Ann Folwell Stanford
astanfor@depaul.edu
312-362-5498
Appointments by request

1. **Course Dates:** Tuesday, March 29th – Tuesday, June 6th (no class on June 6th—final assignments due), 5:45-9:00 pm

2. **Course Location:** Loop Campus

3. **Course Description**
With over 2 million women and men behind bars, the United States is the number one incarcerator in the world. In 2013, one in 110 U.S. citizens were in jail or prison. Additionally 1 in 51 were on probation or parole. Almost 7 million adults were under correctional supervision. That’s 1 in 35. These are merely statistics, mind numbing sometimes. They take human form, however, as one reads the writings of incarcerated women and men. Behind the locked doors, many have written beautiful and compelling literature over time. We’ll look at this work on its own terms, as well as the context from which it came. Discussion, lecture, possible visitors, and video will be the means of exploring the vibrant work that has emerged from jails and prisons.

Competencies: H4, L3, A5, FX.

4. **LEARNING OUTCOMES**

**General:** By the end of this course, all students should be able to:
- Understand and articulate at least 2 factors that have produced the contemporary system of incarceration in the United States
• Read and understand creative work produced in prisons/jails and the context from which those works were written
• Engage in hands-on creativity
• Support your ideas about the literature of incarcerated women and men with secondary sources (scholarly articles, book chapters, essays)
• Participate in the class as an informed citizen and engaged student
• Use your questions strategically, that is, as a primary means of learning.

Competence Specific Learning Outcomes:

L3: Can assess the social and personal value of civic engagement for achieving change.

1. Critically analyzes national incarceration from a systemic perspective.
2. Explains the impact that the written bridge built by incarcerated writers can make to improve the effectiveness of our society.
3. Articulates a strategy for personal civic engagement in a literary or literacy context.
4. Engages in a literary or literacy activity that positively contributes to the civic life of a community.

A5: Can define and analyze a creative process.

1. Defines the concept of creativity.
2. Describes and analyzes a creative process.
3. Engages in a creative process related to incarceration and literature.
4. Explains how engaging in a creative process affects one’s perception of the world.

H-4: Can analyze power relations among racial, social, cultural, or economic groups in the United States.

1. Based on the writing of incarcerated women and men, as well as statistical and historical data, describes the disparities in economic class and race (unequal power relations) between different groups in the United States.
2. Discusses the historical or economic dynamics under which racial and economic disparities have come to characterize the U.S. prison industrial complex.

FX: Can analyze factors that have lead to the high numbers of prisons and prisoners in the United States and can articulate what careful reading of literature written by prisoners can teach us about work and the workplace including prisoners’ work, corporate involvement in the prison system, or other topics related to work and incarceration. OR: FX statement written by student, in consultation with the instructor.

1. Critically analyzes U.S. incarceration from a systemic perspective.
2. Can interpret the writing of incarcerated women and men.
3. Can apply analysis and interpretation from 1 & 2 above, to work and incarceration.

5. Learning Strategies & Resources
The class will include short lectures, large and small group discussion, analysis of archival materials, film clips, guest speakers, reading, written assignments and student presentations.
Required Reading:
- Baca, Jimmy Santiago, selections from *A Place to Stand*. (D2L)
- Chevigny, Bell Gale, selections from *Doing Time: 25 Years of Prison Writing*
- Prejean, Sr. Helen, excerpts from “Dead Man Walking” (D2L)
- Other course handouts (D2L)

Suggested Readings: General (All on D2L)
- “Prison Statistics,” 5 articles from The Sentencing Project, Southern Poverty Law Center, and Bureau of Justice Statistics
- TED Talks on Prison
- Stanford AF, editor. “Real Conditions” (a collection of writings by women in Cook County Jail)
- Stanford, AF, “More Than Just Words: Women’s Poetry at Cook County Jail” (D2L)

Suggested Readings: Competence Specific (All on D2L)
- “The Art of Creativity,” *Psychology Today*
- Alexander, Michelle, “The New Jim Crow”
- French & Raven, “Five Bases of Power”
- Adler & Goggin, “What Do We Mean by ‘Civic Engagement’?”
- American Democracy Project, “Definition of Civic Engagement” & “Civic Engagement Resources”
- Center for Research on Globalization, “Prison in the United States: Big Business or a New Form of Slavery?”
- Cullen FT, Cullen JB and Link, BG, “How Satisfying is Prison Work: A Comparative Occupational Approach”
- Fulcher, PA, “Hustle & Flow: Prison Privatization Fueling the Prison Industrial Complex” FX,
- Chang TFE and Thompkins, DE, “Corporations go to Prisons: The Expansion of Corporate Power in the Correctional Industry”

6. Learning Deliverables & Assessment of Student Learning

<table>
<thead>
<tr>
<th>Author Presentations</th>
<th>Each student will present a 3-5 minute introduction to an author who’s not on the required reading list. The list of possible authors and presentation instructions as well as a presentation rubric will be available on D2L.</th>
<th>See the rubric on presentations for specific instructions and criteria (D2L).</th>
<th>20%</th>
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<tbody>
<tr>
<td>Short Written Assignments</td>
<td>You’ll have short writing assignments almost every week.</td>
<td>Each assignment will have a specific task or prompt.</td>
<td>20%</td>
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<tr>
<td>A5</td>
<td>A 4 page paper that (1) defines the concept of creativity (drawing on at least 3 outside sources) and (2) identifies the components of a</td>
<td>1. Can define the concept of creativity.</td>
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<td></td>
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<td>2. Can identify, analyze, and</td>
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<tr>
<td>Creative Writing Process</td>
<td>Creative Writing Process, (3) engages in 2 creative writing exercises, and (3) explains how engaging in the creative process changes one’s perceptions of the world.</td>
<td>Describe the components of a creative writing process.</td>
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<td>L3</td>
<td>A civic engagement activity with Chicago Books to Women in Prison or another form of civic engagement that deals with writing and incarceration (must be approved by your instructor).</td>
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<td>A 4-5 page paper that discusses civic engagement drawing on at least 3 outside sources to define and consider its potential impact on communities discusses U.S. incarceration as a system describes and analyzes your civic engagement experience and its real or theoretical value to the community and the self</td>
<td>1. Critically analyzes national incarceration from a systemic perspective.</td>
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<td></td>
<td>2. Explains the impact the written bridge built by incarcerated writers can make to improve the effectiveness of our society.</td>
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<td>3. Articulates a strategy for personal civic engagement in a literary or literacy context.</td>
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<td></td>
<td>4. Engages in a literary or literacy activity that positively contributes to the civic life of a community.</td>
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<td>See D2L, “A5 Competence Project Worksheet”</td>
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<td>H-4</td>
<td>A 5-page paper in which you explore the social factors of race, gender and/or and economic class within the current U.S. prison system drawing on at least 3 outside sources</td>
<td>Based on the writing of incarcerated women and men, as well as outside sources on the subject of incarceration in the United States (at least 3), describes unequal power relations related to incarceration. *20%</td>
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<td></td>
<td>A first draft for use in peer review</td>
<td>1. Based on the writing of incarcerated women and men, as well as outside sources on the subject of incarceration in the United States (at least 3), describes unequal power relations related to incarceration.</td>
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<td>A 1-2 paragraph self-assessment</td>
<td>2. Discusses the historical or economic dynamics under which gender, racial or economic disparities have come to characterize the U.S. prison industrial complex.</td>
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### F-X

A 4-5 page paper that uses at least 3 outside sources as well as some of the course readings and explores the relationship between prisons and work, to be decided in consultation with your instructor.

Or a paper of similar length that also employs 3 outside sources and incorporates one or more of the course readings to describe and analyze the relationship of U.S. prison system and U.S. corporations to be decided in consultation with your instructor.

Or a topic of your choice that specifically relates to your Focus Area (same page length, same number of outside sources).

*A first draft for use in peer review.*

A 1-2 paragraph self assessment

1. Critically analyzes U.S. incarceration from a systemic perspective.
2. Can interpret the writing of incarcerated women and men.
3. Can apply analysis and interpretation from 1 & 2 to a specific workplace situation or issue.

*See D2L, “FX Competence Project Worksheet”*  

*20%*

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### Class Participation

Includes attendance, speaking up in class, coming to class prepared (ready to ask and answer questions, evidence of having read the material), participating in small group activities.

Even if you do stellar written, but come to class late consistently, say nothing and provide no evidence that you've read the work assigned for that day, what could be a 100% grade becomes 80%.

20%

*If a student registers for only one competence, the competence project becomes 50% of their grade.*

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### 7. Assessment of Student Learning

<table>
<thead>
<tr>
<th>Class Participation</th>
<th>20%</th>
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<tbody>
<tr>
<td>Competence Papers</td>
<td>20% each = 40%</td>
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<tr>
<td>Reading Responses (5)</td>
<td>20%</td>
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<tr>
<td>Author Introductions</td>
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**Written work will be evaluated as follows:**

**Grade of A**

- work of high quality;
- addresses all of the competence and/or assignment criteria
clearly organized, thorough and demonstrates comprehensive understanding of the issues at hand
reflects a clearly identifiable thesis and argument that demonstrates cogent and creative development and support of ideas.

Grade of B
- work of good quality
- addresses most of the competence and/or assignment criteria
- clearly organized and comprehensive understanding of issues at hand
- substantive thesis and argument with evident development and support of ideas

Grade of C
- work which minimally meets requirements set forward in an assignment
- addresses some of the competence and/or assignment criteria
- reflects some organization and development of ideas but develops argument in a superficial or simplistic manner
- may only address part of the assignment or be otherwise incomplete

Grade of D
- work of poor quality that does not meet minimum requirements set forth in the assignment
- demonstrates poor organization of ideas and/or inattention to development of ideas, grammar, and spelling
- does not address the competence criteria
- treatment of material is superficial and/or simplistic
- may indicate that the student has not done reading assignments thoroughly
- no evidence of revision of creative writing

Grade Options
You have the option of taking this course Pass/Fail. If you intend to do so, you must inform me of this within the first two weeks of the course. Once you have committed to taking a course P/F, you can’t switch back to a letter grade.

Incompletes
Unfinished work or work requiring revision may be given an Incomplete (IN) grade. However, in order to qualify for the IN, students must have regularly attended class, and must have completed close to half the assignments. Additionally,
- There must be a significant extenuating circumstance evidenced by the student (e.g., medical and/or significant personal issues).
- You will need to initiate and file an SNL Incomplete grade contract before the final session of the course to receive an incomplete grade.
- Students are strongly advised to review the university deadlines for withdrawal without tuition refund and the implications for financial aid and grades.

8. Grading Criteria & Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
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<tbody>
<tr>
<td>A</td>
<td>95-100</td>
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<tr>
<td>A-</td>
<td>91-94</td>
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<tr>
<td>B</td>
<td>85 – 87</td>
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<td>B-</td>
<td>81 – 84</td>
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<td>B+</td>
<td>88 - 90</td>
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<td>C</td>
<td>73 – 76</td>
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<td>C-</td>
<td>69 – 72</td>
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<td>C+</td>
<td>77 - 80</td>
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<td>D &amp; F</td>
<td>69 and lower</td>
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Stanford 6
9. Course Schedule:

<table>
<thead>
<tr>
<th>Week</th>
<th>Topics</th>
<th>Reading Homework</th>
<th>Writing Homework</th>
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</thead>
<tbody>
<tr>
<td>Week 1 3/29</td>
<td>Introductions</td>
<td>READINGS DUE WEEK 2:</td>
<td>DUE WEEK 2:</td>
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<tr>
<td></td>
<td>Syllabus Review</td>
<td>Baca, Prologue and chapter 1 (D2L)</td>
<td>Reading Response Report (RRR) #1</td>
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<td>What is “the literature of incarceration?” Brief overview.</td>
<td>Bruce Franklin article (D2L)</td>
<td>Write a paragraph describing the reasons Franklin believes literature written by incarcerated people deserves our attention and why you do or do not agree.</td>
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<td>Civic engagement and Guest from Chicago Books to Women in Prison (L3)</td>
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<td>Week 2 4/5</td>
<td>Incarceration &amp; Literature—Discuss Franklin’s article</td>
<td>READINGS FOR WEEK 3:</td>
<td>DUE WEEK 3:</td>
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<td></td>
<td>BACA:</td>
<td>Baca, chapters 8 &amp; 9 (D2L)</td>
<td>RRR #2</td>
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<td></td>
<td>--Memoir as a literary form</td>
<td>Chevigny, pp 100-106</td>
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<td>--Individual, social &amp; systemic factors and their relationship to power</td>
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<td>--Thematic issues &amp; ties to competence</td>
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<td>Week 3 4/12</td>
<td>Author Presentations</td>
<td>READINGS FOR WEEK 4:</td>
<td>DUE WEEK 4:</td>
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<td>Competence projects &amp; worksheets: deciding on a competence and topic</td>
<td>Excerpts from “Dead Man Walking” (D2L)</td>
<td>(a) Write a paragraph on the topic you plan to focus on for your competence project/paper. (b) List the titles of at least 3 sources you plan to consult.</td>
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<td>Baca’s evolution as a writer in prison</td>
<td>Chevigny, pp 50, 304, 308-319</td>
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<td>Prison conditions and contexts</td>
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<td>A selection of Real Conditions poems (if time)</td>
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<td>Week 4 4/19</td>
<td>Sr. Helen Prejean Panel</td>
<td>READINGS FOR WEEK 5:</td>
<td>DUE WEEK 5:</td>
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<td>Lincoln Park Campus: 6:00 pm</td>
<td>Bruce Franklin, “The Inside Stories of the Global Prison System.” (D2L)</td>
<td>1-page reflection on reading the letters from prisoners on Death Row.</td>
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**Week 5 4/26**

- Author Presentations
- Competence Project Workgroups
- Reading and understanding poetry
- Fictional and non-fictional forms
- Discussion of Chevigny readings

**READINGS FOR WEEK 6**
Chevigny, pp 4, 14-21, 22-23

**DUE WEEK 6**
1st draft of your first competence project
BRING HARD COPY to class

**Week 6 5/3**

- Author Presentations
- Discussion of Chevigny readings
- What is a tetrina?
- Peer Review of Drafts

**READINGS FOR WEEK 7**
Chevigny, pp 58-67, 107-112, 113

**DUE WEEK 7**
Final Draft of Competence Project #1 Due

**Week 7 5/10**

- Student Presentations on “Initiations,” “Time & Its Terms,” “Routines & Ruptures” (H4, A5)
- Discussion of Chevigny
- Guest Speaker on the experience of prison

**READINGS FOR WEEK 8**
Chevigny, pp 27, 35-37, 38-41

**DUE WEEK 8**
A one-page typed letter to a character (not an author) in one of the stories you've read in the Chevigny collection. Reflect on her or his character, what you learned from their experience, and the ways you can relate your experience to his or hers.

**Week 8 5/17**

- Student Presentations on “Work,” “Reading & Writing” and “Players

**READINGS FOR WEEK 9**

**DUE WEEK 9**

(a) What questions did the letters raise for you? (b) What themes and issues did you see in these letters? (c) How did they make you feel? (d) What do you wish you knew more about? (e) did the panel add anything to your reading of the letters? How so?

Begin writing the first draft of competence project #1 (worth 5%)

Stanford
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<tr>
<th>Week 9</th>
<th>Student Presentations of “Race, Chance and Change” and “Family Competence project #2 workgroups</th>
<th>DUE WEEK 10: Chevigny, 225, 236, 237-238, 290</th>
<th>DUE WEEK 10: Complete first draft of Competence paper #2</th>
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<td>5/24</td>
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<tr>
<td>Week 10</td>
<td>Student Presentations on “The World,” and “Getting Out” Peer review of drafts Round Table: Learning Insights</td>
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<td>DUE WEEK 11: Final Competence Paper Self-Assessment</td>
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<td>5/31</td>
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<td>Week 11</td>
<td>No class meeting.</td>
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<td>DUE 6/7/17: Final Competence Project #2 Learning Self-Assessment</td>
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10. Course Policies

Attendance:
Come to class. Just do it. Don’t be late if you can at all help it, but get here one way or the other. Exceptions: if you are sick with something contagious; if you have a child who would be in jeopardy if you came to class; if work is sending you out of town. Always let me know in advance of 5:45 on the night of class. Otherwise, come to class. Also, attendance is part of your class participation grade, don’t forget.

Late Work:
Sometimes I’m late getting assignments graded, so I understand about falling behind. However, the discipline of meeting deadlines is a hugely important thing to work on in school. You have to do it at work, I’m sure. So, here’s how I want to manage it for this class: anything we are going to be working with in class or bringing to class, no grace period. This includes first drafts and short writing assignments as well as presentations. HOWEVER, do not skip class because you don’t have an assignment done.

For your two final drafts, I am going to be strict. If they are late, I’ll mark the grade down by a notch for each day it’s late, unless there are extenuating circumstances, about which you must let me know ahead of time. (A “notch” would be from a B to a B-.)
Other important policies that our course adheres to:

**Academic Integrity Policy:** If you are tempted to plagiarize, fight the feeling. It can get you into a big tub of hot water and it’s not all that hard for and instructor to spot. We’ll talk about ways to avoid plagiarism in class, so don’t get worried about it, just avoid it.

**Incomplete Policy:** Undergraduate and graduate students have at most two quarters to complete an incomplete. At the end of the second quarter (excluding summer) following the term in which the incomplete grade was assigned, the incomplete will automatically convert to an F grade. An F grade! Don’t let it happen to you.

**Course Withdrawal Timelines and Grade/Fee Consequences**

**Accommodations Based on the Impact of a Disability**

**Protection of Human Research Participants**

**MLA Citation Format:** This is the style you’ll be using for citations in your papers. We’ll go over it in class, but you can get the instructions on the SNL Writing Guide (link below).

11. **Course Resources**

**University Center for Writing-based Learning:** This is a terrific resource for getting help with writing your papers—from idea generation through the final draft, their tutors are ready and willing to help you—online or in person. Lincoln Park or the Loop Campus.

**SNL Writing Guide:** You won’t need them for this class, but did you know the SNL Writing Guide has examples of Advanced Projects, Externships, and ILPs? It does. Under “SNL Assignments.”

**Dean of Students Office**

12. **A Little Bit About Your Instructor**

I went back to finish my BA degree in my early 30s and just couldn’t stop going to school. I worked full time while completing my BA degree in English. From there, I went to UNC-Chapel Hill and earned a MA and PhD in English. Several years later, while at DePaul, I completed an MFA (master of fine arts) degree in poetry. (Somebody loves school.) I’ve been full-time at SNL since 1990 as a faculty mentor and professor. Along with a bunch of articles and poems, I’ve written two books, one on women novelists of color and the politics of medicine (*Bodies in a Broken World*) and the other, a co-edited volume, *Women, Writing & Prison: Activists, Writers and Scholars Speak Out*. I ran creative writing workshops for nearly 10 years at Cook County Jail with women and have done workshops at the Metropolitan Correctional Center (federal prison, downtown Chicago), the Illinois Juvenile Detention facility in Chicago, and several post-incarceration residential programs. I founded and directed the DePaul Women, Writing and Incarceration Project for a few years. I’m also a poet.