

Gwenyth Mapes, Instructor  
Office: 590J  
Office Hours: MTWTh 8-9:15am, *or by appointment!*  
Phone: 644-7525  
e-mail: gwenyth.mapes@gcccd.edu  
<http://www.grossmont.edu/gwenythmapes>

Spring 2008  
Section 5924: MW 12:30-1:45, Rm. 583

## SYLLABUS for Humanities 125 *Women in Western Culture*

**Students First—Always!!** I am joining other full-time faculty in my department, division and across campus in putting students first—always. Over the last couple of years, Grossmont College has undergone several phases of improvements and beautification. In March, construction of a multi-level student parking structure will begin. During this construction, campus parking will be at a premium. To assist students during this time, I will park off campus, freeing up parking for students.

Students with disabilities who may need accommodations in this class are encouraged to notify the instructor and contact Disabled Students Programs and Services (DSP&S) **early in the semester** so that reasonable accommodations may be implemented as soon as possible. Students may contact DSP&S in person in room 11D or by phone at (619) 644-7119 (TTY for deaf).

Beepers, pagers, phones, IM, laptops, and other electronic devices must be turned OFF during class. Students violating this classroom policy may be asked to leave the class that day (which will count as an absence), and should a quiz, test, or presentation be scheduled for that day, an F will result for the assignment. Should there be DSPS reasons for utilizing any electronic device, arrangement must be made ahead of time with the Instructor.

### Academic Integrity:

Cheating and plagiarism (using as one's own ideas, writings or materials of someone else without acknowledgement or permission) can result in any one of a variety of sanctions. Such penalties may range from an adjusted grade on the particular exam, paper, project, or assignment to a failing grade in the course. The instructor may also summarily suspend the student for the class meeting when the infraction occurs, as well as the following class meeting. For further clarification and information on these issues, please consult with your instructor or contact the office of the Assistant Dean of Student Affairs.

### Humanities Student Learning Outcomes:

Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities. Evaluations may consist of, but are not limited to

- Reading comprehension and analysis,
- Expository writing, and
- Critical thinking skills demonstrated through oral and/or written communication, and assigned research and/or projects in the Humanities.

### Supervised Tutoring Referral:

Students are referred to enroll in the following supervised tutoring courses if the service indicated will assist them in achieving or reinforcing the learning objectives of this course:

- IDS 198, Supervised Tutoring to receive tutoring in general computer applications in the Tech Mall;
- English 198W, Supervised Tutoring for assistance in the English Writing

Center (Room 70-119); and/or

- IDS 198T, Supervised Tutoring to receive one-on-one tutoring in academic subjects in the Tutoring Center (Room 70-229, 644-7387).

To add any of these courses, students may obtain Add Codes at the Information/Registration Desk in the Tech Mall. All Supervised Tutoring courses are non-credit/non-fee. However, when a student registers for a supervised tutoring course, and has no other classes, the student will be charged the usual health fee. Humanities has one discipline-specific tutor available in the Tech Mall (upstairs). Please see your Instructor to access this Humanities tutor.

- Texts:**
1. *Women Imagine Change: A Global Anthology of Women's Resistance from 600 B.C.E. to Present*, edited by Eugenia DeLamotte, Natania Meeker, and Jean F. O'Barr (New York: Routledge, 1997);
  2. *Complaints and Disorders: The Sexual Politics of Sickness* by Barbara Ehrenreich and Deirdre English (The Feminist Press, 1973)
  3. *Great Short Stories by American Women*, edited by Candace Ward (Dover)
  4. various handouts throughout the semester (are also **required reading**).

These texts are **required** for this class, and **must** be read prior to, and brought, to the appropriate classes (see syllabus' weekly Assignment schedule).

**Movies:**

1. *Half the People* MV-0201A, Jan. 30, 1 hr.
2. *The Yellow Wallpaper* MV-6150, Feb 13, 76 mins.
3. *1900 House* VideoHist-88, 89, Cuyamaca, Feb. 25, ~35 mins. (may see entire series outside of class in GC library from Feb. 25-March 10, only)
4. *The Burning Times* MV-6777, March 5, 1 hr.
5. video segment: Margaret Sanger from *A Century of Women* – March 7
6. *A Room of One's Own* (MV-6156) – March 26, 1 hr.
7. *Killing Us Softly 3* (Video, County #300951) – April 2, ~ 34 mins.
8. *Reason for Hope* MV-6789, April 7, 1 hr.
9. *International Women's Issues (Oprah)* – April 2, 40 mins.
10. *Jeannette Rankin: the Woman Who Voted No* (MVP-0193) – April 16, 30 mins.
11. video segments: Hildegard of Bingen, April 11, ~30 mins.
12. "Rachel Carson's *Silent Spring*" (MVP-0036) – April 30, 1 hr.
13. *Movie Warrior Queen* – May 7, 90 mins.

Movies are a **required** component of this class and **MUST** be seen.

**Final Exam Time:** Monday, June 2, 11:30-1:30 p.m., Rm. 583

All students **must** be present at this final exam time. **Your final presentation comprises 1/5 of the total grade for the course.**

**Course Objectives and Outcomes:** The objectives for this Principles of Humanities course are to (1) increase student knowledge of women's absence and role in western humanities, (2) give students the tools with which to identify and analyze basic gendered themes and expressions of the humanities, (3) provide students with the tools to write in an expository fashion about the humanities, and (4) provide the basis for students' own critical thinking skills in response to the academic discipline of Humanities. These areas will be "tested" via class discussion/participation, writing assignments, presentations, and/or exams – as indicated on the syllabus.

**Themes:** This course will give examples of women's absence and presence in western culture as viewed through the humanistic lens, and may include discussions of science/medicine, religion, education, psychology, literature, poetry, art, domestic life, art, craft, poetry, music and film.

**Class Attendance:** Should a student miss more than 3 hours of class (one week during a standard semester), they may be dropped unless other arrangements have been worked out between the student and the Instructor. Coming late to class or leaving early is disruptive and constitutes a minimum of a 1/3-1/2 a class absence. Participation not only requires attendance, but also is fundamental to the nature of Humanities, which requires active participation rather than passivity or mere regurgitative learning. **Class participation comprises 1/5 of the total grade for the course.**

**ASSIGNMENTS:** Assignments will include three expository papers and a final presentation.

**Writing Assignments:** All writing assignments are to be typed, double-spaced and stapled, and written in the expository style. All writing assignments are to be turned in on the date assigned. If late (without permission), a writing assignment will be marked down one letter grade for each day of class it is late. The Instructor reserves the right to refuse a paper that is turned in past the due-date when there has been no prior communication with the Instructor. **Each writing assignment comprises 1/5 of the total grade for the course.**

Paper due on:

March 10      3 page paper Women and Illness paper due  
March 31      2-3 page summary of video "A Room of One's Own" (Virginia Woolf as portrayed by Eileen Atkins)  
April 14      3 page Interview paper  
May 14, 19, 21 and June 2:  
                    Biography presentations due  
May 21:      3-5 page Biography paper (rather than presentation) due

**Final Presentation:** The final presentation may be substituted with a final paper, but you must get approval for this from the Instructor. If you choose to NOT do the Presentation and instead opt for the **3-5 page paper**, it also will be a Biography from a list of my choosing. The paper will be due no later than the last class meeting on May 17. You must turn in a Works Cited page with your presentation and/or paper, and everyone must be present for the final exam.

Final Exam: Monday, June 2, 11:30-1:30 p.m., Rm. 583

All students **must** be present at this final exam time.

**Your final presentation comprises 1/5 of the total grade for the course.**

**Grades:** Grades are based on 5 equal components: class participation; three papers; and the final presentation.

**Prior to each class,** you are expected to (a) have read the assignments and (b) be prepared to discuss your responses. All questions are welcome.

**Day:**                      **Assignments:**

Jan 28	Introduction handouts: Rita Mae Brown's <i>A Plain Brown Rapper</i> excerpt, Griffin poem, "Privilege" poem
Jan 30	Movie: <i>Half the People</i> (MV-0201A) – 1 hr. Begin reading <i>Complaints and Disorders...</i> , pgs. 5-44 Handouts: Margery Kempe
Feb 4	Discuss readings from <i>Women Imagine Change</i> : Margery Kempe (pgs. 29-33), Grazida Lizier and Carolyn Mobley (pgs. 51-58), AND from <i>Complaints and Disorders</i> (pgs. 5-44)
Feb 6	Discuss <i>Complaints and Disorders</i> (pgs. 5-44) From <i>Great Short Stories...</i> read Gilman's "The Yellow Wall-paper" (pgs. 73-88)

Feb 11	Discuss Gilman's "The Yellow Wall-paper" (pgs. 73-88 in <i>Great Short Stories...</i> )
Feb 13	Film <i>The Yellow Wallpaper</i> (MV6150, 76 mins.) Read <i>Complaints and Disorders...</i> , pgs. 45-89 Handout: "...Victorian Madwoman" and first paper assignment (Women and Illness)
Feb 18	HOLIDAY
Feb 20	Discuss from <i>Complaints and Disorders...</i> (pgs. 45-89) and Nightingale (from <i>Women Imagine Change...</i> , pgs. 244-250)
Feb 25	Movie: <i>1900 House</i> (~ 35. mins., excerpts, VideoHist-89) – may see entire series outside of class in GC library from Feb. 25-March 10, only Discuss readings from <i>Women Imagine Change</i> : Bee Miles, Olympias and Héloïse (pgs. 333-343) RE: Bee Miles/mental health, Optional: on your own watch <i>An Angel at my Table</i> (1996, New Zealand, directed by Jane Campion), read the book by Janet Frame, watch the film <i>Lilian's Story</i> (1996, Australian, 94 mins.), or read <i>Lilian's Story</i> by Kate Grenville regarding Lil Sanger. Handout: third paper assignment: Interview
Feb 27	Discuss from <i>Great Short Stories...</i> Rebecca Harding Davis' "Life in the Iron-Mills" (pgs. 1-34)
Mar 3	Discuss from <i>Great Short Stories...</i> Susan Glaspell's "A Jury of Her Peers" handouts: Susan B. Anthony, Elizabeth Cady Stanton, Sojourner Truth and from the <i>Malleus Maleficarum</i> ("witches hammer"), etc., and Freud
Mar 5	Movie: <i>The Burning Times</i> (1 hr., MV-6777)
Mar 10	<b>3 page Women and Illness paper due</b> Reading from <i>Women Imagine Change</i> : Ruby Thompson and Susan B. Anthony (pgs. 348-358) and Elizabeth Cady Stanton... (pgs. 398-400) Handouts: Ntozake Shange, Eugenics, and second paper assignment (Summary)
Mar 12	Discussion of Shange, eugenics, summary paper Movie: video segment of Margaret Sanger from <i>A Century of Women</i>
Mar 17-19	SPRING BREAK
Mar 24	Readings from <i>Women Imagine Change</i> : Hortensia (pgs. 363-366), Ida B. Wells Barnett (pgs. 380-384), Margaret Sanger and Angela Davis (pgs. 389-397) Handouts: Mary Wollstonecraft and Virginia Woolf
Mar 26	Movie: <i>A Room of One's Own</i> (MV-6156) – 1 hr. 2-3 pg. (Summary paper due March 28)
Mar 31	<b>Turn in a 2-3 pg. summary of A Room of One's Own video</b> Discuss readings from <i>Women Imagine Change</i> : Wollstonecraft (pgs. 473-477) Discussion of Woolf Handout: "The Impact of War on Women"
Apr 2	Movie <i>Killing us Softly</i> (Video, County #300951) ~ 1 hr.
Apr 7	Movie: <i>Reason for Hope</i> (60 mins., MV-6789) Handouts: Audre Lord, Robin Jones
Apr 9	Discuss readings from <i>Women Imagine Change</i> : Bonita Wa Wa Calachaw Nuñez (pgs. 75-78) and Audre Lord (pgs. 97-102)
Apr 14	<b>3-page Interview paper due</b> Pick final Biography Presentation topics Video: <i>International Women's Issues (Oprah)</i> – (40 mins.) Handouts: f.g.m. and clitoridectomy, and final presentation (paper) assignment (Biography)
Apr 16	Movie: <i>Jeannette Rankin: the Woman Who Voted No</i> (MVP-0193) – 30 mins. Discuss readings from <i>Women Imagine Change</i> : Hipparchia and Laura Cereta (pgs. 124-130),

Apr 21	Artemisia Gentileschi (pgs. 159-162), and Elsie Riddick (pgs. 196-198) Gentileschi slides Handouts: Sappho and Sor Juana Inés de la Cruz
Apr 23	Discuss readings from <i>Women Imagine Change</i> : Sappho (pgs. 210-219) and Sor Juana Inés de la Cruz (pgs. 251-255) Video segments on Hildegard of Bingen Handouts: Christine de Pizan and Hildegard of Bingen
Apr 28	Discuss Readings from <i>Women Imagine Change</i> : Christine de Pizan (pgs. 284-287 and 469-472) and Hildegard of Bingen (pgs. 330-332)
Apr 30	Movie: Rachel Carson's <i>Silent Spring</i> (MVP-0036) – 1 hr.
May 5	Sign-up for presentations: May 11, 16, 18, or 23 Slide show on Kaethe Kollwitz
May 7	Video <i>Warrior Queen</i> 90 mins.
May 12	Video "Secret of Photo 51" re: Rosalind Franklin's contribution to the double helix
May 14	<b>Biography presentations due</b> Student Presentations
May 19	Student Presentations
May 21	Student Presentations <b>Biography paper due (no presentation)</b>
June 2	Final Exam: Monday, June 2, 11:30-1:30 p.m., Rm. 583 All students <b>must</b> be present at this final exam time. <b>Your final presentation comprises 1/5 of the total grade for the course.</b>

**Websites (see my webpage to directly hyperlink to these):**

**some Sappho sites:** <http://www.sappho.com/poetry/historical/>

<http://travesti.geophys.mcgill.ca/~olivia/SAPPHO/>

<http://cac.psu.edu/~ltv100/Classics/Poetry/poetry.html>

<http://www.earthlight.co.nz/users/spock/sapphoi.html>

**some Sor Juana Ines de la Cruz sites:** <http://www.dartmouth.edu/~sorjuana/>

<http://www.anselm.edu/homepage/dbanach/sj.htm>

[http://www.sappho.com/poetry/historical/j\\_ines.html](http://www.sappho.com/poetry/historical/j_ines.html) (poems in both languages)

<http://ingber.spanish.sbc.edu/SonnetTexts/SorJuana.html> (for readers of Spanish)

**some art sites:** <http://www.nmwa.org/>

<http://www.mystudios.com/women/women.html>

[http://artchive.com/ftp\\_site.htm](http://artchive.com/ftp_site.htm)

<http://www.judychicago.com/>

<http://rubens.anu.edu.au/student.projects/artemisia/Artemisia.html>

<http://www.modotti.com/>

<http://members.aol.com/rdavidon/tina.htm>

<http://www.webgalleries.com/pm/colors/kollwitz.html>

<http://www.nmwa.org/legacy/bios/bkollwit.htm>

**some Hildegard of Bingen sites:** <http://music.acu.edu/www/iawm/historical/hildegard.html>

<http://www.fordham.edu/halsall/med/hildegarde.html> or <http://www.hildegard.org/> or

<http://www.medieval.org/emfaq/composers/hildegard.html> or [http://www.healingchants.com/hvb\\_links.html](http://www.healingchants.com/hvb_links.html) or

<http://150.252.8.92/www/iawm/pages/MedDiscographyHild.html>

**some Malleus Maleficarum/witches sites:** <http://www.fordham.edu/halsall/source/witches1.html>

<http://www.highlanderweb.co.uk/witjudg.htm>

<http://www.rci.rutgers.edu/~jup/witches/torture.html>

<http://www.rci.rutgers.edu/~jup/witches/art/paintings.html>

<http://www.silvermoon.net/catala/burning/times.htm>

<http://www.MalleusMaleficarum.org/>

[http://www.paganteahouse.com/malleus\\_maleficarum/](http://www.paganteahouse.com/malleus_maleficarum/)

**some Mary Wollstonecraft sites:** <http://www.english.udel.edu/swilson/mws/mws.html>

[http://dwardmac.pitzer.edu/anarchist\\_archives/godwin/memoirs/toc.html](http://dwardmac.pitzer.edu/anarchist_archives/godwin/memoirs/toc.html)

<http://www.inform.umd.edu/EdRes/ReadingRoom/Nonfiction/VindicationofRights/>

<http://www.spartacus.schoolnet.co.uk/PRwollstonecraft.htm>

**some Christine de Pizan sites:** <http://www.netsrq.com/~dbois/pisan.html>

<http://www.millersv.edu/~english/homepage/duncan/medfem/pizanhp.html>

<http://www.msu.edu/~georgem1/history/medieval.htm>

**some Margery Kempe sites:** <http://www.luminarium.org/medlit/margery.htm>

<http://sterling.holycross.edu/departments/visarts/projects/kempe/text/main.htm>

<http://www.det.mun.ca/dcs/courses/ms3351/margery.html> and <http://home.infi.net/~ddisse/kempe.html>.

**The Yellow Wallpaper by Charlotte Perkins Stetson Gilman – websites:**

<http://www.library.csi.cuny.edu/dept/history/lavender/wallpaper.html> -- printable version

another printable version's homepage: <http://itech.fgcu.edu/faculty/wohlp/ara/gilman.htm>

or: <http://www.cwrl.utexas.edu/~daniel/amlit/wallpaper/wallpaper.html> with some of Gilman's statements re: why she wrote the piece

**Rebecca Harding Davis' *Life in the Iron Mills* -- websites:**

<http://www.samford.edu/schools/artsci/english/lassester/editiron.htm> or at

[http://encyclopediaoftheself.com/classic\\_books\\_online/ironm10.htm](http://encyclopediaoftheself.com/classic_books_online/ironm10.htm). (The homepage of that second site is:

<http://www.selfknowledge.com/ironm10.htm>.)

You can also download it at: <http://digital.library.upenn.edu/webbin/gutbook/lookup?num=876>.

And for commentary on Davis' piece, you can check out: <http://www.scribblingwomen.org/rdmills.htm>.

Or read it and some commentary (with maps) at: <http://www.cas.suffolk.edu/english/richman/Eng103/Life.htm>.

**some Judy Chicago websites:** [http://www.artcyclopedia.com/artists/chicago\\_judy.html](http://www.artcyclopedia.com/artists/chicago_judy.html)

<http://www.judychicago.com/> -- can "walk through" (see) various of Chicago's art installations

<http://www.mum.org/armenjc.htm> -- The Art of Menstruation

[http://www.brooklynart.org/visit/special\\_exhibitions/chicago/Default.htm](http://www.brooklynart.org/visit/special_exhibitions/chicago/Default.htm) -- *The Dinner Party*

<http://www.nmwa.org/> -- National Museum of Women in the Arts

<http://web.ukonline.co.uk/n.paradoxa/define.htm> -- Judy Chicago and others on "feminist art"

[http://www.secondaryschoolsonline.co.uk/clubs\\_RenderPage.asp?clubid=2698&pageid=1402](http://www.secondaryschoolsonline.co.uk/clubs_RenderPage.asp?clubid=2698&pageid=1402) – art program,

begun in Fresno, by Judy Chicago

**Hypatia information:**

<http://www-groups.dcs.st-andrews.ac.uk/~history/Mathematicians/Hypatia.html>

## EXPOSITORY WRITING

### Sample Introductory Paragraphs

1. The book of *Judges* in the Hebrew Bible tells the stories of many Jewish leaders before the period of the kings begins. One of the best known of these leaders, or judges, is Samson, whose life is described in Chapters 13-16. Although Samson is ultimately a victorious Jewish leader against the Jews' arch-foes of the time, the Philistines, Samson nevertheless does not exhibit the customary qualities of a Jewish hero. Samson's motives seem to be self-interested rather than national, his morality appears contrary to his elevated role, and he repeatedly disobeys the will of God.
2. Major league baseball in the United States is divided into two divisions, the American and National Leagues. The playing rules between the two leagues are not exactly the same. In 1973 the American League adopted a rule that allows a non-fielding player to come to bat as a substitute for the weakest hitter on the defensive team. This permanent substitute batter is known as the designated hitter (DH), and since 1973 baseball fans have been divided over the institution of this rule. Even though the DH rule has added some offensive excitement to the game, it ought to be eliminated. The DH rule has upset the tradition and uniformity of the game, it has distorted the statistics between the two leagues, and it has reduced the cat-and-mouse strategy that is so important to baseball.

### Sample Thesis Statements

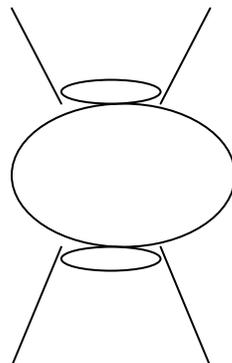
1. Although baseball has a book of fixed rules and infield measurements, United States baseball parks differ greatly in foul territory, outfield distance, and homerun fences.
2. Although I had gone to camp every summer of my childhood, when I left for college I felt for the first time that I had left home. My appetite, my growing pile of laundry, and my need for family contact all created a sense of estrangement.
3. Admitting that sequels are usually second rate, I found *Return to Snowy River* to be fresh in its cinematography, characterization, and plot development.
4. While small town life has its advantages, growing up in rural America can produce a limited vision due to inadequate schools, geographic isolation, and homogeneous populations.

### Sample Ending Paragraph

1. Entering college opened many doors to the future, but it also more or less closed the door to my parents' home for me. I had left home. This was first apparent to me through the little inconveniences, such as providing my own meals, and later when I realized that my family was not readily available. Breaking one's ties with home is one of the principle passages in growing up. It is often more psychological than physical. For although we are usually back and forth to our homes throughout our lives, there is one particular experience when we realize that we no longer belong to our parents' household.

### Keyhole Pattern for Expository Paper

1. Introduction



broad opening  
narrow down to the 1-sentence thesis statement  
predict body paragraph order and topics

2. Body

3 or more paragraphs in body

3. Conclusion

restate thesis statement succinctly  
summarize main ideas  
expand to broader application

## FORMAL WRITING

Following are some dos and don'ts to observe in final drafts. Keep in mind that the style of a formal piece of writing should have the look of thoroughness and elevation about it. By no means is this an exhaustive list, but enough to start with.

1. Papers must be typed in an 11- or 12-font, double spaced on one side of white, 8 ½ x 11" paper and stapled.
2. Titles are not necessary, but may be used. Do not use such division-markers as "Introduction," "The End," etc. Do not use numbers or letters as outline guides.
3. Title pages are not necessary, but may be used. Title pages, like each subsequent page of the paper, must include your name, class, date, and perhaps other pertinent matter. If using a title page, the numbering still begins with "1" being the first page of written material, not the title page.
4. In formal writing, avoid the look of haste and "short cuts":
  - Do not use contractions (e.g., I'm, don't, should've – write these out)
  - Avoid abbreviations except for the most accepted ones, such as "Mr."
  - Write out numbers less than 100 unless the numbers are used in dates, statistics, addresses, and text citations (e.g., act, line, page, chapter)
5. Avoid the use of first person ("I") and second person ("you"). The use of "I" is unnecessary, as it is your paper, and is a less authoritative and universal tone. The use of "you" implies an informal, personal tone between you and the reader. Formal writing should be more objective, detached and universal.
6. Do not use clichés or slang. These expressions are suitable for speech and informal writing, but they are inappropriate for a more elevated and exact style of writing.
7. This is closely related to "6." above: Do not use words that are vague and general in meaning. Words like "good" and "nice" mean so many things that they mean nothing in particular. Choose words that have a precise meaning. Never use "etc." formally.
8. Reference citation: When you try to prove or demonstrate a point in literary analysis, often you will need to cite supporting passages (quotations). Check your *MLA Handbook* as the final source, but here are some guidelines:
  - If you quote a passage more than three lines, you must indent five spaces (a tab) on the left margin. Do not use quotation marks.
  - If you quote a passage less than three lines, you must keep the passage within the normal margins and spacing of your paper.
  - At the end of a quoted passage, or where you merely refer to a passage, you must cite it. Use in-text source citations (see *MLA Handbook*). Here abbreviations and numbers should be used. Put citations in parentheses. If possible, try to use references that will allow a reader to find the passage in any edition. In other words, use line, verse, act and book numbers rather than page numbers. Examples: (*Gen.* 3:2-7) (*Od.* XX,359-65) (*Inferno* V,13-19) (*Hamlet* IV,ii,7-12).
9. Underline or italicize the titles of long, complete works (plays, novels, symphonies, books of poems, record titles, and long pieces within a bigger work, such as *Genesis* from the Hebrew Bible). In typing you can use capital letters instead of underlining or italicizing, but not both. Put quotation marks around titles of short works or generally parts of a longer work (chapter titles, shorter poems, short stories, song titles); these cannot be capitalized, underlined or italicized.
10. Avoid wordiness, especially tautological expressions that say the same thing twice: "new innovations," "basic fundamentals," "a sweet and dear friend." Also avoid unnecessary adverbs, particularly those which also fall under "7." above (e.g., very).
11. Generally (this is not always possible or logical) try to remain in present tense when speaking about literature: "Odysseus is (not "was") a Greek warrior." "God appears (not appeared) to Moses in *Exodus*."