

ENGLC245 : Women's Literature**General Information**

Author:	<ul style="list-style-type: none"> Christine Swiridoff King, Sarah Enns, Gary Jeffrey, Melanie Davis, Clifford
Course Code (CB01) :	ENGLC245
Course Title (CB02) :	Women's Literature
Department:	English
Proposal Start:	Fall 2020
TOP Code (CB03) :	(1503.00) Comparative Literature
SAM Code (CB09) :	Non-occupational
Distance Education Approved:	Yes
Course Control Number (CB00) :	CCC000137641
Curriculum Committee Approval Date:	01/31/2020
Board of Trustees Approval Date:	03/12/2020
External Review Approval Date:	03/12/2020
Course Description:	This course studies the literary achievements of women writers and examines the extent to which literature mirrors or shapes historical and social attitudes with particular emphasis on the roles, images, and concerns of women as expressed in literature.
Submission Type:	Mandatory Revision
	This course is being revised during cyclical review. This course does not have C-ID descriptor. The TOP Code, prerequisite, methods of evaluation, texts, and other elements have been updated. This course was last assessed fall 2015 with good performance overall and no impacts from assessment.
Author:	No value

Faculty Minimum Qualifications

Master Discipline Preferred:	<ul style="list-style-type: none"> English
Alternate Master Discipline Preferred:	<ul style="list-style-type: none"> English
Bachelors or Associates Discipline Preferred:	No value
Additional Bachelors or Associates Discipline Preferred:	No value

Course Formerly Known As

Course Formerly Known As

No Value

Course Development Options

Basic Skills Status (CB08)

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

Rationale For Credit By Exam/Challenge

No value

Course Support Course Status (CB26)

No value

Course Special Class Status (CB13)

Course is not a special class.

Allowed Number of Retakes

0

Retake Policy Description

Type:|Non-Repeatable Credit

Grade Options

- Letter Grade Methods
- Pass/No Pass

Course Prior To College Level (CB21)

Not applicable.

Allow Students To Audit Course

Associated Programs

Course is part of a program (CB24)

Associated Program

Award Type

Active

CC Associate in Arts in English for Transfer

A.A. Degree for Transfer

Summer 2018 to Fall 2020

CC Liberal Arts: Arts & Humanities

A.A. Degree Major

Summer 2018 to Fall 2020

CSU General Education (CSU GE Breadth) (In Development)

Certificate of Achievement

Fall 2021

Intersegmental General Education Transfer Curriculum Certificate of Achievement (In Development)

Certificate of Achievement

Fall 2021

CSU General Education (CSU GE Breadth)

Certificate of Achievement

Fall 2020

Intersegmental General Education Transfer Curriculum Certificate of Achievement

Certificate of Achievement

Fall 2020

Liberal Arts: Arts & Humanities Associate in Arts Degree

A.A. Degree Major

Fall 2020

Liberal Arts: Arts & Humanities Associate in Arts Degree (In Development)

A.A. Degree Major

Spring 2022

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

No value

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

Cerro Coso General Education Requirements

Categories	Status	Approval Date	Comparable Course
Area 3.3	Approved	No value	No Comparable Course defined.
Area 6	Approved	No value	

CSU General Education Certification

Categories	Status	Approval Date	Comparable Course
Area C.2	Approved	No value	No Comparable Course defined.

Intersegmental General Education Transfer Curriculum

Categories	Status	Approval Date	Comparable Course
Area 3.B	Approved	No value	No Comparable Course defined.

Units and Hours

Summary

Minimum Credit Units (CB07)	3
Maximum Credit Units (CB06)	3
Total Course In-Class (Contact) Hours	54
Total Course Out-of-Class Hours	108
Total Student Learning Hours	162
Faculty Load	0

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Non-Credit Characteristic

No Value

Course Classification Status (CB11)

Credit Course.

Variable Credit Course

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	3	6
Laboratory Hours	0	0
Activity Hours	0	0

Course Student Hours

Course Duration (Weeks) 18

Hours per unit divisor 54

Course In-Class (Contact) Hours

Lecture 54

Laboratory 0

Activity 0

Total 54

Course Out-of-Class Hours

Lecture 108

Laboratory 0

Activity 0

Total 108

Time Commitment Notes for Students

No value

Faculty Load

Extra Duties: 0

Faculty Load: 0

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

Pre-requisites, Co-requisites, Anti-requisites and Advisories

Prerequisite

ENGLC101 - Freshman Composition

Outcomes

- Read, analyze, and evaluate a variety of university-level texts for content, context, and rhetorical merit with consideration of tone, audience, and purpose.
- Apply a variety of rhetorical strategies in writing unified, well-organized academic essays with arguable theses and persuasive support, using complex ideas presented in university-level sources.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Find, evaluate, analyze, interpret, and see the relations among primary and secondary sources, incorporating them into written essays using accurate MLA documentation and formatting.
- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.

Entrance Skills

Entrance Skills

Description

No value

No value

Limitations on Enrollment

Limitations on Enrollment

Description

No value

No value

Specifications

Methods of Instruction

Methods of Instruction

Discussion

Rationale

Prompts promoting class discussions about works of literature and upcoming projects.

Example: Explain the characters and themes, or in this case, anti-themes, in Jane Austen's "Love and Freindship: A Novel in a Series of Letters." A didactic story teaches a lesson, and in this parody of didactic literature, we get almost anti-lessons. Explain what "lessons" and "themes" are presented. Then briefly discuss the form. We see a series of letters, a typical novel form, but the letters give way to plot rather quickly. Also, the story is a parody: an imitation of another work or style with the intent to ridicule it. You might compare Austen's subject matter to Wollstonecraft's or Woolf's, two didactic, non-fiction works we have already studied. Wollstonecraft provides us a sense of the central issues in woman's didactic literature.

Example: Given the title of this short novel by Kate Chopin, *The Awakening*, we should be looking for the central character, Edna Pontellier, to have an awakening. As you read the novel, pay attention to any clues about what she awakens from, how she is awoken, and to what she awakens. We will not know these until later in the novel, but note in these earliest chapters any specific details of Edna's life, attitudes, and emotions. Continue to trace these elements as you read the novel.

Methods of Instruction

Lecture

Rationale

Lectures cover course content: background of selections of women's literature; historical, social, cultural aspects relevant to the literature; the extent to which literature mirrors or shapes historical and social attitudes with particular emphasis on the roles, images, and concerns of women as expressed in literature; definitions of common literary terms.

Example: Medieval attitudes about women; the evils of Eve, clerical misogyny, and the Medieval ambivalence that simultaneously placed woman on a pedestal and reviled her as the incarnation of evil; sexual double standards; courtly love; literacy rates; literary trends; status of women writers, why so few women writers, and how they overcame cultural attitudes.

Example: Rise of women writers in the nineteenth century; rise of the novel and expanding middle class; development of female literary tradition; expansion of publication methods; Romanticism, the literary form of Revolution, and reaction against Enlightenment; Realism, contrasted to Romanticism; literary themes of 19th century; continuing challenges for women writers, notions of femininity.

Methods of Instruction

Outside reading

Rationale

Reading of literary works by women makes up the core of the class. Works will include short pieces of fiction, possibly a novel; poetry, non-fiction, and drama, and will cover much of the history of women's writing.

Middle Ages and Renaissance

- Marie de France, "Bisclavret"
- Margery Kempe, *The Book of Margery Kempe*
- Aemila Lanyer, "To the Virtuous Reader" and "Eve's Apology in Defense of Women"

Seventeenth and Eighteenth Centuries

- Aphra Behn, "To the Fair Clarinda, Who Made Love to Me, Imagined More than Woman"
- Anne Finch, "A Letter to Daphnis," Introduction," and "The Answer"
- Mary Wollstonecraft, *A Vindication of the Rights of Woman*

Nineteenth Century

- Jane Austen, "Love and Freindship: A Novel in a Series of Letters"
- Elizabeth Barrett Browning, "The Cry of the Children" and *Sonnets from the Portuguese*
- Emily Dickinson, "After great pain," "Because I could not stop for Death," "I am Nobody," "I felt a Funeral," "Much Madness," and "Wild Nights"
- Frances E. W. Harper, "An Appeal to My Country Women" and "The Slave Mother"
- Christina Rossetti, "Goblin Market"
- Sojourner Truth, "Ain't I a Woman?"

Turn-of-the-Century

- Kate Chopin, *The Awakening*
- Charlotte Perkins Gilman, "The Yellow Wallpaper" and "Why I Wrote 'The Yellow Wallpaper'"

Modernist / Early Twentieth Century

- Susan Glaspell, "Trifles"
- Edith Wharton, "The Other Two"
- Virginia Woolf, *A Room of One's Own*, "Professions for Women," and "Death of the Moth"
- Zora Neale Hurston, "Sweat" and "How It Feels to Be Colored Me"

Contemporary / Later Twentieth Century

- Eudora Welty, "A Worn Path"
- Gwendolyn Brooks, "We Real Cool"
- Toni Morrison, "Recitatif"
- Flannery O'Connor, "Good Country People"
- Sylvia Plath, "Daddy" and "Lady Lazarus"
- Alice Walker, "In Search of Our Mother's Gardens"

Methods of Instruction

Instruction through examination or quizzing

Rationale

Midterm and final exams cover a representative sampling of the readings will allow students to demonstrate understanding of key concepts of each period, the relevant historical and social context for each work, and key literary terms.

Example exam question:

For each passage, identify the following:

- Author (2 points possible) listed in full and spelled correctly
- Title (2 points possible) listed in full and spelled and punctuated correctly
- Period (1 point possible)
- Significance (5 points possible) should discuss the passage in relation to the overall work but do more than just give plot summary. The significance will tie the passage into the work's larger themes, discuss relevant literary elements, and connect to the period in some relevant way

Passage:

There's a stake in your fat black heart
And the villagers never liked you.
They are dancing and stamping on you.
They always knew it was you.
Daddy, daddy, you bastard, I'm through.

Author:

Title:

Period:

Significance:

Methods of Instruction

Written work

Rationale

Students write one or more formal essays exploring specific works of literature.

Example paper topic, encouraging students to develop their own topic and thesis:

Select one of the options below, and in an essay of at least 1,500 words, discuss one of the following themes. Develop a clear and interesting thesis to provide focus and shape to the essay. Include a minimum of three scholarly research sources appropriate to the topic.

- Female literary tradition, creativity, and influence
- Education and/or vocation
- Marriage
- Madness
- Sexuality
- Gender
- Class
- Race and ethnicity
- Colonialism
- Confronting culture
- Motherhood
- Aging
- Identity
- Religion
- Re-appropriating mythology

Assignments

A. Reading assigned texts.

B. Answering interpretive reading questions.

SAMPLE READING QUESTION: In Virginia Woolf's *A Room of One's Own*, what does the narrator feel Coleridge meant when he said that "a great mind was androgynous" (98)? Does this ring true to you? Explain, drawing on specifics from the text, additional research, and personal reflection.

SAMPLE READING QUESTION: For Charlotte Bronte's *Jane Eyre*, create two table charts, one for the men and one for the women in the novel. In the men's row headers, list the names of all the significant male personalities that have touched Jane, from John to Rochester. In the columns, list various qualities that you feel are admirable or less than admirable in a man: "Decisiveness," "Emotional fortitude," "Decisiveness," "Acknowledges sovereignty

in others," "Expresses kindness," "Supportive," are examples of some positives; ""Despotic," "Uses others for own ends," "Controlling," "Weak-willed," and "Petty" are examples of some negatives. Then fill out the chart, acknowledging which characters show which characteristics. Find passages from the novel which support your assertions about the characters. Make a similar chart for the important women in the novel, including Jane. The same column headers may work, but you may find others apply as well. Based on your charts, attempt to draw some conclusions about what this novel seems to imply about the experience of women with men and the experience of women with women in the 19th Century Victorian landscape.

SAMPLE READING QUESTION: In Edith Wharton's *The House of Mirth*, the narrator says of Lily Bart, "And as she looked back she saw that there had never been a time when she had had any real relation to life. Her parents too had been rootless, blown hither and thither on every wind of fashion, without any personal existence to shelter them from its shifting gusts. She herself had grown up without any one spot of earth being dearer to her than another: there was no centre of early pieties, of grave endearing traditions, to which her heart could revert and from which it could draw strength or itself and tenderness for others" (296). Why is this the case? What was missing from her childhood? What lessons, what practices, were her parents unable to instill in her? What lessons might have given her more strength to weather this time of privation?

SAMPLE READING QUESTION: In Zora Neale Hurston's *Their Eyes Were Watching God*, is Janie Crawford a good female role model? or is she solely defined by the men in her life? Does Hurston intend for her to be a role model? If so, what kind? (Asked by Edwidge Danticat in his "Foreward" to the novel.)

C. Reading essays.

Gilbert, Sandra, and Susan Gubar. "Milton's Bogey: Patriarchal Poetry and Women Readers," *The Madwoman in the Attic*, Columbia UP, 2011.
Barnett, Louise K. "Language, Gender, and Society in The House of Mirth." *Connecticut Review* 11.2 (Summer 1989): 54-63. Rpt. in *Twentieth-Century Literary Criticism*. Ed. Linda Pavlovski. Vol. 149. Detroit: Gale, 2004. *Literature Resource Center*.
Crafton, Lisa Plummer. "'We are going to carve revenge on your back': Language, Culture, and the Female Body in Kingston's The Woman Warrior." *Women as Sites of Culture: Women's Roles in Cultural Formation from the Renaissance to the Twentieth Century*, edited by Susan Shifrin. Ashgate, 2002. 51-63. Rpt. in *Short Story Criticism*. Ed. Jelena O. Krstovic. Vol. 136. Detroit: Gale, 2010. *Literature Resource Center*. Web. 7 Nov. 2011.

D. Researching.

SAMPLE RESEARCH: Read a sampling of handwritten letters to Virginia Woolf published in *Woolf Studies Annual*. To read these, visit the *Literature Resource Center* database, conduct a "Name of Work" search for *A Room of One's Own*, and peruse the "Handwritten" titles scattered throughout your findings. After reading three to five handwritten letters to Virginia Woolf (they are short), discuss the apparent impact of Woolf's book on the culture of her day. In your response, be sure to directly reference several of the letters.

F. Finding, reading, and evaluating secondary sources.

G. Planning, drafting, and revising of papers.

SAMPLE PROCESS: 1). Peruse the Literary Analysis Essay assignment, and draft your essay according to requirements. Refer to the many writing resources offered in this class (such as "Papers about Fiction," "Writing about Literature," "Plot Summary versus Literary Interpretation," and "MLA Style Set-up") for helpful tips on writing an interesting literary analysis. 2). Submit your literary analysis rough draft to the online PeerMark workshop for feedback. 3). Once the workshop opens, read critically the drafts of your peers assigned to you as well as your own essay, answering the workshop prompts as you read. 4). Once workshop concludes, use the peer comments that you find helpful to revise and edit your essay's content and formatting. 5). Submit the final draft of your essay according to instructions.

H. Completing other out-of-class work.

Methods of Evaluation

Research Paper

Rationale

Expository and argumentative essay of 1500 words demonstrating the student's ability to write clearly structured text-based essays which require 1. finding, evaluating, organizing, and effectively integrating college-level source material; 2. employing MLA format and citation apparatus correctly; and 3. analyzing college-level reading material for structure, purpose, audience, and relation of ideas to other texts.

Sample Essay assignment: How is femininity highlighted in the composition and thematic focus of Emily Dickinson's poetry?

Sample Essay assignment: How does Virginia Woolf use irony in *A Room of One's Own* to illuminate the simultaneous idealization and degradation of women in patriarchal societies?

Sample Essay assignment: Write an analysis of *Jane Eyre*, *Their Eyes Were Watching God*, *The Woman Warrior*, *The House of Mirth*, or *A Room of One's Own*. When choosing your issue (the big, interpretive question) and formulating your claim (your answer to your issue question), consider the purpose of this course—to explore the significance of women writers and the experience of women characters within literature.

Tests

Quizzes and/or exams on critical thinking, knowledge of literary terms, reading comprehension, and interpretive/analytical skills.

- Example: Examine the relation between race and gender in *The Lover* by Marguerite Duras.

Midterm and final exams cover a representative sampling of the readings will allow students to demonstrate understanding of key concepts of each period, the relevant historical and social context for each work, and key literary terms.

Example exam question:

For each passage, identify the following:

- Author (2 points possible) listed in full and spelled correctly
- Title (2 points possible) listed in full and spelled and punctuated correctly
- Period (1 point possible)
- Significance (5 points possible) should discuss the passage in relation to the overall work but do more than just give plot summary. The significance will tie the passage into the work's larger themes, discuss relevant literary elements, and connect to the period in some relevant way

Passage:

There's a stake in your fat black heart
And the villagers never liked you.
They are dancing and stamping on you.
They always knew it was you.
Daddy, daddy, you bastard, I'm through.

Author:

Title:

Period:

Significance:

Homework

Reading responses, as in-class or take-home exercises.

Example reading questions:

Christina Rossetti, "Up-hill" (page 1085)

1. Paraphrase "Up-hill" and discuss some specific aspects of it. Identify its subject matter, explain its theme or meaning, write about its language, and discuss anything else significant that you notice.

Christina Rossetti's "Goblin Market" (pages 1089-1100)

2. Christina Rossetti's brother and posthumous editor, William Michael Rossetti, in an often-quoted statement, declared, "I have more than once heard Christina say that she did not mean anything profound by this fairy tale—it is not a moral apologue consistently carried out in detail." He adds, however, "Still, the incidents are such as to be at any rate suggestive, and different minds may be likely to read different messages into them." Below are some of the most commonly discussed themes found in this poem. Discuss these possible themes and see if you can find possible textual evidence for each reading of the poem:

- Female sexuality: desire and the fallen woman
- Feminist critique of the marriage market
- Religious allegory
- Children's fairy tale and fantasy
- Critique of nineteenth-century economics
- Drug addiction
- Other?

Which of these readings seems the strongest to you? Why?

Distance Education Description: how outcomes are evaluated

Outcomes for the various methods of evaluations above are assessed in the following ways:

1. Research papers are assessed using a rubric.
2. Tests and the final exam are assessed using tabulated scores, plus a rubric for any written components.
3. Participation is assessed weekly using a rubric focused on a set amount of substantive posts and responses to peers.

Equipment

None

Textbooks

Author	Title	Publisher	Date	ISBN
Susan Gilbert, and Sandra Gubar	Norton Anthology of Literature by Women (Boxed set, Volumes 1 and 2), 3rd edition	Norton	2012 -- This is the only anthology of women's literature and the most recent edition	978-0-393-93015-3

Other Instructional Materials

No Value

Materials Fee

No

Learning Outcomes and Objectives

Course Objectives

No value

CSLOs

Read actively and critically literary texts from a variety of women authors.

Expected SLO Performance: 70.0

<i>English</i> English AA Degree for Transfer	1. Read critically a variety of literary works in English, including diverse voices and cultures. Assessment: This will be assessed by a paper, scored with a rubric.
--	---

Relate literary works by women to their historical, cultural, and aesthetic contexts.

Expected SLO Performance: 70.0

<i>English</i> Liberal Arts: Arts & Humanities AA Degree	Describe how people throughout the ages and in different cultures have responded to themselves and the world around them in artistic and cultural creation.
--	---

<i>Social Science</i> IGETC PLOs	Evaluate the significance of artistic and cultural constructions.
-------------------------------------	---

<i>English</i> English AA Degree for Transfer	2. Identify key elements of literary genres in order to analyze and interpret texts. Assessment: This will be assessed by a paper, scored with a rubric.
--	--

<i>Social Science</i> PLOs for CSU GE COA	Evaluate the significance of artistic and cultural constructions.
--	---

Explain the extent to which literature mirrors or shapes historical and social attitudes with particular emphasis on the roles, images, and concerns of women as expressed in literature.

Expected SLO Performance: 70.0

English
English AA Degree for Transfer

3. Relate literary works to their historical, cultural, and aesthetic contexts. Assessment: This will be assessed by a paper, scored with a rubric.

English
Liberal Arts: Arts & Humanities AA
Degree

Evaluate, create, or perform artistic and cultural constructions.

Analyze gender as it relates to literature.

Expected SLO Performance: 70.0

English
English AA Degree for
Transfer

4. Define, identify, and analyze literary and dramatic techniques in a variety of works. Assessment: This will be assessed by a paper, scored with a rubric.

Define common literary terms and apply them to the analysis of specific texts.

Expected SLO Performance: 70.0

English
English AA Degree
for Transfer

5. Compose formal written analyses of texts that demonstrate appropriate academic discourse and the conventions of literary analysis. Assessment: This will be assessed by a paper, scored with a rubric.

Compose unified, well-organized written analyses of texts that demonstrate appropriate academic discourse, the conventions of literary analysis, integration of primary and secondary sources, proper documentation to avoid plagiarism, and correct MLA formatting. Expected SLO Performance: 70.0

English
English AA Degree
for Transfer

5. Compose formal written analyses of texts that demonstrate appropriate academic discourse and the conventions of literary analysis. Assessment: This will be assessed by a paper, scored with a rubric.

5. Compose formal written analyses of texts that demonstrate appropriate academic discourse and the conventions of literary analysis. Assessment: This will be assessed by a paper, scored with a rubric.

Outline

Course Outline

I. Composition of literary analysis

A. Exploring through critical reading

1. Making predictions
2. Close reading
3. Describing audience
4. Focusing on content and form separately
5. Tracing patterns within the text and noting contradictions
6. Identifying important words, images, or scenes
7. Identifying shifts in meaning
8. Raising questions about the text

B. Planning an interpretative essay

1. Selecting the text
2. Identifying audience
3. Identifying the main issue, claim, and evidence
4. Identifying particular challenges
5. Determining effective organization strategies
6. Identifying common literary terms of the genre

C. Composing

1. Title
2. Style
3. Introduction
4. Development
5. Emphasis
6. Conclusion

D. Revising

1. Logic
2. Organization

3. Clarity
4. Emphasis
5. Style
6. Grammar

II. Literary Elements

- A. Plot and structure
- B. Point of view
- C. Character
- D. Setting
- E. Imagery
- F. Theme
- G. Style
- H. Symbolism
- I. Dialogue
- J. Tone
- K. Irony

III. Themes

- A. The woman writer and how she fits into the critical tradition that defines literary value
- B. Women's expectations, goals, self-images, and modes of definition
- C. The conflict between the idealized role of woman and social reality
- D. The author's awareness of writing as a woman; rather than as a human or an artist
- E. The influences of gender, class, socio-economic position, ethnicity, sexual orientation, and other cultural factors on a writer and her writing

IV. Genres; Contexts; and Works

A. Middle Ages and Renaissance

1. Explanation of Historical, Cultural, and Aesthetic Contexts
2. Examples
 - a. Julian of Norwich
 - b. Margery Kempe
 - c. Amelia Lanier
 - d. Christine de Pizan
 - e. Queen Elizabeth I

B. Seventeenth and Eighteenth Centuries

1. Explanation of Historical, Cultural, and Aesthetic Contexts
2. Examples
 - a. Anne Bradstreet
 - b. Margaret Cavendish
 - c. Katherine Philips
 - d. Aphra Behn
 - e. Mary Astell
 - f. Phillis Wheatley
 - g. Mary Wollstonecraft

C. Nineteenth Century

1. Explanation of Historical; Cultural; and Aesthetic Contexts
2. Examples
 - a. Jane Austen
 - b. Mary Shelley
 - c. Louisa May Alcott
 - d. Charlotte Bronte
 - e. Margaret Fuller
 - f. Elizabeth Barrett Browning
 - g. Linda Brent
 - h. Frances Harper
 - i. Harriet Wilson
 - j. Emily Dickinson
 - k. Christina Rossetti
 - l. Florence Nightingale
 - m. Elizabeth Stuart Phelps

D. Turn of the century

1. Explanation of Historical, Cultural, and Aesthetic Contexts
2. Examples
 - a. Kate Chopin
 - b. Charlotte Perkins Gilman
 - c. Sarah Orne Jewett
 - d. Mary Wilkins Freeman
 - e. Mary Austin
 - f. Edith Wharton
 - g. May Sinclair

E. Modernist

1. Explanation of Historical, Cultural, and Aesthetic Contexts
2. Examples
 - a. Ellen Glasgow
 - b. Amy Lowell
 - c. Virginia Woolf
 - d. Alice Dunbar-Nelson
 - e. Willa Cather
 - f. Gertrude Stein
 - g. Susan Glaspell
 - h. Marianne Moore
 - i. Katherine Mansfield
 - j. Mourning Dove
 - k. Zora Neale Hurston
 - l. Isak Dinesen

F. Contemporary

1. Explanation of Historical, Cultural, and Aesthetic Contexts
2. Examples
 - a. Elizabeth Bishop
 - b. Doris Lessing
 - c. Lillian Hellman
 - d. Joyce Carol Oates
 - e. Flannery O'Connor
 - f. Alice Walker
 - g. Maxine Hong Kingston
 - h. Anne Sexton
 - i. Lorraine Hansberry
 - j. Sylvia Plath
 - k. Audre Lorde
 - l. Margaret Atwood
 - m. Adrienne Rich
 - n. Toni Cade Bambara
 - o. Angela Carter
 - p. Erica Jong
 - q. Maya Angleou
 - r. Amy Tan

G. Literary Criticism

1. Explanation of Historical, Cultural, and Aesthetic Contexts
2. Examples
 - a. Virginia Woolf
 - b. Ellen Moers
 - c. Rachel Blau DuPlessis
 - d. Elaine Showalter
 - e. Alice Walker
 - f. Susan Gilbert and Sandra Gubar

V. Research and Documentation

- A. The difference between primary and secondary sources
- B. Finding and evaluating sources
- C. Balancing and documenting summary; paraphrase; and direct quotes
- D. MLA Style
 1. Formatting
 2. Parenthetical citations
 3. Works Cited page

Delivery Methods

Delivery Method: Please list all that apply -Face to face -Online (purely online no face-to-face contact) -Online with some required face-to-face meetings ("Hybrid") -Online course with on ground testing -iTV – Interactive video = Face to face course with significant required activities in a distance modality -Other

- Face to face
- Online (purely online no face-to-face contact)
- Online with some required face-to-face meetings ("Hybrid")
- iTV – Interactive video = Face to face course with significant required activities in a distance modality

Rigor Statement: Assignments and evaluations should be of the same rigor as those used in the on-ground course. If they are not the same as those noted in the COR on the Methods of Evaluation and out-of-class assignments pages, indicate what the differences are and why they are being used. For instance, if labs, field trips, or site visits are required in the face to face section of this course, how will these requirements be met with the same rigor in the Distance Education section? Describe the ways in which instructor-student contact and student-student contact will be facilitated in the distance ed environments.

The assignments and evaluations will be the same no matter what delivery method is used. The outcomes for this course, both for on-ground and online classes, will be evaluated and assessed using a project, scored with a rubric, towards the end of the semester.

Student-Instructor contact will include the following: discussion forums, learning management system messages, announcements, and feedback for each student's work.

Student-Instructor contact MAY include the following: chat/Zoom, newsgroup/discussion board, phone, and iTV.

Student-Student contact will include the following: discussion forums.

Student-Student contact MAY include the following: chat/Zoom, learning management system messages, group work, and peer reviewed projects.

Good practice requires both asynchronous and synchronous contact for effective contact. List the methods expected of all instructors teaching the course. -Learning Management System -Discussion Forums -Message -Other Contact -Chat/Instant Messaging -E-mail -Face-to-face meeting(s) -Newsgroup/Discussion Board -Proctored Exam -Telephone -iTV - Interactive Video -Other

- Discussion Forums
- iTV - Interactive Video

Software and Equipment: What additional software or hardware, if any, is required for this course purely because of its delivery mode? How is technical support to be provided?

The learning management system is accessible and compatible with support programs such as Kurzweil 3000. Faculty will use the Canvas accessibility checker, along with other resources provided by our Distance Education Director, to ensure all learning materials are accessible, including but not limited to documents, pdfs, OERs, external websites, and videos.

Accessibility: Section 508 of the Rehabilitation Act requires access to the Federal government's electronic and information technology. The law covers all types of electronic and information technology in the Federal sector and is not limited to assistive technologies used by people with disabilities. It applies to all Federal agencies when they develop, procure, maintain, or use such technology. Federal agencies must ensure that this technology is accessible to employees and the public to the extent it does not pose an "undue burden". I am using -iTV—Interactive Video only -Learning management system -Publisher course with learning management system interface.

- iTV—Interactive Video only
- Learning management system

Class Size: Good practice is that section size should be no greater in distance ed modes than in regular face-to-face versions of the course. Will the recommended section size be lower than in on-ground sections? If so, explain why.

Class size for online and face-to-face courses should be the same.