Synthesis Paper guidelines

**Due Date:** This paper is due to Canvas by Friday (11:59 pm) of Week 7.

**Length:** The paper should be 1800–2000 words. Your works-cited page does not count towards the length requirement.

**Formatting**: Double space the entire paper. Use Times New Roman (12 pt. font) and 1-inch margins.

**Citation Style:** For writing about literature, MLA is the recognized citation style. Use it!

**Plagiarism Reminder:** Please be sure to appropriately acknowledge and cite any sources used. Failure to do so constitutes plagiarism. Papers that contain plagiarized passages (intentionally or unintentionally) will receive a zero in accordance with Brenau policy. Your paper should represent your own, original work.

**Topic:** Select a theme related to women's roles or women's bodies that appears in a variety of poems, stories, and non-fiction (for instance, the power/danger of women's sexuality, the confinement of marriage, the challenges facing the woman artist/intellectual). Note: since you are completing another project on the essays of Wollstonecraft, Woolf, Rich, and Walker, do not include their work in this paper. (Exception: you may include Rich's poetry.)

Examine how the theme you have selected is presented in six to eight works on our syllabus. At least two of the texts must have been written before 1950. Also, be sure to include at least two of the major forms (poetry, fiction, non-fiction, drama).

What is similar and what is distinctive about each work's presentation of your theme? (Remember to maintain focus on examining your theme: No need to summarize a work already familiar to your audience.) As pertinent, refer to the works' historical context and literary elements. In your conclusion, explain which work(s) are most compelling to you and why.

Your Synthesis Paper should include short quotes from the primary texts for support. You may, if you wish, reinforce your evaluation with secondary criticism. Just be sure to appropriately acknowledge these critics (and be sure they are credible). If you include historical research beyond the general information included in our text, be sure to cite that as well.

Reading Material: week 1

Read the following selections from *The Norton Anthology of Literature by Women* (always read the head-notes about the author as well):

a. Sandra Gilbert and Susan Gubar: "Early Twentieth-Century Literature" (1–29)

b. Virginia Woolf: "A Room of One's Own” (Shakespeare's Sister) on pages 237–243; "Professions for Women" (244–247)

c. Edith Wharton: "The Angel at the Grave" (31–43)

d. Sui Sin Far: "Mrs. Spring Fragrance" (56–65)

e. H.D. (Hilda Doolittle): "Eurydice" (285–288); "Fragment Thirty-six" (289–290); "Helen" (291)

f. Marianne Moore: "Poetry" (311); "Silence" (313)

Week 2

**Readings** from *The Norton Anthology of Literature by Women*:

a. Zora Neale Hurston: "Sweat" (349–356); “How It Feels to Be Colored Me" (357–359)

b. Edna St. Vincent Millay: [I, being born a woman and distressed] (446); [Women have loved before as I love now] (453); "Childhood Is the Kingdom Where Nobody Dies" (454); "Apostrophe to Man" (455); "Rendezvous" (455); [The courage that my mother had] (457); "An Ancient Gesture" (457); [I will put Chaos into fourteen lines] (458)

c. Dorothy Parker: "Resume" (487); "One Perfect Rose" (488);"News Item" (488); "Song of One of the Girls" (488);"The Waltz" (490–493)

d. Eudora Welty: "A Worn Path" (598–603)

e. Maya Angelou: [The Peckerwood Dentist and Momma's Incredible Powers] (926–930)

f. Elizabeth Bishop: "Invitation to Miss Marianne Moore" (612); "In the Waiting Room" (614); "One Art" (617)

g. Muriel Rukeyser: "The Birth of Venus" (648); "The Poem as Mask" (649); "Myth" (653)

Week 3

The following selections from The Norton Anthology of Literature by Women:

* Flannery O'Connor: "Good Country People" (893–906)
* Hisaye Yamamoto: "Seventeen Syllables" (834–843)
* Maxine W. Kumin: "Making the Jam without You" (913);"The Envelope" (915); "How It Is" (915);"Skinnydipping with William Wordsworth" (916) "Women and Horses" (917); "Sonnet in So Many Words" (918)

Adrienne Rich: "Aunt Jennifer's Tigers" (965);"Snapshots of a Daughter-in-Law" (965–969); "Power" (972);"I Am in Danger--Sir--"(969); "Diving into the Wreck" (970); "When We Dead Awaken: Writing as Revision" (982–994)

Week 4

**READINGS and ASSIGNMENTS**

The following selections from *The Norton Anthology of Literature by Women*:

a. Alice Walker: "In Search of Our Mothers' Gardens" (1296–1302)

b. Ursula K. Le Guin: "She Unnames Them" (953–954)

c. Joyce Carol Oates: "Where Are You Going, Where Have You Been?" (1192–1202)

d. Margaret Atwood: "There Was Once" (1217–1218); "The Little Red Hen Tells All" (1219–1220)

e. Angela Carter: "The Company of Wolves" (1221–1227)

f. Maxine Hong Kingston: "No Name Woman" (1229–1237)

Week 5

The following selections from *The Norton Anthology of Literature by Women*:

* Sharon Olds: "The Death of Marilyn Monroe" (1279); "The Language of the Brag" (1279–1280); "Rite of Passage" (1280–1281); "The One Girl at the Boys' Party" (1281); "This" (1281–1282); "The Mortal One" (1282–1283)
* Louise Gluck: "The School Children" (1283); "The Drowned Children" (1284); from "Dedication to Hunger" (1284); "Widows" (1285); "Terminal Resemblance" (1286); "First Memory" (1287); "Lullaby" (1287); "Vita Nova" (1287)
* Sandra Cisneros: "Woman Hollering Creek" (1399–1407)

Louise Erdrich: "The Shawl" (1409–1413)

Week 6

**Readings & Assignments**

The following selection from *The Norton Anthology of Literature by Women*:

Margaret Edson: *Wit* (1454–1487)