
**Why we are here:**

The purpose of this course is to expand your awareness of the work of women writers. Along with reinforcing your understanding of the critical elements of literature, this course will examine the unique problems and accomplishments of women writers. You should leave this class with a sense of where women’s literature has been and where you, as a reader, wish to go with it. In addition, this class will give you the opportunity to do some solo research on a writer or subject of particular interest to you.

“Fiction is the lie that tells the truth.”

- Eudora Welty

**Grading:**

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Class participation</td>
<td>25%</td>
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<tr>
<td>Response cards</td>
<td>25%</td>
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<tr>
<td>Research essay &amp; presentation</td>
<td>35%</td>
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<tr>
<td>Final</td>
<td>15%</td>
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The worth of lively, informed discussions in a literature class can not be stressed enough; thoughtful participation can make a class inspiring, while dreary unprepared classmates can make a class an ordeal. Please come prepared for every session and bring your sense of humor and point of view. Your participation grade will rest on
your thoughtful participation in class activities; if you believe you will not be able to participate, please sign up for a different class.

**Response cards** are to be handed in each day at the beginning of class. If you miss class, you may hand in a late card; otherwise, late cards won’t be accepted. When multiple titles have been assigned, you may choose any one (or more) to write about. On a 3x5 card choose one of the following points to address:

- What relationship(s) do you perceive between the biographical note and the text(s)?
- Is there anything about the text(s) that seems particularly feminine? i.e. Does the text seem to follow what Gilbert and Gubar see as a “distinctly female literary tradition”?
- Note a repeated image or symbol and consider its function in the story.
- Discuss a scene (in fiction) or line (in poetry) that you find particularly significant and say why.
- If relevant, discuss the social policy stance the author seems to be taking.
- Consider how the author writes with or against stereotypes, particularly those surrounding gender.
- Imagine how someone of the opposite gender might react to the text.
- When multiple titles have been assigned, compare/contrast some element among them.

As you become comfortable writing response cards, you may deviate from the above list of choices; however, "I liked this reading because I could relate to it," and similar simplistic comments will not be credited.

A rubric of how I will grade the essay and presentation grading will be handed out with the assignment in a few days. While your essay might be turned in late, and thus subject to a grade penalty of five points (1/2 a letter grade) for each late day, presentations can’t be late.

**For the record:**

- Feel free to communicate with me via e-mail or phone if you should need my help (that's part of my job, too).
- Onondaga provides reasonable accommodations for individuals with documented disabilities that could affect academic performance. If you have a disability that may require special accommodation, please contact Student Central, as soon as possible. If you have already met with a Disability Services Officer, please see me.
with your accommodation sheet so you and I can make any necessary arrangements. Your meeting with me will help both of us to accomplish our goals for this class.

The Writing Skills Center offers all sorts of free writing assistance. For instance, for those late night writing questions and grammar emergencies, email NightWriter at write@sunyocc.edu Sunday through Thursday, 9 p.m. to midnight.

Extra Credit is available: Attend a community or college event that is of a literary or women’s studies nature and write a short (250 words—one page) reaction paper. You will earn participation points equivalent to one day for each documented event.

Reading Schedule:
ALWAYS READ THE BIOGRAPHICAL NOTE ON EACH AUTHOR WE COVER

Module I: Legacies

T 8/31 Introductions

Th 9/2 Gilbert and Gubar “Literature of the 19th Century” pp. 407-432

T 9/7 Charlotte Bronte Jane Eyre chapters 1-9, pp. 633-691

Th 9/9 Charlotte Bronte Jane Eyre chapters 10-18, pp. 692-773

T 9/14 Charlotte Bronte Jane Eyre chapters 19-27, pp. 773-847

Th 9/16 Charlotte Bronte Jane Eyre chapters 28-31, pp. 847-891

Last day to drop a class is Sunday 9/19 (that is, erase it from your transcript)

T 9/21 Charlotte Bronte Jane Eyre chapters 32-38, pp. 891-958

Module 2: Who tells the stories? Who is silent?


Th  9/30  Emily Dickinson continued

T  10/5  Charlotte Perkins Gilman “The Yellow Wallpaper” and “Why” pp. 1392-1404

Th  10/7  Maxine Hong Kingston “No Name Woman” pp. 1229-1237

Module 3: The Personal is Political

T  10/12  When Paris Was a Woman in-class film Gertrude Stein “Picasso” and “Ada” pp. 163-166 (volume II)

Th  10/14  Mina Loy “Feminist Manifesto” pp. 255-257

T  10/19  Djuna Barnes “How It Feels To Be Forcibly Fed” pp. 458-463

Th  10/21  Toni Morrison “Unspeakable Things Unspoken” pp. 1015-1025 Jamaica Kincaid “Girl” p. 2335

T  10/26  Toni Morrison “Recitatif” pp. 994-1009

Th  10/28  Gwendolyn Brooks “the mother” p. 781; June Jordan “Poem about Police Violence” p. 1095; plus hand-outs

Module 4: Imaginary Women

T  11/2  Margaret Atwood “Spelling”; “There Was Once”; “The Little Red Hen Tells All” pp. 1205, 1217-1220

Th  11/4  Louise Gluck “The Drowned Children”, “The Deviation”, “Widows”
pp. 1284-1285; Anne Sexton “Her Kind”, “The Moss of His Skin”, “Housewife” pp. 918-921

T  11/9  Edna St. Vincent Millay “First Fig”-”Sonnet”; “Apostrophe”-end pp. 444-426; 455-458

Th  11/11  Angela Carter “The Company of Wolves” pp. 1220-1228

T  11/16  Research project presentations

Th  11/18  Research project presentations

T  11/23  Hand-out

Last day to withdraw from a class (that is, with a W on your transcript)

Th  11/30  No class--give thanks

T  11/30  Sharon Olds “Language of the Brag” p. 1279
        Dorothy Parker all  pp. 487-493

Th  12/2  Adrienne Rich “Final Notation” pp. 975-976
        “Weakest Link” prep for final