

LIT 4930

Transatlantic Feminisms:

The Woman Question in Nineteenth-Century Anglo-American Literature

Instructor: Lisa Hager

Section: 5061

Times: MWF 3 (9:35-10:25)

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Class Website:

http://www.clas.ufl.edu/users/lhager/teaching/coursesteaching/2005fall/lit4930_5061/5061main.html

Course Description:

During the Nineteenth-Century, cultural conversations regarding the changing roles of women were generally known as falling under “The Woman Question” in both the United States and England. Such cultural issues in both countries were inextricably linked as periodicals from both countries regularly crossed “the pond” and novels achieving any kind of success on side of Atlantic were quickly published on the other. Discussions of the Woman Question were particularly transatlantic in nature as each country sought to define its specific notion of womanhood and, through that notion, itself as a nation.

In fiction and the periodical press, writers entered into ongoing debates on a variety of issues concerning women, including women’s role in marriage, legal status, and access to education. Critically, the discourse surrounding this debate also reflected and inflected each country’s broader cultural discourses of race, class, and nation. Thus as we seek to understand both the nuances of the Woman Question in a transatlantic context, we shall consider American and British authors in terms of these issues so as to get a sense of the larger conversations taking place. We shall focus on the rise of first-wave feminism in the nineteenth-century. Though the entire Nineteenth Century concerns itself with defining womanhood, this class will largely focus on the latter half of the century in order to read in greater depth and remain sensitive to specific historical contexts.

The goal of this course is encourage an understanding of each individual work within the larger context of Anglo-American literature and, by doing so, learn how to read poetry, drama, and fiction critically. Since literature reveals the workings of culture, we shall endeavor to create an ongoing conversation on the nature of those workings as we piece together the conversation in which the work itself participates through both in-class discussions and weekly written responses. In order to communicate these interpretations, we will also focus on how to write about literature. Thus the goal in this endeavor is to construct essays that write about these genres in a thoughtful, convincing, and effective manner.

Course Requirements:

Classroom explanations and discussions will guide you through the reading and writing assignments. You will also need to do the following:

- 1) Keep up with reading and writing assignments. The following books **and** a course packet are available at Wild Iris Bookstore:
 - Alcott, Louisa May. *Work: A Story of Experience*. New York: Penguin Classics, 1994. ISBN: 014039091X
 - Broomfield, Andrea and Sally Mitchell, Eds. *Prose by Victorian Women: An Anthology*. New York: Garland Publishing, 1996. ISBN: 0815319673
 - Fuller, Margaret. *Woman in the Nineteenth Century*. New York: W. W. Norton & Company, 1997. ISBN: 0393971570
 - Ouida (Marie Louise de la Ramée). *Moths*. Ed. Natalie Schroeder. Orchard Park, NY: Broadview Press, 2005. ISBN: 1551115204
 - Nelson, Carolyn Christensen, Ed. *A New Woman Reader: Fiction, Articles, and Drama of the 1890s*. Orchard Park, NY: Broadview Press, 2000. ISBN: 1551112957

- 2) Do all assignments before a class session begins (by class, you should have read the text selections listed on the syllabus for that day).

- 3) Participate in class discussions. Bring texts to class and take notes.

Grades

Grade Breakdown:

Midterm	30%
Final Project	40%
Bulletin Board Responses, Quizzes	20%
Class Participation	10%
	100%

Grading Scale:

A+	97 % and above
A	90 % and above
B+	87 % and above
B	80 % and above
C+	77 % and above
C	70 % and above
D+	66 % and above
D	60 % and above
E	0 % and above

Explanation of Letter Grades:

Here is the meaning behind the grades I assign to your papers (you should use the statements to determine how you might work toward a higher grade):

- A** You did what the assignment asked for at a high quality level, and your work shows originality and creativity. Work in this range shows all the qualities listed below for a B, but it also demonstrates that you took extra steps to be original or creative in developing content. Since careful editing and proofreading are essential in writing, papers in the A range must be free of typos and grammatical or mechanical errors.
- B** You did what the assignment asked of you at a high quality level. Work in this range needs revision; however, it is complete in content, is organized well, and shows special attention to style.
- C** You did what the assignment asked of you. Work in this range needs significant revision, but it is complete in content and the organization is logical. The style is straightforward but unremarkable.
- D** You did what the assignment asked of you at a poor quality level. Work in this range needs significant revision. The content is often incomplete and the organization is hard to discern. Attention to style is often nonexistent or chaotic.
- E** An E is usually reserved for people who do not do the work or do not come to class. However, if your work is shoddy and shows little understanding of the needs of the assignment, you will receive a failing grade.

Class Policies and Assignments:

Attendance:

Because class attendance is critical to your understanding of class material, you are allowed only two unexcused absences over the course of the semester. After two unexcused absences, your final grade average will be dropped five points for every day missed. An absence due to illness or family crisis may be excused if properly documented to my satisfaction. In addition, if you participate in a university-sponsored event (music, theater, field trip, or athletics), you must provide me with documentation from an appropriate authority. Whether or not an absence is excused, you are responsible for contacting a classmate or me to find out what material you missed and any work that was assigned. If work is due in class on the day of the absences, the work is due in my mailbox by 4pm that day.

One or two tardies (arriving late in class or departing class early) will be excused if the reasons are acceptable and if there is valid documentation. Otherwise, tardiness is unacceptable because it is disruptive, and, beyond any excused tardies, class participation grade and overall grade will be affected (2 tardies = 1 absence).

Class Participation:

In addition to attending class, you are also expected to contribute class discussions and participate in workshop sessions with your peers. Learning is not a solitary process, but one that necessarily involves others and I thus consider class participation a very important part of achieving this class's goals.

Because of the discussion nature of the class, I require that you turn your cell phones and pagers off. If you forget to turn it off and your phone rings, do not answer it. If you have a personal emergency and must keep your phone on one day, please discuss it with me before class.

Classroom Dynamics:

Because class participation relies heavily on individuals feeling comfortable expressing their opinions, you must always show respect for the diversity of opinions expressed in this class. You must also demonstrate respect for gender, racial, class, sexual orientation, and ethnic differences among your colleagues and instructor.

E-mail:

As I frequently send timely e-mails related to this course, you must be able to check your e-mail at least once per day to stay informed. Do not use an AOL account for your class e-mail, as AOL rejects as spam all e-mails coming from addresses ending in ufl.edu. If you are concerned that you may have missed or lost any important class e-mails, you can access an archive of all e-mails sent to the class list at <http://www.clas.ufl.edu/archives/f05-5061/>.

Quizzes:

If I think that the class is not doing the reading assignments, I will begin giving quizzes at the beginning of every class. If you are reading the texts as we progress through the semester, you should do fine. The quizzes will be pop-quizzes and will hence occur without warning.

Bulletin Board Participation:

At the beginning of the term, I will set up a class online bulletin board. Each student must post at least six original responses to an upcoming reading assignment and six responses to others' responses. While these posts need not be polished pieces of writing, I do expect a certain amount critical thought. The idea here is raise issues about a particular reading or group of readings for the class to think about before we discuss the texts in class. Responses will be graded out of ten, with a ten being equivalent to a check for completion. Each post will be no less than 200 words. Original posts are due thirty-six hours in advance of the discussion of a particular reading assignment, and responses to post are due twenty-four hours in advance. The bulletin board is online at <http://www.clas.ufl.edu/boards/f05-5061/>.

Essays:

There will be a total of two major essays completed during this course (see daily schedule due dates).

Midterm Essay For the Midterm Essay, you will choose two out three essay questions to answer. The questions will come from our class discussions of the readings, and the answers should use the texts from the class extensively. Each question should be answered in 3-5 typed pages in MLA format.

Final Project The final project will be an independent research project in which you will read an entire issue of a nineteenth-century American or British periodical and connect what's going on in the periodical to specific nineteenth-century issues, events etc. that we have been discussing throughout the semester in class. Be sure to look at the fiction, non-fiction, and advisements of the periodical for these connections.

For this paper, you will be required to use three outside secondary sources (we discuss how to find them later in the term). The final essay for this project should be 12-15 typed pages in MLA format.

Format:

All work is due at the beginning of class on the day it is due. All major essays should be typed on only one side of 8 ½" x 11" white paper, MLA format, stapled, and be in Times New Roman font. On days when drafts are due (workshop days), you must bring two copies of your paper to class. These copies should be clean, typed papers (the same format as the final draft) and already well edited by you. **I will not accept any papers that are not in this format.**

University and Departmental Policies

Accommodations for Students with Disabilities:

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Academic Honesty:

As a University of Florida student, your performance is governed by the UF Honor Code, available in its full form at http://www.reg.ufl.edu/01-02-catalog/student_life/. The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, multiple submissions, and misrepresentation, all defined in detail at <http://www.dso.ufl.edu/judicial/honestybrochure.htm>.

Plagiarism:

Plagiarism is a serious violation of the student academic honor code. You commit plagiarism when you present the ideas or words of someone else as your own. You commit plagiarism if you use (without crediting the source):

- Any part of another person's essay, speech, or ideas.
- Any part of an article in a magazine, journal, newspaper; any part of a book, encyclopedia, CD-ROM, online WWW page, etc.
- Any idea from another person or writer, even if you express that idea in your own words.

Important tip: There should never be a time when you copy and paste something from the Internet and do not provide the exact location from which it came. All acts of willful plagiarism will result in failure of the assignment and will likely result in failure of the entire course.

Documenting Your Work:

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers, it is the student's responsibility to have and make available this material.

Overview of Assignments:

These assignments are due in class on the dates indicated. There will be NO LATE assignments accepted. **Both this schedule and individual assignments are subject to change.** (*CP* = Course Packet; *PVW* = *Prose by Victorian Women*; *NWR* = *The New Woman Reader*)

Week 1

W, Aug. 24 – Course introduction and syllabus review

F, Aug. 26 – Susan Rubinow Gorsky’s Ch. 1 “Introduction: Literature and Society”; Christine Bolt’s “British and American Feminism: Personal, Intellectual, and Practical Connections” *CP*

Week 2

M, Aug. 29 – “Author’s Introduction,” “Letter to M. Talleyrand-Périgord,” and Ch. 8: “Morality Undermined by Sexual Notions of the Importance of a Good Reputation” from Mary Wollstonecraft’s *Vindication of the Rights of Women* (<http://www.fordham.edu/halsall/mod/mw-vind.html>) and Ch. 3 of John Stuart Mill’s *The Subjection of Women* (<http://www.fordham.edu/halsall/mod/jsmill-women.html>)

W, Aug. 31 –Wollstonecraft and Mill contd; Elizabeth Helsinger’s Ch. 1: “Mothers, Muses, and Makers” *CP*

F, Sept. 2 – Susan Rubinow Gorsky’s Chapter 3 “Education: ‘The Bars Go Down’” *CP*; Margaret Fuller’s *Woman in the Nineteenth Century*

Week 3

M, Sept. 5 – **No Classes – Labor Day**

W, Sept. 7 – Margaret Fuller’s *Woman in the Nineteenth Century* contd.

F, Sept. 9 – Margaret Fuller’s *Woman in the Nineteenth Century* contd. and Zitkala-Sa (Gertrude Bonnin) “The School Days of an Indian Girl” (<http://www.facstaff.bucknell.edu/gcarr/19cUSWW/ZS/SDIG.html>)

Week 4

M, Sept. 12 – Susan Rubinow Gorsky’s Ch. 2 “Marriage and Family: Gentle Ladies and New Women” (16-81) *CP* and “The Mistress” from *Beeton’s Book of Household Management* (<http://www.victorianlondon.org/publications7/beeton-00.htm>)

W, Sept. 14 – Frances Power Cobbe’s “Wife-Torture in England” (291-334) *PVW*

F, Sept. 16 – Ch. 1: “Woman’s Error and Her Debt” and Ch. 14: “Woman and the New Morality” from Margaret Sanger’s *Woman and the New Race* (<http://www.gutenberg.org/dirs/etext05/8wmnr10.txt>)

Week 5

M, Sept. 19 – Mona Caird’s “Morality of Marriage” (625-654) and Ch. 2: “The Influence of the Woman of England” from Sarah Stickney Ellis’s *The Women of England* (<http://www.letts.indiana.edu/cgi-bin/vwwp-query.pl?type=bibl&rgn=TEXT&idno=InU-ALN2141>)

W, Sept. 21 – Elizabeth Stuart Phelps’s “The Angel Over the Right Shoulder” (<http://www.facstaff.bucknell.edu/gcarr/19cUSWW/ESP/AORS.html>); George Egerton’s “A Cross Line” (7-21) *NWR*

F, Sept. 23 – Ouida’s *Moths*

Week 6

M, Sept. 26 – **Midterm Essay Questions Given Out**; Ouida’s *Moths*

W, Sept. 28 – Ouida’s *Moths* contd.

F, Sept. 30 – **No Class – Instructor at Conference**

Week 7

M, Oct. 3 – **Midterm Essay Questions Due**; Library Day

W, Oct. 5 – E.B.B. “Runaway Slave at Pilgrim’s Point” (<http://www.browninglibrary.org/index.php?id=16827>), Harriet Martineau’s “Society in America” (33; 67-76), and Alice Brooke Bodington’s “Importance of Race and Its Bearing on the ‘Negro Question’” (505-522) *PVW*

F, Oct. 7 – **No Classes – Homecoming**

Week 8

M, Oct. 10 – Harriet Beecher Stowe’s A REPLY . . . To “The Affectionate and Christian Address of Many Thousands of Women of Great Britain and Ireland to Their Sisters the Women of the United States of America” (<http://www.lehigh.edu/~dek7/SSAWW/writStoweReply.htm>)

W, Oct. 12 – “Aunt Cloe” and “Aunt Cloe’s Politics” from Frances Ellen Watkins Harper’s *Sketches of Southern Life* (<http://www.lehigh.edu/~dek7/SSAWW/writHarper.htm>) and selected articles from Ida B. Wells’s *The Memphis diary of Ida B. Wells CP*

F, Oct. 14 – “Womanhood a Vital Element in the Regeneration and Progress of a Race” from Anna Julia Cooper’s *A Voice from the South, by a Black Woman of the South* (9-47) (<http://docsouth.unc.edu/church/cooper/cooper.html>)

Week 9

M, Oct. 17 – The Declaration of Sentiments, Seneca Falls Conference (<http://www.fordham.edu/halsall/mod/Senecafalls.html>) and Sojourner Truth’s “An’t I a Woman?” (<http://www.fordham.edu/halsall/mod/sojtruth2.html>) (rough) (<http://www.fordham.edu/halsall/mod/sojtruth-woman.html>) (clean)

W, Oct. 15 – Helen Taylor “The Claim of Englishwomen to the Suffrage Constitutionally Considered” (<http://www.indiana.edu/~letrs/vwwp/taylor/suffrage.html#>) and selections from Emmeline Pankhurst’s *My Own Story, 1914* (<http://www.fordham.edu/halsall/mod/1914Pankhurst.html>)

F, Oct. 21 – Susan B. Anthony “Women’s Right to Vote” (<http://www.fordham.edu/halsall/mod/1873anthony.html>) and Frances E. Willard’s “Address to Women’s National Council” (<http://www.fordham.edu/halsall/mod/1891willard.html>)

Week 10

M, Oct. 24 – **Prospectus for Final Project Due**; “Sarah Grand on the New Woman: Her Critics Respond” (140-183) *NWR*

W, Oct. 26 – Sarah Grand contd.

F, Oct. 28 – Elizabeth Helsinger’s Ch. 5: “The American Girl of the Period” (171-192) and discussion of the Gibson Girl (<http://www.gibson-girls.com/> and <http://www.gbacg.org/gibsonfashion.htm>) and Bloomerism (<http://www.victorianlondon.org/punch/cartoon17.htm>)

Week 11

M, Oct. 31 – Ella D’Arcy’s “The Pleasure-Pilgrim” *CP*

W, Nov. 2 – Sydney Grundy’s *The New Woman* (295-352) *NWR*

F, Nov. 4 – Sydney Grundy’s *The New Woman* contd.

Week 12

M, Nov. 7 – *Iron Jawed Angels*

W, Nov. 9 – *Iron Jawed Angels* (contd)

F, Nov. 11 – **No Classes – Veteran’s Day**

Week 13

M, Nov. 14 – Louisa May Alcott's *Work: A Story of Experience*

W, Nov. 16 – Louisa May Alcott's *Work: A Story of Experience*

F, Nov. 18 – Presentations

Week 14

M, Nov. 21 – Presentations

W, Nov. 23 – **No Class – Thanksgiving**

F, Nov. 25 – **No Classes – Thanksgiving**

Week 15

M, Nov. 28 – Presentations

W, Nov. 30 – Presentations

F, Dec. 2 – Presentations

Week 16

M, Dec. 5 – Presentations

W, Dec. 7 – Presentations