1. **Title of the module**

ENGL7130 (EN713): The New Woman: 1880-1920

1. **School or partner institution which will be responsible for management of the module**

School of English

1. **The level of the module (e.g. Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

30 (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring Term

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

Optional for:BA (Hons) in: English and American Literature; English, American and Postcolonial Literatures; English and American Literature and Creative Writing; Contemporary Literature; English Literature; English and Postcolonial Literatures, English Literature and Creative Writing

**Also optional for** JH English Literature programmes owned by English, SECL, History, Arts, Law

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1 Demonstrate detailed knowledge of New Woman literature as an identifiable sub-genre of literature chiefly in novels, short stories, and poetry but also evident in journalism and drama in the period 1880-1920.

8.2 Demonstrate knowledge of the social, cultural and political contexts in which the New Woman phenomenon emerged, focusing on Britain in the period 1880-1920, but with an awareness of the global spread of this phenomenon.

8.3 Demonstrate a conceptual understanding of how New Woman literature deployed or adapted conventions of literature drawn from realism, decadence and modernism.

8.4 Demonstrate enhanced understanding of how the New Woman phenomenon has been rediscovered and examined in current literary criticism, neo-Victorian fiction, and cultural history, from the 1990s to the present.

8.5 Demonstrate enhanced knowledge of the writing careers and the publication history of the authors studied.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 Apply the methods, techniques and terminology of close reading to a range of literary texts in different genres.

9.2 Apply understandings of historical context to the interpretation of literary texts.

9.3 Undertake self-directed research and critically evaluate secondary theoretical or historical perspectives in that research.

9.4 Construct coherent, articulate and well-supported arguments using a variety of methods.

9.5 Demonstrate the capacity to carry out independent research.

1. **A synopsis of the curriculum**

The New Woman, a controversial figure who became prominent in British literature in the late nineteenth century, challenged traditional views of femininity and represented a more radical understanding of women’s nature and role in society. She was associated with a range of unconventional behaviour – from smoking and bicycle-riding to sexuality outside marriage and political activism. This module will examine some of the key literary texts identified with the New Woman phenomenon including women’s journalism in the period. The module’s reading will be organised around central thematic concerns such as: sexuality and motherhood; suffrage and politics; career and creativity. We will consider to what extent the New Woman was a media construction or whether the term reflected the lives of progressive women in the period. This module will also examine how the New Woman became a global phenomenon, beginning with the plays of Henrik Ibsen, before spreading to literature, journalism, and political essays produced around the world by writers from Britain (Mathilde Blind, Mona Caird, Margaret Harkness, George Gissing, Amy Levy, Evelyn Sharp, and Augusta Webster), America (Charlotte Perkins Gilman), Australia (George Egerton), India (Sarojini Naidu)*,* New Zealand (Katherine Mansfield), and South Africa (Olive Schreiner). The module will also consider the legacy of the New Woman in a neo-Victorian novel, Sarah Waters’s *Tipping the Velvet* (1998).

1. **Reading List (Indicative list, current at time of publication. Reading lists will be published annually)**

**Primary Texts:**

Caird, M. (1989) *The Daughters of Danaus*. New York: CUNY Press.

Gissing, G. (2008) *The Odd Women.* Oxford: OUP.

Ibsen, H. (2003) *A Doll’s House and Other Plays*. Harmondsworth: Penguin.

Perkins Gilman, C. (2015). *Herland.* London: Vintage.

Schreiner, O. (2008). *Story of an African Farm.* Oxford: OUP.

Waters, S. (1998). *Tipping the Velvet.* London:Virago.

**Secondary Texts:**

Heilman, A. (2000) *New Woman Fiction: Women Writing First-Wave Feminism*. Basingstoke: Palgrave Macmillan.

Parkins, W. (2009) *Mobility and Modernity in British Women’s Novels, 1850s-1930s: Women Moving Dangerously*. Basingstoke: Palgrave Macmillan.

1. **Learning and teaching methods**

Total contact hours: 32

Private study hours: 268

Total study hours:300

1. **Assessment methods**
   1. Main assessment methods

One essay 3,000 words 45%

Research Project 3,000 words 45%

Seminar Performance 10%

13.2 Reassessment methods

Like for Like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **X** | **x** |  | **x** | **x** | **x** |
| *Seminars* | **x** | **x** | **x** | **x** | **X** | **x** | **x** | **x** | **x** |  |
| *Lectures* | **x** | **x** | **x** | **x** | **X** | **x** | **x** |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| *Essay (3000 words)* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Research Project (3,000 words)* | **x** | **x** |  |  | **x** |  |  | **x** | **x** | **x** |
| *Seminar participation* | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |  |
|  | | | | | | | | | | |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or Centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

This module emphasises the global reach of the New Woman phenomenon in the period 1880-1920, including Norwegian, American, Australian, Indian, New Zealand and South African authors in the primary reading list as well as British writers. In addition, students are required to undertake a short project carrying out independent research on a figure or writer associated with the New Woman (not included in the primary texts) and are encouraged to look beyond the U.K. to research figures who represent the spread of New Woman ideas internationally.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 07/02/17 | Minor | September 2017 | 6, 7 | No |
| 05/03/18 | Major | September 2018 | 13 (optional dissertation removed) | No |
| 10/01/20 | Major | September 2020 | 6-14, 17 | No |
| Sep 2020 | Minor | September 2020 | 13, 14 | No |

Revised FSO Sep 2020