

Queer Literature Before “Homosexuality”

Dr. Jodi Schorb

This course meets M, W, F during period 8 (3:00-3:50) in Turlington 2334.

Instructor Contact info:

Office: Turlington Hall 4334

Email: Students will email me through our Course Canvas page using the mail feature. This keeps all student queries for students in this course in one central place, streamlining my response time and ensuring all messages receive a response. I will be alerted when you message me in Canvas and Canvas will alert you when I respond. If for any reason you cannot message me through the Canvas course page, my work email is jschorb@ufl.edu

Office Hours:

Mondays and Wednesdays 4-5:30 pm: In person, Tur 4334, or by office phone (352) 294-2875, or by Zoom

<https://ufl.zoom.us/j/3640860456> You are welcome to let me know you are planning to come to office hours, but feel free to drop in. There are no sign-up sheets and drop-ins are welcome.

You can also request a Zoom appointment at another time during the week, or a face-to-face meeting after class, subject to availability. You can request a meeting in class or by emailing me on the Canvas Course Page.

Course Description & Objectives:

This course familiarizes students with the long tradition of LGBT literature before what we might call the “invention of homosexuality.”

Now we take for granted the phrase “sexual identity,” but this concept itself has a history. The belief that sexuality is a core component of a person’s identity emerged out of specific historical, cultural, and scientific developments, and the words “homosexuality” and “heterosexuality” were not even coined until 1869 and 1880 respectively. The literary (and real) world has always been a place of abundant sexual diversity, gender variance, and same-sex love and sex: yet the cultural meanings of what we know call “homosexuality” shifts across space and time.

After an overview of influential Western traditions that helped shape a legible tradition of LGBTQ writing in English, the course will focus intensely (but not exclusively) on queer identity-formation in nineteenth-century American literature. Through a blend of cultural history and close literary analysis, students will analyze the literary representation of same-sex desire and theorize how a text's queer elements generate thematic purpose and meaning.

Most crucially, we will explore how pre-twentieth-century individuals sought to articulate same sex love without access to a shared language or shared cultural codes. Sometimes writers looked backward to express and legitimate same-sex desire (drawing especially from classical myth and the Bible); others looked forward, developing an emergent language of sexuality and queer futurity.

Expect to gain skills interpreting and writing about literature with renewed attention to historical context and the nuances of language, including literary nuance (denotation/connotation); you will expand your vocabulary of historical terms surrounding sex and gender that are attentive to time, place, and context. You will gain a degree of familiarity with field debates (especially debates between historicist and queer theory approaches to interpreting same-sex relationships in the past, the concept of “sexual identity” – a fraught term, for good reason – and the role that affect plays when analyzing the past. You will gain knowledge of important and impactful and diverse contributors to literature, particularly in the American nineteenth century and hopefully more broadly. You will strengthen your capacity to devise independent theses and conduct reliable research, and you will get advice, no matter your writing level, on improving your writing. You will also gain some hands-on experience working with digital databases housing manuscripts and print, and should you wish to devise papers around this, gain even more knowledge working with archival sources.

For a detailed schedule of readings,

Please refer to the Digital Syllabus (on Canvas) for each day’s assigned readings and assignment deadlines. A sample of this is at the end of this document.

The required textbooks are as follows; eBooks of these titles are allowed.

Justin Torres, *Blackouts: A Novel* (2024). ISBN: 9781250338068

The vast majority of readings will be linked via on the Course Canvas/E-Learning ([ELS](#)) site as downloadable pdfs or hyperlinked to web sources.

On days where we are not reading from physical books (i.e. nearly every class day) students are expected to bring a tablet or a laptop to class and to have the readings open and handy. Students should also have an e-book reader or pdf reader that allows them to annotate and mark up their electronic readings.

To successfully complete all readings and assignments, students are expected to meet [UF’s requirements for Student Computing](#) for computing and internet access; see IT Policies for definitions and resources.

For help with reading technology needed for pdf and online annotation, contact the UF Computing Help Desk: Web: <http://helpdesk.ufl.edu> (Links to an external site.) Phone: (352) 392-HELP (4357) Email: helpdesk@ufl.edu Walk-in: HUB 132

Attendance Expectations:

- You are expected to attend class regularly with the following caveats:
- It is rare for a student to miss more than four classes a semester since we have 39 meetings; if you miss more than four classes (and most students will not miss any), you should be in communication with me on the reasons, seeking extensions where possible.
- Do not write to an instructor asking, “if you missed anything” or asking for info on “what you missed.” If you must miss a session, you must also plan with a student to get notes before you return.
- Do write to an instructor to briefly explain your absence and to ask, “were there any announcements or changes to the schedule of readings for next class?”
- Please reach out to me if something is substantially impacting your performance and you wish for any flexibility in a certain area or any added help.
- Students with more than four unexplained absences should expect the attendance portion of the grade to be less than peers.
- Students are expected to contact the instructor if they anticipate extended medical absences so that we can work on a plan to keep up with the class, demonstrate ongoing engagement, and provide relevant documentation sufficient to adjust course deadlines or other obligations.
- Students who become ill are expected to be considerate of others and mitigate the risk of spreading illness in the tight quarters of our classroom when likely contagious. If you risk running afoul of attendance requirements due to serious illness, reach out to me for accommodation.
- University policy requires that absences be accepted with prior notice for university sponsored events (e.g., athletics) and religious holidays.
- Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies. [Click here to read the university attendance policies.](#)

Instructor Pedagogy:

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, staying open to listening to or learning from perspectives.

The material and content can be challenging: we are being taken inside the secretive and often violent and graphic words of prisoners, guards, and the prison administrators that oversee carceral spaces; some texts or authors may make claims you find offensive or challenging; indeed, convict writing is often designed to provoke a visceral response, mobilize distant readers to action, redress wrongs, protest; other writing will offer a forceful defense of punishment and policing, and may speak in degrading terms about incarcerated populations and individuals. The material is often blunt. So, a strong visceral response is understandable.

You are not under any pressure to embrace the perspectives and claims of the authors, whether theorists, inmate authors, or prison reformers and strong supporters. When a text provokes a reaction, In those moments, it may help to step back and analyze: to think about when, how, why, out of what historical moment, and for what purpose (explicit or implied) the author is making such a claim. And by all means, your critical faculties and personal experiences, including your personal, familial, and communal relationship to incarceration, criminal justice, the law, is often one of your most valuable tools of knowledge this and other relevant courses, and I look forward to how you bring your knowledge fields

to bear on course materials and course discussion. If you know very little on the subject, you are in the right place, too. All students who come to learn and to share perspectives in good faith are welcome here, and I hope to cultivate a classroom climate that facilitates a sufficient trust, respect, and transparency.

If something I am doing or if the behavior of another student or group of students is impacting your ability to learn or to concentrate, or impacting your ability to participate thoughtfully, please talk to me directly, in office hour preferably, without fear of penalty or retribution. I strive to help all students find their own way in and through the material, and to make the learning environment a positive experience.

My classroom role, in general, is to maintain a respectful atmosphere where students can think their way through material and the questions the works pose, providing sufficient guidance and useful scaffolding, in order for you to develop and articulate your *own* ideas about the main course goals and objectives, and your *own* interpretation and analysis/thesis about the readings. I have no expectation that my reading of a text will be your reading. Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining to what extent or whether they agree with their classmates and/or their instructor. No *lesson* on my part is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief. Rather I strive to uphold an environment conducive to the respectful exchange of ideas, based in active listening and engaged questioning. Long-form lecturing and expecting rote memorization are therefore not my pedagogy. Let us engage and grow together.

If this is your first course in upper-division (level 4,000) English, do let me know. I encourage you to consult with me ahead of your first assignment on thesis formation, and I suggest coming with an early draft to review essay craft and academic writing expectations. Upper-division UF English courses are not sequenced, and this means students may register for any upper division course so long as they have passed (or tested out of) the lower-division requirements, so whether this is your first course, or whether you have had many upper-division literature courses, **you are welcome here**.

Student evaluation and grading:

Note: All students are welcome to bring a brainstorm or a draft of their written work to my office (or to the campus writing center) for any assignment. Students are encouraged to consult with me on your topic or your outline, especially if you struggle with thesis construction or maintaining an organized focus.

Assignments and Weight of Assignments:

Unit 1 Reading Response (12.5%), 3 pages. Reading Response papers are designed to encourage periodic reflection, synthesis, and provide a more flexible way to dig in, illustrate, and flesh out an interest area. See instructions. Plus, peer workshop (1%) participation.	13.5%
Unit 2 Essay (25%), plus peer workshop attendance and participation (1.5%)*	26.5%

Unit 3 Short Creative Assignments (5% +5% = 10%)	10%
Final paper	30%
Overall preparation, engagement, and participation , which includes periodic homework, in-class group work, small group discussion	10%
Canvas contributions	5%
In-classroom Attendance	5%
TOTAL	100%

Grading Expectations for Essays & Written Projects*:

“A” assignments are thoughtful, carefully developed, and clearly presented. They demonstrate strong comprehension of the materials under discussion, clear engagement with course themes and contexts, and offer sustained analysis and arguments that illuminate the chosen text and questions posed by the assignment. A-papers are well-organized (from the macro level to the paragraph level), well-supported (in both the major claims as well as the supplemental support, including source documentation), well-developed (sitting with the implications of their discoveries and ideas), and written in an engaging, polished, and clear prose style. (A+ fully meets this criterion, A- means the submission hovered between the A and B descriptions, but this description captured the submission better than the next description down.)

“B” assignments are solid, competent, and capable, but would **clearly** benefit from **either** more complex development and risk-taking (including subtler or more original examples), more consistent explanation or examples, better organization for flow and logic, **OR** clearer presentation (structure, prose style, grammar, sentence-level mechanics). (B+ papers contain some of the qualities of A-level submissions, but this description captured the submission better than the above; B- submissions hovered between this and the lower description, but this description captured the overall submission a bit better.)

C assignments are passable and often promising, but have **multiple** key areas that require **considerable** improvement: a more rigorous topic, a stronger thesis or central concept, much fuller development of ideas, significantly improved focus (guiding the reader through your core point and how you get from A to B), much fuller support or far more examples and with clear citations (including subtler examples or more impactful examples), or needing much clearer presentation (paragraph structure, prose style, grammar, sentence-level mechanics)

D assignments are not yet adequate; they may struggle to narrow down a viable topic or organize and sustain a persuasive reading in readable prose, or they may be quite difficult to follow, meander off track, lack basic citation, or present a superficial response to the assignment.

F assignments fail to meet the basic criteria of the five core aspects of writing: argument, organization, development, style, and mechanics, or they fail to respond in any meaningful way to the assignment, **or they contain ANY passages (even at the sentence level) that are plagiarized.**

Grading expectations for Course Participation & Preparation:

To earn a solid “A” for regular participation and preparation, the A level student is **regularly** 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 others** - student or instructor ideas. They contribute to the ongoing discussion (large or small) by responding thoughtfully to others and/or by asking questions that help build useful group understanding. They contribute regularly and are active listeners in group work.

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.

Holistic Grading of Written Assignments (Numeric Percent to Letter Conversion):

When I grade, I grade holistically by placing what you turned in alongside the grading standards above, then determining which description *most closely matches*. Two students may earn an A, but one may see on Canvas they received 96% and another 93%; the higher percent aligned closely with the criteria, the lower percent means that the student was somewhere in between the A and the A-, and this captures that. . So, this chart = lets you see what letter grade an 86% assignment earns. This chart is also used to determine your grade in the course.

A+	98-100
A	93-97
A-	90-92
B+	88-89
B	83-87
B-	80-82
C+	78-79
C	73-77
C-	70-72
D+	68-69
D	63-67
F	62 or under

Disability Accommodation:

Students who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here](#) to get started with the Disability Resource Center. It is important for students to share their accommodation letter with me early (ideally in the first three weeks) to discuss aspects of a positive, accessible, and accommodating learning and work environment.

Plagiarism:

Plagiarism is intellectual theft and fraud. It means passing off some other entity's work (including borrowed words and phrases) as one's own. It occurs when one fails to acknowledge the source(s) of phrases, ideas, quotations, or information. It also occurs when another person or entity supplies the language used in any part of one's paper, even if the entity is unknown (i.e., paper bank, public online sources, study website, Wikipedia, a scholarly webpage, AI, ChatGPT). When in doubt, cite. If you have concerns or questions about documenting sources, consult with me in office hour. If UF issues overriding policies on AI use, these policies will be modified accordingly. For now, all ideas and all language on all assignments should be your own.

Plagiarism does not include incorporating peer or writing lab feedback from classroom workshops into your essays, as long as you do not allow another entity to substantially shape or change your wording or intent. The same applies to consultations with writing center staff.

UF students are bound by The Honor Pledge which states "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. *See the UF Conduct Code website for more information.* If you have any questions or concerns, please consult with the instructor or TAs in this class. [Click here to read the Conduct Code.](#)

Grade appeals:

In the unlikely event that a student wishes to appeal their final grade, the student should reach out to Prof. John Murchek, Undergraduate Coordinator, Department of English.

Course evaluations:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Additional UF syllabus policies & recommended resources:

Recording policy:

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal education use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by an instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentation such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Health and Wellness Resources:

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need or [visit the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies). (JS adds: Note that UFPD also houses the [Office of Victim’s Services](#), which can be reached at 352-392-5648 during business hours; you can also request Victim’s Services staff via UFPD dispatch after hours via the UFPD dispatch at the main UFPD phone line. This unit is distinct from UFPD and assists a range of campus members: those who are victims of a crime, those who suspect they might be victims of a crime, and those in difficult situations that may not arise to the level of a crime; for example, Victim’s Services staff can offer steps and guidance to students who feel unsafe, who are experiencing conflicts on campus, or who are experiencing unwanted behavior from students on campus, etc. These Victim Services advocates provide confidential advice and talk you through your options.)

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or

via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources. Various ways to receive assistance with respect to using the libraries or finding resources. Call 866-281-6309 or email ask@ufl.libanswers.com for more information.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

Writing Studio Daytime (9:30am-3:30pm): 2215 Turlington Hall, 352-846-1138 | Evening (5:00pm-7:00pm): 1545 W University Avenue (Library West, Rm. 339). Help brainstorming, formatting, and writing papers.

Academic Complaints On-Campus: Office of the Ombuds; [Visit the Complaint Portal webpage for more information](#).

Enrollment Management Complaints (Registrar, Financial Aid, Admissions): View the [Student Complaint Procedure webpage](#) for more information.

Academic Resources

E-learning technical support: [Contact the UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information.

Enrollment Management Complaints (Registrar, Financial Aid, Admissions): View the [Student Complaint Procedure webpage](#) for more information.

Weekly Course Schedule of Readings and Due Dates:

Registered students should refer to the Course Page Canvas syllabus for daily reading specifics, deadlines, assignment instructions, and assigned readings, activities, and homework.

F 8/23,

Course Introduction.

- Welcome & Background: Rousseau's *Confessions* and eighteenth-century concepts of "selfhood."
- We will discuss this quote from Ann Lister's 1820s *Diary*: "I know my own heart and understand my fellow man. But I am made unlike anyone I have ever met. I dare to say that I am like no one in the whole world" (1823).

M 8/26, Continue Course Intro: Who am I? Two 19th-century variations.

- Walt Whitman, "This Moment, Yearning and Thoughtful" from *Leaves of Grass* (1867) along with manuscript variation.
- Case 135, C.R., Dr. Richard von Krafft Ebing's study of "antipathic sexual instincts," *Psychopathia Sexualis: A Medico-Forensic Study*.

UNIT 1: FOUNDATIONS

Homework: At least an hour before class, please contribute a discussion board post at least ONE time across the next four classes on the readings assigned that day. Also: Everyone: please respond to at THREE posts across these same class sessions (meaning respond to others 3 times, not 12 times). To post, use the "Discussions" Sidebar; the discussion post instructions will guide the rest.

W 8/28, Tributes to the mahu and aikane: Indigenous Songs and Chants from Hawaii

Jim Elledge's intro, *Masquerade* (pages 1-9), including songs and chants from Hawaii. (I advise reading the notes that appear after each chant first.) Watch the 8-minute animated short *Kapaemahu* (2020). Dir. Wong-Kalu, Hamer, & Wilson; animation: Daniel Sousa. The film retells the story of the four legendary *mahu* who first brought the healing arts to Hawaii. It is narrated in Olelo Niihau, an indigenous Hawaiian language.

- Read and potentially post to today's discussion board ahead of class.
- Homework: Please complete the "Introduction" assignment in the tab by today.

F 8/30 Navajo and Mojave songs and chants: songs recognizing the Nadle, Alyha, & Hwame.

- Continue above through page 14: "Békotsidi's Song of Blessing," "A Stalking Song of Be'goCidi," "Three Songs of Initiation"
- Read and potentially post to today's discussion board ahead of class

M 9.2, LABOR DAY, NO CLASS

W 9/4 Ancient Greece: excerpts from Plato's *Symposium*, plus background reading from Fone, Anthology (on Greek homosexuality). Read and potentially post to today's discussion board ahead of class.

F 9/6 Ancient Rome: selections from Juvenal's Sixth Satire, tales from Ovid's *Metamorphosis*, plus background reading from Fone (on Roman homosexuality and Latin literature)

- Read and potentially post to today's discussion board ahead of class.

M 9/9 From the Christian King James Bible:

- Verse from *Romans, Genesis, Leviticus*
- David and Jonathan, from the book of *Samuel*: 1 *Samuel* Chapter 18; 1 *Samuel* Chapter 19; 1 *Samuel* 20; 2 *Samuel* Chapter 1 (David's lamentation on the death of Jonathan)

W 9/11

- William Bradford, from *Of Plymouth Plantation* (1640); excerpt, & short lecture: Michel Foucault, *History of Sexuality* (on the power effects of sexual discourse and what he coins, "The Repressive Hypothesis.")

F 9/13

Peer work (In class) and Assignment Due (tonight): Bring your Unit 1 Reading Response to class, to be shared in small groups.

UNIT A Assignment: Upload your final Reading Response to Canvas by 10pm tonight.

UNIT TWO: LOOKING BACKWARDS: QUEER ALLUSIONS

Moving forward in history, the unit will, among other things, allow for a deeper dive into the following: In what ways did seventeenth- to nineteenth-century texts/authors draw from some of the unit 1 foundations, and to what various purposes? We will be attentive to poetry analysis, especially speaker characterization, poetic connotation, poetic form, tensions, resolutions.

Homework: Please contribute at least ONE discussion post and respond to TWO others across the next three class periods.

M 9.16, William Shakespeare, select sonnets; plus Byrne Fone, "Friendship, Homoeroticism, and the Renaissance," Columbia Anthology.

- Read and potentially post to today's discussion board ahead of class.

W 9.18, Aphra Behn, "To the Fair Clorinda, Who Made Love to Me, Imagin'd More than Woman"

- Read and potentially post to today's discussion board ahead of class. Unit 2 Assignment Released (Essay)

F 9/20, Anne Lister, diary entries

Read and potentially post to today's discussion board ahead of class.

M 9/23, Lister, cont'd. Homework: Come to class with two passages of interest for small group show and tell.

W 9/25, *Don Leon*, (circa 1825-30). Falsely attributed to Byron, this anonymous poem was printed as London by what scholars believe is a collaborative coalition of men as Britain was debating removing the death penalty for sodomy in the 1820s.

F 9/27, Read "The Man Who Thought Himself a Woman," anonymous short story in *The Knickerbocker* (1857), a prestigious New York literary magazine.

M 9/30, [Syllabus adjustment day; TBA]

W 10/2,

- Fitz-Green Halleck, "The Lamentation of David over Saul and Jonathan." (1869) (on Halleck, see "Fitz-Greene Halleck: The Most Famous Gay Poet You've Never Heard Of")
- Jonathan Addington Symonds, "The Meeting of David and Jonathan" (1878)

F 10/4, "The Man-Monster; Peter Sewally alias Mary Jones (1836). See also exhibit: Jonathan Ned Katz and Tavia Nyong'o, Visualizing the "Man-Monster."

M 10.7, TBD

W 10.9, Peer Work on Unit 2 Assignment (Essay: Queer Allusions)

UNIT 3: "BOSOM BUDDIES: NINETEENTH-CENTURY ROMANTIC FRIENDSHIP"

F 10/11,

Mary E Wilkins Freeman, "Two Friends," plus article by Michael Borgstrom, "Same-Sex Love."

UNIT 2: QUEER ALLUSIONS ESSAY DUE BY 10pm

M 10/14

- Letters from Addie Brown to Rebecca Primus, plus background introduction by Farah Griffin, who addresses the historical gaps around the inner lives of Black women in the nineteenth century.

Watch *this* 5-minute educational video on the Addie Brown.

W 10/16, Sedgwick: triangles.

- Letters between Alexander Hamilton & John Laurens, 1779-1780
- Thomas Bailey Aldrich, "Marjorie Daw." (1873), hyperlink to 1885 edition.

F 10.18 NO CLASS, HOMECOMING

M 10.21, Emily Dickinson, poems

W 10.23, Dickinson, poems and letters

F 10.25, more Dickinson.

M 10.28

- Letters from Herman Melville to Nathaniel Hawthorne, 1851
- Herman Melville, from *Moby-Dick*: Chapters 1 ("Loomings") through Chapter 4, including Chapter 3, "The Spouter-Inn" and Chapter 4, "The Counterpane"; plus, chapters 10 ("A Bosom Friend"), 29 ("Enter Ahab") and Chapter 94 ("A Squeeze of the Hand")

W 10/30

- Walt Whitman, "Live Oak with Moss." (Written when he was in his 40s, these 12 poems were found in the 1950s in a small, handmade notebook that Whitman made.)

F 11/1 In-class group work

For close to 50 years, Whitman reordered and reworded these poems, adding 33 new poems, breaking up the short lyrical sequence of "Live Oak" and reworking them into what would become known as his "Calamus" cluster of poems, which first appeared in the third edition of *Leaves of Grass*. While I don't expect you to read all of *Calamus*, do spend some time observing how Whitman rearranged the "Live Oak" poems into the more public-facing sequence of poems he referred to as the "Calamus," in order to explore and meditate on what he called "adhesiveness" between men.

M 11/4, Creative Assignment show and tell: "Personals ads" (Due Tuesday 11/5, 10pm)

W 11/6, Nan Hurley, "The Queer Traffic in Literature" (2010), pdf; which reproduces correspondence between Charles Warren Stoddard and Whitman (pages 91-2, 95-96, 98, 101,102); how useful is Hurley's concept of "Queer traffic" as a way of thinking about queer canon-formation? (Debate)

UNIT 4: THE BIRTH OF "HOMOSEXUALITY" AS A FIELD OF MEDICAL KNOWLEDGE:

F 11/8 Discuss final project options.

Anna Katharina Schnaffner, "From Sinner to Patient: Medicalizing the Perverse"

To see how Whitman became a research subject in the emerging science of sexuality, peruse W. C. Rivers, "Walt Whitman's Anomaly" (1913) AND/OR Edward Carpenter's "Some Friends of Walt Whitman: A Study in Sex Psychology" (1924); Carpenter's work reveals how self-identified "homosexuals" sought to intervene in sexology and contribute their own knowledge.

M 11/11 NO CLASS, HOLIDAY

W 11/13, Self-Writing & Sexology Two Ways:

- Krafft-Ebing, *Psychopathia Sexualis*, "Case 129, Androgyny. Mr. v. H. Age 30.
- Havelock Ellis, *Sexual Inversion*, "Case IX, R. S., Age 31, American" (published 1901)

F 11/15,

Creative Language Assignment 2, group work: Turn A Literary Character Into a Case Study. (Final Case Study due Tuesday 11/19, 10pm)

M 11.18,

Commence the first portion of Justin Torres, *Blackouts*.

W 11.20

Mary E. Wilkins Freeman, "The Long Arm": How does the discourse of sexology and sexual perversion leave its mark? What does it take to "spot the killer," as a detective fiction? How do you account for the differing portrayal of romantic friendship in this later story?

Homework: Contribute to Discussion board.

F 11.22, Continue Torres, *Blackouts*

Homework: Contribute to Discussion board.

M 11.25 NO CLASS, TG

W 11.27 NO CLASS, TG

F 11.28 NO CLASS, TG

M 12.2, Finish Torres, *Blackouts*

Homework: Contribute to Discussion board.

W 12.4, Peer Work: Share final project draft in small groups.

FINAL COURSE Projects due Wed, 12.11, by 10pm to Canvas