

APPENDIX A

Sample Program Syllabi

University of Alaska Southeast, Juneau
ENGLISH 111: METHODS OF WRITTEN COMMUNICATION

English 111 / Spring 2005
35523 Sec J03
MWF 9:10 a m– 10:10 am
EG 224

Nina Chordas
203 Soboleff
465-6407
nina.chordas@uas.alaska.edu

Office Hours: MW 8:00 am – 9:00 am; 10:15 am – 12:15 pm; and by appointment

PREREQUISITES: Completion of English 110 with a C or better; or placement into 111 through the Learning Center placement test. If you do not meet these prerequisites, please see me immediately.

REQUIRED TEXTS:

- *Audiences and Intentions: A Book of Arguments*, Nancy Mason Bradbury and Arthur Quinn, editors
- *Where Late the Sweet Birds Sang*, by Kate Wilhelm
- A writer's handbook
- A dictionary, such as Webster's

COURSE OBJECTIVES: English 111 is a college-level writing course that emphasizes critical reading, critical analysis, and writing clear and persuasive essays. Persuasive writing, in this course, is not writing designed to win arguments, rather it is writing to discover the best reasons for coming to a particular conclusion. Emphasis will be placed on engaging in inquiry and presenting your arguments and reasons in a manner that accommodates and communicates with a particular audience. For the purposes of this course, your audience will be the participants in the class. As such, the writing you do will emerge from our class discussions of the assigned readings.

COURSE REQUIREMENTS:

- Do the required reading.
- Write the required responses (approx. 1 page).
- Be prepared to discuss the reading and responses in class.
- Be prepared to do lots of in-class writing.
- Produce 4 Position Papers (1 1/2 – 2 pages).
- Bring complete drafts for peer review sessions.
- Write 3 papers:
 - Audience Analysis Paper
 - Research Paper connected to Environment Symposium and Pacific Rim Conference
 - Book Discussion

BREAKDOWN:

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| 3 Major Papers | 50% |
| 4 Position Papers | 20% |
| All Other Writing | 15% |
| Participation (Peer Review, Discussion) | 15% |

Specific instructions will be provided for each assignment.

POSITION PAPERS: You are required to complete four (4) positional response papers. These should be 1 1/2 - 2 pages typed (same format as above) and should include a clear argument that reflects your reaction to an issue raised in the reading. These short papers are designed to allow you to "try out" an argument that you may or may not develop in a longer essay. The position papers will also be used to facilitate discussion, so please come to class prepared to read these aloud.

AUDIENCE ANALYSIS PAPER: In this paper you will use the audience analysis tools suggested in our text in order to analyze one of the readings in the text or to produce and analyze a narrative of your own.

RESEARCH PAPER: These papers will be developed from the Symposium on “Our Relationship to Our Natural Environment” included in our textbook. The papers will coincide with the Pacific Rim Conference that will be going on at UAS at the end of March and in early April, and which we will be attending parts of. You will be encouraged to submit your paper for possible presentation at the conference.

BOOK DISCUSSION: Your final paper will be written in response to the novel we will be reading, *Where Late the Sweet Birds Sang* by Kate Wilhelm. You may explore characters, setting, plot structure, issues raised in the book, etc. It’s called a discussion because here you’ll have an opportunity to show what you’ve learned about taking a position and supporting it

LEARNING OUTCOMES:

CONTENT: You will demonstrate knowledge of the elements of an ethical persuasive essay. You will grasp the importance of developing a clear thesis statement, supporting your assertions with reasoning and evidence, and of writing to ethically persuade an audience.

COMMUNICATION (Writing): You will become a more confident writer through sequenced writing assignments that require revision, rethinking, and reflection at almost every turn.

COMMUNICATION (Speaking): You will practice speaking and listening in whole- and small-group discussions.

CRITICAL THINKING: Frequent reading and writing assignments will provide you with the opportunity to develop skills in critical reading. By participating in classroom discussions, you will learn that the process of critical reading is a social activity that involves exchanging ideas, listening to others, taking responsibility for your views, and keeping an open mind about alternative approaches.

COMPUTER AND INFORMATION LITERACY: You will demonstrate your ability to use computing resources not only by producing essays in a word processing program, but also by using computer and hard copy reference tools in the Egan Library for your essays.

PROFESSIONAL BEHAVIOR: You will learn the importance of class attendance, preparation, and participation for enhancing and ensuring college success. This includes turning work in on time and evaluating the level of polish required by different kinds of assignments.

This course introduces Goal 4 of the BA in English program which states that program graduates will acquire advanced skills in critical reading, research, writing, speaking, and problem solving.

PAPER FORMAT: All papers should be typed in a standard 10-12 point font (Times, Times New Roman, or Geneva), with 1-inch margins all around. Include your name, course number, and the date in an upper corner of the first page, and make sure pages are numbered. You should indent paragraphs rather than spacing between them. I expect everyone to use correct MLA citation format and include a Works Cited with each assignment. (No need to put Works Cited on a separate page; save a tree and type it in below your concluding paragraph.) If you are not sure about proper MLA citation, please consult a Writer’s Handbook, a tutor at the Student Learning Center, or myself. Titles are an important way to catch your reader’s interest, so try to go beyond the generic “Research Paper” or “Book Report.” Essays and assignments will be evaluated based on development of ideas (including how well you respond to your peers’ comments), evidence of genuine inquiry, logical structure, style, and adherence to standard grammar—in that order.

ASSIGNMENTS AND DUE DATES: All assignments are due in class, in hard copy format (see the section on paper format in this syllabus), on the days stated in your schedule, unless you have been

informed otherwise. I will not accept electronic submissions. Assignments turned in on or by the next class period after a due date will be taken down to the next grade below what you would have received if the assignment had been on time. Assignments turned in on or by the following class period (that is, one week after the due date) will be taken down one full grade. No assignments will be accepted more than one week late.

ATTENDANCE: Since class participation (including writing and discussion of reading and in-class writing) constitutes 30% of your final grade in this class, it is in your own best interest to keep absences to a minimum. More than 4 absences (in other words, 2 weeks) will substantially lower your grade and may cause you to fail the course.

INCOMPLETES: Consistent with university policy, I do not give a grade of Incomplete unless the student is in good standing (that is, receiving a C or better in the course), is current with assignments, *and* has a true emergency that prevents her or him from finishing all course work on time. Incompletes are for emergencies only.

PLAGIARISM: *The American Heritage Dictionary* says that to plagiarize is to take, steal, or use the writings or ideas of another as if they were your own. If you're quoting or paraphrasing someone else's words (whether they come from a book, article, or an Internet web page) you always need to credit the source. Asking someone for advice and help is not plagiarism. All writers can profit from such outside help. But remember that outside editors do not write your papers for you or invent the major ideas in them. Unless those words and ideas are yours, you must credit them properly. In this course I will expect you to use proper MLA citation format in all your formal written work. If you are caught plagiarizing, you will receive a failing grade for the course.

ACCESSIBILITY: Students who experience all types of disabilities are eligible for support services. Students must initiate contact and provide the appropriate documentation. The Disability Student Services coordinator is located in the Student Resource Center (Michele Federico, 465-1298). I will work with the DSS coordinator to make sure every student is able to participate fully in this course

University of Alaska Southeast, Juneau
ENGLISH 330: SHAKESPEARE

English 330 / Spring 2006
35363 Sec J01
TR 3:00 p m– 4:30 pm
EG 225
Office Hours: TR 10:00 – 11:30 am; 1:30 – 3:00 pm; and by appointment

Nina Chordas
216 Soboleff
796-6407
nina.chordas@uas.alaska.edu

REQUIRED TEXTS (in order of reading for class)

- *Titus Andronicus*
- *The Comedy of Errors*
- *Richard III*
- *Measure for Measure*
- *Hamlet*
- *Sonnets*
- *Twelfth Night*

Note: I've ordered good, cheap editions for the UAS Bookstore; however, any edition you have is fine (provided, for your sake, it has an adequate glossary), since we refer to Shakespeare's plays by Act and Line numbers rather than page numbers.

COURSE OBJECTIVES

In this course we will work toward an understanding of several of William Shakespeare's plays in the context of his time and place. We will also read selected sonnets, written both by Shakespeare himself and by some of his contemporaries and predecessors. A major objective of this course is to give everyone the skill and confidence necessary for comprehending Shakespeare's language; therefore, we will do lots of paraphrasing and "unpacking" of passages in the plays and sonnets. In the process we'll discuss the issues raised in the plays, and look at ways in which various critics have approached them through the reading of actual critical essays. We will also spend some time examining what Shakespeare has meant in the past, and continues to mean to us in our own historical moment. By the time you finish this course you should be able to fearlessly approach Shakespearean texts, and have the critical tools necessary to analyze and interpret them.

CLASS PREPARATION

You are expected to come to class prepared to discuss the material listed in the schedule for that day. If your group is responsible for presenting a scene, you need to be prepared to do so. Read through the assigned portion, even if you're having a hard time making sense of it. Use the glossaries provided in your text, try reading it aloud (following the punctuation helpfully inserted by editors), and underline or highlight passages that are giving you trouble, or that you would like to discuss in class. There is no such thing as a stupid question about Shakespeare's language; because it can be quite convoluted and may contain words whose meaning is obsolete, even experienced scholars may have trouble deciphering specific passages (as you'll discover in the notes and glosses). Therefore, rest assured that if you have a question, odds are several other people have it too. For those of you who do have more experience with Shakespearean language, please keep in mind that we're not all at the same place and have patience. In fact, I welcome your input in class. Everyone will have opportunities to discuss readings in small groups as well as more general class discussions. You're welcome to read summaries such as Cliff Notes if doing so helps you understand the Shakespearean text, but be forewarned that knowledge of the plot alone will not enable you to pass this course.

COURSE REQUIREMENTS

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| Play Paper (5-7 pages) | 20% |
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| Missing Scene Paper (4-6 pages) | 15% |
| Close Reading Sonnet Paper (3+ pages) | 15% |
| Term Paper (8+ pages) | 25% |
| Class Participation (reading, groups, discussion etc.) | 25% |

PLAY PAPER: In this paper you will explore a question at issue (your choice) in one of the six plays we will be reading. You will sign up for a play to write about at the beginning of the term, with a maximum of four (4) writers per play. At the end of each play unit, the group writing about that play will present a draft of their papers orally to the class as a panel. Afterwards, the class will have a chance to ask questions, offer comments and suggestions, etc. about the papers. A copy of your draft will be turned in to me the day you present it. A missing or inadequate (skimpy) draft will lower your grade for the paper. You may not turn in a final paper without a draft. The final version of your paper will be due 1 week after your presentation, allowing you to incorporate the suggestions and comments you have received from the class, as well as any new insight you may have gained; thus, a revision process is automatically built into the assignment. Use of critical sources is optional for this paper; mainly, you are asked to make an argument about the play in question and support it with citations from the text. We will go over correct citation format for writing about plays; otherwise, MLA citation format is required for all written work. Please consult the critical apparatus in the play editions (i.e., critical essays, discussions of Shakespeare’s language) for correct citation of quotations from the plays. If you are still in doubt while writing your papers, please communicate with me in person or via e-mail. (5-7 pages)

MISSING SCENE PAPER: For this assignment, you will write a “missing scene” for a play on our syllabus that is not your Play Paper play. Among other things, this scene might explain some of the action in the play, develop one or more of the characters, provide comic relief, etc. Use your imagination, but keep it plausible within the scope of the play (no alien invasions, for example). You are not required to use Shakespearean language or iambic pentameter unless you choose to do so; Shakespeare wrote in the language of his day, and you’re welcome to write in the language of yours. *Include a 1-2 page discussion of your purpose in writing this scene as part of the total page count, and keep in mind that neglecting this portion of the assignment will result in a lowered grade.* Note that because the Play Paper will be due at different times for everyone, the Missing Scene Paper may be turned in at any point between two different due dates, one closer to the beginning of the term, one closer to the end. See Schedule for all due dates. (4-6 pages)

CLOSE READING SONNET PAPER: Write a short paper on one of the poems by any of the sonneteers we will study in our unit on sonnets (with the exception of Petrarch, of course, whom we are reading in translation). Describe and analyze its particular sonnet form including such features as rhyme scheme and internal structure, voice, figures of speech, etc., then propose a brief interpretation in which form and content interact. How do the subject matter, attitudes, and themes relate to the formal features you observe? Include a scansion with your paper. Conclude with a few evaluative remarks: is the poem remote or “modern” to you? Does it succeed in its purpose? Does it give pleasure, knowledge, insight? (3+ pages)

TERM PAPER: This could be an extended version of your play paper, or an entirely new project. Select a play by Shakespeare and discuss an issue raised in it in terms of the period in which it was produced. This paper is an opportunity to demonstrate your ability to think critically and analytically about Shakespeare, his time and work. Some points to consider: How are beliefs, values, and conventions of the Renaissance demonstrated in this particular play, and how does your particular issue fit in? How does this play deal with your chosen issue? What kinds of questions does the play leave unanswered? Support your argument with evidence from the play, and incorporate at least four (4) outside critical sources into your discussion. *Your sources must be books or journal articles; you may not use web sites as sources, except to access journal articles online. Reference works such as encyclopedias do not qualify as critical sources, though you’re welcome to use and cite them.* All sources must be correctly cited in MLA format. (8-10 pages)

GROUP WORK/PAGE TO STAGE: Groups will consist of the students signed up to write about each particular play, and will present a scene from that play when the class is reading it. While you are not required to memorize your lines, your group needs to work out a staging of the scene you present. Consider blocking (movement through the “stage” space), props, speaking (reading) “in character,” etc.

The point is to have fun and give us all a way of seeing the text as something more than mere words on a page—as something meant for live performance.

Specific instructions will be given as separate handouts during the course.

LEADING DISCUSSION: Each student will sign up to lead class discussion of a play that is not their group presentation play at least once during the term. Leading discussion involves being familiar with the play in question, specifically the Act or Acts under consideration that day (you may need to read ahead) and coming up with a couple of substantial questions for the class to talk about. You will be expected to draw on critical material, historical context (both available in your Folger edition as well as through handouts), in-class lectures, and previous class discussion.

CLASS PARTICIPATION: Plays are meant to be seen and heard; they lose something when read silently to oneself. In other words, they are a communal medium. Consequently, we'll be doing a lot of reading aloud from the various plays as we study them. Though I don't force anybody to read, I do ask for volunteers, and taking part in reading aloud is a good way to earn class participation credits. We'll talk about and practice ways of reading aloud with expression. Of course, everyone will get their turn "on stage" when their play group presents its scene to the class. In addition, everyone will sign up to lead discussion of a play that is not their group play at least once during the term.

PROFESSIONAL BEHAVIOR: Students are responsible for taking care of personal business before entering the classroom. Cell phones need to be turned off or rendered silent. Getting up and walking out of the classroom on more than an occasional basis will be noted and held against your participation grade. (Walking out of the classroom during every class meeting will be considered "habitual.") Other aspects of professional student behavior include being prepared for classroom activities, giving courteous attention to your fellow students as well as your instructor, and turning assignments in on time.

LATE WORK

All assignments are due in class, in hard copy format, on the days stated in your schedule, unless you have been informed otherwise. Assignments turned in on or by the next class period after a due date will be taken down half a grade. Assignments turned in on or by the following class period (that is, one week after the due date) will be taken down one full grade. Beyond one week past the due date, no assignment will earn a grade higher than C.

INCOMPLETES:

Consistent with university policy, I do not give a grade of Incomplete unless the student is in good standing (that is, receiving a C or better in the course), is current with assignments, *and* has a true emergency that prevents her or him from finishing all course work on time. Incompletes are for emergencies only.

PLAGIARISM:

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ACCESSIBILITY:

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LEARNING OUTCOMES AND COMPETENCIES:

The following information articulates how this course fulfills the essential skills UAS expects students to master.

- **Course Content**—You will demonstrate an understanding of Shakespeare’s poetry and drama in its historical and literary context, and refine your analytical and interpretive skills. By the end of the course, you should have acquired a facility with reading Shakespearean texts and situating them with respect to historical events and literary criticism.
- **Communication (Writing)**—Through a range of reading and writing assignments, you will further refine your writing process and research skills. In addition to informal writing, you will write more formal analytical/research papers, an analytical poetry paper, and a creative piece.
- **Communication (Speaking)**—You will practice your public speaking skills in small group discussions, as well as addressing the class at large. You will be responsible for participating in a group that will present a scene from a Shakespeare play, presenting your Play Paper draft to the class, and leading class discussion at least once.
- **Critical Thinking**—You will engage all aspects of critical thinking in this course: reading/analysis of both primary and secondary texts; writing about them; and participating in class discussion by listening to student and instructor comments and responding to them from your own informed critical perspective.
- **Computer Information Literacy**—You will demonstrate your ability to use computer resources for your research in this course, in addition to using more traditional methods (e.g., actual books in the library stacks).
- **Professional Behavior**—You will practice behaviors that lead to success in coursework and beyond the university: consistent attendance; respecting deadlines; respecting colleagues; and producing polished, thoughtful work.

This course develops Goals 3 and 4 of the BA in English program. Goal 3 states that graduates of the program will acquire a knowledge and appreciation of British literature in historical and contemporary perspective. Goal 4 states that graduates of the program will acquire advanced skills in critical reading, research, writing, speaking, and problem solving.

University of Alaska Southeast

English 422 / Spring 2006
36649 Sec J01
T 5:15 – 8:15 pm
HB 204
Office Hours: TR 10:00 - 11:30 am / 1:30 – 3:00 pm; and by appointment

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INSIDE “A ROOM OF ONE’S OWN”: WOOLF, WOMEN, AND FICTION

Prerequisite: ENGL 211 (C or better) and upper division standing or instructor permission

Required Texts

A Room of One’s Own, Virginia Woolf
The Blazing World and Other Writings, Margaret Cavendish
Oroonoko, The Rover, and Other Works, Aphra Behn
Evelina, Fanny Burney
A Vindication of the Rights of Women, Mary Wollestonecraft
Emma, Jane Austen
Jane Eyre, Charlotte Brontë
Cassandra and Other Selections from Suggestions, Florence Nightingale
The Story of an African Farm, Olive Schreiner
The Return of the Soldier, Rebecca West
To the Lighthouse, Virginia Woolf
Selected poetry (handouts)
Critical essays (handouts)

Course Objectives

We will use Virginia Woolf’s groundbreaking essay, *A Room of One’s Own*, as a framework for this course, exploring the history of women and fiction as constructed by Woolf in the essay. Why were so few women writing before the 19th century? Why were so many of the women who did write looked down upon and dismissed, even forgotten? What are the necessary conditions for anyone to be able to write? Woolf poses all these questions. As we read some of the women writers she mentions we will consider the answers she provides and add our own thinking on the subject. This course will be conducted as a seminar, so keeping up with the reading and coming to class prepared for discussion is vital.

Course Requirements

1. Keep up with reading (texts and handouts)
2. Be prepared to participate in discussion (toward participation grade)
3. Lead class discussion on a major text
4. In-class writing (toward participation grade)
5. Three short papers (5 pp. minimum)
6. Term paper building on at least one of the three short papers (12-15 pp. minimum)

NOTE: You must complete all assignments to pass the course.

Breakdown

| | |
|--------------------------------------|--------------|
| 3 short papers | 50% of grade |
| Term Paper | 30% of grade |
| Discussion leading and participation | 10% of grade |
| Attendance | 10% of grade |

Outcomes/Assessments

After completing this course the student will:

1. Have a sense of the history of women's writing in England from the Renaissance up to the 20th century and be able to articulate some of the historical and cultural factors that have shaped women's writing during this time period, as demonstrated in class discussion and writing assignments.
2. Have increased proficiency in oral and written communication. Development of the communication competencies will be demonstrated through participation in class discussion and other activities, and through the successful completion of written assignments.
3. Develop facility in critical thinking through reading, writing, and class discussion. Evidence of critical thinking will be reflected in the grades students receive on written assignments.
4. Have increased competency in information literacy, as demonstrated by the successful completion of a research paper requiring the use of library resources.
5. Have increased competency in computer usage. Evidence of competency will be evaluated through the successful production of written material using computer technology, and by the successful use of electronic resources for completing the research paper.
6. Develop professionalism, demonstrated by good attendance, participation in class activities, and the successful completion of assignments.

This course demonstrates your mastery of Goals 2 and 4 of the BA in English program. Goal 2 states that graduates of the program will acquire a knowledge and appreciation of women's literature in historical and contemporary perspective. Goal 4 states that graduates of the program will acquire advanced skills in critical reading, research, writing, speaking, and problem solving.

Attendance/Participation

- If you have one or no absences you will receive the full 10% attendance grade for the course. Two absences will mean 5% attendance grade. More than two absences will bring the attendance portion of your grade to zero. Reasons for absence are irrelevant.
- You are also expected to be on time for class. Consider it a practice for the working world, and a sign of general respect for the learning of your classmates. I will begin classes on time and you are responsible for catching up on anything you miss. Excessive lateness will be discussed with the student and if it persists, will result in subtractions from your participation grade.

Incompletes

Please speak to me as soon as possible if you experience a problem that will prevent you from completing the course. Consistent with University policy, a grade of "Incomplete" can only be given when ALL of the following circumstances are present: (1) The student has completed at least half the course, (2) currently has a passing grade, AND (3) is unable, due to severe illness or overwhelming personal problems, to complete the course. Under no circumstances will Incompletes be given because a student does not like her/his grade. To do so would be against University policy and academic standards. In other words, don't plan on getting an Incomplete in this course. In my book, Incompletes are for emergencies only.

Plagiarism and Citation Format

By the time you're in a 400-level course you should know what constitutes plagiarism and how to avoid it. *The American Heritage Dictionary* says that to plagiarize is to take, steal, or use the writings or ideas of another as if they were your own. Basically, if you're quoting or paraphrasing someone else's words (whether they come from a book, article, or an Internet web page) you always need to credit the source. Asking someone for advice and help is not plagiarism. All writers can profit from such outside help. But remember that outside editors do not write your papers for you or invent the major ideas in them. Unless those words and ideas are yours, you must credit them properly.

Cutting and pasting excerpts from sources on the web without putting them into your own words constitutes plagiarism unless those excerpts are in quotation marks with an in-text citation according to MLA format. I expect correct use of MLA format in all your formal work. If you're not sure of the proper format, consult a *Writer's Handbook*, visit the Learning Center, or come see me. Failure to use correct MLA citation format (including in the Works Cited) will lower your grade for the paper in question.

Works Cited

All assignments in this course need to have a Works Cited. I don't require a separate page for Works Cited if only one or two items will appear in it; just space down and center the heading, and save a tree.

Accessibility

Students who experience all types of disabilities are eligible for support services. Students must initiate contact and provide the appropriate documentation. The Disability Student Services coordinator is located in the Student Resource Center (796-1298). I will work with the DSS coordinator to make sure every student is able to participate fully in this course

Leading Discussion

You will be responsible for leading discussion for one major text during the term. Leading discussion involves the following:

1. Reading the work in question in its entirety
2. Doing some research (online is okay) to contextualize the work and its author.
3. Leading in-class discussion:
 - Coming up with a question that the class can briefly respond to in writing. You should consult with me on this via email at least one day before the class. I will collect the responses and give them a check/check minus that will contribute to everyone's overall discussion grade.
 - Giving a brief summary of the work's contents. You can assume your audience is familiar with the work, as they should be.
 - Giving some contextual information about the writer and time period of the work.
 - Making some personal observations about the work, based on your own response and research.
 - Posing 2-3 questions for class discussion. The information you give the class on the work should be geared toward facilitating discussion as well as for its own sake. It's perfectly admissible to refer to other works we've read or discussed, or with which most of the class should be familiar.
4. Turning in your presentation notes and questions to me after your discussion.

Leading discussion will constitute 50% of your discussion grade. All the elements listed above will be taken into consideration. Participating in class discussion and written responses will constitute the other 50%.

Three Short Papers

The three short papers will correspond to the three major periods covered in this course:

1. The long 18th century (which includes the Restoration period in England from 1660-1700). Writers include Cavendish, Behn, Burney, Wollestonecraft, and poets from an in-class handout.
2. The 19th century, which includes the Romantic and Victorian periods. Writers include Austen, Brontë, and Nightingale.
3. The 20th century. Writers include Schreiner (though she's on the cusp), West, and Woolf.

Each short paper will focus on an author or period issue of your choice within the specified historic time frame. You will be expected to refer to the other authors and works from the time period, and to do such research as is necessary to facilitate writing about your topic. The purpose of these papers is exploratory, to aid you in situating these authors and works in their historical and literary context. The papers will be graded on their level of engagement with the question of women writers in each specific time period, and their ability to analyze and explicate the material they deal with. Mechanical and grammatical errors will detract from the grade.

Term Paper

This paper will build on one or more of the shorter papers you have produced for this course. In this paper you will be expected to make and support an argument about an author, issue, or literary text(s). There should be a minimum of 5 critical sources, though there could well be more. Papers will be graded on their ability to apply readings of both primary and secondary (critical) texts to the writer's argument, as well as their ability to analyze the material employed in its critical, historical, and cultural contexts. The writing should be polished and free of mechanical and grammatical errors. The level of thinking and writing should demonstrate your proficiency at the 400 course level, the highest you can achieve as an undergraduate. In other words, you should bring to bear everything you've learned in your English courses so far, whether or not that learning is specifically referred to in your paper.

