

AML 4282 (Genders and Sexualities in American Literature and Culture), sec. 05GB

**American Literature and Sexuality to 1900**

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**Office Hours & Location (Fall 2013)  
 TUR 4334**

**Drop In Office hours on Tuesdays 3:00-4:30pm. Additional meetings on Thursdays 4:00-5pm.**

If these times conflict with other classes, or if you need further help, additional meetings at alternative times are often available with 1 day notice. Meetings at alternative times are encouraged & welcomed: just speak to me in class or email me in advance to arrange a time.

**Course Overview:**

This course demonstrates how knowledge about early American sexuality and sexual history can enrich our understanding of earlier American literature.

The eighteenth century was preoccupied with how specific populations (middle class women, bachelors, the poor, slaves, white male citizens) "used" their sexuality; these concerns heightened during the antebellum era as debates around thrift, temperance, virtue, and miscegenation linked individual sexual behavior to the health and prosperity of the national body. By the end of the century, a new field of science, sexology, emerged, further consolidating the medical model of normative vs. deviant sexuality.

After a theoretical introduction that analyzes how sexual knowledge is created and shaped through literature, the course moves chronologically through literatures of the early republic, antebellum, and Victorian eras, exploring the ways that sexual discourse informs a diverse range of literary texts and genres, including sermons, seduction novels, travel narratives, detective fiction, slave narratives, and gothic fiction.

Discussion and secondary reading emphasize precise ways that American sexual history informs the structure, themes, and reception of our chosen texts. We'll also consider why and when certain figures—including sodomites, coquettes, rakes, hermaphrodites, sexual "inverts"—appear at precise historical moments. We'll explore how various geographies-- the city, the slave plantation, the faraway isle, the utopian commune-- become associated with specific sexual knowledges, possibilities, and threats. Throughout, we'll be mindful of who circulated and read our texts and for what purposes, orthodox and other.

Secondary readings, often interdisciplinary in scope, will provide relevant social and literary history. Requirements include periodic short analysis papers, archival work for sharing in groups, reading response assignments, and final research paper. Regular attendance and participation are required.

**Assignments and Grading:**

Three Mini-Analyses (3-4 page analytical response pieces)	45% (15% each)
One Final Project (an 8-12 page paper integrating secondary research, completed in stages)	35%
Regular participation & preparation (which may incorporate group work, peer workshops, pop quizzes, informal reading reflections, and short homeworks)	20%
	<u>100%</u>

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

**Required texts:**

1. **Coursepak** is to be purchased 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>

**Books** (used and new) are ordered through the campus bookstore in Reitz; <http://www.bsd.ufl.edu/G1C/bookstore/bookstore.asp>. These editions are selected for a reason and some of the editions are available in ebook via [penguin.com](http://penguin.com)

1. THE COQUETTE by HANNAH W. FOSTER (Oxford Press) ISBN: 97801-9504-2399 (This edition has an informative introduction by esteemed scholar Cathy Davidson)
2. INCIDENTS IN THE LIFE OF A SLAVE GIRL, by HARRIET JACOBS (Penguin Classic); ISBN: 97801-4043-7959 (This edition has a informative introduction by Nell Irwin Painter)
3. TYPEE; OR A PEEP AT THE POLYNESIANS, by HERMAN MELVILLE (Penguin Classic); ISBN: 97801-4043-4880 (This edition includes a useful summary of revisions and expurgated passages for analysis.)
4. THE BLITHEDALE ROMANCE, by NATHANIEL HAWTHORNE (Penguin Classic); ISBN: 97801-4039-0285 (This edition has a helpful introduction by Annette Kolodny)
5. THE HERMAPHRODITE, by JULIA WARD HOWE (U Nebraska Press); ISBN: 97808-0321-8871
6. COMPLETE POEMS, by WALT WHITMAN (Penguin Classics); ISBN: 97801-4042-4515
7. THE TURN OF THE SCREW: A CASE STUDY IN CONTEMPORARY CRITICISM by HENRY JAMES (Bedford), 3rd edition; ISBN: 978-0-312-59706-1 (This edition has helpful cultural and critical contexts that we will refer to in class.)

You are *required* to have both a valid Gatorlink account and access to our course learning site (<http://lss.at.ufl.edu>), as well as software that can open files in .pdf format **OR** .doc (or .docx) format. You will submit files electronically through E-Learning-Sakai, and receive assessed work back on E-Learning-Sakai.

**About the Written Requirements:**

Assignments and in-class work are designed to demonstrate your continued engagement with the readings (primary and secondary) and ideas posed in class, as well as your ability to develop interesting close reading and analysis of the texts. For this reason, I structure the flow of assignments based on a sequence of shorter analytical papers, culminating in a longer essay. This pedagogical plan allows you to get both practice and feedback on your writing and on research techniques before the longer paper is due.

**Mini Analysis Papers (3 in all, 15% each), see assignment handout.**

- 3-4 page papers, open-topic in nature, where you define a question of interest, and sustain a reading of your text or texts with your issue of interest in mind. Each mini analysis will define an interpretive question, problem or path for analysis and sustain your reading through example and development.
- These are designed with key pedagogy goals in mind: to keep you writing, frequently, throughout the class, but to allow you some control over when and on what texts you will write (allowing you some flexibility in texts and deadline). And to deepen your understanding of the texts under discussion that week: I believe that writers don't write WHAT they know, but write IN ORDER TO KNOW – in other words, our understanding deepens BECAUSE we write.
- Submit final Mini Analyses via the ASSIGNMENT feature on ELS, electronically, on the date indicated. They will be assessed and returned to the dropbox within 10 days.

**Final Project (35%), see assignment handout.**

- In addition to the mini analyses, you will complete one major essay, 8-12 pages, completed in stages (i.e. initial research summary, oral presentation in small groups, written peer draft, final paper)
- You are allowed to bring a draft to my office or to the campus writing center, and encouraged to consult with me on your topic or your outline.

### Grading Expectations for Essays:

**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+ essays** are very good in nearly all the above counts: they are most often well-organized, well-supported, and clearly written, with strong but often less-fully-sustained moments of analysis and argument.

**B/B- essays** are competent and capable; they could be made stronger with **either** better organization, more complex 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, 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 narrowing down, organizing, and sustaining a viable idea 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 Homework/Mini Analyses:

**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 the text, and they offer sustained and original close reading that successfully illuminates the assignment.

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

**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 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. If this person was not a member of the class, the quality of the 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 **failed** to meet basic criteria.

**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+	97-100	C+	77-79
A	93-96	C	73-76
A-	90-92	C-	70-72
B+	87-89	D	66-69
B	83-86	F	65 or under
B-	80-82		

**Grade appeals:**

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>

**Extra Credit:**

You are allowed to complete one bonus mini analysis for the class, worth 15%. When you submit it, tell me how you want to apply the extra work: to boost your attendance and participation grade, or to replace a grade on a previous analysis, or work out in advance with me some other equivalent value. (If for some reason the grade is lower than the analysis you hoped to replace, the higher grade will stand.)

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

Assignments may be graded down one half grade (i.e. 5 points) for each calendar day they are late. 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. Late work will be graded but will NOT contain detailed instructor's margin comments, just a short explanation of the final grade.

**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.

**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, 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 notably lower than that of your peers.

**Be conscious of what you can do to facilitate your peers' discussion and your peers' engagement.** Be conscious of annoying behaviors or dismissive gestures: don't walk away from groups during group discussions, do not distract others with your electronic devices or any web surfing, look at the person speaking, and wait for break to leave the classroom during small group work. Laptops are discouraged; bring hard copies of our readings and your coursepak.

**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 from a fellow student, and arrive prepared.

**Please speak to me** 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 reasonably be addressed/modified.

**Plagiarism and Honor Code:**

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, quotations, or information. It also occurs when someone else supplies the content of **any part** of one's paper or assigned work, even if that person is unknown (i.e. paper bank, a webpage). 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 another student to significantly revise, contribute to, or change your arguments.

**All students are required to abide by the Student Honor Code.** The UF Honor Code information page specifies a number of behaviors that are in violation of this code and the possible sanctions. 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/>

**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>."

**Additional information:**

**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/)

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The course meets in TUR 2349 on Tuesdays periods 10 (5:10-6), and Thursdays periods 10-11 (5:10-7:05)

## UNIT A: FOUNDATIONS

Week 1: New Worlds

R 8/22

- Course Overview, Requirements, and Expectations; ELS site demo (accessed via <http://ls.at.ufl.edu>)
- Discussion and group work on assigned reading .

Print and read the following (located on ELS, in "Resources" folder) and bring the printout to class:

- Anne McClintock, from *Imperial Leather*
- Sample poem: Michael Drayton, "To the Virginian Voyage"
- Syllabus and Course Policies

Week 2: Sex as Discourse

- Discussion: Did the Puritans repress illicit sexuality?

Tu 8/27

- Foucault** from *History of Sexuality* (located on ELS )

R 8/29 Read the following, and bring the Courespak to class:

- Godbeer**, "The Cry of Sodom: Discourse, Intercourse, and Desire in Colonial New England" (Coursepak)
- Danforth** "The Cry of Sodom" (sermon excerpts), **Bradford** *Of Plymouth Plantation* (Diary excerpts); **Sension** (trial excerpts) (Coursepak)
- Preparation: Come to class having filled out page 2 of Week 2 Reading Sheet

## UNIT B: SEDUCTION AND DANGER IN THE NEW REPUBLIC

- How and why do courtship and seduction themes dominate sentimental fiction during the Early Republic?
- What can we deduce about the fears, hopes, and struggles of a young nation by reading these popular fictions? And about the pressures and expectations placed on young women?

Week 3: Hannah Webster Foster, *The Coquette* (1797)

Tu 9/3 Read prior to class and prepare:

- Richard **Godbeer**, "A Hint to Young Ladies": Courtship, Sexual Danger, and Moral Agency in Revolutionary America" (ELS-Sakai download)
- Sample bawdy poem, Royall **Tyler**, "The Origin of Evil: An Elegy" (ELS-Sakai download)

R 9/5 About mini analyses. Background and discussion on Foster's *The Coquette*. Read prior to class:

- Foster**, *The Coquette*, through page 106 (i.e. Letter XLVIII)
- Scan the scholarly introduction to *The Coquette* by Cathy Davidson, as needed.

Tu 9/10

- Finish Foster's novel, *The Coquette*

Week 4/5: Edgar Allen Poe, "The Mystery of Marie Roget" (serialized 1842-43; republished 1845)

R 9/12, Read prior to class:

- About Poe's "Marie Roget" (reading prep sheet on ELS-Sakai, "Resources" folder)
- Amy **Srebnick**, from *The Mysterious Death of Mary Rogers* (coursepak )
- Read first half of Edgar Allen **Poe**, "The Mystery of Marie Roget"

**OPTIONAL MINI ANALYSIS "A" DUE SUNDAY, 9/15, by 10pm, TO ELS-SAKAI SITE ("Assignments" feature)**

Tu 9/17, Finish Edgar Allen Poe, "The Mystery of Marie Roget"; bring coursepak.

**UNIT C: UTOPIAN QUESTS, CULTURES OF REFORM**

- This unit will explore how authors engage with the rising "cult of domesticity" and emergent utopian ideas about sex, intimacy, and sexual control.

R 9/19, Read prior to class:

- ❑ About the "Cult of Domesticity and True Womanhood" (weblink on ELS-Sakai): <http://www.library.csi.cuny.edu/dept/history/lavender/386/truewoman.html>
- ❑ Sample text: Harriet Beecher **Stowe**, excerpt from *Uncle Tom's Cabin* (1850), which offers a fictional celebration of the domestic female sphere.
- ❑ from *Intimate Matters*, "Master and Slave" (coursepak)
- ❑ Begin Harriet **Jacobs**, *Incidents in the Life of a Slave Girl*, pages 3-33 (i.e. "Preface by the Author" through Ch. 5)

**Optional Mini Analysis "B" due Sunday, 9/22 by 10pm to ELS-Sakai**

**Week 6, Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)**

Tu 9/24

- ❑ About **Jacobs**, *Incidents* (Course prep sheet, on ELS-Sakai)
- ❑ Beverly Guy-Sheftall, "The Body Politic: Black Female Sexuality and the Nineteenth Century Euro-American Imagination" (coursepak)
- ❑ continue, Harriet Jacobs, *Incidents in the Life of a Slave Girl*, Chapters 6-29, pages 34-174.

R 9/26

- ❑ finish Harriet Jacobs, *Incidents in the Life of a Slave Girl*, Chapters 6-29 and Ch. 41, i.e. pages 34-174 & 218-228, skimming the interim pages.

**Optional Mini Analysis "C" due Sunday, 9/29 by 10pm to ELS. \*NOTE: YOU MUST HAVE COMPLETED AT LEAST ONE MINI ANALYSIS BY NOW\***

Week 7

Tu 10/1 Background reading: Nineteenth-Century Sexual Utopianism

- ❑ refer to Week 7 Prep Sheet (on ELS-Sakai, "Resources" folder and read the following:
  - ❑ **D'Emilio and Freedman**, from *Intimate Matters: A History of Sexuality in America*, read "Within the Family", "Utopian Alternatives". "Same Sex Intimacy," "Sexual Commerce" (coursepak)
  - ❑ John Humphrey **Noyes**, "Free Love" and "Male Continence" (from *American Sexual Histories*) (coursepak)

R 10/3 Come prepared with your sexual health selection to share in groups.

- ❑ group work: 19<sup>th</sup> century sexual health manual assignment (see prep sheet)
- ❑ **Melville**, two brief scenes from *Moby Dick* (1851) (coursepak)

**Optional Mini Analysis "D" due Sunday, 10/6 by 10pm to ELS**

Week 8, Herman Melville, *Typee: Or, A Peep at the Polynesians* (1846)

Tu 10/8, read and bring the following

- ❑ Prep sheet: "About Melville" (on ELS-Sakai)
- ❑ Robert **Martin**, "Melville and Sexuality" (coursepak)
- ❑ Herman **Melville**, *Typee*, pp. 1-77 (i.e. Melville's "Preface" through Chapters 10)

Th Oct 10

- ❑ Finish Melville, *Typee*

**Optional Mini Analysis "E" due Sunday, 10/13 by 10pm to ELS**

Week 9, Nathaniel Hawthorne, *The Blithedale Romance* (1852)

Tu Oct 15

- ❑ About Hawthorne, class prep sheet (on ELS-Sakai)
- ❑ Nathaniel **Hawthorne**, *The Blithedale Romance* (Hawthorne's Preface through Ch. 9 (pg. 80).

R Oct 17

- ❑ Finish *The Blithedale Romance* (Chapters 10-29, ending on pg. 247.)
- ❑ recommended critical reading: Shelley Saguaro, "'Bosom-Secrets': Decrypting Hawthorne's *Blithedale Romance*" (download on ELS-Sakai)

**Optional Mini Analysis "F" due Sunday, 10/20 by 10pm to ELS \*You must have completed at least 2 Mini Analyses by 10/20\***

Week 10, Julia Ward Howe, *The Hermaphrodite* (1846)

Tu Oct 22

- ❑ About Howe's *The Hermaphrodite* (prep sheet), on ELS-Sakai
- ❑ Elizabeth **Reis**, "Impossible Hermaphrodites: Intersex in America, 1620-1830" (on ELS)
- ❑ Begin **Howe's** *The Hermaphrodite*; reading book 1, pages 3-89; scan introduction by Gary Williams as needed

Th Oct 24

- ❑ Finish *The Hermaphrodite* (Books 2 and 3, ending on pg. 198.)

**Optional Mini Analysis "G" due Sunday 10/27 by 10pm to ELS**

#### **UNIT D: FROM ROMANTIC FRIENDS TO UNNATURAL INVERTS: THE RISE OF SEXOLOGY**

Week 11, Mary E. Wilkins Freeman, "Two Friends" and "The Long Arm"

Tu 10/29, Romantic friendship. Read and bring to class:

- ❑ About Mary E. Wilkins Freeman (prep sheet), on ELS-Sakai
- ❑ Michael **Borgstrom**, "Same-Sex Love" (download from ELS-Sakai)
- ❑ Mary E. Wilkins **Freeman**, "Two Friends" (coursepak)

R 10/31 The Science of Sexology. Read and bring to class:

- ❑ Mary E. Wilkins Freeman, "The Long Arm" (coursepak)
- ❑ Lisa Duggan, "The Trials of Alice Mitchell: Sensationalism, Sexology, and the Lesbian Subject in Turn-of-the-Century America" (coursepak)
- ❑ Homework prior to class: download Krafft-Ebing's *Psychopathia Sexualis* (on ELS-Sakai) and explore it a bit, paying attention to the new language of sexual classification and perversion. A sample Krafft-Ebing sexology case study is included in the coursepak.

**Optional Mini Analysis "H" due by Sunday 11/3 by 10pm to ELS**

Week 12, Walt Whitman's *Leaves of Grass* (1855-1892)

Tu 11/ 5, Read and bring to class:

- ❑ About Whitman (prep sheet, on ELS-Sakai)
- ❑ David Reynolds, "Whitman and Sexuality" (on ELS-Sakai)
- ❑ From anthology, selected poetry by Walt Whitman, focusing on the "Children of Adam" sequence of poems; also read "Song of Myself," if you are unfamiliar with this poem. (pages 125-145, 63-124)

R 11/7,

- ❑ From selected poetry of Walt Whitman, "Calamus" cluster of poems (pages 146-167)
- ❑ Whitman, Unpublished poem sequence: "Live Oak with Moss" (on ELS-Sakai), from the Whitman Online Archive: <http://www.whitmanarchive.org/manuscripts/liveoak.html> [This site also contains useful contemporary reviews and secondary criticism]

Week 13, Queer Gothics and Victorian Horrors

Tu 11/12



- ❑ About James, *Turn of the Screw* (background sheet, on ELS)
- ❑ Begin James, *Turn of the Screw* ("The Story Held us.." framing chapter, plus Chs. 1-8)

**Optional Mini Analysis "I" (Whitman) due Wednesday, 11/13 by 10pm to ELS. \*\*NOTE DATE EXTENSION\*\***

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R 11/14

- ❑ Continue James, *Turn of the Screw* (Ch 9-21)
- ❑ Supplemental reading TBA from Bedford edition (on narrative technique, on governesses, on sexuality)

Tu 11/19, Finish *Turn of the Screw* (Ch 22-24)

R 11/21 Final project group presentations, further discussion of projects. Possible make-up period (reading TBA) if we get behind.

- ❑ **Research Paragraphs Due (see Final Research Paper Guidelines)**

**Final Optional Mini Analysis "J" (Turn of the Screw) due Sunday, 11/24 by 10pm to ELS**

You must have completed 3 analyses by today to pass the course.

T 11/26 TBA (Course Wrap, help with final projects..)

R 11/28 Thanksgiving holiday, no class...

Tu 12/3

- ❑ **Peer workshop (on Final Projects)** (see Final Research Paper Guidelines). **Mandatory attendance.**