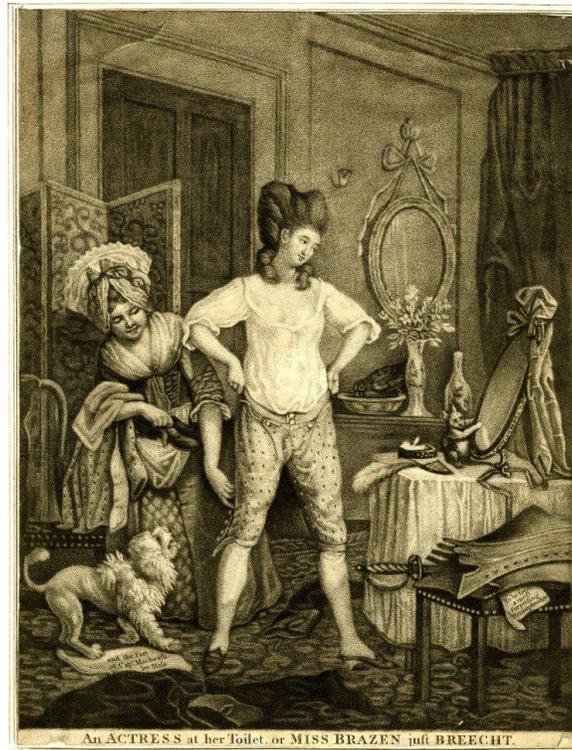


English 530A  
Fall 2017  
Wednesdays 4:40-7:40  
Harned Hall 117

Dr. Jane Wessel  
Harned Hall 204

Office Hours: MW 9-10, M  
11-12, & by appointment

## English 530A/360C: Seminar in English Drama, 1550-1780 Staged Sexualities



An Actress at her Toilet, or Miss Brazen just Breecht

### Course Description

England, during the Renaissance and 18<sup>th</sup> century, was not buttoned up. Although they structured their hierarchies, laws, and customs around “traditional” gender binaries, they also had much more fluid ideas about gender and sexuality than we might expect. They considered it a possibility that a woman might transform into a man; that thinking about St. John the Baptist during sex might result in a child covered completely in fur; and that the earliest English actresses to perform male roles were more susceptible to cross-dressing off-stage. In this course, we will explore early modern and 18<sup>th</sup>-century constructions of gender, sexuality, desire, and bodies. We will research the real spaces and institutions that Londoners created to explore their sexualities, from Molly Houses (clubs for homosexual men) to the 18<sup>th</sup>-century predecessors of online dating sites. By reading drama of cross-dressing from John Lyly’s *Gallatea* to Thomas Middleton’s *The Roaring Girl*, we will examine the relationship between sex, gender, and performance. We will study these literary texts alongside real-

world cross-dressing women, including Moll Cutpurse and Charlotte Charke. And we will explore the stock character types, including the rake, fop, coquette, and macaroni, that reinforced and challenged audiences' ideas about gender. As we study these theatrical and historical women and men, we will place them in conversation with early modern theories of gender, including *Aristotle's Masterpiece*, and theoretical texts, including Judith Butler's *Gender Trouble* and Michel Foucault's *History of Sexuality*.

### Required Texts

William Shakespeare, *Twelfth Night*  
 Thomas Middleton and Thomas Dekker, *The Roaring Girl*  
 John Lyly, *Galatea*  
 Ben Jonson, *Epicoene*  
 Christopher Marlowe, *Edward II*  
 Margaret Cavendish, *The Convent of Pleasure* (EEBO)  
 Aphra Behn, *The Rover*  
 William Wycherley, *The Country Wife*  
 Thomas Baker, *Tunbridge Walks* (ECCO)  
 George Farquhar, *The Beaux Stratagem*  
 George Lillo, *The London Merchant*  
 David Garrick and George Colman, *The Clandestine Marriage*  
 Richard Brinsley Sheridan, *The Rivals*  
 George Colman, *Polly Honeycombe*

### Course Requirements

1. **Participation and Attendance** – You are required to attend all class meetings prepared to participate in discussion. In case of emergency, you may miss one class meeting without penalty to your grade. As a small seminar, energetic participation from all students is crucial. You should not only come prepared having done the reading with text in hand, but also ready to contribute new questions and ideas to further the conversation. In a graduate-level seminar, learning comes from conversation and a willingness to build on and challenge one another's ideas, to take intellectual risks and play with ideas, and to be challenged yourself. Participation will be worth 20 percent of your grade.
2. **Presentations** – you will be responsible for giving two presentations over the course of the semester (one in each of the following categories). Presentations are formal, graded exercises. They will be evaluated on content, clarity, and style. They should last no more than 30 minutes and no less than 20 minutes (Q&A included). Each should exhibit particular characteristics, listed below.
  - Author/Work Presentation:
    - Attention to the play and author we are focusing on that week. These should not be encyclopedic entries; instead, they should introduce the author and text specifically in terms of their relation to the course topic.
    - Evidence of research into secondary literature on the author and work, with attention to reception, performance, and publication history.

- Some elements of show-and-tell (from *EEBO*, *ECCO*, other primary-source databases, or the library). A PowerPoint, handout, or other visual aid would be appropriate.
    - Topical/Contextual Presentation:
      - Attention to the primary source document paired with your topic. I would encourage you, as well, to find related primary contextual material, especially non-literary texts and evidence.
      - Evidence of research into secondary literature on the topic.
      - Some elements of show-and-tell (from *EEBO*, *ECCO*, other primary-source databases, or the library). A PowerPoint, handout, or other visual aid would be appropriate.
3. **Seminar Paper** – The final project for this course is an original piece of scholarship on a topic related to the course theme. Your paper should forward an original argument about one of the course texts, engaging with the relevant secondary material. You should work in consultation with me to develop a topic and identify sources. Graduate students are required to submit a 17- to 25-page seminar paper. Undergraduate students are responsible for writing a 12- to 15-page paper (though they may opt to write the longer version). This paper will be worth 50 percent of your final grade.

Your final project will consist of three parts. The first is an informal topic proposal, due to me by October 4 (although you are welcome to submit it earlier if you want to get started earlier). A substantial paragraph is enough. Your proposal should describe the problem or question that your paper will seek to tackle. If there is no problem, there is no point in writing. After submitting your proposal, you will be required to meet with me to discuss your ideas. I will provide feedback and suggestions. On October 25, you will submit a draft of your introduction (1-3 substantial paragraphs), ending in your working thesis, along with an annotated bibliography that describes the relevant secondary sources published on the topic and explains how your argument meaningfully participates in that conversation. At this stage, you should include at least five sources. If you want my feedback on a complete draft of your paper, you must submit it to me by November 15; this stage is optional, however, I will not be able to read drafts after this point (although I will happily look at sections of your paper with you during office hours). Your final paper is due to me by November 29.

○ **Due Dates:**

- |  |             |
|--|-------------|
| ▪ Preliminary Topic Proposal             | October 4   |
| ▪ Intro Block and Annotated Bibliography | October 25  |
| ▪ Optional First Draft                   | November 15 |
| ▪ Final Draft                            | November 29 |

### **Academic Integrity**

Any work you submit at any stage of the writing process must be your own. Additionally, any work, ideas, or data that you borrow from other people and include in your work must be properly documented in MLA or Chicago style. Failure to do either of these things (whether intentionally or not) is plagiarism. Academic dishonesty, in any form, will not be tolerated in this class and is grounds for failure of the assignment or class. Students are responsible for knowing APSU's [Academic Honesty Policy](#).

### Office of Disability Services

If you are a student with a learning disability, physical disability, or other special need, please let me know as soon as possible if you need special accommodations. At any time during the semester a student who has a disability which may affect his/her academic performance is encouraged to make an appointment with me to discuss this matter, or you may contact [the Office of Disability Services](#) (ODS), located in the Morgan University Center, room 114 (phone: 931-221-6230).

### Classroom Decorum

I expect you to be respectful of each other, yourselves, and me. If you are disrespectful, you will be asked to leave and will be marked as absent for the day. You may eat and drink in class and leave to use the bathroom without asking permission. Cell phones must be silenced and put away at all times.

### Course Schedule

August 30

Primary Text: Shakespeare, *Twelfth Night*

September 6

Primary Text: Middleton and Dekker, *The Roaring Girl*

Secondary Text: Judith Butler, from *Gender Trouble* (D2L)

Presentations: *Aristotle's Masterpiece* and Sexual Instruction

September 13

Primary Text: Lyly, *Galatea*

Secondary Text: Orvis, "Cross-Dressing, Queerness, and the Early Modern Stage"

Presentations: *Hic Mulier* and Transvestitism

September 20

Primary Text: Marlowe, *Edward II*

Secondary Text: Shirley, "Sodomy and Stage Directions in Christopher Marlowe's *Edward(s) II*"

Presentations: Stubbes, *The Anatomy of Abuses*, and Early Modern Immoralities

September 27

Primary Text: Jonson, *Epicene: Or, The Silent Woman*

Secondary Text: Stephen Orgel, "Nobody's Perfect: Or, Why Did the English Stage Take Boys for Men?," *South Atlantic Quarterly* 88, no. 1 (Winter 1989): 7-29.

Presentations: William Gouge, *Of Domesticall Duties* and Conduct Literature

October 4

Primary Text: Cavendish, *The Convent of Pleasure* (optional listening: [Bard Times Podcast](#))

Secondary Text: Kellett, "Performance, Performativity, Identity in Margaret Cavendish's *The Convent of Pleasure*"

Presentations: *Onania: or, the Heinous Sin of Self-Pollution* and Masturbation

October 11

Primary Text: Behn, *The Rover*

Secondary Text: Helen Brooks, "Playing Men" (D2L)  
 Presentations: *Harris's List of Covent Garden Ladies* and *The First English Actresses*

October 18

Primary Text: Wycherley, *The Country Wife*  
 Secondary Text: Judith Milhous and Robert D. Hume, "The Country Wife," in *Producible Interpretation* (D2L)  
 Presentations: *A Narrative of the Life of Mrs. Charlotte Charke*, *Breeches Parts*, and *Cross-Dressing*

October 25

Primary Text: Baker, *Tunbridge Walks* and Ward, "The Mollies Club"  
 Second Text: Staves, "A Few Kind Words for the Fop"  
 Presentations: Dunton, *The He-Strumpets: A Satire on the Sodomite-Club* and homosexuality

November 1

Primary Text: Farquhar, *The Beaux Stratagem*  
 Secondary Text: Evans, "Resisting a Private Tyranny"  
 Presentations: "A Serious Proposal for Promoting Lawful and Honourable Marriage" and *Companionate Marriage*

November 8

Primary Text: Lillo, *The London Merchant*  
 Secondary Text: Ingrassia, "Money and Sexuality in the Enlightenment"  
 Presentations: Hogarth, *A Harlot's Progress* and *Prostitution*

November 15

Primary Text: Garrick and Colman, *The Clandestine Marriage*  
 Secondary Text: Outhwaite, "Forms of Clandestinity" in *Clandestine Marriage in England, 1500-1850*  
 Presentations: *Adollizing* and *Early Modern Erotica*

November 22 – No Class: Thanksgiving Break

November 29

Primary Texts: Sheridan, *The Rivals* and Colman, *Polly Honeycombe*  
 Secondary Text: Brewer, "Print, Performance, Personhood, Polly Honeycombe"  
 Presentations: "A New Catalogue of Bell's Circulating Library," *Circulating Libraries*, and *Female Sexuality*

### Suggested Resources

- Brooks, Helen E.M., "Playing Men: 'Half the men in the house take me for one of their own sex'" in *Actresses, Gender, and the Eighteenth-Century Stage* (New York: Palgrave Macmillan, 2015): 63-92.
- Dabhoiwala, Faramarz, *The Origins of Sex: A History of the First Sexual Revolution* (New York: Allen Lane, 2012)
- Farr, Jason S., "Libertine Sexuality and Queer-Crip Embodiment in Eighteenth-Century Britain" *Journal for Early Modern Cultural Studies* 16.4 (Fall 2016): 96-118.

- Klein, Ula Lukszo, "Eighteenth-Century Female Cross-Dressers and their Beards," *Journal for Early Modern Cultural Studies* 16.4 (Fall 2016): 119-143.
- Orgel, Stephen, *Impersonations: The Performance of Gender in Shakespeare's England* (Cambridge: Cambridge University Press, 1996)
- Porter, Roy, "The Literature of Sexual Advice before 1800" in Porter and Teich, eds., *Sexual Knowledge and Sexual Science: The History of Attitudes to Sexuality* (Cambridge: Cambridge University Press, 1994): 134-57
- Secret Sexualities: A Sourcebook of 17<sup>th</sup> and 18<sup>th</sup> Century Writing*, Ed. Ian McCormick (New York: Routledge, 1997)
- "Special Issue: New Queer Readings," *Journal for Early Modern Cultural Studies* 16.4 (Fall 2016)
- Stone, Lawrence, *The Family, Sex, and Marriage in England, 1500-1800* (New York: Harper and Row, 1977)
- Turner, David, *Fashioning Adultery: Gender, Sex and Civility in England, 1660-1740* (New York: Cambridge University Press, 2002)
- Wahrman, Dror, *The Making of the Modern Self: Identity and Culture in Eighteenth-Century England* (New Haven: Yale University Press, 2004)

\*All information in this syllabus is subject to change. All policy and schedule changes will be announced in class.