to self-monitor your own contributions for civility (including off-topic phone or computer use) and to let me know if you feel the respectful atmosphere is ever compromised so that we can work to improve the situation.

Anyone with a documented disability is gently encouraged to contact the Access and Diversity Office in Brock Hall, 1203- 1874 East Mall (tel. 604.822.5844) for accommodations and support services. Other helpful programs are the academic services described at <http://students.ubc.ca/success>, and UBC Counselling Services tel. 604.822.3811 or, after hours, for anyone in distress, the Vancouver Crisis Line, tel. 800.784.2433.

I am a resource person with UBC’s Positive Space Campaign. As its website announces, “the Positive Space Campaign is an initiative intended to help make UBC more receptive to and welcoming of its lesbian, gay, bisexual, trans\* (transgender, transsexual, trans-identified), two-spirit, queer, questioning, intersex and asexual (LGBT\*TQIA+) communities, individuals and issues of sexual and gender diversity on campus.” If you would like more information about this campaign, or to be put in touch with campus resources, please feel free to talk to me, or to contact the Equity and Inclusion Office in Brock Hall, tel. 604.822.6353.