In the 19th century, ‘American’ literature had yet to be fully launched as a national cultural tradition, separate from England; early textbooks treated British and American works as part of the same continuum; the reception of American works in England, and vice-versa, were also complicated by weak copyright laws and flagrant infringements on existing copyright—or outright theft.

Still, there flourished a rich conversation between artists in England, Europe and America, with much cross-fertilization, not only cultural, but also in the areas of politics, technology and science. Some literary anecdotal examples: the French were smitten (and remain smitten) by Edgar Allan Poe; both Charlotte Brontë and Charles Dickens were enormously popular, on a global scale; Frederick Douglass, Margaret Fuller and Edith Wharton immersed themselves in politics in London, Rome and in Paris; James Fenimore Cooper, Nathaniel Hawthorne and Henry James all made London their home, at least for a time, while Oscar Wilde became internationally infamous.

This course will re-examine cultural TransAtlantic crossings, primarily between Britain and the U.S., with an eye toward shared obsessions, themes, concepts and politics that emerged between the end of the 18th century, to the turn of the 20th century, with the emergence of a new visual art-form: Impressionism. We will visit the Harn Museum, to view an installation about the effect the French painter Monet had upon American painters. See [http://harn.ufl.edu/exhibitions/monetandamericanimpressionism](http://harn.ufl.edu/exhibitions/monetandamericanimpressionism)

In recent years, a newly burgeoning critical and digital discourse has opened up as well on the phenomenon of TransAtlantic literature, which this course will also explore. Here are few useful resources to get us started.

- Teaching Transatlanticism [https://teachingtransatlanticism.tcu.edu](https://teachingtransatlanticism.tcu.edu)
- Teaching the Transatlantic 18th century [http://www.cambridgescholars.com/download/sample/60604](http://www.cambridgescholars.com/download/sample/60604)
- British Library’s fantastic online archive at [http://www.bl.uk/romantics-and-victorians](http://www.bl.uk/romantics-and-victorians)
Required Readings:

First, a word about these texts: many of these are available in electronic form, and in various hard-copy formats. Given that most students now use Kindles and such, I’ve given up trying to get us all “on the same page” even if I still think this is the most effective way of understanding literature in a classroom. That said, in most cases I’ve provided a link to a version of the text, if it is available online.

Otherwise, I am listing below the versions I will be using in class, in case any of you want to literally be on the same page with me. Almost all are available at Amazon.


Fuller, Margaret. “American Literature.” This one is found in some anthologies, but we will use online version.

Malkiel, Theresa. Diary of a Shirtwaist Striker. ILR Press (only edition I know of) ISBN 0875461689

Shelley, Mary. Frankenstein. Penguin. For some reason, I can’t find the ISBN
Weber, Katharine. Triangle. Picador (FSG) 0312426149

Recommended Secondary Reading:

Cadle, Nathaniel. The Mediating Nation: Late American Realism, Globalization, and the Progressive State. 2014
Gould, Philip. Writing the Rebellion: Loyalists and Loyalist Culture in British America. 2013

**Requirements:** We shall be doing short reading question-responses, a mid-term assignment and a final seminar paper. Final grades will be assigned according to the following numerical breakdown: Attendance/class participation 20%; Class presentations, 20%; mid-term: 20% and final paper: 40%

1. **Class participation:** This is a graduate seminar, so this class should belong to you--this means active, responsible engagement during the class period. I expect you to teach this class as much, if not more, than I do. You will agree to answer and pose questions in class, with due respect to the class and your classmates. I know this is difficult for some of us. I ask for a good faith effort. Class participation includes:

   a. **Attendance.** This should probably go without saying but you will agree to be in class, promptly, at the opening of the class period with the reading assignment. If you are 15 minutes late, you will be marked late; twenty, you are absent. You have one (1) day of grace to be absent—after that your grade will suffer. Only severe illness or injury will be allowed as exceptions. In such cases, phone me at home or in the office.

   b. **Preparation.** You will agree to have PREPARED the assignment and will be ready to discuss it or write about it or ask questions about it.

   **Just showing up does not constitute good class participation. Please, no cell phone use in class.**

2. **Class Presentations:** There will be two presentations for each student; first, you must choose one of the shorter texts that we shall be reading (unless you really want to do a longer one) and give a short presentation on that text, about some aspect of the text that interests you, and then leading class discussion. In other words, you will be introducing the text to the class, and then teaching that text.

   Second, you will be giving a short presentation on your own final project, at the end of the semester. Each performance is worth 10% of your grade.

3. **Mid-Term:** For your mid-term, I am asking you to write what is often called a ‘critical crux’ paper about one of the texts on our reading list; what does this mean? It means that most literary works have a critical history that will reveal a problem about that text (or problems) that critics return to, redefine, re-hash, re-visit over the course of the text’s critical history. The job here is to review as much of the critical history of your chosen text as you can, and then write a critical narrative (12-15 pages at most) where you locate the critical crux of the novel, and detail some of the more important approaches to that crux.

   An example: for my own critical crux paper, I chose Henry James’ *Portrait of a Lady* (okay, so I was a crazy graduate student) and soon discovered one of the most vexing issues for critics was this: why does Isabel Archer go back to her nasty, greedy, controlling husband, Gilbert Osmond, when she really doesn’t have to? I wrote a paper about that ‘crux’ which later turned into the final chapter of my first book, and my
first published article.

**Final Paper:** for your final project, I ask that you write a seminar paper about some aspect of the transatlantic literary that interests you (25 pages). A seminar paper is a critical argument in dialogue with the critical discourse ongoing about some issue, topic, text etc. of the sort we shall examine across the semester. As noted above, you can use the critical crux mid-term as a way to get a leg up on your final. Why is this paper weighted so heavily (40%)? Because you are a graduate student, yes? These final papers often turn into convention papers and/or chapters and/or publishable essays.

**And now for the obligatory UF stuff.**

**WARNING: I regret having to remind you that plagiarism is a serious offense.** All students are required to abide by the Academic Honesty Guidelines, which have been accepted by the University. The academic community of students and faculty at the University of Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to pursue knowledge with integrity. Exhibiting honesty in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to the sanctions in paragraph XIV of the Student Conduct Code. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines (University of Florida Rule 6C1_4.017). For more information about academic honesty, including definitions of plagiarism and collusion, see: [http://www.dso.ufl.edu/judicial/academic.php](http://www.dso.ufl.edu/judicial/academic.php)

Please turn off cell-phones during class time; if you need to leave the classroom during class, please be sure to and leave with discretion. You will be marked absent if you are gone more than 10 minutes; unless you have an official disability that requires laptop use in the class, please do not use laptops during class; if you need sleep, please stay home and sleep; please do not be rude, either to me, or to your fellow students. It is the policy of The University of Florida to provide an educational and working environment for its students, faculty and staff that is free from sex discrimination and sexual harassment. In accordance with federal and state law, the University prohibits discrimination on the basis of sex, including sexual harassment. Sex discrimination and sexual harassment will not be tolerated, and individuals who engage in such conduct will be subject to disciplinary action. The University encourages students, faculty, staff and visitors to promptly report sex discrimination and sexual harassment. For more about the University of Florida policies regarding harrassment, see the University of Florida Student Conduct Code at [http://www.dso.ufl.edu/judicial/conductcode.php](http://www.dso.ufl.edu/judicial/conductcode.php) and policies regarding harassment at [http://www.hr.ufl.edu/eeo/sexharassment.html](http://www.hr.ufl.edu/eeo/sexharassment.html)

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. Staff at the Disability Resource Center will assist any student who registers as having a disability. Official documentation of a disability is required to determine eligibility for appropriate classroom accommodations. The professional employees at the Disability Resource Program serve as full-time advocates for students with disabilities ensuring students have physical and programmatic access to all college programs. For more information about Student Disability Services, see: [http://www.ufl.edu/disability/](http://www.ufl.edu/disability/)
William Blake
"The Little Black Boy"
From Songs of Innocence (1789)

MY mother bore me in the southern wild,
   And I am black, but O, my soul is white!
White as an angel is the English child,
   But I am black, as if bereaved of light.

My mother taught me underneath a tree,
   And, sitting down before the heat of day,
She took me on her lap and kissed me,
   And, pointing to the East, began to say:

'Look at the rising sun: there God does live,
   And gives His light, and gives His heat away,
And flowers and trees and beasts and men receive
   Comfort in morning, joy in the noonday.

'And we are put on earth a little space,
   That we may learn to bear the beams of love;
And these black bodies and this sunburnt face
   Are but a cloud, and like a shady grove.

'For when our souls have learn'd the heat to bear,
   The cloud will vanish; we shall hear His voice,
Saying, "Come out from the grove, my love and care,
   And round my golden tent like lambs rejoice."

Thus did my mother say, and kissed me,
   And thus I say to little English boy.
When I from black and he from white cloud free,
   And round the tent of God like lambs we joy,

I'll shade him from the heat till he can bear
   To lean in joy upon our Father's knee;
And then I'll stand and stroke his silver hair,
   And be like him, and he will then love me.
TOUSSAINT, the most unhappy man of men!
Whether the whistling Rustic tend his plough
Within thy hearing, or thy head be now
Pillowed in some deep dungeon's earless den;—
O miserable Chieftain! where and when
Wilt thou find patience? Yet die not; do thou
Wear rather in thy bonds a cheerful brow:
Though fallen thyself, never to rise again,
Live, and take comfort. Thou hast left behind
Powers that will work for thee; air, earth, and skies;
There’s not a breathing of the common wind
That will forget thee; thou hast great allies;
Thy friends are exultations, agonies,
And love, and man’s unconquerable mind.

Toussaint L’Ouverture, original name (until c. 1793) François Dominique Toussaint (born c. 1743, Bréda, near Cap-Français, Saint-Domingue [Haiti)—died April 7, 1803, Fort-de-Joux, France), leader of the Haitian independence movement during the French Revolution, who emancipated the slaves and briefly established Haiti as a black-governed French protectorate.
Schedule

Unit One: Rebellions and Revolutions

Week 1: Jan. 7
Introduction and Introductory remarks; poetry (above)
Reading: “John Howison’s New Gothic Nationalism and Transatlantic Exchange” (PDF) and Mary Shelley’s Frankenstein

Week 2: Jan. 14
Gothic Terrors and the Transatlantic Traffic in Flesh
Reading: Margaret Fuller, “American Literature: It’s Position in the Present Time, and Prospects for the Future” (1846)
http://transcendentalism-legacy.tamu.edu/authors/fuller/fulleramlit.html
Nathaniel Hawthorne’s “The Birth-Mark” (http://www.online-literature.com/hawthorne/125/) and Herman Melville’s “Benito Cereno” (http://www.esp.org/books/melville/piazza/contents/sereno.html)

Week 3: Jan. 21
Visions and Violations
Reading: Frederick Douglass “A Simple Tale of Slavery,” England, Sept. 11, 1846 at www.yale.edu/glc/archive/1082.htm
Harriet Beecher Stowe, Uncle Tom’s Cabin

Week 4: Jan. 28
Sentiment and Sensationalism
Reading: Edgar Allan Poe’s “How to Write a Blackwood Article”
(http://xroads.virginia.edu/~HYPER/POE/blackwod.html)
Charlotte Brontë, Jane Eyre (1847) and the “Declaration of Sentiments and Resolutions” (1848)
(http://ecssba.rutgers.edu/docs/seneca.html)

Unit Two: Civil Disorders, Social Reform

Week 5: Feb. 4
Sentiment and Satire
Reading: Charles Dickens, “American Notes”
(http://www.gutenberg.org/files/675/675-h/675-h.htm)
Herman Melville “The Paradise of Bachelors/Tartarus of Maids” (1842)

Week 6: Feb. 11
America... not the Land of Milk and Honey!
Reading: select poems from Melville’s “Battle-Pieces and Aspects of the War” (TBA); his novel, Israel Potter and Stephanie A. Smith’s “Union Blues: Melville’s Poetic In(ter)ventions” (http://genre.dukejournals.org/content/47/1/21.abstract, but I will give you a copy).

Week 7: Feb. 18
“Union Blues” Reading: Henry James, The American (1877)

Week 8: Feb. 25
Mid-Term Week: Old World, New World
Reading over the break: Stephen Crane’s The Red Badge of Courage (1895) Ambrose Bierce “An Occurrence at Owl Creek Bridge”
http://www.online-literature.com/bierce/175/ (1891)
and Charlotte Perkins Gilman’s “The Yellow Wallpaper” (1892) and Ann Stiles “The Rest Cure, 1873-1925” at
(http://www.branchcollective.org/?ps_articles=anne-stiles-the-rest-cure-1873-1925)
Spring Break
Over the break, finish your mid-term assignment. It is due on the Monday we get back in session.

Week 10: March 11  Revising the Past
  **Reading:** Oscar Wilde, *The Picture of Dorian Gray*
  Selected poems from Walt Whitman’s *Leaves of Grass* (TBA) and Sigmund Freud’s *Dora*

**Unit Three: Into the Future**

Week 11: March 18  Emergent Transatlantic Discourses

Week 12: March 25  The Division of Labor in the New Century
  **Reading:** TBA

Week 13: April 1  Field-Trip to the Harn: Transatlantic Visions
  **Reading:** Edith Wharton, *The Custom of the Country* (1913)

Week 14: April 8  A New Century?

Week 15: April 15  Presentations

Week 16: April 22  Presentations and/or Party (last day of class)