

Kate Peters, LIT 3383 (sec. 1E11)

Spring 2017

Women Out of Place

Time & Place: 1:55-2:45, R 1:55-3:50 in TUR 2306

Office: TBD Turlington Hall

Office Hours: T 2:45-4:45, and by appointment

E-mail: [kneters@ufl.edu](mailto:kneters@ufl.edu)

## WOMEN OUT OF PLACE

### Course Description

In this course we will look at women's narratives of exploration, both the far off and the close-at-hand, focusing on the ways in which women have turned to encounters with the physical world – from wild land and seascapes to gardens, architecture, cities, and the body itself – to investigate, critique, and disrupt restrictive ideological structures that circumscribe social identity and keep them “in place.” We will examine how these writers have used the relationship between language and space to adapt traditionally masculine aesthetic discourses for their own purposes, to engage with questions of gender and sexuality, and to express transgressive feminine subjectivity and experience located “out of bounds”. Our work together will sharpen your skills in literary analysis, and will offer strategies for writing more clearly and persuasively.

### BOOK LIST

- \*Marie Antoinette's garden, *Petit Trianon*
- Mary Wollstonecraft, selected letters from *Letters Written During a Short Residence in Sweden, Norway, and Denmark*  
<http://www.gutenberg.org/files/3529/3529-h/3529-h.htm>
- Mary Shelley, *Frankenstein or the Modern Prometheus (1818 version, with annotations that explain 1831 revisions)*
- Jane Austen, *Northanger Abbey*
- Gertrude Bell, *Diaries*  
<http://gertrudebell.ncl.ac.uk/diaries.php>  
<http://gutenberg.net.au/ebooks04/0400341h.html>
- Virginia Woolf, *To the Lighthouse*
- \*Vanessa Bell and Dora Carrington, selected paintings
- \*Vita Sackville-West, selected poems and garden at Sissinghurst
- Nan Shepherd, *The Living Mountain*
- \*\*Rebecca Solnit, *A Field Guide to Getting Lost*
- Theoretical texts will be available online

\*Starred texts will be provided in class. Texts with links provided need not be purchased.

\*\*Please hold off on purchasing this text, as we may only read a portion of it

### ASSIGNMENTS:

15% - Reading Quizzes (1-2 weekly)

15% - Class Participation

- 10% - Panel Presentation
- 20% - Short Paper, Close Reading (3-4 pages)
- 30% - Research Paper (10-12 pages)
- 10% - Pyschogeography Project

## POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Like all lecture-discussion courses, this one needs you! Use your allotted absences *wisely* (for emergencies, serious illness) as you would for any job. You will fail the course if you accrue **6** absences. You will earn a lowered course grade if you accrue **4** absences. *Note* that missing a double Thursday session counts as **2** absences.
3. You do not need to tell me why you are absent *unless* you have a medical condition that will use up *more than your 3 allotted absences*. At that point, you should contact me and provide documentation.
4. If you are *absent*, you are still responsible for knowing the material and for turning in any assignments due that day.
5. *Cell Phones, laptops, tablets*, and other electronic devices must be stowed and silent – *unless* you are using an electronic edition of a textbook (you'll need to show me when class begins).
6. *Latecomers* receive partial absences, and must see me after class so I know you attended.
7. *Reading Quizzes* cannot be made up, but I will drop your 2 lowest quiz scores. You are responsible for ensuring online texts are the ones assigned.
8. *Paper Format*: Please *put your e-mail address* on the front page of your paper, number pages, and make sure the printout is easy to read. Use this format: 12 point font, 1-inch margins, double spacing, numbered pages. Grammatical errors will cost you, so proofread.
9. *Submitting Papers*: Your papers are due *in class* and on Sakai on the assigned days (if you are absent, your paper should be *in my Department mailbox* when I return from class). Late papers and panel statements earn grade reductions; papers submitted a week late earn an "E."
10. *Save That Paper!* Always make backup copies of your work so it arrives on time. Also, *save the graded work I return to you* in case you ever request a letter of recommendation, which requires at least *three weeks'* notice. I cannot write a reference letter without the comments I made on your work.
11. *Participation*: The quality and frequency of your contributions determine your participation grade. Learning to participate effectively and to move the conversation forward will help you understand the literature and develop important professional skills. If you're shy about offering opinions, try asking questions. Remember that if you are confused about a text, others are too! Panels will help you feel more comfortable addressing the class.
12. Students requesting classroom *accommodation* must first register with the Dean of Students Office, which will provide documentation for you to give me when requesting accommodation.
13. For information on UF Grading policies, see:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
14. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575.

## READING QUIZZES AND CLASS PARTICIPATION

This is a reading and discussion based class. As the success of the class depends on your participation, all reading is required on the day listed, without exception. Weekly quizzes ensure that no one falls

behind: please read carefully and thoughtfully. Please come to class prepared to discuss. Bring notes, questions that have arisen while reading, ideas on how the text engages with the topics and other texts we have been discussing. To earn an A in class participation, you'll need to have fully engaged in each lecture and discussion, and participated actively with thoughtful questions and comments in every class.

## **PANELS**

Each of you will participate in one class panel. This requires preparing a *one-page, double-spaced* statement in response to your topic (see last page). While the page limit inhibits full development of your ideas, you will have the opportunity to clarify your opinion during panel discussion. Follow this procedure so your panel runs smoothly: (1) I'll send the class an e-mail reminder, listing the panel topic and panelists for the upcoming class. (2) *Panelists distribute their statements to one another and to me by "Replying All" to the email by 2:00 p.m. on the day before the panel*, using "doc," "docx," or RTF format. (3) Do not get together before class, but be prepared to comment on each other's statements. (4) In class, the panel will begin with each of you reading your statement. (5) Next, panelists will ask each other questions and may clarify and explain their own views. (6) Finally, the rest of the class will pose questions and comments.

## **SHORT PAPER (3-4 pages)**

Your first paper will be a close reading of one of the texts discussed in class. A hand out will be provided with prompts, but you are of course welcome to choose your own topic, as long as it engages thoughtfully with class themes. Due early in the semester, the paper must focus on a text from the first two units (Romanticism or Gothic).

## **RESEARCH PAPER (10-12 pages)**

Due at the end of the semester, this paper will be a culmination of your work in the class. Though close reading will be an integral part of this paper, you will need to expand your critical repertoire to include supplementary texts from beyond the class that support your arguments.

## **PSYCHOGEOGRAPHY PROJECT**

This class examines the link between the personal and political, between individual experiences and collective topographies, through the concept of *psycho geography*. We examine how authors have used this psycho-spatial relationship in-text to communicate experiences and identities at odds with dominant ideology. Considerable time will be spent studying and discussing theory and practice related to both formal and informal "spatial reading". In this project, you will need to take these concepts out into the field. Choosing a particular landscape and a set of parameters, you will undertake a psychogeographic journey and record your experience however you deem most effective (notes, film, soundbites, images). You will then create a work designed for an audience (me, your classmates) from this experience, engaging with concepts, theories, and texts we have discussed in class. You might choose a theme – a treatise on darkness or disorientation – as your parameters, or undertake a journey inspired by a single phrase from a text we have read. Your journey might be epic or it might be epically original. The goal is to jar ourselves free from customary modes of movement and spatial frames, in order to think more critically and clearly about our relation to the world around us.

## SYLLABUS

Wk	Day	Reading/Viewing Material	Due
1	R 1/5	Introduction	
2	T 1/10	Introduction to Psychogeography and Spatial Discourses <b>Read Macfarlane, available online</b>	
	R1/12	Introduction to 18 <sup>th</sup> Century: Enlightenment/Romanticism <b>Read Kant, Adorno available online</b>	
3	T 1/17	Wollstonecraft: Gender, Romanticism, Travel <b>Read Wollstonecraft <i>Letters</i> 1-10</b>	
	R 1/19	Wollstonecraft and the Sublime <b>Read Wollstonecraft <i>Letters</i> 10-15, Solnit available online</b>	Panel 1
4	T 1/24	Wollstonecraft wrap up <b>Read Wollstonecraft <i>Letters</i> 15-26</b>	
	R 1/26	Introduction to Gothic; Introduction to Frankenstein <b>Read Botting available online, Shelley Introduction, 1-32</b>	Panel 2
5	T 1/31	<i>Frankenstein</i> <b>Read Shelley 32-74</b>	
	R 2/2	<i>Frankenstein</i> <b>Read Shelley 74-123</b>	Panel 3
6	T 2/7	<i>Frankenstein</i> <b>Read Shelley 124-155</b>	
	R 2/9	Frankenstein Wrap Up <b>Read Shelley 155-197</b>	Paper 1
7	T 2/14	Introduction to Austen <b>Read Bachelard available online, Read Austen chapters 1-9</b>	
	R 2/16	<i>Northanger Abbey</i> <b>Read Austen chapters 10-16</b>	Panel 4
8	T 2/21	<i>Northanger Abbey</i> <b>Read Austen chapters 17-23</b>	
	R 2/23	<i>Northanger Abbey</i>	Panel 5

		<b>Read Austen chapters 24-30</b>	
9	T 2/28	Gertude Bell <b>Read Bell available online</b>	
	R 3/2	Library Day	
10	T R	NO CLASS: SPRING BREAK (March 6-10)	
11	T 3/14	Introduction to Bloomsbury Circle and Modernism, Carrington and Bell <b>Read Modernist essay available online</b>	
	R 3/16	Vita Sackville West: garden and poems <b>Read West and Page, both available online</b>	Panel 6
12	T 3/21	<i>To the Lighthouse</i> (personal life, letters, words sound byte) <b>Read Woolf Chapter 1 (The Window): I-X</b>	
	R 3/23	<i>To the Lighthouse</i> <b>Read Woolf Chapter 1 (The Window): XI-XIX</b>	Panel 7
13	T 3/28	<i>To the Lighthouse</i> <b>Read Woolf Chapter 2 (Time Passes); Chapter 3 (The Lighthouse)</b>	
	R 3/30	Introduction to Nan Shepherd <b>Read Macfarlane Introduction and Shepherd</b>	Rough Draft Paper 2
14	T 4/4	<i>The Living Mountain</i> <b>Read Shepherd</b>	
	R 4/6	<i>The Living Mountain</i> <b>Read Shepherd</b>	Panel 8
15	T 4/11	<i>The Living Mountain</i> <b>Read Shepherd</b>	
	R 4/14	Personal and Political: On Coastlines, Nuclear Testing Sites, and the Phenomenon of Disorientation <b>Read Solnit, available online</b>	Panel 9
16	T 4/18	<i>A Field Guide to Getting Lost</i> <b>Discussion of Solnit and psychogeography projects</b>	Psycho- geography Project

	R 4/20	Papers due to my Department mailbox & on Canvas	Paper 2
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**PANEL TOPICS:**

(Note: These are the general topics of panels but the entire class will receive a more detailed question prior to each panel. Each panelist will need to write a 1 page response to the question and prepare for a 5 minute presentation for the next class. You need *at least 2* precise examples from the texts to support your opinion.)

1. LETTERS: How does Wollstonecraft use Romantic descriptions of landscape in *Letters* to break through cultural limitations placed on her gender?
2. ROMANTICISM/GOTHIC: Where does Wollstonecraft use the Gothic imagery in *Letters*? How does her use of the Gothic defer from Mary Shelley's? Take a close look at Shelley's use of Romantic, Enlightenment, and Gothic spatial tropes: how and why does she use them?
3. FRANKENSTEIN: Take a close look at gender in *Frankenstein*. What role do women play in the text? How are woman's voice and subjectivity expressed through images of or interaction with space in the text?
4. NORTHANGER ABBEY: How does Austen's use of the Gothic narrative and architectural spaces differ from Shelley's? Are Gothic spaces rendered more or less "effective" for expressing repressed feminine subjectivity by her treatment of it?
5. NORTHANGER ABBEY: Take a close look at discussions of education and discourse in the text, including reference to Gothic novels. What kind of commentary is Austen making on women's access to education? Does it depart from or reinforce readings of Wollstonecraft and Shelley's feminism. How does Austen place her indictment of the limits of women's education in conversation with the spaces in the text?
6. MODERNISM/SACKVILLE-WEST: How did the Gothic give rise to the modernist movement? How do paintings by Bell and Carrington relate to Sackville-West's poetry and landscaping? How do they reflect the conceptions of modernism, and how do these conceptions interact with gender and sexuality?
7. LIGHTHOUSE: How does Woolf's representations of space and perspective relate to those in the paintings, poems, and landscape art that we've seen in the Bloomsbury Circle? How does she use this unique style to construct her critique of gender relations?
8. LIVING MOUNTAIN: How does Shepherd use landscape to represent "otherness"? How does her approach to mountaineering and mountain narratives differ from contemporary and historical treatments of such landscapes by male writers? Why is this so and what can we surmise from it?
9. GETTING LOST: How does Solnit communicate the concept of getting lost, and how does it overlap with her discussion of gender? What relationship between landscape and subjectivity does she seek to express, and how does her narrative style interact with these ideas?