Course description: In this course, we will discuss what constitutes a modern sexual identity category, and we will draw on recent theoretical texts in order to consider how sexual acts, desires, and aversions were understood and categorized in the Renaissance. Specific questions of interest for us will include the following: How did people in the Renaissance understand erotic desires and relationships between members of the “opposite” sex and members of the same sex? Given that the vocabulary for discussing sexual acts and sexual identity was not the same in the Renaissance as it is now, how can we identify instances normative or non-normative sexuality in texts from the past? How might Renaissance audiences have interpreted such instances? Although a large focus in our course will be on varieties of homoeroticism, we will also discuss constructions of heteroerotic desire and early modern ideas about chastity and sexual aversion. We will consider what all of these representations of different erotic experiences show us about early modern understandings of sexual tendencies.

Required Texts:
John Lyly, *Gallathea*
Michel Foucault, *The History of Sexuality: An Introduction, Vol. I.*
Printed copies of all articles, poems, and other texts from Blackboard (Bb)

Grade Breakdown:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm</td>
<td>15%</td>
</tr>
<tr>
<td>In-Class writing</td>
<td>10%</td>
</tr>
<tr>
<td>Final Essay Meeting</td>
<td>2%</td>
</tr>
<tr>
<td>Summary-Response Papers (2)</td>
<td>18%</td>
</tr>
<tr>
<td>Final Essay</td>
<td>30%</td>
</tr>
<tr>
<td>Essay One</td>
<td>15%</td>
</tr>
</tbody>
</table>

Assignments: Both formal essays for this course will require you to draw on textual details that help you read the primary texts (our plays, poems, and historical documents) in light of the secondary texts and historical contexts we discuss in class; the assignments will require close readings and focused arguments in addition to thoughtful integration of assigned critical texts. The first essay assignment will be somewhat structured (an assignment description will be distributed in Week Three); for the final essay, you will have the opportunity to explore a more expanded claim about one or more of the texts we encounter in the course. Before the final essay, you are required to come meet with me (at any point after the midterm) to discuss your ideas and questions about the essay. The essay itself should respond to one of the course’s major inquiries (including, but not limited to, boy actors, cross dress as a vehicle for male or female homoeroticism, female masculinity, and Renaissance attitudes toward biological sex and gender). In addition to these two essays, you will sign up to write two Summary-Response (SR) Papers. In these 2-3 page assignments, you will summarize and respond to the critical reading for that day; usually, you will present the (SR) paper to your Lit Circle on the day it is due (more details about this will be available on Bb).

Attendance: You may miss two classes without penalty; after that, each additional absence will reduce your overall course grade by 2%. If you are sick or have another kind of emergency and cannot be in class,
you should tell me that through email and check with a classmate to find out what you missed. If you add the
course late, early absences will count toward the two permitted absences unless you visit office hours within Week One or
Two to discuss what you missed.

Participation: Students who earn an “A” in participation will contribute courteously and ethically in every
discussion and in small group activities; be active, engaged, and encouraging listeners who help create a
supportive classroom dynamic for other students (in terms of body language, eye contact, positive attitude,
etc); refrain from all discourteous and distracting activities (texting, scoffing, private conversations, etc);
always bring the appropriate text to class; and notify me of any absences.

Technology in the classroom: Because they are too easily distracting to you and other students, laptops
are not allowed during discussion. You may speak with me if this presents a problem for you, and I will be
happy to make exceptions on a case-by-case basis. In terms of all other personal communication devices, I
prefer not to police your private belongings and correspondences; however, I expect you to be a polite
adult. You will lose participation credit if you are disengaged from a class discussion while staring at your
phone. More importantly, inappropriate use of technology negatively affects the classroom dynamic and
demonstrates a lack of interest in what other members of the class and I have to say. If you must use a phone
during class, use it as you would during a business meeting.

Late Work: If you need extra time on an assignment, arrange that with me in advance. If you have an
arranged extension, you will not lose points. Otherwise, work that is not turned by the time I ask for it in
class is late, even if you are absent. I will reduce your score by 10% per day it is late, including the first day.

Printer problems and emailing me your work: If for any reason you cannot turn a hard copy of your
work in when it is due at the beginning of class (due to printer problems or unexpected absence, for
instance), you can only get full credit by emailing me your work before class so that I can verify that you
have done it on time (assignments emailed during class time will also lose 10%--please don’t skip class to
finish assignments). If you have to email work to me, paste the assignment into the body of the email, and
bring the assignment to me as a hard copy at the next class meeting. I will not print your work or remind
you to bring the hard copy—that is your responsibility. If you fail to paste the assignment into the email and
I cannot open the attachment, or if you do not bring the hard copy to the following class session, your
assignment will receive a late penalty. Work that is not submitted as a hard copy at the time it is due will be
graded and returned to you at my discretion.

Formatting: Use standard formatting (12-point Times New Roman or Baskerville, double spaced) on all
assignments. Include page numbers and a header on the first page that indicates your name, the course
name, my name, the assignment title, and the assignment due date. The use of outside sources is not
required or encouraged, but you should document any outside/additional sources (other articles, texts, or
online summaries you may have read—even if you don’t quote them) in a Works Consulted list at the end
of your assignment.

Contacting me: If you have extensive questions about an assignment or about the material, or if you miss
a class and want to find out what you missed, please attend office hours or schedule an appointment with
me; I love to meet with students in person, and it is a great way for me to get to know you better. I also
extend the courtesy of responding to your emails, even when I’m not in my office or at work! As in all your
classes, you should put time into making sure that emails to me are clear, concise, and professional and that
the question you are asking is something you cannot find the answer to on your own (i.e., check the syllabus
and Bb first). Even if you are emailing from your phone, remember to proofread your email in order to be
sure that I will be able to understand your question. On weekdays, I will try to respond to your clear and
professional emails within a day. I do not guarantee email responses over weekends. If more than a full
business day has passed and I have not responded to you, you are welcome to send me a polite reminder email. Please note that I do not send confirmation emails to everything students send me to let them know I received their notes about absences, emailed assignments, etc.

**A note on Gradebook:** Blackboard is a great tool for keeping students and teachers connected and up to date; I will use it to post course readings, Powerpoints, handouts, and assignments. If you have trouble finding any of these things on our site, please feel free to let me know. However, updating the Gradebook on Blackboard is not a primary teaching priority for me. I strongly encourage you to keep your graded work so that you can tally up your total if you like.

**Student with Extracurricular Commitments:** The attendance policy applies to all students, so student-athletes, student-musicians, etc., often need to take extra care to reserve absences for other commitments. I am not able to develop alternatives to in-class assignments even for arranged absences. Speak to me early in the term if you have questions or concerns.

**Incompletes:** Approval for incompletes will be granted only in cases when students, through unforeseen circumstances beyond their control, cannot complete some minor but essential aspect of the course.

**Access:** If you have a disability (physical or learning) that you think may affect your performance in this class, please see me during the first week of the term so we can make arrangements, if necessary, for your full access to all classroom activities.

**Week One:**
Mon, Apr. 1 Welcome!

Wed, Apr. 3 Reading: *Twelfth Night* Act I

**Week Two**
Mon, Apr. 8 Reading: *Twelfth Night* Act II-III

Wed, Apr. 10 Reading: *Twelfth Night* Act IV and “Introduction” from *Impersonations* (Orgel, Bb)
In class: Sign up for SR Tracks

**Week Three**
Mon, Apr. 15 Reading: *Twelfth Night* Act V and *History of Sexuality, Vol. 1*: “Part One: We Other Victorians” (Foucault 3-13)
[Due for **Track A**: SR #1 on Foucault]

Wed, Apr. 17 Reading: Foucault “The Incitement to Discourse” (17-35) and parts of “Scientia Sexualis” (p. 63-73)
[Due for **Track B**: SR #1 on Foucault]

**Week Four**
Mon, Apr. 22 Reading: Selected Shakespeare sonnets (Bb); Sedgwick from *Between Men* (Bb)
[Due for **Track C**: SR #1 on Sedgwick]

Wed, Apr. 24 Reading: “On Friendship” and others (Montaigne et al, Bb); “Introduction” from *Homosexuality in Renaissance England* (Bray, Bb)
[Due for **Track D**: SR #1 on Bray]

**Week Five**
Mon, Apr. 29 Midterm examination

Wed, May 1 Reading: From “Education of a Christen Woman” (Bb) & from Elizabeth I’s writings (in class)
Fri, May 3  **Essay One DUE** by 5pm to my office (PLC 530)

**Week Six:**
Mon, May 6  Reading: “Of the Force of Imagination” (Montaigne Bb); “Hic Mulier” and “Haec Vir” (Norton edition of The Roaring Girl, 123-146) and “The Life and Death of Mrs. Mary Frith” (Norton 161-181)

Wed, May 8  Reading:  *The Roaring Girl* Acts I-II

*Weds, May 8th  4pm: Extra Credit Lecture by Harry Berger*

**Week Seven**
Mon, May 13  Reading:  *The Roaring Girl* Acts III-IV

Wed, May 15  Reading: *The Roaring Girl* Act V and excerpts from *Gender Trouble* (Butler, Bb)
[Due for **Track A**: SR #2 on Butler]

**Week Eight**
Mon, May 20  Reading:  *Gallathea* Acts I-III

Wed, May 22  Reading:  *Gallathea* Acts IV-V and “Nature’s Bias: Renaissance Homonormativity and Elizabethan Comic Likeness” (Laurie Shannon, Bb)*
[Due for **Track B**: SR #2 on Shannon]

**Week Nine**
*Mon, May 27*  *Class canceled for Memorial Day*

Wed, May 29  Reading: from *Sexual Types* (DiGangi, Bb)
[Due for **Track C**: SR #2 on Traub]
[Due for **Track D**: SR #2 on DiGangi]

**Week Ten**
Mon, June 3  Reading: Selected poems by Katherine Phillips & Aphra Behn, et al (Bb)

Wed, June 5  Bring: Draft/outline of your Final Essay for in-class peer workshops

**Finals Week:**
Mon, June 10  **Final Essay DUE** between 3-6 pm to my office (530 PLC)