

Fall 8-15-2018

# ENG 3903B-001: Women Literature and Language Post 1800

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## Recommended Citation

Ludlow, Jeannie, "ENG 3903B-001: Women Literature and Language Post 1800" (2018). *Fall 2018*. 61.  
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**IN THE EYE OF THE BEHOLDER: WOMEN  
CREATING WOMEN'S LIVES**  
**ART 3685 sect. 001, CRN 94882**  
**ENG 3903B sect. 001, CRN 93964**

Unless otherwise instructed, this class will meet in the Tarble Atrium at 9:30 a.m. each Tue. and Thu.

**Ms. Rehema Barber**  
**Dr. Jeannie Ludlow**  
**Fall, 2018**  
**9:30-10:45 a.m. TR**

**Office, Barber:** Tarble Arts Center  
**Office, Ludlow:** 3139 Coleman Hall  
**E-mail:** for class-related communication, email both instructors via D2L, please  
**Office Hours, Barber:** TR, 1-3pm; W 1-2pm  
**Office Hours, Ludlow:** MW 1-3pm; TR 2-3:15 pm

**Course Description for ART 3685 from Undergraduate Catalog:** "A study and evaluation of the place of women in the history of art. The course will cover both the images of women conveyed in the art of various periods and the contributions of individual women artists from the Middle Ages to the present. The social conditions contributing to attitudes about women and to the success or failure of women in the professional role of artist will be emphasized."

**Course Description for ENG 3903B from Undergraduate Catalog:** "May focus on roles of women in literature, on literature by women, or on women's relation to language, post-1800."

**This course** combines the goals of ART 3685 and ENG 3903B in an interdisciplinary examination of the ways women artists and authors have addressed creativity and political/social contexts in their work. NOTE: in this syllabus, "art" includes all art forms: visual arts, literary arts, conceptual and performance arts, and multimodal arts (e.g., films, websites).

**Three notes about the class:**

1) This course earns credit for several majors and minors: Art and Art History, English, Latin American Studies, and Women's, Gender, and

Sexuality Studies. It is truly interdisciplinary. Art majors will be using skills from literary study; English majors will be using skills from art criticism and scholarship. This means you may often be working outside your academic comfort zones. We do not expect perfection from you; we do expect engagement. NOTE: your classmates will be good resources for you, since you all come from different majors and minors.

2) Some of the works we are reading or looking at are from cultures with which you may be unfamiliar. Some of the artworks are bilingual or engage in code-switching (e.g., switching between English and Spanish and/or mixing English and Spanish words in the same sentence). It is not necessary to know Spanish to engage with these works (full disclosure: Dr. Ludlow does not read Spanish). We will discuss why artists and authors include cultural elements in their works and how those of us from other cultures are invited to engage with these texts. Please note: you will not be graded on your knowledge of cultural information; you will be rewarded for trying to engage with it. NOTE: your classmates will be good resources for you, since you all come from and/or study different cultures.

3) Several of the artworks we study include very frank representations of a variety of women's experiences, from the joyful (including sexual experiences, pregnancy decision-making, personal success) to the traumatic (including gendered violence, war, illness). We do not issue "trigger warnings"; please be aware that you will be engaging with these frank representations and do what you need to do to take good care of yourself both inside and outside of the classroom. If you need to talk, to debrief, to decompress with someone, we are 100% available to you for this. We care about your success and your ability to experience fully these amazing works of art.

**Course Format:** This is a discussion- and participation-oriented course; assignments function as preparatory work for and the bases of the learning process, not as ends in

themselves. Students have primary responsibility for the focus and tone of class discussions. Written work may be revised at the discretion of the professors and within a reasonable time frame.

**Course Expectations:** This course is based on the philosophy that each of us is responsible for our own education; the role of professors is to guide and facilitate learning, not to tell students what (or how) to think. Therefore, it is expected that students will come to class having done all assignments, fully prepared to engage in discussions, activities, etc., that revolve around the assigned materials. All opinions and ideas are encouraged in this class; it is *never* expected that students will agree with everything they read, see, or hear. Students will not be evaluated on their opinions but on their ability to analyze and evaluate artworks and concepts and express their own opinions clearly and thoughtfully. Critical thinking and articulation of disagreements are encouraged.

**Special circumstances:** If you have a documented disability and wish to receive academic accommodations, please contact EIU's Office of Disability Services (581-6583) as soon as possible. If you require assistance with any other circumstance that arises, please do contact us as soon as you can, so we can work out a good plan of action together.

**Required texts:**

ART

*The Eye of the Beholder* Exhibition in the Tarble Art Center, co-curated by Rehema Barber and Erin J. Gilbert. This exhibit of visual, conceptual, and multimodal art by women is a required primary text for this course. You are required to engage with these works, to consider them, to analyze them, and to draw connections among them and between them and the literary works assigned to you. You should plan to spend time in the Tarble Arts Center (TAC) every week; some assignments will require you to be in the TAC when you complete them.

READINGS

You are required to do all assigned reading for this course. Six texts for this course were ordered from Textbook Rental. (ISBNs are

given, below, in case you would like to order personal copies from an on-line used bookstore.) Two plays will be available to you on D2L. Some required readings will also be available only on-line or via D2L.

Castillo, Ana. *So Far from God*, 1993/2005, ISBN: 978-0393326932

Esquivel, Laura. *Like Water for Chocolate*, 1989, tr. Carol Christensen and Thomas Christensen, 1992, ISBN: 978-0385420174

Jones, Gayl. *Corregidora*, 1975, ISBN: 978-0-8070-6315-6

López, Josefina. "Real Women Have Curves," 1995, on D2L

Moraga, Cherríe. "Heroes and Saints," 1994, on D2L

Nettel, Guadalupe. *The Body Where I Was Born*, 2011, ISBN: 978-1609807511

shange, ntozake. *for colored girls who have considered suicide when the rainbow is enuf*, 1975/1997 ISBN: 978-0684843261

Winterson, Jeanette. *Written on the Body*, 1992, ISBN: 978-0679744479

**Other Requirements:**

You will need regular access to a computer and the ability to use D2L. If you need help with this, please make an appointment with us right away.

**GRADES** will be earned through the following components, each of which will be assigned a letter grade:

25% participation (includes attendance, in-class activities, discussion based on successful completion of all reading, and participation in online discussions/course social media)

25% five learning activities (5% each). For a detailed description, see assignment information on D2L

15% take-home midterm exam

15% course portfolio. For a detailed description, see assignment information on D2L

20% final exam (we will meet during the final exam session)

**NOTE:** There will be no makeups for in-class assignments. Makeups for other assignments may be permitted; if you experience hardship or emergency, please let us know as soon as is reasonable. Makeup exams require

documentation of the reason behind the absence.

IN ORDER TO PASS THIS CLASS,  
YOU MUST COMPLETE FOR GRADING:  
BOTH EXAMS; FIVE LEARNING ACTIVITIES;  
AND THE COURSE PORTFOLIO.  
EXCESSIVE ABSENCE WILL RESULT IN  
AUTOMATIC FAILURE OF THIS COURSE.

**LATE POLICY:** Late work is strongly discouraged. However, late is better than not at all. Work will depreciate in value one letter grade for each school day it is late, beginning at 9:30 a.m. on the day it is due, unless we negotiate an agreement in advance. All work is due at the time noted in the schedule.

**ATTENDANCE POLICY:** University students are adults and should make your own choices about attending class; do remember that any choice comes with consequences. In this class, the consequence for absence may be a lower grade or failure of the course. We take attendance using a student sign-in sheet. If you are late, it is your responsibility to remember to sign the sign-in sheet at the end of class that day; if you forget, you are absent. In-class assignments are accepted for grading only on the day they are done and only if you are in attendance (no exceptions). If you miss a class, you are responsible for finding out what you missed (from a peer or during our office hours) and for making sure that you get copies of handouts, worksheets, etc. Please do not e-mail us and ask, "did I miss anything?" and please do not interrupt the whole class to ask what you missed.

**E-mail guidelines:** (NOTE: this is good advice for e-mailing all your instructors) Communication with your instructors, whether by e-mail, by text, or in person, is a professional exchange. Please be sure to reflect this professionalism in your communication. All e-mails must have: an appropriate salutation ("Dear Ms. Barber and Dr. Ludlow," "Hello, Professors," etc.); the course info in the subject line (e.g. ART3685/ENG3903B); and a recognizable signature. Your e-mails should be written with complete words and in complete sentences ("May I schedule an appointment with you?" not "Can I C U?"); this is true even if you are sending

the emails on your phone. Also, please note that one full school day (24 hours, M – F) is a reasonable timeframe for answering any e-mail message. ALL COURSE-RELATED E-MAILS SHOULD BE SENT ON D2L.

**CLASSROOM BILL OF RIGHTS AND RESPONSIBILITIES**—the following constitutes an agreement between the students and professor for this course.

Everyone in this class (students, instructors, and guests) has the right to work in a harassment-free, hostility-free environment; harassment of others and explicit or deliberate hostility are not tolerated.

Everyone in this class (students, instructors, and guests) has the right to be treated with respect and dignity at all times, even in the midst of heated disagreement.

Everyone in this class (students, instructors, and guests) has the responsibility to behave as a competent adult and to be open and polite to one another.

Everyone in this class (students, instructors, and academic guests) has the responsibility to come to every class fully prepared to listen, to participate, to learn and to teach.

Everyone in this class (students, instructors, and guests) has the responsibility to work together to create, in this class, an environment in which active learning, including responsible and respectful questioning, is encouraged.

The professor has the responsibility to treat all students fairly and to evaluate students' work accurately, in terms of the skills that any student in this course is expected to gain.

The professor has the responsibility to make assignment requirements and evaluation criteria clear.

Students have the right to feel confident that their work is being evaluated on its own merits, not on the basis of the students' personal opinions.

Students have the responsibility to view their professor as a partner in their education, not as bent on causing students anxiety and frustration.

Students have the responsibility to understand that the professor is not primarily responsible for making students understand; it is students' job to study, ask questions, and learn.

Students have the responsibility to keep an open mind and to try to comprehend what the professor and the texts are trying to get across to them.

Students have the responsibility to read the assignments carefully, noting important ideas and rephrasing information in their own words.

Students have the responsibility to work through examples in the assignments and in class discussions or lectures and to ask questions if they do not understand concepts or examples.

Students have the responsibility to do every bit of assigned homework with proper attention and thought.

Students have the responsibility to ask for help when they need it; help is available from the professor, from other students, from the Writing Center, the Student Success Center, and the Reading Center, and from other resources on campus.

Students have the responsibility to accept that their work will be evaluated in terms of the skills any student in this course is expected to gain.

Students have the responsibility to try to integrate the information from this course

into other courses and into other areas of their lives.

**ACADEMIC INTEGRITY:** In this course, we will comply with EIU's academic integrity policy (see your catalog). We have no tolerance for plagiarism or cheating. Please note that "plagiarism or cheating" includes (but is not limited to):

1. **quoting** from a source without fully and correctly citing that source and/or without using quotation marks
2. **paraphrasing** from a source without fully and correctly citing that source
3. turning in a paper with an incorrect or incomplete **works cited list**
4. **falsifying** data
5. turning in **someone else's work** as your own—this includes (but is not limited to)
  - a. **copying** another's work from a quiz or assignment
  - b. turning in work that **someone else wrote**
  - c. using on-line or hard copy **paper mills**
6. turning in **your own work that was written for another course**, without prior permission from both professors.

Violations of EIU's academic integrity policy will result in an **automatic failing grade** in this course and notification of the Office of Student Standards. For more information, see [www.eiu.edu/judicial](http://www.eiu.edu/judicial). **In this class, all bibliographies/works cited listings must conform to MLA guidelines, 8<sup>th</sup> edition (2016).** Please note that MLA has changed quite a bit this time—be sure to check Purdue OWL or MLA online to make sure you are doing it correctly. If you need help with it, please ask us!

#### **WRITING ASSIGNMENTS**

All in-class writing for grade (quizzes, exams, daily writings) will be hand-written in ink. All out-of-class writing will be typed, double-spaced, in a standard font, with your name and page numbers on every page and submitted via D2L, unless otherwise instructed. **Please do not submit paper copies, if you can avoid it—it is all our responsibility to conserve natural resources.** When you submit work via D2L, please be sure that all parts of the paper are in one document, whenever possible; never submit the Works Cited as a separate document.

**Important:** please remember that bibliographies/works cited listings in MLA are alphabetized by authors' last names. All bibliographies/works cited listings must conform to MLA guidelines, 8<sup>th</sup> edition (2016). PurdueOWL is a fabulous guide for this.

### PARTICIPATION

Participation consists of regular attendance and productive participation in class discussions and in-class activities. The items in **bold** are the most important.

- A = almost perfect attendance and almost never late; **active and substantive participation in class discussions, explicitly about the materials assigned for that day or unit**, involving obvious **critical thought** and making connections to other materials or examples; avoidance of "side" conversations in class; leadership role in group activities and discussion; professional interactions with others in class, even when disagreeing strongly, and in all communications with professor; consistent inattention to cell phones, laptops, tablets, and other electronic devices during class, unless otherwise instructed.
- B = almost perfect attendance and almost never late; **consistent participation in class discussions and activities, even when confused or struggling with ideas**; professional behavior in class (including not carrying on "side" conversations and not being rude) and in all communication with professor and classmates; inattention to cell phones, laptops, tablets, and other electronic devices during class, unless otherwise instructed.
- C = consistent attendance with full preparation of course materials but **little to no verbal participation in discussions** unless required; professional behavior in class and in all communications with professor; consistent "follower" role in group activities; OR consistent enthusiastic participation in discussions and activities, **with no explicit evidence of full preparation of course materials**; professional behavior in class and in all communications with professor;

inattention to cell phones/electronic devices during class, unless otherwise instructed.

- D = frequent lateness or absence; unprofessional, rude, or inappropriate behavior in class or on discussion boards (including, but not limited to, doing homework for other classes, reading newspapers, occasionally attending to cell phones, unless otherwise instructed, "side" conversations, etc.).
- F = absence; disruptive or hostile behavior in class or on discussion boards; frequent attention to cell phones, laptops, tablets, and other electronic devices during class, unless otherwise instructed.

### LEARNING ACTIVITIES

We have created a variety of learning activities from which you may choose, to fulfill this requirement. Each student must complete five learning activities during the semester; no two learning activities may be based on the same artworks (broadly defined). A full explanation of the learning activities and their learning goals will be provided in during the first week of class and posted on D2L.

### TWO EXAMS

Exams will cover all materials and concepts assigned and discussed in class. They are designed to test knowledge; hone critical thinking, reading, and writing skills; and reward students who keep up with and think critically about the materials studied in class. Exam essays must fully cite all works cited/paraphrased, using MLA 8<sup>th</sup> edition (2016) guidelines. Your Midterm Exam is take-home and will be due before Fri., Oct. 12. Your Final Exam is a combination take-home essay and in-class short answer test. The take-home essay is due Wed., Dec. 12, before 8 a.m. The in-class short answer test begins Wed., Dec. 12, at 8 a.m.

### COURSE PORTFOLIO

At the end of the semester, each student will submit a course portfolio. Your portfolio will include: at least three of your five learning activities, revised (if you wish) for higher grade; a written statement (between 500 and 1000

words in length, please) of learning achievement, in which you analyze and evaluate what you have achieved in this class (requirements for this statement will be posted on D2L); and any other materials that you choose to include to demonstrate what you learned in this class this semester. This is your chance to show us how

you would like your accomplishments to be seen, so choose well.

**ENG TEACHER CERTIFICATION STUDENTS:**  
Students seeking Teacher Certification in English Language Arts should provide Dr. Ludlow with a copy of the yellow "Application for English Department Approval to Student Teach" before the end of the semester.

ART 3685/ENG 3903B Schedule

NOTE: readings are due at the beginning of class on the date listed

day	artwork(s)	reading(s) due this day	in class	important concepts
T 8/21	intro to the exhibit	Cervantes "Caribou Girl" poem	intro to the class and the exhibit	creating the self
R 8/23	Buckman, <i>Every Curve</i> , 2016	syllabus—bring questions! Warsan Shire, "For Women Who Are Difficult to Love" Cisneros, "Preface," "Original Sin" (D2L)	Adichie video, "We Should All Be Feminists"	feminisms
T 8/28	Chicago, <i>Clear Domes on a Dark Base</i> , 1968	Nochlin, "Why Have There Been No Great Women Artists?" 1971 (D2L)	Artemisia Gentileschi; Mary Cassatt; Edmonia Lewis; Judy Chicago	feminist history: compensatory, contribution, reconfiguration, social construction; art standpoint theory
R 8/30	Abramović, <i>Art must be Beautiful, Artist must be Beautiful</i> , 1975	Berger, "Ways of Seeing" 1972 (D2L)	<i>Womanhouse</i> Marina Abramović	male gaze subjectivity power privilege
T 9/4		Chicago and Schapiro, "A Feminist Art Program"; Schapiro, "The Education of Women as Artists"; and Lorde, "Poetry Is Not a Luxury."	podcast activity	
R 9/6	Chase-Riboud, <i>Malcolm X #16</i> , 2016 and Simpson, <i>Odds</i> , 1991	O'Grady, "Olympia's Maid: Reclaiming Black Female Subjectivity" 1992 and hooks, "Facing Difference" 1995 (D2L)	facing race and racism	subjectivity objectification subversive erasure
T 9/11	Connor, <i>Narrow Escape</i> , 1996	Shire, "The Diet" Asghar, "Haram" Limón, "The Real Reason" (all on D2L)	Brooks, "First Fight, then Fiddle" What is the relationship between art and activism?	erasure activism
Wed., Sept. 12	Come if you can!	<b>5 pm Poetry on the Porch—come if you can!</b>		bring your favorite poem (your own or someone else's) to share!



R 9/13	Connor, <i>Narrow Escape</i> , 1996	excerpts Woolf "A Room of One's Own" (D2L)	claiming space	
T 9/18	Ross Ho, <i>White Goddess #16</i> , 2008 and Connor, <i>Thinner than You</i> , 1990	Lopez, <i>Real Women Have Curves</i> (D2L)	discussion: disappearing women	immigration; transnational feminism; Latinx; Chicanx
Tue., Sept. 18	Come if you can!	<b>6 pm film @ TAC: <i>Real Women Have Curves</i>—come if you can!</b>		
9/19/18		<b>LEARNING ACTIVITY 1 DUE before midnight</b>	required concept: feminism	
R 9/20	Hovsepian, <i>Bliss; Neural Glide; Stretch Mark</i> , 2018	Winterson, <i>Written on the Body</i>	discussion: the body as abstraction	embodiment disembodiment
T 9/25	Holzer, <i>New Tilt</i> , 2011	Winterson, <i>Written on the Body</i>	discussion: the novel	
R 9/27 RB out		Winterson, <i>Written on the Body</i>	discussion: the power of language	desire
T 10/2		Winterson, <i>Written on the Body</i>	discussion: the novel	love
<b>Tue, Oct 2</b>	Come if you can!	<b>5 pm Tarble Reads: <i>Written on the Body</i>—come if you can!</b>		
10/3/18		<b>LEARNING ACTIVITY 2 DUE before midnight</b>	required concept: embodiment	
R 10/4	Searle, <i>Home and Away</i> , 2003	Nettel, <i>The Body Where I Was Born</i>	discussion: what is the meaning of "home"?	displacement
10/4-7/18	EIU Theatre Production	<i>The Moors</i> , by Jen Silverman	dir. Jean Wolski	
T 10/9	Aguñiga, <i>Palapa</i> , 2017	Nettel, <i>The Body Where I Was Born</i>	discussion: ugly	beauty
10/11/18		<b>TAKE-HOME MIDTERM EXAM DUE before midnight</b>		
R 10/11	Collins, <i>Loving and Leaving and Speech Sounds</i> , 2018	Nettel, <i>The Body Where I Was Born</i>	discussion: motherhood and erasure	presence absence
<b>Thu., Oct. 11</b>	Come if you can!	<b>5 pm @ TAC artist's talk: Bethany Collins—come if you can!</b>		

T 10/16	Bul, untitled, 2003	Nettel, <i>The Body Where I Was Born</i>	discussion: "writing the body"	<i>l'écriture féminine</i>
<b>Tue.,</b>	Come if you can!	<b>6 pm film @ TAC:</b>		

Oct. 16		<b>Women Without Men</b>		
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10/17/18		<b>LEARNING ACTIVITY 3 DUE before midnight</b>	required concept: erasure	
R 10/18	Rosler, <i>Semiotics of the Kitchen</i> , 1975	Esquivel, <i>Like Water for Chocolate</i>	discussion: women's work	gender role second shift
T 10/23		Esquivel, <i>Like Water for Chocolate</i>	discussion: femininity and art	ethics of care
R 10/25		Esquivel, <i>Like Water for Chocolate</i>	discussion: the novel	feminist empathy
T 10/30	Buckman, <i>Every Curve</i> , 2016	Esquivel, <i>Like Water for Chocolate</i>	discussion: art about femininity	
<b>Tue., Oct. 30</b>	Come if you can!	<b>5 pm @ TAC artist and curator conversation: Zoe Buckman and Erin Gilbert—come if you can!</b>		
10/31/18		<b>LEARNING ACTIVITY 4 DUE before midnight</b>	required concept: femininity	
R 11/1 RB out	Carland, <i>Live from Somewhere</i> , 2013	Jones, <i>Corregidora</i>	discussion: gender and sexuality as performative	performativity intersectionality
T 11/6 RB out		Jones, <i>Corregidora</i>	discussion: violence as a topic of women's arts	gendered violence
R 11/8 both out	no class meeting	finish reading <i>Corregidora</i>	no class meeting	did we mention that class is canceled?
11/8- 11/18	EIU Theatre/Music Production	<i>9 to 5: The Musical</i> , by Dolly Parton	dir. Jodi Jinks	
T 11/13	Abril, <i>A History of Misogyny</i> , 2016 and Holzer, <i>Untitled Lust Mord</i> , 1994	Jones, <i>Corregidora</i>	discussion: the political power of art	abortion genocidal rape
<b>Wed., Nov. 14</b>	Required out-of- class activity	<b>5:30 pm @ TAC: Camille Compo Memorial Lecture, Leia Abril and Maureen Connor— required</b>		
R 11/15		poetry on D2L	discussion: abortion and reproductive justice	
11/16/18		<b>LEARNING ACTIVITY 5 DUE before midnight</b>	required concept: truth	

**NOV. 19-23 IS TURKEY BREAK—have a safe and fun week!**

T 11/27	Bloom, travel posters	Moraga, "Heroes and Saints" (D2L)—finish the	discussion: ecofeminism and	
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		whole play over break	the politics of place	
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<b>Tue., Nov. 27</b>		<b>6 pm film @ TAC: <i>The Breadwinner</i>—come if you can!</b>		
R 11/29	Simpson, <i>Odds</i> , 1991	<i>shange, for colored girls who have considered suicide when the rainbow is enuf</i>	discussion: the choreopoem as performance art*	
11/30/18		<b>LEARNING ACTIVITY 6 DUE before midnight</b>	required concept: activism	
T 12/4		poetry on D2L: Warsan Shire	discussion: artistic appropriation	appropriation intertextuality
<b>Tue., Dec. 4</b>	Come if you can! (Make up activity for 11/14)	<b>5 pm Tarble Reads: Warsan Shire "Warsan Versus Melancholy: The Seven Stages of Being Lonely"</b>		
R 12/6	Ono, <i>Stone Piece</i> , 2015		discussion: art as restoration	healing self-care ritual
<b>Wed., 12/12, 8- 10am</b>			<b>Final Exam period—attendance required</b>	

\*NOTE: EIU's Theatre Arts Program is producing *for colored girls who have considered suicide when the rainbow is enuf* in the Spring, dir. Tanisha L Pyron. The show is April 11-14, 2019. **AUDITIONS: Jan. 14, 2019.** For more information, see the Theatre Arts Dept. website.