

ENG 316 Women's Cross-Cultural Narratives of the 18th Century

Instructor: Katy Brundan
Spring 2016, CRN: 36675

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Office: 218 Villard
Office Hours: Thurs 2-3pm, Fri 9.30-11.30am & by appointment.
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Class: 12:00pm -1:20pm, McKenzie Hall 121

Course Overview

This course explores the “contact zone” of eighteenth-century women writers’ fictional and real-life encounters among cultures more or less unfamiliar to them. Using a variety of feminist and postcolonial theoretical texts, we will examine how women’s novels, autobiographical narratives, and travel literature construct representations of self and interactions with national/ethnic others. A wide range of dynamic female figures will emerge during our reading, including intrepid explorers, captives, and the Gothic heroine bent on making the most of her enforced travels. We will begin with a collection of women’s captivity narratives, which display both resistance to captivity, and female captives’ acculturation and acceptance of Native American lifestyles. We will read Lady Mary Wortley Montagu’s letters from her travels in Turkey, along with two novels that offer a range of fictional and rhetorical positions: the anonymous *The Female American* and Radcliffe’s Gothic novel, *The Italian*.

Required Texts (from UO Bookstore)

Ed. *Women’s Indian Captivity Narratives*. Penguin Classics.
[Eliza Unca Winkfield], *The Female American*, (1767) Broadview Press
Lady Mary Wortley Montagu, *Turkish Embassy Letters*, Virago
Ann Radcliffe, *The Italian*. Oxford University Press
Packet (from Copyshop on 13th Ave)

Course Requirements:

1. Regular and active participation in class discussion & leading class discussion. 15%
2. Quizzes. 10%
3. Paper One. 4 pages. 20%
4. Paper Two: 4 pages. 20%
5. Final Paper: 6-7 pages. 35%

Participation

The majority of class time will be discussion-based and will be devoted to exploring the readings in depth. I urge you to contribute thoughtfully and respectfully to class discussions.

On Tuesday, groups will help **lead class discussion**. This involves carefully reading the assigned text, drawing up & printing out questions to ask the class, pointing out passages that merit special attention, and suggesting possible links to other material already covered in class.

Attendance

Attendance is mandatory and you must arrive **promptly**. You may miss two classes without penalty (one week's worth of class meetings); students who are absent more than the allowed number will lose 1/3 of a letter grade for each additional day absent, deducted from the final letter grade. Please see me if you have an extended illness or exceptional circumstances.

Quizzes

Quizzes will be held every Thursday. If you are sick, you may take one quiz by email if you contact me before class. Failing grades on quizzes are usually a good indication that you will not pass the class.

Papers

Written work is due in class on the day assigned, unless you have made prior arrangements with me. Late work will be penalized. Please do **not** consult any Internet sources when writing your paper.

Paper one: 4 pages. 20%

Please write a comparative essay referring to two texts from *Women's Indian Captivity Narratives*. You will focus on close reading, examining how the two writers explore a similar theme in different ways. A handout will be available.

Paper two: 4 pages. 20%

This essay will be on either Lady Mary's *Turkish Embassy Letters*, or *The Female American*. A handout will be available.

Final paper: 6-7 pages. 35%

Using one or more of the critical texts or handouts, you will construct an argument about *The Italian*. A handout will be available.

Academic Honesty

All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. See the Library's website for more information about plagiarism in general, and about specific UO policies:

<http://libweb.uoregon.edu/guides/plagiarism/students/>

Academic dishonesty will result in an automatic failing grade for this course. For more information about the consequences of academic dishonesty, refer to the Student Conduct Code (especially Articles V.A and XII.A):

http://studentlife.uoregon.edu/programs/student_judi_affairs/conduct-code.htm

Please see me if you have any questions about your use of sources, or about this policy.

Formatting essays

Please use 12-point Times or Times New Roman. Essays which are shorter than required due to extra-large font and margins will be penalized.

You must have a Works Cited page.

In literary essays, MLA style indicates you need only the **page number in parentheses** followed by a period. You do not need to cite the author as in other disciplines (eg. Conrad, 87) if this is obvious from the context. **Longer quotes** must be indented, with no quotation marks, with the period coming *before* the page number.

Examples of MLA style:

In *Heart of Darkness*, Conrad describes the company manager as inspiring “neither love nor fear, nor even respect” (87).

Carretta and Gould explain that:

The black writing that appeared during the eighteenth and nineteenth centuries – which included the genres of spiritual autobiography, captivity narrative, travel narrative, public epistle, sea adventure, and economic success story – is a literature of diasporic movement and cultural encounter. Born to enslaved African parents on a ship in the Middle Passage bearing its human cargo from Africa to the Americas and then brought to England, Sancho might serve as an emblem of most of the writers discussed in *Genius in Bondage*. (5)

Works Cited:

Carretta, Vincent, and Philip Gould, eds. *Genius in Bondage: Literature of the Early Black Atlantic*. Lexington: University of Kentucky Press, 2001.

Conrad, Joseph. *Heart of Darkness*. New York: Norton, 1972.

Students with disabilities

If you have a disability (physical or learning) which you think may affect your performance in this class, please see me during the first week of term so that we can make arrangements, if necessary, for your full access to all classroom activities.

Learning Outcomes

- Evaluate representations of contact between women writers’ fictional and real-life encounters among different cultures.
- Apply feminist and postcolonial theory to fictional and nonfictional texts.
- Evaluate literary texts, not merely for plot or comprehension, but with a heightened sensitivity to linguistic ambiguities, competing interpretations, cultural history, and generic traditions.

- Identify changing historical conditions over the long eighteenth century, including colonialism, gender roles, and literary movements.
- Apply critical thinking skills to develop sophisticated oral and written interpretations of texts

Schedule

Week 1

Tues Mar 29 – Introduction.

Thurs Mar 31 – Jacqueline Pearson, *Women's Reading in Britain 1750-1835* (Packet)

Please make sure you have read the sections on geography/voyages/travels and novels.

Women's Indian Captivity Narratives. Narrative of Mary Rowlandson, 3-11.

Week 2

Tues 5 Apr – *Women's Indian Captivity Narratives*. Narrative of Mary Rowlandson, 11-51.

Thurs 7 Apr – *Women's Indian Captivity Narratives*. Narratives of Narrative of Hannah Dustan, Elizabeth Hanson, and “Panther Captivity,” 55-90.

Week 3

Tues 12 Apr – *Women's Indian Captivity Narratives*. Narrative of Mary Kinnan 107-116.
Narrative of Mary Jemison, 119-153.

Thurs 14 Apr – *Women's Indian Captivity Narratives*. Narrative of Mary Jemison, 153-193.

Week 4

Tues 19 Apr – *Women's Indian Captivity Narratives*. Narrative of Mary Jemison, 193-210. Appendix to Mary Jemison. (Packet.)

Felicity Nussbaum, *Torrid Zones* – introduction only (not “Feminotopias”). (Packet)

Thurs 21 Apr – Lady Mary Wortley Montagu *Turkish Embassy Letters*, introduction & 1-30.

Week 5

Tues 26 Apr ****Essay #1 due in class & on Canvas**

Lady Mary Wortley Montagu, *Turkish Embassy Letters*, 30-60

Meyda Yegenoglu, “Veiled Fantasies”

Thurs 28 Apr – Felicity Nussbaum, “Feminotopias” – ie. second part of *Torrid Zones* reading (Packet)

Lady Mary Wortley Montagu, *Turkish Embassy Letters*, 61-91

Week 6

Tues 3 May – Lady Mary Wortley Montagu, *Turkish Embassy Letters*, 91-167

Thurs 5 May – *The Female American*, 33-98 (end vol 1)

Week 7

Tues 10 May – *The Female American*, 101-155 (to end)

Thurs 12 May – Carol Margaret Davison, “The Female Gothic” (Packet),

The Monk, short extract from chap one only (Packet),

The Italian 1-47 (end vol 1, chap 3)

Week 8

Tues 17 May – Maggie Kilgour, “The Nature of the Gothic” (Packet). *The Italian*, 48-82
(end vol 1, chap 7)

Thurs 19 May – *The Italian*, 83-116 (end vol 1, chap 11)

Edmund Burke, *On the Sublime and Beautiful*. (Packet)

Essay two due in class & on Canvas

Week 9

Tues 24 May – *The Italian*, 116-192 (end vol 2, chap 6)

Thurs 26 May - *The Italian*, 192-258 (end vol 2) & chap 11 from *The Monk*
(Packet).

Week 10

Tues 31 May – *The Italian*, 259-335 (end vol 3, chap 6)

Thurs 2 June – *The Italian*, 335-415 (to end)

Finals Week

Wed 8 June – **Final essay** (6-7 pages) due in my office (218 Villard) & on Canvas by
10am.

