

LIT 228-001 Women in Literature Spring 2009

Prof. Maria Makowiecka, *Ph.D.*

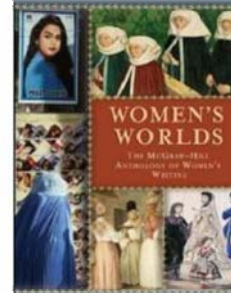
Class Meets T, TH 11-12:20PM C-319 & S-244

Office Hours: Tue 12:30-1:30, Thu 10-11, and by appointment

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Required Text:

Women's Worlds. The Mc Graw Hill Anthology of Women's Writing.

Course Description:

Women in Literature will examine some of the major images of women as they are portrayed in the literature of the West. Specifically, we will explore how views of women's nature have configured the ideas of "Woman," and will analyze how women have responded to these ideas from the eighth century to the present. We will also examine how race and class inflect these ideas.

Course Objectives:

As a result of successful completion of this course, students will be able to:

1. recognize the role of ideology in defining women as people;
2. recognize the resistance of women to defining ideologies;
3. critique the defining ideologies in women's lives according to race, class, and ethnicity;
4. analyze women's views of themselves through both reading and writing assignments.

Course Requirements:

1. Students must complete all readings by the date assigned in the Syllabus. If for any reason a student must miss a class, the assignments are fully spelled out and the student is fully responsible. Class notes, which are important for exams, must be obtained by the student. The instructor is available in person during office hours and will be available by email.

2. Students must submit two typed papers of approx. 1000-1200 words (4-5 pages). These papers are to be based on the topics provided separately. Students are advised that the work is to be their own. If secondary sources are used, proper citation is required. See "How to Write a Research Paper in Literature" www.bergen.edu/rpp/lit/ Student will e-mail papers to **www.turnitin.com** for an originality check. Class ID # **2578993** and password **women**. If plagiarized, essays will earn an F and no chance to rewrite them.

3. Students are expected to participate fully in class discussions of assigned texts.

4. There will be a midterm and a final examination based on readings and class discussions. If for any reason a student must miss an examination, that student must notify the instructor within 24 hours and explain the absence. It is up to the instructor whether or not to allow the student to make up the examination in the testing center. In any event, the missed exam must be made up before the next class session.

5. Students will be asked to prepare a Power Point presentation on an author of their choice.

6. Attendance in class is essential to optimum performance. Students who miss more than six classes will receive an automatic F for the class participation component of the final grade.

7. Evaluation: 20% paper # 1; 20% midterm; 20% paper #2; 20% final exam; 20% class participation.

To earn credit on a paper, you must complete the following:

- a. Write your **name** and the **course information** in the **upper left-hand corner** of the first page, according to the MLA guidelines.
- b. Write the analytic essay in complete and grammatically correct sentences and paragraphs.
- c. Compose the essay on your word processor.
- d. Submit an essay of appropriate length.
- e. Submit an essay that does not engage in plagiarism.
- f. Name the essay document, include your last name plus the assignment number (i.e. "Essay 1"). Don't forget to write your own title and to use title format for it (one standard font, no underline, or bold, etc.).
- g. Format a Works Cited page according to MLA Style. See <http://owl.english.purdue.edu/owl/resource/557/01/>
- h. Submit the essay to <http://www.turnitin.com>.

Tips for Writing Essays <http://writingguide.geneseo.edu/?pg=topics/organization.html>

Tips for Writing Exam Essays <http://writingguide.geneseo.edu/?pg=topics/essayexams.html>

Tips for Formatting Works Cited in MLA Style <http://www.bergen.edu/owl/resources.html>

Please feel free to ask questions at any time. You may e-mail me at any time at mmakowiecka@bergen.edu if you have a question about the readings or the course, but I would prefer you to share your concerns with your classmates. Usually, if one student has a question, it is likely that another has a similar concern.

COURSE POLICIES

HOW THE COURSE WILL WORK

Please buy the book for the course, read the assigned selections by a specified time, participate in class discussions on those readings, and complete papers and exams based on the readings, the information I give you, and the class discussions. The readings for each week are in the Syllabus -- please keep it handy for your reference. Please don't wait to be reminded what to read for the next class session.

WHAT YOU WILL DO EACH WEEK

Read the Anthology introductions to readings for the assigned texts to get some background information. Read the material. It's a good idea to write a list of questions or comments as you are reading. These will help you both in the weekly discussion sessions and on the papers and exams. Come to class prepared to share your ideas with others. There are no wrong or right answers to the questions I ask; I'm interested in what you think of the material. As the course goes on, we'll be making comparisons among the different pieces we read.

GRADING POLICIES

Your **final grade** for this course will be based on the number of points you accumulate this semester. You can earn 100 performance points in this course. If you accumulate 90-100 performance points, your final course grade will be "A;" 85-89 points = "B+;" 80-84 points = "B;" 75-79 points = "C+;" 70-74 points = "C;" 60-69 points = "D;" and 0-59 points = "F." You will accumulate points by meeting the course requirements.

PLAGIARISM

Plagiarism is using someone else's words or ideas in such a way that a reader cannot distinguish them from your own work. As such, it is a form of cheating. If you have questions about plagiarism, please ask me about it before your paper is due; after a paper is handed in it's too late to claim ignorance. The penalty for plagiarism is an automatic F for the essay without a chance to rewrite it, in addition to whatever penalty the College sees fit to impose, including expulsion from school.

EXTRA CREDIT ASSIGNMENTS

From time to time, I will assign an extra credit activity (up to four in the course of one semester) to be completed by the students who wish to prove their excellence and motivation. I would like to make it clear that extra credit activities are not a replacement for a missing essay, lack of participation in class discussion or an exam, and so forth. :)

SYLLABUS

Week 1 Introduction to the course.
WOMEN AND THE SACRED
Inanna (handout)
The Bible – creation of Eve in Book 1 and Book 2 (handout)

Week 2 Julian of Norwich, The Revelation of Divine Love 23-28
Margery Kempe, The Book of Marjery Kempe 28-33
Amelia Lanyer, Eve's Apology 58-60

CULTURAL COORDINATES: <http://www.sacred-texts.com/wmn/index.htm>
EXTRA CREDIT: Elizabeth C. Stanton, The Woman's Bible @ <http://www.sacred-texts.com/wmn/wb/index.htm>

Week 3 WOMEN'S EDUCATION
Mary Wollstonecraft, A Vindication of the Rights of Women 365-382
Margaret Fuller, Woman in the Nineteenth Century 685; 693-710

CULTURAL COORDINATES: Scolds 79; Household Space 66-67; Menstruation and Misogyny 215; The Corset, or Why the Heroines Faint So Often 543

Weeks 4 WOMEN AND MARRIAGE
Charlotte Perkins Gilman, The Yellow Wall-paper 1158-1169

Week 5 Susan Glaspell, Trifles 1293-1303

CULTURAL COORDINATES: Women's Community in Childbirth Rooms 87; Breastfeeding and the Wet Nurse 383; Nervousness and the Rest Cure 1170; The Cult of Domesticity & True Womanhood (handout); Kitchen Accidents http://en.wikipedia.org/wiki/Bride_burning

Week 6 WOMEN AND SEXUALITY
Simone De beauvoir, Second Sex;
Luce Irigaray, The Sex Which is Not One; ,
Adriene Rich, from Twenty-one Love Poems [Wherever in this city, screens flicker] 1587; It Is the Lesbian in Us 1581

Week 7 Ann Sexton, The Ballad 1550
Sylvia Plath, Three Women 1627-1636

CULTURAL COORDINATES: The Case of the Female Orgasm <http://www.epjournal.net/filestore/ep03347354.pdf>; Cutting Women 1785; Miss America 1866; Prostitution 363; The Pill 1642

Week 8 Review and MIDTERM Exam

Weeks 9 RESISTANCE AND TRANSFORMATION

Hannah More, "The Black Slave Trade" 287
 Phillis Wheatley, "On Being Brought from Africa to America" 343
 Sojourner Truth, Ain't I a Woman? 609-611
 Harriet Martineau, "From Morals of Slavery" 614-619
 Pandita Ramabai Saraswati, "The High Caste Hindu Woman" 1154-1157

Week 10 Harriet Jacobs, Incidents in the Life of a Slave Girl 792-813
 Frances E.W. Harper, "An Appeal to My Country Women" 914-928

CULTURAL COORDINATES: *Cartes de visites* 612, The Realism of Stereotypes 779, Reward for The Capture of Harriet Jacobs 814

Weeks 11 RE/WRITING WOMEN
 Virginia Woolf, A Room of One's Own 1342-1351
 Adrienne Rich, Diving into the Wreck 1560-1562
 Alice Walker, Everyday Use 1790-1796
 Hip-hop

Week 12 Audre Lorde, Black Mother Woman 1645; How I Became a Poet 1644
 Maxine Hong Kingston, No Name Woman 1713-1721
 Gloria Anzaldua, Linguistic Terrorism 1738-1739; from *La conciencia de la mestiza/Towards a New Consciousness* 1740-1742

CULTURAL COORDINATES: The Bridge Called My Back (1984 anthology of writings by women of color ed. Anzaldua); Chinese American Women and Immigration 1236

Weeks 13 WOMEN AND THE CONTACT ZONES
 Sui Sin Far, In the Land of the Free 1229-1235
 Zitkala Sa, School Days of an Indian Girl 1305-1308
 Buchi Emechta, This New Thing 1779

Week 14 Zoe Wicomb, When the Train Comes 1837-1844
 Jhumpa Lahiri, When Mr. Pirzada Came to Dine 1983-1994
 Zadie Smith, from White Teeth 1995-2008

CULTURAL COORDINATES: Mary Louise Pratt, The Art of the Contact Zones (web); Indian Boarding Schools 1309; Women March Against Apartheid 1845; Purdah 1325

Week 15 Review and FINAL EXAM

LINKS

www.bergen.edu/ws

www.bergen.edu/njwgsc

www.beaconconference.org

www.bergen.edu/rpp/lit/

ESSAY 1 AND 2 ASSIGNMENT

You are to read two books from this list. For each assignment you are asked to write a five-page analytical response to some aspect of the book that interests you (1000-1200 words). An analytical response seeks to explore causality, comparison, process, or some other "how" or "why" question. For example, a paper on Alice Walker's The Color Purple might explore how Celie's concept of God changes during the course of the novel or it might compare Sofia's response to physical abuse with Celie's. No outside or secondary sources are required to complete these assignments. However, if you do consult outside sources, you must document your use of them according to MLA documentation guidelines. See <http://owl.english.purdue.edu/owl/resource/557/01/> Failure to do so would result in plagiarism and an automatic failure with no chance of revision. NOTE: DO NOT WRITE PLOT SUMMARIES!

SUPPLEMENTAL TEXTS

1. Adichie, Chimamanda Ngozi. *Purple Hibiscus* (African - Nigeria)
2. Allen, Paula Gunn. *The Woman Who Owned the Shadows, Spider Woman's Granddaughter* (Native American)
3. Allende, Isabel. *The House of the Spirits; Daughter of Fortune* (Chile)
4. Allison, Dorothy. *Bastard Out of Carolina*. (family violence and incest, American South)
5. Alvarez, Julia. *In the Time of the Butterflies; In the Name of Salome* (Dominican)
6. Anzaldua, Gloria. *Borderlands* (Chicana, lesbian)
7. Ba, Mariama. *So Long a Letter*. (Senegal)
8. Brown, Rita Mae. *Rubyfruit Jungle*. (Southern lesbian)
9. Chevalier, Tracy. *Girl with a Pearl Earring*. (On Vermeer's maid)
10. Cofer, Judith Ortiz. *The Latin Deli*. (Puerto Rican American)
11. Conde, Maryse. I, Tituba, *Black Witch of Salem* (Martinique and America)
12. Dangarembga, Tsitsi. *Nervous Conditions*. (Brother gets in the way of a girl's education ; Zimbabwe)
13. Danticat, Edwige. *Breath. Eyes, Memory or The Dew Breaker*. (Haiti)
14. Flagg, Fannie. *Fried Green Tomatoes*. (Social/racial/gender tensions in the American South)
15. Gilman, Charlotte Perkins. *Herland*. (Nineteenth-century American)
16. Gaskell, Elizabeth. *Ruth*. (Nineteenth-century British; seduction of orphaned girl)
17. Hoffman, Eva. *Lost in Translation*. (Polish-Jewish-American)
18. Hurston. Zora Neale. *Their Eyes Were Watching God*. (African American)
19. Jacobs. Harriet. *Incidents in the Life of a Slave Girl* (African American, former slave. True story)
20. Kingston, Maxine Hong. *The Woman Warrior*. (Chinese American)
21. Lahiri, Jhumpa. *The Namesake* (an Indian family in America)
22. LeGuin, Ursula. *The Left Hand of Darkness*. (SF)
23. Lorde, Audre. *Zami, A New Spelling of My Name*. ("black lesbian feminist warrior poet")
24. Morrison. Toni. *Anything*. (African American)
25. Ngcobo, Loretta. *And They Didn't Die*. (South African)
26. Rhys. Jean. *The Wide Sargasso Sea*. (Dominica)
27. Sapphire, Push. (incest; African American)
28. Spark, Muriel. *The Prime of Miss Jean Brodie*. (British)
29. Saadawi, Nawal. *Woman at Point Zero*. (Egyptian)
30. Szymborska, Wislawa. *Poetry*. (Polish)
31. Tan, Amy. *Joy Luck Club* (In China and the US)
32. Winterson, Jeanette. *Oranges Are Not the Only Fruit*. (British Evangelist)

To find out more about the readings, go to www.bn.com, and look up the book and read the publisher's info: plot summary, and brief critical notes.