

Summer 2018

AP/EN 3150 6.0A (SU)

Women in Literature: A Comparative Analysis

Course Director:

Patricia Keeney

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(To make appointments, see PK after class or make contact by email)

Delivery Format:

Seminar

Time:

Mondays & Wednesdays, 4:00pm - 7:00pm, ACW-002

Description:

Seminars will cover literary, historical, cultural, biographical and other contexts, providing ample material for student interpretation of texts. Students are expected to come to class having read the assigned material and be prepared to participate actively in discussion.

Many of our seminars will include film as an integral part of this course. These are not merely supplementary but to be regarded either as essential text, information or both and will be a core part of exam and essay material. Watch them all. Watch them completely.

Please consult the theoretical material (that is not primary text) in the course kit as well as some essays in the Adrienne Rich anthology for study and research purposes. These materials will also be used at various points during the course and you are welcome to include theoretical material in discussion and paper, although the course is not primarily theory-based.

This course examines the changing social, personal and professional roles of women over the last 100 years or so, as they have been reflected in (essentially Euro-American) fiction, plays and poetry. It looks (roughly) chronologically, selectively (please understand that we have tried to be representative rather than exclusive – many choices had to be made) and comparatively at the image of women in literature written by both women and men. The course goal is to create critical awareness of that image as part of a particular literary heritage, as well as an appreciation of how three major literary genres have worked in this context.

Category:

B

Area:

5

Period:

NA

Historical Requirement:

Period II (1700-1900) 3 Credits

Requirements:

First term take home Exam: 25%

Major paper of 2000-2500 words (8-10 pages): 35%. Please try and find an equitable distribution between the web sources you use in your research (including Wikipedia and web journals), and hard copy books/journals. Note: if you are treating material not yet covered in the course, that situation will be taken into account.

Class participation including informal tutorial work (sometimes in groups) on particular texts and films, as well as concepts covered in the lectures: 15%

Final exam: 25%

Reading List:

Margaret Atwood. *Journals of Susana Moodie*. OUP. Virginia Woolf. *A Room of One's Own*. Kate Chopin. *The Awakening*. Henrik Ibsen. *A Doll's House*. Signet Classics. Four Major Plays (must include *Hedda Gabler*). August Strindberg. *Miss Julie*. Nick Hern Editions. Carol Shields. *Jane Austen. A Life*. Penguin. Elizabeth Smart. *By Grand Central Station I Sat Down and Wept*. Harper Collins. John Osborne. *Look Back in Anger*. Faber. Alice Munro. *Lives of Girls and Women*. Canadian Modern Plays Volume 1. Fourth Edition. Edited by Jerry Wasserman. Including *Doc* by Sharon Pollock, *The Ecstasy of Rita Joe* by George Ryga, *Les Belles-Soeurs* by Michel Tremblay. *Adrienne Rich*. Norton Critical Edition. May Sarton. *Mrs. Stevens Hears the Mermaids Singing*. Toni Morrison. *Sula*. In addition, there is a Course Kit, including *De Beauvoir, Heilbrun*; also contains primary material from *Hughes, Plath* and *Keeney*.

Recommended Readings: *History of Ideas on Women*. Rosemary Agonito *A History of Their Own*. Bonnie Anthony and Judith Zinsser (2 vols.) *Feminist Literary Theory*. Mary Eagleton. *Feminist Spirituality*. Johanna Stuckey. *Beyond Patriarchy*. Michael Kaufman. *Writing a Woman's Life*. Carolyn Heilbrun. *When God Was a Woman*. Merlin Stone. *Ancient Mirrors of Womanhood*. Merlin Stone. *Vamps and Tramps (New Essays)*. Camille Paglia. Vintage 1994

Open To:

Yr3 & Yr4