1. **COURSE TITLE\*:** Women’s Literature
2. **CATALOG – PREFIX/COURSE NUMBER/COURSE SECTION\*:** ENGL 2207
3. **PREREQUISITE(S)\*:** Completion of ENGL 1101 with a C or better. **COREQUISITE(S)\*:**
4. **COURSE TIME/LOCATION/MODALITY: (*Course Syllabus – Individual Instructor Specific*)**
5. **CREDIT HOURS\*:** 3 **LECTURE HOURS\*:** 3

 **LABORATORY HOURS\*:** 0 **OBSERVATION HOURS\*:** 0

1. **FACULTY CONTACT INFORMATION: *(Course Syllabus – Individual Instructor Specific)***
2. **COURSE DESCRIPTION\*:**

Introduction to works by women writing in English, and to the literary and gender issues they raise. The structure of the course combines historic and analytical readings of the works that span writings from the Middle Ages to the contemporary era. The course also examines the increasing influence on the literature of Western culture brought to bear by female writers.

1. **LEARNING OUTCOMES\*:**

The student will:

1. Demonstrate the ability to analyze, interpret, and write critically about a select number of texts by and about women to investigate how women writers represent women.
2. Demonstrate critical skills in reading and writing about literature and poetry.
3. Demonstrate knowledge of diversity in regard to authors and poets who are often omitted from the literary canon.
4. Demonstrate knowledge of the history of the changing roles of women as noted in

Western literature.

1. Demonstrate an ability to analyze a specific work and identify one or more of the traditional feminine literary roles; and
2. Demonstrate knowledge of the artistic contributions to Western literature made by at least one female writer.
3. Develop an understanding of the pervasive impact women have on Western literature.
4. Develop an understanding of literature’s value in mirroring a culture’s values.
5. Develop an understanding of the forces and pressures a culture exerts on the individual.
6. Develop an understanding of the impact of literature as a social force.
7. **ADOPTED TEXT(S)\*:**

None

Links to readings and supplemental materials to be provided in Canvas.

**9a: SUPPLEMENTAL TEXTS APPROVED BY FULL TIME DEPARTMENTAL FACULTY (INSTRUCTOR MUST NOTIFY THE BOOKSTORE BEFORE THE TEXTBOOK ORDERING DEADLINE DATE PRIOR TO ADOPTION) \*\*\*.**

1. **OTHER REQUIRED MATERIALS: (SEE APPENDIX C FOR TECHNOLOGY REQUEST FORM.)\*\***
2. **GRADING SCALE\*\*\*:**

Grading will follow the policy in the catalog. The scale is as follows:

A: 90 – 100

 B: 80 – 89

 C: 70 – 79

 D: 60 – 69

 F: 0 – 59

1. **GRADING PROCEDURES OR ASSESSMENTS: (*Course Syllabus – Individual Instructor Specific)***

A variety of assignments will be used to evaluate student learning. Types of assignments should include but need not be limited to those listed below. A recommended distribution of grades is also indicated.

|  |  |  |
| --- | --- | --- |
| *Category* | ***EXAMPLE ONLY****Total Points* | *% of Grade* |
| Discussions | 100 | 10% |
| Writings/Essays | 600 | 60% |
| Other | 50 | 5% |
| Midterm | 100 | 10% |
| Research Paper | 150 | 15% |
| Total | 1000 | 100% |

When evaluating student writing, instructors will use the English Department’s *Essay Evaluation Scale*.

1. **COURSE METHODOLOGY: *(Course Syllabus – Individual Instructor Specific)***

Lecture, discussion, and workshop formats may be used at the discretion of the instructor.

1. **COURSE OUTLINE: *(Course Syllabus – Individual Instructor Specific)***

**SAMPLE COURSE OUTLINE**

**Links to readings and viewings to be provided in Canvas**

**Week 1 – LO#s 1,2,4,6,7,8**

* Course overview, Syllabus
* The Six Elements of Fiction: Plot, Setting, Characterization, Point of View, Style, and Theme Worksheet from Alice Walker’s “The Flowers”
* Elements of Gothic Literature and Mary Shelley’s SciFi Innovation
* From Mary Shelley’s *Frankenstein*:
	+ The Letters and Chapters 1-5

 **Week 2 – LO#s 1,2,7,8,9**

* Mary Shelley’s biographical notes
* “Introduction to *Frankenstein*” (the 1831 revision of the original 1818 work)
* “Romantic Outlaws: The Extraordinary Lives of Mary Wollstonecraft and Mary Shelley Review – A Mother and Child Reunion” Guardian article by Lucy Lethbridge
* Enlightenment” article on History.com
* Week 2 Essay

**Week 3 – LO#s 1,2,7,8,9**

* Chapters 6-16 of Shelley’s *Frankenstein*
* Selections from Mary Wollstonecraft’s *A Vindication of the Rights of Women*, Introduction par. 8-15; “My own sex…[through]…intellect will always govern.”
* Lecture: “Catastrophe Foreshadows the Creature,” information about the Year Without a Summer, the 1816 eruption of Tambora
* Edison’s loose adaptation of Shelley’s novel
* Week 3 Class Participation Discussion
* Week 3 Essay

 **Week 4 – LO#s 1,2,3,4,5,6,8,9.10**

* Chapters 7-Conclusion of Shelley’s *Frankenstein*
* Elements of Gothic Literature (review)
* Week 4 Class Participation Discussion
* Week 4 Essay

**Week 5 – LO#s 1,2,3,4,5,6,8,9,10**

* “Literary Blueprints: The Byronic Hero” by Amber Kelley
* Midterm: *Frankenstein* Analysis Essays

**Week 6 – LO#s 1,2,3,5,6,7,8,9,10**

* Later-Twentieth-Century and Contemporary Literature and Contemporary Women’s Lives
* Joyce Carol Oates: “Where are You Going, Where Have You Been?” (1966)
* Margaret Atwood: “Rape Fantasies” (1977)
* An analysis of Atwood’s story
* Angela Carter: “The Company of Wolves” (1979)
* “Little Red Cap” by Jacob and Wilhelm Grimm
* Week 6 Class Participation Discussion
* Week 6 Essay

**Week 7 – LO#s 1,2,3,4,5,6,8,9,10**

* The Sixties
* An excerpt from the United States Catholic Catechism for Adults that may be used as a yardstick when judging the morality of O’Connor’s characters for this week’s essay
* Flannery O’Connor’s brief bio
* O’Connor’s short stories
	+ “Good Country People”
	+ “A Good Man is Hard to Find”
	+ “Everything That Rises Must Converge”
* Week 7 Class Participation Discussion
* Week 7 Essay

**Week 8 – LO#s 1,2,3,4,5,6,8,9,10**

* Daphne du Maurier: “The Birds”
* Cold War Background: “Nikita Krushchev” from History
* “Cold War Britain” video
* “U.K. vs Russia: A New Cold War?” report by CBS News (2019) video
* Week 8 Essay

**Week 9 – LO#s 1,2,3,4,5,6,8,9,10**

* Cynthia Ozick “The Shawl” (1980—originally published in *The New Yorker*)
* Louise Erdrich “The Shawl” (2001)
* Anne Bradstreet “In Memory of My Dear Grandchild Elizabeth Bradstreet, Who Deceased June 10, 1669” (1678)
* Other reading: “’Farewel Dear Babe’: Bradstreet’s Elegy for Elizabeth” by Randall R. Mawer
* Week 9 Class Participation Discussion
* Week 9 Essay

**Week 10 – LO#s 1,2,3,4,5,6,7,8,9,10**

* Hannah More / selections from her long poem *The Slave Trade*
* Harriet E. Adams Wilson / from her novel *Our Nig* read Chapter III: A New Home for Me
* Harriet Beecher Stowe / from her novel *Uncle Tom’s Cabin*, read Chapter XXX, The Slave Warehouse
* Harriet Jacobs / from her novel *Incidences in the Life of a Slave Girl*, read Chapters V, VI, XXI, and from Chapter XXIX
* Week 10 Class Participation Discussion
* Week 10 Essay

**Week 11 – LO#s 1,2,3,4,5,6,7,8,9,10**

* Nora Ephron, essayist, author, screenwriter, writes about her first job in 1962: “Journalism: A Love Story”
* Reformer Sara Willis Parton, aka “Fanny Fern,” exposes the dismal plight of the factory worker of 1868 in the nonfiction account, “The Working Girls of New York”
* Katherine Philips gives a 1667 view of marriage in “A Married State”
* Abigail Adams letter to her husband, second president of the United States: “Remember the Ladies”
* P.K. Page – “The Stenographers”
* Week 11 Essay
* Assign 2207 Research Paper – Due Week 16

**Week 12 – LO#s 1,2,3,4,5,6,8,9,10**

* Zora Neale Hurston “Sweat”
* “About Zora Neale Hurston” by Valerie Boyd
* Week 12 Essay

**Weeks 13-15 – LO#s 1,2,3,4,5,6,8,9,10**

* Jackie Kay – “Divorce”
* Sylvia Plath – “Wintering”
* Adrienne Rich – “Aunt Jennifer’s Tigers” and “To the Days”
* Christina Rosetti – “Shut Out”
* Emily Dickinson – #340, #458, #479, #591, #1742
* Aphra Behn – “Love Armed”
* Mary Wroth – “Song”
* Queen Elizabeth I – “On Monsieur’s Departure”
* Additional Readings:
	+ NPR article on one theory for Dickinson’s self-imposed isolation—epilepsy
	+ “Newly Released FBI Files Corroborate Sylvia Plath’s Characterization of Her Father as Pro-Nazi” by Harriet Staff
	+ Poetry Foundation article that offers several theories for the dark tone conveyed by British poet Christina Rosetti’s work
* Week 13 Essay
* Week 14 Class Participation Discussion
* Week 15 Essay

**Week 16 – LO#s 1,2,3,4,5,6,7,8,9,10**

* 2207 Research Paper Due
1. **SPECIFIC MANAGEMENT REQUIREMENTS\*\*\*:**

Instructor’s individual syllabus will inform students of policies on attendance, late-work or make-up, and plagiarism.

**16. FERPA: \***

Students need to understand that their work may be seen by others. Others may see students’ work when being distributed, during group project work, or if it is chosen for demonstration purposes. Students also need to know that there is a strong possibility that their work may be submitted to other entities for the purpose of plagiarism checks.

**17. ACCOMMODATIONS: \***

Students requesting accommodations may contact Ryan Hall, Accessibility Coordinator at rhall21@sscc.edu or 937-393-3431 X 2604.

Students seeking a religious accommodation for absences permitted under Ohio’s Testing Your Faith Act must provide the instructor and the Academic Affairs office with written notice of the specific dates for which the student requires accommodation and must do so no later than fourteen (14) days after the first day of instruction or fourteen (14) days before the dates of absence, whichever comes first. For more information about Religious Accommodations, contact Ryan Hall, Accessibility Coordinator at rhall21@sscc.edu or 937-393-3431 X 2604.

**18. OTHER INFORMATION\*\*\*:**

**SYLLABUS TEMPLATE KEY**

**\*** Item cannot be altered from that which is included in the master syllabus approved by the Curriculum Committee.

**\*\*** Any alteration or addition must be approved by the Curriculum Committee

**\*\*\*** Item should begin with language as approved in the master syllabus but may be added to at the discretion of the faculty member.