

Carleton University, Fall 2021
Department of English Language and Literature
Institute of Women's and Gender Studies
ENGL 4003A (Studies in the Novel)/5610H: (Studies in Contemporary Literature)
WGST 4812A/ WGST 5901A

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Time & Delivery: Wednesday 8:35 to 11:25 online (Zoom), approx. 2 hrs synchronous (finished by 11)
Office Hours (on Zoom): Thursdays 12:30-2:00 & by appointment. I can also be available after our class.
Pre-requisites: ENGL 4003: fourth-year standing or permission of the department; WGST 4812: fourth-year standing and 1.0 credit in WGST or permission of the Institute of Women's and Gender Studies.
Carleton University is located on the traditional, unceded and un-surrendered territory of the Algonquin People.

Queer Historical Fiction & Temporal Re/Imaginings

This course explores how queer novels engage with historical fiction, historiographic metafiction (*definitions below), and related genres to reflect critically and creatively on history, historiography, memory, and time. We will ask how and why queer novels of the twentieth and twenty-first centuries return to, rework, (re)imagine, revise, and complicate ways of knowing, thinking, and feeling about the past, "history," and temporality (including the future!). In this context, we will consider how these novels represent and explore queerness in relation to key historical events and personages; subject formation under historical processes of colonialism, slavery, racialization, capitalism, and the biopolitical production, categorization, and regulation of bodies and conceptualizations of "the human"; historical periodization; literary history; historiography; time; biography and memoir; ancestral memory and queer genealogies; and the discursive production, regulation, and proliferation of nonnormative sexualities and genders, "then," "now," and yet to come. Theoretical frames will include considerations of literary genre; queer theory considerations of time, history, and historiography; theorizing and feeling the archive; and interactions among feminist, queer, sexuality, (post)colonial and critical race studies. The course will emphasize supportive peer learning and an openness to interdisciplinary exchange. These are engaging, moving novels with a wide affective and stylistic range that I hope will be pleasurable and absorbing for us to read, discuss, and learn about together.

*Queer literature: literature that addresses non-normative sexualities and genders, and/or critically engages with issues of gender and sexuality. Our course focuses on homoerotic desire and/or cross-gender or transgender identifications, with attention to the racialization, nationalization, and colonization of gender and sexuality.

*Historical fiction: fiction set in the past that often relies on established ideas about a particular moment of history and the types of human subjects in that period.

*Historiographic meta-fiction: fiction that invokes the historical past, while self-consciously questioning how history is written and represented (historiography), and how we "know," access, and interpret the past.

Our novels also engage in a range of other genres including the neo-slave narrative, neo-Victorian fiction, speculative fiction, the gothic, historical romance, and more.

Required Texts

*Virginia Woolf, *Orlando* (Oxford: 9780199650736)

Jordy Rosenberg, *Confessions of the Fox* (Random House: 9780399592287)

Sara Collins, *The Confessions of Frannie Langton* (Harper Collins: 97814434561890)

*Jewelle Gomez, *The Gilda Stories* (City Lights: 9780872866744)

Sarah Waters, *Tipping the Velvet* (Little, Brown and Company: 9781860495243)

* Monique Truong, *The Book of Salt* (Mariner: 9780618446889)

Robert Jones, Jr., *The Prophets* (G.P. Putnam's Sons: 9780593329023)

All novels will be available at Haven Books 43 Seneca Street (on the corner of Sunnyside)

<http://havenbooks.ca/>. **Novels with *are available as CU Library e-books** (may be restricted to number of simultaneous users); many are available in print at CU Library (except *The Prophets*) and many are held at the Ottawa Public Library (e-book, audio, print).

Additional theory readings available through ARES and/or linked through Reading & Presentation Schedule.

Course Delivery

This is a synchronous online course, but we will modify class meeting time to about 2 hours to avoid Zoom fatigue, with the option for supplementing participation and extending our conversations through a weekly Discussion Board. You will need access to a computer with internet access, a microphone, a webcam and word processing capabilities. See [“Learning in an Online Environment”](#) for more details about technical requirements. In the interest of building community and engaged exchange, I hope everyone will keep their camera on as much as possible during class. If you have difficulties meeting these technical requirements or if you have accessibility needs related to the requirements please let me know as soon as possible. For security purposes, you will access Zoom Class Meetings through Brightspace (Course Materials & Communications).

Course Requirements and Evaluation

See additional documents on Brightspace (Course Materials & Communications) for full details of expectations and assessment criteria for each requirement.

Please use [MLA general format](#) and [MLA Style Citation](#) (including in-text citation).

You must complete all of these requirements in order to receive a grade in this course.

Please submit coursework to Brightspace (Assignment Submissions) and keep electronic copies of your work.

Three reading reflections/close readings: 30%

~ 750 (+/- 100) words each. You will submit three reflections on different required readings (no more than one per week) directly to me (Assignment Submissions), and also choose one to post to the relevant weekly Discussion Board (DB). They are due the evening before we discuss the reading (timing TBD with the class). You will be invited to share your thoughts in class and members may engage with your ideas in class or online; in this way, consider how your reflection can open questions for discussion (you don't need all the answers). You choose the text, but you may not write a reflection on the same text as your research seminar. See “Reading Reflections Guidelines” (Course Materials & Communications) for more details.

One research seminar presentation: 25%

A 15 to 20-minute presentation, based on your research and critical thinking, that addresses specific historical, theoretical, and/or scholarly contexts related to queer and/or literary histories, literary genre, and/or theoretical approaches relevant to the week's reading. The schedule includes some suggestions, but you are welcome to develop your own focus. Your research should include at least four secondary sources (4000 level) or at least six (5000 level), with an annotated bibliography (posted to weekly Discussion Board, along with any other materials helpful for your audience). You will facilitate discussion after your presentation and submit your notes and presentation materials to Assignment Submissions. See “Research Seminar Guidelines” (Course Materials & Communications) for more details.

One final research paper: 30% (includes proposal, preliminary bibliography and attending workshops)

3000 to 4000 words, with six to eight secondary sources or more (sources may include theory and/or history as well as literary critical sources). You choose your topic, text(s) from our course, and focus. Our final two classes will be a workshop/symposium of essays-in-progress in which members present and workshop their papers. We will agree on expectations for the workshop together. The final paper is officially due to Brightspace by December 10. We will discuss details about the final paper and workshop process later in the term, and research expectations may be adjusted depending on library access.

NOTE: The final paper **may** focus on the same text as one of your reflections (and can grow out of a reflection). It **should not** mirror the seminar presentation: i.e. different text, context, issues. (Check with me about options.)

Participation: 15% (includes online Discussion Board and workshop participation)

I assume all members of an upper-level seminar will be actively engaged and participating. The participation assessment appreciates your preparation and activity in engaging with primary readings in class discussion; sharing your reading reflection ideas and questions in class; responding to your peers' reflections and ideas (in class or online); participating in discussions following seminar presentations; contributing to occasional break-out room discussions, responding to works-in-progress in workshops, etc. Participation also involves thoughtful,

active, generous *listening* to one another with open curiosity. As our synchronous class time will usually be about two hours per week, the Discussion Board (DB) offers an optional asynchronous supplement, and another opportunity for participation.

We all have different strengths and comfort levels with forms of participation—particularly online—and there are different pathways for engagement; I encourage you to participate according to your own strengths, while also stretching your comfort zone. If you are very quiet in class discussion and are concerned about your participation activity, you are welcome to engage more actively in the online Discussion Board while doing your best to speak up in class when you can. If you are active in the synchronous class, you may consider the Discussion Board as an optional space for validating, supporting, and encouraging other student voices and perspectives. We can all think of how and when we might skillfully “step up” or “stand back” to foster a community of learning and our own growing edge.

Discussion Board: Consider this a flexible, optional low-stakes supplement. DB posts can be informal and conversational, but of course respectful and constructive. You might want to share follow up thoughts after class: e.g. thoughts you weren’t quite ready to share in class; ideas that arose after class; resources or links relevant to our discussion; responses to reflections or seminars after you’ve had more time to read, think or reflect. I know I’m often excitedly swimming in a headful of ideas and responses *after* a live seminar class! Genuine engagement is more valuable than insubstantial posts, and I respect that you may have more time, energy, or interest in engaging with particular texts or ideas at particular times. My hope is that the DB provides another opportunity for all voices to engage in the class, without adding undue pressure to your workload. We can discuss group agreements and address questions about the DB in class and make adjustments during the term. If you are concerned about your level of participation, feel free to check with me in the term.

While the DB is a useful asynchronous *supplement*, I hope that our in person synchronous meetings will be the heart of our intellectual community—where we have the chance to think together in real time. For this reason, bringing your full presence to our synchronous meetings will bring the greatest value to the course, for yourself and others. I encourage us all to be as well rested as possible, have cameras on as much as possible, minimize distractions, and do what we can to feel comfortable, grounded, and engaged (coffee and snack? brief break-out room check ins?). Together we can discuss group agreements around the use of the chat function and fostering meaningful conversations in person online. If you must miss a class, please let me know as soon as possible, and consider posting to the Discussion Board as a means of participation and presence. Submitting a reflection to me is recommended to support your participation if you miss a class.

4000/5000/ENGL/WGST: Expectations

The main coursework requirements are largely the same regardless of a student’s program/year. I do expect 5000-level students to engage more directly and substantively with theoretical or secondary material relevant to the course, whether in choice of seminar and/or final paper research. I invite you to bring ideas, concepts, interests and terms from your disciplinary training to our discussions and your written work, while being aware that not everyone in class shares that background: be ready to define and explain terms, concepts, and contexts. ENGL and WGST students might approach the reflections/close readings differently: that’s fine! Just be sure to ground larger claims or broader issues in reference to specific details from the primary text, and be aware of the novels as *literary texts* while recognizing that novelists *theorize* in their work as much as any other “theorist.” Your disciplinary training and interests may also inform your approach to the research seminar and final paper. I encourage you to follow your interests and to consult with me if you have questions or concerns.

Statement on reading list

There are many other novels I wanted to include on this course. If you enjoy the novels in our class and/or are looking for some other great reading in Queer Historical fiction, feel free to be in touch and I can list some of the other novels that I considered for our course but could not include in the final list. The course is intentionally selective with regard to required “theory” or secondary reading in order to prioritize our time and engagement with these very smart, moving novels.

Course Policies

Assignment Submissions

Please submit coursework to Assignment Submissions Module on the Table of Content in Brightspace (or Assignments under Tools on the NavBar). Please also submit the Reading Reflection of your choice to the appropriate weekly Discussion Board (due the evening before class, TBD in consultation with seminar members). Please keep a copy of all submitted work.

Late Assignments

You are accountable to the entire class for presenting your Research Seminar as scheduled, since it directly contributes to the content of the class that day. If emergencies require your absence, please contact me about alternative possibilities. As you choose when to complete your reflections in the term, I expect you can manage a schedule that serves you best. If emergencies or other extenuating circumstances interfere with your ability to complete reflections, please get in touch with me. Chronic issues with completing work in a timely manner may affect the final mark. In all cases, direct communication with me is the best policy for addressing accommodations for extenuating circumstances.

Contacting Me

See top of page 1 for office hours and contact information. I am available to meet during my office hours (by Zoom for now) and after class on most days; please let me know if and when you'd like to meet. If these times conflict with your schedule or if my availability is disrupted, I am happy to schedule an appointment; just let me know. The Zoom office hours link is on Brightspace (Course Materials & Communications) and can be used for scheduled appointments as well.

If you have general questions about the course, please post them to "Course Q & A" on Brightspace (Course Materials & Communications) so all students can benefit. If you have a more personal or specific question, you can send me a message by e-mail and I will respond in good time; however, please use common sense when e-mailing. Do not expect me to respond to major issues with an assignment the night before it is due! In fact, if you wish to discuss coursework, it is best to contact me to arrange an appointment.

Inclusive, Adventurous, and Respectful Participation

I hope we will co-create a learning environment that is inclusive and equitable, and which is enriched and enhanced by diversity along many dimensions including race, ethnicity, gender identity, gender expression, sexual orientation, ability, age, class, and religion. Together we can work to support diversity of experience, thought, and perspective, while treating each other with respect. While striving for inclusivity, I also recognize that danger and safety are integral to education. We are called upon to challenge and re-examine our established ways of thinking, and the systems and hierarchies that shape our lives—this process of learning and unlearning can be "uncomfortable" in a productive way. Together, we can support and encourage one another to feel safe enough to take risks, to think differently, and make room for new perspectives and growth. Don't be afraid to disagree with members of the seminar (including me), while maintaining an attitude of respect and curiosity. We can also work to be aware of the structures of oppression that can make learning environments unsafe for many and to be mindful of the power we have to inflict damage on others. As we share this class, I hope we can be both brave and compassionate together.

The course readings have been created in specific histories and contexts and reflect particular points of view; we will strive to be mindful of these perspectives, including recognizing the contexts and lived experiences out of which authors are writing, while also being aware that the theory and research used to address these authors and their contexts may be limited in their terms, frameworks, and definitions. The study of English literature has its own history of exclusions, limitations, and hierarchies of value. We will work to be aware of how the material we read is subject to this history, but also often critically, creatively, beautifully, and even hilariously, challenges it.

Carleton's [Human Rights Policies and Procedures](#) affirms that members of the university share responsibilities to "provide a safe environment, conducive to personal and intellectual growth, which is not only free of discrimination, injustice, and violence but is also characterized by understanding, respect, peace, trust openness and fairness." As such, the university "promotes equity and fairness" and affirms that "Every member of the University community has a right to study, work and live in a safe environment free of discrimination or harassment" (2).

With these responsibilities and commitments in mind, early in the course, we will discuss how we can best work together to co-create a supportive, inclusive, courageous, and compassionate (online!) community of learning.

You are welcome to contact me in person, by email, or anonymously to let me know about any class experiences that feel harmful. I would welcome and appreciate your feedback as I strive to create an inclusive learning environment. Our early communications will invite everyone to share their name and pronoun, and you are welcome to inform me/us of changes to that information at any time.

Language Statement and Content Warning

Some of the primary texts on our course may make for uncomfortable reading. Sometimes they ask us to grapple with difficult material; sometimes they may reproduce language or ideas that are offensive and culturally harmful (often in order to expose and critique histories of harm and oppression). While it is important to grapple with the messy complexities of texts and histories, we are also aware that dehumanizing or belittling language hurts. If your reflection, seminar, or discussion board post cites a section of text that uses particularly offensive or harmful language, please omit that phrase, using a few dashes [----] or another means of signaling the alternation. Offensive or harmful language is often—but not always—obvious. Some of us—myself included—will inevitably make mistakes. Your feedback is welcome and I'll do my best to address my own missteps. Mistakes are an opportunity to learn and I hope we can learn together in a spirit of mutual generosity and respect.

We are reading texts that represent histories of harm and trauma. It is hard to predict what material might be triggering for readers. If something is too much for you, give yourself permission to put it down, or pass over a passage. At the same time, these books are often written from the perspective of those subject to these harms, in a way that provides full humanity in the face of structures of dehumanization and (in my reading experience) resists gratuitous or salacious representations. Many of these books have a trajectory of healing, processing, grieving, and even avenging or repairing harms against the most vulnerable. This can make for both difficult and beautiful, reaffirming reading.

Mental Health Acknowledgement

The COVID-19 pandemic and other recent events have made for stressful and challenging times. While encouraging lively and engaged academic work in this class, I am mindful of your health and wellbeing and the need to balance academic commitments with other responsibilities. My hope is that the novels on the course will be pleasurable to read and discuss together, and that we will work to foster a supportive learning environment. You are welcome to contact me if you are encountering difficult circumstances, struggling with the class, or if you would like help connecting with academic support or health resources.

Portions of the Inclusivity and Language Statements and Mental Health Acknowledgement have been adapted from: Carleton's Office of Equity and Inclusive Communities

Jennifer Hardwick. "A Safe Space for Dangerous Ideas; a Dangerous Space for Safe Thinking." *Hybrid Pedagogy*, August 13, 2014
Course outlines by Dr. Brian Johnson (English), Dr. Sarah Casteel (English) and Dr. Laura Horack (Film)

Land Acknowledgement

Carleton University is located on the traditional, unceded and un-surrendered territory of the Algonquin People. As a white settler teaching at Carleton University, I acknowledge that settler relationships to both the land and the people of this land have been broken and misused. I am aware of my responsibility to learn about and build relationships with the communities and land the University occupies.

University Policies

Final Grades

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

Academic Integrity & Plagiarism

If you have any questions about when and how to cite reference sources, do not hesitate to ask me. If I suspect that a student's work involves plagiarism, I am required to submit the work to the Associate Deans, who will conduct a thorough investigation into the case and administer penalties. Carleton University has a clear policy on academic integrity, including procedures to address academic misconduct. For Carleton's Policy on Academic Integrity, please see *The Graduate Calendar*, General Regulations, section 19:

<https://calendar.carleton.ca/grad/gradregulations/administrationoftheregulations/#19>

The University's Academic Integrity Policy is also available here: <https://carleton.ca/secretariat/wp-content/uploads/Academic-Integrity-Policy-2021.pdf>

It is important that students understand and meet academic integrity standards, and are sure they do not violate these standards through plagiarism. The University Senate defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas, or work of others as one's own.*” According to the Department examples of plagiarism include the following:

- reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source;
- any submission prepared in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings without appropriate acknowledgement;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
- handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs. (Note that minor modifications and amendments, such as phraseology in an essay or paper do not constitute significant and acceptable reworking of an assignment.)

Plagiarism is a form of intellectual theft. It is a serious offence that cannot be resolved directly by the course's instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include failure of the assignment, failure of the entire course, or suspension from a program. For more information please go to: <https://carleton.ca/registrar/academic-integrity/>

Intellectual Property

My lectures and course materials, including presentations, posted notes, assignments, exams, and feedback comments remain my intellectual property and are protected by copyright. They are intended for personal use and may not be reproduced or redistributed without my prior written consent. This is also true for student work. Occasionally I may use brief anonymous student examples to address writing issues. I will seek consent to use a longer sample. Please do not record the class.

Special Information Regarding Fall 2021 Pandemic Measures

As this course is delivered online, I have not included additional information about on-campus health and safety protocols during the pandemic. You can find more information on the [COVID-19 website](#).

Requests for Academic Accommodations

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

Pregnancy obligation

Please contact me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For accommodation regarding a formally-scheduled final exam, you must complete the [Pregnancy Accommodation Form](#).

Religious obligation

Please write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

Academic Accommodations for Students with Disabilities

[The Paul Menton Centre for Students with Disabilities \(PMC\)](#) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit:

<https://carleton.ca/equity/sexual-assault-support-services>

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

Helpful Student Services <http://students.carleton.ca/student-support-101/>

The Centre for Student Academic Support (<http://carleton.ca/csas/>) provides free one-on-one writing services support (tutoring) to help even strong writers improve their work (<https://carleton.ca/csas/writing-services/>).

Book appointments online well before essay due dates. The Centre also offers many free programs and services to support student learning. 4th floor MacOdrum Library

The Academic Advising Centre (<http://carleton.ca/academicadvising/>) offers academic advising for students, including educational planning, registering changes in your program or major, and transfer credits. 302 TB

The Student Experience Office (<http://carleton.ca/seo/>) offers a variety of programs and services for both new students and parents of CU students, to ensure student success. 430 Tory Building

International Student Services Office (<http://www.carleton.ca/isso/>) 128 University Centre

Carleton Health and Counselling Services (<http://www.carleton.ca/health/>) offers health care, including counselling of personal problems and emotional distress. 2600 Carleton Technology & Training Centre.

ENGL4003A/5610H and WGST 4812A/5901A: Reading and Presentation Schedule

ARES: Carleton Library's Electronic Reserves Service (access through [CU Library home page](#) or Tools on Brightspace NavBar)

NOTE: I have provided links where possible to digital articles/books that are also linked through ARES. You will need your MC1 credentials to login. If the link does not work, please try ARES. Some materials are only available through ARES (scanned from print).

Further Reading: this is not required, but may be of interest for seminars, research, personal interest.

Week 1, September 8: Course Introduction and Starting with Genre

Please familiarize yourself with the course outline and coursework requirements before class. Be prepared with any questions you might have, and with your top choices for your research seminar week. **Please also read:** Amy Elias, "Chapter 17: Historiographic Metafiction," [The Cambridge History of Postmodern Literature](#).

Week 2, September 15: Queer Time? Queer (Un)Historicism?

Carolyn Dinshaw et al., "[Theorizing Queer Temporalities: A Roundtable Discussion](#)," *GLQ*, vol. 13, no. 2-3, 2007, pp. 177-195.

Heather Love, "Chapter 1: Emotional Rescue: The Demands of Queer History," *Feeling Backward: Loss and the Politics of Queer History*, 31-52 [ARES]

Valerie Traub, "[The New Unhistoricism in Queer Studies](#)," *PMLA*, vol. 128, no. 1, January 2013, pp. 21-39.

Further Reading

Carla Freccero, Madhavi Menon, and Valerie Traub, "[Historicism and Unhistoricism in Queer Studies](#)" (responses to Traub's article), *PMLA*, vol. 128, no. 3, May 2013, pp. 781-786.

Elizabeth Freeman, "[Introduction](#)" to [Special Issue on Queer Temporalities](#), *GLQ* 13: 2-3 (2007): 158-176.

Brief retrospective reflections on the significance of the *GLQ* Special Issue on Queer Temporalities: one by [Elizabeth Freeman](#) and one by [Whitney Monaghan](#), *GLQ*, vol. 25, no. 1, January 2019.

Carolyn Dinshaw, [Getting Medieval: Sexualities and Communities, Pre- and Postmodern](#)

Dinshaw, [How Soon is Now?: Medieval Texts, Amateur Readers, and the Queerness of Time](#)

Lee Edelman, [No Future: Queer Theory and the Death Drive](#)

Roderick Ferguson, *Aberrations in Black: Toward a Queer of Color Critique* ("Introduction" in ARES)

Elizabeth Freeman, [Time Binds: Queer Temporalities, Queer Histories](#) (see also week 3)

Jack Halberstam, [In a Queer Time and Place](#)

Annamarie Jagose, [Inconsequence: Lesbian Representation and the Logic of Sexual Sequence](#)

Christopher Nealon, [Foundlings: Lesbian and Gay Historical Emotion before Stonewall](#)

Laura Doan, "Introduction" and "Part 1: The Practice of Sexual History," [Disturbing Practices: History, Sexuality, and Women's Experience of Modern War](#) [see also week 8]

Week 3, September 22: Virginia Woolf, Orlando

Note: [Orlando](#) is available as an ebook through CULibrary

Elizabeth Freeman, "Chapter 3: Time Binds, or, Erotohistory," [Time Binds](#) (chapter as PDF in ARES or use ebook)

- Woolf/*Orlando* and...Lesbian/gender/queer/trans/ studies?
- *Orlando* and queer/auto/biography/genre and/or iconic couples [Vita + Virginia!]
- Woolf/*Orlando* and queer time/history

Further Reading

Merrill Turner, "[The Collected Sexts of Virginia Woolf and Vita Sackville-West](#)", *The New Yorker* (November 17, 2015): recommended to make you smile

Melanie Micir, "Chapter Four, The Sense of Unending: Revising Virginia Woolf's *Orlando: A Biography*," [The Passion Projects: Modernist Women, Intimate Archives, Unfinished Lives](#): There are many great secondary sources on *Orlando*; Micir's is a recent one of particular interest with regard to biography and queer studies.

Week 4, September 29: Race, Empire, and Queer Sexualities in History and Theory

- An overview “Queer of Color Critique,” focusing on key issues or thinkers of most interest to you
- Race Science/Sexual Science/Sexuality of Slavery: A Deeper Dive into the Inter-relationships (your choice of focus)
- Colonialism and Foucault’s *The History of Sexuality* (see more from Stoler)

This week is a mix of required and “your choice” of reading. I’ve provided brief comments in the Week 4 Module in Brightspace to explain the options and help guide your decisions.

Specific readings may be requested by seminar presenters.

1. Required Orientation to Genealogies of Queer Theory:

Kadji Amin, “Chapter 1: Genealogies of Queer Theory,” [The Cambridge Companion to Queer Studies](#) (2020): pp. 17-29.

2. For an overview of Queer of Colour Critique, please choose *one* of the following:

Roderick Ferguson, [“Queer of Color Critique.”](#) *Oxford Research Encyclopedias*
or

Chandan Reddy, “Chapter 3: Convergence, Dissymmetry, Duplicities: Enactments of Queer of Color Critique,” [The Cambridge Companion to Queer Studies](#), pp. 51-65.

3. Required selections from foundational text on relation between “Race Science” and “Sexology”

Siobhan B. Somerville, “Introduction and Chapter 1,” [Queering the Color Line](#) (2000): pp. 1-38.

4. Choose *one* of the below that interests you—more if you are ambitious (or follow suggestions of seminar presenter(s))! See Brightspace for brief explanations.

Ann Laura Stoler, “Chapter 1: Colonial Studies and *The History of Sexuality*,” [Race and the Education of Desire: Foucault’s History of Sexuality and the Colonial Order of Things](#), (1995): 1-18.

Aliyyah I. Abdur-Rahman, “Introduction,” *Against the Closet*, Duke University Press, 2012, focus on pp. 1-15 [scanned from print on ARES]

Aliyyah I. Abdur-Rahman. [“‘The Strangest Freaks of Despotism’: Queer Sexuality in Antebellum African American Slave Narratives,”](#) *African American Review*, Summer, 2006, Vol. 40, No. 2 (Summer, 2006), pp. 223-237.

Julia Briggs, [“The Race of Hysteria: ‘Overcivilization’ and the ‘Savage’ Woman in Late Nineteenth Century Obstetrics and Gynecology.”](#) *American Quarterly*, vol. 52, no. 2, Jun., 2000, pp. 246-273.

Melissa Stein, “Introduction, Making Race, Marking Difference,” [Measuring Manhood: Race and the Science of Masculinity, 1830-1934](#), (2015): pp. 1-25.

Melissa Stein, “Chapter 3: Inverts, Perverts, and Primitives: Racial Thought and the American School of Sexology,” [Measuring Manhood](#), pp. 169-215.

5. Of potential interest to a seminar presenter: the recent work of Kyla Schuller, [The Biopolitics of Feeling: Race, Sex, and Science in the Nineteenth Century](#).

Week 5, October 6: Jordy Rosenberg, *Confessions of the Fox*

- For the (Queer) Theory Enthusiast (or Curious): Queering History, Temporality, and Speculative Futures
- For the Eighteenth-Century Enthusiast (or Curious): What can you find out about the “historical” Jack Sheppard? What does the novel do with the “facts” and fictions of Sheppard’s life and literary legacy?
- For the Queer History/Trans Studies Enthusiast (or Curious): The “Female Husband” and/or Trans/Cross Dressing Histories related to Eighteenth-Century England [more options next page]

- Your choice, including drawing inspiration from last week's readings, or any of the many theoretical twists and turns of the novel: the neo-liberal university; Marxist critique; queer archives; policing; prisons; eighteenth-century London and race, trade and economics, social control; theory references...

Further Reading

José Esteban Muñoz, "Introduction: Feeling Utopia" [Cruising Utopia: The Then and There of Queer Futurity](#), New York University press, pp.1-18 [scanned from print as PDF on ARES & available as e-book]

Week 6, October 13: Sara Collins, *The Confessions of Frannie Langton*

- Race Science in Britain and/or Britain/Europe and the Legacies of the Slave Trade: acknowledging that there may be less information specific to Britain and Race Science, you may reference research on the Anglo-American Context
- Genre (your choice): Queer and/or Post-Colonial Gothic? The Neo-Slave Narrative?

Week 7, October 20: Jewelle Gomez, *The Gilda Stories*

Note: [The Gilda Stories](#) is available as an ebook at CU library, and linked through ARES

- Genre (your choice): Southern/Queer/Black/Gothic/Afrofuturist/Speculative Lesbian Vampires!
- Gomez and (the history of) intersectional/queer woman of color feminism

Further Reading

Wonderful reflection on the challenges of writing (Speculative) Historical Fiction as a Black woman, by novelist Bethany Morrow:

Bethany C. Morrow, "[The Double Bind: Writing Historical Fiction as a Black Woman](#)," Chicago Review of Books, May 22, 2018.

Short article by Gomez available in ARES:

Jewelle Gomez, "Recasting the Mythology: Writing Vampire Fiction," in *Blood Read* [PDF of article in ARES]

* See links to interviews, readings, and panels with Jewelle Gomez on Brightspace Week 7 Module

October 27: Fall Reading Break: No classes or regularly scheduled office hours

Week 8, November 3: Sarah Waters, *Tipping the Velvet*

- (White) Lesbian History, Historiography, and Historical Fictions
- (Representing) Scandalous Sexualities & Genders in Fin-de-Siècle England
- Sarah Waters and Neo-Victorianism

Further Reading (particularly helpful for a seminar on lesbian historiography)

Valerie Traub, "Chapter 4: The Present Future of Lesbian Historiography," [Thinking Sex with the Early Moderns](#)

Sarah Waters and Laura Doan, "Making Up Lost Time: Contemporary Lesbian Writing and the Invention of History," [Territories of Desire in Queer Culture: Refiguring Contemporary Boundaries](#), ed. Linda Anderson and David Alderson [available through Hathitrust & ARES]

Laura Doan, "Introduction" and "Part 1: The Practice of Sexual History," [Disturbing Practices: History, Sexuality, and Women's Experience of Modern War](#) [PDF also linked to ARES]

Week 9, November 10: Monique Truong, *The Book of Salt*

Note: [The Book of Salt](#) is available as an ebook at CU Library, and linked through ARES

- Stein & Toklas: Queer Paris and Ex-Patriate Sapphic Modernism?
- Queer Diaspora and (Re)writing the Past
- (Queer) Migrancy and (Colonial) Labour

Further Reading (recommended)

David Eng, "[The End\(s\) of Race](#)," *PMLA*, vol. 123, no. 5, October 2008, pp. 1479-1493.

Week 10, November 17: no synchronous class

This is a pause, to provide you with time to read (*The Prophets* is a long novel), recover, and catch your breath as you work towards the final paper. You are welcome to contact me with ideas about your final paper.

Week 11, November 24: *The Prophets*, Robert Jones Jr.

Further Reading (strongly recommended: short review to read after you've finished the novel)

Danez Smith, [“‘The Prophets’ Explores Black Love and Memory in a Time of Trauma,”](#) *New York Times Book Review*, January 17, 2021.

- *The Prophets* as Neo-Slave Narrative?
- Black Historical Fiction as Speculative Fiction? Writing the Ancestors?
- *The Prophets* as a novel of our moment
- (Re)writing Trauma and Resistance?
- Scenes of Subjection: *The Prophets* and contemporary scholarship of slavery and its legacies

Week 12, December 1: Final Research Paper Workshop, details to be discussed!

- Proposal, section of work in progress, and preliminary bibliography, ready to discuss and workshop
- We will discuss work-in-progress from half the class this week, and half the class the following week

Week 13, December 8: Final Research Paper Workshop, continued