

ENGL 8540-003

January 31, 2021

Women Novelists of Queen Victoria's Reign and DH

Methods ALISON BOOTH

TR 9:30-10:45 Online

SPRING 2021

Office Hours:

Tuesday 11:30-12:30 Zoom

<https://virginia.zoom.us/j/97154649482?pwd=bnVQSXIIRU4xZXNJSG5yLzVtSjYxdz09&from=addon>

Wednesday 11:00-12:00 Zoom

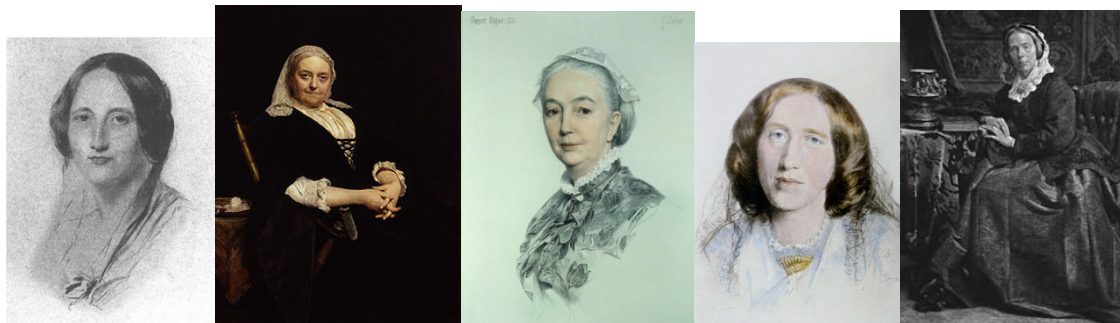
<https://virginia.zoom.us/j/94880146374?pwd=cFhMRkNFcmpKcW1JU2NBUHZvYmZlUT09&from=addon>

And by appointment

E-mail: ab6j@virginia.edu or booth@virginia.edu these reach me equally

Class e-mail address: 21sp-women-novelists-victoria-dh@collab.its.virginia.edu

Class site on Collab: [21Sp Women Novelists](#)



Working with materials, tools, and data from [Collective Biographies of Women](#) (CBW), a Scholars' Lab and IATH database project, we will branch out from the Jubilee volume of 1897: *Women Novelists of Queen Victoria's Reign*, in which living women novelists write chapter-length biographical critiques of deceased novelists who wrote since the Regency. What are the criteria of inclusion? What can we learn about this network of subjects and biographer/critics? A prevailing concern in the course will be to question national- and periodization-politics that have defined "Victorian" and the field at the expense of considering race and other diversities such as Irish, Scottish, "American," and the reaches of the Empire. Several of the texts feature disability and questions of labor, economics, and women's work. Students will be encouraged to design research projects related to the more international, diverse narratives of women's lives in CBW's database. No prior familiarity with digital methods is expected; we will use varied timeline, mapping, and other software to visualize data about the lives and careers of women writers and others, and each student will gain some experience with XML editing and working with data. This course can serve as an elective in the Graduate DH Certificate.

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### Texts:

Note: the specified editions are valuable for class discussion, but I am open to any way you prefer to gain access to these books, including audiobooks (with the obvious drawback of citation). You will find free editions and edited college texts of some of these books. The HathiTrust links are not to the original British editions of the novels, but they may have prefaces or illustrations of interest. Indented works are optional; everyone will dip into them, some will read the whole. Students can choose to focus on works by E. Pauline Johnson or Cornelia Sorabji. Open to other choices.

The works of Austen and the Brontës are subtexts, and I urge all to have read *Jane Eyre* and *Wuthering Heights*. Not actual prerequisites.

- ❖ 1850: Dinah Mulock Craik, [Olive](#), 3 vols. London: Chapman & Hall (Victorian Women Writers)
- ❖ 1855: Elizabeth Gaskell, *North and South*, Oxford 0-19-283194-1
- ❖ 1857: A.L.O.E., *The Rambles of a Rat* (HathiTrust)
- ❖ 1860: George Eliot, *The Mill on the Floss* 0-393-96332-2
  - 1864: Georgiana Fullerton, [Too Strange Not to Be True: A Tale](#) (HathiTrust)
  - 1877: A.L.O.E., [Exiles in Babylon, or, Children of Light](#) (HathiTrust)
- ❖ 1884: Margaret Oliphant, *Hester*, Oxford World's Classics
- ❖ 1897: Oliphant et al, *Women Novelists of Queen Victoria's Reign* (see Word document from HathiTrust in Resources; search a607 in CBW)
- ❖ 1929: Virginia Woolf, *A Room of One's Own* Harcourt 015603041-1
- ❖ Access through UVA library selected essays in:

Ronjaunee Chatterjee, Alicia Mireles Christoff, Amy R. Wong, eds., Special Issue: [Undisciplining Victorian Studies](#) in *Victorian Studies* 62:3 (Spring 2020)

Linda H. Peterson, ed. [The Cambridge Companion to Victorian Women's Writing](#) (Cambridge UP, 2015).

Many readings are in Collab Resources; some essays and additional readings are not all specific in this calendar/syllabus.

Class [Collaborative Bibliography](#) (a Google doc); editing access for members of the course.

|  | Date        | Topic                              | Reading Assignment                                                                    |
|--|-------------|------------------------------------|---------------------------------------------------------------------------------------|
|  | Tue, Feb 2  | WOMEN WRITERS                      | Eliot, "Silly Novels by Lady Novelists"<br>Woolf, <i>A Room of One's Own</i> chs. 1-2 |
|  | Thu, Feb 4  | HISTORY OF WOMEN WRITERS           | Woolf, <i>A Room of One's Own</i> chs. 3-5                                            |
|  |             |                                    |                                                                                       |
|  | Tue, Feb 9  | Elizabeth Gaskell; varied authors  | <i>North and South</i> ; <i>Women Novelists...</i> ch.1-5                             |
|  | Thu, Feb 11 | Elizabeth Gaskell; varied authors  | <i>North and South</i> ; <i>Women Novelists...</i> ch.1-5                             |
|  |             |                                    |                                                                                       |
|  | Tue, Feb 16 | Workshop with GIS Specialists      | How to work with ArcGIS Storymaps                                                     |
|  |             | WED FEB 17 BREAK DAY               |                                                                                       |
|  | Thu, Feb 18 | Elizabeth Gaskell; Showalter       | <i>North and South</i> ; "The Female Tradition"                                       |
|  |             |                                    |                                                                                       |
|  | Tue, Feb 23 | Dinah Mulock Craik; varied authors | <i>Olive</i> ; <i>Women Novelists...</i> ch. 6-9                                      |

|  |               |                                    |                                                       |
|--|---------------|------------------------------------|-------------------------------------------------------|
|  | Thu, Feb 25   | Dinah Mulock Craik; varied authors | <i>Olive</i> ; <i>Women Novelists...</i> ch. 6-9      |
|  |               |                                    |                                                       |
|  | Tue, Mar 2    | Dinah Mulock Craik; Armstrong      | <i>Olive</i> ; "Some Call It Fiction"                 |
|  | Thu, Mar 4    | Dinah Mulock Craik                 | <i>Olive</i>                                          |
|  |               | PAPER ONE DUE FRIDAY               |                                                       |
|  | Tue, Mar 9    | BREAK DAY                          |                                                       |
|  | Thu, Mar 11   | George Eliot; Woolf                | <i>The Mill on the Floss</i> ; "George Eliot" (Woolf) |
|  |               |                                    |                                                       |
|  | Tue, Mar 16   | George Eliot                       | <i>The Mill on the Floss</i>                          |
|  | Thu, Mar 18   | George Eliot                       | <i>The Mill on the Floss</i>                          |
|  |               |                                    |                                                       |
|  | Tue, Mar 23   | George Eliot                       | <i>The Mill on the Floss</i>                          |
|  | Thu, Mar 25   | A.L.O.E.                           | <i>The Rambles of a Rat</i>                           |
|  |               | MAR 29 BREAK DAY                   |                                                       |
|  | Tue, Mar 30   | A.L.O.E./Georgiana Fullerton       | <i>Exiles in Babylon/Too Strange Not to Be True</i>   |
|  | Thu, Apr 1    | A.L.O.E./Georgiana Fullerton       | <i>Exiles in Babylon/Too Strange Not to Be True</i>   |
|  |               |                                    |                                                       |
|  | Tue, April 6  | Margaret Oliphant                  | <i>Hester</i>                                         |
|  | Thu, April 8  | Margaret Oliphant                  | <i>Hester</i>                                         |
|  |               |                                    |                                                       |
|  | Tue, April 13 | Margaret Oliphant                  | <i>Hester</i>                                         |
|  | Thu, April 15 | NO CLASS BREAKDAY                  |                                                       |
|  |               |                                    |                                                       |
|  | Tue, April 20 | E. Pauline Johnson Tekahionwake    |                                                       |
|  | Thu, April 22 | Cornelia Sorabji                   |                                                       |
|  |               |                                    |                                                       |
|  | Tue, April 27 |                                    |                                                       |
|  | Thu, April 29 |                                    |                                                       |
|  |               |                                    |                                                       |
|  | Tue, May 4    |                                    |                                                       |
|  | Thu, May 6    |                                    |                                                       |



### ***REQUIREMENTS and Activities:***

See below about the spirit of learning together and experimenting; the aims are not to differentiate performance but to foster understanding and expand capacities.

- Participation/attendance.
- Active reading and research; willingness to try using unfamiliar tools or approaches.
  - Victorian novels are long. Do your best to do all the reading; our list is shorter than in most graduate Victorian novel syllabi. An emphasis of the course is to pay

- attention to the customs of the various fields (literature, cultural studies, DH, etc.) and adjust them.
  - This is not a thorough introduction to DH nor a workshop. We will all have different levels of comfort with software.
- class presentation (up to ½ hour)
  - This may be a reading not on the original syllabus. You may choose to lead a discussion, share a presentation (e.g. PowerPoint or something else planned, from your screen), annotate or use some other interactive tool, or provide a handout in advance and assign speaking roles to me or to other classmates. We'll work out a schedule of turns to do this.
- a project presentation (may be collaborative)
- short paper due March 5
- final essay due May 10
- Contributions to the Collaborative Bibliography
- A timeline: either solo or collaborative (using TimelineJS)
- A Storymap: either solo or collaborative
  - *note that your projects may integrate a map in a timeline, or a timeline in the Storymap*
- Hands-on work with Collective Biographies of Women database and BESS analysis
  - “cleaning” or improving biographical or bibliographical data
  - work to be determined on a chapter in one of the books in CBW, depending on:
    - if text is already in the repository and BESS is available
    - if text in repository has no BESS
    - if text is available online
  - the options depend on the student's research choices. Everyone will become familiar with CBW and get the training or consultation needed to succeed at what they undertake.
- Some classes will be joined by other scholars or software specialists

### Some Remarks on This Course Now:

I understand that many factors—social identities, visible and invisible disabilities, family circumstances, physical location, mental health, access to the internet—may influence the experiences that each of you will have during this course. I am committed to building an environment to support your learning. Please be in touch with me to express any concerns or if challenges arise. I would like to assist in any needed accommodations.

I use pronouns she/her/hers. I have supported Black Lives Matter at least since 2016, but I have also been a white person at UVA and in Charlottesville for decades and feel strongly that I should have done more as my kids went through the public schools. My family has been actively supportive of the International Rescue Committee (refugees in Charlottesville); my husband, an immigrant, is an immigration attorney (retired). I have some informed and vehement views (boiling point these days?), but I don't assume they are your views too; go ahead and disagree with me. To walk around in a world of mental mirrors would be creepy.

This is a new course. I am uniting longstanding interests and research in Victorian studies, life writing and narrative theory, intersectional feminist studies, and digital humanities. I particularly

have started some research on the book at the core: *Women Novelists of Queen Victoria's Reign*, and it struck me as a good way to unite these interests and combine research and teaching.

### Our Sessions:

The course will be Online Synchronous, and as close to a discussion seminar as possible. As conditions allow, I would like to offer optional in-person meetings outdoors, safely distanced and masked, if everyone has equal ability to do this (e.g. I didn't meet in person last semester because a student wasn't in town).

I adapt some Teaching Continuity "sample language" here. By now, many of us have some experience with the online classroom, and your input is welcome.

I will have my camera on during Zoom sessions and encourage you to keep your camera on most of the time if you are comfortable doing so. Whether or not your camera is on, your active participation is essential. Please show active listening and courtesy through the following:

- Use a headset or earbuds to be sure you can hear and be heard easily and minimize shared noise with a residence (optional)
- In a small group, we may find sometimes that unmuted discussion for short periods is effective. Usually, keep your mic muted when you aren't speaking, to lessen distractions.
- Use the chat with discretion, not "off-channel" but for the most part to Everyone. Sometimes we'll use it together.
- Use the 'reactions' buttons (clapping, thumbs up) if appropriate!
- Generally, you can open up "participants" and "raise your blue hand" or answer a question yes or no, or invite slowing down or speeding up. If I don't see you visibly raising your hand, do interrupt.
- In this online environment, I will probably 'cold call' students more often than I would in the classroom. It can be hard for me to know who is ready to speak, or I may be behind in noticing chat. If you need to 'pass' on a question, that's OK. Ask questions; there are no dumb questions, and you may be doing everyone else a favor as they too wanted to know.
- We may have some ornaments such as polls, breakout rooms, some collaborative annotations or Whiteboard. Suggestions welcome.

### Group Understanding: (suggested class norms, shaped by you)

1. Listen respectfully. Let's try "amplifying" by specifically acknowledging what someone else has said. Speak with care for the effects on others, and with tolerance for your own and others' mistakes or differing views. A safe space is safe if we are all both considerate and trusting. That doesn't mean we will always be comfortable.
2. Add materials and viewpoints/topics. The bibliography is intended to expand. I welcome suggestions of things that have interested you that relate to this course. You can put links in Zoom chat. You could ask me to upload materials in our Resources and place it on the syllabus plan. We can use various other Collab or other tools to annotate or have a forum.
3. Collaboration and sharing. Some of us prefer to work alone. Increasingly, interdisciplinary teaching, research, and learning as well as all kinds of careers require collaboration. Stretch yourselves to new sets of skills and bear with each other's

different modes of work. But it's not ok to agree to do something and not follow through.

### Flexibility:

As in recent semesters, we will need to be flexible and take things one step at a time. I'll use email and post an announcement on our UVACollab site if a shift suddenly occurs. I am always open to **arranging a different due date for assignments**. Please stay in touch and **let me know if you become ill or have other reasons for absence or delay**.

In general I always allow two unexplained **absences**. This semester there is no limit to explained absences beyond those two. We will work around your circumstances, discretely as you wish.

Office Hours: see heading of syllabus. Best to let me know so I can send you the link, but you can also attend at last minute. Other times by appointment.

Email is the quickest way to reach me, and I strive to answer before 24 hours pass.

If you have concerns about readings or assignments or other parts of process, feel free to send an email to our class email: [20f-big-data--life-writing@collab.its.virginia.edu](mailto:20f-big-data--life-writing@collab.its.virginia.edu). Probably your questions and answers from classmates or me will benefit everyone.