

# LIT 3383: WOMEN IN LITERATURE

## “A Poetics of Hysteria” (1826-Present)

TTh 9:45-11 a.m., 110 Williams & [here](#) on Zoom (Meeting ID: 922 7712 1996)

Dr. L. Lamar Wilson

Office Hours: By appointment; schedule [here](#)

Contact: [llwilson@fsu.edu](mailto:llwilson@fsu.edu)

\*Please allow 24 hours for response. For email sent after 9 p.m. EST, the 24-hour window begins the following morning at 9, when it will be read.\*

This course uses women’s roles and legal status during the reign of Britain’s then-longest-reigning monarch, Queen Victoria (1837-1901) as a natal lens for contemporary American and British literatures. Students will examine works from the colonialist “mother country” alongside those published in her nascent rival superpower, the United States of America, and in Latin America. What kinds of political and literary power did women have as Great Britain and the USA have struggled with colonial conflict at home and abroad? What have women had to say about sociopolitical matters? As we answer these questions, we’ll contemplate how anxieties about national/sexual purity, race, and the diagnosis of hysteria intersect in the works of Mary Wollstonecraft Shelley, Loreta Janeta Velazquez, George Eliot, Jane Johnston Schoolcraft, Frances Ellen Watkins Harper, Sophia Alice Callahan, Alice Moore Dunbar-Nelson, Pauline Elizabeth Hopkins, Sui Sin Far, Olivia Ward Bush-Banks, Mina Loy, Marianne Moore, Gabriela Mistral, Gwendolyn Brooks, María Luisa Bombal, Maria Mazziotti Gillan, Elena Garro, Lucille Clifton, Nikki Giovanni, Alice Walker, Toni Morrison, Naomi Shihab Nye, Nellie Wong, Marilyn Chin, Tiphonie Yanique, Jesmyn Ward, and others.

### Learning Outcomes

In this course, I aim to serve as a guide as you:

- read works, particularly those of women of color and the Western colonialist diaspora, as creative *and* philosophical texts that document their lives amid the dehumanizing systems of chattel slavery and post-emancipation waves of violence that have persisted into this century, challenging the Enlightenment’s diminishment of women’s equal (post)-humanity.
- discern how intracultural movements (Romanticism, Transcendentalism, abolitionism, Reconstruction, the New Negro Renaissance, civil rights, Black Arts, women’s liberation/feminism/womanism, hip-hop, etc.) have fueled the evolution of literary artists’ aesthetic choices and theorists’ insights on women’s identity formation and expression;
- understand and articulate how these techniques make interventions in women’s relationship to gender and racial identity formation, gender- and race-based violence, gender performance, and sexual identity expression/repression;
- recognize the use of discipline-specific and genre-specific techniques in creative writing and concomitant critical movements that engage women’s literature, particularly New Criticism, Marxism/postcolonialism, poststructuralism/postmodernism, psychoanalysis, and gender and sexuality studies.
- learn the way scholars have posited arguments in response to these literary and theoretical movements and how they communicate in discourse communities today;
- craft and revise original arguments in several short essays, aka précis, and one conference-length essay.
- master the art of making fair and effective use of the scholarly work of others as you refine your own.

### Required Primary Readings

- *The Last Man*, Mary Wollstonecraft Shelley (1826)
- *The Lifted Veil*, George Eliot (Mary Ann Evans, 1859)
- Selected poems, Frances Ellen Watkins Harper (1846-1892)
- *The Woman in Battle: A Narrative of the Exploits, Adventures, and Travels of Madame Loreta Janeta Velazquez, Otherwise Known as Lieutenant Harry T. Buford, Confederate States Army*, Loreta Janeta Velazquez (1876)
- Poems & fiction of Jane Johnston Schoolcraft, Alice Ruth Moore Dunbar-Nelson, Sui Sin Far, Olivia Ward Bush-Banks, Charlotte Perkins Gilman (Canvas PDFs & URLs, 1820s-1920s)
- *Wynema, A Child of the Forest*, Sophia Alice Callahan (1891)
- *Of One Blood: Or, The Hidden Self*, Pauline Elizabeth Hopkins (1902)
- *The Feminist Manifesto & selected poems* (Canvas PDF), Mina Loy (1914-1923)
- *Passing*, Nella Larsen (1929 & 2021 film adaptation)
- *House of Mist*, María Luisa Bombal (Canvas PDF, 1948)
- “The Anniad” and other selected poems (Canvas PDF), Gwendolyn Brooks (1949-1989)
- H.D., Zitkála-Šá, Marianne Moore, Gertrude Stein ±, Gabriela Mistral, Gwendolyn Brooks, Elena Garro, Lucille Clifton, Nikki Giovanni, Maria Mazziotti Gillan, Nellie Wong, Chrystos, Naomi Shihab Nye, Marilyn Chin, Ada Limón, Erika Meitner, Khadijah Queen, Layli Long Soldier, torrin a. greathouse, & Rickey Laurentiis poems (& PDFs, 1910s-Present)
- *Sula*, Toni Morrison (1973)
- “Womanism,” “Everyday Use,” Alice Walker (1972-73); The Combahee River Collective Statement (1977)
- “Girl” & *A Small Place* (Canvas PDF), Jamaica Kincaid (1978, 1988)
- *How to Escape a Leper Colony & Wife* (excerpts, Canvas PDFs), Tiphonie Yanique (2010, 2016)
- *Let Us Descend*, Jesmyn Ward (2023)

### Teaching Assistant/Mentor in the Classroom

Chloe Rodriguez ([cerodriguez@fsu.edu](mailto:cerodriguez@fsu.edu)), Office: WMS 327 or Virtual Office [here](#)

**Office Hours:** Tuesday/ Thursday 1:00 p.m. -2:40 p.m. and by **appointment**

**Appointment Date & Time** for you to decide [here](#)

**My Reading Writing Center Hours: (Log into <https://fsu.mywconline.com> for availability)**

MW (Zoom): 10 a.m.- 1 p.m.; T (Williams) & Th (Johnston) 3- 5 p.m.

### Recommended Writing Resources

- *They Say/I Say: The Moves that Matter in Academic Writing*, 5<sup>th</sup> Ed. Gerald Graff and Cathy Birkenstein (2021)
- *A Writer's Reference With Writing About Literature*, 9<sup>th</sup> or 10<sup>th</sup> Ed. Diane Hacker (2017, 2021).
- MLA Style Guides at [Purdue](#) and [UNC](#)

### Course Requirements

Biweekly Précis (1-3 pages, submit at least five; up to 10) .....100 points

Short Paper/Midterm Portfolio (3-5 pages, w/critical response

of at least 3 pages with creative portfolio, **due March 19**) .....100 points

Final Paper/Portfolio (5-7 pages, w/critical response

of at least 5 pages **due April 30**) .....100 points

Attendance & In-class participation .....100 points

### Attendance and In-class Participation

1. To navigate our ambitious project in this uncertain Covid environment, you may choose to attend class on Zoom at any time. Should we ever need to quarantine because of Covid exposure, our default will be to convene on Zoom, ideally for no more than two weeks at a time. In addition, each of you will lead discussion about a text of your choice outlined on the “Spring 2024 LIT 3383 Calendar,” which will change as needed, given our pace. In an ideal world, we’ll spend a week and half to two weeks on each text. I’ll provide plenty of optional materials for those who want to take a deeper dive.
2. Each student will use **Google Docs** to pose a question for each day’s discussion to initiate dialogue with peers about the text(s) we’re studying on any given day. Each week’s participation requirements will be twofold. You’re expect to:
  - Craft your question by 6 p.m. EST on the night before the class time (Monday or Wednesday); and
  - Write a response to another person’s question that compels you before class (9 a.m. EST Tuesday and Thursday). Your response should be at least 250 words and should be marked with your name underneath the question on the Google Doc. (Focus on responding to the issues your peers raise rather than counting words.) In your response, cite evidence, following MLA Style, from the text at hand (and others we have read) to support any claims. I’ll collate and curate your Google Docs thoughts. Initially, I will let you choose to whom you respond; if this approach fails, I may pair or otherwise prompt you.

### Weekly Précis

While you’ll be writing together to synthesize ideas about texts in the course Google Docs (starting with **this one**), you will complete individual **précis** (short “critical summary” of at least two double-spaced pages) in response to **primary** texts, designed to synthesize your thoughts. Take care, then, to annotate primary texts to concretize your interpretations and constellate ideas about how each relates to others you encounter, including critical essays. Take care not to pack your précis with surface-level, biographical, or fact-based information about authors. Focus on **close readings** of the texts. Think of these mini-essays as compressed arguments, as interpretative pieces on specific moments of interest in one text or an exploration of themes/through lines connecting several texts. If you’re accustomed to grounding papers in nuts-and-bolts/plot/surface-level summary, you’ll be expected to go deeper in this 3000-level course. Our 75-minute synchronous meetings will be spaces to work together to highlight passages that are particularly significant in expounding upon what you or your peers have written in the Google Docs as you develop your individual research questions. **Along the way, I urge you to use your fourth and fifth (or final two) précis, due ~April 1 and ~April 15, as drafts of your short paper/research question, and final paper, due April 30.**

All work must be submitted digitally via Canvas in PDF or Microsoft Word format. You’ll be expected to follow Modern Language Association Style guidelines as you complete your assignments, **double-spacing your work and submitting it in 12-point Times New Roman on pages with standard 1-inch margins on all sides.** (Make sure you select “No Spacing” in your toolbar before double-spacing your work. Otherwise, you will add extra space inadvertently between paragraphs and throughout your work. E-mail communication doesn’t have to be double-spaced; all attached documents (Microsoft Word, Works, etc.) transmitted online, however, should be.) Per MLA Style, you’ll be expected to cite your primary and secondary texts carefully to this end. You also may want to bookmark or purchase a reference text such as *The Penguin Handbook* by Leslie Faigley, Diane Hacker’s *A Writer’s Reference With Writing About Literature*, or *They Say/I Say: The Moves That Matter in Academic Writing*, edited by Gerald Graff and Cathy Birkenstein.

### **Short Paper & Final Seminar Paper**

Shortly after Spring Break, you'll submit a **short paper of 3 to 5 pages, due March 19**, that serves as a revision of at least one your first three précis. It will expound upon your arguments on one primary text and incorporate one secondary scholarly source we have studied. Its focus will involve demonstrating a facility with centering one's own original ideas about a research question you have while contextualizing it in the discourse to date on the text. The research question you develop will guide you as you write a **7- to 10-page argumentative essay, due on your exam day (April 30)**, that deepens that question. (See on Canvas "Argumentative Essay Guidelines and Rubric" for more details on annotated bibliographies [A.B.] due date.) Again, a first draft w/A.B. will be submitted as **Short Paper/Précis 4 (due March 19)**.

Your work should be submitted by class time on due dates to me and/or your fellow group member(s). Late assignments will incur penalty unless we discuss your extenuating circumstances in advance. Back up your work multiple ways (email, USB drive, DropBox, external hard drive, etc.). Loss of work due to technological lapses may not prevent penalty.

- a. The heading of every poem should include the following, double-spaced successively in the order listed, in the **upper left corner** of each assignment:

Your Full Name

Professor Wilson

LIT 3383

Date (17 February 2024)

In **upper-right corner of every subsequent page**, you should include your last name and the page number (as in Wilson 2) of your work.

- b. Each heading should be followed by a title that summarizes the theme/thesis of your poem.

### **Classroom Conduct**

1. Because a major portion of the work in this discussion-based course is done in class, weekly attendance is necessary. I want to make the class as accessible as possible, so we are in a "flexible" learning community with synchronous face-to-face (f2f) and virtual learning via Zoom. We will follow university's guidelines at <http://stayhealthy.fsu.edu/> and <https://uhs.fsu.edu>, including its decision to reduce **isolation to five days**, in compliance with guidelines from the Centers for Disease Control (CDC). Asynchronous work will be done, as outlined above, throughout the week. Of course, you are welcome, however, to join us virtually both days if you wish.
2. I will record each class, and the recording will be stored in the cloud space and available for at least two weeks. ***These recordings are for class use only; you & your colleagues are protected by state law.*** Students also are permitted to make recordings of **class lectures** for a class in which the student is enrolled **for personal educational use**. While a class lecture is defined as an educational presentation delivered by the instructor as part of a university course intended to inform or teach enrolled students about a particular subject, **this course is discussion-based**. I facilitate these discussions with some insights on assigned works rather than lecture. Recording class activities other than class lectures, including but not limited to lab or recitation sessions; student presentations (whether individually or part of a group); class discussions (except when incidental to the lecture); clinical practica and presentations involving patient histories and other protected health information; academic exercises involving student participation; test or examination administrations; field trips; and private conversations between students in the class or between a student and the faculty member **is prohibited**. Recordings may not be used as a substitute for class participation and class attendance and recordings may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of FSU's Student Code of Conduct and possibly have legal consequences. Students who record class lectures are asked to do so in ways that do not make others feel reluctant to ask questions, explore new ideas, or otherwise participate in class. Students must monitor their recording so that they do not include participation by other students without permission. Students with disabilities will continue to have appropriate accommodations for recordings as established by the Office of Accessibility Services. (See "Disability Statement" below and various guidance in the "Emergency Module" on Canvas about FSU's COVID-19 and class recording policies.)

If you come to class and have not read the assigned texts, you not only will be marked absent, but you may be asked to leave class. Excessive tardiness (greater than 10 minutes) and arrival without work will count as an absence. Your second and subsequent absences will cost you 20 points of your participation grade. Arrival without a Canvas posting done will count as half an absence. After three unexcused, undocumented absences, you will automatically fail the class. In this Covid-19 moment and virtual learning environment, I empathize with the vagaries of Zoom and other technologies. I will respect your privacy and avoid intrusive questions, but please take care to alert me as soon as you realize extenuating circumstances will impact your attendance. Excused absences include documented illness, deaths in the family and other

documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid written excuse. Consideration will also be given to students whose dependent children experience serious illness.

3. Be on time and prepared for class consistently. Complete the required reading, print any required handouts, and bring your laptop and research I've required. You may use a laptop or tablet only for drafting and reviewing texts we are reading; there should be no social media browsing or posting during class.
4. Engage actively during every class period, and always use classroom time productively. Everyone has an off day from time to time, but you should be consistently focused on the texts at hand during class.
5. Produce complete, thoughtful responses to every assignment and turn all work in on time. Post every assignment to Canvas by the assigned deadline.
6. Proofread final drafts to eliminate distracting surface errors and typos. Final drafts won't be perfect, but you should learn any grammar rules that consistently give you trouble. If you are "breaking the rules" purposely for artistic purposes, be intentional and consistent as you craft your own syntax and grammar. Build a network among classmates so that when you are absent you can find out what you've missed. I will be available to help, but it's important that you build a rapport with your colleagues as well. It is my desire and expectation that all will pass this class with high marks. The only reason you won't is that you fail to be a good citizen in our weekly dialogues in class and in small groups.

### **Academic Honor Policy and Code of Conduct**

The **Florida State University Academic Honor Policy** outlines expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the **Academic Honor Policy** and for living up to their pledge to "... be honest and truthful and ... [to] strive for personal and institutional integrity at Florida State University." Freedom of expression is highly respected at FSU; however, one's freedoms do not give one permission to use abusive, disruptive, or otherwise indefensible language or behavior that makes our community unsafe and violates the university's honor policy and **Student Code of Conduct**.

### **Land Acknowledgment**

I acknowledge that Florida State University is located on land that is the ancestral and traditional territory of the Apalachee Nation, the Muscogee (Creek) Nation, the Miccosukee Tribe of Florida, and the Seminole Tribe of Florida. I pay respect to their elders, past and present, and extend that respect to their descendants, to the generations yet unborn, and to all indigenous people. I recognize that this land remains scarred by the histories and ongoing legacies of settler colonial violence, dispossession, and removal. In spite of all of this, and with tremendous resilience, these indigenous nations have remained deeply connected to this territory, to their families, to their communities, and to their cultural ways of life. I recognize the ongoing relationships of care that these nations maintain with this land and extend my gratitude as I live and work as a humble and respectful guest upon their territory. I encourage you to learn about and amplify the contemporary work of the indigenous nations whose land you are on and to endeavor to support indigenous sovereignty in all the ways that you can.

### **Food and Housing Insecurity Statement**

Any student who has difficulty affording groceries or accessing sufficient food, who lacks a safe and stable place to live, and who believes these crises may affect their academic performance is urged to contact the **Food for Thought Pantry** for support. In addition, please notify me, if you are comfortable doing so, so that I may provide any other resource that I may possess. If you are having trouble accessing books, software, or technology relevant to the course, please let me know that as well. FSU and I want to see you be successful and have all you need to be able to be the best student you can be in this and all of your courses.

### **Disability Statement**

Your academic success is a top priority for FSU. University resources to help you succeed include tutoring centers, computer labs, counseling and health services, and services for designated groups, such as veterans and students with disabilities. The following information is not exhaustive, so please check with your advisor or the Dean of Students office to learn more. I live with Erb's palsy and at least two valences of neurodivergence that impact my daily life. I hope that my disclosure allays any fears that I will not be empathic to any student with disabilities who needs academic accommodation. To make sure I know exactly what you need to succeed in this course:

1. Register with and provide documentation to the Office of Accessibility Services;
2. Request that the Office of Accessibility Services send me a letter detailing the accommodation you need; and
3. Schedule a meeting with me to discuss the letter of accommodation to review approved accommodations. This syllabus and other class materials are available in alternative format upon request. For the latest version of this statement and more information about services available to FSU students with disabilities, contact the Office of Accessibility Services, 874 Traditions Way, 108 Student Services Building, Florida State University, Tallahassee, FL 32306-4167; (850) 644-9566 (voice); (850) 644-8504 (TDD), [oas@fsu.edu](mailto:oas@fsu.edu); <https://dsst.fsu.edu/oas>.

### **Confidential Campus Resources**

Various centers and programs are available to assist students with navigating stressors that might impact academic success. These include the following:

- **Victim Advocate Program:** University Center A, Room 4100, (850) 644-7161, available 24/7/365, office hours: M-F 8-5; <https://dsst.fsu.edu/vap>.
- **Counseling & Psychological Services:** Askew Student Life Center, 2<sup>nd</sup> Floor, 942 Learning Way, (850) 644-8255; <https://counseling.fsu.edu/>
- **University Health Services:** Health and Wellness Center, (850) 644-6230, <https://uhs.fsu.edu/>

### **Emergency Contact Information**

FSU's primary communication tool for sending out information is through its website at <https://alerts.fsu.edu>. In the event of an emergency, students should consult this site for directions.

### **Our Pledge to One Another**

We will facilitate and cultivate, as learning guides and peer-mentors working together, a learning community and encourage respect and inclusivity of all members and our diverse worldviews. We will strive to make every effort to follow the guidelines of this syllabus as listed and to make work engaging and relevant to our objectives; however, I reserve the right to amend this document as the need arises to ensure you are gleaned as much as possible from asynchronous and synchronous class time and its activities. In such instances, I will notify you in class and/or via email and will endeavor to provide reasonable time for you to adjust to any changes. I will listen actively and attentively and will be available during office hours as well as during individual conferences. I will do my best to support you as you work to become more confident, skilled critical thinkers.

**Student Information (please print legibly):**

Name: \_\_\_\_\_

Preferred name or nickname: \_\_\_\_\_

University email address(es) (indicate which is preferred): \_\_\_\_\_

Major (Declared or Anticipated) \_\_\_\_\_

Hometown (Opt.) \_\_\_\_\_

Birthday (Opt.) \_\_\_\_\_

Discuss your past English/writing course experiences in studying women's literature.

What have you been told you did/do well in your writing? With what have you struggled? What was your favorite assignment, and why? What assignment did you enjoy least, and why?

In relation to these experiences, how do you hope to improve or expand upon your strengths in this course?

What do you like to read (and/or write) in your spare time?

How comfortable are you in large groups (full-class discussion)? How comfortable are you in small groups of three or four? How comfortable are you in one-on-one discussion?

(Answer privately.) List any circumstances that I need to know of that may affect your performance in this course.

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**Your pledge to me:**

By signing below, I indicate that I have read and understand the syllabus requirements. I agree to abide by them, particularly the honor pledge.

Student signature: \_\_\_\_\_ Date: \_\_\_\_\_

Printed Name: \_\_\_\_\_

## Weekly Schedule (Primary & Secondary Texts)

### COLONIALISM, NATIONALISM, ROMANTICISM, & THE BRITISH EMPIRE

- 1/11 Introductions; Syllabus
- 1/16 Shelley, *The Last Man*, I (Chapts. I-VII)
- 1/18 Shelley, *The Last Man* I (Chapts. VIII-X)-II (Chapts. I-IV)  
"Gender and Sex Manifestations in Hysteria Across Medicine and the Arts," Dmytriv
- 1/23 Shelley, *The Last Man* II (Chapts. V-IX)  
"The 'victim of too much loving': Perdita Verney's Self-Destructive Sympathy in Mary Shelley's *The Last Man*," Square
- 1/25 Shelley, *The Last Man* III (Chapts. I-V)  
"The 'victim of too much loving': Perdita Verney's Self-Destructive Sympathy in Mary Shelley's *The Last Man*," Square
- 1/30 Shelley, *The Last Man* III (Chapts. V-VII)  
"The Question of the Woman-Machine- Gender, Thermodynamics, and Hysteria in the Nineteenth Century," Kang
- 2/1 Shelley, *The Last Man* III (Chapts. VIII-X)  
"The Question of the Woman-Machine- Gender, Thermodynamics, and Hysteria in the Nineteenth Century," Kang

### SENTIMENTALITY, TRANSCENDENTALISM, ABOLITIONISM, AND THE NASCENT PROJECT OF AMERICAN DEMOCRACY

- 2/6 Eliot, *The Lifted Veil*; Harper, "The Two Offers," "A Double Standard"  
"The Mill on the Floss and 'The Lifted Veil': Prediction, Prevention, Protection," Pinch
- 2/8 Schoolcraft, "Invocation," "To the Pine Tree," "Lines Written at Castle Island, Lake Superior"; Harper, "The Slave Mother: A Tale of the Ohio," "The Slave Auction," "Learning to Read," "Aunt Chloe's Politics"  
"Jane Johnston Schoolcraft's Sentimental Lessons: Native Literary Collaborations and Resistance," Cavalier; "Maternity and Black Women's Citizenship in Frances Watkins Harper's Early Poetry and Late Prose," Ferrar
- 2/13 Velazquez, *The Woman in Battle* (Chapts. I-III)  
"American Sympathizers: Confessing Illicit Feeling from the Civil War to the Vietnam War," Sillin
- 2/15 Velazquez, *The Woman in Battle* (Chapters IV-VI)  
"American Sympathizers: Confessing Illicit Feeling from the Civil War to the Vietnam War," Sillin
- 2/20 Callahan, *Wynema, Child of the Forest* (Chapts I-X, XXI-XXIV)  
"On the Meeting Ground of Sentiment: S. Alice Callahan's *Wynema: A Child of the Forest*," Bernardin

### COLORISM, RECONSTRUCTION, AND THE 'QUEER,' CRUEL SPECTER OF U.S. CHATTEL SLAVERY AND IMPERIALISM

- 2/22 Dunbar-Nelson, "His Heart's Desire," "Sister Josepha"; Sin Sui Far, "In the Land of the Free," "Five Years of Marriage, Threatened by One Line of Poetry," "Leaves from the Mental Portfolio of an Eurasian" (Canvas PDF); Gilman, "The Yellow Wall-Paper"  
"Passing: Crossing Color Lines in the Short Fiction of Alice Dunbar-Nelson and Sin Sui Far," Hsy
- 2/27 Dunbar-Nelson, "I Sit and Sew," "You! Inez!," "Sonnet," "If I Had Known," "To Madame Curie"; Bush-Banks, "Drifting," "A Picture" "Morning on Shinnecock"; Zitkála-Sá, "The Indian's Awakening"  
"Alice Dunbar-Nelson, Marriage, and the Politics of the Erotic," Green
- 2/29 Yanique, *Wife: How to Escape a Leper Colony* (title story, PDF excerpts)

- 3/5 Ward, *Let Us Descend* (Chapters 1-4)  
 “Mama’s Baby, Papa’s Maybe: An American Grammar Book,” Spillers  
**Tiphonie Yanique Visits**
- 3/7 Ward, *Let Us Descend* (Chapters 5-9)  
 “Mama’s Baby, Papa’s Maybe: An American Grammar Book,” Spillers
- 3/11-17 **No Class (SPRING BREAK)**
- 3/18 **Jesmyn Ward Visits**
- 3/19 Ward, *Let Us Descend* (Ch. 8-13) / “Mama’s Baby, Papa’s Maybe: An American Grammar Book,” Spillers / **SHORT PAPER/MIDTERM PORTFOLIO DUE**
- 3/21 Hopkins, *Of One Blood* (Chapters I-VII)  
 “Uncanny Compulsions: Automatism, Trauma, and Memory in *Of One Blood*,” Lam
- 3/26 Hopkins, *Of One Blood* (Chapters VIII-XV)  
 “Uncanny Compulsions: Automatism, Trauma, and Memory in *Of One Blood*,” Lam
- 3/28 Hopkins, *Of One Blood* (Chapters XVI-XXI)  
 “Hysteria and Trauma in Pauline Hopkins’ *Of One Blood; or, the Hidden Self*,” Horvitz
- 4/2 Hopkins, *Of One Blood* (Chapters XXII-XXIV)  
 “Hysteria and Trauma in Pauline Hopkins’ *Of One Blood; or, the Hidden Self*,” Horvitz
- ‘REGENERATING MODERNISM’: FEMINISM, RACE, MARXISM, AND MAGICAL REALISM COLLIDE**
- 4/4 Loy, *The Feminist Manifesto* & selected poems; Poems of H.D., Marianne Moore, Gertrude Stein ±, Gabriela Mistral, Gwendolyn Brooks, Margaret Walker Alexander  
 “Regendering Modernism,” Scott, Benstock, Felski
- 4/9 Larsen, *Passing* (film); Larsen, *Passing* I (“Encounter”)  
 “The Secret Life Within: Race, Imagination, and America in Nella Larsen’s *Passing*,” Lecater
- 4/11 Larsen, *Passing* II (“Re-Encounter”)  
 “The Secret Life Within: Race, Imagination, and America in Nella Larsen’s *Passing*,” Lecater
- 4/16 Larsen, *Passing* III (“Finale”); Bombal, *House of Mist* (PDF excerpt)  
 “Undesirable Desire: Citizenship and Romance in Modern American Fiction,” Kaplan
- POSTSTRUCTURALISM, NEW CRITICISM, AND POST-COLONIALISM: NATIVE, IMMIGRANT CHILDREN SPEAK**
- 4/18 Walker, “Womanism,” “Everyday Use” (click here for [short film dramatization](#))  
 Morrison, *Sula* (Part One)  
 “The Race for Theory,” Christian
- 4/23 Morrison, *Sula* (Part Two)  
 “‘Shall we gather at the river?’: The Folklore and Trauma of Landscape in Toni Morrison’s *Sula*,” Gooch
- 4/25 The Combahee River Collective Statement; Kincaid, “Girl” & *A Small Place* (Canvas PDF); Poems of Elena Garro, Lucille Clifton, Nikki Giovanni, Maria Mazziotti Gillan, Nellie Wong, Chystos, Naomi Shihab Nye, Marilyn Chin, Ada Limón, Erika Meitner, Khadijah Queen, Layli Long Soldier, torrin a. greathouse, & Rickey Laurentiis (& Canvas PDF, 1920s-Present)
- 4/30 **FINAL PAPER/PORTFOLIO DUE (@ 9:30 a.m.)**