1. **COURSE ID:** LIT. 251  
**TITLE:** Women in Literature

**Units:** 3.0 units  
**Hours/Semester:** 48.0-54.0 Lecture hours

**Method of Grading:** Letter Grade Only

**Prerequisite:** Eligibility for ENGL 100 or ENGL 105

2. **COURSE DESIGNATION:**

**Degree Credit**

**Transfer credit:** CSU; UC

**AA/AS Degree Requirements:**

CSM - GENERAL EDUCATION REQUIREMENTS: E2b. English, literature, Speech Communication

CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities

**CSU GE:**

CSU GE Area C: ARTS AND HUMANITIES: C2 - Humanities (Literature, Philosophy, Languages Other than English)

**IGETC:**

IGETC Area 3: ARTS AND HUMANITIES: B: Humanities

3. **COURSE DESCRIPTIONS:**

**Catalog Description:**

Examination of the artistic, social, political, and cultural concerns and interests of women as expressed through literature written by women. Reading and discussion.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Demonstrate familiarity with a variety of representative works from women writers, identifying major literary, cultural, and historical themes.
2. Present a critical, independent analysis of themes in one or more works of women writers in the form of a project, paper, or presentation.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. Discuss the contexts--historical, intellectual, social, political, and cultural--of a broad range of literature by women in English
2. Discuss important literary movements and forms in the body of work covered in the course
3. Identify major themes within and across works and genres
4. Identify artistic and thematic patterns within and across genre, historical period, cultural affiliation, and nationality
5. Analyze literary works, including long and short fiction, nonfiction, poetry, and drama
6. Write analytical essays using the normal conventions of literary analysis and criticism, including argumentation, presentation of evidence, and documentation in standard MLA format

6. **COURSE CONTENT:**

**Lecture Content:**

The instructor's primary content goal should be to explore the depth and richness of literature written by women. The instructor should be careful to include works representing long and short fiction, poetry, and drama, and might also consider including memoir and non-fiction. The works chosen should also span roughly from 1600 to the present, the object being not to provide an exhaustive survey, but to provide students with a sense of the development of women's literature over time and how that literature reflects women's place in society and their sensibilities. In addition, the instructor should introduce students to the primary principles of feminist literary criticism. Ideally, the instructor should select works that represent a range of the female experience and its diversity in ethnicity, sexuality, rural and urban living, economic and social status, social roles, and so on.

The course can be organized in many ways, for example by genre, national origin, time period, or theme. The following outline illustrates one possibility if the instructor chose to organize the course by theme:

- Week 1-2: What is women's literature? What is feminist critical theory?
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   Toril Moi, *Sexual/Textual Politics* (exerpt)
   Mary Eagleton, *Feminist Literary Criticism* (exerpt)
   Sandra Gilbert and Susan Gubar, *Madwoman in the Attic*

Weeks 3-7: Women and Marriage
   Anne Bradstreet, selected poems
   Abigail Adams, *Absolute Power Over Wives*
   Charlotte Perkins Gilman, “The Yellow Wallpaper”
   Zora Neal Hurston, “Sweat”
   Kate Chopin, *The Awakening*
   Jane Austen, *Emma*
   Rebecca Brown, *Forgiveness*

Weeks 8-12: Women and Politics
   Aphra Behn, *Oroonoko, or the Royal Slave*
   Phillis Wheatley, “To His Excellence, George Washington”
   Harriet Wilson, *Our Nig*
   Cynthia Ozick, “The Shawl”
   Lorraine Hansberry, *A Raisin in the Sun*
   Mary Wollstonecraft, *A Vindication of the Rights of Women*
   Sojourner Truth, selected poems

Weeks 13-17: Women and Work
   Louisa May Alcott, *Little Women*
   Anne Sexton, selected poems and “Housewife”
   Tillie Olsen, *Yonondio* and “Tell Me a Riddle”
   Rebecca Harding Davis, *Life in the Iron Mills*
   Sylvia Plath, the bee sequence
   Virginia Woolf, *Professions for Women*

Writing of critical papers.

**Honors Content:**
   This course is eligible to be taken as an honors course within the CSM Honors Project.

7. **REPRESENTATIVE METHODS OF INSTRUCTION:**
   Typical methods of instruction may include:
   A. Lecture
   B. Activity
   C. Critique
   D. Directed Study
   E. Discussion
   F. Guest Speakers

8. **REPRESENTATIVE ASSIGNMENTS**
   Representative assignments in this course may include, but are not limited to the following:
   **Writing Assignments:**
   Students will write academic papers totaling a minimum 4500 words of finished prose during the semester.
   The instructor may assign several shorter papers or fewer longer papers, but at least one of the writing assignments should be at least 1500 words in length.

   **Reading Assignments:**
   Students will read original works of literature by women, including but not necessarily limited to long and short fiction, poetry, and drama. Instructors may also choose to assign contextual reading that is relevant to the original literary works and discussion of critical theory.

   **Other Outside Assignments:**
   At the instructor's discretion, students may be assigned to watch relevant films, to attend local live performances or lectures, to perform individual research into related topics, or to complete similar course-related tasks such as preparing group or individual presentations.
9. REPRESENTATIVE METHODS OF EVALUATION
Representative methods of evaluation may include:
   A. Class Participation
   B. Class Work
   C. Exams/Tests
   D. Group Projects
   E. Homework
   F. Papers
   G. Projects
   H. Quizzes
   I. Research Projects
   J. Written examination

10. REPRESENTATIVE TEXT(S):
Possible textbooks include:

   Origination Date: November 2015
   Curriculum Committee Approval Date: March 2016
   Effective Term: Fall 2016
   Course Originator: Daniel Keller