

San José State University
College of Social Sciences/Department of History
History 153 - 01 (25274) – History of Women in Europe

This class provides 3 units of university credit.

SPRING 2023

Instructor:	Dr. Mary Pickering
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Office Hours:	Monday, 3:00 – 4:00 by Zoom (text me for a link) Tuesday, 12:00 – 13:00, at DMH 218 By appointment on other days – text or email me
Class Days/Time:	Mon., Wed., 10:30-11:45
Classroom:	DMH 163
GE/SJSU Studies Category	This course satisfies GE Area V requirement

“Someone will remember us/ I say/ even in another time.”

Sappho, Fragment 147

" . . . History, real solemn history, I cannot be interested in. Can You?

"Yes, I am fond of history."

"I wish I were too. I read it a little as a duty, but it tells me nothing that does not either vex or weary me. The quarrels of popes and kings, with wars or pestilences, in every page; the men all

so good for nothing, and hardly any women at all--it is very tiresome. . . ."

Jane Austen, *Northanger Abbey*

"I do not wish [women] to have power over men; but over themselves."

Mary Wollstonecraft

"I myself have never been able to find out precisely what feminism is; I only know that people call me a feminist whenever I express sentiments that differentiate me from a doormat."

Rebecca West

Faculty Web Page and Messages

Course materials, including the syllabus, select bibliography, oral presentation choices, oral presentation and paper guides, and grammar manual, are on Canvas. You are responsible for regularly checking your emails to get updates and/or course materials from me. Please make sure SJSU has your current email address.

Course Description

This course is designed as an introduction to the economic, social, cultural, and political history of women in Europe from the Greeks to the present. It will focus on women in both their private and public roles, exploring their relationship to other women and to men in different national cultures and in various time periods. In terms of women's private lives, we will look at such issues as love, family life, sexuality, lesbianism, birth control, illegitimacy, abortion, and fertility. These subjects will lead to an investigation of how women presented themselves to the "outside" world in their choice of fashion and design of their homes. In terms of women's public lives, we will consider the problems they faced in gaining access to education; their position in liberal, socialist, and feminist parties; their roles in revolutions, mass movements (e.g. Nazism), and wars; their contributions to the economy (ranging from farming to factory work to domestic service); and their difficult entry into the professions, especially medicine. The course will analyze not only the state's and church's regulation of women's lives and experiences, but medicine's interest in defining gender.

Moreover, we will look at the interaction of women of different ethnic groups, classes, and races. How did socialist women relate, for example, to the suffragettes, who were usually of a different social class? How did the Age of Exploration, which led to the discovery of women of different races, affect European women's image of themselves? Was the Enlightenment truly a period of universal human rights? During the age of imperialism, how did European women in the African

and Asian colonies treat the indigenous women? What problems did women of different races and ethnic groups face in domestic service and factory work? How were immigrant women treated in Europe? Why did Jewish women dominate salons in nineteenth-century Germany? How did Jewish women fare in Nazi Germany, compared to Jewish men?

In addition, we will study the ways in which images of women were constructed by the dominant culture (i.e. in chivalry, the witchcraft trials, and Nazi culture) as well as by the various feminist movements. By studying the reflection of such images in art, literature, science, and philosophy, students will gain insights into how representations of women can be limiting or empowering.

Students will investigate how such images are transplanted to the United States and how European movements and ideas, such as feminism, have affected American women. They will also consider how the United States has in turn affected European representations of women. It is hoped that this course will help students understand that contemporary debates on "women issues" have a deep impact on their own lives.

Prerequisites, General Education Requirements, and GE Learning Outcomes

This course meets the **requirements for Area V** of SJSU Studies. Area V is “Cultures and Global Understanding.”

Prerequisite: Completion of Core GE and upper division standing. Passing the Writing Skills Test (WST) or ENGL/LLD 100A with a C or better (C- not accepted) is another prerequisite. In addition, completion of, or co-registration in, 100W is strongly recommended.

Requirement of the course, according to SJSU: The minimum writing requirement is 3,000 words in a language and style appropriate to the discipline.

As reflected in the objectives listed above, this course fulfills the goals set by the university in terms of opening up students’ eyes to issues of diversity, inclusions, and social justice and developing their analytical and communication skills, including their writing ability. It meets the university’s expectations regarding the following **GE Area Learning Outcomes (ALO’s)** Upon successful completion of an Area V course, students should be able to:

1. analyze historical, social, and/or cultural significance of creative works of human expression (examples include, but are not limited to, written works, images, media, music, dance, technologies, designs), from at least one cultural tradition outside the United States
2. examine how creative works of human expression [as defined in #1] outside the United States have influenced the United States’ cultures
3. explain how a culture outside the U.S. has changed in response to internal and external influences; and

4. appraise how the study of creative works of human expression from outside the United States shapes one's own understanding of cultural experiences and practices.

Course Learning Outcomes (CLO's)

In addition to mastering the above GE Learning Outcomes, upon completion of this course, students will be able to:

1. CLO 1: Extract from various kinds of evidence information about the **realities of women's lives** in different time periods and communicate intelligently the significance of various people, movements, and events in women's history. Students will be able to answer important questions:

How does our image of the past change when women are considered?
What experiences do we learn about—experiences that traditional scholars may have omitted?

Students will learn to address these concerns based on feedback on their reflections and guided discussion. They will be assessed on this ability on their exams, reflections, quizzes, and paper.

2. CLO 2: Understand and apply key **conceptual approaches** to the study of women's history, focusing on gender, patriarchy, the body, the private sphere/public sphere dichotomy, feminism, and critiques of feminism.

Students will learn such concepts through lectures and the textbook, and they will be assessed in their exams, quizzes, paper, and reflections.

3. CLO 3: Investigate **portrayals of women**, keeping in mind in particular that gender is a social construct. Students will be able to tackle key questions:

What has it meant to be “feminine” and “masculine” in different time periods?
What kind of behaviors have been seen as “normal” and/or “natural” in different countries and in different periods? How are such assumptions embedded in portrayals of women? What is the motivation behind them?
How do cultural images of gender, whether on a wall in Pompeii or in a modern commercial, shape the treatment of women?

Students will learn about these matters through their readings, the lectures, and discussions. They will be assessed on this ability on their exams, reflections, quizzes, and paper.

4. CLO4: Construct their own complex **narratives of women's history** in Europe, explaining

why traditional theories of progress often do not apply to women's history.

Students will be able to address the essential questions:

What does it mean to be liberated?

How has the notion of “liberation” changed from one period to the next?

Why do women gain more power in some societies and less in others?

What is power for a woman?

Through homework and in-class activities, students will gain skills at identifying and evaluating appropriate evidence and using that evidence to construct narratives. They will demonstrate these abilities in their midterm, final exam, and paper.

REQUIRED BOOKS AND OTHER READINGS

Three texts are required and are available for purchase at the Spartan University Bookstore:

1. Lisa DiCaprio and Merry E. Wiesner, eds. *Lives and Voices: Sources in European Women's History*. New York: Houghton Mifflin, 2001. Text with Primary Sources.
2. Glückel of Hameln. *The Memoirs of Glückel of Hameln*, trans. Marvin Lowenthal. 1932; New York: Schocken Books, 1977. Memoirs of a seventeenth-century Jewish woman.
3. Fadela Amara. *Breaking the Silence: French Women's Voices from the Ghetto*. Berkeley: University of California Press, 2006. Bestseller in France concerning challenges faced by North African, Muslim women in France.

The other readings – primary sources, articles, and book chapters – are in “Files” on Canvas, listed according to the week they are assigned: Readings Week 1, etc.

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, students spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>. For this three-unit course, you should count on spending nine hours per week.

Each class will consist of a lecture and discussion. You will be expected to have completed every reading assignment on time so that you can participate actively in the class discussion. Class participation counts in your final grade as it helps in meeting the course objectives.

To meet the GE skills requirements, each of you will have the opportunity to write five reflections and one five-page paper. The instructor will correct your reflections and quizzes for

grammar and content and give you written feedback. These corrections should offer you guidance on your paper. In addition, each of you must give an oral presentation, which cannot be based on a Wikipedia entry. Lastly, all of you are required to take two quizzes on the books (Feb. 22 and May 1), a midterm examination (March 8), and a final examination (May 22). The quizzes are multiple choice and short answers. The midterm and final exams consist of short identifications and essays. I will give you a detailed study guide before them. For the two exams, you use your notes, but not your laptop or phone.

You may **not** take a makeup quiz or exam without a written note from a healthcare provider that explains why you could not be in class on the day the exam was given. Otherwise, you will receive a zero for the quiz or exam. A zero on a quiz will reduce your final grade by five points. For example, if you skip a quiz, your grade could go down from a B (84%) to a C+ (79%).

Also, please note that the course schedule, assignment due dates, and quiz and exam dates are subject to change with fair notice, that is, within a week. So please make sure you attend each class because dates could change.

REFLECTIONS

To deepen your understanding of the material, this course asks you to write five reflections throughout the semester. You will be given nine opportunities. See schedule. You have to write only five reflections, however! A reflection should consist of at least 200 words and consider one or more of the readings for the week's assignments. Ask yourself a question about them (or use one of the questions given at the end of each primary sources) and try to come up with one or two paragraphs to answer your question. Include evidence, including quotations, to back up your point. You should think about what the texts imply and assume and what their significance is. You might reflect on how they speak to you personally, as a person living in the United States today. Because the reflections demand the interpretation of documents, you will be graded on thoughtfulness and effort as well as accuracy and good grammar. Look at the ALO's and CLO's for added inspiration! There will be no extensions given on reflections as you have many opportunities to write them! Upload them to Canvas.

ORAL PRESENTATION

Early in the semester you will be asked to choose a subject for an oral presentation from a list of approximately fifty topics related to the lectures. Such topics could include the following: Vestal Virgins in Rome, Olympe de Gouges during the French Revolution, and women in Nazi concentration camps. You will present your topic to the class in a five- to ten-minute talk. Please make an outline of your talk, which you may either photocopy and give to the class or email to your classmates. At the bottom of the outline, you will append a bibliography, which **must** include scholarly books from the library (primary sources and/or secondary sources) and research on the internet, which is academic in nature (not someone's blog, a review from Amazon, or a student's paper, etc.). Again, you may not use Wikipedia, which is notoriously inaccurate. Indeed, do not rely exclusively on the internet for your information. Please refer to History 153 – History of Women in Europe – Spring 2023

the History Department Web Site for more information on how to do research and bookmark it:

<http://libguides.sjsu.edu/history>

When you give your presentation, **bring to class at least one book or article** on your topic to show to your fellow students and your professor. Explain why you found it useful. You may be asked to discuss your other sources.

PAPER

You will write one five-page paper (at least 1500 words). I will be happy to read rough drafts!!! The paper should be grammatically correct, as my feedback on your reflections should have improved your writing by the time you tackle this assignment.

You may not hand in a paper that you have used or are using for another course. Your paper will be scanned for plagiarism with “Turnitin” when you submit it on Canvas. **Unless you speak to me beforehand about problems you are having, a late paper will be marked down.** Ten points will be subtracted for every day that it is late. After one week, a late paper will not be accepted.

You may choose one of the following two options for the paper:

1. The purpose of this option is to entice you to look more closely at primary sources. The paper should be an in-depth analysis of an issue, such as marriage or prostitution, using at least two primary sources. The primary sources must be your jumping off point in your discussion. You must discuss two different time periods or two different societies in EUROPE. You may, for example, use documents on Canvas, the *Lives and Voices* textbook, or anthologies on reserve in the library to compare and contrast the treatment of rebellious women in Ancient Rome and sixteenth-century Germany. You must support your argument with at least **two secondary sources**. At least one secondary source must be a book from the library or an article in a database, such as JSTOR, which is accessible through the SJSU library website. Wikipedia is not acceptable. If you use a website, make sure it is scholarly, not someone’s weekend blog!
2. The second option involves an in-depth analysis of images of women presented in two paintings (by European men or women) or in two European films (or films dealing with European topics). Again, different time periods and/or nations in Europe should be represented. You could for example, compare and contrast *Lion in Winter* (about Eleanor of Aquitaine) and *Mrs. Brown* (about Queen Victoria). Or, you could analyze how women of the lower classes were depicted by Delacroix and Hogarth. In examining the paintings or movies, ask yourself the following questions: How are women portrayed? Do their lives exemplify the ideology on women’s role that was prevalent at the time? If not, why not? What pressures do women face to act in a certain way? How do women attempt to achieve independence? How do they question social constraints on their behavior? Can you discern the attitude of the painter or filmmaker? You must do some

background research to back up your argument. You must support your argument with at least **two secondary sources**. At least one secondary source must be a book from the library or an article in a database, such as JSTOR, which is accessible through the SJSU library website. Wikipedia is not acceptable. If you use a website, make sure it is scholarly, not someone's weekend blog!

Footnotes or endnotes and a bibliography must be included. The paper must follow the *Chicago Manual of Style* format, which is covered in Kate Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*. Turabian is the designated style manual of the History Department. Some samples may be found at the following websites:

http://www.chicagomanualofstyle.org/tools_citationguide.html
<https://owl.english.purdue.edu/owl/resource/717/01/>

If you do not follow the proper form, I will deduct ten points from your grade.

If you need help in doing your research, please contact the **library liaison** for the history department:

Nyle Monday
Reference Librarian
(408) 808-2041
Nyle.Monday@sjsu.edu

GRADING POLICY

Final grades will be based on the following:

- class participation - 5%
- oral presentation - 10%
- 5 reflections – 25% (each counts 5%)
- 2 quizzes - 10% (each counts 5%)
- 1 paper - 15%
- midterm examination - 15%
- final examination - 20%

Grades are calculated according to the following percentages:

A: 93-100; A-: 90-92; B+: 87-89; B: 83-86; B-: 80-82; C+: 77-79; C: 73-76; C-: 70-72; D+: 67-69; D: 63-66; D-: 60-62; F: anything below 60.

The oral presentation will be graded according to the quality of the research, the effectiveness in presenting that research to the class, and the skill in engaging the attention of the audience.

To do well on the quizzes, paper, and essay questions on the exams, you will have to display good writing skills. You must begin with an introductory paragraph, which sets forth a central

argument. This argument should reflect your insights into the material. The rest of the paper or essay should include facts and quotations supporting this argument. Finally, you must end with a conclusion, which summarizes the argument and adds, hopefully, something thought-provoking. Excellent grammar, perfect spelling, and clarity of writing style are essential for success.

Qualities of an “A” Assignment

Content and Organization

- fulfills all the requirements of the assignment
- presents a recognizable, strong thesis or argument
- contains unified paragraphs that support recognizable topic sentences
- makes sure that the topic sentence of each paragraph relates to the thesis or argument
- presents accurate information, with generalizations supported by facts, examples, or analysis
- displays original thought
- defines terms if necessary
- is clearly organized with an appropriate essay structure
- has an effective introduction and conclusion
- contains effective transitions between sentences and between paragraphs

Clarity and Correctness

- uses sentences that are easy to understand on a first reading
- includes a variety of sentence constructions
- has no serious errors of diction, syntax, grammar, punctuation, or spelling
- shows evidence of careful editing

Qualities of a “B” Assignment

Content and Organization

- fulfills most of the requirements of assignment
- presents accurate information, with generalizations supported by facts, examples, or analysis
- argues logically
- defines terms if necessary
- has a recognizable thesis or subject line
- has appropriate organization
- contains unified paragraphs that support recognizable topic sentences
- has an appropriate introduction and conclusion
- contains transitions

Clarity and Organization

- uses sentences that are easy to understand on a first reading
- includes a variety of sentence constructions
- has very few errors of diction, syntax, grammar, punctuation, or spelling. The errors do not prevent comprehension.
- shows evidence of editing.

Qualities of a “C” Assignment

Content and Organization

- fulfills the main parts of the assignment
- supports generalizations with some detail
- defines terms if necessary
- has a recognizable thesis or subject line
- uses appropriate organization
- contains unified paragraphs with topic sentences
- has an introduction and conclusion

Clarity and Correctness

- uses understandable sentences
- shows some variety in sentence construction
- has a few errors of diction, syntax, grammar, punctuation, or spelling. Errors occasionally prevent comprehension
- shows an understanding of the conventions of written English

Qualities of a “D” or “F” Assignment

Content and Organization

- fails to fulfill main parts of the assignment
- provides scant information and little support
- has a barely recognizable thesis or subject line
- has poor organization
- contains only a few paragraphs with topic sentences

Clarity and Correctness

- has many sentences that are not understandable upon first reading
- shows little variety in sentence construction
- has many errors of diction, syntax, grammar, punctuation, or spelling. The errors often prevent comprehension.

Extra Credit

To raise your final grade by two points, you may bring in an article about an AMERICAN current event that has something to do with the course. Please give me the article so that I can photocopy it and schedule a time for you to discuss it at the end of one of the classes. I will limit the articles to two per class. Do not wait until the end of the semester.

INCOMPLETES

Incompletes are given only if the student has completed in a satisfactory manner at least half of the course requirements and cannot finish the course because of illness, an accident, or some event beyond his or her control.

CLASSROOM PROTOCOL

It is important that students attend class regularly, arrive on time, and do not leave before the end of the period. Be polite. Please turn off your cell phone and refrain from texting and emailing. Roaming the internet on your internet during class disturbs students behind you and hurts your own grade in the course. You may bring food to class!

UNIVERSITY POLICIES

Per [University Policy S16-9](#), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>). Make sure to visit this page to review and be aware of these university policies and resources.

HISTORY 153 –HISTORY OF WOMEN IN EUROPE

Spring 2023

Course Schedule

The schedule is subject to change with fair notice. The instructor will email you if there is a change.

Week	Date	Topics, Readings, Assignments, Deadlines
1	Wed., Jan. 25	INTRODUCTION TO THE COURSE
2	<p>Mon., Jan. 30</p> <p>Wed., Feb. 1</p>	<p>WOMEN IN ANCIENT GREECE Lisa DiCaprio and Merry E. Wiesner, eds., <i>Lives and Voices: Sources in European Women's History</i> (New York: Houghton Mifflin, 2001) 35-56, 59-64. Mary R. Lefkowitz and Maureen B. Fant, eds., <i>Women's Life in Greece and Rome: A Sourcebook in Translation</i>, 2 ed. (Baltimore Johns Hopkins University Press, 1992), 23-24 (Hesiod), 226-230 (Aristotle). Canvas, Readings Week 2</p> <p>WOMEN IN ANCIENT ROME DiCaprio and Wiesner, <i>Lives and Voices</i>, 65-70, 77-79. Lefkowitz and Fant, <i>Women's Life in Greece and Rome</i>, 31-34 (Juvenal), 132-133 (Livy on the rape of Lucretia), 147-149 (Plutarch on Cleopatra), 163-165 (on correct behavior), 259-260, 262 (Pliny), 288-91 (Vestal Virgins). Canvas, Readings Week 2</p> <p>Reflection is due – upload to Canvas by 10:30 am.</p>

Week	Date	Topics, Readings, Assignments, Deadlines
3	Mon., Feb. 6	<p>THE MIDDLE AGES: THE IMPACT OF CHRISTIANITY DiCaprio and Wiesner, <i>Lives and Voices</i>, 16-19, 84-101, 122-128, 132-139. Emilie Amt, ed., <i>Women's Lives in Medieval Europe: A Sourcebook</i> (New York: Routledge, 1993), 26-28 (St. Augustine). Canvas, Readings Week. Caroline Bynum, "' . . . And Woman His Humanity': Female Imagery in the Religious Writing of the Later Middle Ages," in <i>Gender and Religion: On the Complexity of Symbols</i> ed. Caroline Walker Bynum, Steven Harrell, and Paula Richman (Boston: Beacon Press, 1986), 257-280. Canvas, Readings Week. Caroline Bynum, "Fast, Feast, and Flesh: The Religious Significance of Food to Medieval Women," in <i>Social History of Western Civilization</i>, ed. Richard Golden (New York: St. Martin's Press, 1988), 1:177-194. Canvas, Readings Week 3 Hildegard of Bingen, <i>Selected Writings</i>, trans. Mark Atherton (London: Penguin, 2001), ix-xv, 3-5, 9-18, 41-46, 79-81.</p>
	Wed., Feb. 8	<p>WOMEN IN FEUDAL SOCIETY: FROM SERFDOM TO COURTLY LOVE DiCaprio and Wiesner, <i>Lives and Voices</i>, 102-116, 129-131, 157-63. Carolyne Larrington, <i>Woman and Writing in Medieval Europe</i> (London: Routledge, 1995), 39-49, 59-61 (courtly love). Canvas, Readings Week 3 Daniel Hobbins, <i>The Trial of Joan of Arc</i>, (Cambridge, MA: Harvard University Press, 2005), 26-32, 56-63, 77-83, 169-77. Canvas, Readings Week 3</p> <p>Reflection is due – upload to Canvas by 10:30 am.</p>
4	Mon., Feb. 13	<p>RENAISSANCE HUMANISM DiCaprio and Wiesner, <i>Lives and Voices</i>, 140-143, 163-183, 198-200. Kenneth J. Atchity, ed., <i>Renaissance Reader</i> (New York: Harper, 1997), 35-36 (Leon Alberti), 121-124 (Isabella d'Este). Canvas, Readings, Week 4 Judith C. Brown, "Lesbian Sexuality in Renaissance Italy," <i>Signs</i>, 9 (Summer 1984): 751-758. Canvas, Readings Week 4</p>
	Wed., Feb. 15	<p>THE ROLE OF WOMEN IN THE REFORMATION AND THE STATE DiCaprio and Wiesner, <i>Lives and Voices</i>, 210-215, 219- 238.</p> <p>Reflection is due – Upload by 10:30 am</p>

5	<p>Mon., Feb. 20</p> <p>Wed., Feb. 22</p>	<p>MOVIE: <i>Return of Martin Guerre</i></p> <p>DAILY TOILS ***<i>The Life of Glückel of Hameln</i> – QUIZ</p>
6	<p>Mon., Feb. 27</p> <p>Wed., March 1</p>	<p>THE ENLIGHTENMENT: WOMEN IN THE AGE OF LIGHT</p> <p>DiCaprio and Wiesner, <i>Lives and Voices</i>, 243-252 Yvette Abrahams, "Images of Sara Bartman: Sexuality, Race, and Gender, in Early-Nineteenth-Century Britain," in Ruth Roach Pierson and Naupur Chaudhuri, eds., <i>Nation, Empire, Colony: Historicizing Gender and Race</i> (Bloomington: Indiana University Press, 1998), 220-236. Canvas, Readings Week 6</p> <p>WOMEN AND THE FRENCH REVOLUTION DiCaprio and Wiesner, <i>Lives and Voices</i>, 252-271 Lynn Hunt, "The Many Bodies of Marie Antoinette: Political Pornography and the Problem of the Feminine in the French Revolution," in <i>Eroticism and the Body Politic</i>, ed. Lynn Hunt (Baltimore: Johns Hopkins University Press, 1991), 108-126. Canvas, Readings Week 6 Darline Levy, Harriet Applewhite, and Mary Durham Johnson, eds., <i>Women in Revolutionary Paris, 1789-1795: Selected Documents</i> (Urbana: University of Illinois Press, 1980), 213-220, 254-259. Canvas, Readings Week 6</p> <p>Reflection is due – Upload by 10:30 am</p>
7	<p>Mon., March 6</p> <p>Wed., March 8</p>	<p>INDUSTRIALIZATION AND THE IDEOLOGY OF THE SEPARATION OF SPHERES DiCaprio and Wiesner, <i>Lives and Voices</i>, 206-209, 275-280, 344-47. Bell and Offen, <i>Women, the Family, and Freedom</i>, vol. 1, 192-94 (Ellis), 336-342 (Michelet). Canvas, Readings Week 7 Sibylle Meyer, "The Tiresome Work of Conspicuous Leisure: On the Domestic Duties of the Wives of Civil Servants in the German Empire (1871-1918), in Marilyn J. Boxer and Jean H. Quataert, eds., <i>Connecting Spheres: Women in the Western World, 1500 to the Present</i> 2d ed. (New York: Oxford University Press, 2000), 185-93. Canvas, Readings Week 7</p> <p>MIDTERM EXAMINATION</p>

8	Mon., March 13	LIBERALISM AND THE SUFFRAGE MOVEMENT DiCaprio and Wiesner, <i>Lives and Voices</i> , 296-305. Bell and Offen, <i>Women, the Family, and Freedom</i> , vol. 1, 391-99 (J. S. Mill). Canvas, Readings Week 8
	Wed., March 15	WOMEN, WORKERS, AND SOCIALISM DiCaprio and Wiesner, <i>Lives and Voices</i> , 271-275, 280-295, 305-310, 371-93, 450-455. Bell and Offen, <i>Women, the Family, and Freedom</i> , vol. 1, 40-41, 142-147 (Enfantin, Fourier, Jeanne Deroin), 148-150 (Sand), 190-192 (Proudhon), 245-249 (Marx, Deroin and 1848), 324-330, (Proudhon).Canvas, Readings Week 8 Reflection is due – upload to Canvas by 10:30 am. You may also tackle readings of March 6.
9	Mon., March 20	THE STATE, MEDICINE, AND SCIENCE: THE STRUGGLE FOR CONTROL OVER WOMEN'S BODIES DiCaprio and Wiesner, <i>Lives and Voices</i> , 184-196, 202-205, 360-365. Bell and Offen, <i>Women, the Family, and Freedom</i> , vol. 1, 409-411 (Darwin). Canvas, Readings Week 9
	Wed., March 22	ECONOMIC AND SOCIAL CHANGES: 1875-1925 Reflection is due – upload to Canvas by 10:30 am.
10	Mon., March 27	SPRING RECESS
	Wed., March 29	SPRING RECESS
11	Mon., April 3	THE NEW WOMAN AND THE THREAT TO THE NATION-STATE DiCaprio and Wiesner, <i>Lives and Voices</i> , 347-54, 365-71. Bell and Offen, <i>Women, the Family, and Freedom</i> , vol. 2, 172-79 (sex education). Canvas, Readings Week 11
	Wed., April 5	WOMEN AND IMPERIALISM DiCaprio and Wiesner, <i>Lives and Voices</i> , 323-342. Ann Laura Stoler, "Carnal Knowledge and Imperial Power: Gender, Race, and

		<p>Morality in Colonial Asia," <i>Feminism and History</i>, ed. Joan Scott (New York: Oxford University Press, 1996), 209-233, 249-252. Canvas, Readings Week 11</p> <p>Reflection is due – upload to Canvas by 10:30 am.</p>
12	<p>Mon., April 10</p> <p>WOMEN IN WORLD WAR I</p> <p>DiCaprio and Wiesner, <i>Lives and Voices</i>, 394-403, 428-32.</p> <p>Wed., April 12</p> <p>WOMEN IN THE INTERWAR PERIOD</p> <p>DiCaprio and Wiesner, <i>Lives and Voices</i>, 455-460, 462-463, 514-17.</p> <p>Bell and Offen, <i>Women, the Family, and Freedom</i>, vol. 2, 328-341 (Freud)</p> <p>Canvas, Readings Week 12</p> <p>Reflection is due – upload to Canvas by 10:30 am.</p>	
13	<p>Mon., April 17</p> <p>WOMEN'S CHANGING ROLES IN RUSSIA</p> <p>DiCaprio and Wiesner, <i>Lives and Voices</i>, 310-315, 433-437, 440-447, 460-462, 464-471.</p> <p>Bell and Offen, <i>Women, the Family, and Freedom</i>, vol. 2, 287-289 (Lenin) 302 (abortion). Canvas, Readings Week 13</p> <p>Wed., April 19</p> <p>FASCISM IN ITALY AND NAZISM IN GERMANY</p> <p>DiCaprio and Wiesner, <i>Lives and Voices</i>, 494-99.</p> <p>Bell and Offen, <i>Women, the Family, and Freedom</i>, vol. 2, 369-370 (Mussolini); 372-78 (Hitler). Canvas, Readings Week 13</p> <p>Marion Kaplan, "Jewish Women in Nazi Germany: Daily Life, Daily Struggles, 1933-1939," in Carol Rittner and John K. Roth, eds., <i>Different Voices: Women and the Holocaust</i> (St. Paul: Paragon House, 1993), 188-207.</p> <p>Canvas, Readings Week 13</p> <p>Reflection is due – upload to Canvas by 10:30 am.</p>	

14	Mon., April 24	WOMEN AND WORLD WAR II: THE HOLOCAUST DiCaprio and Wiesner, <i>Lives and Voices</i> , 517-533, 538-543. Joan Ringelheim, “The Split between Gender and the Holocaust,” and Lawrence L. Langer, “Gendered Suffering? Women in Holocaust Testimonies,” in Dalia Ofer and Lenore J. Weitzman, <i>Women in the Holocaust</i> (New Haven: Yale University Press) 340-36. Canvas, Readings Week 14 Reflection is due – upload to Canvas by 10:30 am You may also reflect on readings of April 19.
	Wed., April 26	WOMEN AT HOME AND ON THE MOVE AFTER WWII
15	Mon., May 1	THE CHALLENGE OF IMMIGRATION ***QUIZ on BOTH Scott and Amara Joan W. Scott, “Symptomatic Politics: The Banning of Islamic Head Scarves in French Public Schools,” in <i>Postcolonialism and Political Theory</i> , ed. Nalini Persram (New York: Rowman & Littlefield/Lexington Books, 2007), 163-93. Canvas, Readings 15 Fadela Amara, <i>Breaking the Silence: French Women’s Voices from the Ghetto</i> , trans. Helen Harden Chenut (Berkeley: University of California Press, 2006).
	Wed., May 3	Movie: <i>Inch’Allah Dimanche</i>
16	Mon., May 8	DISCUSSION OF THE MOVIE
	Wed., May 10	REFLECTIONS ON WOMEN IN EUROPE AND THE UNITED STATES
	Sunday, May 14 -----	Paper is due on Canvas
	Monday, May 22	FINAL EXAMINATION in DMH 163, 9:45-12:00
Final Exam		