

COURSE IMPLEMENTATION DATE:	<u>September 2006</u>
COURSE REVISED IMPLEMENTATION DATE:	<u>September 2013</u>
COURSE TO BE REVIEWED:	<u>September 2019</u>
<i>(six years after UEC approval)</i>	<i>(month, year)</i>

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.

Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

ENGL 256	College of Arts - English	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Women's Writing: 1900 to Present	
	COURSE DESCRIPTIVE TITLE	

CALENDAR DESCRIPTION:

This course is a historical survey that follows the development of women's writing from 1900 to the present. It focuses on woman-centered literary texts and on the struggle for women's equality as manifested in art, politics, and daily life.

PREREQUISITES: **Any two 100-level English courses, ENGL 105 or higher**

COREQUISITES:

PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
- (b) Cross-listed with: _____
- (c) Cannot take: _____ for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: 45

STRUCTURE OF HOURS:

Lectures:	20	Hrs
Seminar:	25	Hrs
Laboratory:	_____	Hrs
Field experience:	_____	Hrs
Student directed learning:	_____	Hrs
Other (specify):	_____	Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____

Hours per day: _____

OTHER:

Maximum enrolment: **36**

Expected frequency of course offerings: Once every two years
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)

☒ Yes ☐ No

WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)

☐ Yes ☐ No

TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:

☐ Yes ☒ No

Course designer(s): **Jocelyn Coates (reviewed by Miriam Nichols)**

Department Head: **John Pitcher**

Date approved: **April 29, 2013**

Supporting area consultation (CWC)

Date of meeting: **n/a**

Curriculum Committee chair: **Tetsuomi Anzai**

Date approved: **May 10, 2013**

Dean/Associate VP: **Jacqueline Nolte/Ken Brealey**

Date approved: **May 10, 2013**

Undergraduate Education Committee (UEC) approval

Date of meeting: **June 21, 2013**

LEARNING OUTCOMES:

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

1. Write literary analysis using appropriate scholarly conventions and research methods.
2. Participate appropriately in class through informal discussions and/or formal presentations.
3. Demonstrate knowledge of contexts relevant to course materials.
4. Define key theoretical positions in the history of 20th - 21st century women's writing
5. Apply feminist concepts to course texts appropriately in essay assignments

METHODS: (Guest lecturers, presentations, online instruction, field trips, etc.)

Standard format involves lecture and discussion

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s) ☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS: [Textbook selection varies by instructor. An example of texts might be:]

Charlotte Perkins Gilman, *The Yellow Wall-Paper, Herland and Selected Writings*

Virginia Woolf, *To the Lighthouse*

Gertrude Stein, *Three Lives*

Djuna Barnes, *Nightwood*

Sylvia Plath, *The Bell Jar*

Adrienne Rich, *Diving into the Wreck*

Toni Morrison, *Sula*

Angela Carter, *The Bloody Chamber*

Ursula Le Guin, *The Birthday of the World*

Sandra Gilbert & Susan Gubar, Eds., *Feminist Literary Theory and Criticism*

SUPPLIES / MATERIALS:

STUDENT EVALUATION: [An example of student evaluation for this course might be:]

Class presentation	10%
Quizzes and class assignments	10%
Paper #1 (1500 words):	15%
Paper #2 (2500 words):	25%
Midterm	15%
Final	25%

COURSE CONTENT:

Week 1: Introduction; Lillian Robinson, "Treasure our Text: Feminist Challenges to the Literary Canon";

Week 2: Charlotte Perkins Gilman, *Herland* and selected short stories

Week 3: Virginia Woolf, excerpt from *A Room of One's Own*; *To the Lighthouse*

Week 4: Gertrude Stein, *Three Lives*

Week 5: Djuna Barnes, *Nightwood*

Week 6: Simone de Beauvoir, excerpt from *The Second Sex*; Monique Wittig, "One is Not Born a Woman"

Week 7: Sylvia Plath, *The Bell Jar*

Week 8: Nancy Chodorow, "Family Structure and Feminine Personality": review of course materials from theoretical perspectives discussed to date

Week 9: Adrienne Rich, *Diving into the Wreck*

Week 10: Toni Morrison *Sula*; excerpt from "Unspeakable Things"

Week 11: Angela Carter, *The Bloody Chamber*

Week 12: Screening of *Company of Wolves* in the context of *The Bloody Chamber*

Week 13: Ursula Le Guin, "Is Gender Necessary? Redux"; *The Birthday of the World*

Week 14: Review and exam preparation