ENGL 283 Women in Literature  
John Felice Rome Center  
Spring 2019  
Thursdays | 9:30-12:00pm  
Prof. Elizabeth Geoghegan  
Email: egeoghegan@luc.edu  
Office Hours: Thursdays, 12:00-1:00pm

Course Description
This course focuses on the representation of women in literature, in particular works written in English. We will investigate diverse literary genres and styles including poetry, essays, short stories, novels and memoir. We will also screen several films, exploring visual texts, as companion pieces for the selected readings. By placing these works—and the women who produced them—in an historical context we can better understand the contributions of women writers to the literary tradition.

• Requirement: UCLR 100 for students admitted to Loyola University for Fall 2012 or later. No requirement for students admitted to Loyola prior to Fall 2012 or those with a declared major or minor in the Department of English, Department of Classical Studies, or Department of Modern Languages and Literatures.

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<th>Knowledge Area(s) satisfied:</th>
<th>Literary Knowledge and Experience, Tier 2 Literary Knowledge Women &amp; Gender Studies</th>
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<td>Skill(s) Developed:</td>
<td>Critical Thinking &amp; Dispositions, Critical reading skills, Communication Skills (Written &amp; Oral)</td>
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Learning Outcomes
By the end of this class, students should be able to: demonstrate understanding of the representations of women in various periods of literary history, as well as to understand the manner in which these works were produced and the relevant cultural context. Enhance skills in critical thinking and both oral and written expression. The student(s) will practice thinking critically about the literature they study and the interpretations they produce by questioning the key assumptions operating in the literary texts they read and those that inform their own interpretations of those texts. •The course will encourage student(s) to develop their own hypotheses, theories, and interpretations of the literature covered. Students will practice improving their descriptive, analytical, and argumentative skills in oral discussion and in formal, written critical analyses. •They will improve their ability to frame questions, present background information, analyze specific archetypes, images, symbols, passages, and scenes, and to present interpretations of literary work in both oral and written formats. •The course will improve student ability to understand how multiple interpretations of literary works are possible, and how differing interpretations reflect particular cultural and historical conditions that change over time. They will improve their ability to understand meaning in historical context, to explore the denotative and connotative meaning of words, and to develop a facility for using different critical approaches (such as feminist, formalist, psychological, political, biographical, as well as gender theory) to produce different analyses and interpretations of the texts.
**Required Text / Materials**

• Additional assigned readings: selected short stories, selected poems, essays, and criticism will be available on Sakai. • Films (TBD): Students may be required to do a close reading of a film (e.g. *Jane Eyre, Thelma & Louise, Bridget Jones's Diary, The Piano, Out of Africa, Orlando, Portrait of a Lady, The Namesake,* et al)

**Attendance Policy** (please note that course attendance is based on prompt class attendance, preparation and active participation in class discussions). In accordance with the JFRC mission to promote a higher level of academic rigor, all courses adhere to the following absence policy. Prompt attendance, preparation and active participation in course discussions are expected from every student.
- For all classes meeting once a week, students cannot incur more than one unexcused absence.
- For all classes meeting twice a week, students cannot incur more than two unexcused absences.
- For all classes meeting three times a week, students cannot incur more than two unexcused absences.
This course meets _once_ a week, thus a total of _one (1)_ unexcused absence(s) will be permitted. Unexcused absences beyond these will result in a lowering of your final grade.

**Evaluation & Grade Breakdown:**

- Participation / Preparedness 10%
- Homework 15%
- Presentation 25%
- Midterm Exam / Paper 25%
- Final Project / Seminar Paper 25%

**Grading**
94-100: A
90-93: A-
87-89: B+
84-86: B
80-83: B-
77-79: C+
74-76: C
70-73: C-
67-69: D+
60-66: D
59 or lower: F

**Academic Honesty**
Plagiarism and other forms of academic dishonesty are unacceptable at the JFRC and will be dealt with in accordance with Loyola University Chicago’s guidelines. Please familiarize yourself with Loyola’s standards here: [http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml](http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml). You are responsible to comply with the LUC Student Handbook.
**Late or Missed Assignments**
Late or missed assignments will not be accepted for grading without the authorization of the instructor.

**Accessibility Accommodations**
Students registered with the Student Accessibility Center requiring academic accommodations should contact the Office of the Dean at the John Felice Rome Center, the first week of classes.

**Course Schedule. — Note:** This is an outline for the semester; schedule and due dates subject to change. A finalized schedule will be provided at the beginning of term.

**Week 1** - [Madwomen, Domesticated Women & Women Who Refuse to Behave](#)
Course Intro & Screening: Jane Eyre (Franco Zeffirelli, director)

**Week 2** – The Madwoman in the Attic: Jean Rhys Reimagines Charlotte Bronte; Read Wide Sargasso Sea & the excerpt of Bronte’s Jane Eyre in the text (p.119-131) & be prepared to discuss

**Week 3** - Domesticated Women & Women Who Don’t Behave Read Sula, Part 2 (Morrison) + criticism (on Sakai: “The Orderliness of Disorder: Madness and Evil in Toni Morrison’s Sula” & “Circling Meaning in Toni Morrison’s Sula”) & be prepared to discuss

**Week 4** - More Women Who Don’t Behave (and a few who do): It is a truth universally acknowledged that every student should read Pride & Prejudice & be prepared to discuss it. Choose any theme you care to discuss (patriarchal power, class, first impressions, femininity, wealth, marriage, etc.) and select a scene or character from the book that illustrates it. Be prepared to discuss.

**Week 5** – The political implications of a “happy ending” — wrap up of Austen + midterm review

**Week 6** – Midterm

**Week 7** – Women & Myth meets Contemporary Politics—in Kamila Shamsie's Home Fire

**Week 8** – NO CLASS (Spring Break). Please note that your response papers for The Piano are also due by 3/15. (upload to Sakai. Guidelines on Sakai).

**Week 9** – Antigone Retold; second half of Home Fire

**Week 10** - Group Presentations, Details TBA

**Week 11** – Screening TBA & Response papers due Week 12.


**Week 13** – Berlin, continued: “A Manual for Cleaning Women,” “Carmen,” and “Mijito” and be prepared to discuss.

**Week 14** – Final Papers Due; Guidelines TBA

**Week 15** – Exam Week