**Upper-division Writing Requirement Review Form (12/1/08)**

### I. General Education Review - Upper-division Writing Requirement

<table>
<thead>
<tr>
<th>Dept/Program Subject</th>
<th>English: Literature</th>
<th>Course # (i.e. ANTH 455) or sequence</th>
<th>ENLT 336</th>
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<tbody>
<tr>
<td>Course(s) Title</td>
<td>American Women Writers</td>
<td></td>
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<tr>
<td>Description of the requirement if it is not a single course</td>
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### II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

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<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>Instructor</td>
<td>Jill Bergman</td>
<td></td>
</tr>
<tr>
<td>Phone / Email</td>
<td>X5352/jill.bergman@mso.umt.edu</td>
<td></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Casey Charles</td>
<td></td>
</tr>
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### III. Overview of the Course Purpose/Description

In *A Room of One’s Own*, an extended essay that considers women’s ability to produce art, Virginia Woolf asserts that anger compromises the quality of women’s writing. She imagines an ideal novelist who writes “as a woman, but as a woman who has forgotten that she is a woman.” This course examines a century of novels by American women who have *not* forgotten that they are women. These authors wrote about issues relevant to women’s lives – property laws, domesticity, sexuality, racism – and many of them used their writing to express their sense of injustice. Writing in the context of a tenacious domestic ideology, they variously supported and challenged that ideology as they sought to explore and define American womanhood. The reading list represents a progression of literary forms: a cautionary seduction novel, sentimental and domestic novels, realism, naturalism, and the utopian novel. This course, therefore, provides an opportunity to consider the intersection of political and aesthetic in women’s fiction.

### IV. Learning Outcomes:

**Student learning outcomes:**

Identify and pursue more sophisticated questions for academic inquiry

Through a combination of lecture and class discussion, students are instructed in the practice of academic inquiry and are introduced to a variety of critical approaches and methodologies. The students share their insights and questions, and the instructor guides them – through a Socratic method – to deepen those ideas and questions.

Find, evaluate, analyze, and synthesize information effectively from diverse sources (see [http://www.lib.umt.edu/informationliteracy/](http://www.lib.umt.edu/informationliteracy/))

This course requires a portfolio comprised of several researched assignments. Sue Samson, humanities librarian, meets with the class to teach them how to prepare for this assignment.
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<tr>
<th>Manage multiple perspectives as appropriate</th>
<th><strong>Building on skills learned in ENLT 301, students read and weigh various critical perspectives as part of their analysis of literary texts.</strong></th>
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<tbody>
<tr>
<td>Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline</td>
<td><strong>By this time in their progress through the English major, students have been exposed to the “academic voice” and have had a great deal of practice writing in it. Nevertheless, students read at least one sample of student writing that uses an appropriate voice in the course of the semester, and professor comments on written work address this skill where needed.</strong></td>
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<tr>
<td>Use multiple drafts, revision, and editing in conducting inquiry and preparing written work</td>
<td><strong>The portfolio assignment asks students to write several parts of what will add up to an argumentative work of literary analysis. The biographic sketch of the author, a reader profile, a prospectus, and rough and final drafts of the essay give students ample opportunity to think about their author and novel from a variety of perspectives and to revise and edit their work.</strong></td>
</tr>
<tr>
<td>Follow the conventions of citation, documentation, and formal presentation appropriate to that discipline</td>
<td><strong>Students are required to follow the MLA documentation style – a handbook with this information is included among the course texts. Students receive feedback on these conventions in early drafts of their work.</strong></td>
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<tr>
<td>Develop competence in information technology and digital literacy</td>
<td><strong>The Reader Profile assignment requires that students nineteenth century journals. The session with Sue Samson prepares students for this assignment.</strong></td>
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</table>

**V. Writing Course Requirements Check list**

| Is enrollment capped at 25 students? If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance. | □ Yes X No  
This course has been capped at 30, in keeping with current writing course requirements. If it remains a W course, it will be capped at 25 with the start of the new Writing Course requirements. |
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<tr>
<td>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>X Yes □ No</td>
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</table>
| Are detailed requirements for all written assignments including criteria for evaluation in the course syllabus? If not how and when will students be informed of written assignments? | □ Yes X No  
Students receive a handout (in class and via email) describing the written assignments and grading criteria for each assignment. |
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<tr>
<th><strong>VI. Writing Assignments:</strong> Please describe course assignments. Students should be required to individually compose at least 20 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.</th>
</tr>
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<tbody>
<tr>
<td><strong>Formal Graded Assignments</strong></td>
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<tr>
<td>2 Short writing assignments (2-3 pages); Biographical sketch (2-3 pp); reader profile (203 pp); prospectus (1-2 pp); rought draft (5-7 pp); final draft (8-10 pp); essay exam (6-8 pp)</td>
</tr>
<tr>
<td><strong>Informal Ungraded Assignments</strong></td>
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<tr>
<td>Occasional response papers, close reading exercises, and group reports</td>
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**VII. Syllabus:** Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

Paste syllabus here.

**English 336/WGS 336: American Women Writers, 1790-1915**  
Spring 2009  
TR 11:10 – 12:30, LA 138

Professor Bergman  
Office: LA 133B  
Office phone: 243-5352  
Email: jill.bergman@mso.umt.edu  
Office hours: Tuesdays 12:30 – 1:30, Wednesdays 10:00 – 12:00, 2:00 – 4:00, and by appointment.

**Course Description**

In *A Room of One’s Own*, an extended essay that considers women’s ability to produce art, Virginia Woolf asserts that anger compromises the quality of women’s writing. She imagines an ideal novelist who writes “as a woman, but as a woman who has forgotten that she is a woman.” This course examines a century of novels by American women who have not forgotten that they are women. These authors wrote about issues relevant to women’s lives – property laws, domesticity, sexuality, racism – and many of them used their writing to
express their sense of injustice. Writing in the context of a tenacious domestic ideology, they variously supported and challenged that ideology as they sought to explore and define American womanhood. The reading list represents a progression of literary forms: a cautionary seduction novel, sentimental and domestic novels, realism, naturalism, and the utopian novel. This course, therefore, provides an opportunity to consider the intersection of political and aesthetic in women’s fiction.

Course Objectives: To provide students with in-depth knowledge of significant literary movements in nineteenth-century American literature; to provide students with an opportunity to think about and discuss the way gender has impacted American writers and readers; to deepen students’ interpretative and critical skills, both by discussing literary critical practice and by engaging in it; to improve students’ verbal skills of argumentation and articulation of ideas through large and small group discussion; to improve students’ skills of written argumentation through writing and revising essays; to build students’ research skills through in-depth research projects and library instruction.

Prerequisite: ENLT 301 or instructor consent.

Required Texts

Susanna Rowson, Charlotte Temple (1791)
Harriet Beecher Stowe, Uncle Tom’s Cabin (1852)
E.D.E.N. Southworth, The Hidden Hand (1859)
Elizabeth Stuart Phelps, The Silent Partner (1871)
Pauline Hopkins, Contending Forces (1900)
Edith Wharton, The House of Mirth (1905)
Julia C. Collins, The Curse of Caste; or The Slave Bride
Reserve Materials (ERes)

Optional Texts

Harriet E. Wilson, Our Nig (1859)
Charlotte Perkins Gilman, Herland (1915)
Murfin and Ray, Bedford Glossary of Critical and Literary Terms
Hacker, A Pocket Style Manual

Grading:

Short writing assignments (2) 10% each
Portfolio 50%
Final exam 20%
Participation 10%

Note: The course fulfills the “diversity” elective designation for English majors, and the American Literature requirement for ENT majors. It also carries a W designation.
Requirements:

*Short writing assignments:* Before we get going on the larger project, I’ll assign a couple of short exercises in literary analysis to make sure we’re all on the same page, so to speak. These will take place in the second to fourth weeks of the semester.

*Portfolio:* The portfolio consists of a variety of assignments designed to give you in-depth research experience, make you experts on a specific period of the nineteenth century U.S., and equip you to write a long critical essay on one novel. Your portfolio will include a biographical sketch of your chosen author, a reader’s profile, a detailed prospectus or outline, and the final essay. (See attached assignment description.) We’ll spend one day early in the semester with humanities librarian Sue Samson, learning about the resources available to facilitate this project, and learning how to locate them. You’ll discuss your research and share drafts of your work with several classmates in a workshop format once during the semester, but more general discussions of our research will go on throughout the semester.

Students must complete all written work in order to pass English 336. Assignments may be submitted to me in class or placed in my campus mailbox (in LA 133) by 5:00 p.m. on the due date. Late assignments will be penalized, unless arrangements are made with me prior to the due date.

*Participation:* Students should come to class every day prepared to discuss the day’s reading. I will help you in your preparation by providing extensive discussion questions for each novel. (These questions are meant to provide starting points for your thinking, but are not intended to be exhaustive. I welcome any ideas you have that do not come up in the questions.) Think about the questions prior to class and be prepared to contribute your thoughts to the discussion. Also, please note that workshop participation is absolutely mandatory.

*Attendance:* Everyone’s regular attendance is crucial to lively and productive discussions. Moreover, I consider the ideas produced in our discussions to be an important part of the course material. Therefore, I have a strict attendance policy: more than 4 absences (for any reason) will adversely affect your grade in the course, and more than 8 absences will result in failure. If extreme circumstances arise, do talk to me.
Students with disabilities: If you have a disability and will need accommodation, please see me early in the semester.

Plagiarism: Plagiarism is an affront to the fundamental values of an academic institution, indicating a lack of respect for intellectual labor and a lack of responsibility for each student’s part in sustaining academic community. Acknowledge, by citation of name, title, and page number, all work that has influenced your thinking. The University’s policy on plagiarism can be found in the Student Conduct Code, available on the web: http://www.umt.edu/SA/VPSA/index.cfm/page/1321.

Departmental Assessment: The English Department’s ongoing process of assessing its curriculum requires professors to read student papers to learn how students in general are progressing through the program. Thus your professor may choose a copy of one of your papers or ask for an electronic version of it to use in this assessment process. All identifying information will be removed and no evaluation of student work outside the boundaries of the course will play any role in determining a student’s grade. If you do not want your work used in such a way, please inform your professor and s/he will not forward it to the Assessment Committee. Otherwise, we appreciate your tacit consent.

Course Schedule

T 1/27   Course Introduction
         *Charlotte Temple, Preface*

R 1/29   *Charlotte Temple* chs. 1 – 14 (9 – 54)

T 2/3    *Charlotte Temple* chs. 15 – 35 (55 – 120)

R 2/5    *Uncle Tom’s Cabin*, chs. 1 – 10 (pp. 5 – 114)

T 2/10   *Uncle Tom’s Cabin*, chs. 11 – 19 (pp. 114 – 259)

R 2/12   *Uncle Tom’s Cabin*, chs. 20 – 29 (pp. 259 – 353)

T 2/17   *Uncle Tom’s Cabin*, chs. 30 – 45 (pp. 353 – 485)

R 2/19   *The Hidden Hand*, chs. 1-13 (pp. 7 – 99)
         *The Wide Wide World* (on Reserve/ERES)

T 2/24   **Library Instruction**. Meet in the Buckhous Room, MLIB 233

R 2/26   *The Hidden Hand*, chs. 14 – 31 (pp. 100 – 255)

T 3/3    *The Hidden Hand*, chs. 32 – 41 (pp. 256 – 328)
         **Biographical Sketch Due**
R 3/5  The Hidden Hand, chs. 42 – 50 (pp. 329 – 399)

T 3/10 The Hidden Hand, chs. 51 – end (pp. 400 – 485)

R 3/12 The Silent Partner, chs. Preface – 5 (pp. 7 – 130)

T 3/17 The Silent Partner, chs. 6 – 15 (pp. 131 – 302)
Reader Profile Due

R 3/19 Contending Forces, preface – chs. 4 – 6 (pp. 13-113)

T 3/24 Contending Forces, chs. 7 – 10 (pp. 114 – 196)

R 3/26 Contending Forces, chs. 11 – 14 (pp. 197 – 262)

T 3/31 & R 4/2 SPRING BREAK

T 4/7 Contending Forces, FINISH
Prospectus or Outline Due

R 4/9 House of Mirth, Bk I, chs. 1 – 7 (pp. 3 – 85)

T 4/14 House of Mirth, Bk I, chs. 8 – 15 (pp. 85 – 179)

R 4/16 House of Mirth, Bk II, chs. 1 – 7 (pp. 183 – 260)

T 4/21 House of Mirth, Bk II, chs. 8 – 14 (pp. 260 – 329)

R 4/23 House of Mirth,

T 4/28 Curse of Caste, chs. 1 – 14 (pp. 3 – 54)
Draft of Final Essay due. Bring copies for your group.

R 4/30 Workshop of Final Essay

T 5/5 Curse of Caste, chs. 15 – Alternate endings (pp. 54 – 118)

R 5/7 Herland, chs. 6-12 (pp. 73 – 146)
Portfolios due

Final Exam: 8:00 – 10:00 a.m. Thursday, May 14, in our usual room.