

**Course Policies: Early LGBT Literature:**  
LIT4930 Sec 11 DB/WST4930 Sec 04 B9

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

**Contact Information:**

[jschorb@ufl.edu](mailto:jschorb@ufl.edu) (checked daily): office phone: (352) 392-6650 x281 (checked once a week)

**Office Hours & Location (Spring 2014):**

TUR 4334

DROP IN OFFICE HOURS Thursdays Period 9+ (after class and later, 4:00-5:30).

Additional office hours, Tuesdays Period 8 (after class, 2:45-3:30pm).

If these times conflict with other classes, or if you need further help, speak to me in class or email me to arrange an alternative meeting time on Tues, Wed, or Thurs. One-on-one meetings at alternative times are welcome.

**Course Overview:**

The course meets T7 (1:55-2:45), TR 7-8 (1:55-3:50) in Tur 2333.

This course might playfully be called "queer lit 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: whether we identify as gay, straight, queer, bi, and/or trans, our sexuality is central to our personal identity and sense of self. Early modern artists 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.

Before the "invention" of homosexuality, American and English literature and letters abounded with men who professed their erotic desire for other men, women who seduced other women, and gender-variant individuals (in the parlance of the day, "hermaphrodites"). Some served as cautionary tales, but others were positive models. In 19th century American literature, which the course emphasizes, the queer characters that populate the literary landscape shaped American readers' imagination about the frontier, the city, the "far-isles," and other imagined spaces of yet-unrealized sexual possibility (including, humorously enough, that mythical wonderland, Florida).

The course will hone your ability to draw from primary and secondary sources to research, discuss, and craft written arguments about the following: 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? And most crucially, how did artists who felt personally removed from normative definitions of sexuality imagine their own erotic or sexual selves, seek models through past cultures and literatures, and invent a new language of sexual possibility through literature?

Moreover, you will gain strength in critical reading, writing, and literary analysis, gaining confidence in your ability to work in depth on literary genres of interest. I value prewriting and creative writing as a means into a text and as a means of honing your ideas and arguments. Thus, you will have opportunities for workshoping the major essay and discussing and working on some assignments in groups.

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

JAMES GIFFORD (Editor) *GLANCES BACKWARD: AN ANTHOLOGY OF AMERICAN HOMOSEXUAL WRITING, 1830-1920*; ISBN 97815-51117-287 (List price \$44)

SUSAN KOPPELMAN (Editor); *TWO FRIENDS & OTHER 19TH-CENTURY AMERICAN LESBIAN STORIES*; ISBN: 97804-52011 -199 (List price \$17)

OSCAR WILDE: *THE PICTURE OF DORIAN GRAY* (Penguin Classics edition edited by Robert Mighall); ISBN 97801-41439-570 (List price \$9)

Coursepak, is to be purchased after week 3 and before week 5 through **Xerographic Copy Center**, 927 NW 13<sup>th</sup> St (just south of Applebee's); phone 375-0797 for hours and directions, or refer to their webpage at <http://www.xerographicgainesville.com>

You are *required* to have a valid Gatorlink account and means to regularly access our course ELS/Sakai site (<http://lss.at.ufl.edu>) and the library's Course Reserve website (ARES), as well as software that can open, save, and print files in .pdf format **and** .docx (or .doc) format. You will submit work electronically through ELS, and receive assessed work back on ELS.

**Assignments and Grading:**

Homework A (short analysis paper)	12.5%
Homework B (short analysis paper)	12.5%
Homework C (Group work). Personal Ads & Missed Connections; group project)	10%
Homework D (Individual or group assignment). Personal Ads, Missed Connections & Case Histories; round 2	10%
Oral Presentation (Group work): Lost Novels and Narratives 5% personal reflection)	15% (10% presentation; 5% personal reflection)
Major Essay (7-9 pages)	30%
Regular participation and Preparation (which means participating in class discussions and group work, passing any pop quizzes, completing any credit/no credit homeworks, coming with required assignments, coming with assigned readings and materials, satisfying the attendance policy)	<u>10%</u> 100%

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

**More about Assignments:**

Assignments and in-class work are designed to demonstrate your continued engagement with the readings and ideas posed in class, as well as 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 exercises, culminating in a longer essay. This pedagogical sequence allows you to get practice and feedback on your writing before the longer paper is due, and also integrates my commitment to pre-writing, peer input and revision.

Homework A and B 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.

Homework C and D involve creative application of ideas and language of gender and sexuality, asking you to design a "personals" (or dating/misadventure) 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.

Lost Novel: (see syllabus); you will work with a group of 7 students separately reading a "lost" novel and, as a group, present this novel to the class. Each student will then submit a 4-page reflection on the novel.

The major essay of 7-9 pages is open topic (so long as you write on texts and/or themes discussed in class or a topic that directly evolved from this course) and 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. up to 5 points) for each calendar day they are late. Penalties begin accruing the first minute 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 Chart (Letter to Number Conversion):**

You'll get a letter grade on all your written work. I will then record the corresponding number in my gradebook. 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+	98	(97-100)
A	95	(93-96)
A-	92	(90-92)
B+	88	(87-89)
B	85	(83-86)
B-	82	(80-82)
C+	78	(77-79)
C	75	(73-76)
C-	72	(70-72)
D	69	(66-69)
F	65	(65 or under)

**Grading Expectations for Essays:**

**A-range papers** are excellent and thoughtful, carefully developed and clearly presented. They demonstrate strong comprehension of the text under discussion, clear engagement with the themes and contexts of the course, and offer a sustained, original reading that successfully illuminates the text or texts under discussion. A papers are well-organized, well-supported, well-developed, and written in an engaging and clear prose style.

**B-range papers** are solid, competent and capable; they are good in nearly all the above areas, although they require **either** better organization, more complex or sustained argument and development. Increased risk-taking (including subtler or more original examples), more clearly illustrated examples, a stronger prose style, **or** less recurrent grammatical problems.

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

**D-level papers** are not yet adequate: they are often off track, struggle to narrow down a viable topic or argument, have severe organization or mechanics issues, or they struggle to organize and sustain a persuasive reading in readable prose.

**F papers** fail to meet the basic criteria of argument, organization, and mechanics, or they fail to respond in a meaningful way to the assignment, or they contain passages that are plagiarized.

**Grading Expectations for Homework:**

**A-range:** Homeworks marked excellent are thoughtful, careful, developed, and clearly presented. They show clear engagement with the unit's themes and contexts, strong comprehension of their chosen text(s), and they offer a sustained and original argument that successfully illuminates the assignment.

**B-range:** Homeworks marked very good are competent and capable, but would benefit from **either** more complex development. Increased risk-taking (including subtler or more original examples), fuller illustration of ideas, or clearer presentation (structure, prose style, grammar and mechanics).

**C-range:** Promising, but has **multiple** areas that require considerable improvement: more rigorous engagement with the assignment, stronger development of ideas, improved focus (in identifying the issue or guiding the reader through your analysis), fuller explanation of examples. Increased risk-taking (including subtler or more original examples), and/or much clearer presentation (structure, prose style, grammar).

**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 specifics in their 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 regularly and are active listeners in small group work. They abide by the attendance policy. While they may not speak every session, if this person was not a member of the class, the quality of student discussion 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 passable criteria.

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, Dept. of English Main Office. Grade appeals may result in a higher, unchanged, or lower final grade.

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

**Attendance. Participation. Preparation:**

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. Speak to me in conference if you are facing unusual circumstances that affect your ability to abide by these expectations.

**A handful of group work days are marked in bold "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.

**The success of the class requires your active presence.** A strong class doesn't just happen by chance: 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 thought about as you read, and ready to listen and respond when put in groups. Be an attentive listener to your peers and build from their ideas. 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.

**Be conscious of what you can do to facilitate your peers' discussion and your peers' engagement.** I value directness (articulating your honest feelings about readings), but also courtesy and sharing discussion time so that a conversation can build. Be conscious of annoying behaviors or dismissive gestures: don't walk away from groups during group discussions, keep electronic devices silent and out of sight, look at the person speaking, wait for break to leave the classroom, especially during group discussion. If you must use a laptop, you must sit in the front.

**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 if you missed anything: 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 notebook 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.

In general, my role will be to provide relevant background and context for thinking about the readings and their significance or importance, 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, to help you come to a fuller understanding and engagement with the text.

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

### **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 occurs when one fails to acknowledge the source(s) of ideas and quotations. It also occurs when someone else supplies the content of **any part** of one's paper, even if that person is unknown (i.e. paper bank, a webpage, wikipedia). When in doubt, cite. If you have concerns or questions about documenting sources, or wish to report a suspected plagiarism, consult with me in office hour.

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

All students are required to abide by the Student Honor Code. 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.

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

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

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/>

**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

**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/)

## SCHEDULE OF READINGS

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

Many course selections are drawn from Byrne Fone, ed., *Columbia Anthology of Gay Literature* (NY: Columbia UP, 1991 ); Terry Castle, ed., *Literatures of Lesbianism* (NY: Columbia UP, 2005); Lillian Faderman, *Chloe Plus Olivia: An Anthology of Lesbian Literature from the 17th Century to the Present* (NY: Penguin, 1994).

Week 1

Tu 1/7

Course Introduction.

R 1/9

Is Sex "Repressed" in History? Print and come to class having read these readings, which are in a single file ("Week 1 readings") in ELS/Sakai ("Resources" folder):

- Michel Foucault, from *History of Sexuality* (1976)
- Anne Lister, from *Diaries of Anne Lister* (1824-26)
- William Bradford, short excerpt from *Of Plymouth Plantation* (1642)

Preparation: Many argue that sex is "repressed" and "silenced" in history (especially during the Victorian era), but Foucault argues that sex was neither silent nor repressed. 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? Also, pay attention to how Lister "tests" other women to assess their potential knowledge of female-female sexual practice.

## UNIT 1: EARLY MODELS AND LITERARY INFLUENCES

This unit focuses on 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 1/14

Debates over Interpreting the Sexuality of the Premodern Past. Read for class, off ELS/Sakai (all readings in the "Week 2 readings" file, covering both class days; follow the syllabus)

- Secondary article of interest: Jeremy Webster, "Queering the 17th Century: Historicism, Queer Theory, and Early Modern Literature"
- **Sample aikane and Native American two spirit oral songs/poems**, along with introduction by Jim Elledge from *Masquerade: Queer Poetry in America to the End of WWII* (Indiana UP, 2004).

R 1/16

Plato and Ovid, Read for class (from "Week 2 readings" file plus 2 online links)

- Background reading by Byrne Fone, "Eros in Arcadia: Greek Literature" along with selections from **Plato's Symposium**, especially "Speech of Aristophanes"
- Background reading by Byrne Fone, "Roman Homosexuality and Latin Literature," along with selections from **Ovid's Metamorphosis**, plus, from a different anthology,
- George Sandys's translation of Ovid's tale of Iphis and Ianthe from the *Metamorphosis* (with background by Terry Castle)

## Week 3

Tu 1/21

The Renaissance (various selections), "Week 3 reading packet" (on ELS)

- Background by Fone, "Friendship, Homoeroticism, and the Renaissance," along with selections that include Sonnets (1609) by William Shakespeare (priority reading) and further examples from Katherine Philips and Aphra Behn. Sor Juana Inez de la Cruz
- 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)

R 1 /23 Continued work on the Renaissance revival of classicism and sample texts: overview of early queer "listmaking." Also brainstorm your ideas for Homework A before class.

**\*\*HOMEWORK A DUE SUNDAY, JAN 26, 10pm, ELS\*\***

## UNIT 2: THE LITERATURE OF ROMANTIC FRIENDSHIP

How were romantic friendships of personal significance and of literary importance to many early American writers? What is the language and vocabulary of romantic friendship? How was affection between members of the same sex acceptable and socially-sanctioned in eighteenth and nineteenth century? What social and historical conditions and what gender assumptions encouraged socially-sanctioned and passionate same-sex relationships? What separated socially-sanctioned romantic friendship from what Susan Lanser has called "suspect sapphism": when does intimacy become dangerous, and how or in what ways does literature attempt to stave off or contain these suspect or dangerous intimacies? Why study the history of romantic friendship alongside the history of Anglo-European imperialism and colonialism?

## Week 4

Tu

1/28

Reading the following secondary articles (Week 4 reading packet, ELS): note how Moore invokes yet modifies Rosenberg's influential ideas about the emergence of romantic friendship in the 19th century.

- Carol Smith Rosenberg, "The Female World of Love and Ritual" (1975)
- Lisa Moore, "Something More Tender Still than Friendship" (excerpt from *Feminist Studies* 18:3 (1992) (note, Moore includes a return to Anne Lister, from week 1)

R

1/30 Female Friendship, continued.

- Mary E. W. Freeman, "Two Friends," In Koppelman book, 124-139.
- Sarah Orne Jewett, "Martha's Lady," In Koppelman book, 198-219.

## Week 5

Tu

2/4 Christina Rossetti, "Goblin Market" (1862) (Coursepak)

R

2/6 Apparitional Lesbians

- Secondary piece on "ghosting" tropes in lesbian texts by Terry Castle, introduction to *The Apparitional Lesbian (Coursepak)*
- Elizabeth Stuart Phelps "Since I Died" (1873; repr. 1879), in Koppelman, 43-52.
- Alice Brown, "There and Here," (1897) in Koppelman, 181-197.
- (optional) Rose Terry Cooke, "My Visitation," (1858) In Koppelman, 21-42.

## Week 6

Tu

2/11 Walt Whitman and "adhesiveness" (all from Coursepak)

- o Borgstrom, Same-Sex Love (secondary overview)
- o Walt Whitman, "Live Oak with Moss," and Calamus poetry selections
- o Walt Whitman, letters (c. 1860-70) to Fred Vaughan, Lewis Brown, and Peter Doyle

R

2/13

- o Charles Warren Stoddard, background and correspondence with Walt Whitman, plus tales from *South Sea Idyls* (1873), Coursepak.
- o In class, you will also form your own groups for "Personals and Missed Connections" presentations In advance of the 2/25 working session and 2/27 presentations.

## Week 7

Tu

2/18 Homosocial triangles; read the following:

- o Alexander Hamilton, letters to John Laurens, composed In 1779-1780, Coursepak.
- o Thomas Bailey Aldrich, "Marjorie Daw" (1873), In Gifford's book, 186-
- o optional or further reading: Hart Crane, "Tennessee's Partner" (1869), Coursepak.

R

2/20 Twists and turns; read the following:

- o Augustus Baldwin Lonstreet, "A Sage Conversation" (1835), Coursepak
- o Harry Enton, from *Young Sleuth, The Keen Detective* (1877), In Gifford book

You will also have some time for group work, so bring your draft or brainstorm for Homework B (Romantic Friendship analysis)

**Homework B Due by Sunday, Feb 23 by 10pm to Sakai (Romantic Friendship analysis)**

## Week 8

Tu

2/25

- Missed Connections: groups use the time to finalize their text and presentations.
- please submit your group contribution to me by Wed at 8pm!

R

2/27

- Personals and Missed Connections Group Presentations (In class).
- Download and read others selections In advance from Sakai, that am)
- Follow up discussion/ideas.

spring break (no class 3/4 and 3/6)

**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?

## Week 9

Tu 3/11

## Case Studies and Medicalization of Sex

- o Background reading on sexology (coursepak)
- Alice Mitchell Case Study (coursepak)
- Prof. X (Pierce), from Ellis and Symonds, in Gifford, 301 -
- Josiah Flynt Willard, "Homosexuality Among Tramps" (1897), in Gifford, 343-
- William Lee Howard "Effeminate Men and Masculine Women" (1900), in Gifford, 327-

R 3/13

- In class archival homework and discussion (homework will not be graded).
- Krafft-Ebling, from *Psychopathia Sexualis* (e-book), see guidelines sheet.
- Juvenile fiction, "Lucy Nelson, Or the Boy Girl" (1831 ) and "Billy Bedlow; Or, the Girl Boy" (1832), in coursepak. In class, we'll turn Lucy or Billy into a case study.

## Week 10

Tu 3/18

## Detecting Deviance. Come having read:

- Mary E. Wilkins Freeman, "The Long Arm" (1895), Coursepak.
- background reading, Lisa Duggan, "The Trials of Alice Mitchell: Sensationalism, Sexology, and the Lesbian Subject in Turn-of-the Century America, Coursepak.

R 3/20 Oscar Wilde, *Picture of Dorian Gray* (book) pages TBA

Note: In class, I will also Overview Homework D, and begin preparations for the Lost Novel Unit, assigning you a group and a lost novel the following week.

## Week 11

Tu 3/25 Finish Wilde, *Dorian Gray***R 3/27 MANDATORY ATTENDANCE: PEER WORK, MAJOR ESSAY**

Bring 2 copies in paper of your current essay draft (see Essay guidelines sheet for how to get full credit for today's workshop)

We may also spend a bit more time on Wilde and the reception of Wilde and his novel. Lost novels groups will also be assigned by today.

**\*\*MAJOR ESSAY DUE SUNDAY 4/30, 10pm, to ELS\*\***

## Week 12

Tu, 4/1 Willa Cather, a decade apart. Come having read:

- Willa Cather, "Tommy, The Unsentimental" (1896), Coursepak
- Willa Cather, *Paul's Case: A Study in Temperament*" (1905), in Gifford, 311

R, 4/3 Cather, continued (bring both texts, plus)

- Earl Lind, "The Case of Oscar Wilde" (1918), in Gifford, 76-
- Homework D (Case Studies) group work: bring your Ideas and brainstorm for Homework D.

**\*\*Case Study/Personals Due Sunday 4/6 by 10pm TO ELS\*\***

## Week 13

Tu, 4/8 Read and discuss your case studies. (Since reading is light, keep reading your lost novel)

General discussion of Literary Gaydar:

- review "Codes of Mutual Recognition" In the Introduction to Giffords.
- Edward Prime Stevenson, From "Out of the Sun" (1913), In Gifford, 3-
- Edward Prime Stevenson, from *The Intersexes* (1908), in Gifford, 4-
- Shirley Everton Johnson, from "The Cult of the Purple Rose" (1902), in Gifford, 62-

**UNIT 4: LOST NOVELS & AUTOBIOGRAPHIES**  
**(Student-directed learning and group presentations)**

Novels (You will be placed in a group and your group assigned one novel): Unless otherwise stated, obtain the novel through Archive.org, a download portal offering multiple formats (pdf, epub, etc)

Group A: Theodore Winthrop, *Cecil Dreeme* (1861 ); 360 pp.

Group B: Archibald Claverling Gunter, *A Florida Enchantment* (NY, 1892); 260 pp.

Group C: John Wesley Carhart, *Norma Frist, or Pure Carbon: A Story of the Inversion of the Sexes* (Austin, 1895); 253 pp (on books.google.com If not yet on archive.org)

Group D: Florence Converse, *Diana Victrix* (Boston and NY, 1897); 362 pp.

Group E: Claude Hartland, *Story of a Life* (1901 ) (scanned pdf on Sakai; not yet digitized)

Group F: Edward Prime Stevenson [pseud. Xavier Mayne], *Imre: A Memorandum* (Naples, 1906), 100 pp. (scanned pdf on Sakai; not yet digitized)

Group G: Ralph Werther, *Autobiography of an Androgyne* (1918); 265 pp. (not digitized; 3 hard copies placed on Library West Reserves; can also be purchased though it is pricey (\$25))

**Tu**

**\*4/10 Mandatory Attendance\***

- Lost Novel, Small Group Discussion, Planning
- (Come having read your novel and thought about the presentation questions)

Tu 4/15 Lost Novel Presentations Begin! (20 minutes each group, max)

- Groups A, B

R 4/17 Lost Novel Presentations Continue! (20 minutes each group, max)

- Groups C, D, E, F

Tu 4/22 Final Lost Novel Presentations (Last Day of Class), Course wrap

- Group G

*Reading days 24 th and 25th*

**Please turn in your Lost Novel Reflection (4 pages) no later than Wed 4/23 by 10pm to Sakai.**

If you need an extension, talk to me by the last day of class.

There is no final exam.