

ENL 3506 Survey of British Literature 1660-Present
Theme: Sex and the City



Professor: Dr. Amy Kahrman Huseby
Discussion Meets: Tues./Thurs. 2:00-3:15 p.m.
Office Hours: Tues./Thurs. 12:30-1:30 p.m., and by appointment (email me!)
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Welcome to ENL 3506 Survey of British Literature from 1660 to Present

This course surveys English literature from 1660 to present by considering the overlaps of two major issues: sexuality and urbanization. From poetry to pornography, periodicals to politics, we will encounter a spectrum of literary responses to the development of modern sexual and gender identities and norms, and to the growth of cities, their urban sprawl, slums, and filth generating public health crises, political upheaval, and criminality in ways never before witnessed, and that continue to impact our daily lives.

TRIGGER WARNING: Some of the reading in this course includes depictions of graphic violence and explicit discussions of sex. If this sort of imagery bothers, offends, or might be triggering for you, this may not be the right course for you.

Course Description

“London... Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes—gone into mourning, one might image, for the death of the sun.” Such is Charles Dickens’s description of London, that “city of dreadful night” that became the world’s largest city in the nineteenth century.

In this course, we will examine the causes and consequences of modern cities in the 18th, 19th, and 20th century as they were shaped by industrialization, population pressure, and crime. We will discuss topics such as sewage and clean water infrastructure, London as the metropolitan center of a vast empire, ideas about crime and criminality, the politics of housing and mobility, the statistical measures of populations, and industrialization.

From ecocriticism to queer theory, urban studies to material culture, we will pose questions about the city as erotic space, about separate spheres and same-sex desire, about romance and finance, and about the fears and pleasures that galvanized Western culture in modernity. At midterm, we will pivot in our investigation of the formal and thematic conventions associated with writing about the city and about sexuality to account for transitions into the twentieth century, the emergence of psychoanalytic theories of “sexual inversion” and “fetish” along with the development of globalization and cosmopolitanism.

Together, we will consider questions including:

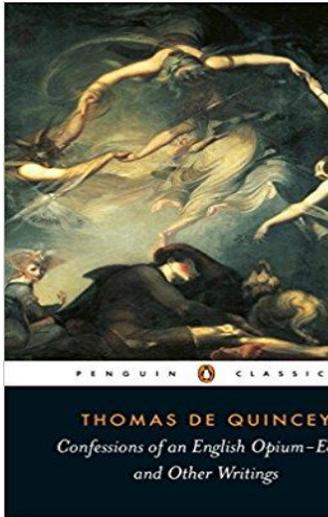
- How does the historical development of city life contribute to the rise of modern issues, such as public health crises (e.g. the AIDs epidemic), violent rebellions (e.g., political protest), and crime?
- What were the forces---social, medical, and political---that shaped attitudes and responses toward sexuality in the 18th, 19th, and 20th centuries?
- What is the relationship between selfhood and place, cities and sexuality? How, for instance, might cities be understood as a queer space?
- Do cities encourage the formation and labeling of social groups as “normal” or “abnormal,” “degenerate” or “diseased”? And if so, how have such concepts been shaped, interpreted, and enforced in modern cities?
- In what ways are the spaces of cities uniquely suited to help us understand that sexuality has a history?

We will frame our discussion, in part, through some of the questions posed by Michel Foucault in *The History of Sexuality*, which we will explore during our first class meeting:

- Is sexual repression truly an established historical fact? Is what comes into view... really the accentuation or even the establishment of a regime of sexual repression beginning in the seventeenth century?
- Why has sexuality been so widely discussed, and what has been said about it? What were the effects of power generated by what was said?

What texts should you buy?

BE AWARE: If possible, please purchase these exact editions of the texts. New and used copies are available for less than \$60 total for this course. Texts can vary from edition to edition, depending on the editor and which manuscript versions were chosen. In other words, if you do not purchase or have scanned versions of these editions, your page numbers will not match and, in fact, the text itself might be different from what we are reading in class.

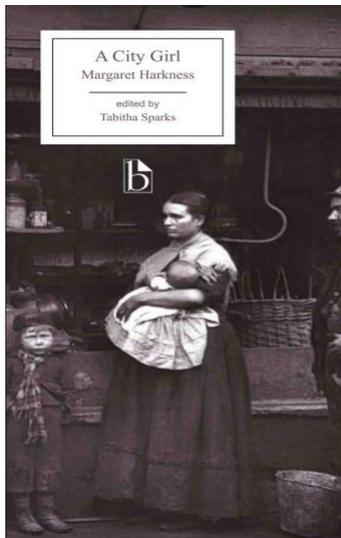


Confessions of an English Opium-Eater

Author: Thomas De Quincey

Publisher: Penguin Classics

ISBN: 9780140439014



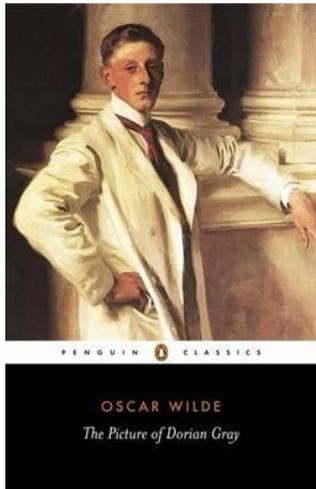
A City Girl

Author: Margaret Harkness

Editor: Tabitha Sparks

Publisher: Broadview

ISBN: 9781554812707

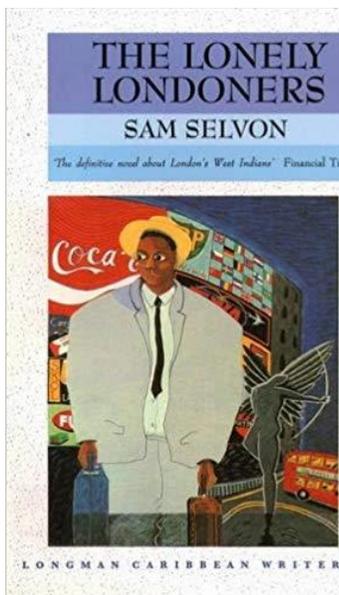


The Picture of Dorian Gray

Author: Oscar Wilde

Publisher: Penguin Classics

ISBN: 9780141439570

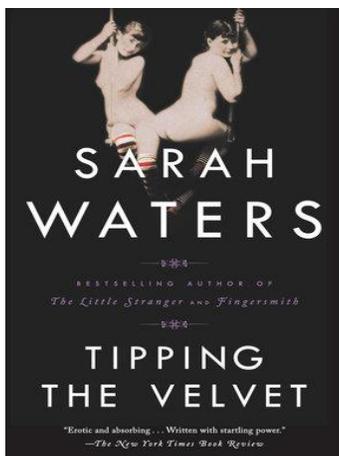


The Lonely Londoners

Author: Sam Selvon

Publisher: Pearson Longman Caribbean Writer

ISBN: 9780582642645



Tipping the Velvet

Author: Sarah Waters

Publisher: Penguin

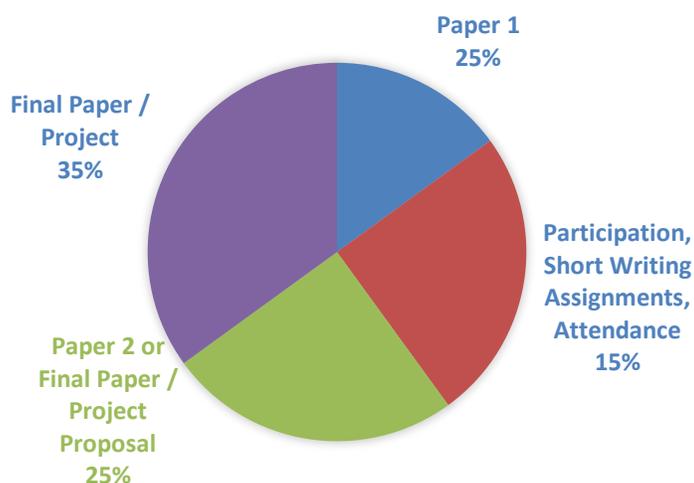
ISBN: 9781573227889

What texts will be provided to you on Canvas?

All other texts will be provided to you on Canvas as scanned Adobe (.pdf) files or through internet links. On the course calendar, Canvas texts and websites are indicated in parenthesis, like so (C) or (W).

How will we evaluate your progress in this class?

BE AWARE: This course is reading and writing intensive. This term, you will write on a weekly basis, either short responses or longer essay assignments. One of the major goals for this course is to strengthen your writing skills. Writing often is the way to do that. If you are used to waiting until the night before a paper is due to write your draft, that method will not lead to success in this course. I emphasize and teach that writing is process. The best way to grow and develop as a writer, and to turn in successful work, is to work on your projects a little bit each day.



By the end of the semester, you will be able to:

INTERPRETIVE OUTCOMES:

Evaluate texts in diverse cultural contexts using critical and formal approaches

- o articulate familiarity with different genres of 19th-century writing
- o generate claims about the relationship between urbanization and sexuality from 1660 to present day
- o express how literature carries cultural and social values that emerge out of their historical contexts
- o demonstrate critical reading skills, noticing subtle details and uses of language, connecting ideas and texts, asking questions, and identifying assumptions and values
- o recognize genre expectations for a variety of forms
- o demonstrate textual analysis and comprehension on a variety of texts
- o extrapolate from theoretical and critical conversations to offer original interpretive insights
- o reflect on and assess applicability of approaches to texts and your own lives

WRITING OUTCOMES:

Write interpretative arguments of texts using those approaches

- o become a better critical writer, learning to make analytical arguments that are original, persuasively argued, clear, and well written
- o select, narrow, and focus topics for argumentative, critical, and interpretive writing
- o generate and organize ideas for argumentative, critical, and interpretive writing
- o use textual evidence effectively
- o demonstrate the conventions of academic writing
- o find, evaluate, read, and incorporate (summarize, attribute, paraphrase) secondary sources
- o demonstrate proper citation of sources, avoiding plagiarism
- o revise and edit written projects for ideas, organization, logic, as well as lower order concerns, such as grammar

PROFESSIONALISM AND PARTICIPATION POLICIES

How will you succeed in this course?

- 1) Because **this course is reading and writing intensive**, the best route to success is to develop the habit of reading and writing a little bit each day. You will read approx. 100 pages per week (that's about 1/5th the reading of graduate seminar and well within range for 3000-level course). Reading ahead and taking notes as you read is always recommended. Our duty with what we read is to interpret, objectively, the most meaningful and valuable points *in* the text, and to then compare and evaluate differing interpretations to formulate an analytical payoff *for* the text.
- 2) **Participation is key to your learning.** Everyone contributes to the success of this course. Speaking up during class is easier for some than others. I can help out if you are unsure how to enter the conversation—talk to me after class or end me an email. If you have any concerns about participation in this course, please speak to me about options.
- 3) Come to class **prepared to think critically and carefully** about difficult problems. Argument is not always about fighting over what you “know” is right. Rather, argument is often about helping others explain an important point, entering a conversation, or helping others *help us* to understand this point. Argumentation is a way to illuminate important ideas that we have in common, to challenge received wisdom, and to rethink a world view.

How to think about preparing:

- **the text is your evidence** to back up your argument and claims
- prepare for discussions by **identifying specific examples** from the reading
- identifying this **textual evidence** will help you contribute to discussion, and also to help others think rigorously and responsibly through textual problems
- think of our conversations as an exercise in **critical analysis, reasoning, and persuasion.**

Useful techniques to enhance your class participation skills:

- **prepare at least one comment or question** about the week's reading for each discussion session.
- **write your questions down** and come prepared to raise your ideas in discussion.
- when you talk, **address your comments to the whole class**, not just to me.
- **identify suggestions** for things you would like to discuss (e.g., confusing passages, key terms).
- feel free to **ask questions** if something is unclear.

To help build an environment of mutual respect in the classroom:

- Come to class with a positive attitude, respect for your class-mates and our discussions, a sincere desire to understand, and a willingness to work towards common goals.
- While we might address controversial, and occasionally even uncomfortable, subject matter, it is crucial that we speak to one another respectfully and endeavor to listen attentively to the ideas of others.
- Listening attentively is an active form of learning, not passive reception.

Frequently Asked Questions

What if I'm sick or miss class?

If you are feverish or come down with the flu or a nasty cold (are coughing, sneezing, or vomiting prior to class), notify me of your absence by email, and please do not attend class. The absence will count toward your **four (4) allowed absences**. You do not need to detail your symptoms or provide a doctor's note. If you anticipate that your illness will last longer than the **four (4) allowed absences**, please email me so we can consider your options. Beyond these four (4) allowed absences, FIU attendance policy will be enforced. That means you will have to provide a doctor's note, evidence of religious observance, or evidence of a death in the immediate family to have the absence excused. More than four absences in this course without an appropriate excuse can result in a failing grade for the course.

What if I can't turn work in on time?

You will do a lot of writing in this course. All work must be turned in on the date specified. No late work is accepted **unless you have spoken with me prior to the deadline**. If you have an emergency, I understand that. Emergencies happen. Please communicate with me as soon as possible so that we can plan together how you might complete your assignment. I am always open to and generous with allowing extensions IF you contact me in advance of the deadline. Once the deadline passes, then rules for late work will be applied. You must turn in all work for this course by the end of the term to pass the class.

What kind of assignments should I expect to do?

There will be short writing assignments in addition to reading and essay assignments. For these and the longer essays, you will be informed of the expectations and instructions for the assignment well in advance of the due date. We will also work together to peer review each assignment in advance of the due date. Doing so not only helps you to think about writing as a process (not something you do the night before!), but it will also teach you to provide constructive criticism to colleagues, a valuable skill both in college and in your future professions. You are always welcome to ask me questions about assignments in class, by email, or in office hours. I'd rather have you ask a question than be confused or spend time working on the wrong assignment.

Can I use a laptop, tablet, or cell phone in class?

In keeping with my comments above about an environment of mutual respect, the use of cellular phones is not allowed in my class without prior permission. Please turn off and put away your phone when you come to class. We have 2+ hours together each week. Let's make the most of that time! If I have to speak with you about texting, I will ask you to leave class and count you absent for the day. **Since this course involves reading many texts online, laptops or tablets needed for note taking or reading texts are allowed.** Cellular phones are not appropriate for the kind of close reading and textual analysis we will do in this course. With the devices, if I see that you are on social media or any other website not associated with our discussion, you will be asked to leave and counted absent that day.

How will I find out about assignments and changes to the syllabus?

Often assignments and instructions will be delivered via email. Reading my emails and coming prepared to class with any handouts you receive is your responsibility. Weekly assignments and coming prepared to class (this includes bringing your book or laptop for reading the texts) count toward your participation grade. If you have questions about the class, I always recommend checking your syllabus and assignment first or asking a classmate! The answers to your questions can frequently be found in this way. If you still need to email me with a question, feel free to do so. I'm happy to help!

ABOUT PLAGIARISM - What is academic misconduct? How do I avoid it?

Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook.

Academic Misconduct includes: **Cheating** – The unauthorized use of books, notes, aids, electronic sources; or assistance from another person with respect to examinations, course assignments, field service reports, class recitations; or the unauthorized possession of examination papers or course materials, whether originally authorized or not. **Plagiarism** – The use and appropriation of another’s work without any indication of the source and the representation of such work as the student’s own. Any student who fails to give credit for ideas, expressions or materials taken from another source, including internet sources, is responsible for plagiarism.

In order to avoid plagiarism, please follow these procedures in all your assignments:

- If you reproduce statements verbatim, place them in quotation marks and explicitly state the author’s name and cite your source. In the case of a block quotation, forego quotation marks (per MLA guidelines) but make sure to indent the quotation and clearly cite your source.
- If you reproduce or rephrase the general idea (not verbatim), forego quotation marks but still explicitly state the author’s name and cite your source.

Learn more about the [academic integrity policies and procedures](#) as well as [student resources](#) that can help you prepare for a successful semester.

What other resources are available to you as a student at FIU?

Disability Resource Center: I am committed to providing equitable access to learning opportunities for all students who I recognize may learn, participate, and engage in different ways. The Disability Resource Center collaborates with students, faculty, staff, and community members to create diverse learning environments that are usable, equitable, inclusive, and sustainable.

- The DRC provides FIU students with disabilities the necessary support to successfully complete their education and participate in activities available to all students.
- If you have a diagnosed disability and plan to utilize academic accommodations, please contact the Center at 305/348-3532 or visit them at the Graham Center (GC) 190.
- Please also notify me of any DRC accommodations as soon as possible. We can then work together to best coordinate your accommodations for this course.

Whether or not you have a DRC plan for academic accommodations, if you anticipate any issues related to the requirements, structure, or format of this course, please reach out to me so we can discuss ways to ensure your full participation and success in this course.

Digital Accessibility Resources: Please visit our [ADA Compliance](#) webpage for information about accessibility involving the tools used in this course. Please visit [Blackboard's Accessibility Commitment](#) webpage for more information. For additional assistance please contact FIU's [Disability Resource Center](#).

Violence and Harassment Resources: Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, sexual orientation, etc. If you or someone you know has been harassed or assaulted, you can file a complaint through FIU's Equal Opportunity Programs & Diversity Office. You may file a complaint with one of the Title IX coordinators listed below. Alternatively, you may file an anonymous complaint using our Ethical Panther Reporting Line, Convercent by calling 844-312-5358 or online at <https://compliance.fiu.edu/hotline.html>

Crisis Resources: You can also find the appropriate resources at the Dean of Students Office (305-348-2797). If you are in crisis, you can find the appropriate resources at Counseling & Psychological Services (CAPS). Counseling & Psychological Services provides free and confidential mental health services to students that will facilitate and enhance their personal learning, emotional well-being, and academic skills development, contributing to their success at Florida International University.

CAPS Modesto Maidique
Campus
UHSC 270
305-348-2277

CAPS Biscayne Bay Campus
WUC 320
305-919-5305

Food insecurity resources:

The Student Food Pantry is an initiative to address the prevalence of food insecurity on campus. This project assists students who are experiencing financial difficulty to purchase groceries. No proof of need is required and students can access the pantry once a week.

Modesto Maidique Campus
DM 166
305-348-6995
Biscayne Bay Campus
WUC 307
305-919-5620 Ext. 4

In addition to campus programs and services, additional resources are available in the community.

LOOKING FORWARD TO A TERRIFIC TERM

ENL 3506: Schedule of Discussions and Readings

T = Text you purchase

C = Text on Canvas

W = Text on a website

SEQUENCE 1: 17th & 18th Century

Week 1: Filthy, Dirty

Aug. 21 Greetings, Introduction, Syllabus

TODAY'S DISCUSSION: Michel Foucault, "We 'Other Victorians'" from *The History of Sexuality*

WORK FOR NEXT TIME: Syllabus Quiz due 1/11 in class

READING FOR NEXT TIME:

(1) Emily Cockayne, excerpts from *Hubbub: Filth, Noise, and Stench in England*, "Introduction," and "Busy" (C)

(2) Edward Ward, excerpts from *The London Spy* (Nov. 1698-May 1700), "Introduction" and Part IV (pp. 72-86, stop at "Chamber-Pot") (on The Grub Street Project website for this text under the "Content" tab; use your arrow keys to page forward and back; W)
<http://grubstreetproject.net/works/T119938?func=intro&display=text>

Aug. 23

DUE: Syllabus Quiz in class

TODAY'S DISCUSSION:

(1) Emily Cockayne, excerpts from *Hubbub: Filth, Noise, and Stench in England*, "Introduction," and "Busy" (C)

(2) Edward Ward, excerpts from *The London Spy* (Nov. 1698-May 1700), "Introduction" and Part IV (pp. 72-86, stop at "Chamber-Pot") (on The Grub Street Project website for this text under the "Content" tab; use your arrow keys to page forward and back; W)
<http://grubstreetproject.net/works/T119938?func=intro&display=text>

WORK FOR NEXT TIME: Student Information Form due 8/28 in class or by email

READING FOR NEXT TIME:

(1) Cockayne, "Dirty" (C)

(2) finish Ward, excerpts from Part IV *The London Spy* (pp. 86-95; W)

Week 2: "Lost in the Crowd"

Aug. 28

DUE: Student Information Form class or by email

TODAY'S DISCUSSION:

(1) Cockayne, "Dirty" (C)

(2) finish Ward, excerpts from Part IV *The London Spy* (pp. 86-95; W)

READING FOR NEXT TIME:

(1) Peter Ackroyd, excerpt from *London: A Biography*, "Mobocracy" (pp. 384-395; C)

(2) William Wordsworth, excerpt from *The Prelude*, Book 7 "Residence in London" (C)

Aug. 30

TODAY'S DISCUSSION:

- (1) Peter Ackroyd, excerpt from *London: A Biography*, "Mobocracy" (pp. 384-395; **C**)
- (2) William Wordsworth, excerpt from *The Prelude*, Book 7 "Residence in London" (**C**)

READING FOR NEXT TIME:

- (1) Ackroyd, "You Sexy Thing" (pp. 366-376; **C**)
- (2) "Two Young Gentlemen" (pp. 158-160; **C**)
- (3) "The Mollies' Club" (pp. 131-134; **C**)
- (4) "Reasons for the Growth of Sodomy" (pp. 135-143; **C**)

Week 3: "Dude Looks Like a Lady," or Molly Boys and Sodomites

Sep. 4

TODAY'S DISCUSSION:

- (1) Ackroyd, "You Sexy Thing" (pp. 366-376; **C**)
- (2) "Two Young Gentlemen" (pp. 158-160; **C**)
- (3) "The Mollies' Club" (pp. 131-134; **C**)
- (4) "Reasons for the Growth of Sodomy" (pp. 135-143; **C**)

READING FOR NEXT TIME:

- (1) "Crimes and Punishments" (pp. 49-52; **C**)
- (2) "The Trial of Richard Branson" and "Short Extracts" (pp. 109-115; **C**)
- (3) Morris B. Kaplan, excerpt from *Sodom on the Thames*, "Sex in the City" (pp. 19-62; **C**)

Sep. 6

Introduction to First Paper instructions

TODAY'S DISCUSSION:

- (1) "Crimes and Punishments" (pp. 49-52; **C**)
- (2) "The Trial of Richard Branson" and "Short Extracts" (pp. 109-115; **C**)
- (3) Morris B. Kaplan, excerpt from *Sodom on the Thames*, "Sex in the City" (pp. 19-62; **C**)

READING FOR NEXT TIME:

- (1) Anne Wohlcke, excerpt from *The Perpetual Fair*, "'Dirty Molly' and 'The Greasier Kate': The feminine threat to urban order" (pp. 122-129; **C**)
- (2) "Sapphic Texts: An Introduction" (pp. 175-177; **C**)
- (3) Mrs. Mary, aka George Hamilton, "The Female Husband" (pp. 289-304; **C**)

Week 4: "I Kissed a Girl," or Tribades and Hermaphrodites

Sep. 11

TODAY'S DISCUSSION:

- (1) Anne Wohlcke, excerpt from *The Perpetual Fair*, "'Dirty Molly' and 'The Greasier Kate': The feminine threat to urban order" (pp. 122-129; **C**)
- (2) "Sapphic Texts: An Introduction" (pp. 175-177; **C**)
- (3) Mrs. Mary, aka George Hamilton, "The Female Husband" (pp. 289-304; **C**)

READING FOR NEXT TIME:

- (1) "The Man-Woman" (pp. 177-179; **C**)
- (2) "The Womanish Man" (pp. 179-181; **C**)
- (3) "Monsieur Thing's Origins" (pp. 198-202; **C**)
- (4) "A Treatise on Hermaphrodities" (pp. 18-21; **C**)

Sep. 13

TODAY'S DISCUSSION:

- (1) "The Man-Woman" (pp. 177-179; **C**)
- (2) "The Womanish Man" (pp. 179-181; **C**)
- (3) "Monsieur Thing's Origins" (pp. 198-202; **C**)
- (4) "A Treatise on Hermaphrodities" (pp. 18-21; **C**)

READING FOR NEXT TIME:

- (1) Thomas De Quincey, *Confessions of an English Opium-Eater* (Preface-Part I; **T**)
- (2) Drs. Andrzej Diniejko and D. Litt, "Victorian Drug Use" (on Victorian Web; **W**)
<http://www.victorianweb.org/victorian/science/addiction/addiction2.html>

SEQUENCE 2: 19th Century

Week 5: "Everybody must get stoned"

Sep. 18

TODAY'S DISCUSSION:

- (1) Thomas De Quincey, *Confessions of an English Opium-Eater* (Preface-Part I; **T**)
- (2) Drs. Andrzej Diniejko and D. Litt, "Victorian Drug Use" (on Victorian Web; **W**)
<http://www.victorianweb.org/victorian/science/addiction/addiction2.html>

READING FOR NEXT TIME:

- (1) De Quincey, *Confessions of an English Opium-Eater* (Part II-End; **T**)
- (2) John Plotz, excerpt from *The Crowd: British Literature and Public Politics*, "Crowded Imagination: Thomas De Quincey's *Confessions of an English Opium-Eater*" (pp. 76-96; **C**)

Sep. 20

DUE: DRAFT First Paper (Thesis and Introduction only) uploaded to Canvas for digital peer workshop by 2:00 p.m.

TODAY'S DISCUSSION:

- (1) De Quincey, *Confessions of an English Opium-Eater* (Part II-End; **T**)
- (2) John Plotz, excerpt from *The Crowd: British Literature and Public Politics*, "Crowded Imagination: Thomas De Quincey's *Confessions of an English Opium-Eater*" (pp. 76-96; **C**)

READING FOR NEXT TIME:

- (1) Augusta Webster, "A Castaway" (**C**)
- (2) Kathleen Frederickson, "Prostitution" from *Blackwell Encyclopedia of Victorian Literature* (**C**)

Week 6: Fallen Women

Sep. 25

TODAY'S DISCUSSION:

- (1) "Augusta Webster, "A Castaway" (C)
- (2) Kathleen Frederickson, "Prostitution" from *Blackwell Encyclopedia of Victorian Literature* (C)

READING FOR NEXT TIME:

- (1) Harkness, *A City Girl* (Chs. 1-5; T)

Sep. 27

DUE: Comments to your partner on their DRAFT First Paper (Thesis and Introduction only) uploaded to Canvas for digital peer workshop by 2:00 p.m.

TODAY'S DISCUSSION:

- (1) Harkness, *A City Girl* (Chs. 1-5; T)

READING FOR NEXT TIME:

- (1) Harkness, *A City Girl* (Chs. 6-End; T)
- (2) Elizabeth Wilson, excerpt from *The Sphinx in the City*, "Cesspool City: London" (pp. 26-46; C)

Week 7: Degeneracy at the Fin de Siècle

Oct. 2

TODAY'S DISCUSSION:

- (1) Harkness, *A City Girl* (Chs. 6-End; T)
- (2) Elizabeth Wilson, excerpt from *The Sphinx in the City*, "Cesspool City: London" (pp. 26-46; C)

READING FOR NEXT TIME:

- (1) Wilde, *The Picture of Dorian Gray* (Chs. 1-4; T)

Oct. 4

DUE: First Paper uploaded by to Canvas by 2:00 p.m.

TODAY'S DISCUSSION:

- (1) Wilde, *The Picture of Dorian Gray* (Chs. 1-4; T)

READING FOR NEXT TIME:

- (1) Wilde, *The Picture of Dorian Gray* (Chs. 5-14; T)

Week 8: Degeneracy at the Fin de Siècle, continued

Oct. 9

TODAY'S DISCUSSION:

- (1) Wilde, *The Picture of Dorian Gray* (Chs. 5-14; T)

READING FOR NEXT TIME:

- (1) Wilde, *The Picture of Dorian Gray* (Chs. 15-20; T)
- (2) Mason, "'Sin is a thing that writes itself across a man's face': Conflicting signifiers of vice in *The Picture of Dorian Gray* and *The Mystery of Edwin Drood*" (C)

Oct. 11 **NO CLASS TODAY – ONLINE DISCUSSION ONLY**

TODAY'S DISCUSSION:

- (1) Wilde, *The Picture of Dorian Gray* (Chs. 15-20; **T**)
- (2) Mason, "'Sin is a thing that writes itself across a man's face': Conflicting signifiers of vice in *The Picture of Dorian Gray* and *The Mystery of Edwin Drood*" (**C**)

READING FOR NEXT TIME:

- (1) Dagmar Herzog, excerpt from *Sexuality in Europe: A Twentieth-Century History*, "Reconceiving Sexuality 1900-1914" (pp. 6-44; **C**)
- (2) Matt Houlbrook, excerpts from *Queer London*, "This is London" (pp. 1-13), "Regulation" (pp. pp. 19-37), and "Geographies of Public Sex" (pp. 43-67; **C**)

SEQUENCE 3: 20th Century

Week 9: Queer London

Oct. 16

TODAY'S DISCUSSION:

- (1) Dagmar Herzog, excerpt from *Sexuality in Europe: A Twentieth-Century History*, "Reconceiving Sexuality 1900-1914" (pp. 6-44; **C**)
- (2) Matt Houlbrook, excerpts from *Queer London*, "This is London" (pp. 1-13), "Regulation" (pp. pp. 19-37), and "Geographies of Public Sex" (pp. 43-67; **C**)

READING FOR NEXT TIME:

- (1) E. M. Forster, *Maurice* (pp. 1-50; **C**)

Oct. 18

TODAY'S DISCUSSION:

- (1) E. M. Forster, *Maurice* (pp. 1-50; **C**)

READING FOR NEXT TIME:

- (1) E. M. Forster, *Maurice* (pp. 51-100; **C**)

Week 10: Queer London, continued

Oct. 23

DUE: PROPOSAL for Final Paper/Project uploaded to Canvas by 2:00 p.m.

TODAY'S DISCUSSION:

- (1) E. M. Forster, *Maurice* (pp. 51-100; **C**)

READING FOR NEXT TIME:

- (1) E. M. Forster, *Maurice* (pp. 101-150; **C**)

Oct. 25

TODAY'S DISCUSSION:

- (1) E. M. Forster, *Maurice* (pp. 101-End; **C**)

READING FOR NEXT TIME:

- (1) Sam Selvon, *The Lonely Londoners* (roughly pages 1-60; your edition might differ; **T**)
- (2) Rebecca Dyer, "Immigration, Postwar London, and the Politics of Everyday Life in Sam Selvon's *The Lonely Londoners*" (**C**)

Week 11: "London Calling," or Immigrant London

Oct. 30

TODAY'S DISCUSSION:

(1) Sam Selvon, *The Lonely Londoners* (roughly pages 1-60; your edition might differ; **T**)

(2) Rebecca Dyer, "Immigration, Postwar London, and the Politics of Everyday Life in Sam Selvon's *The Lonely Londoners*" (**C**)

READING FOR NEXT TIME:

(1) Sam Selvon, *The Lonely Londoners* (roughly pages 61-End; your edition might differ; **T**)

Nov. 1

TODAY'S DISCUSSION:

(1) Sam Selvon, *The Lonely Londoners* (roughly pages 61-End; your edition might differ; **T**)

READING FOR NEXT TIME:

(1) Waters, *Tipping the Velvet* (Part I, Chs. 1-3; **T**)

Week 12: Passing, or "West End Girls"

Nov. 6

TODAY'S DISCUSSION:

(1) Waters, *Tipping the Velvet* (Part I, Chs. 1-3; **T**)

READING FOR NEXT TIME:

(1) Waters, *Tipping the Velvet* (Part I, Chs. 4-7; **T**)

Nov. 8

TODAY'S DISCUSSION:

(1) Waters, *Tipping the Velvet* (Part I, Chs. 4-7; **T**)

READING FOR NEXT TIME:

(1) Waters, *Tipping the Velvet* (Part II, Chs. 8-10; **T**)

(2) Rachel Wood, "'Walking and Watching' in Queer London: Sarah Waters' *Tipping the Velvet* and *The Night Watch*" (skip the section on *The Night Watch* on pp. 313-315; **C**)

Week 13: Passing, or "West End Girls," continued

Nov. 13

TODAY'S DISCUSSION:

(1) Waters, *Tipping the Velvet* (Part II, Chs. 8-10; **T**)

(2) Rachel Wood, "'Walking and Watching' in Queer London: Sarah Waters' *Tipping the Velvet* and *The Night Watch*" (skip the section on *The Night Watch* on pp. 313-315; **C**)

READING FOR NEXT TIME:

(1) Waters, *Tipping the Velvet* (Part II, Chs. 11-14; **T**)

Nov. 15

TODAY'S DISCUSSION:

(1) Waters, *Tipping the Velvet* (Part II, Chs. 11-14; T)

READING FOR NEXT TIME:

(1) Waters, *Tipping the Velvet* (Part III, Chs. 15-End; T)

(2) Mandy Koolen, "Historical Fiction and the Revaluing of Historical Continuity in Sarah Water's *Tipping the Velvet*" (C)

Week 14

Nov. 20 **NO CLASS TODAY - FINAL PAPER/PROJECT WORK DAY**

Nov. 22 **THANKSGIVING HOLIDAY**

Week 15: "We are London"

Nov. 27

TODAY'S DISCUSSION:

(1) Waters, *Tipping the Velvet* (Part III, Chs. 15-End; T)

(2) Mandy Koolen, "Historical Fiction and the Revaluing of Historical Continuity in Sarah Water's *Tipping the Velvet*" (C)

READING FOR NEXT TIME:

Finish revisions to Final Paper/Project

Due: Final Paper/Project uploaded to Canvas by 2:00 p.m.

Due: All course extra credit uploaded to Canvas by 2:00 p.m.

Nov. 29 Course Wrap Up & Evals