Upon this, in a Passion Buchanan throws the Book from him, and whips the King severely, the old Countess of Mar who had her Apartment near them, hearing the King cry, run to him, and taking him up in her Arms, asked what the Matter was? The King told her, that the Master (for so Buchanan was called) had whipt him, She asked how he durst put his Hand on the Lord's Anointed? To which he made this unmannerly Reply, Madam, I have whipt his Ar--, you may kiss it if you please.

Course Description

Can we speak of queer reading and queer writing practices in early modern England? What are the theoretical and the historical obstacles facing such a project? What does queering of Renaissance literature do to both our understanding of literary history and our conceptions of erotic desire? What is gained by reading a corpus of representative Renaissance texts through the interdisciplinary lens of queer studies?

While drawing on classic work in modern queer studies, the course will focus on the role which Renaissance discourses of desire continue to play in our negotiations of homo/erotic subjectivity, identity politics, and sexual and gender difference. We will study Renaissance queerness in relation to the classical tradition on the one hand and the contemporary discourses of religion, medicine, law, and politics on the other.

Readings include diverse genres, from plays and poems to essays, dialogues, letters, etc. Both major and minor authors will be represented. This is at once a queer experiment and a straightforward introduction to the diversity of Renaissance textual production.
Learning Outcomes

After taking the class, you should be able to / you will have:

✓ orient yourself in modern queer scholarship and assess its role in promoting diversity;
✓ explain how sexual and gender definitions shape emotional, social, and political life;
✓ acquired a theoretical and critical vocabulary that will enable you to make interdisciplinary arguments for the importance of early modern discourses in the long history of human sexuality;
✓ demonstrate familiarity with a representative selection of English Renaissance texts and explain why they continue to be artistically and culturally relevant;
✓ acquired or improved techniques of interpretation and analysis of complex textual formations, especially of Renaissance literary texts.

Course Etiquette

Please refrain from consuming food and using electronic devices in the classroom. Moderate consumption of beverages is encouraged.

Attendance

Attendance is mandatory. The goal, however, is informed attendance, which means coming to class prepared (and on time). To achieve this goal, during our conferences we will discuss your reading journal, which you are required to keep throughout the quarter. The journal, ideally a separate notebook, should contain the notes you make on each required reading.

Grading & Evaluation

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Assignment 1 (3-5 pages)</td>
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<td>Assignment 2 (3-5 pages)</td>
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<td>Assignment 3 (3-5 pages)</td>
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<tr>
<td>Midterm (take-home)</td>
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<tr>
<td>Final (take-home)</td>
<td>15%</td>
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<tr>
<td>Informed attendance &amp; participation</td>
<td>10%</td>
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</tbody>
</table>

All papers must be typed or word-processed in a common 12-point font such as Times New Roman, double-spaced with one-inch margins, and stapled. The MLA citation style is recommended.

Assignments due on class days are due at the beginning of class. Unless you have made other arrangements with me in advance, papers will be penalized by one-third of a letter grade for each class day they are late.
Class Calendar

I. To Queer or not to Queer?

WEEK 1
M 9/23 QUEER INTRODUCTION: IN THE BEGINNING WAS THE WORD

W 9/25 WE “OTHER VICTORIANS”

Required reading:
- Foucault, *The Will to Knowledge*, pp. 3-49 [on Coursework]
- Butler, “Critically Queer” [on Coursework]

II. Queer Reading in the Renaissance

WEEK 2
M 9/30 WHAT WE TALK ABOUT WHEN WE TALK ABOUT LOVE

Required reading:
- Plato, *Symposium*

W 10/2 WHAT DOES Socrates WANT—APART FROM SEX?

Required reading:
- Plato, *Symposium* (continued)

Recommended reading:
- Halperin, “Why is Diotima a Woman?” [on Coursework]

WEEK 3
M 10/7 TRANSFORMING DESIRE

Required reading:
- Ovid, *Metamorphoses* (Book I: lines 545-700 [Apollo and Daphne]; Book III: lines 178-308 [Diana and Actaeon], lines 397-642 [Tiresias, Narcissus and Echo]); Book IV: lines 329-481 [Salmacis and Hermaphroditus]; Book IX: lines 787-937 [Iphis and Ianthe])

W 10/9 FIDDLING WITH ORPHEUS

Required reading:

Recommended reading:
- Makowski, “Bisexual Orpheus” [on Coursework]
III. Queer Writing in the Renaissance

WEEK 4

M 10/14  DID LESBIANS HAVE A RENAISSANCE? A2
Required reading:
  o Lyly, *Galatea*

W 10/16  PRACTICING IMPOSSIBILITIES CONF
Required reading:
  o Lyly, *Galatea* (continued)
  o Montaigne, “Of the Force of Imagination” [on Coursework]
Recommended reading:
  ✓ Traub, “The Renaissance of Lesbianism...” [on Coursework]

WEEK 5

M 10/21  WHAT HAPPENS WHEN BOARS LOVE A2 DUE
Required reading:
  o Theocritus, “The XXXI. Idillion” [on Coursework]

W 10/23  WATER SPORTS MT
Required reading:

WEEK 6

M 10/28  SHEPHERDS AT PLAY MT DUE
Required reading:
  o Virgil, “Eclogue II” [on Coursework]
  o Spenser, “Januarye,” from *The Shepheardes Calender* [on Coursework]
  o Marlowe, “A Passionate Shepherd to His Love” (and its offspring) [in Marlowe, *The Complete Poems and Translations*, pp. 203-216]

W 10/30  I CAME, I SAW, I VIEWED, I SLIPPED IN
Required reading:
  o Barnfield, *Poems (The Affectionate Shepherd*, pp. 41-80; *Cynthia, with Certaine Sonnets*, pp. 87-90, and then sonnets I-II, V-VI, VIII-X, XII, XIV, XVII, XIX, as well as “An Ode,” pp. 109-112)
WEEK 7

M 11/4  FRIENDS, LOVERS, MINIONS

Required reading:
- Marlowe, Edward II

Recommended reading:
- Bray, “An Unnatural Intimacy”

W 11/6  THE PLIANT KING  FILM

Required reading:
- Marlowe, Edward II (continued)
- Drayton, Peirs Gaveston [on Coursework]

Recommended reading:
- Jarman, Queer Edward II [on Coursework]

WEEK 8

M 11/11 DAVID AND JONATHAN VISIT SODOM  A 3

Required reading:
- Bible (selections: 1 Samuel 17:55-58, 18:1-4; 2 Samuel 1:17-27; Genesis 18-19; Leviticus 18:22, 20:13; Romans 1:26-27; 1 Corinthians 6:9-10) [on Coursework]
- Boswell, “The Scriptures” [on Coursework]

W 11/13 COURTING SODOMY  CONF

Required reading:
- Bale, A Comedy Concerning Three Laws [on Coursework]

Recommended reading:
- Stewart, “Staging the Bounds of Sodomy” [on Coursework]

III. Queer Subjects

WEEK 9

M 11/18 WHY IS ANTONIO SAD?  A 3 DUE

Required reading:
- Shakespeare, The Merchant of Venice

W 11/21 HOW TO READ THE MERCHANT OF VENICE WITHOUT BEING HETEROSEXIST

Required reading:
- Shakespeare, The Merchant of Venice (continued)
Recommended reading:
✓ Sinfield, “How to Read The Merchant of Venice...” [on Coursework]

WEEK 10

M 12/2  BEING SINGLE
Required reading:
  o Shakespeare’s Sonnets (1-19)
  o Erasmus, “An Epistle to Perswade a Yong Gentleman to Mariage” [on Coursework]
  o Bacon, “Of Marriage and Single Life” [on Coursework]
Recommended reading:
✓ Edelman, “The Future is Kid Stuff” [on Coursework]

W 12/4  THE MASTER-MISTRESS
Required reading:
Recommended reading:
✓ Bredbeck, “The Shakespearian Sodomite” [on Coursework]

*** FINAL
Required Readings

I. BOOKS


Ovid’s *Metamorphoses: The Arthur Golding Translation of 1567*, ed. John Frederick Nims (Philadelphia: Paul Dry books, 2000) [selections; see Class Calendar]


Christopher Marlowe, *The Complete Poems and Translations*, ed. Stephen Orgel (Penguin Classics, 2007) [selections; see Class Calendar]

*The Poems of Richard Barnfield*, ed. George Klawitter (New York: iUniverse, Inc., 2005) [selections; see Class Calendar]


II. TEXTS ON COURSEWORK


Theocritus, “The XXXI. Idillion,” in *Sixe Idillia, that is Sixe Small, or Petty Poems, or Aeglogues* (Oxford: Joseph Barnes, 1588), sig. A8r.


Recommended Readings [on Coursework]


Derek Jarman, Queer Edward II (London: BFI Pub., 1991) [on reserve in the Green Library]


UNIVERSITY POLICIES

Students with Documented Disabilities

Students who may need an academic accommodation based on the impact of a disability must initiate the request with the Office of Accessible Education (OAE). Professional staff will evaluate the request with required documentation, recommend reasonable accommodations, and prepare an Accommodation Letter for faculty dated in the current quarter in which the request is made. Students should contact the OAE as soon as possible since timely notice is needed to coordinate accommodations. The OAE is located at 563 Salvatierra Walk (phone: 723-1066, URL: http://studentaffairs.stanford.edu/oae).

Honor Code

The Honor Code is the University’s statement on academic integrity written by students in 1921. It articulates University expectations of students and faculty in establishing and maintaining the highest standards in academic work. Its text is as follows:

1. The Honor Code is an undertaking of the students, individually and collectively:
   
   1. that they will not give or receive aid in examinations; that they will not give or receive unpermitted aid in class work, in the preparation of reports, or in any other work that is to be used by the instructor as the basis of grading;
   2. that they will do their share and take an active part in seeing to it that others as well as themselves uphold the spirit and letter of the Honor Code.
   3. The faculty on its part manifests its confidence in the honor of its students by refraining from proctoring examinations and from taking unusual and unreasonable precautions to prevent the forms of dishonesty mentioned above. The faculty will also avoid, as far as practicable, academic procedures that create temptations to violate the Honor Code.

2. While the faculty alone has the right and obligation to set academic requirements, the students and faculty will work together to establish optimal conditions for honorable academic work.

Examples of conduct that has been regarded as being in violation of the Honor Code include:

- copying from another’s exam paper or allowing another to copy from one’s own paper;
- unpermitted collaboration;
- plagiarism;
- giving or receiving unpermitted aid on a take-home examination;
- representing as one’s own work the work of another;
- giving or receiving aid on an academic assignment under circumstances in which a reasonable person should have known that such aid was not permitted.