**ENG 315  Women’s Cross-Cultural Narratives of the 18th Century**

Instructor: Katy Brundan  
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CRN 26492, Winter 2012

Office: 236 PLC  
Office Hours: & by appointment  
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Class meets: 195 Anstett Hall    MWF 12-12.50 pm

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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, secret-code communicators, 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)

Lady Mary Wortley Montagu, *Turkish Embassy Letters*, Virago, 1994  
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. 10%  
2. Quizzes and discussion questions. 15%  
3. Paper One. 4 pages. 20%  
4. Paper Two: 4 pages. 20%  
5. Paper two: 6-7 pages. 35%
**Attendance**  
Attendance is mandatory and you must arrive **promptly**. More than three unexcused absences will result in your final grade being lowered by half a letter (eg A- to B+).

I will post brief discussion notes from each day’s class on the Blackboard site no later than 48 hours after class.

**Discussion questions postings**  
Please post two detailed discussion questions onto the class blog for Monday’s class, based on your reading over the weekend. These discussion questions will contain quotes, page numbers, and comments/questions. **Print** out the questions to bring to class so we can use them.

**Presentations**  
Groups will prepare a set of discussion questions for the class on the reading assigned for that day (usually a Wednesday). You may print out questions to be used in small groups, and please pick out a passage you consider important or interesting for the class to discuss.

**Quizzes**  
Quizzes will be held every Friday. 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. Do **not** consult any Internet sources when writing your paper. Many such sources are unreliable and may themselves be plagiarized.

**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.

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**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:**

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**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.
Schedule

Monday: please post your discussion questions onto the class blog and then PRINT out for class.
Wednesday: groups lead class discussion
Friday: quiz

Week 1
Wed Jan 11 – Jacqueline Pearson, Women’s Reading in Britain 1750-1835 (Packet)
Please make sure you have read the sections on geography/voyages/travels and novels.
Fri Jan 13 – Women’s Indian Captivity Narratives. Narrative of Mary Rowlandson, 3-29.

Week 2
Mon Jan 16 – Martin Luther King Day
Wed Jan 18 – Class canceled (for citizenship examination)
    Women’s Indian Captivity Narratives. Narrative of Mary Rowlandson, 29-51. A worksheet will be available on Blackboard and will be graded as a quiz.
Fri Jan 20 – Michelle Burnham, Captivity and Sentiment. (Packet)

Week 3
Mon 23 Jan – Women’s Indian Captivity Narratives. Narratives of Hannah Dustan, Elizabeth Hanson, and “Panther Captivity” 55-79.

Week 4
Fri 3 Feb – Felicity Nussbaum, Torrid Zones – introduction only. (Packet) Discussion of comparing narratives in preparation for essay one.

Week 5
Mon 6 Feb **Essay #1 due in class (5-6 pages)**
    Lady Mary Wortley Montagu Turkish Embassy Letters, introduction & 1-38
Wed 8 Feb – Lady Mary Wortley Montagu, Turkish Embassy Letters, 38-60
Week 6
Mon 13 Feb – Lady Mary Wortley Montagu, *Turkish Embassy Letters*, 61-91
Wed 15 Feb – Lady Mary Wortley Montagu, *Turkish Embassy Letters*, 91-131
Fri 17 Feb – Lady Mary Wortley Montagu, *Turkish Embassy Letters*, 132-167

Week 7
Mon 20 Feb – *The Female American*, 33-82 (end vol 1, chap 9)
Wed 22 Feb – *The Female American*, 83-128 (end vol 2, chap 7)
Fri 24 Feb – *The Female American*, 128-155 (to end) and Catherine Craft-Fairchild, *Masquerade and Gender*. (Packet)

Week 8
Mon 27 Feb – *The Italian* 1-35 (end vol 1, chap 2), and Fred Botting, *The Gothic* (Packet)
Wed 29 Feb – *The Italian*, 35-82 (end vol 1, chap 7)
Fri 2 Mar – **Essay two due in class**
   *The Italian*, 83-128 (end vol 1)

Week 9
Mon 5 Mar – *The Italian*, 129-165 (end vol 2, chap 2)
Wed 7 Mar – *The Italian*, 165-215 (end vol 2, chap 7)
Fri 9 Mar - *The Italian*, 215-258 (end vol 2)

Week 10
Mon 12 Mar – *The Italian*, 259-303 (end vol 3, chap 4)
Wed 14 Mar – *The Italian*, 304-367 (end vol 3, chap 8)
Fri 16 Mar – *The Italian*, 368-415. (to end)

Finals Week
Wed 21 Mar – **Final essay** (6-7 pages) due in my office by noon.