

LSC Use Only
Number: _____
Submission Date: _____
Action-Date: _____

UWUCC USE Only
Number: 96-23
Submission Date: 3-18-97
Action-Date: 4-1-97

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Jim Cahalan Phone X2262
Department English Email: Jim Cahalan or JCAHALAN

II. PROPOSAL TYPE (Check All Appropriate Lines)

COURSE Intr to Lit by Women
Suggested 20 character title

New Course * _____
Course Number and Full Title

Course Revision _____
Course Number and Full Title

Liberal Studies Approval + _____
for new or existing course Course Number and Full Title

Course Deletion _____
Course Number and Full Title

Number and/or Title Change EN 384 Introduction to Literature by Women
Old Number and/or Full Old Title

EN 225 Introduction to Literature by Women
New Number and/or Full New Title

Course or Catalog Description Change _____
Course Number and Full Title

PROGRAM: Major Minor Track

New Program * _____
Program Name

Program Revision * _____
Program Name

Program Deletion * _____
Program Name

Title Change _____
Old Program Name

_____ New Program Name

III. Approvals (signatures and date)

<u>Virginia Pender March 1996</u> Department Curriculum Committee	<u>Dr. [Signature] 5/10/96</u> Department Chair
<u>[Signature] 10/30/96</u> College Curriculum Committee	<u>[Signature] 10/30/96</u> College Dean
<u>[Signature] 11/1/96</u> + Director of Liberal Studies (where applicable)	<u>[Signature] 11/1/96</u> *Provost (where applicable)

Course Revision of
EN 225 Introduction to Literature by Women

Part II. Description of the Curriculum Change

1. New syllabus of record--attached next.
2. The revisions here are as follows:
 - a. EN 121 or 122 and 202 have been added as additional prerequisites.
 - b. The content and bibliography of the course syllabus have been updated.
 - c. This course has been renumbered from EN 384 to EN 225.
 - d. The old EN 384 catalog description has been revised. It was as follows: Reading of women's fiction, nonfiction prose, poetry, and drama, with emphasis on the work of the 19th and 20th centuries in England and America. Both works of well-known writers traditionally included in the English curriculum and the writings of their less well-known contemporaries will be included.
3. Rationale: The prerequisites ensure that students are adequately prepared for this course. The 200-level number reflects its introductory nature. We have also taken the opportunity to update the content and bibliography for this course in light of recent relevant research in the field.
4. Old syllabus of record--attached after the new syllabus of record.
5. This course revision is not part of Liberal Studies nor does it affect those requirements, so no LS approval form or checklist is included.

Part III. No other departments are affected by this course revision, so no letters of support are attached.

Course Syllabus

I. CATALOG DESCRIPTION

EN 225 Introduction to Literature by Women

3 credits
3 lecture hours
0 lab hours
(3c-01-3sh)

Prerequisites: EN 121 or 122 and 202

Major trends and motifs across genres (fiction, nonfiction, poetry, autobiography) which reflect themes and subjects of continuing interest to women writers. The intersection of genre with race, ethnicity and social class will be of particular significance.

II. COURSE OBJECTIVES

1. Students will become familiar with a body of literature with which many of them will not be familiar, but which will serve to sensitize them to the concerns of women writers.

2. As a result of weekly writing assignments, students will develop their small group communication skills, especially as they will be dealing with subjects about which they may not be in complete agreement.

3. On the mid-term and final examinations, students will give evidence that they can read critically and that they can organize, focus and convey their own interpretations clearly in writing.

III. COURSE OUTLINE

Week 1 Women Writers on Women Writing (handouts and excerpts to be read in class)

Weeks 2,3 Virginia Woolf, from A Room of One's Own (handout);

Alice Walker, "In Search of our Mothers' Gardens" (American Women Writers, 696-704)

A Paradigmatic Novel--Introduction to Some Themes

Charlotte Bronte, Jane Eyre (assignments of specific chapters to be read for each day will be given in class)

Week 4 Madwoman in the Attic; a Wife's Anger, Rebellion Jane Eyre--reconsidering Bertha's story

Charlotte Perkins Gilman, "The Yellow Wallpaper" (American Women Writers, 192-204)

Susan Glaspell, "A Jury of Her Peers" (American

- Women Writers, 324-340)
- Week 5 Mary Wilkins Freeman, "the Revolt of 'Mother'"
(American Women Writers, 149-61)
- Week 5 Marriage--Happily Ever After?
Ellen Glasgow, "The Difference" (American Women Writers, 282-98)
Zora Neale Hurston, "Sweat" (American Women Writers, 342-51)
Eudora Welty, "Livvie" (American Women Writers, 438-48)
Hortense Calisher, "The Rabbi's Daughter" (American Women Writers, 450-59)
Alice Walker, "Roselily" (American Women Writers, 693-96)
- Week 6 Older Women, Unmarried Women--Independence, Isolation
Sarah Orne Jewett, "Going to Shrewsbury" (American Women Writers, 134-40)
Alice Brown, "Heartsease" (American Women Writers, 163-69)
Willa Cather, "The Old Beauty" (American Women Writers, 256-80)
Ann Lane Petry, "Has Anybody Seen Miss Dora Dean" (American Women Writers, 423-36)
Grace Paley, "The Long Distance Runner" (American Women Writers, 519-31)
Estela Portillo Trambley, "The Burning" (American Women Writers, 638-44)
- Week 7 Autobiography as Literature--Women Telling Their Own Stories
Harriet Jacobs, from Incidents in the Life of a Slave Girl (read excerpts in BOTH American Women Writers, 19-29, and Written by Herself, 6-32)
Dorothy Reed Mendenhall, from Unpublished Memoir (Written by Herself, 171-99)
Margaret Mead, from Blackberry Winter (Written by Herself, 283-308)
- Week 8 Mid-term Exam
Twentieth-Century American Poetry
Emily Dickinson--a poetic foremother of 20th-century poets (handouts)
We will also review Part I of mid-term.
- Week 9 A sampling of poems from early 20th century (all from No More Masks!):
Dunbar-Nelson, "I Sit and Sew" (15-16)
Grimke, "At April" (21)
Teasdale, "The Kiss" (23)
Wylie, "Let No Charitable Hope" (25)
H. D., "Helen" (32)
Hall, "Instruction" (32-33)
Johnson, "The Heart of a Woman" (34)
Moore, "O To Be a Dragon" (42)

- Millay, "Sonnet XVII" (43)
 Taggard, "With Child" (46)
 Bogan, "Women" (51-52)
 Walker, "Lineage" (94)
 Swenson, "The Centaur" (101-03)
 Also read Introduction, especially on Part One
 (xxxi-xxxvi).
 REMINDER: Take-home essay part of mid-term due
 today.
 A more in-depth look at the work of three poets--
 read all poems by:
 Adrienne Rich (196-205)
 Lucille Clifton (254-60)
 Marge Piercy (273-77)
 Also read their biographies at end of book, and
 read Introduction, especially on Part Two
 (xxxvi-xliv).
- Week 10 Polemical Writing; Literature and Social Issues
 Sojourner Truth, "Ain't I a Woman?" and "Address
 to the . . . Equal Rights Assoc." (AWW 10-
 12)
 Elizabeth Cady Stanton, "Address Delivered at
 Seneca Falls" (AWW 31-37)
 Fuller, "The Education of Women" (AWW 14-17)
 Cooper, "The Higher Education of Women" (AWW 171-
 83)
 McGinley, "Why, Some of My Best Friends Are Women"
 (NMM 66-67)
 Meehan, "Is There Life after Feminism" (NMM 116-
 17)
 Davis, "Life in the Iron Mills" (AWW 66-93)
 Dunbar-Nelson, "The Proletariat Speaks" (NMM 16-
 18)
- Week 11 LeSueur, "Women Are Hungry" (AWW 400-12)
 Boyle, "A Communication to Nancy Cunard" (NMM 53-
 57)
 Allen, "Los Angeles, 1980" (NMM 301-03)
 Grahn, "Hannah" (NMM 316-17)
 Griffin, "I Like to Think of Harriet Tubman" (NMM
 360-62) and "An Answer" (NMM 363-64)
- Week 12 Writing About/Across Racial, Cultural and Other
 Differences
 Hurston, "How It Feels To Be Colored Me" (AWW,
 351-54)
 Morrison, "A Slow Walk of Trees" (AWW, 621-27)
 Brooks, "To Those of My Sisters" (NMM, 97)
 Cervantes, "Poem for the Young White Men . . ." (NMM,
 312-13)
 Kingston, from The Woman Warrior (WBH, 454-70)
 Far, "The Wisdom of the New" (AWW, 230-45)
- Week 13 Olsen, "O Yes" (AWW, 461-74)
 Ridge, from The Ghetto (NMM, 3-5)
 Ponsot, "Residual Paralysis" (NMM, 119-20)
 Levertov, "The Long Way Round" (NMM, 150-52)

- Yamada, "The Club" (NMM, 159-60)
 Miller, "Subterfuge" (NMM, 165-66)
 Hogan, "Friday Night" (NMM, 414-15)
 Women as Artist/Writer; Literary Sisters, Foremothers
 Glasgow, from The Woman Within (WBH, 372-400)
 Halley, "I'd Rather See Than Be One, But" (NMM,
 185-88)
 MacDonald, "Instruction from Bly" (NMM, 188-90)
 Gallagher, "I Stop Writing the Poem" (NMM, 354)
 Waniek, "Levitation with Baby" (NMM, 396-97)
 Clarke, "Wearing My Cap Backwards" (412-13)
 Week 14 Woolson, "'Miss Grief'" (AWW, 107-23)
 Yeziarska, "My Own People" (AWW, 312-22)
 A. Walker, "In Search of Our Mothers' Gardens"
 (AWW, 696-704)
 Ridge, "Amy Lowell" (NMM, 6)
 Lowell, "The Sisters" (NMM, 8-12)
 Boyle, "For James Baldwin" (NMM, 59-60) and "For
 Marianne Moore's Birthday" (NMM, 60)
 Niedecker, "Mararet Fuller" (NMM, 65)
 M. Walker, "For Gwen, 1969" (NMM, 94-95)
 Swenson, "In the Bodies of Words" (NMM, 106-07)
 Dickinson, "To Make a Prairie," "I Cannot Dance
 Upon My Toes," and other poems (handout)
 Clampitt, "Amherst/May 15, 1987" (NMM, 115-16)
 Corpi, "Emily Dickinson" (NMM, 390-91)
 Hadas, "Teaching Emily Dickinson" (NMM, 427)
 Rich, "I Am in Danger--Sir" (handout)

IV. COURSE REQUIREMENTS

Students will demonstrate mastery of course objectives through successful completion of the following course requirements:

Completion of assigned readings in textbooks.

Participation in class discussion and writing activities.

Midterm and final examinations.

V. EVALUATION METHODS

GRADING: Course grades will be based on the following:

- Mid-term exam (30%)
- Final exam (30%)
- Weekly writing assignments (20%)
- Class participation (20%)

READING: We will read works of fiction, nonfiction prose including autobiography, and poetry. In our discussion we will consider some of the patterns, subjects and themes

that have been of continuing interest to women writers. We will try to be particularly aware of the intersection of racial, ethnic and social class concerns with issues of gender.

Grading scale: A 92-100 total points
 B 83-91 total points
 C 74-82 total points
 D 65-73 total points
 F 0-64 total points

VI. REQUIRED TEXTBOOKS

Charlotte Bronte, Jane Eyre (1847), Penguin edition.

Eileen Barrett & Mary Cullinan, eds., American Women Writers: Diverse Voices in Prose Since 1845, St. Martin's, 1992.

Jill Ker Conway, ed., Written by Herself: Autobiographies of American Women: An Anthology, Vintage, 1992.

Florence Howe, ed., No More Masks! An Anthology of 20th-Century American Women Poets, Harper-Collins, rev'd. ed., 1993.

VII. SPECIAL RESOURCE REQUIREMENTS

Only the listed texts and materials for writing/note taking are required. No special resources will be needed.

VIII. BIBLIOGRAPHY

Benstock, Shari, ed. Feminist Issues in Literary Scholarship. Bloomington: Indiana UP, 1987.

Chodorow, Nancy. The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender. Berkley: U of California P, 1978.

Christian, Barbara. The Black Feminist Criticism: Perspectives on Black Women Writers. New York: Pergamon, 1985.

Culley, Margo and Catherine Portuges, eds. Gendered Subjects: The Dynamics of Feminist Teaching. Boston: Routledge, 1985.

Fetterley, Judith. The Resisting Reader: A Feminist Approach to American Fiction. Bloomington: Indiana UP, 1978.

- Flynn, Elizabeth and Patricino Schweichart, eds. Gender and Reading: Essays on Readers, Texts, and Contexts. Baltimore: Johns Hopkins UP, 1986.
- Gabriel, Susan L. and Isaiah Smithson. Gender in the Classroom: Power and Pedagogy. Urbana: U of Illinois P, 1990.
- Gelfand, Elissa D. And Virginia Thorndike Hules. French Feminist Criticism Women, Language, and Literature: An Annotated Bibliography. New York: Garland, 1985.
- Gilbert, Sandra, and Susan Gubar. The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination. New Haven: Yale UP, 1979.
- Gilligan, Carol. In a Different Voice: Psychological Theory and Women's Development. Cambridge, MA: Yale UP, 1982.
- Greene, Gayle, and Coppelia Kahn, eds. Making a Difference: Feminist Literary Criticism. New York: Methuen, 1985.
- Hoffman, Lenore and Margo Culley. Women's Personal Narratives: Essays in Criticism and Pedagogy. New York: MLA, 1985.
- . and Deborah Rosenfelt. Teaching Women's Literature from a Regional Perspective. New York: MLA, 1982.
- Jardine, Alice. Gynesis: Configurations of Women and Modernity. Ithica, NY: Cornell UP, 1985.
- Jardine, Alice and Paul Smith, eds. Men in Feminism. New York: Methuen, 1987.
- Kolodny, Annette. "Dancing through the Minefield: Some Observations on the Theory, Practice, and Politics of a Feminist Literary Criticism." Feminist Studies 6.1 (1980): 1-25..
- Kramarae, Cheris and Paula A. Treichler. A Feminist Dictionary. London: Routledge, 1985.
- Miller, Jean Baker. Toward a New Psychology of Women. Boston: Beacon P, 1976.
- Moi, Toril. Sexual/Textual Politics: Feminist Literary Theory. New York, Methuen 1985.
- Nelson, Cary, ed. Theory in the Classroom. Urbana: U of Illinois P, 1986.

Showalter, Elaine. A Literature of Their Own: British Women Novelists from Brontë to Lessing. Princeton, NJ: Princeton UP, 1977.

---, ed. The New Feminist Criticism: Essays on Woman, Literature, and Theory. New York, Pantheon, 1985.

Stimpson, Catharine. Where the Meanings Are: Feminist and Cultural Spaces. New York: Methuen, 1989.

Syllabus of Record

EN 384--Literature by Women

Dr. Karen Dandurand

Office: Leonard 209A Phone: x3966

Office Hours: Mon. & Wed., 1:30-3:00; Tues. & Thurs., 11:30-12:30

Texts: Charlotte Bronte, Jane Eyre (1847), Penguin edition.
Eileen Barrett & Mary Cullinan, eds., American Women Writers:
Diverse Voices in Prose since 1845, St. Martin's, 1992.
Jill Ker Conway, ed., Written by Herself: Autobiographies of
American Women: An Anthology, Vintage, 1992.
Florence Howe, ed., No More Masks! An Anthology of 20th-
Century American Women Poets, Harper-Collins, rev'd ed.,
1993.

Class Format: We will proceed primarily as a discussion group,
with all class members expected to contribute. Assigned reading
should be done by due dates. Full participation by everyone is
essential for the class to be effective.

Required Course Work: There will be a mid-term and a final
exam, both of which will include several short (a paragraph or two)
responses and a longer take-home essay. There will be weekly
brief (a page or two) writing assignments, some in-class but
most to be done in advance, to be used to facilitate discussion.
There will be no longer research or "term" paper.

GRADING: Course grades will be based on the following:

- Mid-term exam (30%)
- Final exam (30%)
- Weekly writing assignments (20%)
- Class participation (20%)

READING: We will read works of fiction, nonfiction prose including
autobiography, and poetry. In our discussion we will consider some
of the patterns, subjects and themes that have been of continuing
interest to women writers. We will try to be particularly aware of
the intersection of racial, ethnic and social class concerns with
issues of gender.

The following is a list of readings for the first three weeks. A
schedule for the rest of the semester will be distributed shortly.

WOMAN AS WRITER

Thurs., 9/2 Women Writers on Women Writing (handouts and excerpts
to be read in class)
Tues., 9/7 Virginia Woolf, from A Room of One's Own (handout);
Alice Walker, "In Search of Our Mothers' Gardens"
(Am. Women Writers, 696-704)

A PARADIGMATIC NOVEL--INTRODUCTION TO SOME THEMES

Thurs., 9/9 Charlotte Bronte, Jane Eyre
through (assignments of specific chapters to be read for
Thurs., 9/16 each day will be given in class)

EN 384--Literature by Women --Dandurand
(Where there are descriptive titles, they indicate subjects or themes common to a group of readings, but are not meant to imply that discussion will be limited to those issues.)

MADWOMAN IN THE ATTIC; A WIFE'S ANGER, REBELLION

Tues., 9/21 Jane Eyre--reconsidering Bertha's story
Charlotte Perkins Gilman, "The Yellow Wallpaper"
(Am. Women Writers, 192-204)

Thurs., 9/23 Susan Glaspell, "A Jury of Her Peers" (Am. Women Writers, 324-340)
Mary Wilkins Freeman, "The Revolt of 'Mother'"
(Am. Women Writers, 149-61)

MARRIAGE--HAPPILY EVER AFTER?

Tues., 9/28 Ellen Glasgow, "The Difference" (Am. Women Writers, 282-98)
Zora Neale Hurston, "Sweat" (Am. Women Writers, 342-51)

Thurs., 9/30 Eudora Welty, "Livvie" (Am. Women Writers, 438-48)
Hortense Calisher, "The Rabbi's Daughter" (Am. Women Writers, 450-59)
Alice Walker, "Roselily" (Am. Women Writers, 693-96)

OLDER WOMEN, UNMARRIED WOMEN--INDEPENDENCE, ISOLATION

Tues., 10/5 Sarah Orne Jewett, "Going to Shrewsbury" (Am. Women Writers, 134-40)
Alice Brown, "Heartsease" (Am. Women Writers, 163-69)
Willa Cather, "The Old Beauty" (Am. Women Writers, 256-80)

Thurs., 10/7 Ann Lane Petry, "Has Anybody Seen Miss Dora Dean"
(Am. Women Writers, 423-36)
Grace Paley, "The Long Distance Runner" (Am. Women Writers, 519-31)
Estela Portillo Trambly, "The Burning" (Am. Women Writers, 638-44)

AUTOBIOGRAPHY AS LITERATURE--WOMEN TELLING THEIR OWN STORIES

Tues., 10/12 Harriet Jacobs, from Incidents in the Life of a Slave Girl (read excerpts in BOTH Am. Women Writers, 19-29, and Written by Herself, 6-32)

Thurs., 10/14 Dorothy Reed Mendenhall, from Unpublished Memoir
(Written by Herself, 171-99)
Margaret Mead, from Blackberry Winter (Written by Herself, 283-308)

~~Tues~~, 10/19 MID-TERM EXAM

EN 384--Literature by Women--Dandurand

TWENTIETH-CENTURY AMERICAN POETRY

Thurs., 10/21 Emily Dickinson--a poetic foremother of 20th-century poets (handouts)

We will also review Part I of mid-term.

Tues., 10/26 A sampling of poems from early 20th century (all from No More Masks!):
Dunbar-Nelson, "I Sit and Sew" (15-16)
Grimke, "At April" (21)
Teasdale, "The Kiss" (23)
Wylie, "Let No Charitable Hope" (25)
H.D., "Helen" (32)
Hall, "Instruction" (32-33)
Johnson, "The Heart of a Woman" (34)
Moore, "O To Be a Dragon" (42)
Millay, "Sonnet XVII" (43)
Taggard, "With Child" (46)
Bogan, "Women" (51-52)
Walker, "Lineage" (94)
Swenson, "The Centaur" (101-03)

Also read Introduction, especially on Part One (xxxi-xxxvi).

REMINDER: Take-home essay part of mid-term due today.

Thurs., 10/28 A more in-depth look at the work of three poets--read all poems by:
Adrienne Rich (196-205)
Lucille Clifton (254-60)
Marge Piercy (273-77)

Also read their biographies at end of book, and read Introduction, especially on Part Two (xxxvi-xliv).

EN 384--Literature by Women--Dandurand

POLEMICAL WRITING; LITERATURE AND SOCIAL ISSUES

- Tues., 11/2 Sojourner Truth, "A'n't I a Woman?" and "Address to the ... Equal Rights Assoc." (AWW 10-12)
Elizabeth Cady Stanton, "Address Delivered at Seneca Falls" (AWW 31-37)
Fuller, "The Education of Women" (AWW 14-17)
Cooper, "The Higher Education of Women" (AWW 171-83)
McGinley, "Why, Some of My Best Friends Are Women" (NMM 66-67)
Meehan, "Is There Life after Feminism" (NMM 116-17)
- Thurs., 11/4 Davis, "Life in the Iron Mills" (AWW 66-93)
Dunbar-Nelson, "The Proletariat Speaks" (NMM 16-18)
- Tues., 11/9 LeSueur, "Women Are Hungry" (AWW 400-12)
Boyle, "A Communication to Nancy Cunard" (NMM 53-57)
Allen, "Los Angeles, 1980" (NMM 301-03)
Grahn, "Hannah" (NMM 316-17)
Griffin, "I Like To Think of Harriet Tubman" (NMM 360-62) and "An Answer" (NMM 363-64)

AWW--American Women Writers

NMM--No More Masks!

EN 384--Literature by Women--Dandurand

WRITING ABOUT/ACROSS RACIAL, CULTURAL, AND OTHER DIFFERENCES

- Tues., 11/16 Hurston, "How It Feels To Be Colored Me" (AWW, 351-54)
Morrison, "A Slow Walk of Trees" (AWW, 621-27)
Brooks, "To Those of My Sisters" (NMM, 97)
Cervantes, "Poem for the Young White Man..." (NMM, 312-13)
- Thurs., 11/18 Kingston, from The Woman Warrior (WBH, 454-70)
Far, "The Wisdom of the New" (AWW, 230-45)
- Tues., 11/23 Olsen, "O Yes" (AWW, 461-74)
Ridge, from The Ghetto (NMM, 3-5)
Ponsot, "Residual Paralysis" (NMM, 119-20)
Levertov, "The Long Way Round" (NMM, 150-52)
Yamada, "The Club" (NMM, 159-60)
Miller, "Subterfuge" (NMM, 165-66)
Hogan, "Friday Night" (NMM, 414-15)

WOMAN AS ARTIST/WRITER; LITERARY SISTERS, FOREMOTHERS

- Tues., 11/30 Glasgow, from The Woman Within (WBH, 372-400)
Halley, "I'd Rather See Than Be One, But" (NMM, 185-88)
MacDonald, "Instruction from Bly" (NMM, 188-90)
Gallagher, "I Stop Writing the Poem" (NMM, 354)
Waniek, "Levitation with Baby" (NMM, 396-97)
Clarke, "Wearing My Cap Backwards" (412-13)
- Thurs., 12/2 Woolson, "Miss Grief" (AWW, 107-23)
Yeziarska, "My Own People" (AWW, 312-22)
- Tues., 12/7 A. Walker, "In Search of Our Mothers' Gardens" (AWW, 696-704)
Ridge, "Amy Lowell" (NMM, 6)
Lowell, "The Sisters" (NMM, 8-12)
Boyle, "For James Baldwin" (NMM, 59-60) and "For Marianne Moore's Birthday" (NMM, 60)
Niedecker, "Margaret Fuller" (NMM, 65)
M. Walker, "For Gwen, 1969" (NMM, 94-95)
Swenson, "In the Bodies of Words" (NMM, 106-07)
- Thurs., 12/9 Dickinson, "To Make a Prairie," "I Cannot Dance Upon My Toes," and other poems (handout)
Clampitt, "Amherst/May 15, 1987" (NMM, 115-16)
Corpi, "Emily Dickinson" (NMM, 390-91)
Hadas, "Teaching Emily Dickinson" (NMM, 427)
Rich, "I Am in Danger--Sir" (handout)

AWW--American Women Writers
WBH--Written by Herself
NMM--No More Masks