

ART /WMST/ENGL 4830 WMST 5830 VICTORIAN WOMEN'S LIVES: THEIR ART, LITERATURE AND CULTURE Tuesdays 4:10-6:30pm Fall 2009 Room 111 Fine Arts

Special focus: Representations of Women in the Victorian Period

Prerequisites: ART 2020, WMST 1080, and/or ENGL 1080

NOTE: This course, for undergraduates, meets the University Studies Program Humanities Focus-- Cultural Context (CA). In order for the course to fulfill this requirement, it must incorporate the following kinds of educational experiences: cultural context courses analyze the ways in which human beings seek to understand themselves and they explore and debate (a) open-ended questions of human existence and (b) questions of qualitative meaning and values, as well as introduce and apply appropriate skills, terminology, and basic concepts of the discipline, and develop the student's abilities for critical analysis and assessment. In addition, because of the importance of the expression of ideas in both oral and written forms, humanities courses require significant class discussion and written work outside the classroom.

Instructor: Dr. (or Professor) Denney, Professor of Visual Culture and Women's Studies

Office: Room 102 Ross Hall

Office Hours: T Th 9:30-11am, and by appointment

Office Phone: 766-4351

E-mail:CDenney@uwyo.edu (operable during weekdays)

COURSE DESCRIPTION

This course takes an interdisciplinary approach to the study of women's issues as they are represented in the art, literature, and culture of Victorian England. The course will draw on the disciplines of art history, literature, cultural history and women's studies (specifically feminist art criticism, literary interpretation, and women's history) in order to address the problems and triumphs of women, both in their personal and professional lives. It will examine women in the domestic sphere, and the rituals of courtship and engagement, marriage and divorce, attitudes/ changing attitudes toward women, women's education, women working (including professional women and women of the working classes), "redundant women," the fallen woman and prostitution. Visual imagery will include both high and popular art forms; and we will examine literary materials, both fiction and non-fiction, in light of how they reinforce/ contradict/ expand upon and/or improve our understanding of the visual history of the period.

The subtitle for this course, as I will teach it, will be "Representations of Women" as the course will focus on how women are represented in art, literature, and cultural history, both by women and by men, in order to study differences in interpretation based on the gender of the creator.

COURSE TEXTS (Available at University Bookstore in the Student Union)(5 in all)

--Richard Altick, *Victorian People and Ideas* (paperback)

--Susan P. Casteras and Linda H. Peterson, *A Struggle for Fame: Victorian Women Artists and Authors* (paperback) Exhibition catalog, Yale Center for British Art (**course text, but out of print; I have placed copies on reserve at Coe Circulation, Coe Library**)

Novels: --Anne Brontë, *The Tenant of Wildfell Hall*

--George Gissing, *The Odd Women*

--Tracey Chevalier, *Falling Angels*

Reserve Readings:

We will also do some readings from essays **placed on e-reserve** in Coe Library. These essays are listed in the course schedule on the day for which they should be prepared. Look them up on the Coe main page.

You will also have a number of items **on regular reserve** that will act as reference for your research papers and panel presentations. These lists are included on your WyoWeb file page for the class (see below).

WyoWeb: All files for the class are on our **consolidated course page** on WyoWeb. This file page includes all assignments (listed by meeting week), image lists, and more general information for the course. Please make sure to pull all files and to make sure you have all assignments and slide lists for the meeting date in question. You will need these files especially:

Writing Tips and guidelines

Panel explanations and readings

Suggestions for research paper topics

Preparing your research paper

Supplemental reserve list

The PDF file, which has general information on grading, group work and Victorian currency

If I need to contact the class, I will use your **UW e-mail address from the WyoWeb portal so please make sure to have it activated and/or to have it forwarded to the e-mail address you use.**

NOTE: To be in this class you will need to purchase an “Art History materials card” (pink) from the Cashier’s Office. It should be around \$15.90. Please bring it to me with your name on it **within the first two weeks of class.** Failure to purchase the card will result in an incomplete in the course. The funds help to support our new online digital-imaging system.

GENERAL COURSE REQUIREMENTS AND INSTRUCTIONS

The course will be conducted like a seminar/lecture combination. I expect you to come prepared to discuss assigned readings, preferably with some opinion or bone to pick. I will almost always give you guidelines for what to look for as you read, such as study questions, a general question, or simply a request to outline the main themes, or something to that effect. Please do not take any of the readings at face value--we will be working on critical thinking skills in this class, which means to question what you are reading and try to come to some conclusions both on your own and as a class. In order to begin to address our critical thinking skills, in this class we will use various active learning situations to sharpen our skills. From time to time we will have in-class writing assignments which are short, as well as take-home writing assignments. In conjunction with written assignments, I will ask you to work in groups, with a partner, and on your own in written and verbal exercises throughout the course. In group discussions, please be respectful of others’ opinions. We may not necessarily reach definitive conclusions in this course but we will be investigating humanistic values and what we think about them. Everyone has a voice in this class. **NOTE:** In order to pass this class, you will need to be involved in discussion weekly.

Slide lectures/discussions will always be a component of the class sessions, but I expect all students to be full participants and to take good notes. Slide lists are on our WyoWeb file page.all images are in the ArtStor digital collection. I will give you directions for locating them.

I expect you to attend class regularly. The attendance policy is one and a half unexcused absences, except for medical or other emergency. **Absences beyond one and a half will result in**

one grade lower for each class missed. If you do miss class, either out of choice or for medical reasons, assume that you have missed important information and make sure to read and do the assignment for the next class (included in this course packet). You should come back to class prepared for discussion. If you are ill, or have an emergency, please contact me at your earliest convenience so that we can work together for you to make up the missed work.

All assignments are due at the beginning of class on the dates specified in the course outline. Please NOTE that I do not accept late assignments without a written medical excuse or a family emergency excuse from the Office of Student Life (in Knight Hall).

You are responsible for the entire contents of this syllabus. Please read it thoroughly and come to the second class with any questions or clarifications before you sign off on the last page and turn it in. It is a kind of contract which simply symbolizes the fact that you have made a commitment to the course and understand and accept your responsibilities in it.

For further information on student/faculty responsibilities please see:

http://uwaadmnweb.uwyo.edu/a&s/Administration/Advising%20web/students_teacherswork.htm.

SPECIFIC REQUIREMENTS and GRADING BREAKDOWN

Each assignment is explained in detail at the end of the course schedule.

(1) Class discussion, supplemented with specific in-class writing assignments and take-home assignments. These papers will be short, formally written, 2-3 pages. When they are take-home assignments, you should turn them in typed, double-spaced, pages numbered, carefully proofed. **Discussion: 20%; papers 20%.** The final percentages for both components will be based on an averaged grade of all discussion and papers. You **must** be actively involved in discussion in order to earn points for the 20% discussion grade.

(2) Participation in one panel, covering a broad topic, with 4-5 other students, taking up one half of one evening (1 ¼ hours). I will portion time in class for some of this preparation. **20%**

(3) Major research paper, 10 pages, followed by a works cited page and accompanying images. For Graduate students and SBA students, research papers should be 12-15 pages. **Paper must follow MLA style and you must cite all of your sources. See “writing tips and guidelines” included on our WyoWeb file page and review MLA online through the Coe Library reference pages. 25%**

Preliminary Works Cited page, MLA style, with concise thesis statement and working title due Tues., Oct. 13th. 5%

Complete draft of paper due: Tues., Nov. 10th; discussed Tues. Nov. 24th. 5%

FINAL PAPER DUE Monday, Nov. 30th by 4pm at my office. 15%

(4) final take home exam, which will somehow ask you to reflect on your Victorian experience. Handed out 3 weeks prior to the deadline. **Due date: Tues., Dec. 8th 7pm (7-9pm exam slot). 15%**

Grade scale:

A (excellent work)=90-100

B (good, solid, sound work)=80-89

C (average work)=70-79

D (below average work)=60-69

F (well below average work)=59 and below.

CLASSROOM CONDUCT AND DECORUM

I expect you to be in class on time with any assigned work in hand, ready to go; I also expect you to stay for the entire class. We have much to accomplish in each class, and the beginning of class is the most important time for announcements, assignments, etc. **Late policy: If you are late, it counts the same as an absence.** Since I set this class up as an informal seminar, I want it to be relaxed and rather informal but not unruly. Please feel free to bring coffee, tea, or other beverage to keep you going through this evening class but NO FOOD please. You can buy snacks at break. We will always have a break midway through class.

COURSE SCHEDULE Please note that this schedule is subject to change. I will announce any changes at the beginning of class. You can find specific assignments attached to each meeting on our WyoWeb file page, arranged by date.

Meeting 1. Tuesday, Aug. 25th

Introduction to course. Film-viewing: Jane Campion's "The Piano" as introduction to the position, problems, and prejudices against women in the Victorian period as well as their triumphs.

Questions to consider while watching the film: What are the important themes? (see meeting 1 assignment from WyoWeb file page)

Take-home assignment (Prepare for 2nd meeting, Tuesday, Sept. 1st): Write a short (2-3) page essay based on the film viewing, considering its important themes, the position, problems, and prejudices against women in the Victorian period, and their triumphs, if any, as you could perceive them in the film. You may also wish to comment on the position of the natives in the film, the Maoris, and how they are perceived through Victorian, colonial eyes. Please also pay attention to the representation of the different women in the film, both British and native Maoris. **Please do not simply give a summary of the film. Use this writing assignment as a chance to muse over the problems you perceive for women in the Victorian period and, as with any essay, please provide an introduction with a thesis that you wish to argue, a body where you argue your points, and a conclusion where you summarize your ideas and offer some thoughtful reflection.** Use the Writing Tips and Guidelines document (hereafter WTAGS) on your WyoWeb file page as I will use them to grade your paper.

Meeting 2. Tuesday, Sept. 1st

Pull Definitions of Feminism document from WyoWeb file page for discussion.

1st half. Review of responses to film. Turn in papers.

2nd half. Begin thematic discussion: The Colonial "Other" and Post-Colonial Theory.

Read selections on e-reserve in order to expand our discussion of "The Piano" in terms of issues of race and ethnicity. Caroline Brown, "The Representation of the Indigenous Other in *Daughters of*

the Dust and *The Piano*.” Pp. 1-18 (skip section 2, which focuses on *Daughters of the Dust*); and Maria Margaroni, “Jane Campion’s Selling of the Mother/Land: Restaging the Crisis of the Postcolonial Subject,” pp. 93-123. We will go over the role playing at meeting 1. The document is on a PDF file that says: “mtg3imagelistmtg1 imagelistmtg2roleplaying.” Pull it and keep the image lists for the later meetings.

LABOR DAY WEEKEND

Begin scheduling meetings with me to discuss research topics.

Meeting 3. Tuesday, Sept. 8th

1st half. Background to the Victorian period in England covering: Reign of Queen Victoria and the role of Prince Albert; class structure; class characteristics; art and society.

Rdgs: Altick, pp. 1-59, 73-81, 165-190, 269-291. Prepare Altick readings for discussion and prepare these questions: (1) How would you characterize the Victorian age and how would you characterize a woman's place in that age? (2) Do you think you would be able to function in this culture? Why or why not? How have attitudes changed in terms of issues of feminism that might make your place there impossible? (or possible)? Please write down your answers to these questions for group discussion (typed, double-spaced).

2nd half. Slide lecture overview of the Victorian period. Pull image list from WyoWeb.

Meeting 4. Tuesday, Sept. 15th

Courtship and Engagement; "Woman's Mission"; "Woman's Sphere": household, marriage, motherhood, contraception. **Slide lecture and discussion. Pull image list from WyoWeb.** Pull assignment for group work from WyoWeb file page. Sign-up sheet for individual mtgs. for research paper topic discussion.

Readings from selections on e-reserve:

(1) From Martha Vicinus, ed. *Widening Sphere*: Carol Christ, "Victorian Masculinity and the Angel in the House," 146-162, **on e-reserve.**

(3) Read this essay in conjunction with "The Angel in the House" (a poem, included in Christ's essay, in part) pp. 134-140 from *Victorian Women anthology* pdf on WyoWeb file page.

Everyone should be committed to a panel by this week and at least two representatives should meet with me by Tuesday, Sept.29th, during office hours or another time to discuss the results of your meeting 5 plans.

Make sure to sign up for a meeting time next week for your research paper (if you have not already seen me and have time conflicts) and alert your group.

Meeting 5. Tuesday, Sept. 22nd

Panel work. I will meet with all of you in the classroom at 4:10. I will take roll. If you want to move to other places (computer lab, etc.) after that, you are free to do so but this is your night to work on contacts and initial brainstorming.

After that I will have individual meetings with students to discuss research paper topics and logistics. Please use this time if you have conflicts with official office hours. I will have a sign-up sheet during meeting 4. Others should use this time to work in their groups. Students

wishing to meet with me can come in and out of their panel conversations. 15 minute meeting slots with me. All must attend as this is class time so there are no excuses.

Also:

Begin reading Anne Brontë's *Tenant of Wildfell Hall* (for next week--pace yourself; get through "The Retreat" chapter by next week--it's hard to put down once you begin reading!)

PANEL MEMBERS: 2 FROM EACH GROUP MEET WITH ME BY SEPT. 29TH.

Meeting 6. Tuesday, Sept. 29th

Tenant Discussion will **not** focus on role as artist (keep for next week); but rather we will continue our discussion of courtship, engagement, mission, sphere, household, marriage, and divorce. Look for passages which address these themes as you read and plan for discussion.

Read Anne Brontë's *Tenant of Wildfell Hall* (at least up through "The Retreat" chapter, but enough so that you can talk intelligently about the themes listed).

Read PDF on WyoWeb file page: From *Victorian Women anthology*, "An indissoluble sacrament: Separation and divorce in England" pp. 258-264. Pull assignment for meeting 6 from WyoWeb file page.

Second half of class: Library research class with Jennifer Mayer, Coe Library, Main Floor, New Electronic Classroom.

Meeting 7. Tuesday, Oct. 6th

Professional working women: the artist. Continued discussion of Tenant in relation to role of woman artist in Victorian society. Review passages in Tenant related to this question and finish reading it if you have not already done so. Possible in-class essay on this material.

Overview of women artists as professionals. Case studies of the woman artist exhibiting at the Grosvenor Gallery. Pull image lists from WyoWeb. Read on e-reserve: Lynne Pearce, "Reframing resistance: the representation of women in the visual arts" for discussion of art historical practices of representation.

Meeting 8. Tuesday, Oct. 13th

First panel discussion. Women in Society and society rituals. **Everyone read on e-reserve**, short story by Henry James, "The Siege of London." For panel, I have two books (copied) for your use, and some others.

Second panel discussion. Women and the Medical Profession. **Everyone read on e-reserve** Charlotte Perkins Gilman's short story, "The Yellow Wallpaper." Panel read and prepare: (1) Barbara Ehrenreich and Deirdre English: chapter 4, "The Sexual Politics of Sickness," in *For Her Own Good* (book on reserve), ppp.191-126, notes, 298-301 (2) Carroll Smith-Rosenberg, "The Hysterical Woman: Sex Roles and Role Conflict in 19th-Century America." (on e-reserve) (3) Select passages from the book, Bram Dijkstra, *Idols of Perversity*, book on reserve.

Preliminary Works Cited page due tonight on your research topic. Commit to memory and apply MLA style accurately or you will lose significant points on this assignment. Must include working title, working thesis statement, at least 8 entries (articles/books but NO

**WEBSITES) and THE SOURCES YOU USED TO FIND THIS LIST OF ENTRIES.
Panelists turn in your assignment next Monday.**

Meeting 9. Tuesday, Oct. 20th

First half. Professional working women: the writer. **Read in text,** *A Struggle for Fame*, Linda H. Peterson, "No finger posts--no guides': Victorian Women Writers and the Paths to Fame." pp. 35-47 (on regular course reserve). Pull image list from WyoWeb.

Presentation of material on professional woman writer, Mary Elizabeth Braddon.

Second half. Education of women; debates over education of women. Women's work: factory workers and others; issues of class and race. Pull image list from WyoWeb.

Get a head start on the next novel, Gissing's *The Odd Women*

Meeting 10. Tuesday, Oct. 27th

The Governess: Slides on the governess and the needle-worker.

From *Victorian Women anthology*, pdf on WyoWeb file page: "The trials of an English governess" pp. 341-346; and **on e-reserve** from Martha Vicinus, ed. *Suffer and Be Still*: M. Jeanne Peterson, "The Victorian Governess." **Paper due on this topic.** See assignment on WyoWeb and pull image lists from WyoWeb. **Panelists: Governess paper due next Tuesday but do the reading.**

Third panel discussion. Dress Reform and the Containment of Women's Bodies. From slavery to freedom. Panel members read on e-reserve: (1) Helene E. Roberts, "The Exquisite Slave: The Role of Clothes in the Making of the Victorian Woman," (article) (2) a rebuttal to Roberts by David Kunzle, "Dress Reform as Antifeminism: A Response to Helene E. Roberts's "The Exquisite Slave." (article) (3) Mel Davies, "Corsets and Conception: Fashion and Demographic Trends in the Nineteenth Century." (article) (4) Valerie Steele, *Corset: A Cultural History* (book on reserve). Also you may want to look at (5) Elaine Shefer, "Pre-Raphaelite Clothing and the New Woman," (essay on e-reserve) and (6) Patricia A. Cunningham, *Reforming Women's Fashion, 1850-1920* as well as (7) Patricia Marks, "Women's Athletics: A Bicycle Built for One," pp. 174-203 (essay on e-reserve) and (8) Valerie Steele, *Fashion and Eroticism* (book on reserve), particularly ch. 4-10, with good images.

Meeting 11. Tuesday, Nov. 3rd

Redundant Women, the Single Woman, and the New Woman: changes in women's work situations, new opportunities. Introduction of topic. Pull image list from WyoWeb.

Begin Gissing, *The Odd Women*, up through Chapter 22—Honour in Difficulties. Redundant women, the single woman, and the new woman. Look for important passages in your readings which address these issues for discussion. **Rdgs. from e-reserve:** From *Strong-Minded Women*: "Redundant Women," 48-61; and "Single Women," 159-166. Pull questions from WyoWeb (2 sets, one for meeting 11 and one for meeting 11/12).

Meeting 12. Tuesday, Nov. 10th

COMPLETE draft of research paper due today during my office hours: 9:30-11am. Panel four has until Friday, Nov. 13th (due in my office at 5pm).

First half. Redundant Women, the Single Woman and the New Woman, continued. Finish Gissing's *The Odd Women* and explore concluding events of the novel. Continue discussion of questions from WyoWeb.

Fourth panel discussion. Women's Relationships and Lesbianism in the Victorian period. You should prepare at least 4 of these selections but they're all good: (1) Deborah Cherry, "Spinsters and Friends," Chapter 2 of her *Painting Women: Victorian Women Artists* (book on reserve) (2) Sheila Jeffries, chapter 6, "Women's Friendships and Lesbianism," in her *The Spinster and Her Enemies: Feminism and Sexuality, 1880-1930* (book on reserve) (3) Lillian Faderman, *Surpassing the Love of Men*, pp. 147-230 (book on reserve) (4) Jane M. Ussher, pp.228-239 of *Fantasies of femininity: Reframing the Boundaries of Sex* (on e-reserve) (5) Carolyn W. DeLa L. Oulton, *Romantic Friendship in Victorian Literature* (chapters 3 and 5) (book on reserve) (6) Martha Vicinus, *Intimate Friends: women who loved women, 1778-1928*, particularly ch. 6 (book on reserve) (7) "Lesbian Love," from Richard von Krafft-Ebing, *Psychopathia Sexualis*, pp. 405-408 (e-reserve). Also consider Terry Castle, ed. *The Literature of Lesbianism* (book on reserve).

Meeting 13. Tuesday, Nov. 17th

Research drafts returned. Sign up for a time to meet by Tues. Nov. 24th to discuss. I will hand out the final take-home exam today and discuss.

Fifth panel discussion. Case studies and lives of Victorian women (British ONLY): artists, workers, writers, models, feminist campaigners (aka suffragettes), working women. This panel would be an opportunity to do monologues based on the lives of these women, either as an acting feat or creative writing effort. Panel members should each focus on one life rather than trying to read all of these suggestions. Suggested readings on reserve: (1) *A Struggle for Fame*, Susan P. Casteras, "From 'Safe Havens' to 'A Wide Sea of Notoriety,'" pp. 7-33, on women artists (book on reserve). (2) Deborah Cherry, *Painting Women: Victorian Women Artists* (book on reserve) (3) Deborah Cherry, *Beyond the Frame: Feminism and Visual Culture, Britain 1850-1900* (book on reserve) (4) Barbara Caine, *English Feminism, 1780-1980* (book on reserve) (5) Jill Ker Conway, *When Memory Speaks* (book on reserve) (6) June Purvis, *Votes for Women* (book on reserve) (7) Lisa Tickner, *Spectacle of Women* (book on reserve) (8) June Purvis, *Hard Lessons: the lives and education of working-class women in 19th-century England* (book on reserve) (9) Colleen Denney, *Women, Portraiture and the Crisis of Identity in Victorian England: My Lady Scandalous Reconsidered* (book on reserve) (10) Colleen Denney, *Representing Diana, Princess of Wales* (11) Elizabeth Crawford, *Enterprising Women*

Second half: The Fallen Woman, prostitution and the Contagious Diseases Acts. The Adulteress: A Case Study. Pull image list from WyoWeb.

Meeting 14. Tues., Nov. 24th

Research paper discussion should be complete by Tuesday, Nov. 24th in my office. I will set aside some time during this evening's class for these discussions if you have been unable to make another time. I will post the sign-up list on WyoWeb.

Art history lectures: Victorians and Race. Pull image list from WyoWeb. Gender and Orientalism. Pull image list from WyoWeb.

Final research papers due to my office Monday, Nov. 30th by 4pm.

Meeting 15. Tuesday, Dec. 1st.

Read Tracey Chevalier's *Falling Angels*. Full discussion of issues in the novel concerning fallen women and suffrage. Pull assignment from WyoWeb.

Finals week. Dec. 7-11. Final exam time Tues., Dec. 8th, 7-9pm, my house.

SPECIFIC ASSIGNMENTS:

(1) Class discussion of readings, supplemented by written responses to the readings, some in class, some as written take-home assignments due at beginning of class for each discussion.

This part of your collective assignment is the most important. Good classes are based on good preparation and then, good discussion follows. You must be amply prepared for every class.

Discussion: 20%; papers 20 %

(2) Panel discussion group. One half of evening class. 1 ¼ hours. 20 %. **Note: We may run until 7ish pm on panel nights.**

Each panel will have 5-6 people. Each panel will have half of the evening to present their topic which should include budgeted time for class discussion and participation. The time will pass more quickly than you think, especially with comments and interaction from the audience (including me). I will post a sign-up sheet outside my door for panels by topic/date after the first week of classes. Sign-up is on a first come, first serve basis. I would like at least 5 people on each panel. Please see the separate hand-out for the list of topics and readings for each panel included in this packet. You should use these readings as a starting point for your discussion, but you may decide to do more readings, or give the class other recommended readings to prepare them for the discussion of the topic. I reserve the right to move students around based on interest and strengths.

Once you form your panel, I will give you time in class to meet. I will need to meet with at least two representatives of the group during office hours or at another time by Tues. Sept. 29th. I will put together a list of contacts for the class early on, so that you have your panel members' phones and e-mail addresses.

I expect this project to be collaborative, that you will work together as a team, but that you will also function separately within the group. You should all do the assigned readings for this group but you may choose, for example, to assign a discussion of certain readings to one person, a certain topic to one person, slide lecture to another, etc. This is the true nature of the panel: that is, that you have a group topic to explore, but you each present a different angle of that topic in your own personal

presentation. No one on your panel has the right or the “job” to tell you what to think or how to present your material, although each of you can offer suggestions. You can also turn differing points of view to your advantage by presenting ideas in a debate format to air opposing opinions. You should, however, function as a group as well as individuals.

Most important, follow guidelines in this packet for how to work in a group, and any problems that arise you should discuss with me. See separate pages for readings and further explanations.

SUMMARY REPORT:

MORE IMPORTANT, in conjunction with this panel, **you will each do a summary report of your panel**, evaluating both your own performance and that of your collaborators. It will be due one week following the date of your panel, while it is still fresh in your mind. You will receive both an individual grade and a group grade for the panel.

Length of evaluation: 2 pages, typed.

Questions to ask yourself as you prepare this paper:

You will need to grade yourself and your colleagues in terms of individual contributions to the common project. To begin such an assessment, ask yourself: What, specifically, did I contribute to this cooperative project in terms of research, writing, and organization, and ideas? Did I carry my fair share of the workload? How did we “perform” in the classroom? What would I change about how we organized our presentation, or would I change anything? Was this a valuable experience for me, and if so, why? What did I learn in this cooperative situation that I might not have learned in a straightforward lecture course? How well did I work with others? Were we able to resolve conflicts and feel happy about such resolution for the common good? Or did we use those conflicts to advantage in a discussion sequence?

(3) Major research paper (10 pages; 12-15 for graduate students/SBA students) on a topic which incorporates art, literature, cultural history, and women's issues in some way addressing representations of women in the Victorian period, using visual images and texts as your basis of investigation. I have provided a list of possible topics (on WyoWeb file page) and request

- (a) **that you begin to meet with me by the 2nd week through the 5th week of classes to discuss this project.**
- (b) **Please then make an appointment, if necessary, to meet with the Fine Arts Librarian, Jennifer Mayer, at Coe Library, to discuss resources.**
- (c) **Preliminary MLA Works Cited page (bibliography) with potential thesis, working title, 8 entries (articles, books but NO WEBSITES) AND a list of the sources you used to create your list of entries. Due: Tues., Oct. 13th. Consider what you hope to explore in this paper, although it may turn out to be different from this idea as you do more reading, which is fine. I just want you to have a focus and a direction, which we can work on together. It should be typed. I request that you use more sources than just what books are in Coe library. Please use MLA style for this paper. To review MLA style, you can simply go to the Coe catalog opening page and click on resources. It will pull up MLA handbook information. 5%**
- (d) **COMPLETED draft of research paper with all images/Works Cited page, MLA style properly applied, due: Tues. Nov. 10th. Returned Tues., Nov. 17th 5%**

- (e) **Meeting with me to discuss the research draft: by** Tues. Nov. 24th.
- (f) **Final paper due:** Mon. Nov. 30th by 4pm at my office. 15%

The final paper will be graded on:

a) form :clarity of writing style; proper grammar and punctuation; careful proofreading
b) content: the level of difficulty of the subject and how you handle it; the insights you provide; choice of sources and ability to synthesize those sources; level and originality of thought; ability to present an argument, thesis, and/or point of view and prove it.

c) ability to follow directions: proper note and bibliographic style; labeling of illustrations; but also any discussion we have had concerning directives of the paper versus panel topics.

d) ability to do research: How have you used the resources of the library and how resourceful have you been in pursuing materials? Have you used articles, books and exhibition catalogs? Have you used a number of resources in the library, on computer, etc? **Have you used the WTAGS and the guidelines for doing a research paper (on WyoWeb file page)?**

Please do not use material from websites; I simply will not “count” them. The only exception is the “Victorian Web” website, a reputable site put together by Victorian scholars:

www.victorianweb.org.

VERY IMPORTANT. Please make sure to cite all of your sources and never represent someone else’s writing or ideas as your own. To do so is to plagiarize which is a punishable offence. When in doubt, cite your source. Never copy directly from a source unless you have put the information in quotations. Try as much as possible to put ideas in your own words. This procedure will help you to understand your sources better. Even if you paraphrase (that is, put in your own words) you must cite the source. If you do not cite sources, you will receive an F in the course and I will be forced to start academic dishonesty procedures. This is a 4000-level course, by which time you should know how to cite sources and credit your sources appropriately. Keep track of page citations as you work and take notes. See also the WTAGS. Please note: If you are citing an exhibition catalog, that is, a book that accompanies an exhibition of a topic, group etc., you need to cite the city and the museum (usually) as the publisher, although sometimes publication is done jointly with a press.

YOU MUST ALSO INCLUDE ILLUSTRATIONS at the end of the paper (photocopies are fine; don't spend money on color unless it's especially important to your argument). Either cut out the photocopies and attach them to the page with the figure number and other information, or type the necessary information on the photocopied page). **Label them as follows (please do not just attach a series of unlabeled photocopies; it is difficult for the reader to follow)**

Figure 1. Henri Matisse, Color, Form and Line, 1906. (Louvre, Paris).

What you are providing here is artist, title, date (collection, location of collection). In order to guide the reader to the images, please label within the text as you discuss the illustrations. You say in the text, "Matisse's Color, Form and Line (fig. 1) reflects the arbitrary color schemes of his Fauvist phase."

(4) Final take-home exam. Due date: Tues., Dec. 8th, 7-9pm. Exam festival at my house. I will ask you to respond in a creative and/or researched way to your Victorian culture experience. 15%

ART/WMST/ENGL 4830 VICTORIAN WOMEN'S LIVES: THEIR ART, LITERATURE AND CULTURE

I confirm, by signing this form, that I have read the syllabus thoroughly and if I have needed clarification of any portion of it, I have asked Professor Denney for such clarification before signing. I realize that this course is a senior/graduate level course and that it will demand a considerable dedication on my part, including at least 9 hours outside of class per week for preparation of the readings for discussion as well as study of images and other texts. I understand that I will need to take careful notes on lectures, to prepare a research paper over the course of the semester, as well as to participate in a group panel experience. I further understand that I will need to be ready for class each week, having digested the material beforehand. I realize that this class only meets once a week, so that my preparation reflects a week's work; I will need to demonstrate my preparedness through both written and oral form during class.

This class is unique in that it crosses several disciplines. I understand, however, that I will be expected to talk intelligently both about artwork and about texts as they reflect the theme of the course: representations of Victorian women. Artworks are NOT sources for research papers like books and articles are; rather they function as part of the meat of the research and panel projects.

By signing this form, I am verifying that I understand the requirements of this course and my responsibilities in it.

Student's Name

(printed): _____

Student's Signature:

Date: _____

Student's e-mail address: _____

Student's phone number: _____

NOTE: Please discuss any questions regarding this syllabus by the second meeting of class and turn in the form by the end of the second class. Thank you.