“I read it [history] a little as a duty; but it tells me nothing that does not either vex or weary me. The quarrels of popes and kings, with wars and pestilences in every page; the men all so good for nothing, and hardly any women at all, it is very tiresome; and yet I often think it odd that it should be so dull, for a great deal of it must be invention.”
Catherine Morland to Mr. Tilney in Jane Austen, *Northanger Abbey*

“What one wants, I thought – and why does not some brilliant student at Newnham or Girton supply it? – is a mass of information; at what age did she marry; how many children had she as a rule; what was her house like; had she a room to herself; did she do the cooking: would she be likely to have a servant? All these facts lie somewhere, presumably, in parish registers and account books; the life of the average Elizabethan woman must be scattered about somewhere, could one collect it and make a book of it. It would be ambitious beyond my daring, I thought, looking about the shelves for books that were not there, to suggest to the students of those famous colleges that they should rewrite history, though I own that it often seems a little queer as it is, unreal, lop-sided.”
Virginia Woolf, *A Room of One’s Own*

**Course objectives:**
This course surveys the history of European women from about 1750 to the present. In addition to restoring women's voices to history, we will examine well-known historical events from the perspective of women's history, look at ideas about women, and examine the historical roots of issues and debates still informing the lives of European women. We will give some attention to issues of gender, masculinity, and sexuality.

**Reading:**
Instead of a standard textbook, I am using a source reader, *Lives and Voices: Sources in European Women’s History*, which provides documentary evidence of women’s history. I hope that it will complement the background information I will be giving in class and provide material for discussion and interaction. Assignments in this book are abbreviated as LV in the schedule, and the numbers refer to the number of the document, NOT the page number.

We will also be reading three novels, one short story collection, and a memoir. They are available for purchase at the bookstore and are on reserve at the library:
Mary Wollstonecraft, *Maria or the Wrongs of Woman* (Norton)
Helen Zenna Smith, *Not So Quiet* (Feminist Press)
Alexandra Kollontai, *Love of Worker Bees* (Academy Press Chicago)
Faïza Guène, *Kiffe, Kiffe Tomorrow* (Houghton Mifflin)
Films:
You are required to view the following films during the semester (dates on schedule). They are available for viewing at the Media Access Center (advance reservations required), but you are also welcome to view them at home if you wish to rent them in a store or online.
*A Doll House* (1973 film with Anthony Hopkins and Claire Bloom)

Museum show:
Starting February 18, the Legion of Honor Museum in San Francisco will be showing a special exhibit on “The Cult of Beauty: The Victorian Avant-Garde, 1860–1900.” I am requiring that you attend this exhibit before March 7. We may be able to arrange group tickets. More information on the exhibit is available at: [http://legionofhonor.famsf.org/legion/exhibitions/cult-beauty-victorian-avant-garde-1860-1900](http://legionofhonor.famsf.org/legion/exhibitions/cult-beauty-victorian-avant-garde-1860-1900). Please save your ticket stub to show that you attended the exhibition.

Course requirements:
The requirements for this course include regular class attendance, participation in discussions, and completion of all written work. There will also be four papers (4-5 pp., 7-8 pp. for graduate students) during the semester (February 22, March 14, April 11, May 16) based on the assigned readings. Paper topics will be handed out in class.

Grading:
Grades will be determined as follows: each paper 20%, class participation 20%. Students who wish to take the course CR/NC can change their grading status via “My SFSU” by March 16.

Graduate students taking the course for upper-division credit will have one additional assignment. Graduate students enrolled concurrently in History 799 (1 unit) will complete a 15-20 pp. historiographical essay in addition to the assignments on this syllabus. Both assignments are due April 25. Please see information sheet. Graduate student grades will be determined as follows: each paper 15%, book review 15%, class discussion 25%.

Late papers will be marked down one half-grade (e.g. from an A to an A-) if they are turned in in the same week (please ask the history department to date stamp them if I am not in), two half-grades (e.g. from an A to a B+) if they are turned in by the following Monday, and one full grade (e.g. from an A to a B) if they are turned in the following Wednesday. **Papers more than one week late will not be accepted.**

If you are unable to complete the course requirements by the end of semester, it is your responsibility to withdraw from the course. I will issue no instructor-initiated withdrawals or incompletes. Student-initiated incompletes are reserved for serious medical excuses (with documentation) or other natural disasters within the last three weeks of the semester. The last day to drop a course without a “W” is February 3, and the last day to withdraw with a “W” (except in extreme circumstances) is April 20.
Office hours and contact information:
Monday 2:30-4:00, Wednesday, 10:30-12:00, and by appointment
office location: Science 267    phone: 338-2250
e-mail: scurtis@sfsu.edu    website: http://bss.sfsu.edu/scurtis

This course will have a TA, Amy Liebert (aliebert@mail.sfsu.edu), who will give 1-2 lectures and help facilitate discussion.

Schedule:

Week 1    January 25
Introduction
What is Women’s History?

Week 2    February 1
The “Woman Question” during the Enlightenment
LV 89, 90 91, 92
Begin Wollstonecraft, Maria, or the Wrongs of Woman

Week 3    February 8
Women and Citizenship in a Revolutionary Age
LV 94, 95, 98, 99
Finish Wollstonecraft, Maria, or the Wrongs of Woman

Week 4    February 15
The Impact of Industrialization
LV 100, 101, 102, 104, 105

Week 5    February 22
Home Sweet Home: The Cult of Domesticity
Mrs. Beeton’s Book of Household Management, chap. 1 and skim another chapter
(available at http://etext.library.adelaide.edu.au/b/beeton/household/)
LV 112, 113
PAPER DUE

Week 6    February 29
Challenges to Middle-Class Norms
LV 110, 111, 114, 118, 119, 121, 122
Week 7       March 7
The New Woman
LV 123, 124, 125, 126, 127
Film: A Doll House
Alternatively, you can read the play (online text at Project Gutenberg, http://www.gutenberg.org/etext/2542)

Attend museum show by March 7.

Week 8       March 14
The Suffrage Question
LV 107, 128, 129, 130
PAPER DUE

SPRING BREAK

Week 9       March 28
New Roles: Women during World War I
Smith, Not So Quiet
LV 131, 133, 137, 138

Week 10      April 4
Women and the Communist Revolution
Kollontai, Love of Worker Bees: “Three Generations”; “Sisters”
LV 141, 153

Week 11      April 11
Flappers, Fashion, and Natalism
LV 144, 147
PAPER DUE

Week 12      April 18
Women and Fascism
Begin Fischer, Aimée and Jaguar
LV 154, 155, 156, 157, 158, 162
Week 13    April 25
War and Holocaust
Finish Fischer, *Aimée and Jaguar*
LV 159, 163, 164, 165, 166, 167, 169

Week 14    May 2
Postwar Women: East and West
Films: Vera Drake OR Four Months, Three Weeks, Two Days
LV 171, 174, 175, 176, 181, 182

Week 15    May 9
The New European Woman
Guène, *Kifé, Kiffé Tomorrow*
LV 183, 185, 186

FINAL PAPER DUE May 16