

WGS.101 SESSION #7 OUTLINE

1. Discussion: *Ida B. Wells: Passion for Justice*: gender-conscious activism/women's rights activism, womanism, humanism: the politics of race, class and gender (See ques. Session #6)
2. Frameworks for Understanding the Relationship of Gender, Class and Race in Social Movements
 - Similarity: "The Slavery of Sex" (Grimke)
 - Woman's Situation as "bondage" (Cady Stanton)
 - Common Goals/Partnership/Indebtedness- (Douglass, Truth, Cooper)
 - Intersection and Pragmatic Separation-Douglass (late 1860s)
 - Double/Multiple Jeopardy for Women of Color – (Grimke, Harriet Jacobs); Double/Multiple Vantage Points (Toni Morrison)
 - Intertwined Activism: Race and Gender-Conscious Political Strategies (Wells)
 - Intersectionality- (Kimberle Crenshaw, 1989)
3. The Female Body and Mind: Contested Terrain in late 19th Century America
 - Backlash, Biological Essentialism/Determinism and Anti-Suffrage:
 - Challenges to 19th Century Women's Rights Discourse;
 - The Political Nature of Backlash (Susan Faludi, *Backlash*)
 - The Historical Pattern of Biological Determinist Backlash Arguments
4. Dominant Medical Discourses of Womanhood in the 19th Century: Challenge to Female Entry into Higher Education, Employment and Citizenship Rights
 - a. Male and Female Anti-Suffragists and "Woman's Place": arguments about jury service; anti-suffrage, race and class
 - b. Debates about Women's Place in Higher Education and the Professions- Edward Clarke, *Sex In Education* (1873)
 - c. Response: The Growth of U.S. Women's Colleges and Co-Education
 - d. The Conflict Within: Madness, "Hysteria" and Women's Roles in the 19th Century America
(Smith-Rosenberg)-Writing Exercise/Discussion
5. ***The Yellow Wallpaper*** (1892) - Charlotte Perkins Gilman (1860-1935)
 - a. C.P. Gilman: an eclectic feminist
 - b. *The Yellow Wallpaper* in the context of her nonfiction and fiction writing e.g., *Women and Economics* (1898), *Human Work* (1904), *The Man-Made World* (1911), *Herland* (1915)
 - c. Interpretive debates around this text and around the question of women and madness; is this a "feminist" or "women's rights" text?
 - d. Meaning of this text in the contemporary period; relationship to other accounts of female madness (e.g., Sylvia Plath – *The Bell Jar*, Susanna Kaysen-*Girl, Interrupted*)

MIT OpenCourseWare
<http://ocw.mit.edu>

WGS.101 Introduction to Women's and Gender Studies
Fall 2014

For information about citing these materials or our Terms of Use, visit: <http://ocw.mit.edu/terms>.