

**COURSE POLICIES AND SYLLABUS**

**EARLY LGBT LITERATURES:  
QUEER LIT BEFORE THE INVENTION OF HOMOSEXUALITY**  
LIT4930-017C/WST4930-173B

**Dr. Jodi Schorb, Associate Professor of English**

jschorb@ufl.edu (checked daily)

Phone: (352) 294-2837 (checked rarely; please use email, especially in case of emergency)

**Office Hours & Location (Spring 2016)**

TUR 4334

DROP IN OFFICE HOURS Thursdays Period 9+ (after class and later, 4:00-5:15), no appt. needed.

Additional office hours (so long as you give me head up in advance): before or after class, Tuesdays Period 6 or 8, and some Wednesdays, by advance appt.

If these times conflict with other classes, speak to me in class or email me to arrange an alternative meeting time on Tues, Wed, or Thurs.

**Course Objectives:**

The course meets T7 (1:55-2:45) and R 7-8 (1:55-3:50) in TUR 2333.

This course might playfully be called "queer literature before the invention of homosexuality," given that the words "homosexuality" and "heterosexuality" were not coined until 1869 and 1880, respectively.

Most of us take for granted the concept of modern sexual identity, assuming sexuality is central to personal identity. Artists writing before the 1880s would find such thinking queer indeed. Their literature helps us think about how earlier eras understood the relationship between biological sex, gender expression, and sexual identity. Moreover, early LGBT literature requires us to think richly about how artists who felt personally removed from normative definitions of sex imagined their own erotic or sexual selves, sought models through past cultures and literatures, and invented a new language of sexual possibility through literature.

We will begin with a brief unit on Greek and Roman myths, Renaissance poetry, and neoclassical satire in order to identify cultural models and literary precursors that inspired later generations of writers to imagine diverse representations of same-sex desire and to imagine gender beyond binary categories of "male" and "female." We continue with a sustained unit on the literature of romantic friendship across the eighteenth and nineteenth centuries. We then explore how the medicalization of sexuality left its mark on literature, and vice versa.

The course will hone your ability to draw from primary and secondary sources to research, discuss, and craft written arguments, including: What does focusing on the representation of same-sex desire or a text's queer plots and possibilities help us better see and understand within any given text? In what ways does a piece of literature reflect existing beliefs, and in what ways does literature challenge existing beliefs and create new sexual knowledge?

Secondary readings in theory and cultural history will strengthen skills in critical reading, writing, and literary analysis and improve your ability to work in depth on literary genres of interest. I value prewriting, peer workshops, and creative writing as a means into a text and as a means of honing your ideas and arguments, and have structured the sequence of assignments to integrate these, as well as to reward improvement, weighting analysis essays more heavily as the term goes on.

**Required Texts & Materials:** (same as public adoption list)

**1. SECRET DIARIES OF MISS ANNE LISTER**, edited by Helena Whitbread (Virago), ISBN 9781551117287 (reading this week 4)

**2. TWO FRIENDS AND OTHER 19TH-CENTURY AMERICAN LESBIAN STORIES: BY AMERICAN WOMEN WRITERS**, edited by Susan Koppelman (Meridian), ISBN 9780452011199 (this is available paperback only and is sometimes hard to find; there are multiple used copies online and the bookstore will also be stocking) (reading this week 5)

**3. GLANCES BACKWARD: AN ANTHOLOGY OF AMERICAN HOMOSEXUAL WRITING, 1830-1920**, edited by James Gifford (Broadview Press), ISBN 9781551117287 (there are no online or Kindle editions: you must get this paperback; it is our most pricey book (list price \$44) but very high quality and central to the class. So if price is an issue, shop early for multiple cheaper used copies) (reading this week 7; optional reading from this during week 2)

**4. THE PICTURE OF DORIAN GRAY, Oscar Wilde** (Penguin Classics edition, either ISBN 9780141439570 or the more recent Penguin edition, ISBN 978-1517604820 . There are junky and inaccurate editions out there, so get a Penguin paperback edition, because they are affordable and readily available for dirt cheap, even cheaper than Kindle. (reading this week 12)

5, printer ink, paper, a binder, since most of our readings are on Canvas. You will submit work electronically through ELS, and receive assessed work back on ELS.

#### **Assignments and Grading:**

<b>Unit A Analysis</b> (5-page analysis essay on a topic emerging from Unit A)	<b>15%</b>
<b>Unit B Analysis</b> (5-page analysis essay on a topic emerging from Unit B)	<b>20%</b>
<b>Group Homework 1</b> (1-page "personals-style" ad, plus oral presentation)	<b>10%</b>
<b>Group Homework 2</b> (1-2 page literary character turned into medical "case study," plus oral presentation)	<b>10%</b>
<b>Final Essay</b> (7-9 page final essay emerging from course texts and topics, or additional research on authors in our anthologies)	<b>27.5%</b> (25% essay; <b>2.5%</b> peer workshop participation)
<b>Regular participation &amp; preparation</b> (this assesses your ongoing participation in class discussions and group work, your preparation for class, your performance on possible pop quizzes, your contributions to occasional discussion boards or in-class homeworks, coming to class with assigned readings and materials, you satisfying the attendance policy)	<b>15%</b>
	<b>100%</b>

*You can consult with me at any time if you want an estimate of your grade or course standing.*

#### **More about Assignments:**

Unit analysis papers and in-class exercises are designed to demonstrate your continued engagement with the readings and ideas posed in class and in our secondary readings, as well as hone your ability to form original, nuanced, well-supported, and well-written arguments about the texts. For this reason, I structure the flow of assignments based on a sequence of shorter analytical exercises, culminating in a longer essay. This pedagogical sequence allows you to get practice

and feedback on your writing before the major essay is due, brainstorm ideas to possibly adapt and develop into a major essay, and facilitate pre-writing, peer input, and revision.

**Unit A and B Analysis Papers** ask you to respond to the questions guiding the unit and will be given well in advance; you have flexibility over what texts from that unit you want to write on and how you want to approach your response.

**Group Homework 1 and 2** involve creative application of ideas and language of gender and sexuality, asking you to design a "personals" (or dating/missed connection) ad for a literary character, making use of the language and sentiments of the era; we will do this the first time during the romantic friendship unit, then revive this activity after introducing the language of medicalization and sexology, allowing you to further apply new ideas and think about how language and ways of understanding and articulating sexual and gender difference changes across time. Again, you will have the assignments well in advance along with allotted course time to discuss.

The **final essay** of 7-9 pages is open topic (so long as your topic is tied to texts and/or themes discussed in class, or a topic that directly evolved out of further research on early (pre-20th century) LGBT literature; the project will require integration of scholarly secondary sources; you will have guidelines before spring break.

**Extensions, late penalties and late policies:**

Assignments will be graded down up to one half grade (i.e. 5 points) for each calendar day they are late. Penalties begin accruing 5 minutes after a deadline passes. Late work will be graded but will NOT contain detailed instructor's comments, just a short explanation of the final grade.

If you feel your situation warrants an extension, you can request an extension; however, I reserve the right to deny the request, especially when poor time management, technology failures, recurrent tardiness, recurrent requests for extensions, or frequent lack of class preparation factor into the need for more time.

**Grading Expectations for Essays and Analysis Papers:**

**A-range essays** establish and sustain a complex and original argument that demonstrates sophisticated engagement with the course concerns and the unit's themes, contexts, and assigned readings. A-level essays provide attentive, rich, and original close reading to illuminate the complexities of language and theme in their chosen texts. They are well-organized, well-supported, well-developed, and written in an engaging and clear prose style.

**B-range essays** are competent and capable; they could be made stronger with **either** better organization, a more complex thesis or line of development, more sustained examples, a stronger prose style, **or** less recurrent grammatical problems.

**C-range essays** are passable and often promising, but have **multiple** key areas that need **considerable** improvement: thesis strength, argument focus, level of analysis and development, organization, style, recurrent grammatical problems that interfere with clarity and ability to persuade.

**D-level essays** often hold promise, but are not yet "there" as far as conceptualizing, organizing, and sustaining a viable argument in readable prose.

**F essays** fail to meet the basic criteria of argument, organization, and mechanics, or may be too off topic by failing to respond in any meaningful way to the assignment, or they contain passages that are plagiarized.

### **Grading Expectations for Group Homework 1 and 2:**

**A-range:** Homeworks marked excellent are thoughtful and creative. They demonstrate a clear engagement with the goal of the assignment and demonstrate a strong sense of the language, rhetoric, and sentiment of the era. The in class presentation was well organized, clear, and helpful in highlighting the debates and choices that went into the final creative work.

**B-range:** Homeworks marked very good are competent and capable, but would benefit from **either** more complex engagement, more illustrative examples of language and sentiment, increased risk-taking, **or** a clearer/more helpful presentation.

**C-range:** Promising, but has **multiple** areas that require considerable improvement: more rigorous engagement with the assignment, more illustrative examples of language and sentiment, increased risk-taking, and/or clearer presentation.

**D or below:** Off track or inadequate, either because it is too brief, lacks comprehension, is carelessly composed, or presents a superficial response to the topic.

### **Grading expectations for Course Participation & Preparation:**

To earn an "A" for regular participation and preparation, the A level student is **consistently** prepared and engaged. They have their materials handy and are able to refer to specific passages in readings and other materials during class. They are able to make connections from the readings and/or build productive discussion from class discussion. They contribute to the ongoing discussion by responding thoughtfully to others and/or by asking questions that help build useful group understanding. They contribute and are active listeners in small group work. They abide by the attendance policy. If this person was not a member of the class, the quality of the discussion and group work would diminish.

(B range participants **mostly** meet the above criteria, C range participants **occasionally** meet the above criteria, D range participants **rarely** meet the above, F range participants **fail** to meet the above criteria).

### **Grading Chart (Letter to Number Conversion):**

You'll get a percentage grade on all your written work, signaling where I have placed you on the following chart. This chart is used to convert letter grades to numeric grades on all your papers and assignments. The parentheses include the range of numbers that apply to the corresponding letter. This chart is also used to determine your final grade in the course:

A+	(97-100)
A	(93-96.9)
A-	(90-92.9)
B+	(87-89.9)
B	(83-86.9)
B-	(80-82.9)
C+	(77-79.9)
C	(73-76.9)
C-	(70-72.9)
D+	(67-69.9)
D	(63-66.9)
D-	(60-62.9)
F	(59 or under)

For more information, <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

In the unlikely event that a student wishes to appeal his or her final grade, the student should consult Prof. Stephanie Smith, Director of Undergraduate Studies. Grade appeals may result in a higher, unchanged, or lower final grade.

**Extra Credit:**

Currently there are no extra credit options or paper revision options. But I may include participation extra credits based on relevant LGBT on-campus programs in spring.

**Attendance, Participation, Preparation (15%):**

**I expect you to attend class regularly, rarely missing class.**

**You are allowed 3 absences** (no explanation needed), although it is unusual for students to avail themselves of all 3. Upon a fourth absence, your final grade will be lowered up to one letter. Successive unapproved absences (5<sup>th</sup>, 6<sup>th</sup>....) will continue to lower your final grade. Habitual tardiness (i.e. arriving after roll) will be marked as absenteeism. If you miss a double-period day, it counts as one absence. Speak to me in conference if you are facing unusual circumstances that effect your ability to abide by these expectations.

**A handful of sessions are marked in bold and listed as “mandatory attendance”:** these days you must attend (unless you have an excused absence that day, like a medical note). Skipping these days with an unexcused absence will impact your course participation grade up to 2.5% per major assignment.

**Laptops/tablets must be approved for in class use; no cell phones to access readings! Think whether a Kindle will adequately allow you to follow page discussions and contribute: in my experience, those with Kindles struggle to follow along in class and contribute specific ideas from their readings.** To be approved, come with your device with that day's completed readings, and show me that you have marked up your readings with responses, questions, ideas with a **pdf annotating app** (iAnnotate, Pdf Annotator, Okular, etc.) that allows you to write on the document, highlight, add side notes, and access the page we are on to consult these reading notes.

**The success of the class requires your active presence.** A strong class doesn't just happen by chance or because of a dynamic instructor: it involves each of us committing to creating a learning community attentive to each other's ideas, writing, and the readings. For this reason, participation and preparation are essential. I expect you to be here on time, having thought about the readings, ready to speak about things you noticed or thought about as you read, and ready to listen and respond when put in groups. Be an attentive listener, and share when called upon. Having an off week is to be expected. But if you have a pattern (i.e. consecutive days) of unpreparedness, or you seem to habitually rely on others to carry the weight of the work and discussion, expect your participation grade to be lower than that of your peers.

Also, strive to be conscious of what you can do to facilitate your peers' discussion and your peers' engagement. I value directness (you can share your honest feelings about our readings), but also courtesy: don't walk away from groups during group discussions, keep cell phones silent and off your desk, look at the person speaking, wait for break to leave the classroom (unless you have a bathroom emergency!).

**If you miss a class, you are responsible for coming prepared to the next class.** Therefore, while you do not need to explain your absence to me, you should either contact me or another student before the *next* class meeting and make arrangements to pick up missed handouts, key announcements, or assignments. (Get notes from a fellow student.) Do not show up in class and ask “what you missed”: find that out beforehand and arrive prepared.

**Reading Notes, a recommended study skill.** Let's face it, we read a lot, and even read attentively, then forget a lot by the time we step in the classroom. Get into the habit of reserving a space in your notes for a momentary pause and reflection when you complete the days assignments, jotting down a few informal ideas to jump start class discussion. This will help your participation and preparation immensely. You might reserve space for: **initial reactions** (things to share at check in; broad responses to the week's readings); **more in-depth reflection points:** these are the things you wish to speak most to in class, or write more about, or to hear others' opinions on; this may include passages from secondary sources that interest you.) If you take copious notes or mark up your texts a lot, you will benefit from taking the time to "pull out" a few thoughtful ideas for class or for assignments from the bulk of your scribbles.

**My role** will be to provide background and context for thinking about the readings, then step back, prompting you with questions that help you apply and develop your readings, facilitating the ensuing discussions, and incorporating class ideas into the flow of discussion.

Please speak to me if you are having issues that are effecting your attendance or performance. Or if there is something about the class that is bothering you, and you feel it could be addressed/modified.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

### **Plagiarism:**

Plagiarism is intellectual theft and fraud. It means passing off someone else's work (including borrowed words and phrases) as one's own. It also means resubmitting work you did for one course in another course without express permission from all involved instructors. It occurs when one fails to acknowledge the source(s) of ideas, quotations, or information. It also occurs when someone else writes any part of one's paper, even if that person is unknown (i.e. paper bank, webpage). When in doubt, cite.

Plagiarism does not include incorporating feedback from your classroom peers into your essays, as long as you do not another student to significantly revise, contribute to, or change your arguments.

If you have concerns or questions about documenting sources, or wish to report a suspected plagiarism, consult with me in office hour.

All students are required to abide by the Student Honor Code. **Violators will be sanctioned.** For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

**Additional policies:****Instructor Evaluation:**

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>

Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

**UF Disability Resource Center** strives to provide quality services to students with physical, learning, sensory or psychological disabilities, to educate them about their legal rights and responsibilities so that they can make informed decisions, and to foster a sense of empowerment so that they can engage in critical thinking and self-determination.

If you have a documented disability, please set up a confidential discussion with me before week three to discuss how this may impact your performance and how I can best accommodate your needs.

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. For more information, see:

<http://www.dso.ufl.edu/drc/>

001 Building 0020 (Reid Hall), 352-392-8565; [accessuf@dso.ufl.edu](mailto:accessuf@dso.ufl.edu)

**UF Reading & Writing Center** offers UF students help becoming better readers and writers, including study skills sessions, test preparation workshops, and 30-minute sessions of individual help with essay drafts. The website includes multiple resources, including MLA citation guides, annotated bibliography writing guides, and resume guides.

<http://www.at.ufl.edu/rwcenter/index.html>

302 Tigert Hall; (352) 392-6420

**UF Counseling and Wellness Center** offers individual counseling, wellness counseling, couples counseling, problem solving help, CERC crisis services:

<http://www.counseling.ufl.edu/cwc/Default.aspx>

3190 Radio Road; (352) 392-1575

Check out these amazing Spring 2016 groups (Trans Empowerment, LGBT Empowerment, Coping, Bereavement, etc.):

<http://www.counseling.ufl.edu/cwc/group-listings>

And Spring 2016 workshops (i.e. Yappy Hour (!), Habits of Happy People, Improving Concentration, etc.):

<http://www.counseling.ufl.edu/cwc/workshops-listing>

**Sexual Harassment, UF Student Affairs:**

UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see:

[http://www.ufsa.ufl.edu/faculty\\_staff/fees\\_resources\\_policies/sexual\\_harassment/](http://www.ufsa.ufl.edu/faculty_staff/fees_resources_policies/sexual_harassment/)

**EARLY LGBT LITERATURES:  
SYLLABUS/DAILY SCHEDULE OF READINGS**

Many course selections are drawn from Byrne Fone, ed., *Columbia Anthology of Gay Literature* (NY: Columbia UP, 1991) and Terry Castle, ed., *Literatures of Lesbianism* (NY: Columbia UP, 2005).

Week 1

Tu 1/5: Course Introduction. Print and come to class having read the following:

- 4-page excerpt on the challenge of interpreting sexuality in the past, from Jeremy Webster, "Queering the 17th Century: Historicism, Queer Theory, and Early Modern Literature" (pp. 376-380), on Canvas ("Files" folder, first week's readings subfolder). (Also mailed to course listserve the week before classes began.)

R 1/7: Is Sex "Repressed" in History? Print and come to class having read the following, on Canvas ("Files" folder, first week's readings subfolder). (Also mailed to course listserve the week before classes began.)

- Michel Foucault, from *History of Sexuality* (1976)
- Anne Lister, from *Diaries of Anne Lister* (1824-26), we will read more from her later...
- William Bradford, "A Horrible Case of Bestiality," from *Of Plymouth Plantation* (1642)

Pre-class Preparation: Many have argued that sex is "repressed" and "silenced" in history (especially during the Victorian era), but, Foucault refutes this argument. **As you read Lister and Bradford, pay attention to how sexual knowledge circulates in these texts and what forms sexual knowledge takes.** Using Lister and Bradford as examples, how did individuals in an earlier era learn about non-normative sexual practices? For example, pay attention to how Lister "tests" other women to assess their potential knowledge of female-female sexual practice. Flag evidence in your reading and bring all of today's readings to class for group discussion. (No cell phones allowed for accessing pdfs. Bring a hard copy (preferred) or a laptop or tablet. All laptops or tablets need a pdf annotation app installed.)

**UNIT 1: EARLY MODELS AND LITERARY INFLUENCES**

This unit explores the following: What cultural models and literary precursors from an earlier era may have been available to later generations to obtain and circulate knowledge about same-sex sexuality? To see diverse textual representations of same-sex desire? To imagine gender identity beyond categories of 'male' or 'female'?

Week 2

Tu 1/12: Native American and Biblical traditions. Read for class:

- King James Bible, using the link below, read the following chapters:
  - <http://www.kingjamesbibleonline.org/>
    - 1 Samuel Chapter 18
    - 1 Samuel Chapter 20
    - 2 Samuel Chapter 1
    - 1 Ruth Chapter 1

*Book of Samuel* context: Jonathan was the son of Saul, the king of Israel (Benjamin tribe); David was the youngest son of Jesse (Judah tribe) and a rival for the crown. The Book of Samuel traces David's rise to power and Saul's increasingly fraught relationship with David. After slaying Goliath and many other Philistines, David is brought to Saul (holding Goliath's head). Jonathan takes an immediate liking to him, and recognizes David as the rightful king, but Saul will have none of that.



Eventually David and Saul reconcile, Jonathan is slain in battle, and Saul commits suicide. David learns of Saul and Jonathan's death and chants his famous lament.

*Book of Ruth* context: Suffering from famine, Israelite Naomi and her husband and sons emigrate to Moab, where her husband dies and her sons marry two Moab women; after ten years, the sons die and Naomi decides to return to Bethlehem, telling the Moab wives to return to their mothers and remarry. One sister (Oprah) reluctantly leaves; Naomi refuses.

Read also for Tuesday:

- Introduction to *Masquerade: Queer Poetry in America to the End of WWII* (2004), along with **Sample aikane and Native American two spirit oral songs/poems** (Especially "Three Songs of Initiation"), File name: 3.ElledgeAikaneTwoSpiritPoems.pdf (Unit 1 Readings)
- (suggested additional reading); James Gifford "Part II: **Two Spirit People**," in our assigned textbook, *Glances Backward*.

Note: pop quizzes and/or discussion board weigh-ins will be periodically assigned...

R 1/14: Ancient Greeks

- Background reading by Byrne Fone, "Eros in Arcadia: Greek Literature" together with selections from **Homer, the *Iliad*** (Zeus and Ganymede) and **Plato's *Symposium***; pay special attention to "**Speech of Aristophanes**" (file GreekLiteratureHomerPlato.pdf)

Week 3

Tu 1/19: Ancient Romans

- Background reading by Byrne Fone, "Rome: Love Poems and Satire" including poems by Catullus and sections from **Ovid's *Metamorphosis*** (Zeus and Ganymede, Apollo and Hyacinthus) (file RomanLit.Catallus.Ovid.pdf)
- Plus read weblink with these important and short tales from *Metamorphosis*
  - <http://ovid.lib.virginia.edu/trans/Metamorph4.htm#478205196> (Book IV: 278-388, Alcithoë tells the story of Salmacis, Salmacis falls for Hermaphroditus, Salmacis and Hermaphroditus merge)
  - <http://ovid.lib.virginia.edu/trans/Metamorph9.htm#483366551> (Book IX: 666-797: The birth of Iphis, Iphis and Ianthe, Isis transforms Iphis)

R 1/21 Renaissance

- Background by Fone, "Platonic Dialogues," along with selections that include sonnets by William Shakespeare (1609) and Katherine Phillips; see also Aphra Behn ("To the Fair Clorinda, Who Made Love to Me, Imagined More than Woman") (file Renaissance.Shakespeare.Phillips.Behn.pdf)

Week 4

Tu 1/26: 16<sup>th</sup> and 17<sup>th</sup> Century Burlesque and Satire

- Sample burlesque: Sor Juana Inez de la Cruz, "Inés, Dear"
- Sample satires imitating the Roman satirist, Juvenal: John Dryden, from *The Satires of Decimus Junius Juvenalis* (1693) and the Anonymous imitation of Juvenal's Sixth Satire, from *The Adulteress* (London, 1773) (file Burlesque.Satire.SorJuana.Dryden.pdf)

R 1/28: Romantic era Diaries.

- From assigned textbook, *Secret Diaries of Miss Anne Lister* (pages TBA),
- Also brainstorm your thesis and ideas for **UNIT A ANALYSIS PAPER** and bring to class.

**\*\*UNIT A ANALYSIS PAPER DUE SUNDAY, JAN 31, 11pm, CANVAS\*\***

## UNIT 2: THE LITERATURE OF ROMANTIC FRIENDSHIP

This unit explores the literary importance of romantic friendship motifs. Focus on the following: How was affection between members of the same sex treated in eighteenth and nineteenth century? Why were romantic friendships of personal significance to so many? What social and historical conditions and what gender assumptions encouraged socially-sanctioned and passionate same-sex relationships? What is the language and vocabulary of romantic friendship? What separated these socially-sanctioned romantic friendship from "sodomy" (or, in the case of women, from what Susan Lanser has called "suspect sapphism")?

### Week 5

Tu 2/2, Today is cultural background on 19<sup>th</sup>-century romantic friendships. Reading the following two scholarly articles, noting how Moore invokes yet modifies Rosenberg's formative ideas about the emergence of romantic friendship in the 19th century.

- Carol Smith Rosenberg, "The Female World of Love and Ritual" (1975) (Canvas: Unit 2 folder, Rosenberg.FemaleWorld.pdf)
- Lisa Moore, "Something More Tender Still than Friendship" (1992), which emphasizes Maria Edgeworth's *Belinda*, Anne Lister's *Diaries*, and the Pirie/Woods libel case for what purposes? (Canvas Unit 2 Folder: MooreMoreThanFriendship.pdf)

### R 2/4, Literature of Female Friendship

- Mary E. W. Freeman, "Two Friends," in Koppelman textbook, *Two Friends*, 124-139.
- Rebecca Primus and Addie Brown, letters (File RebeccaPrimusAddieBrownLetters.pdf)
- Emily Dickinson, select poetry and letters. (File: EmilyDickinsonPoems.pdf)

### Week 6

This week, you will form groups for the Group Homework 1 (Personals and Missed Connections) creative project and presentation.

Tu 2/9 Christina Rossetti, "Goblin Market" (1862)  
<http://www.poetryfoundation.org/poem/174262#poem>

### R, 2/11 Apparitional Lesbians

- Read the scholarly excerpt by Terry Castle on "ghosting" tropes in lesbian texts from her book *The Apparitional Lesbian* (Canvas)
- Together with three short stories from the Koppelman *Two Friends* anthology:
  - Rose Terry Cooke, "My Visitation," (1858) in Koppelman, 21-42.
  - Elizabeth Stuart Phelps "Since I Died" (1873; repr. 1879), in Koppelman, 43-52.
  - Alice Brown, "There and Here," (1897) in Koppelman, 181-197

### Week 7

Tu, 2/16 Walt Whitman and "adhesiveness"

- Read secondary context by Michael Borgstrom, Same-Sex Love (file BorgstromSameSexLove.pdf) along with letters and poems of Whitman:
- Walt Whitman, letters (c. 1860-70) to Fred Vaughan, Lewis Brown, and Peter Doyle (File: SelectLettersHamiltonMelvilleWhitman.pdf)
- Walt Whitman, "Live Oak with Moss" (online manuscript of his unpublished poem)  
<http://www.whitmanarchive.org/manuscripts/liveoak.html>

R 2/18 Stoddard and Whitman:

- o Charles Warren Stoddard, using books.google.com, read the following 3-part tale from *South-Sea Idyls* (1873): "Chumming with a Savage" (parts 1, 2 and 3)
- o [https://books.google.com/books?id=wbgGuA\\_a2TAC&pg=PP6#v=onepage&q&f=false](https://books.google.com/books?id=wbgGuA_a2TAC&pg=PP6#v=onepage&q&f=false)
- o Frank Millet letters to Stoddard, in Gifford's anthology, *Glances Backward*
- o Group Homework 1 ("Personals and Missed Connections"): groups will form and have a short planning session to exchange contact information and potential assignment directions.

Week 8

**Tu, 2/23: Peer work (Mandatory):** Personals and Missed Connections: groups will have the period to work on their ads and presentation ideas.

**\*\*Group Homework 1 ("Personals and Missed Connections") Due\*\*:**

Groups must submit their completed contribution to **me by Thursday 2/25 at 9am** via email: [jschorb@ufl.edu](mailto:jschorb@ufl.edu)

R, 2/25

- **Group Homework 1 ("Personals and Missed Connections") in-class presentations**, plus follow up discussion.

SPRING BREAK, FEB 27-MARCH 6

Week 9

Tu, 3/8 Homosocial triangles; read the following:

- o Alexander Hamilton, letters to John Laurens, (ca. 1779-80). (Same file as earlier: SelectLettersHamiltonMelvilleWhitman.pdf)
- o Thomas Bailey Aldrich, "Marjorie Daw" (1873), in Gifford's anthology, *Glances Backward*, 186-

R, 3/10 Queer frontiers:

- o Augustus Baldwin Longstreet, "A Sage Conversation" (1835)
- o Bret Harte, "Tennessee's Partner" (1869), in Gifford's anthology, *Glances Backward*, 186-
- o Misc. selections from Gifford's anthology, *Glances Backward*, TBA
- o Touch base on ideas, strategies and progress on your final essay.

Week 10

**Tu, 3/15 Peer work, Mandatory.** Bring Draft of UNIT B ANALYSIS PAPER

**UNIT B ANALYSIS PAPER Due by Wednesday, 3/16 by 11pm to Canvas (Romantic Friendship analysis)**

R, 3/17 No class (I am out of town at the C19 conference)

### UNIT 3: THE MEDICALIZATION OF SEXUALITY AND THE INVENTION OF HOMOSEXUALITY

How did rising medical discourse (including sexology and theories of gender inversion) impact definitions, explanations, understanding, and responses to homosexuality and to transgender individuals? What are the markers of medical language and sexological discourse? How do we see the impact of this medicalization on representations of individuals whose sexuality or gender are non-normative? How does the medicalization of sexuality impact the function and form of fictional and autobiographical writing? How does it impact literary self-fashioning and characterization? In other words, how do medical case studies leave their mark in LGBT literature?

#### Week 11

##### Tu 3/22: Case Studies and Medicalization of Sex

- o Background reading on sexology by Anna Katharina Schaffner, from *Modernism and Perversion: Sexual Deviance in Sexology and literature, 1850-1930* (Canvas: SchaffnerModernismAndPerversion.pdf), with **prep sheet** (distributed in advance)
- o For more examples of case studies and medical texts, see
  - o Prof. X (Pierce), from Ellis and Symonds, in Gifford, *Glances Backward*, 301-
  - o William Lee Howard "Effeminate Men and Masculine Women" (1900), in Gifford, *Glances Backward*, 327-
  - o Sample case study from Havelock Ellis and John Ellington Symonds, *Sexual Inversion* (on effeminate men), in class example.

##### R 3/24. In class show-and-tell, hands on work. **MANDATORY ATTENDANCE.**

- Krafft-Ebing, from *Psychopathia Sexualis* (e-book of 1906 edition); in addition to browsing and locating your own case study of interest, please read "Case 236" (page 581), which is about Alice Mitchell's sensational murder of Freda Ward.
  - o <https://books.google.com/books?id=oFoAAAAAMAAJ&pg=PA581&ots=812UVyxVTz&dq=case%20236%20young%20girl&pg=PP1#v=onepage&q&f=false>
- In class, after show and tell, we will also overview the next group project (Group Homework 2: Literary Case Studies) and, to illustrate some of the ideas behind the homework, I will have you turn a character from a fictional tale (Lucy Nelson) into a case study, as a way of applying your new knowledge of the form and function of case studies. Both juvenile tales were written well before sexology about non-gender-conforming children:
  - o "Lucy Nelson, Or the Boy Girl" (1831); for additional consideration, see also "Billy Bedlow; Or, the Girl Boy" (1832)

*Groups for Homework 2 (Literary Case Studies) will be finalized by the weekend so that you can exchange contact information and ideas in advance of next week's planning session.*

#### Week 12

##### Tu 3/29 Literary Case Studies. Come having read:

- Mary E. Wilkins Freeman, "The Long Arm" (1895). (Canvas: MaryWilkinsFreemanLongArm.pdf)
- Lisa Duggan, "The Trials of Alice Mitchell: Sensationalism, Sexology, and the Lesbian Subject in Turn-of-the Century America." (Canvas: DugganTrailsofAliceMitchell.pdf)
- (review "Case 236" in *Psychopathia Sexualis*, as needed)

##### R 3/31 Read Oscar Wilde, *Picture of Dorian Gray* (book), first half of book.

- (and review male "aesthete" case studies in Ellis and Symonds's *Sexual Inversion* as needed)

- Group Homework 2 (Literary Case Studies) will meet for up to a half hour to begin planning for next week's final projects and presentation.

Week 13

**Tu, 4/5 Group Homework 2 (Literary Case Studies) MANDATORY PEER WORK**, Bring ideas and hammer out your case studies. You will have one period; the rest you can figure out on your own time.

**\*\*GROUP HOMEWORK 2 (Literary Case Studies) Due Wednesday 4/6 by noon to me directly at jschorb@ufl.edu\*\***

R, 4/7 Case study presentations. I will post your submissions on Canvas by Wednesday afternoon; please read them all before class. Group will defend and explain their case studies and field questions.

Week 14

Tu 4/12 Wilde and his afterparty:

- Finish Wilde, *Dorian Gray*
- Earl Lind, "The Case of Oscar Wilde" (1918), in Gifford, *Glances Backward*, 76-
- Shirley Everton Johnson, from "The Cult of the Purple Rose" (1902), in Gifford, *Glances Backward*, 62-

R 4/14 Literary "cases," continued.

- Willa Cather, *Paul's Case: A Study in Temperament*" (1905), in Gifford, *Glances Backward*, 311
- Finally, to get a sense of where all this is headed, read "Codes of Mutual Recognition" in the introduction to Gifford, *Glances Backward*, plus Edward Prime Stevenson, From "Out of the Sun" (1913) and *The Intersexes* (1908), 3-4

Week 15

**Tu, 4/19 MANDATORY ATTENDANCE: GRADED PEER WORKSHOP ON FINAL ESSAY.**

- Follow directions on Final Essay Guidelines sheet: Be ON TIME. Bring TWO HARD COPIES of your essay draft. The draft should be at least 5 full pages.

Reading days 21<sup>th</sup> and 22<sup>th</sup>

**Please turn in your FINAL ESSAY no later than Sunday 4/24 by 11pm to Canvas.**  
There is no final exam.