

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST
• AREA C2: Humanities
See GE Handbook for information on each section of this form**

ABSTRACT

Course Abbreviation and Number: LTWR 211	Course Title: Introduction to Women's Literature	
Number of Units: 3		
College or Program: X CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	Desired term of implementation: X Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year 2014	Mode of Delivery: X face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
Course Proposer (please print): Catherine Cucinella	Email: <u>ccucinell@csusm.edu</u>	Submission Date: 2/24/2014

1. Course Catalog Description: Introduces students to literary works by women within changing socio-cultural contexts from the 18th to 21st century. Analyzes the role of gender and sexuality in creative works and literary criticism, including questions of women's traditions, genre, and aesthetics. Explores a diverse range of historical writing by women in English; may include recent examples of works in translation from other literary contexts.

2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:

X	Course description, course title and course number
X	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
X	Topics or subjects covered in the course
X	Registration conditions
X	Specifics relating to how assignments meet the writing requirement
X	Tentative course schedule including readings
X	Grading components including relative weight of assignments

SIGNATURES

Catherine Cucinella 2/14/2014
Course Proposer Date

Salah Moukhlis 2/17/2014
Department Chair date

Please note that the department will be required to report assessment data to the GEC annually. _____
DC Initial

Juditha Dorn
Library Faculty Date

Support Do not support*

_____ Date
Impacted Discipline Chair

Support Do not support*

_____ Date
Impacted Discipline Chair

Support Do not Support*

_____ Date
GEC Chair

Approve Do not Approve

*** If the proposal is not supported, a memo describing the nature of the objection must be provided.**

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Course Coordinator: Phone: Email:

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Part A: C2 Humanities General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]

Humanities GELOs this course will address:	Course content that addresses each GELO.	How will these GELOs be assessed?
<p>C2.1: Analyze and interpret the ways in which the humanities engage issues of human existence and human diversity, such as race, ethnicity, gender, sexuality, and dis/ability.</p>	<p>The course generates from the assumption that literature tells us something about the human condition, and the reading lists reflects diversity. Class discussion and activities focus on what these writers tell us about living in a world as gendered, racialized, human beings.</p> <p>For example, Marilyn Chin's <i>Revenge of the Mooncake Vixen</i> tells the story of being a Chinese American female trying to negotiate the conflicting gender, racial, and patriarchal systems of white America and of her Chinese home. In small groups and whole-class discussions, students examine the intersections of race, gender, sexuality, and power relations.</p>	<p>Students write an interpretation/literary analysis paper with an identifiable theoretical perspective.</p> <p>Midterm and final exam short answer and essay questions asking students to identify, explain, and then interpret <i>how</i> passages from literary works and/or individual writers/poets represent human diversity (a close reading).</p>
<p>C2.2: Explore how humanistic traditions, disciplines, and methods inform our understanding of the social world, fostering critical evaluation of social, political, economic and environmental influences on human life.</p>	<p>The texts reflect the social, political, economic, and environmental context of the writer her real and imagined world, and these works endeavor to examine the human condition. All the texts (including the scholarly research used in class and used independently by students in their papers) introduce students to the humanistic tradition of evaluating how these contexts influence the material reality of living in a world filled with human beings.</p>	<p>Students write an interpretation/literary analysis paper with an identifiable theoretical perspective, which addresses these issues.</p> <p>Midterm and final exam short answer and essay question asking students to identify, explain, and then interpret <i>how</i> passages from literary works and/or individual writers/poets represent social, political, economic, and/or environmental influences on the human condition (a close reading)</p> <p>For the group presentation w/write up, students write biographical overview which involves a synthesis of the historical, political, and environmental influences on that writer.</p>
<p>C2.3: Apply multiple theoretical, critical, and analytical perspectives to the study of history, the arts, and the humanities, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.</p>	<p>The literature itself presents multiple perspectives, represents various literary, aesthetic, and theoretical traditions generating from diverse cultural perspectives (African American, Chicano/a Asian American) and as such, the lens, through which students read, discuss, interpret, and analyze, are also diverse.</p> <p>The lectures draw attention to these perspectives and the in-class activities ask students to identify and then explain, through a close reading of specific passages, the values, aesthetics conventions, and stylistic devices in the assigned novels, stories,</p>	<p>Students write an interpretation/literary analysis paper with an identifiable theoretical perspective.</p> <p>Midterm and final exam short answer and essay questions asking students to identify, explain, and then interpret a theoretical or critical perspective in a passage from a literary work and/or individual writer/poet.</p>

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	plays, or poems.	
C2.4: Articulate how theoretical approaches come to play in the creation and analysis of works in the humanities. [Methods Courses]	Assigned reading and class lectures introduce students to the various theoretical approaches of feminist literary criticism and literary analysis—Marxist, deconstruction, psychoanalysis, critical race theory. In-class activities involve summarizing and explaining main points of each theoretical approach.	Midterm and final exam short answer and essay questions asking students to explain the principles, assumptions, and applications of the various theoretical approaches of literary analysis
C2.5: Use accepted research methods to analyze and interpret cultural formations, ranging from works in the humanities, to historical processes of development and change. [Methods Courses]	Assigned readings, in-class activities, and discussions introduce students to literary canons reflective of cultural formations and how women writers influenced the formation and reformation of these canons.	Students write an interpretation/literary analysis paper with an identifiable theoretical perspective which reflect these issues. Midterm and final exam short answer and essay questions asking students explain, analyze, and discuss the implications of literary canons as cultural formations.
C2.6: Students will sharpen their understanding of concepts and methods of criticism by creating works that demonstrate facility with the artistic or literary techniques in question. [Creative Activity Courses]	NA	NA

Part B: General Education Learning Outcomes required of all GE courses related to course content:

GE Outcomes required of <u>all</u> Courses	Course content that addresses each GE outcome?	How will these GELOs be assessed?
Students will communicate effectively in writing to various audiences. (writing)	In-class discussion and activities ask students to consider the choices the various writers make regarding audience, and in-class writing/analysis/discussions about literary techniques draw attention to audience awareness and effective strategies for writing for diverse audiences.	The written assignments, including the group presentation, generate from different rhetorical situations, requiring different genre conventions and an awareness of various audiences.
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	The literature offers multiple perspectives on various issues, and through group work, whole-class discussions, and in-class activities, students analyze, evaluate, and synthesize these ideas, perspectives, and arguments in order to formulate their own positions and interpretations.	Interpretation/literary analysis paper an identifiable theoretical perspective; includes analysis, evaluation, synthesizes of information, diverse perspectives. Midterm and final analysis/close reading section involving analysis, evaluation, and synthesis
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	Scheduled information literacy/research session with librarian; in-class activities focusing on summarizing and synthesizing secondary/critical sources	Writing assignments requiring research beginning with an annotated bibliography

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Part C: GE Programmatic Goals: *The GE program aligns with CSUSM specific and LEAP Goals. All C2 courses must meet at least one of the LEAP Goals.*

GE Programmatic Goals	Course addresses this LEAP goal:
LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<input checked="" type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 3: Personal and Social Responsibility	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
LEAP 4: Integrative Learning	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
CSUSM Specific Programmatic Goals	Course content that addresses the following CSUSM goals. Please explain, if applicable.
CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): The literature itself presents multiple perspectives, evokes various traditions generating from diverse cultural perspectives such as African American, Chicano/a, Asian American. The literature also deals with issues of sexuality, gender class, marginality, ethnicity, and race. The lectures draw attention to these issues, and the in-class activities ask students to identify and then explain, through a close reading of specific passages, the values, aesthetics conventions, and stylistic devices in the assigned novels, stories, plays, or poems and to analyze, evaluate, synthesize the new and diverse ideas and perspectives they encounter in the literature.
CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes (please describe):

Part D: Course requirements to be met by the instructor.

Course Requirements:	How will this requirement be met by the instructor?
Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses.	3 papers (inclusive of write-up of group project) 21 pages (minimum)
Assignments will provide instruction in discipline-specific conventions of writing, research, and reference citation.	The assignments in this course are sequenced to lead students to their final interpretation/literary analysis. They begin with an author paper which requires them to write about the biographical details of the author's life and the cultural/historical context in which he or she wrote and published. For this paper, students begin their research in reference works. This research introduces students to the conventions of literary research, and the scholarship that they read models the conventions of discipline specific writing and reference citation. The group project builds on the author paper, requiring both broader and more in-depth research. The interpretation/literary analysis pulls together the work students have done in the previous papers. In the final paper, students persuade the readers that their analysis and interpretation are probable, valid, and reasonable, and they do so supported by reasoned argument and discipline-specific research.
Students will gain practice in appropriate, general or discipline-specific research methods and/or critical	This requirement is met through the ongoing research required for the writing assignment, the collaborative

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techniques, to strengthen the quality of their interpretation and analysis of the cultural works or historical subject matters at hand.	research component of the group project, and the library session with the humanities librarian
Students will gain familiarity with information resources and technologies relevant to the discipline, subject matters, and topics of study in question.	See above.
Assessment of student learning will take various forms, through multiple kinds of assignments that are appropriate to the methods of the discipline and the topics being studied.	This requirement is met through the following assignments: literary analysis essays, annotated bibliographies, short answer/essay exams, group projects, author papers

Catherine Cucinella

From: Salah Moukhlis
Sent: Monday, February 17, 2014 2:02 PM
To: Catherine Cucinella
Subject: GE recertification forms
Attachments: GEW 050.docx; GEW 101.docx; LTWR 100.docx; LTWR 208B.docx; LTWR 211.docx

Hi Catherine,

Please find attached the GE recertification forms (GEW 50, GEW 101, LTWR 100, LTWR 208B, and LTWR 211) with my signatures on them. I do approve all of them.

Best,
Salah

Salah M. Moukhlis, Ph.D.
Professor and Chair
Literature and Writing Studies Department
California State University San Marcos
San Marcos, CA, 92096-0001
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Tel. 760-750-8081
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LTWR 211: Introduction to Women's Literature

Dr. Cucinella

E-mail: ccucinel@csusm.edu Office: MARK 259 Office Hours:

Required texts:

To Kill a Mocking Bird Harper Lee *The Lottery and Other Stories* Shirley Jackson
The Lovely Bones Alice Sebold *Revenge of the Mooncake Vixen* Marilyn Chin
The Awakening Kate Chopin *Great Short Stories by American Women*

Additional reading will be posted on Cougar Courses.

Course Description

"Introduces students to literary works by women within changing socio-cultural contexts from the 18th to 21st century. Analyzes the role of gender and sexuality in creative works and literary criticism, including questions of women's traditions, genre, and aesthetics. Explores a diverse range of historical writing by women in English; may include recent examples of works in translation from other literary contexts." (from CSUSM Catalogue) *Also offered as WMST 211. Students may not receive credit for both.*

This course is an introduction to literature created by women. In addition to reading the creative writing of authors such as Harper Lee, Jamaica Kincaid, Sandra Cisneros, and Kate Chopin, we also read works by feminist scholars such as Virginia Woolf, Judith Fetterley, Adrienne Rich, and Elaine Showalter in order to understand the obstacles women encountered in claiming authorship. **We will approach these texts through a feminist lens.** As we engage with the various texts and their authors, we will address the following questions: What social, historical, and political conditions affecting women does the narrative address, reveal, examine, and challenge? What does the story tell us about being female? What do we learn about voice and about silence in women's texts? Finally, we will "figure out" what this body of literature tells about the human condition, about our world, and about ourselves.

General Education Student Learning Outcomes

- Students will be able to both analyze and interpret the ways in which the humanities engage issues of human existence and human diversity (race, ethnicity, gender, sexuality, and/or dis/ability).
- Students will explore how humanistic traditions and methods inform our understanding of the social world and foster critical evaluation of social, political, economic and/or environmental influences on human life.
- Students will apply a theoretical, critical, and analytical perspective to fiction, poetry, and drama, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.
- Students will articulate how theoretical approaches come into play in the analysis of works in the humanities.
- Students will use accepted research methods to analyze and interpret cultural formations of literary works.

Course Student Learning Outcomes

- Students will analyze a literary work by employing strategies of argument, explication, and close readings.

- Students will identify and explain the social, political, and/or historical conditions that affected and continue to affect the lives of women writers.

Less Tangible Outcomes (What I hope will happen!)

- that an image, a story, an idea takes your breath away
- that a story, a character, an image touches something deep inside of you
- that for a moment you see the world from a position different than your own

Course Requirements: The success of this course depends upon active participation and lively engagement with the texts, with me, and with each other. Participation means that you share your ideas, ask and answer questions. Engagement means that you actively and critically read, that you bring your unique perspective to each reading, and that you appreciate the perspectives of your peers. Engagement also involves pushing beyond the expected, moving beyond the known, thinking beyond certainty.

Exams: These exams consist of short answer and a critical response to passages from the assigned reading. I will provide a study guide, and students may use one page of notes during the exam.

Papers: Students will write one short (3-4 page) paper on a specific author and one longer (8-10 page) literary analysis paper on several of the assigned texts. I provide specific details at the end of this syllabus and on Cougar Courses.

Group Presentation/Project with a 12-page written component: This project focuses on one writer not included on the syllabus. I have provided more detailed explanation/instructions on page 5.

Cougar Courses: I have set up Cougar Course for this course. Please check it routinely. I have placed all assignments, the syllabus, an example of MLA style documentation and works cited page, grading criteria, some writing tips, and required reading in our course container.

Late Papers: Submit all work on time (at the beginning of the class period). I will lower the paper $\frac{1}{2}$ grade for each class meeting it is late (arriving to class more than ten minutes late on the day paper are due constitutes one late day—thus losing $\frac{1}{2}$ grade). I will not accept papers more than three class meetings late. **DO NOT SUBMIT PAPERS ELECTRONICALLY UNLESS I HAVE GIVEN YOU PERMISSION TO DO SO.**

Grading:

Exam and Quizzes	200 points
Papers (200 points each)	400 points
Group Presentation	200 points
Write-Up Presentation	200 points

Grades will be distributed on a percentage basis from the final point total as follows:

94-100	A	87-89	B+	80-83	B-	74-76	C	67-69	D+	60-63	D-
90-93	A-	84-86	B	77-79	C+	70-73	C-	64-66	D	0-59	F

Academic Honesty: I hold all students to the highest standards of academic honesty thus I have a zero tolerance regarding plagiarism. A student guilty of plagiarism will receive the grade of F in

this course. In addition, I will report all verified cases of plagiarism to the Dean of Students. The *MLA Handbook for Writers of Research Papers* (7th ed.) states, “Using another person’s ideas, information, or expressions without acknowledging that person’s work constitutes intellectual theft. Passing off another person’s ideas, information, or expressions as your own to get a better grade or gain some other advantage constitutes fraud” (52).

If you are at all uncertain about what constitutes academic dishonesty, see CSUSM’s official policy at: http://www.csusm.edu/student_affairs/Policies/academic_honesty.htm.

Email and Classroom Etiquette: When sending me an email, please write a formal email with a salutation, signature, and correct capitalization and indicate the class in which you are enrolled. I consider arriving to class late, leaving during class, or leaving class early as rude and unacceptable behaviors, and **these actions can, at my discretion, result in a reduction of your final grade, as can excessive absences.**

Cell phones, Text Messaging, iPods, Laptops: Please turn off and put away all electronic devices during class. You may not use these devices in class unless I give you prior permission. I can at my discretion ask anyone to leave class who fails to follow these requests.

Students with Disabilities: If you require academic accommodations, you must be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services (DSS). This office is located in Craven Hall 4300, and can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to receive accommodations should meet with me during my office hours or in a more private setting in order to ensure your confidentiality.

Confidentiality and release of grades and graded work: Federal and state laws protect the confidentiality of your educational records. Your grades will be released directly to you only. I do not release grades via email. Your final exams and papers will be returned by mail if you provide a self-addressed, stamped envelope. Otherwise, you may pick them up at my office at the beginning of the next semester.

Schedule (Subject to change)
Complete all readings prior to class

Week 1

Introduction

Lecture

Week 2 Theoretical Frameworks

Reading (on CC)

- Woolf: “Shakespeare’s Sister”
- Fetterley: Introduction to *The Resisting Reader*
- ❖ **Research/Plan Group Presentation**

Week 3

Reading (on CC)

- Rich: “When We Dead Awaken: Writing as Re-Vision”
- Showalter: “Towards a Feminist Poetics”
- ✓ Information Literacy/Research Session—with Librarian

Week 4 Speaking Girls

- Reading (on CC)
- Kincaid: “Girl”; Cisneros: “House on Mango Street”
- ❖ **Research/Plan Group Presentation**

Week 5

- Lee: *To Kill a Mocking Bird*

Week 6

- Reading (on CC)
- Bambara: “The Lesson”; Tan: “Two Kinds”
- ❖ **Research/Plan Group Presentation**

Week 7

- Sebald: *The Lovely Bones*

Week 8

MIDTERM EXAM

Week 9 Confinement, Subversion, and Resistance

- Chopin: *The Awakening*
- ❖ **Research/Plan Group Presentation**

Week 10

From *Great Short Stories by American Women*

- Gilman: “The Yellow Wallpaper”
- Glaspell: “A Jury of Her Peers”

Week 11

From *The Lottery and Other Stories*

- Jackson: “The Daemon Lover,” “Trial by Combat,” “My Life with R. H. Macy,” “The Renegade,” “Got a Letter from Jimmy,” “The Lottery”

Week 12 Feminist Sass

- Chin: *Revenge of the Mooncake Vixens*

Week 13

THANKSGIVING

Week 14

- **Presentations**

Week 15

- **Presentations**

Week 16

- **Literary Analysis Paper Due**

Author Paper **Due: the date we discuss the author and her work in class**

Requirements: 3-4 pages

2 sources (one must be a print source)

MLA Style

In this paper you will focus on **one** of the writers listed on the syllabus. Introduce the writer or poet, contextualize her place in political, social, and or literary history, explain her contribution to a tradition of women’s writing, and present her major works and themes. Although this paper does not contain an argumentative thesis, it must have a controlling idea. Obviously, you will decide how to synthesize and present this information, and you must determine what material to stress in this brief overview of this author. Use the following format with **no** subheadings:

Introduction: Name the writer; briefly contextualize her place in political, social, and or literary history (in other words, in a sentence or two state why this writer is important or what she contributed).

Body:

Biographical information (include information that proves relevant to this writer's work or place in women's literature).

Overview of the writer's major works and themes

Discussion of the writer's importance to the tradition of women's writing

Conclusion

Works Cited Page

DUE DATES:	Kincaid	()	Chopin	()
	Cisneros	()	Gilman	()
	Lee	()	Glaspell	()
	Bambara	()	Chin	()
	Tan	()		

Group Presentation/Project

Due: (every group must be prepared to present on ____)

Requirements:

Time: 10-15 minutes

Content: Each group will choose a writer from those listed below. Students will address the following four areas: 1) biography; 2) social/political/historical issues during the writer's lifetime; 3) the writer's major works and themes; 4) her importance in a woman's tradition of literature. This assignment also requires a write-up of the presentation which I will grade separately from the presentation itself.

Structure: Each group has complete freedom on how to structure/present this material.

Write-Up: 12 pages (3 pages per section)

MLA style (with the inclusion of subheadings to mark each section)

Works Cited page (which would be page 13)

Grading: The presentation will be a group grade. I have posted a grading rubric on Cougar Course which **each group will print and hand to me before the presentation. Failure to do so will result in a loss of points.** Each group may choose a group grade or an individual grade for the write-up. If the group chooses that I grade the write up individually, then after each subheading indicate in parenthesis the writer of the section. In either case, **turn in one 12-page essay (works cited page 13).**

Choices:

Catharine Maria Sedgwick

Harriet Beecher Stowe

Willa Cather

Zora Neal Hurston

Carson McCullers

Joyce Carol Oates

Toni Morrison

Louise Erdrich

Literary Analysis Paper

Due: _____

Requirements: 6-8 pages; 5 critical/secondary sources minimum; MLA

For this paper you will address a specific topic/theme that plays out in at **least three** of the works read in this course. This paper must demonstrate substantial research and familiarity with the

research, as well as a close reading of the text. Please choose **one** of the following prompts for your paper. These prompts provide parameters for your analysis. You need not discuss every issue or question that I have included in the prompt. I offer these elements in order to spur your thinking and to offer you some strategies for approaching and narrowing your analysis. I encourage you to read through these prompts early in the semester, to discuss your preferences with me, to begin your research early, and to discuss your ideas and arguments with classmates.

Prompts Analysis Paper

1. Using at least three of the **fiction** works read this semester, explore/analyze gender issues. What do these works tell us about being a man or woman? What do we learn about gender ideologies and how they function in relation to power, and/or identity, and/or individuality in stories? Do gender ideologies change? If so, how and why? What relationship between masculinity and femininity emerge here? (You do not necessarily have to identify commonalities among the works that you choose. Your argument may contain several prongs regarding this issue.)

2. Using at least three of the **fiction** works read this semester, identify/examine/analyze female resistance. What constitutes resistance in these narratives? What does female resistance sound like? Look like? Is subversiveness the same as resistance? What part does intention play in this resistance? What motivates resistance? Clearly identify the systems or ideologies against which the characters react and or rebel. (You do not necessarily have to identify commonalities among the works that you choose. Your argument may contain several prongs regarding this issue.)

3. Using at least three of the **fiction** works read this semester, look at/analyze the intersections of race and gender. How does race factor into a woman's place in society? What are the historical, social, and or political contexts in which the various women of color in the stories operate? What do these contexts tell us about the position of women of color in our society? What must we consider about whiteness? In other words, what do we learn about whiteness in these novels?

4. Using at least three of the **fiction** works read this semester, look at/analyze public and private spaces as well as the relationship between them. What constitutes each space? How do landscape, movement, and/or political events affect each space? Are these spaces always gendered? Why or why not? Can space ever be gender neutral? What proves significant about the link between space and gender? How does class or race affect the public/private split? What then are the politics of space? (You do not necessarily have to identify commonalities among the works that you choose. Your argument may contain several prongs regarding this issue.)

5. Using at least three of the **fiction** works read this semester examine/trace/analyze representations of domesticity, motherhood and or family. What do these stories tell us about family and women's roles, obligations, and expectations within familial structures? Do the narratives present a range of families? Do they redefine or reconfigure families? If so how and why? How does each novel define motherhood? What does it entail? Does the novel posit alternative ways of mothering? If so how and why? (You do not necessarily have to identify commonalities among the works that you choose. Your argument may contain several prongs regarding this issue.)