

POSC 4340

Women and Mass Politics



Faculty of Humanities and Social Sciences

Department of Political Science, Memorial University

Winter 2022

Instructor: Dr. Amanda Bittner

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COURSE DESCRIPTION

For centuries women have been excluded from powerholding and mainstream politics, and the legacy of this exclusion remains. To this day women are marginalized in our political systems, missing from the highest administrative posts, and they continue to hold positions of power in lower numbers than men. The public policies and decisions that are made by governments reflect this gap, and our systems of power reflect the combined legacies of colonialism, white supremacy, and patriarchy.

Art holds up a mirror, showing us the good, the bad, and the ugly, in a way that resonates differently with our brains that “just facts” do. Statistics (while incredibly important and useful) do not adequately convey information on their own, and a strictly data-based portrayal of reality is not as effective as information presented through stories. This course will explore the dynamics of gender and politics through fiction.¹ Through the words of a few authors, we will gain insight into the human world that surrounds us and the multi-faceted and complex nature of contemporary political life.

MEETING TIME/LOCATION

This class meets Mondays and Wednesdays from 3:30 to 4:45. We will be meeting online via zoom on Mondays, and in person on Wednesdays*, in SN-2067.

You can connect via zoom with this link:

<https://us02web.zoom.us/j/89284914450?pwd=OHhYbzVQb2txb0pGeGROt1ZUMnJqZz09>

Meeting ID: 892 8491 4450

Passcode: 357436

**note: We will be online every Monday even if we are able to meet in person again on campus. I have convinced some very cool speakers to come chat with us to talk about fiction and politics and many of them can only attend via zoom. We will therefore stick to zoom each Monday no matter what. For Wednesday classes, we will begin online as required by the university, and then if we can move to in-person meetings safely, we will do so. For now, all of our meetings are online via zoom.*

¹ Note: in case you are feeling nervous about this, and thinking to yourself, “Well, shoot. I am a political science student, not an English student. How will I do well at this?! This is a mistake, I should drop this class.” Before you do, allow me to remind you that I am a political scientist and not an English prof. I am not an expert of literature (and actually I got **really** bad grades in English as an undergraduate). I ***am*** an expert of politics. And that is what we will focus on, even though we’re reading fiction. My goal is to spark curiosity and joy. I think that if you are willing to go on this experimental ride with me, we’ll have fun and learn stuff.

READINGS

This course² is based entirely on reading and reflecting and discussing *novels*. There is no additional textbook or long list of academic journal articles. The list of novels is as follows. You may get them from the public library, as an e-book, you can order paperbacks or hard cover copies, on your e-reader, or you can order from independent bookstores or from major conglomerate book sellers. I leave this to you. Some are classics, some are recent, some are things you've probably never heard of (I hadn't, before I began to plan this course).

- Gabrielle Zevin. 2017. *Young Jane Young*. Algonquin.
- Octavia Butler. 1993. *Parable of the Sower*. Four Walls Eight Windows.
- Joanne Ramos. 2019. *The Farm*. Random House.
- Michelle Good. 2020. *Five Little Indians*. Harper Collins.
- Susan Abulhawa. 2012. *Against the Loveless World*. Simon and Schuster.

Below are two additional books that made my "long list" but didn't make my short list in the end. Egalia's Daughters is officially one of my fave books now, but I didn't assign it because it's older and not easy to come by on short notice. If you can get your hands on a copy and read it for fun in your own time, I *highly* recommend it. *The Break* is also *excellent*. There's never enough time in a semester, I had to make a cut somewhere. Tough choices.

- Gerd Brantenberg. 1977. *Egalia's Daughters*. Seal Press.
- Vermette, Katherena. 2016. *The Break*. Anansi.

A note of caution about the books:

I have read only ½ of these (this was my holiday "break" reading), the others are completely new to me and assigning them is a bit of a gamble. The books I did read raised all kinds of emotions in me, and some of them are likely to raise all kinds of things with you, too. Some of them are *really* hard to read at times, and may require you to pause or take a break, or you may need to put a book down completely. If you need to abandon a book that we are reading collectively, please reach out to me and let me know so that I can find an alternative for you. The benefit of this type of a course comes from the collective act of reading and discussing, but I want all of you to know that I understand that we come from different places and that this means that the literature will affect us each in different ways. As you discuss these books with your peers, please consider this, and think about *how* you talk about your ideas in light of the different experiences others might have had/or be having.

² In developing this syllabus I had a number of conversations with colleagues at Memorial and from around the world. Special thanks go to folks who generously shared their syllabuses with me: Dr Sarah Martin (Memorial), Anna Adendorf (Mannheim), Sonja Boon (Memorial), Alana Cattapan (Waterloo), Arn Keeling (Memorial), Erin Cassese (Delaware), Michelle Dion (McMaster), Rachel Brickner (Acadia), and Amanda Rosen (US Naval War College). Thank you to my research assistant, Terri Coles, for helping me gather and build a database of potential novels to assign (this database is quite large and thorough and presents an incredible list of novels to read for the rest of my life). Finally, I owe thanks to the folks in the SMASH Lab writing group, especially Yolande Bouka and Alison Smith, for moral support and ideas in relation to redesigning a *regular* political science course to use fiction in this way.

A number of books tackle really *tough* issues that many have experience with, including sexual violence and other gender-based trauma, and reading may be triggering for you. Be gentle with yourself and seek support where needed. I am not a trained counsellor, but I will do my best to direct you to real support where I can.

Software/writing help

Recommendation: all students will be submitting written work online in Brightspace. **EVERYONE** should be paying attention to grammar, spelling, and formatting when submitting their written work. I recommend www.grammarly.com as a tool. You can use it to check your work in everything from word documents to emails, to online discussion posts (e.g. in BrightSpace). There is a free version and there is a paid version. I leave it for you to decide what's best for you – but we should all be submitting and reading work that is as polished as possible. Try the tool, it's pretty cool. (yeah. I know that rhymes. I am cool too)

Final required reading: **THE SYLLABUS!** I beg of you, read the syllabus. Read the whole entire thing. It'll be worth it in the long run, I promise.

ASSIGNMENTS AND GRADING (Overview)

Assignment	Dates & Deadlines	Value
1. Participation and collegiality in class meetings and through weekly journals ³	8 reflections due in total, due Sunday nights by 11:59 pm on D2L Mid-term consultation with Bittner (one-on-one meetings) Overall self-evaluation submitted with final journal entry in consultation with Bittner	50%
2. Choose your own creative writing adventure: a) Found Poetry b) Gender & Politics Panel, FICTIONIZED	Due March 23 rd or March 30 th	20%
3. Final assignment	April 10 by 11:59 pm on D2L	30%
		100%

³ This assignment is borrowed heavily from Dr Sarah Martin's courses (Memorial University). I am grateful to her for sharing her syllabus with me, and for our regular conversations about teaching pedagogy.

DETAILED COURSE OUTLINE AND READING SCHEDULE

WEEK	DATE	TOPIC	Assignments Due
1	JAN 10 JAN 12	Monday - INTRODUCTION TO CLASS – online* Wednesday - discussion	Reflection – Sunday at 11:59 pm online in D2L
Start reading “Young Jane Young”			
	JAN 17 JAN 19	Monday – Author Lisa Moore – online Wednesday – discussion	Reflection – Sunday at 11:59 pm online in D2L
3	JAN 24 JAN 26	REFLECTION WEEK (NO CLASSES)	
Start reading “Parable of the Sower”			
4	JAN 31 FEB 2	Monday – online Wednesday – discussion	Reflection – Sunday at 11:59 pm online in D2L
5	FEB 7 FEB 9	REFLECTION WEEK (NO CLASSES)	
6	FEB 14 FEB 16	Monday – online Wednesday – discussion	Reflection – Sunday at 11:59 pm online in D2L
Start reading “The Farm”			
7	FEB 21 FEB 23	READING WEEK (NO CLASSES)	
8	FEB 28 MARCH 2	Monday – IR Scholar Veronica Kitchen – online Wednesday – discussion THIS WEEK: students should have a one on one meeting with Bittner (15 mins only), I will give you some timeslots to choose from.	Reflection – Sunday at 11:59 pm online in D2L
Start reading “Five Little Indians”			
9	MARCH 7 MARCH 9	Monday – English Lit scholar Noreen Golfman - online Wednesday –discussion Thursday - FOUND POETRY WORKSHOP 1:30 to 3 pm	Reflection – Sunday at 11:59 pm online in D2L
10	MARCH 14 MARCH 16	REFLECTION WEEK (NO CLASSES)	
Start reading “Against the Loveless World”			
11	MARCH 21 MARCH 23	Monday – Author Aimee Wall - online Wednesday – Gender and Politics Panel, FICTIONIZED presentations	Gender and Politics Panel, FICTIONIZED Presentations March 23 Reflection – Sunday at 11:59 pm online in D2L
12	MARCH 28 MARCH 30	Monday – Author Xavier Campbell - online Wednesday – FOUND POETRY ASSIGNMENT PRESENTATIONS	FOUND POETRY Presentations MARCH 30 Reflection – Sunday at 11:59 pm online in D2L
13	APRIL 4 APRIL 6	Monday – online Wednesday –discussion (last class!)	FINAL ASIGNMENT DUE APRIL 10 11:59 pm online in D2L

**Are you wondering what to do with a Reflection Week? Are you wondering why we have them? Well, this is something I cooked up about a year and a half ago, after I started seeing some major burnout amongst my students. This is a week where you can do whatever you want. Catch up, read, reflect, work on other stuff, work on stuff for our class, sleep, train for a marathon, snuggle with your dog, watch Netflix, do whatever brings you joy and that feels right for you. Take a break.*

Online learning in the middle of a pandemic is way harder than we might expect or talk about. Your eyes hurt, your brains hurt, you get zoomed out, and it's impossible to function. Some of you have noticed these effects in yourselves, some of you haven't, but I assure you, I have noticed it, big time, both in myself and my students. Our brains regenerate, but only if we help them to get rest and give our bodies physical exercise (which is hard to get when you sit at a desk in your bedroom all day). I want regeneration to be a big focus of this course, so that our brains can do cool things. You all have amazing brains, it brings me joy to see what they can do when they're not exhausted and traumatized.

CLASS POLICIES

A quick note on correspondence and class conduct:

If you want to get in touch with me via email, you are free to do so through BrightSpace or at abittner@mun.ca, and you should generally receive an answer within 48 hours. Work-life balance and boundaries are particularly challenging in the middle of a pandemic, and I am currently helping my own kids do virtual school, so my working hours are a little weirder than normal, and this means that you may get emails at odd hours, usually after my kids are in bed at night and before they wake up in the morning. If for some reason you have not received a response in 48 hours, feel free to email me again. Sometimes things get lost in my inbox. *sigh*

We can meet online one on one with a "face to face" meeting, by appointment. Just send me a note and we will set it up.

I will be using your MUN email addresses and D2L to correspond with you if I need to get in touch with you outside of class, and I would encourage you to check these email addresses frequently to make sure you don't miss out.

Throughout the course, I want you to do your own thinking. I want you to think about the books, how it links to politics as you understand it, and I want you to sit with some of the ideas that arise. Everything is contentious, nothing is set in stone. I don't expect anybody to agree with everything, and I'd like to encourage you to discuss your thoughts, in an environment where we are all open-minded, respectful, and considerate of one another.

Accommodations, Resources, and Supports Available to Students

Memorial University is committed to facilitating and promoting an accessible, inclusive, and mutually respectful learning environment. Students requiring special accommodation are asked to communicate firstly with the Glenn Roy Blundon Centre (www.mun.ca/blundon) at the earliest opportunity. University policies and procedures pertaining to accommodations for students with disabilities can be found at www.mun.ca/policy/site/policy.php?id=239

(But really, if you need something, please come talk to me. I will do my best to make the course conducive to whatever your learning needs might be.)

Precarity:

If you are having difficulty accessing food to eat every day, or if you lack a safe and stable place to live, and it is negatively affecting your ability to carry out coursework, I encourage you to contact the Student Life Office for resources and support. If you are comfortable sharing this information with me, I will help you access university resources and work with you to devise a strategy for the course work.

COVID:

We are living in unprecedented times in a global pandemic. This pandemic feels like it is never ending. This affects us all, and in different ways. There is no shame in admitting that the struggle is real. Be gentle with yourselves, feel free to come to me if you need things, and I will do my best to help. Let us all do our best to be understanding of others and the possibility that we don't know what their current struggle is.

Sexual Violence Support:

Memorial University of Newfoundland recognizes its ethical and legal responsibility to provide a work, learning and living environment that is free of all forms of Sexual Harassment, including Sexual assault. Students, Faculty, and Staff at the University have the right to an environment that is free from sexual harassment and sexual assault. If you think you have been subjected to or witnessed sexual violence, you can contact the Sexual Harassment Office (<https://www.mun.ca/sexualharassment/>) who can provide support and walk you through the policies and processes in place to protect students and employees at Memorial. I am not a trained therapist or counsellor, but I am here to support you and can help to direct you to supports as needed/desired. Shame is highly correlated with experiences of sexual violence, and I am here to tell you (over and over again, as needed) that if you have experienced sexual violence it is not your fault and that I am sorry it happened to you. Please do not be ashamed to ask for help.

Here is a list of additional support services existing on campus designed to support students in a variety of ways. They include:

- The Commons (QEII library) provides access to print, electronic and technology resources.
- The Counselling Centre (UC-5000) helps students develop their personal capabilities, ranging from study strategies to assisting distressed students.
- The Glenn Roy Blundon Centre (UC-4007) serves students whose disabilities involve conditions affecting mobility, vision, hearing, learning (disabilities), chronic illness, or mental health; support is also provided to students with documented temporary illnesses and injuries.
- Student Life (ASK, UC-3005) answers questions about such things as courses, housing, books, financial matters and health.
- The Writing Centre (SN-2053) is a free, drop-in facility for students and helps them become better writers and critical thinkers.

ASSIGNMENT DETAILS

This course is an upper-level class (therefore advanced) in which the focus is on reading, thinking critically, and communication (both written and oral). You will be assessed primarily on your ability and effort to do those three things.

1. Participation and collegiality in class meetings and through weekly journals (50%)⁴

Participation and Collegiality: The success of the course is dependent on our active engagement and conversations with the texts and each other. Aim for a balance between saying nothing and dominating the discussion in order to contribute to deep, engaged learning/teaching. Practice stepping up and stepping back, which opens space for discussion and fosters collegiality and equal participation. A few quality interventions that make connections and build the conversation are more valuable than the quantity of participation. Collegially is embodied with practices such as posing questions, addressing and reflecting on colleague's ideas and questions as well as making connections to the texts as we build the conversation and work towards a collective understanding. Learning is fostered through connections with the texts and with each other – we do not do this work on our own. We will be creating a shared vocabulary that deepens our understanding of the texts and our work together.

Our work is focused on learning from the authors and from each other, as such we are also all teachers. This is a gift and a responsibility. We bring different experiences to the group, and even when we have read carefully and reflected on our own positions, we may make assumptions about race, gender and other-ness that may cause harm. Tracey Lindberg (Kelly Lake Cree Nation and University of Victoria) observes that non-Indigenous people can make "kind mistakes". One of our responsibilities is to reflect on and come to understand the assumptions we bring to our work together, and the harm they may cause. In turn, the work of learning includes remaining open with humility so that we can make room for each other and to foster learning/teaching.

Weekly Journal, due Sundays at 11:59 pm online in D2L. 750 words/week. The aim of this journal is to reflect on your engagement with the course material, to practice writing and to make meaning (both personal and academic) out of your engagement with the course.

Assessment: The journal is a combination of academic as well as personal writing and reflection. It should be well organized (logical) and presented (edited and revised) and make reference to the course reading and our discussions. The readings should be used to inform, shape and make sense of your reflections. By critically engaging with your own reflections in conversation with the course material, a strong journal entry will be analytical rather than descriptive. This can include reflecting on your own processes and engagement. The journal reflections can include your colleague's comments in class, and from their written work, which of course you must recognize with gratitude (citations). Note that I have included footnotes recognizing the work of others in this course outline.

⁴ Note this entire assignment is adapted from Dr Sarah Martin's POSC6400 syllabus from Intersession 2021. I leave it in blue so that it is clear that these words are not mine. I wish they were, she is brilliant. In her syllabus, she recognizes the teaching pedagogy of William Coleman (Balsilie School of International Affairs), Dean Bavington's Cultural Landscapes course (Memorial University), and information drawn from https://www2.worc.ac.uk/studyskills/documents/Learning_Journals_2016.pdf, and https://warwick.ac.uk/fac/cross_fac/iatl/study/ugmodules/humananimalstudies/assessment/reflectivejournal/

Here are some prompts to help spark your journal entries.

- What connections can you make to the key themes of gender, politics, and inequality?
- Compose two questions to address key concerns and/or issues from the week's reading. Consider focusing the questions on the themes of gender, politics, and inequality.
- What has surprised and/or delighted you this week, from your reading and discussion?
- Why does this book or discussion resonate with you personally, politically, and/or professionally?
- Are you inspired to take any actions, and if so, what?
- Choose two quotes from the texts that you are interested in reflecting on. Why did you choose these quotes?
- What "real life" issues were talked about in the book that you are unclear on or didn't really know about? What research would you need to take on to learn more?
- What emotions were provoked by the readings or in our meetings? For example, did you feel recognition or frustration or annoyance? Why?
- Are there areas that you would like to know more about? Why does this spark your curiosity? How would you undertake research to learn more?
- What did you learn from this week's reading and/or our discussions? Were there any surprises or disappointments?
- Are there connections between past books and this week's book? Why and how are they connected?
- Were there comments from the week's class discussion that you would like to recognize, and reflect on?

If you have concerns about your participation, please speak with me so we can devise strategies to ensure your success.

As part of your self-evaluation of participation, collegiality, and your journal entry, you will need to meet with me one-on-one at the mid-point of the course, and you will be asked at the end of the semester to evaluate your own performance. I will be providing you with written feedback on your journals, but I will not be giving them an alpha-numeric grade. Your grade for this half of the course (participation, collegiality, and journal entries) will be determined based on your self-evaluation, in consultation with me.

2. Choose your own creative writing adventure (20%)

For this assignment, you may choose to do one of two sets of activities, both of which will involve looking around at the gendered political world around us and putting it into creative practice:

A) Found Poetry (Due March 30):

On March 10th, Dr Sonja Boon (Gender Studies) will be leading a workshop on Found Poetry. This assignment requires you to prepare for and attend her workshop, and then generate your own Found Poetry and present it to the class on March 30th. You will be required to submit your poetry as well as a 1,000-1,500 word write up explaining it, your motivations for creating this poetry specifically, what the audience should notice, and the political phenomena that your poetry represents (this means you probably need to include some research and citations to the *thing* you are "talking about" in your poetry). Your write up should include a list of references/citations, both academic or otherwise. There may be some additional reading in preparation for the workshop. I will make sure you have it far enough in advance.

Your poetry should be submitted online in D2L on March 30th before class, and then your presentation will take place in class.

B) Gender and Politics Panel, Fictionized (Due March 23):

In February (date TBA) the Gender and Politics Lab at Memorial is collaborating with Equal Voice (NL) to host a panel on gender and politics. This assignment requires you to attend that panel, then generate your own work of fiction related to the panel, and present it to the class on March 23rd. You will be required to submit your work of fiction as well as a 1,000-1,500 word write up explaining it, your motivations for creating this piece of writing specifically, what the audience should notice, and the political phenomena that your writing represents (this means you probably need to include some research and citations to the *thing* you are “talking about” in your piece of fiction). Your write up should include a list of references/citations, both academic or otherwise.

Your piece of fiction should be submitted online in D2L on March 23rd before class, and then your presentation will take place in class on the 23rd.

While you can choose which of these two assignments you wish to do, I encourage you to attend both the Found Poetry workshop and the Gender and Politics Panel. Both will be interesting and useful and will help you to obtain the greatest benefit from this course.

3. Final Assignment (30%)

Students have a choice in what they do for the final assignment. What can I say, I am a fan of choice. It allows you to do what feels good to you, and maybe then you will enjoy it more and it will spark your curiosity. Choices include:

- a) Research Essay: students may choose to conduct a traditional academic research project for this course, related to gender and politics. This is a “standard” research paper (6,000-8,000 words) based on a theme/issue that emerges from the fiction we read. Students are required to cite a minimum of 15 academic sources in their final project.
- b) Creative research-writing project (i.e. a short story, play, book of poetry, etc.) paired with a 2000-3000 word report relating it to the research conducted on the issue the creative writing addresses. Students are required to cite a minimum of 15 academic sources in their final project.
- c) Lesson plan for a 1 hour undergraduate lecture course on a topic related to gender and politics that arises in the novels assigned. Your plan must include a PowerPoint Presentation, a script with what you will say, activities for the class, and a reading list. This must be accompanied by a bibliography and a 500 word reflection on the process of developing this lesson and your hopes for the class. Students are required to cite a minimum of 15 academic sources in their final project.
- d) Creative Dialogue: Take two characters from different books, and have them speak to one another about their lives, about their ideas, about their politics, specifically focusing on one gender and politics issue that arises in the novel. Create new fiction based on the fiction we read, in which one character *teaches* the other character about a given political issue. The purpose of this exercise is to highlight the similarities and differences in their perspectives and their experiences. Is there tension? Are they fast friends? What would they talk about? Your creative dialogue/conversation should be accompanied by a list of references showing your research on the issue you have chosen to focus on.
- e) Book review of a single novel we read in the course. You may need to google “how to analyze a novel” in order to do this assignment. Remember, though, that we are in a politics class. So the linkages to politics should be front and centre in your review. Your review should include an assessment of whether the

author got the politics “right” and this will require you to do research on political issue(s). You will need a bibliography.

- f) Something else of your choosing: I am open to this and applaud the creativity, and it will require a conversation between the two of us and you’ll need my approval.

This final project is due April 10th, at 11:59 pm online in BrightSpace.

NOTES ON GRADING, MISSED ASSESSMENTS, AND LATE PENALTIES

The penalty for submitting assignments late is 10% per day, including each weekend day. So, for example, if you submit your final assignment on the Monday after it is due, 10% will be automatically deducted. Wait until Wednesday, and 30% will be automatically deducted.

(this is a very bad plan, please don’t do this, it breaks my heart.)

If you become seriously ill or something big comes up, it is important that you take steps to notify the instructor (me) about your situation so we can work something out.

Finally, cheating, in addition to being unfortunate in any class, is especially unfortunate in a class where the main goal is to read, think, and discuss your ideas. It is simply not acceptable. Cheating on assignments includes (but is not limited to) allowing another student to copy from your own work and presenting someone else’s work as your own. Information about procedures and penalties for academic dishonesty is outlined in the University Calendar and is available through the Department of Political Science.

Department of Political Science

Policy on Plagiarism

Plagiarism means offering the words or ideas of another person as one's own. The material copied or paraphrased may consist of a few phrases or sentences, or an entire passage or paper. Whatever its form and extent, plagiarism constitutes two kinds of failure: 1) Failure to perform the basic tasks expected in any paper -- original mental effort and expression; 2) Potentially, the moral failure of academic dishonesty. Plagiarism may be deliberate (as in the submission of a paper written in whole or part by another student, purchased from an essay bank, or cut and pasted from web sites) or the result of carelessness through failure to provide proper documentation.

All directly copied or quoted material must be enclosed in quotation marks and the source must be clearly identified in a footnote. The source of any paraphrased material or ideas must also be properly documented. Failure to do so is plagiarism.

The procedure for handling cases of suspected plagiarism at Memorial University is set out in the University Calendar. All cases of suspected plagiarism must be reported to the Department Head in accordance with Section 4.11 of the University Calendar General Regulations. Depending on the circumstances and the degree of plagiarism involved, the Department of Political Science normally handles first offenders in accordance with the Procedures for Informal Resolution (Section 4.11.5). The penalty in such cases is normally a grade of 0 for the work concerned. The Department maintains a list of students who have been found guilty of plagiarism, and in the case of a second offence or in particularly serious cases of plagiarism, the Procedures for Formal Resolution (Section 4.11.6) will be followed. The penalty in these cases may be probation, suspension or expulsion in addition to the grade of 0 for the work concerned.

If in any doubt about what plagiarism consists of, consult with your instructor or refer to any standard work on writing essays and research papers. The Faculty of Arts Writing Centre (SN2053) can also provide relevant information. The notes on proper documentation below may be of assistance.

Notes on Proper Documentation

A good political science paper contains a logical argument built on solid evidence. While the evidence may be that of first-hand observation and study, evidence for most student papers will come from books, journals, newspapers, and government documents. Documentation in the form of footnotes, endnotes, or in-text references (with page numbers) must be provided for all facts, ideas, or interpretations which are not considered to be common knowledge. An acceptable rule of thumb for determining whether an item is one of common knowledge would be if the information is readily available in a number of different sources. An example may help.

It is common knowledge that Martin Luther King, Jr. was a black civil rights activist who was jailed in Alabama for leading a march against segregation in the early 1960s. No footnote would be required for such a fact.

A footnote would, however, be required for a statement such as: Martin Luther King, Jr. expressed disappointment that southern religious leaders urged people to comply with desegregation not because it was morally right but because it was the law.

In the latter case, the reader might want to check that Rev. King actually did express those views. A good guideline to follow is to ask yourself where your understanding of the thoughts, beliefs, or ideas of an individual or a group came from. If you don't know, are you sure that your understanding is accurate? If it isn't, then don't use it. If you do know, then state the source.

A common misperception is that footnotes only have to be given for direct quotations. This is not correct: footnotes must be provided in all cases where an idea, belief, action, or thought is attributed to an individual or group.

A footnote would be required for the following quotation from page 14 of the province's Strategic Economic Plan. "The private sector must be the engine of growth. While it is the role of government to create an economic and social environment that promotes competitiveness, it is the enterprising spirit of the private sector that will stimulate lasting economic growth."

A footnote would also be required for the following statement. The Strategic Economic Plan argues that the private sector must be the basis of economic growth in the province.

Similarly, a footnote must be provided whenever you "borrow" a particular idea, interpretation, or argument from a known source.

ONCE YOU READ THIS ENTIRE DOCUMENT, SEND ME AN EMAIL ONLINE IN BRIGHTSPACE
IN THE SUBJECT LINE, I WANT YOU TO WRITE "I read the POSC4340 syllabus!"

In the body of the email I want you to write "it's time to burn down the patriarchy" and I want you to send me an interesting gif related to gender and politics. If you do this correctly by January 16th, 2022, I'll add 1% of extra credit to your final grade.