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Scandinavian R5B, Section 5
M/W/F 8:00-9:00 AM; 247 Dwinelle
Spring 2014

Suffering Women

Course Description

In her book *Ibsen's Women*, Joan Templeton identifies the “unremitting portrayals of suffering women” as a central theme of Norwegian playwright Henrik Ibsen’s work. This class will look at portrayals of suffering women in a range of Scandinavian literature including Ibsen's own *Hedda Gabler*, Hans Christian Andersen's fairy tale *The Little Mermaid*, and Saxo Grammaticus’s Hamlet legend in *Historica Danica*, one of the primary sources for Shakespeare’s *Hamlet, Prince of Denmark*. We will also read Shakespeare’s *Hamlet*. We will consider the evolving role of women through a particular emphasis on the themes of marriage and sexuality in these texts. Starting with Ibsen, we will consider the so-called “woman question” of the nineteenth century and then examine more modern feminist criticism, namely Elaine Showalter’s essay on *Hamlet* “Representing Ophelia.” We will also watch Disney's animated feature *The Little Mermaid* (1989) to think about how depictions of women's suffering are reinterpreted for contemporary as well as younger audiences.

The readings in this class will comprise a thematic framework for refining analytical skills, improving writing, and learning basic research skills. Students will compose essays of increasing length over the course of the semester in addition to smaller writing assignments of varying length. The total efforts of this class will culminate in a research paper of the student’s own design.

Course Objectives

The primary goals of this class are to refine comprehension and analytical skills, improve writing, and learn basic research skills. You will compose essays of varying length and investigate a topic of your own choosing and design for a final research paper. Over the course of the semester, you will produce 32 pages of written work through a variety of assignments including papers, in-class writing, and bSpace posts.

This class intends to demystify what appears to be the daunting task of writing a long research-driven paper by focusing on writing as a process with many small steps. To that end, the assignments will consist of essays that work up to the length of a research paper, revisiting ideas, independent research, peer editing, an annotated bibliography, a presentation of research, and a working outline.

Prompts for papers will not be provided in this class as part of the point is for you to generate and investigate your own complex, analytical questions about these texts. While this class is primarily discussion based—discussion being the most potent means to generate ideas and lines of inquiry—it will also address technical aspects of writing and research.

Required Texts

Andersen, Hans Christian Andersen: *The Complete Fairy Tales and Stories* (Anchor Folktale Library)
Ibsen, *Ibsen's Selected Plays* (Norton Critical Edition)
Shakespeare, *Hamlet* (Norton Critical Edition)

Please purchase the Norton Critical Editions of *Ibsen's Selected Plays* and *Hamlet*. We will be reading source material and criticism contained in these editions. Having the specific translation of Hans Christian Andersen’s fairy tales will greatly facilitate our discussion and reference in class.

Papers and Grading

- Diagnostic Essay, 2-3 pages (ungraded, but required to pass the course)
- Paper #1, 4-5 pages 15%
- Paper #2, 6-7 pages 20%
- Research Paper, 8-10 pages 30%
- Small assignments and presentation 20%
- Participation 15%

Papers are due in hardcopy at the beginning of class on the date they are due unless otherwise noted. Turning in papers late will have a negative effect on your grade. Requests for extensions on a paper must be compelling and made at least 48 hours in advance.

Attendance and Participation

Per the Scandinavian Department's policy, students will be dropped from Scandinavian R5B daily for non-attendance during the first *two weeks* of classes to accommodate students needing entry. No students may be added after the second week of the term.

Attendance will be taken via a sign in sheet that will be passed around at the beginning of class. If you come in late, please be sure to sign this sheet before you leave or you may be recorded as absent. Attendance and participation in class is mandatory and will constitute 15% of your final grade in the course. After one unexcused absence, your grade will be lowered a full letter grade for each subsequent absence. Persistent tardiness will accumulate as unexcused absences and also negatively affect your grade. All other absences require advance notice and adequate excuse. If you do miss a class, excused or unexcused, you are responsible for finding out what you missed.

Because this class is primarily discussion based, active, lively participation is required. Speaking up in class and vocalizing your thoughts is the most immediate and effective way to participate in class, though there are many ways to participate successfully. Good participation can take the form of not only offering answers but also offering thoughtful questions, thinking cooperatively with your fellow students, and sharing your reactions to the material we discuss. (Note, however, that all of these involve some kind of vocal interaction.) Simply being present for class will not garner you a high participation grade. While I am looking for *quality* of participation over *quantity* of participation, quantity can often improve quality. Again, if you are ever in doubt about the status of your participation, my advice would be to speak up. Participation always ends up having a pretty significant effect on final grades and can definitely be the difference between a B+ and an A-.

I hate giving reading quizzes. I will only give reading quizzes in the event that there is a lack of broad participation in discussion from the class or signs that the class is failing to complete the reading assignments on time and adequately.

bSpace

bSpace will be an integral part of this class. I will send messages to the class through bSpace and post various reading and materials there throughout the semester.

Most importantly, you are required to post reading responses to bSpace over the duration of the course. (I have marked the days you are to post on the syllabus with a 🍌.) Your posts can take the form of a question or comment, propose a reading of the text, or even pose a thesis to discuss. Questions should be

thought provoking and complex (i.e. don't ask a simple identification question). These posts need not be long but should be of intellectual quality and relevant to the most recent reading assignment. You are strongly encouraged to consider (i.e. read and think about) and maybe even directly respond to your fellow classmates' posts, but you can also submit a new idea. Responses must be posted to the class's bSpace page by 9:00 PM *the night before the post is due*.

While these posts will establish a basis for discussion in class, they are also for your individual benefit. They are a means to track and develop your thinking as the semester progresses and are part of the recursive and incremental writing process that culminates in your final research paper. Your bSpace posts contribute to your small assignments grade.

Office Hours & Email

Office hours are the best way to communicate with me about any issue germane to the course: questions or concerns about a class, a discussion, an upcoming assignment or paper, etc. I encourage you to drop by and introduce yourselves early in the semester. If you cannot make my scheduled office hours, please email me to set up an appointment.

You may also email me with questions and notifications but know that my computer is not permanently attached to me and I do not have a smart phone. Also, I will not use email as a forum to discuss papers as these are done more effectively and efficiently in person during office hours. I will respond to email within 24 hours on weekdays; if you email me over the weekend, please don't expect a response until Monday.

Plagiarism

Plagiarism is a serious offense with consequences ranging from a failing grade on the assignment to a failing grade in the course. All written work submitted in this course, except for acknowledged quotations, is to be expressed in your own words. It should also be constructed upon a plan of your own devising. The Berkeley Campus Code of Student Conduct defines plagiarism as "the use of intellectual material produced by another person without acknowledging its source" and stipulates that plagiarism includes:

1. Copying from writing or works of others into one's academic assignment without attribution, or submitting such work as if it were one's own;
2. Using the views, opinions, or insights of another without acknowledgment; or
3. Paraphrasing the characteristic or original phraseology, metaphor, or other literary device of another without proper attribution.

Unacknowledged use of words or ideas of others from any medium (print, digital, or otherwise) is plagiarism. Submission of plagiarized work will, under University rules, render the offending student subject to an F grade for their work in question and, in all likelihood, for the whole course, as well as possible referral for further disciplinary action. Don't do it. If you are in doubt about what constitutes plagiarism or are having trouble with an assignment, please come talk to me.

Accommodations

If you need disability-related accommodations in this class or if you have medical information you wish to share with me, please let me know in the first week of classes so that we may arrange whatever accommodations may be necessary.

Also, please let me know of any extra-curricular conflicts you might anticipate as soon as possible.

Course Schedule

Wed., Jan. 22 First day of instruction

Fri., Jan. 24	Templeton, “The <i>Doll House</i> Backlash: Criticism, Feminism, and Ibsen” (bSpace)
Mon., Jan. 27	<i>Hedda Gabler</i> , Act I-II (👉 = post on bSpace)
Wed., Jan. 29	<i>Hedda Gabler</i> , Act III-IV “Speech at the Banquet of the Norwegian League for Women’s Rights” (p. 437)
Fri., Jan. 31	Diagnostic Essay Due
Mon., Feb. 3	<i>A Doll House</i> , Act I-II (👉)
Wed., Feb. 5	<i>A Doll House</i> , Act III
Fri., Feb. 7	“Female Become Human: Nora Transformed” (p. 477)
Mon., Feb. 10	Bibliography composition workshop
Wed., Feb. 12	Thesis workshop
Fri., Feb. 14	Paper #1 Due
Mon., Feb. 17	Presidents’ Day holiday; NO CLASS
Wed., Feb. 19	Saxo Grammaticus, <i>Historica Danica</i> (p. 207 in Norton <i>Hamlet</i>) (👉)
Fri., Feb. 21	NO CLASS
Mon., Feb. 24	<i>Hamlet</i> , Act I
Wed., Feb. 26	<i>Hamlet</i> , Act II (👉)
Fri., Feb. 28	<i>Hamlet</i> , Act III
Mon., March 3	<i>Hamlet</i> , Act IV Terry, “On Ophelia” and “The Pathetic Women” (p. 162)
Wed., March 5	<i>Hamlet</i> , Act V (👉)
Fri., March 7	Showalter, “Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism” (p. 281)

Mon., March 10	Howard, “Women as Hamlet” (p. 328)
Wed., March 12	Jones, “A Psycho-analytic Study of <i>Hamlet</i> ” (p. 264) (👉)
Fri., March 14	Library Research Workshop (class will meet in 350C Moffitt)
Mon., March 17	Assignment: Find a critical text or scholarly article that addresses the text that you will be writing on for Paper #2. Write a summary of the critical text you located. Be sure to identify the document’s central question or issue, its thesis or argument, and what evidence it uses. How do you agree or disagree with its argument? Be prepared to present your findings. Bring in a hard copy to class to turn in (no more than 1 page).
Wed., March 19	Thesis workshop
Fri., March 21	Paper #2 Due
Mon., March 24 – Fri., March 28	Spring Break; NO CLASSES.
Mon., March 31	<i>The Snow Queen</i> (p. 234)
Wed., April 2	<i>The Little Mermaid</i> (p. 57) (👉)
Fri., April 4	<i>The Little Mermaid</i> (film)
Mon., April 7	Finkelstein, “Disney’s Tempest: Colonizing Desire in <i>The Little Mermaid</i> ” (bSpace)
Wed., April 9	Clapp-Itnyre, “Help! I’m a Feminist But My Daughter is a ‘Princess Fanatic’!: Disney’s Transformation of Twenty-First-Century Girls” (bSpace)
Fri., April 11	NO CLASS
Mon., April 14	<i>The Girl with the Dragon Tattoo</i> (film) (👉)
Wed., April 16	Traywick, “The Rape of <i>The Girl with the Dragon Tattoo</i> ”
Fri., April 18	Cohen, “Stieg Larsson was an extremist, not a feminist” Newman, “Feminist or misogynist?”
Mon., April 21	Presentations of research Assignment: Prepare an annotated bibliography for your final research paper.
Wed., April 23	Presentations of research

Fri., April 25	Presentations of research
Mon., April 28	Thesis and outline workshop
Wed., April 30	Thesis and outline workshop
Fri., May 2	Research Paper Due ; final day of classes
Mon., May 5 – Fri., May 9	Reading Week
Mon., May 12 – Fri., May 16	Final Examinations