

Cover Sheet: Request 13520

IDS2935 UFQuest 1, Identities: Women and Religion in Popular US Fiction

Info

Process	Course New/Close/Modify Ugrad Gen Ed
Status	Pending at PV - General Education Committee (GEC)
Submitter	Patricia Travis ttravis@ufl.edu
Created	1/14/2019 5:53:20 PM
Updated	2/22/2019 3:34:15 PM
Description of request	IDS2935 is the course "shell" through which the first offerings in the new UF Quest curriculum will be offered. I am asking that the Gen Ed committee temporarily approve a section of IDS2935 titled "UFQuest 1, Identities: Women and Religion in Popular US Fiction" as an offering that fills the Humanities, Diversity, and Writing (2000 words) Gen Ed requirements. This temporary approval will last from Fall term, 2019 until Spring term 2021.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - Womens Studies 011657006	Banafsheh Moradi		1/14/2019
No document changes					
College	Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane		2/8/2019
No document changes					
General Education Committee	Pending	PV - General Education Committee (GEC)			2/8/2019
No document changes					
Office of the Registrar					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

Course|Gen_Ed|New-Close-Modify for request 13520

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Request: IDS2935 UFQuest 1, Identities: Women and Religion in Popular US Fiction

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Submitter: Patricia Travis ttravis@ufl.edu

Created: 1/14/2019 2:49:55 PM

Form version: 1

Responses

Course Prefix and Number IDS2935

Course Title UFQ1 Identities: Women and Religion in Popular US Fiction

Delivery Method Classroom

Request Type Change GE/WR designation (selecting this option will open additional form fields below)

Effective Term Fall

Effective Year 2019

Credit Hours 3

Prerequisites n/a

Current GE Classification(s) None

Current Writing Requirement Classification None

Requesting Temporary or Permanent Approval 3 semesters

Requested GE Classification H - Humanities , D - Diversity

Requested Writing Requirement Classification E2 - 2000 words

Subject Area Objectives I. Humanities (H)

Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

II. Diversity (D) – this designation is always in conjunction with another program area

In Diversity courses, students examine the historical processes and contemporary experiences characterizing social and cultural differences within the United States. Students engage with diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and (dis)abilities. Students critically analyze and evaluate how social inequities are constructed and affect the opportunities and constraints across the US population. Students analyze and reflect on the ways in which cultures and beliefs mediate their own and other people's understandings of themselves and an increasingly diverse U.S. society.

Accomplishing Objectives I. Humanities Objectives

1. Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general.

This class provides instruction in the humanities areas of history, literature, and religion by introducing students to the concept that gender identity and religious belief—both of which many undergraduates experience as immutable “givens”—are in fact socially and historically constructed. It does so by placing popular literary texts that center on women's quest for religious/spiritual fulfillment into the historical contexts in which they were written and read.

2) Students will learn to identify and to analyze the key elements, biases and influences that shape thought.

Be contextualizing literary works with social history, some reader-friendly feminist literary criticism, and critical religious history, this class prompts students to see the literary works that are so often presented to them as static objects in the high school English classroom as, instead, the author's thoughtful negotiation of the gendered and religious norms of her own historical moment, with all of its insights and biases.

3. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

Students will see that In popular fiction, women authors work out for themselves—and, by extension, their readers—complex questions about their identities as gendered subjects working within patriarchal traditions to achieve religious and political identities that make them feel relevant to the world.

II. Diversity Objectives

Diversity (D) – this designation is always in conjunction with another program area

1. In Diversity courses, students examine the historical processes and contemporary experiences characterizing social and cultural differences within the United States.

This course examines best-selling fictions dealing with women and religion, first in the 19th century, then in the immediate post-WW2 period, and then in the late 20th century as the popular culture pendulum swung in a more secular and, for women, “liberated” direction..

2. Students engage with diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and (dis)abilities. Students critically analyze and evaluate how social inequities are constructed and affect the opportunities and constraints across the US population.

This chronology creates a frame within which to observe the evolving political positions of white and African American women, and the changing status of Protestants, Catholics, and Jews. In the final assignment, students are offered an opportunity to reflect on a work of their own choosing that may deal more explicitly with other religious traditions, ethnic or racial identities, and/or sexualities and their intersection with gendered and religious identity.

3. Students analyze and reflect on the ways in which cultures and beliefs mediate their own and other people's understandings of themselves and an increasingly diverse U.S. society.

Emphasis is placed on understanding works in historical context and on seeing ourselves as historical subjects: through critical readings in the first unit and the final self-directed assignment, students are invited to understand how, like the authors they study, their own position as people with specific gender identities and relationships to religious practice (including being a secular person), as well as their allegiance (or non-allegiance) to “official” or “approved” modes of reading effects what and how they read.

Student Learning Outcomes I. Humanities

Content: Identify, describe, and explain the history, underlying theory and methodologies used.

Critical Thinking: Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.

Communication: Communicate knowledge, thoughts and reasoning clearly and effectively.

II. Diversity

Content: Identify, describe, and explain the historical processes and contemporary experiences characterizing diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and disability.

Critical Thinking: Analyze and evaluate how social inequities are constructed and affect the

opportunities and constraints of different groups in the United States. Analyze and reflect on the ways in which cultures and beliefs mediate understandings of an increasingly diverse U.S. society.

Communication: The diversity designation is always in conjunction with another category. Communication outcomes are listed in those subject areas.

Content: Explanation of Assessment I. Humanities and Diversity Content: (H) Identify, describe, and explain the history, underlying theory and methodologies used and (D) Identify, describe, and explain the historical processes and contemporary experiences characterizing diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and disability.

At the end of the course, students will be able to identify, describe, and explain...

- the differences between "popular" and "canonical" literary forms and associated ways of reading
- evolving American beliefs about "proper" gendered and racialized religious experiences
- elements of the evolving religious and gendered landscape of Post-WW2 America

Critical Thinking: Explanation of Assessment II. Humanities and Diversity Critical Thinking: (H) Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives and (D) analyze and evaluate how social inequities are constructed and affect the opportunities and constraints of different groups in the United States. Analyze and reflect on the ways in which cultures and beliefs mediate understandings of an increasingly diverse U.S. society.

At the end of the course, students will be able to...

- Identify, describe, and explain the importance of historical context, including critical reception history, for the interpretation of literary texts (H)
- Analyze literature using close reading, theories of gendered performativity, and contextualizing historical sources, including social science data on reading practices, critical religious history, and US social history of race and ethnicity (H and D)
- Reflect on their own reading and/or religious practices in light of new learning from course materials (H and D)

Communication: Explanation of Assessment Communication: Communicate knowledge, thoughts and reasoning clearly and effectively (The diversity designation is always in conjunction with another category. Communication outcomes are listed in those subject areas.)

At the end of the course, students will be able to...

- Express ideas about literature in appropriate oral and written forms
- Express their understanding of how their gendered and religious identities have shaped and will continue to shape their development as readers in school and beyond

Course Material: General Education Discussion As a Humanities class, *Women and Religion in Popular US Fiction* "provides instruction in the history, key themes, principles, terminology, and theory or methodologies used within" the fields of literature, US history, women's studies, and the social history of religion. The course is structured chronologically to help achieve the Diversity goal of "examin[ing] the historical processes and contemporary experiences characterizing social and cultural differences within the United States."

The assigned texts (brief scholarly essays, popular novels and one film) by authors from a wide range of standpoints demonstrate the ways that "diversity [is] a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and (dis)abilities. Through classroom instruction and individual research on the historical moments in which the novels in the course were written, circulated, and read, "students critically analyze and evaluate how social inequities are constructed and affect the opportunities and constraints across the US population."

Students come away from the class with a clear understanding of how historians, literary critics, and religious studies scholars have approached the study of "women," "religion," and "popular fiction," and of what the Religion and the Women's Studies majors entail.

Incorporation of General Education Subject Areas The Humanities and Diversity Subject Area Objectives are met by the reading of relevant scholarly works in literary criticism, critical religious

history, and women's studies and of fiction by a range of diverse US authors. Those readings are supplemented by lecture and class discussion and by structured writing assignments; the nature and number of these are described below.

Schedule of Weekly Topics and Readings

- 1 Introductions to one another, to terms "women," "religion," "popular literature"; Pew surveys on reading, religion
- 2 Good Literature/Bad Propaganda, Good Faith/Bad Religion; Jane Tompkins on sentimental novels, Tracey Fessenden on secularism
- 3 The WASP Lady canon and the beginning of Jewish Bestsellers; Composition and reception history of Stowe and Antin
- 4 From Stowe to Yezerskia; "Recovering" women's literature in the 1980s
- 5 Gentlemen and their "Others"; Antisemitism in "Tri-faith" America
- 6 The Rising Tide Lifts all the Boats; Liberal self-congratulations and end of the Jewish "race"
- 7 Beyond Liberalism and Domesticity; Beaver Cleaver lives in the green zone (federal housing policy and changing gender roles)
- 8 Mid term review and exam
- 9 "God is Dead"; What "the '60s" mean for women, religion, and popular fiction
- 10 God Lives; Articulating a feminist/womanist spirituality in popular literature
- 11 My Heaven; Postwar trends towards "Spiritual but not Religious"
- 12 Mixed Blessings; Postfeminist spirituality and "empowerment"
- 13 My HEAVEN; The new Jewish literature
- 14 Gratitude Week!—no class, Thanksgiving
- 15 Winding Down; Share final project drafts, evaluations, discuss curriculum paths out of this course
- 16 Conclusions; takehome final handed out in class

Schedule of Assignments:

NOTE: In order to give students flexibility and to spread grading out evenly over the term, three papers allow students to choose when/on what text they will write. In the first week of class, students will select the texts on which they will write the Historical Context and Literary Analysis papers and commit to the due dates associated with those texts. The Experiential Learning paper has a floating due date but must be completed before the workload of the course increases in the last month.

-- Me and My Methodology Paper (500-750 words; 20 points, 12%)

o Informal essay outlining and explaining the student's typical interpretive framework for reading fiction, with attention to ways gender and religious belief (and/or lack thereof) impacts personal critical practice

o Due: Week 3

-- Historical Context Paper (500-750 words; 20 points, 12%)

o Short reports on topics relevant to understanding the novel in its time period, posted to class website for other students to read as class begins a new book. Students will select topics from a list provided by the instructor. Examples may include reception history or author biography as well as topics specific to a certain title (e.g., report on womanist identity for *The Color Purple*).

o Due: Various dates throughout semester

-- Literary Analysis Paper (500-750 words; 20 points, 12%)

o A traditional analytical essay that examines a key image or passage from an assigned text and discusses the way it illuminates the larger idea or issue of identity within the work

o Due: Various dates throughout semester

-- Mid-term Exam (20 points, 12%)

o In-class exam; short answer and essay questions

o Week 8

-- Experiential Learning Paper (500 words; 10 points, 6%)

o Report on the experiential learning activity the student or class pursues, describing it and linking it to themes and topics treated in class.

o Due: Various dates throughout semester; must be turned in by week 12.

-- Book Recommendation for Class Anthology (500-750 words; 22 points, 13%)

o Short essay recommending a work of popular fiction that deals with gendered and/or religious

identity to a friend or future classmate; these will be collected and published in a class anthology.
o Due: Proposal (6 pts)—Week 11; Complete Recommendation (16 pts)—Week 15

-- Take-home Final Exam (2-3 essays of 300-500 words, 30 points, 16%)

o Synthetic essays drawing on the material covered in the semester. Questions distributed in class.
o Due: at scheduled exam period or before.

-- Participation (20 points, 15%)

o Consistent alert (i.e., awake and paying attention), informed (i.e., shows evidence of having done assigned work), thoughtful (i.e., shows evidence of having understood and considered issues raised in readings and other discussions), and considerate (i.e., takes the perspectives of others into account) participation. (If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.)

-- Attendance (13 points, .5 points per 26 class meetings, 7%)

o Consistent, on-time, all-class period attendance

Total Possible Points: 175 (Point values are a fraction off 100% due to rounding)

REL 2930: Women and Religion in Popular US Fiction

UF Quest 1/Identities IDS2935/####

General Education: Humanities, Diversity, Writing (2000 words)

[Note: A minimum grade of C is required for General Education credit]

Fall 2019, M/W/F # Period (TIME-TIME)

Location: ROOM

Class resources, announcements, updates, & assignments will be made available through the class Canvas site:
[URL]

Instructor	Teaching Assistant
Trysh Travis, Assoc. Prof. of Women's Studies ttravis@ufl.edu 273-0393 Office Hours: DATES/TIMES 305 Ustler Hall Please email for an appointment, even within posted office hours.	NAME, MA Student in Women's Studies EMAIL AND PHONE Office Hours: DATES/TIMES/ROOM

COURSE DESCRIPTION:

Women and religion have played central roles in American popular fiction since the terms "America" and "fiction" came into popular use in the 18th century. Women have always been the bulk of the fiction-reading public; novels that treat religious life have waxed and waned in popularity, but have always been what publishers call "steady sellers." This was particularly true in the mid-20th century. After World War 2, many women who had moved into the paid workforce during the War returned to the domestic sphere, and mainstream religions (Protestantism, Catholicism, and Judaism) assumed a new centrality in public discourse as Americans reckoned with the horrors of the Holocaust and the atom bomb. TV, with its seemingly unlimited possibilities of genre and subject-matter, was only just becoming a staple of the middle-class home. In this "golden age" of American literature, fiction captured the centrality of gender and religion in society.

This course examines best-selling fictions dealing with women and religion, first in the immediate post-WW2 period and then in the late 20th century, as the popular culture pendulum swung in a more secular and, for women, "liberated" direction. Emphasis is placed on understanding works in historical context as well as on critical self-reflection; students are invited to understand how, like the authors they study, their own position as people with specific gender identities and relationships to religious practice (including being a non-religious person) affects what and how they read.

CLASS COMPORMENT

This class deals with historical dimensions of American life that may be new and/or uncomfortable, including slavery, anti-Semitism, sexism, the history of homosexuality, and the nature and place of religion in public life. If we all knew everything there is to know about these topics and agreed on all of them there wouldn't really be much point to having this class. At the same time, there is also not much point to having the class if we each see it as an opportunity to grandstand about our beliefs and browbeat those who don't share them. Classroom discussion works best when it is both frank and respectful—sometimes a hard balance to strike. In this class you may need to separate your personal (intuitive, gut-level) feelings from your best rational mind in order to follow an idea through, see it from different angles, and give consideration to its complexity. If we all do that, we may find surprising common ground for agreement or—also useful—respectful and productive ways to disagree.

Quest 1 and Gen Ed Descriptions and Student Learning Outcomes

- QUEST 1 DESCRIPTION: Quest 1 courses are multidisciplinary explorations of truly challenging questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, Quest 1 students use the humanities approaches present in the course to mine texts for evidence, create arguments, and articulate ideas.
 - QUEST 1 SLOS:
 - Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course (Content).
 - Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
 - Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Critical Thinking).
 - Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course (Communication).

- HUMANITIES DESCRIPTION: Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.
 - HUMANITIES SLOS
 - Identify, describe, and explain the history, underlying theory and methodologies used in the course (Content).
 - Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking).
 - Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

- DIVERSITY DESCRIPTION: In Diversity courses, students examine the historical processes and contemporary experiences characterizing social and cultural differences within the United States. Students engage with diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and (dis)abilities. Students critically analyze and evaluate how social inequities are constructed and affect the opportunities and constraints across the US population. Students analyze and reflect on the ways in which cultures and beliefs mediate their own and other people's understandings of themselves and an increasingly diverse U.S. society.
 - DIVERSITY SLOS:
 - Identify, describe, and explain the historical processes and contemporary experiences characterizing diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and disability (Content).
 - Analyze and evaluate how social inequities are constructed and affect the opportunities and constraints of different groups in the United States. Analyze and reflect on the ways in

which cultures and beliefs mediate understandings of an increasingly diverse U.S. society (Critical Thinking).

- WRITING DESCRIPTION: The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. The writing course grade assigned by the instructor has two components: the writing component and a course grade. **To receive writing credit a student must satisfactorily complete all the assigned written work and receive a minimum grade of C (2.0) for the course.** It is possible to not meet the writing requirement and still earn a minimum grade of C in a class, so students should review their degree audit after receiving their grade to verify receipt of credit for the writing component.
 - WRITING EVALUATION:
 - This course carries 2000 words that count towards the UF Writing Requirement. You must turn in all written work counting towards the 2000 words in order to receive credit for those words.
 - The instructor will evaluate and provide feedback on the student's written work with respect to content, organization and coherence, argument and support (when appropriate), style, clarity, grammar, punctuation, and other mechanics, using a published writing rubric (see syllabus page 8).
 - More specific rubrics and guidelines for individual assignments may be provided during the course of the semester.

This Course Student Learning Outcomes

Reflecting the curricular structures of Quest 1 and these Gen Ed designations, after taking Women and Religion in Popular US Fiction, students will be able to:

1. Identify, describe, and explain beliefs about "proper" gendered and religious experiences among women of varying races/ethnicities from the 19th century to the present **(Content SLOS for Gen Ed Hum & Diversity and Q 1)**
2. Identify and describe elements of the increasingly pluralistic religious and gendered landscape of Post-WW2 America; explain historical change over time **(Content SLOS for Gen Ed Hum & Diversity and Q 1)**
3. Identify, describe, and explain the importance of historical context, including critical reception history, for the interpretation of literary texts **(Critical Thinking SLO for Gen Ed Hum and Q1)**
4. Analyze literature using contextualizing historical sources, theories of gendered performativity, and close reading **(Critical Thinking SLO for Gen Ed Hum and Q1)**
5. Analyze and evaluate how racial and gendered inequities are constructed and contested within different literary representations of religious traditions; analyze and reflect on the ways in which literary representations gendered religious life mediate understandings of an increasingly diverse U.S. society **(Critical Thinking SLO for Diversity).**
6. Express ideas about religion, history, and literature in appropriate oral and/or written forms **(Communication SLO for Gen Ed Hum and Q1)**
7. Reflect on how their understanding of how gendered and religious identity has shaped and will continue to shape their development as readers in school and beyond **(Connection SLO for Q1)**

TO SEE HOW ASSIGNED WORK ADVANCES EACH SLO, GO TO **PAGES 6-7.**

REQUIRED AND RECOMMENDED READING (ON ORDER AT UF BOOKSTORE):

Please purchase THESE editions unless otherwise indicated. Other materials will be available for downloading and printing through the Canvas E-reservation site. STUDENTS ARE REQUIRED TO BRING HARD COPY OF ASSIGNED READING TO CLASS EACH DAY.

Required:

- Hansberry, *A Raisin in the Sun* (1957, Vintage reprint 2014)
- Walker, *The Color Purple* (Mariner, 1982)
- Sebold, *The Lovely Bones* (Back Bay, 2002)
- Hannah, *Eternal Life* (Norton, 2014)

Recommended:

- Lunsford, *Easy Writer* (usage and style guide; 4th through 6th edition accepted)

Screening:

- There will be a screening of the film *Gentlemen's Agreement* on the evening of Thursday, 20 Sept., exact time and location TBA. Students unable to attend should let the professors know, and may view the film at Library West, where it is available at the circulation desk on closed reserve; inquire by course number and instructor name.

Note: Course Content is Tentative and Subject to Change

Highlighted text indicates to the Gen Ed Committee the intended central focus of class discussion and will be removed from the syllabus prior to start of class

Introduction

WEEK 1 MEN AND WOMEN, RELIGION AND FICTION

Th., 23 Aug What do we know about this topic? [in class reflection/self-survey; discussion of "data" on reading]

- Morrison, "[Men and Women Don't Read From Same Page On Books](#)" (2017)
- Maher, "[Oprah Books and New Socially-Conscious Zeitgeist](#)" (2017)
- Pew Center for Religion & Public Life, "[US Public Becoming Less Religious](#)" (2015)

Unit One: History and Theory Toolbox

WEEK 2 INTRODUCTIONS AND PROTOCOLS

T. 28 Aug Jane Tompkins, excerpt from "Sentimental Power" (1986; available through Canvas E-res page) [women as "emotional" readers; bestsellers as "trashy"]

- read from start of chapter through "unexampled effect" on p. 127

Th. 30 Aug Tracy Fessenden, Introduction to *Culture and Redemption* (2007; available through Canvas E-res page) [secularism in literature; secularism as a proxy for intellectual quality]

- read from start of chapter through "cultural authority" on p. 6
∞ **Due in class: choice sheets for context/analysis papers**

WEEK 3 THE WASP LADY CANON AND THE BEGINNING OF JEWISH BESTSELLERS

T. 4 Sept. Harriet Beecher Stowe, excerpts from *Uncle Tom's Cabin* (1852; available through Canvas E-res page) [19th century "norms" of faith and femininity for black and white women]

- "An Evening in Uncle Tom's Cabin,"
- "In Which it Appears that a Senator is but a Man,"
- "Of Tom's New Master, and Various Other Matters"

- Th. 6 Sept. Mary Antin, excerpts from *The Promised Land* (1912; available through Canvas E-res page) [19th century norms of “marginality” and assimilation]
- “My Country”
 - “Miracles”

∞ Due in class: Methodology papers

WEEK 4 FROM STOWE TO YEZIERSKA

- T. 11 Sept. Stowe, cont'd ["soft power" and the Angel of the House]
- Th. 13 Sept. Anzia Yezerskia, excerpts from *Salome of the Tenements* (1923; available through Canvas e-res page) [early 20th century challenges to gendered public/private spheres]
- “Salome meets her Saint”
 - “Shopping for Simplicity”
 - “Jaky Solomon and Jacques Hollins”

Unit 2: The Postwar American Consensus

WEEK 5 GENTLEMEN AND THEIR “OTHERS”

- T. 18 Sept. Lecture: Gender, Religion (and Race) in Post-WW2 America [postwar liberalism and “tri-faith America”]

∞ Due in class: Context papers on *Gentleman’s Agreement* (1947)

- Th. 20 Sept. Laura Hobson, excerpts from *Gentleman’s Agreement* (available through Canvas E-res page) [New York cosmopolitanism and “anti-anti-semitism”]
- Chpts. 1-3
 - Screening of *Gentleman’s Agreement*, 5 pm. Location TBA (with snacks!)
- Students unable to attend the screening should watch the entire film on their own through a streaming service or in Library West, where it is available on closed reserve.

WEEK 6 THE RISING TIDE AND ALL THE BOATS

- T. 25 Sept. Hobson, cont'd [the “marrying kind” of (WASP) woman and the secular slut]
- Th. 27 Sept. Lecture: The Double V Campaign and Housing Rights [African American political agency and gender]

∞ Due in class Context Papers: Lorraine Hansberry, *Raisin in the Sun* (1959)

WEEK 7 BEYOND LIBERALISM (AND DOMESTICITY)

- T. 2 Oct Hansberry, *Raisin in the Sun* [black women’s faith and/as “assimilation”]
- Th. 4 Oct. Hansberry, cont'd [faith as/in resistance to racism]

WEEK 8 MID-TERM TIME!

- T. 9 Oct In-class midterm; bring your own blue books
- Th. 11 Oct. Mid-term debrief and look ahead

Unit 3: The Post-Postwar World

WEEK 9 “GOD IS DEAD”

- T. 16 Oct. Lecture: Women, Religion, and “the ‘60s” [challenges to established religious practice and gender roles; decline of mainline denominations]

∞ Due in class Context Papers: Alice Walker, *The Color Purple* (1982)

- Th. 18 Oct. Walker, cont'd [speaking women’s reality]

WEEK 10 GOD LIVES

- T. 23 Oct. Walker, cont'd [Womanism and/as nature religion]

Th 25 Oct.	Walker, cont'd [new ministries and missionaries]
WEEK 11	MY HEAVEN
T. 30 Oct.	Lecture: Seeker Religiosity [freedom and therapy in the New Age]
	<ul style="list-style-type: none"> • Sebald, <i>Lovely Bones</i> • Bellah et al, "Sheilatism" from <i>Habits of the Heart</i> (1985; available through Canvas E-res page)
	∞ Due in class Context Papers: Alice Sebald, <i>The Lovely Bones</i> (2002)
Th. 1 Nov.	Sebald, cont'd [faith in the age of the serial killer]
	∞ Due in class: Proposals for Book Recommendation for class anthology
WEEK 12	MY HEAVEN
T. 6 Nov.	Sebald, cont'd [faithless mothers and abandoned children]
Th. 8 Nov.	∞ Due in class Context Papers, Myla Goldberg, <i>Bee Season</i> (2000)
WEEK 13	VARIETIES OF MODERN MYSTICAL EXPERIENCE
T. 13 Nov.	Goldberg, <i>Bee Season</i> [faithless mothers and abandoned children, pt 2]
Th. 15 Nov.	Goldberg, cont'd [enter the other: Asian mysticism as threat]
WEEK 14	GRATITUDE WEEK!
T. 20 Nov.	Goldberg, cont'd [assimilation of the father, salvation of the child]
Th. 23 Nov	Thanksgiving—no class
Week 15	WINDING DOWN
T. 27 Nov.	Take-home final planning/brainstorm session evaluations
	∞ Due in class: Book Recommendation essay for class anthology
Th. 29 Nov.	Conclusion
Week 16	LOOKING FORWARD
T. 4 Dec.	Distribute take-home exam questions and class anthology (with snacks!)

Take-home finals due via Canvas by 5:30 pm, 13 December
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ASSIGNED WORK (NOTE: YOU MUST COMPLETE ALL THE ASSIGNED WORK IN ORDER TO PASS THE CLASS)

<p>In order to give students flexibility and to spread grading out evenly over the term, three papers allow students to choose when/on what text they will write. In the first week of class, students will select the texts on which they will write the Historical Context and Literary Analysis papers and commit to the due dates associated with those texts. The Experiential Learning paper has a floating due date but must be completed before the workload of the course increases in the last month.</p>

- Me and My Methodology Paper (500-750 words; 20 points, 12%)
 - Informal essay outlining and explaining the student's typical interpretive framework for reading fiction, with attention to ways gender and religious belief (and/or lack thereof) impacts personal critical practice
 - **Due: Week 3 (Advances SLOs 3, 4, 5, 6, 7)**
- Historical Context Paper (500-750 words; 20 points, 12%)
 - Short reports on topics relevant to understanding the novel in its time period, posted to class website for other students to read as class begins a new book. Students will select topics from a list provided by the instructor. Examples may include reception history or author biography

as well as topics specific to a certain title (e.g., report on womanist identity for *The Color Purple*).

- **Due: Various dates throughout semester (Advances SLOs 1, 2, 4, 5, 6)**
- Literary Analysis Paper (500-750 words; 20 points, 12%)
 - A traditional analytical essay that examines a key image or passage from an assigned text and discusses the way it illuminates the larger idea or issue of identity within the work
 - **Due: Various dates throughout semester (Advances SLOs 4, 5, 6)**
- Mid-term Exam (20 points, 12%)
 - In-class exam; short answer and essay questions
 - **Week 8 (Advances SLOs 1, 2, 5, 6)**
- Experiential Learning Paper (500 words; 10 points, 6%)
 - Report on the experiential learning activity the student or class pursues, describing it and linking it to themes and topics treated in class.
 - **Due: TBA; must be turned in by week 12. (SLOs advanced TBA depending on experience)**

NOTE: If there are opportunities to see a relevant play at the Philips Center or Hippodrome, that will be worked into the syllabus; both classes will attend and as many students as can be organized will get together for a followup conversation with the director/performers. Alternatively, Prof. Gordan runs a speaker series which routinely brings in outside speakers, including popular Jewish fiction writers. Students will be encouraged to attend one such talk, and/or to visit a women's worship/religious study group at a local church (on or off campus), and/or to visit a book club meeting focused on popular literature at the Alachua County Library.

- Book Recommendation for Class Anthology (500-750 words; 22 points, 13%)
 - Short essay recommending a work of popular fiction that deals with gendered and/or religious identity to a friend or future classmate; these will be collected and published in a class anthology.
 - **Due: Proposal (6 pts)—Week 11; Complete Recommendation (16 pts)—Week 15**
 - **Advances SLOs 1, 2, 3, 4, 5, 6**
- Take-home Final Exam (2-3 essays of 300-500 words, 30 points, 16%)
 - Synthetic essays drawing on the material covered in the semester. Questions distributed in class.
 - **Due: at scheduled exam period or before (Advances SLOs 1, 2, 3, 4, 5, 6, 7)**
- Participation (20 points, 15%)
 - Consistent alert (i.e., awake and paying attention), informed (i.e., shows evidence of having done assigned work), thoughtful (i.e., shows evidence of having understood and considered issues raised in readings and other discussions), and considerate (i.e., takes the perspectives of others into account) participation.
 - If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.
- Attendance (13 points, .5 points per 26 class meetings, 7%)
 - Consistent, on-time, all-class period attendance

Total Possible Points: 175 (Point values are a fraction off 100% due to rounding)

Grading

- **Participation Grading:** Consistent high-quality class participation—in large and small groups—is expected. “High-quality” in this case means
 - informed (i.e., shows evidence of having done assigned work),
 - thoughtful (i.e., shows evidence of having understood and considered issues raised in readings and other discussions), and
 - considerate (i.e., takes the perspectives of others into account).

If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

- **Paper Grading:** It is not truly possible to separate the quality of ideas from the quality of the language through which they are expressed, but I attempt to do so by using the grading rubrics for papers. These grids assign point values to each of five levels of achievement (A-F), then assess what level you have reached in each of four areas: Content (the thoughtfulness, originality, and insight of the paper), Development (its organization and movement from one idea to another), Style (the appropriateness and effectiveness of the language), and Usage (mechanics of grammar, spelling, citation, formatting, and punctuation).

	Excellent (A)	Good (B)	Adequate (C)	Poor (D)	Failing (F)
Content	Significant controlling idea or assertion supported with concrete, substantial, and relevant evidence.	Controlling idea or assertion supported with concrete and relevant evidence.	Controlling idea or assertion general, limited, or obvious; some supporting evidence is repetitious, irrelevant, or sketchy.	Controlling idea or assertion too general, superficial, or vague; evidence insufficient because obvious, aimless, or contradictory.	No discernible idea or assertion controls the random or unexplained details that make up the body of the essay.
Development	Order reveals a sense of necessity, symmetry, and emphasis; paragraphs focused and coherent; logical transitions reinforce the progress of the analysis or argument. Introduction engages initial interest; conclusion supports without repeating.	Order reveals a sense of necessity and emphasis; paragraphs focused and coherent; logical transitions signal changes in direction; introduction engages initial interest; conclusion supports without merely repeating.	Order apparent but not consistently maintained; paragraphs focused and for the most part coherent; transitions functional but often obvious or monotonous. Introduction or conclusions may be mechanical rather than purposeful or insightful.	Order unclear or inappropriate, failing to emphasize central idea; paragraphs jumbled or underdeveloped; transitions unclear, inaccurate, or missing. Introduction merely describes what is to follow; conclusion merely repeats what has been said.	Order and emphasis indiscernible; paragraphs typographical rather than structural; transitions unclear, inaccurate, or missing. Neither the introduction nor the conclusion satisfies any clear rhetorical purpose.
Style	Sentences varied, emphatic, and purposeful; diction fresh, precise, economical, and idiomatic; tone complements the subject, conveys the authorial persona, and suits the audience.	Sentences varied, purposeful, and emphatic; diction precise and idiomatic; tone fits the subject, persona, and audience.	Sentences competent but lacking emphasis and variety; diction generally correct and idiomatic; tone acceptable for the subject.	Sentences lack necessary emphasis, subordination, and purpose; diction vague or unidiomatic; tone inconsistent with or inappropriate to the subject.	Incoherent, rudimentary, or redundant sentences thwart the meaning of the essay; diction nonstandard or unidiomatic; tone indiscernible or inappropriate to the subject.

Usage	Grammar, syntax, punctuation, and spelling adhere to the conventions of "edited American English."	Grammar, punctuation, syntax, and spelling contain no serious deviations from the conventions of "edited American English."	Content undercut by some deviations from the conventions of "edited American English."	Frequent mistakes in grammar, syntax, punctuation, and spelling obscure content.	Frequent and serious mistakes in grammar, syntax, punctuation, and spelling make the content unintelligible.
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The grade you receive on formal written work is the sum of the points you got in each area. (Point values at each letter grade level vary depending on total point value of assignment.) Written comments on your papers add detail to and help to explain the numerical score you receive in each of the four areas.

Grading Scale

I record your points on all assignments over the course of the semester in the Canvas gradebook, which translates total points into a letter grade using a standard grading scale:

A= 94-100% of points possible	A- =90-93%	
B+=87-89%;	B=84-86%	B- =80-83%
C+=77-79%	C=74-76%	C- =70-73%
D+=67-69%	D=64-66%	D- =60-63%
<60=F		

More information on UF grading policy is [available here](#).

Policies

Class Attendance

Class attendance is expected. Students are allowed five discretionary absences (see “Attendance” under “Graded Work” above) to cover excused and unexcused absences. Additional absences that meet the standard of “excused” per [UF’s policies](#) may be allowed, otherwise each absence beyond five will result in two points off of the final grade.

Making Up Work

Work is due as specified in the syllabus. Late work is subject to a 1/3 grade penalty for each 24 hour period it is late (e.g., a paper that would’ve earned an A if turned in in class on Monday becomes an A- if received Tuesday, a B+ if received Wednesday, etc., with the weekend counting as two days). To be excused from submitting work or taking an exam at the assigned time, you must give 24 hours advance notice and/or meet the UF standards for an excused absence.

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing UF’s standard [online evaluations](#) (summary results will be available to students [here](#)) as well as a course-specific evaluation that focuses on course content and the experience of the Quest curriculum. Class time will be allocated for the completion of both evaluations.

Class Demeanor

Students are expected to arrive to class on time, stay the full class period, and behave in a manner that is respectful to the instructor and to fellow students. Electronic devices should be turned off and placed in closed bags. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion should be kept to a minimum.

Materials and Supplies Fees

There are no additional fees for this course.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 302 Tigert Hall for one-on-one consultations and workshops.

Grading Scale

Points awarded on assigned work will be recorded over the course of the semester in the Canvas gradebook, which translates total points into a letter grade using a standard grading scale:

A= 94-100% of points possible	A- =90-93%	
B+=87-89%;	B=84-86%	B- =80-83%
C+=77-79%	C=74-76%	C- =70-73%
D+=67-69%	D=64-66%	D- =60-63%
<60=F		

More information on UF grading policy is [available here](#). A complete discussion of course policies is available on the class Canvas site, at the page "Course Administration and Policies."

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