

Abrahams-Curiel Department of Foreign Literatures & Linguistics

Academic year 2022-23 (תשפ"ג)

Course title (English): American Women Writers and the Short Story

Course title (Hebrew): סופרות אמריקניות והסיפור הקצר

Course number: 132.1.0283

Course slot (semester/s, weekday/s, hours): Fall semester, Monday, 14-16

Lecturer: Ms. Shira Levy

Lecturer's conference hour and contact details:

Monday 13-14, shira.g.levy@gmail.com

Course description & objectives:

Over the past few decades more and more women writers are finding and taking their place in the US literary tradition but this has not always been the case. Reading short stories written by women in the United States from the early twentieth century and onwards, we will explore an alternative literary canon, as well as the women-centric aspects of the short story and the ways in which this genre has come to reflect and shape social change, gender representation and popular culture.

Course requirements:

Attendance required - yes

Participation 5%

Reading Journal 10%

Presentations 10%

Final paper 75 %

Topics & bibliography

Week 1

Suzanne C. Ferguson, "Defining the Short Story: Impressionism and Form". *Modern Fiction Studies*, Spring 1982, Vol. 28, No. 1, SPECIAL ISSUE: THE MODERN SHORT STORY (Spring 1982), pp. 13-24.

Elaine Showalter, introduction to *A Jury of Her Peers: Celebrating American Women Writers from Anne Bradstreet to Annie Proulx* (2010). pp. xii-xvii.

Week 2

Edith Wharton, "April Showers" (1900). *Collected Stories*, pp. 822-830

Edith Wharton, "Telling a Short Story" in *The Writing of Fiction* (1925) pp. 31-59

Week 3

Zora Neale Hurston, "Black Death" (1921). *Hitting a straight lick with a crooked stick: stories from the Harlem Renaissance*, pp. 73-80

Alice Walker, "In Search of Zora Neale Hurston" (1975). *Ms. Magazine* pp. 74-89

Week 4

Georgia Johnston, "Queering the Text: Formation of Modernist Lesbian Autobiography" (2007). *The Formation of 20th-Century Queer Autobiography*, pp. 1-26

Gertrude Stein, "Miss Furr and Miss Skeene" (1922). *A Stein Reader*, pp. 254-260

Week 5

Eudora Welty, "Why I Live at the P.O." (1941). *A Curtain of Green: And Other Stories*, pp. 89-111

Patterson, Laura. "From Courtship to Kitchen: Radical Domesticity in Twentieth-Century Southern Women's Fiction." *Women's Studies*, vol. 32, no. 8, 2003, pp. 907-937.

Week 6

Carmela Delia Lanza, "Always on the Brink of Disappearing": Women, Ethnicity, Class, and Autobiography. *Frontiers: A Journal of Women Studies*, Vol. 15, No. 2 (1994), pp. 51-68

Week 7

Hisaye Yamamoto, "Seventeen Syllables" (1949). *Seventeen Syllables*, pp. 21-41

"Double-Telling: Intertextual Silence in Hisaye Yamamoto's Fiction" / King-Kok Cheung. *American Literary History* Vol. 3, No. 2 (Summer, 1991), pp. 277-293

Week 8

Grace Paley, "Goodbye and Good Luck" (1956). *The Little Disturbances of Man*. pp. 3-13

Shaina Hammerman and Naomi Seidman. "Between Aunt and Niece: Grace Paley and the Jewish American Swerve." *Prooftexts: A Journal of Jewish Literary History*, vol. 32, no. 2, 2012 pp. 176-202.

Week 9

Jamaica Kincaid, "Girl" (1978). Charters, Ann, Ed. *The Story and its Writer: An Introduction to Short Fiction*. 6th Ed. pp. 320-321

Gay Wilentz, "Toward a Diaspora Literature: Black Women Writers from Africa, the Caribbean, and the United States". *College English*, Vol. 54, No. 4 (Apr., 1992), pp. 385-405

Week 10

Leslie Marmon Silko, "Yellow Woman" (1993). *Storyteller*, pp.54-62

Director's Choice: Leslie Marmon Silko – An audio recording.

Week 11

Hedy Habra, "Mariam" (2012). *Dinarzad's Children: An Anthology of Contemporary Arab American Fiction*, pp. 303-315

Food for Our Grandmothers: Writings by Arab-American and Arab-Canadian Feminists – Intro, pp. xiii-xx

Week 12

Presentations

Week 13

Presentations