

This subject, crosslisted in Literature and Women's Studies, examines a range of American women authors from the seventeenth century to the present. It aims to introduce a number of literary genres and styles—the captivity narrative, slave novel, sensational, sentimental, realistic, and postmodern fiction—and also to address significant historical events in American women's history: Puritanism, the American Revolution, industrialization and urbanization in the nineteenth century, the Harlem Renaissance, World War II, the 60s civil rights movements. A primary focus will be themes studied and understood through the lens of gender: war, violence, and sexual exploitation (Keller, Rowlandson, Rowson); the relationship between women and religion (Rowlandson, Rowson, Stowe); labor, poverty, and working conditions for women (Fern, Davis, Wharton); captivity and slavery (Rowlandson, Jacobs); class struggle (Fern, Davis, Wharton, Larsen); race and identity (Keller, Jacobs, Larsen, Morrison); feminist revisions of history (Stowe, Morrison, Keller); and the myth of the fallen woman (take your pick). Essays and inclass reports will focus more particularly on specific writers and themes and will stress the skills of close reading, annotation, research, and uses of multimedia where appropriate. A classroom electronic archive has been developed for this course and will be available as a resource for images and other media materials.

SCHEDULE OF READING AND WRITING

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| 1 | Introduction |
| 2 | Keller, Ch. 1-9 |
| 3 | Online Research Workshop |
| 4 | Keller, Ch. 10-18 |
| 5 | Mary Rowlandson, in Derounian-Stodola |
| 6 | Rowson |
| 7 | Special Event: Korean Comfort Woman. Participants: a former Korean Comfort woman, Dr. Ok Cha Soh, President of Washington Coalition of Comfort Woman (WCCW). Co-sponsored by Foreign Languages and Literatures, History, and Women's Studies. |
| 8 | Rowson |
| 9 | Essay One (5 pages) |
| 10 | Stowe, Ch. 1-12 |
| 11 | Stowe, Ch. 13-26 |
| 12 | Stowe, 27-42 |
| 13 | Fern, Ch. 1-54 |
| 14 | Revision One (5 pages) |
| 15 | Fern, Ch. 55-90 |
| 16 | Jacobs, Preface-Ch. 18 |
| 17 | Jacobs, Ch. 19-Appendix |
| 18 | Davis, Life in the Iron Mills |
| 19 | Essay Two (5 pages) |

20	Wharton Ch. 1-10
21	Wharton, Ch. 11-15
22	Wharton, Book II
23	Larsen, Part One
24	Revision Two (5 pages)
25	Conference Day
26	Larsen, Parts Two and Three
27	Morrison, 3-138
28	Morrison 141-266
29	Morrison 269-318
30	Conclusion
31	Essay Three (10 pages)

REQUIRED TEXTS

Nora Okja Keller, *Comfort Woman* (Penguin)
 Kathryn Derounian-Stodola, ed., *Women's Indian Captivity Narratives* (Penguin)
 Susanna Rowson, *Charlotte Temple* (Oxford)
 Harriet Beecher Stowe, *The Minister's Wooing* (Penguin)
 Fanny Fern, *Ruth Hall* (Rutgers)
 Harriet A. Jacobs, *Incidents in the Life of a Slave Girl* (Harvard)
 Rebecca Harding Davis, *Life in the Iron Mills* (Bedford)
 Edith Wharton, *The House of Mirth* (Bedford)
 Nella Larsen, *Passing* (Modern Library)
 Toni Morrison, *Paradise* (Plume)

COURSE EXPECTATIONS

Attendance and Participation (25 %)

This is a discussion course where your attendance and participation in class are vital to your success and that of the group. Bring your text to class and be prepared to read aloud, debate vigorously, listen, and enjoy. If you must miss class, please notify me beforehand of the fact by phone, email, or in person; you are responsible for the information you missed. **Any absence deducts a percentage point from your final grade: two latenesses count as one absence. Repeated absences will lead to a formal warning and can affect your grade and status in the class.** If you have a conflict, like a recitation, lab, sports commitment, or job that meets during this class, you should not take the course.

This grade is based on **classroom attendance and participation**; on participation in an **online discussion forum** and on an **in-class report**, which will involve skills in research, annotation, oral communication, and the use of multimedia.

Written Work (75 %: Essay One 15%, Revision 15%, Essay Two 15 %, Essay Three 30%)

Essays and Revisions: You are required to write three essays and one revision (of the first essay). You may also revise the second essay, if you choose. The grade

for the second revision will replace the grade on the original essay only if it raises it.

Essays and revisions are due at the beginning of class on the day assigned. In a course that depends so much on timing (i.e. getting the papers in, getting back comments in time to revise before the next essay is due), it is better to hand in something less than perfect than to delay. All revisions should include a **brief statement summarizing the process of revision.**

Essays must be typed or word-processed, double-spaced, and adequately margined, should include a title, and need to observe the conventions of grammar and spelling.

Statement on Plagiarism

Plagiarism attacks the freedom and integrity of thought. Especially in a class that will depend to some extent on online research, you must know what constitutes plagiarism and avoid it. The Literature Department has formulated this statement and policy for all plagiarism cases:

Plagiarism—use of another's intellectual work without acknowledgement— is a serious offense. It is the policy of the Literature Faculty that students who plagiarize will receive an F in the subject, and that the instructor will forward the case to the Committee on Discipline. Full acknowledgement for all information obtained from sources outside the classroom must be clearly stated in all written work submitted. All ideas, arguments, and direct phrasings taken from someone else's work must be identified and properly footnoted. Quotations from other sources must be clearly marked as distinct from the student's own work. For this course, students will use the MLA Works Cited format.

MIT's academic honesty policy can be found at the following link:
<http://web.mit.edu/policies/10.0.html>

ESSAY TOPICS

All the papers will allow you to reflect on the themes outlined in the course description and to engage intensively with authors we cannot hope to “cover” in a few hours of class discussion. I have left the topics open, however, and have structured the papers according to certain writing or critical issues. You may always discuss topics with me if you would like more guidance or are uncertain how to proceed.

Essay 1 (5 pages— Due Class #9)

This essay will build on annotation and close reading of the text. Choose a passage from one of the readings to annotate, using whatever research tools and media resources you find helpful, and to analyze stylistically (paying attention to details, patterns of language, and special effects) as well. Then develop a reading of the passage, drawing on your research and presenting an argument for the

meaning and significance of the passage in relation to the text and its strategies, themes, or effects (be selective here!). We will model this kind of work in class.

Essay 2 (5 pages— Due Class #19)

Although this essay will depend on the techniques developed in the first paper, it will expand in scope to examine a theme or narrative pattern that allows you to examine a range of materials from the text. Focus on a specific topic and use your analysis to narrow your scope even further. Your thesis should take a position and imply that someone might argue against your point.

Essay 3 (10 pages—Due Class #31)

For this essay, you may select from a range of options that require a deeper engagement with text, author, period, or critical perspective than you have done so far. You may select more than one author from the course (so long as you include one of the later authors and write about no one that you have written about before) and compare their works; you may choose one author, read another of her works, and bring it to bear on the text discussed in class; you may do historical, biographical, theoretical, or critical research to provide a context and reading for your chosen text or texts. You should choose your option or approach by class #25 and be ready to discuss it in conference that day.