I. **OVERVIEW**

The following information will appear in the 2009 - 2010 catalog

**ENGL 175 Introduction to Women’s Literature**  
*3 Units*

*Formerly listed as: ENGL - 175: Women in Literature*

*Prerequisite:* Satisfactory completion of ENGL 50.

*Advisory:* Before enrolling in this course, students are strongly advised to satisfactorily complete ENGL 101.

An introduction to literature by and about women, including an historical overview, archetypes, stereotypes, cultural impediments to women's writing, methods of criticism, and recent literary achievements. Field trips might be required. Course is applicable to the associate degree. General Education:

CSU-GE - C2

IGETC Category: IGETC - 3B

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   A. Genre
      1. Novel
      2. Short Story
      3. Essay
      4. Poetry
      5. Drama
      6. Autobiography
      7. Nonfiction

   B. Literary terminology
      1. Plot
      2. Theme
      3. Character
      4. Setting
      5. Tone
      6. Point of view
      7. Symbolism
      8. Imagery

   C. Traditional images of women in literature (m.c.)
   E. Historical overview of women writing (m.c)
   F. Critical analysis of context of women's writing (m.c.)
1. Public versus private sphere (m.c.)

G. Multicultural women’s literature (both U.S. cultures and internationally) * (m.c.)
   1. Within cultures (m.c.)
   2. Across cultures (m.c.)
   3. Ethnic literature in the U.S. (m.c.)
   4. International literature (m.c.)
   5. Postcolonial women’s literature (m.c.)

2. **Recommended Content:**

   1. Approaches to literary criticism
      a. Feminist (m.c.)
      b. Marxist
      c. Psychoanalytic
      d. Deconstructionist
      e. Postcolonial (m.c.)
      f. Cultural materialist (m.c.)
      g. Cultural materialist (m.c.)
      h. New historicist

   2. Women in the public sphere (m.c.)
   3. Intersection of abolitionist movement and women’s movement (m.c.)
   4. Depictions of women in literature (m.c.)
   5. Women’s rights (m.c.)
   6. Feminist writing (m.c.)

B. **ENROLLMENT RESTRICTIONS**

1. **Prerequisites**

   Satisfactory completion of ENGL 50.

2. **Advisories**

   Before enrolling in this course, students are strongly advised to satisfactorily complete ENGL 101.

3. **Requisite Skills**

   *Before entering the course, the student will be able to:*

   a. Comment on and analyze reading selections in directed class discussions.
   b. Write compositions as assigned, employing sound rhetorical and organizational skills.
   c. Write clear introductions, theses, body paragraphs, and conclusions in essays.
d. Use a variety of academic sentence structures.

e. Adhere to the conventions of standard edited English.

f. Revise and improve essay drafts.

C. HOURS AND UNITS

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<th>INST METHOD</th>
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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Lecture
2. Discussion
3. Student presentations
4. Audio-visual materials
5. Comments on graded materials
6. Announcements
7. Group projects
8. Exams

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

   Time spent on coursework in addition to hours of instruction (lecture hours)

   Students typically will be assigned

   1. Weekly reading assignments of primary literature, as well as supplementary reading in literary criticism or history.
   2. Out-of-class writing assignments, which could include essays, response papers, journal writing, blogging, class projects, and preparation for oral reports.
   3. Preparation for in-class essays, quizzes and exams, such as midterm and final.

2. EVIDENCE OF CRITICAL THINKING

   Assignments require the appropriate level of critical thinking

   I. The following typical out-of-class assignments demonstrate the appropriate level of critical thinking for this course:

   A. Weekly response papers (face-to-face) or discussion postings (online)

   "Select either a poem by Anne Bradstreet or the excerpt from Mary Rowlandson’s autobiography to explicate.

   B. Group Project (out-of-class or in-class)
"While everyone reads Brontë's Jane Eyre and Rhys's Wide Sargasso Sea in their entirety for content, students will work in small groups to explicate significant passages from smaller sections of the novels. The groups are responsible for deciding which passages are most significant and then presenting their explications to the entire class. In order to do so, students must read the literature carefully, looking for symbolic meaning and deeper significance."

II. The following typical in-class assignment demonstrates the appropriate level of critical thinking for this course:

A. Examination (in-class)

1. Sample short answer question (one paragraph): "How do cultural differences operate in one of the assigned readings? Why is this significant?"

2. Sample essay question:

"Choose one of the following questions to answer in an extended essay:

- How do these writers respond to violence (or the threat of violence)? What is significant about this response?
- Define a common theme you see in two or more of the readings from this half of the semester. What does this common theme suggest about women in literature?
- Discuss works by two or more authors we have read in this half of the semester from the same genre (poetry, short story, autobiography). What connections do you see between these works?
- Discuss the impact of women's work on women's artistry."

F. TEXTS AND OTHER READINGS (TYPICAL)


3. Other: Wide Sargasso Sea by Jean Rhys

III. DESIRED LEARNING

A. COURSE GOAL

As a result of satisfactory completion of this course, the student should be prepared to:

Analyze women's literature for its artistic and historical significance, paying particular attention to how women's experiences are included in or excluded from canon.

B. STUDENT LEARNING GOALS

Mastery of the following learning goals will enable the student to achieve the overall course goal.

1. Required Learning Goals

Upon satisfactory completion of this course, the student will be able to:

a. Identify the meanings of and the concepts behind the terms used to name major elements of fiction by appropriately using the terminology common to the analysis of fiction (e.g. plot, theme, character, setting, tone, point of view).

b. Name major schools of literary criticism that especially pertain to women's literature (e.g., New Historicism, Feminist, Psychoanalytic, Deconstructionist, Post-Colonial, Cultural Studies, Developmental Theory, Archetypal and Genre, Reader-Response).
c. Identify traditional images of women in literature (e.g. the seductress-goddess, the sex object, the submissive wife, the dominant wife, the mother—angel or mom, the old maid, the liberated woman).

d. Summarize the ways in which women have been oppressed and alternatives for their liberation.

e. Relate how the personal oppression of women is tied to the political, economic, and social structure of society.

f. Analyze women’s literature within and across cultures, paying attention to both U.S. cultures and international cultures. *

g. Read assigned works of fiction with comprehension of literal and implied meaning of the text. Comprehension may be demonstrated in class discussion and through written work.

h. Write analytically, critically, or sympathetically about their own experiences, the literature they have read, or other students' writing, depending on what is appropriate for a given situation.

2. **Recommended Learning Goals**

   Upon satisfactory completion of the course (when the related recommended content is covered) the student will be able to:

   a. Define the characteristics of feminist writing (m.c.)

   b. Apply literary criticism to a particular work of literature

   c. Explain the relationship between the personal and the political in women's writing (m.c.)

   d. Define gender (m.c.)

   e. Discuss the difference between reading women's literature and hearing and/or seeing it performed live (field trip)

   f. Explain the impact of a particular writer's work

   g. Analyze the impact notions of race and ethnicity on gender (m.c.)

IV. **METHODS OF ASSESSMENT (TYPICAL)**

   **A. FORMATIVE ASSESSMENT**

   1. Weekly response papers

   2. Journals

   3. Quizzes

   4. Presentations (group and individual)

   5. Essays

   6. Examinations

   **B. SUMMATIVE ASSESSMENT**

   1. Essays
2. Examinations