

## TARGETED RESEARCH WRITEUP #1

This assignment is the first of three Targeted Research Assignments, designed to help you build the skills you will need to research and write the final paper. For this assignment the goal is to get you to engage closely with the two influential readings for this week, to help us think about asexuality, history, and race: Kim F. Hall's *Things of Darkness: Economies of Race and Gender in Early Modern England*, and Ianna Hawkins Owen's "still, nothing: Mammy and black asexual possibility."

For this assignment, I am asking you to read the essays for this week very carefully, and to upload to Quercus a Microsoft Word document containing your answers to each of the questions below. This assignment will be graded out of 10 points: the first 6 questions are worth one point each and should be answerable in 2-3 sentences; and the last two questions are worth 2 points each and you should give a robust paragraph as an answer to each of the two final questions. What you turn in should be approximately 2 single-spaced pages; please number your answers to make them easier for me to grade.

1. What is the **subject** of Kim Hall's chapter "Fair Text and Dark Ladies"? I skipped parts of the chapter to lighten your reading load, so if it is easier for you to describe the content of each of the three subsections rather than of the chapter as a whole feel free to do that!
2. What is the **argument** of Kim Hall's chapter "Fair Text and Dark Ladies"? I skipped parts of the chapter to lighten your reading load, so if it is easier for you to describe the arguments of each of the three subsections rather than the argument of the chapter as a whole feel free to do that! To be clear I am asking you to summarize not just what she talks about (that was question #1), but what she argues, what she says about that content.
3. What is the **methodology** of Kim Hall's chapter "Fair Text and Dark Ladies"? How does she go about proving the argument you name above? To answer this you might ask: What kinds of evidence does she use? What kinds of sources (theoretical, historical, secondary, etc.)? How does the argument fit together?
4. What is the **subject** of Ianna Hawkins Owen's essay "still, nothing"? I asked you to read only the first two sections of the essay to lighten your reading load, not the reading of the novel, so feel free to address only those parts I asked you to read.
5. What is the **argument** of Ianna Hawkins Owen's essay "still, nothing"? I asked you to read only the first two sections of the essay to lighten your reading load, not the reading of the novel, so feel free to address only those parts I asked you to read. To be clear I am asking you to summarize not just what she talks about (that was question #4), but what she argues, what she says about that content.
6. What is the **methodology** of Ianna Hawkins Owen's essay "still, nothing"? How does she go about proving the argument you name above? To answer this you might ask: What kinds of evidence does she use? What kinds of sources (theoretical, historical, secondary, etc.)? How does the argument fit together?

7. Kim F. Hall's chapter thinks carefully and powerfully about the intersection of race with historical (early modern) texts, including both literary and non-literary sources, while Hawkins Owen offers an overview of the intersection of race with asexuality. Write a robust paragraph answering the following question: What would it look like to introduce the concept of asexuality into her argument? How might you use the insights you gained from thinking about asexuality and blackness from Hawkins Owen to see new possible arguments that might arise from the argument that Hall gives you here? In particular, how might you use the tools of Hawkins Owen's analysis to analyze what is happening in the early modern love poetry Hall reads in her chapter? [worth two points]
  
8. Choose one of the two arguments (Hall or Hawkins Owen), and write a robust paragraph answering the following question: how has your reading of either essay helped you think about your reading of Cameron Awkward Rich's "A Prude's Manifesto"? What questions does the essay raise for you when you turn back to Rich's poem? What does it help you notice you might not have focused on the first time through? In other words, neither essay takes up Awkward Rich's poem as the subject of their arguments, but if you were to mimic the methodologies that you describe above, what kind of reading of Awkward Rich would it produce? [worth two points]