



"A D--D MOB OF
SCRIBBLING WOMEN"

NINETEENTH-CENTURY AMERICAN WOMEN WRITERS
ENGLISH BC3997x, sec. 6 ♣ Tuesday 2:10-4 pm ♣ Sulzberger Annex 102

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In 1855, Nathaniel Hawthorne complained that American publishing was "wholly given over to a d--d mob of scribbling women," and that he could not hope to compete with women writers for popularity or sales: "I should have no chance of success while the public taste is occupied with their trash--and should be ashamed of myself if I did succeed. What is the mystery," he asked, "of these innumerable editions of the Lamplighter, and other books neither better nor worse?--worse they could not be, and better they need not be, when they sell by the 100,000."¹

In his next letter, however, Hawthorne revised his assessment:

In my last, I recollect, I bestowed some vituperation on female authors. I have since been reading "Ruth Hall"; and I must say I enjoyed it a good deal. The woman writes as if the devil was in her; and that is the only condition under which a woman ever writes anything worth reading. Generally, women write like emasculated men, and are only to be distinguished from male authors by greater feebleness and folly; but when they throw off the restraints of decency, and come before the public stark naked, as it were--then their books are sure to possess character and value. Can you tell me anything about this Fanny Fern? If you meet her, I wish you would let her know how much I admire her.²

These two letters suggest some of the questions we'll consider this semester, as we read a variety of texts by nineteenth-century American women. Our texts will include novels, short fiction, poetry, and journalism. Despite Hawthorne's sense of jealous competition with these authors, his texts were canonized as American classics, while many of the texts we'll be reading this term were largely ignored by the academy until late in the twentieth century. We'll investigate the texts and their reception, considering women's writing and women's reading through a variety of lenses, including domesticity and women's sphere, political action and suffrage, the economics of writing and publishing, sentimentality and anger, and canon formation and literary merit.

EXPECTATIONS AND REQUIREMENTS:

This course is a seminar, and thus depends on everyone's participation. You are expected to attend class regularly, and to participate in class discussion. Participating in discussion involves both expressing your views and listening to your classmates' ideas. To facilitate discussion, you are expected to have completed

¹ Nathaniel Hawthorne, "To William D. Ticknor, Boston," 19 January 1855, Letter 779 of *The Letters, 1853-1856*, ed. Thomas Woodson, James A. Rubino, L. Neal Smith, and Norman Holmes Pearson. *The Centenary Edition of the Works of Nathaniel Hawthorne*, vol. 17. (Columbus: Ohio UP, 1982) 304.

² Nathaniel Hawthorne, "To William D. Ticknor, Boston," 2 February 1855, Letter 781 of *The Letters, 1853-1856*, 307-8.

all required reading by the date for which it is assigned. Note that some of the assignments are longer than others, and plan ahead. As we will be working closely with course texts, please bring assigned readings to class each day. If you read on reserve, please bring your reading notes. The syllabus lists additional reading for each seminar meeting. These readings are not required. They're intended to give you some possibilities if you are especially interested in a text or author, and to support those contemplating theses on that material.

Most materials for this course are found on the course **blog**. To join the blog, go to <https://edblogs.columbia.edu/englx3997-006-2014-3> and log in using your uni. Then click on **Site Admin** at the right side of the screen, which will take you to the blog **Dashboard**. Click on your username in the upper right hand corner to access your profile. (You can also click on "**Your Profile**" at the lower left of the screen.) Fill in your first and last name, and then edit the setting "**Display name publicly as**" to show your first and last name. You may also add other information to your profile. **You must join the blog and edit your profile by September 8.**

Also, please fill out the student data form at <http://goo.gl/Cydftc>.

As you know, you'll be writing your senior thesis through this seminar, and we'll write in other ways as part of our reading and learning process. Several kinds of writing assignments are required:

- **Commonplace book:** A commonplace book is a literary collection, a collection of passages and quotations copied into a book or notebook. This semester, you'll keep a commonplace book, which will anchor our class discussion, help us to follow themes and questions across course texts, and help you to develop paper topics. For each class meeting, you'll choose one passage (1-20 lines) from the assigned reading, and copy it into a word-processing file. You should include the passage itself, as well as a few sentences about why you selected it and what questions it raises for you. Your commonplace book will take two forms, one personal and one communal:
 - Your personal commonplace book lives on your computer, and includes the additions you make for each class session. You'll keep your copy of the commonplace book as a folder in Scrivener, which will allow you to easily draw on the passages you select and the comments you make about them as you develop your thesis. As the semester progresses, you may want to reorganize the list of passages, grouping them by theme or tagging them as you see connections emerge. At the end of the semester, you'll compile and hand in a **printed version** of your commonplace book.
 - To create a class commonplace book, you'll post each commonplace book entry on the blog, including both the passage and your comments about it. **To post your passage to the blog, first compose your post in Scrivener.** Then go to the blog **dashboard** by following the link to "**site admin**." At the left side of the screen, click on "**Posts**" and then on "**Add New**." You can copy and paste your text into the editing screen. Once you've adjusted the format to your satisfaction, assign your post to the category "Commonplace Book" and to the relevant categories for its author and title, as well as your name. Then click "**Update**" at the right side of the screen. Commonplace book entries should be posted by 11 am each day that we meet.
 - We will use your commonplace book postings to set agendas for our class discussions. Please come to class prepared to discuss the passages you've selected and why they interest you.
- **Senior thesis:** Each seminar participant will research and write a senior thesis. Your thesis will be prepared in several stages, with dialogue between us and suggestions and questions from your classmates. We'll use commonplace books, the blog, and class meetings as ways of communicating, brainstorming, and supporting each other.
 - I do most of my writing using software called Scrivener, an inexpensive program that helps keep a large research and writing project organized. I've received a grant to purchase copies of Scrivener for all seminar participants. Please go to <http://literatureandlatte.com/trial.php> and download and install a trial copy of the software by **September 8**. Unless you've used Scrivener before, please also

watch the introductory video at <http://literatureandlatte.com/videos/ScrivIntroSmall.mov>. Then create a document for this course, and set up a folder for your commonplace book.

- You'll start the writing process with a **brainstorming activity** on the blog, due **September 19**. (Details will follow for all thesis assignments.)
- Second, you will conduct a preliminary literature search, and will prepare an annotated preliminary bibliography, due **October 14**.
- Third, you will write a thesis prospectus presenting a project plan and a more developed bibliography, due **October 31**.
- You will submit a working draft of your thesis to the professor and to a student reader by **November 21**.
- Finally, you will write a 25- to 35-page thesis, well-researched, intelligently argued and appropriately documented. Two copies of your thesis (one paper and one digital) are due on **December 2**. You will present your research at our final seminar meeting on **December 2**, at which meeting we will also celebrate your accomplishment.
- **Communal annotation** of *The Wide, Wide World* via [Annotation Studio](#). (Details to follow)
- **In-class writing:** We will often write for a few minutes during class as a way to focus our thinking. Please keep your in-class writing with your class notes.
- **Questions and reflections:** The blog includes a page titled "Questions and Reflections." In the **comments** section of this page, please post questions and reflections about course texts. You might raise questions about patterns you notice in the course texts, reflect on the implications of having a separate course on nineteenth-century American women writers, or suggest relevant contexts or questions from other courses you've taken. You're required to post **3 comments** to this thread over the course of the semester, but are welcome to post more frequently.
- **Comments and discussion:** You are encouraged to respond to your classmates' commonplace book postings, questions and reflections, and short papers using the blog's comments feature. Comments are not required, but will be reflected in your class participation grade.
- **Final reflection:** a 1-to-2-page blog post addressing one or more questions raised on the "questions and reflections" page. Due **December 2**.
- **NOTE:** Essays must be typed, double-spaced, on white paper in standard fonts. Please don't use very small or very large fonts to squeeze or stretch out your essay. The page guidelines apply to standard 12-point fonts. Papers should follow the new MLA guidelines for essays; see *Rules for Writers*, *A Writer's Reference*, or *The MLA Handbook* for details.

I will calculate your grade based on the following formula:

Commonplace book:	25%
Questions and reflections:	5%
Warner annotation:	5%
Thesis process assignments:	20%
Final thesis:	30%
Final reflection:	5%
Class participation:	10%

As seniors, you're familiar with the Barnard College Honor Code. As senior thesis writers, you will be participating not only in the Barnard College community, but also in the broader community of literary scholars. This community, like Barnard College, values intellectual integrity very highly. Plagiarism (the use of someone else's words or ideas without attribution) is a serious violation, and I report *all* cases of

plagiarism to the Dean of Studies *without exception*. If you are at all confused about appropriate acknowledgment of sources, please see me for clarification.

TEXTS:

The following texts have been ordered at the Columbia University Bookstore:

- Harriet Beecher Stowe, *Uncle Tom's Cabin* (Barnes & Noble Classics)
- Fanny Fern (Sara Payson Willis Parton), *Ruth Hall* (Penguin)
- Harriet Jacobs, *Incidents in the Life of a Slave Girl* (Harvard UP)
- Elizabeth Drew Stoddard, *The Morgesons* (Penguin)
- Louisa May Alcott, *Behind a Mask; Or, A Woman's Power* (in *Alternative Alcott*)
- Alcott, *Little Women* (Norton)
- Emily Dickinson, *The Poems of Emily Dickinson*, ed. R. W. Franklin (Harvard UP)
- Elizabeth Stuart Phelps (1844-1911), *The Story of Avis* (Rutgers)
- Sarah Winnemucca Hopkins, *Life among the Piutes: Their Wrongs and Claims* (U of Nevada P)
- Frances Ellen Watkins Harper, *Iola Leroy, or Shadows Uplifted* (Penguin)
- Mary E. Wilkins Freeman, *Selected Stories of Mary E. Wilkins Freeman* (Norton)
- Gerald Graff and Cathy Birkenstein, *"They Say / I Say": The Moves That Matter in Academic Writing* (Norton)—recommended and not required.

The following texts are available online, via the schedule of readings on the blog:

- Elizabeth Stuart Phelps (1815-1852), "The Angel Over the Right Shoulder" (handout and online)
- Margaret Fuller, "The Great Lawsuit. MAN *versus* MEN. WOMAN *versus* WOMEN." (handout and online)
- Susan Warner, *The Wide, Wide World* (Feminist P) (This text is out of print. If you can find a used copy, great. Most of us will read online.)
- Nellie Bly, *Ten Days in a Mad House* (online)

Course texts have also been placed on reserve at the Barnard library. Links to texts available online, as well as links to supplementary material, are available on the course blog. Texts marked with a W on the schedule of readings below are available online, but are password protected. When you click on these links, you will be asked to enter a username and password. Enter the username **gordis** and the password **texts**.

Please inform me **immediately** if you have difficulty obtaining any course texts.

STUDENT LEARNING OBJECTIVES:

- Students will learn to think critically, to read analytically, to conduct research, and to use textual evidence in support of oral and written arguments.
- They will read novels, poetry, autobiographies, and short stories by nineteenth-century American women writers.
- They will learn about the literature, history, religion, and culture of nineteenth-century America through early American texts.
- They will read critical texts about nineteenth-century American literature and about the American literary canon, and will be exposed to a range of theoretical perspectives.
- They will conduct independent research and will present this research in senior essays.

SCHEDULE OF READINGS:

(Links to underlined titles and additional online resources are found on the blog "Schedule of Readings" page.)

T 9/4

INTRODUCTION

- Elizabeth Stuart Phelps (1815-1852), "[The Angel Over The Right Shoulder](#)" (1852) (Handout)
- Margaret Fuller, "[The Great Lawsuit. MAN versus MEN. WOMAN versus WOMEN.](#)" *The Dial* 4.1 (July 1843) (excerpts in handout and online)

Additional reading:

- Cathy N. Davidson, "[Preface: No More Separate Spheres!](#)" *American Literature* 70.3 (September 1998): 443-463.
- Carol Holly, "[Shaming the Self in 'The Angel over the Right Shoulder'](#)," *American Literature* 60, no. 1 (March 1, 1988): 42-60.
- Judith Fetterley, "Elizabeth Stuart Phelps," in *Provisions*, 203-209 (reserve)

M 9/8

DUE:

- join the blog and edit your profile
- fill out the student data form at <http://goo.gl/Cydfic>.
- Download and install a trial copy of Scrivener from <http://literatureandlatte.com/trial.php>. Create a document for this course, and set up a folder for your commonplace book.

T 9/9

Required reading:

- Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852)
- Beecher, excerpt from *A Treatise on Domestic Economy* (1841)

Additional reading:

- Catharine Beecher, *A Treatise on Domestic Economy* (1841), 1-47 (online and reserve)
- Jane Tompkins, "Sentimental Power: *Uncle Tom's Cabin* and the Politics of Literary History," in *Sensational Designs: The Cultural Work of American Fiction, 1790-1860*, (New York: Oxford UP, 1985). The essay is also reprinted in *Feminisms*, ed. Warhol and Herndl, 20-39, on reserve, and in the Norton Critical edition of *Uncle Tom's Cabin*.
- Karen Sánchez-Eppler, "[Bodily Bonds](#): The Intersecting Rhetorics of Feminism and Abolition," *Touching Liberty: Abolition, Feminism, and the Politics of the Body* (Berkeley: University of California Press, 1993). (reserve)
- Claire Parfait, *The Publishing History of Uncle Tom's Cabin, 1852-2002* (Aldershot, Hampshire, England; Burlington, VT: Ashgate, 2007).
- Catharine E. Beecher, An essay on slavery and abolitionism, with reference to the duty of American females (1837)
- James Baldwin, "Everybody's Protest Novel"
- Robert S. Levine, "[Uncle Tom's Cabin in Frederick Douglass' Paper: An Analysis of Reception](#)," *American Literature* 64.1 (March 1992): 71-93
- Lauren Berlant, "[Poor Eliza](#)," *American Literature* 70.3 (September 1998): 635-668.

T 9/16

Required reading:

- Susan Warner, *The Wide, Wide World* (1850)

Additional reading:

- Ann Douglas, "The Legacy of American Victorianism: The Meaning of Little Eva," in *The Feminization of American Culture*, 3-13 (reserve)
- Jane Tompkins, Afterword, *The Wide Wide World*, 584-608.
- Gillian Silverman, "[The Polishing Attrition': Reading, Writing, and Renunciation in the Work of Susan Warner](#)," *Studies in American Fiction* 33, no. 1 (Spring 2005): 3-22, 24-28.
- Brandy Parris, "[Feeling Right': Domestic Emotional Labor in The Wide, Wide World](#)," *Arizona Quarterly: a Journal of American Literature, Culture and Theory* 61, no. 4 (Winter 2005): 31.
- Jana Argersinger, "[Family Embraces: The Unholy Kiss and Authorial Relations in The Wide, Wide World](#)," *American Literature* 74.2 (June 2002): 251-85.

F 9/19

DUE: Thesis brainstorming assignment

T 9/23

Required reading:

- Fanny Fern (Sara Payson Willis Parton), *Ruth Hall* (1855)

Additional reading:

- Susan Coultrap-McQuin, "Gentlemen and Ladies: Ideals and Economics in the Literary Marketplace," in *Doing Literary Business: American Women Writers in the Nineteenth Century*, 27-48 (reserve)
- Linda Grasso, "[Anger in the House: Fanny Fern's 'Ruth Hall' and the Redrawing of Emotional Boundaries in Mid-Nineteenth-Century America](#)," *Studies in the American Renaissance* (January 1, 1995): 251–261.
- David Dowling, "[Capital Sentiment: Fanny Fern's Transformation of the Gentleman Publisher's Code](#)," *American Transcendental Quarterly* 22, no. 1 (March 2008): 347–364, 381.
- Claire C. Pettengill, "[Against Novels: Fanny Fern's Newspaper Fictions and the Reform of Print Culture](#)," *American Periodicals* 6 (January 1, 1996): 61–91.
- Alison M. J. Easton, "My Banker and I Can Afford to Laugh! Class and Gender in Fanny Fern and Nathaniel Hawthorne," in *Soft Canons: American Women Writers and Masculine Tradition*, ed. Karen L. Kilcup. (Iowa City, IA: U of Iowa P, 1999) 219-236. (reserve)

T 9/30

Required reading:

- Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861) ([another etext](#))
- [Lydia Maria Child to Harriet Jacobs. August 13, 1860](#) (332-3)
- [Harriet Jacobs to Amy Post. April 4, 1853](#) (320-1)

Additional reading:

- Karen Sánchez-Eppler, "[Righting Slavery and Writing Sex: The Erotics of Narration in Harriet Jacobs's Incidents](#)," *Touching Liberty: Abolition, Feminism, and the Politics of the Body* (Berkeley: University of California Press, 1993). (reserve)
- Hazel V. Carby, "Slave and Mistress: Ideologies of Womanhood under Slavery," in *Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist*, 20-39. (reserve)
- Bruce Mills, "[Lydia Maria Child and the Endings to Harriet Jacobs's Incidents in the Life of a Slave Girl](#)," *American Literature* 64.2 (June 1992): 255-72.
- Martha J. Cutter, "[Dismantling 'The Master's House': Critical Literacy in Harriet Jacobs' Incidents in the Life of a Slave Girl](#)," *Callaloo* 19.1 (Winter 1996): 209-25.
- Ellen Driscoll, "[Loophole of Retreat](#)" (1991)
- [Harriet Jacobs resources](#) (see blog)

T 10/7

Required reading:

- Elizabeth Drew Stoddard, *The Morgesons* (1862)

Additional reading:

- Ayşe Çelikkol, "[The Morgesons, Aesthetic Predicaments, and the Competitive Logic of the Market Economy](#)," *American Literature* 78, no. 1 (March 1, 2006): 29–57.
- Christopher Hager, "[Hunger for the Literal: Writing and Industrial Change in Elizabeth Stoddard's The Morgesons](#)," *American Literature* 77, no. 4 (December 1, 2005): 699–728.
- Jennifer Putzi, "['Tattooed Still': The Inscription of Female Agency in Elizabeth Stoddard's The Morgesons](#)," *Legacy* 17, no. 2 (October 31, 2000): 165-173.
- Karen Lystra, "Secrecy, Sin, and Sexual Enticement: The Integration of Public and Private Life Worlds," in *Searching the Heart: Women, Men, and Romantic Love in Nineteenth-Century America*, 88-120 (reserve)
- Susan K. Harris, "Projection the 'I'/Conoclast: First-Person Narration in *The Morgesons*," in *19th-Century American Women's Novels: Interpretive Strategies*, 152-170 (reserve)

T 10/14

Required reading:

- Louisa May Alcott, [*Behind a Mask; Or, A Woman's Power*](#) (1866) (in *Alternative Alcott* or online)
- Alcott, *Little Women* (1868)

DUE: annotated preliminary bibliography**Additional reading:**

- Sara Hackenberg, "[Plots and Counterplots: The Defense of Sensational Fiction in Louisa May Alcott's 'Behind a Mask'](#)," *American Transcendental Quarterly* 22, no. 2 (June 2008): 435–451,453.
- Elizabeth Schewe, "[Domestic Conspiracy: Class Conflict and Performance in Louisa May Alcott's 'Behind a Mask'](#)," *American Transcendental Quarterly* 22, no. 4 (December 2008): 577–592,609.
- Theresa Strouth Gaul, "[Trance-Formations: Mesmerism and A Woman's Power](#)" in *Louisa May Alcott's Behind a Mask*," *Women's Studies* 32, no. 7 (December 2003): 835.
- Karen Halttunen, "Disguises, Masks, and Parlor Theatricals: The Decline of Sentimental Culture in the 1850s," in *Confidence Men and Painted Women: A Study of Middle-class Culture in America, 1830-1870*, 153-190 (reserve)
- Holly Blackford, "[Chasing Amy: Mephistopheles, the Laurence Boy, and Louisa May Alcott's Punishment of Female Ambition](#)," *Frontiers* 32, no. 3 (2011): 1–40,167.
- Karin Quimby, "[The Story of Jo: Literary Tomboys, Little Women, and the Sexual-Textual Politics of Narrative Desire](#)," *GLQ: A Journal of Lesbian and Gay Studies* 10, no. 1 (2003): 1–22.
- Karen Sands-O'Connor, "[Why Jo Didn't Marry Laurie: Louisa May Alcott and The Heir of Redclyffe](#)," *American Transcendental Quarterly* 15, no. 1 (March 2001): 23–41.
- Sheryl A. Englund, "[Reading the Author in Little Women: A Biography of a Book](#)," *American Transcendental Quarterly*: 12.3 (September 1998): 199-219.

T 10/21

Required reading:

- Dickinson, *The Poems of Emily Dickinson*, ed. R. W. Franklin, Poems 39, 112, 123, 124, 139, 146, 194, 202, 207, 236, 238, 256, 260, 279, 283, 305, 307, 320, 340, 360, 365, 373, 399, 407, 409, 411, 445, 446, 456, 458, 466, 473, 477, 519, 525, 533, 576, 598, 687, 700, 760, 782, 788, 895, 1096, 1100, 1263, 1268, 1332, 1577, 1590, 1779. 138, 225, 269, 336, 339, 355, 357, 359, 372, 381, 438, 448, 468, 479, 508, 522, 524, 588, 591, 620, 621, 648, 709, 747, 754, 764, 857, 935, 1050, 1234, 1665, 1715, 1742 plus selected additional poems.

Additional reading:

- [The Emily Dickinson Papers](#) at the Boston Public Library
- Cristanne Miller, "Names and Verbs: Influences on the Poet's Language," in *Emily Dickinson: A Poet's Grammar* 131-159 (reserve) (Other sections of the book may also be of interest.)
- Domhall Mitchell, "[Revising the Script: Emily Dickinson's Manuscripts](#)," *American Literature* 70.4 (December 1998): 705-37.
- Karen Sánchez-Eppler, "[At Home in the Body: The Internal Politics of Emily Dickinson's Poetry](#)," in *Touching Liberty: Abolition, Feminism, and the Politics of the Body*, 105-131.
- Philip Gura, "[How I Met and Dated Miss Emily Dickinson](#)"
- John Shoptaw, "[Dickinson's Civil War Poetics: From the Enrollment Act to the Lincoln Assassination](#)," *The Emily Dickinson Journal* 19, no. 2 (2010): 1–19, 130.
- Faith Barrett, "[Public Selves and Private Spheres: Studies of Emily Dickinson and the Civil War, 1984-2007](#)," *The Emily Dickinson Journal* 16, no. 1 (2007): 92–104.
- Shira Wolosky Weiss, *Emily Dickinson: A Voice of War* (New Haven: Yale UP, 1984).
- Sandra M. Gilbert and Susan Gubar, "A Woman--White: Emily Dickinson's Yarn of Pearl," in *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, 581-650 (reserve)
- [Dickinson Electronic Archives](#) (Virginia)
- [The Classroom Electric: Dickinson, Whitman, and American Culture](#)
- [Emily Dickinson Writing a Poem](#)
- [exhibit on the continuing evolution of Poem 585](#)

- T 10/21 **Dickinson additional reading, continued:**
- [1924 Poems](#)
 - [Thomas Wentworth Higginson, "Letter to a Young Contributor," *Atlantic Monthly* 9.54 \(April 1862\): 401-411.](#)
 - Higginson, "[Letter to a Young Contributor](#)" (alternate site)
 - Thomas Wentworth Higginson, "[Emily Dickinson's Letters](#)." *The Atlantic* Oct. 1891.
 - [About Dickinson's "Fascicles"](#)
 - [Wikipedia's index to various editions by number and first line](#)
- T 10/28 **Required reading:**
- Elizabeth Stuart Phelps (1844-1911), *The Story of Avis* (1877)
- Additional reading:**
- Deborah Barker, "[The Riddle of the Sphinx: Elizabeth Stuart Phelps's *The Story of Avis*](#)," *Lit: Literature Interpretation Theory* 9, no. 1 (1998): 31–64, doi:10.1080/10436929808580211.
 - Jack H. Wilson, "[Competing Narratives in Elizabeth Stuart Phelps' 'The Story of Avis'](#)," *American Literary Realism, 1870-1910* 26, no. 1 (October 1, 1993): 60–75, doi:10.2307/27746562.
- F 10/31 **DUE: Thesis prospectus**
- T 11/4 **ELECTION DAY HOLIDAY—NO CLASS**
- T 11/11 **Required reading:**
- Sarah Winnemucca Hopkins, *Life among the Piutes: Their Wrongs and Claims* (1883)
- Additional reading:**
- Penelope Kelsey, "[Natives, Nation, Narration: Reading Roanoke in the American Renaissance](#)," *ESQ: A Journal of the American Renaissance* 49, no. 1 (2003): 149–160, doi:10.1353/esq.2010.0006.
 - Cari M. Carpenter, "[Tiresias Speaks: Sarah Winnemucca's Hybrid Selves and Genres](#)," *Legacy* 19, no. 1 (April 30, 2002): 71.
 - Carolyn Sorisio, "[Sarah Winnemucca, Translation, and US Colonialism and Imperialism](#)," *MELUS: Multi-Ethnic Literature of the U.S.* 37, no. 1 (2012): 35–60, doi:10.1353/mel.2012.0006.
- T 11/18 **Required reading:**
- Nellie Bly, *Ten Days in a Mad House* (1887)
- Additional reading:**
- Jean Marie Lutes, "[Into the Madhouse with Nellie Bly: Girl Stunt Reporting in Late Nineteenth-Century America](#)," *American Quarterly* 54, no. 2 (2002): 217–253.
- F 11/21 **DUE: Thesis working draft**
- T 11/25 **Required reading:**
- Frances Ellen Watkins Harper, *Iola Leroy, or Shadows Uplifted* (1892)
- Additional reading:**
- Geoffrey Sanborn, "[Mother's Milk: Frances Harper and the Circulation of Blood](#)," *ELH* 72, no. 3 (Fall 2005): 691–715.
 - Lori Robison, "[An 'imperceptible Infusion' of Blood: Iola Leroy, Racial Identity, and Sentimental Discourse](#)," *Genre* 37, no. 3–4 (September 1, 2004): 433–460, doi:10.1215/00166928-37-3-4-433.
 - Michael Borgstrom, "[Face Value: Ambivalent Citizenship in Iola Leroy](#)," *African American Review* 40, no. 4 (Winter 2006): 779–793.
 - John Ernest, "[From Mysteries to Histories: Cultural Pedagogy in Frances E. W. Harper's Iola Leroy](#)," *American Literature* 64, no. 3 (September 1, 1992): 497–518, doi:10.2307/2927749.
 - James Christmann, "[Raising Voices, Lifting Shadows: Competing Voice-paradigms in Frances E. W. Harper's Iola Leroy](#)," *African American Review* 34, no. 1 (Spring 2000): 5–18.

T 12/2

CONCLUSION: REPORT, REFLECTION, AND CELEBRATION**Required reading:**

- Mary E. Wilkins Freeman, "On the Walpole Road" (1884)"A Village Singer" (1889), "A Gala Dress" (1888), "A Poetess" (1890), "The Revolt of 'Mother'" (1890) in *Selected Stories of Mary E. Wilkins Freeman* (27-40, 126-161, 180-199, 293-313); "Old Woman Magoun" (1905) (online)

DUE:

- two copies of thesis, one paper and one digital
- compiled and printed Commonplace book
- Final reflection

Additional reading:

- Charles Johanningsmeier, "Sarah Orne Jewett and Mary E. Wilkins (Freeman): Two Shrewd Businesswomen in Search of New Markets," *The New England Quarterly* 70, no. 1 (March 1, 1997): 57-82.
- Lorne Fienberg, "Mary E. Wilkins Freeman's 'Soft Diurnal Commotion': Women's Work and Strategies of Containment," *The New England Quarterly* 62.4 (December 1989): 483-504
- S. G. Mann, "A House of One's Own: The Subversion of 'True Womanhood' in Mary E. Wilkins Freeman's Short Fiction," *Colby Quarterly* 34, no. 1 (January 1, 1998): 39-54.
- Joseph R. McElrath, "The Artistry of Mary E. Wilkins Freeman's 'The Revolt'," *Studies in Short Fiction* 17, no. 3 (Summer 1980): 255-261.