

**08:169/131:169 Changing Concepts of Women in Literature:  
Virgins, Vamps, and Victors, 1800-1900**

**Time:** MWF 1:30-2:20

**Place:** 207 EPB

**Instructor:** Professor Teresa Mangum

**Office:** 357 EPB

**Hours:** M 2:30-3:30

**Phone:** 335-0323

W 2:30-4:30 or by appointment

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“Writing Fellows” is a peer tutoring program to increase the awareness and importance of writing, revising, and collaborative learning in courses across the disciplines. As Honors students competitively selected for their writing abilities and social skills and trained in a special course to tutor, UI Writing Fellows comment on 6-12 writers' polished drafts and then meet with these writers to discuss approaches to revision.

**Required Texts**

Charlotte Bronte. *Jane Eyre: An Autobiography*. 1847. Broadview Press

Elizabeth Gaskell. *Mary Barton: A Tale of Manchester Life*. 1848. Broadview Press

Anne Bronte. *The Tenant at Wildfell Hall*. 1848. Oxford UP

George Eliot. *The Mill on the Floss*. 1860. Broadview Press

Thomas Hardy. *Tess of the D'Urbervilles*. 1897. Broadview Press

Susan Hamilton, ed. “*Criminals, Idiots, Women, & Minors*”: *Victorian Writing on Women by Women*. 2<sup>nd</sup> ed. Broadview Press

Elizabeth Robins, *Votes for Women!* On line at

<http://www.indiana.edu/~lettrs/vwwp/robins/votes.html>

(All texts except Robins' play are available at Prairie Lights Bookstore.)

**Objectives**

Success as an English Major (or in an English course) can be measured by the ability to demonstrate that you are—

**rigorous readers**

**compelling writers**

**critical thinkers**

**engaged citizens**

**effective speakers**

In this class, you'll have the opportunity to demonstrate your care as a reader, critical thinker, and speaker through class discussion of texts and your written work. Bringing the issues raised in class to a larger audience via the play should help us to reflect on the ways that literary studies and the humanities can play a crucial role in public life.

## Evaluation

Assignment	Dates	%
Paper 1: Character or form analysis <i>Votes for Women!</i>	Sep 28 Draft Oct 12 Final paper	20%
Class Theatre Project Work (see attached)	Done by Oct 25	20%
Paper 2: 7-10 page researched essay that considers what we can learn about one important gender-inflected issue today from one of these novels from the past. This essay should be accompanied by endnotes and bibliography.	Nov 16 Draft Dec 7 Final paper	30%
Proposal and annotated bibliography for Paper 2	Nov 1	10%
Final Portfolio/Presentation (due during the final exam period)	Dec 18 9:45-11:45 am	20%

***Absence Policy:*** This class is designed to depend heavily on in-class lecture and discussion. Therefore, it is essential that you attend class, read assignments before coming to class, and contribute through active listening, questioning, and offering insights. Given that everyone has occasional illnesses or emergencies, up to 3 absences will be excused without question. Thereafter, your final grade drops a letter grade per day for each absence. In the case of emergency or serious illness, please contact me as soon as possible and offer appropriate documentation so that we can discuss your options.

## Syllabus

### Week 1

**Aug 27** Introduction to course

**Aug 29** Overview: women in the nineteenth-century Britain

Note: I'll email class members a list of websites that will provide information on women's history as well as women writers and artists. Please spend at least one hour surfing. In class, I'll offer a 30-minute introduction to the topic, and then I'll ask you to report on your web search and what details especially interested you—that will help us set a collective agenda for our course.

**Aug 31** Elizabeth Robins, *Votes for Women!* (the text is available at <http://www.indiana.edu/~letrs/vwwp/robins/votes.html> )

Last 15 minutes: divide into groups and begin developing a list of research questions about the play that your group will explore

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### Week 2

**Sep 3** LABOR DAY

**Sep 5** Elizabeth Robins, *Votes for Women!*

**Sep 7** Group meetings: scene rehearsals of *Votes for Women!*

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### Week 3

**Sep 10** *Votes for Women!* and read individually assigned on-line articles

**Sep 12** *Votes for Women!* Group performances and discussion in class

**Sep 14** Meet with Director and Professor of Theatre Arts, Meredith Alexander

**Launch Action Research Class Project: From page to stage(d) reading**

Conclude with discussion in groups of research assignments

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### Week 4

**Sep 17** **Autobiographical Fiction and the Challenges Facing Single Women**

Note: If possible, see the current film *Becoming Jane* before class (about Jane Austen)

Charlotte Bronte, *Jane Eyre*, Introduction through Ch I-IV, 63-99

Selections from “*Criminals, Idiots, Women, & Minors*”: *Victorian Writing on Women by Women*: Frances Power Cobbe, “What Shall We Do With Our Old Maids?” 85-107

**Sep 18** *Jane Eyre*, Ch V-XI, 100-59

Appendix C: “Hints on the Governess System,” 567-77

**Sep 20** *Jane Eyre*, Ch XII-XX, 160-302

and Appendix C: “Elizabeth Rigby, Review,” 585-599

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## Week 5

**Sep 24** *Jane Eyre*, Ch XXI-XXIX, 303-443

**Sep 26** *Jane Eyre*, Ch XXX-XXXVIII, 444-556

**Sep 28 Work day in class: From archive to argument**

Please bring your “archive” materials, carefully cited notes, images, websites, passages from the play, and more to class. With your group, you’ll make decisions about which of the materials would make an effective presentation and juxtaposition for the program, publicity, and additional materials (depending on your group’s choice of assignment). Your project as a group will be to decide how to develop an argument through the selection and juxtaposition of the evidence you’ve collectively assembled.

**\*\*DUE: Draft of Paper 1 to fellows by email due by the beginning of class**

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## Week 6

**Oct 1 Women and Work: Social Realism and the Rise of Industrialism**

Elizabeth Gaskell, *Mary Barton: A Tale of Manchester Life*, Introduction-Ch V, 1-93

Appendix C: Ralph Barnes Grindrod, “The Slaves of the Needle, 535-544

Appendix C: Leon Faucher, “Manchester in 1844,” 532-533

Selections from “*Criminals, Idiots, Women, & Minors*”: *Victorian Writing on Women by Women*, Anna Brownell Jameson, “The Milliners,” 21-25

**Oct 3** *Mary Barton: A Tale of Manchester Life*, Ch VI-X, 94-174

Appendix C: Engels, “The Condition of the Working Class in England,” 545-548

**Oct 5** *Mary Barton: A Tale of Manchester Life*, Ch XI-XVII , 175-263

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## Week 7

**Oct 8** *Mary Barton: A Tale of Manchester Life*, Ch XVIII-XXIX, 264-382

**Oct 10** *Mary Barton: A Tale of Manchester Life*, Ch XXX-XXXVIII, 382-483

**Oct 12 Work day in class: From argument to audience**

Complete the project by assembling all materials, finalizing program, powerpoint, and other materials for the performance.

**\*\*Due: Paper 1**

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## Week 8

**Oct 15 The (Abused) Angel in the House: Domestic Fiction Under Critique**

Anne Bronte, *The Tenant at Wildfell Hall*, Preface-X, 1-87

Selections from “*Criminals, Idiots, Women, & Minors*”: *Victorian Writing on Women by Women*, Frances Power Cobbe, “Wife Torture in England,” 132-169

**Oct 17** *The Tenant at Wildfell Hall*, Ch XI-XIX, 88-161

**Oct 19** *The Tenant at Wildfell Hall*, Ch XX-XXIX, 162-241

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### Week 9

**Oct 22** *The Tenant at Wildfell Hall*, Ch XXX-XXXVIII, 241-334

**Oct 24** *The Tenant at Wildfell Hall*, Ch XXXIX-XLIV, 335-380

**Oct 26** *The Tenant at Wildfell Hall*, Ch XLV-Conclusion, 381-471

**\*\*REMINDER: staged reading Thursday night, Oct 25 at 8:00 pm in MacBride Hall**

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### Week 10

#### **Oct 29 Female Stories and Bildungsroman Structures**

George Eliot, *The Mill on the Floss*, Introduction-end of Book First, 1-168

**Oct 31** *The Mill on the Floss*, Book Second, 169-224

Selections from “*Criminals, Idiots, Women, & Minors*”: *Victorian Writing on Women by Women*, Eliza Lynn Linton, “The Girl of the Period,” 172-76

**Nov 1** *The Mill on the Floss*, Book Third, 225-291

**\*\*Due: Proposal and annotated bibliography for Paper 2**

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### Week 11

**Nov 5** *The Mill on the Floss*, Book Fourth and Fifth, 292-372

**Nov 7** *The Mill on the Floss*, Book Sixth, 373-2481

**Nov 9** *The Mill on the Floss*, Book Fifth, Book Seventh, 482-518

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### Week 12

#### **Nov 12 Fallen Women and Social Tragedies**

Thomas Hardy, *Tess of the D’Urbervilles*, Introduction-Phase First, 1-84

Selections from “*Criminals, Idiots, Women, & Minors*”: *Victorian Writing on Women by Women*, Margaret Oliphant, “The Condition of Women,” 209-30

**Nov 14** *Tess of the D’Urbervilles*, First cont., 84-103

**Nov 16** *Tess of the D’Urbervilles*, Phase Second, 104-30

**Due to Fellows by email: Rough drafts for final paper**

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### FALL BREAK

Nov 19 Fall break

Nov 21 Fall break

Nov 23 Fall break

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**Week 14**

**Nov 26** *Tess of the D'Urbervilles*, Phase Third and Fourth, 131-254

**Nov 28** *Tess of the D'Urbervilles*, Phase Fifth and Sixth, 255-392

**Nov 30** *Tess of the D'Urbervilles*, Phase Seventh, 393-424

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**Week 15**

**Dec 3** In class group work: preparing for trials—what will you need to know?

**Dec 5** In class Group work: teams prepare

**Dec 7** In class: **The “Trials” of Maggie Tulliver and Tess Durbeyfield**

**\*\*Due: Paper 2**

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**Week 16**

**Dec 10** Selections from “*Criminals, Idiots, Women, & Minors*”: *Victorian Writing on Women by Women*, Millicent Garrett Fawcett, “The Emancipation of Women,” 256-67 and Mona Caird, “A Defence of the so-called Wild Women,” 287-305

**Dec 12** Reflections on the semester: Sex, Society, Suffrage and *Votes for Women!*

**Dec 14** Wrap up—discussion of assignment for final

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**\*\*Final Examination: Tuesday, December 18 9:45 am-11:45 am**

**Piecing together the portfolio:** Bring the following materials to construct a portfolio final and be prepared to give the class a 5-minute overview of its contents.

- 1) First, decide which three works we’ve read this semester you found the most powerful—whether moving, maddening, illuminating, or disturbing. For **each** of those three works put together a collection of these three artifacts;
  - one substantial quotation from the work itself that illustrates or raises a topic, stylistic feature, character, or use of language that compelled you
  - one image or substantial quotation from a secondary work that captures an issue in the work that intrigues you
  - one to two pages in which you explain the significance of this collection of materials (for each of your three collections)
  
- 2) Second, quickly review the “goals for the English major” that we discussed on the first day of class. Then, with those goals in mind, write 1-2 pages of “concluding remarks” in which you offer a self-assessment of what you accomplished in the class this semester.