



ENGL 345

Ian MacInnes;
Voldemort 311;
517-629-0259 or 5660 (mobile);

RENAISSANCE WOMEN'S WRITING

Catalog Description: An introduction to Renaissance women's studies and to literature written by English women in the early modern period (1500-1700). The readings combine literature and non-fiction of the period with modern critical works on women in the Renaissance. We will examine the ways in which authorship was defined in the period and the ways such definitions either excluded or restricted female authors. Among other things, we will discover why early modern texts written by women are often claimed to be non-existent or are difficult to find. We will also be paying particular attention to larger issues of Renaissance studies such as the status and role of women, the gendering of subjectivity, and the relationship between gender and sexuality.

Learning Outcomes: Because this course satisfies the Gender Category requirement, one of the key learning goals for the class is **the ability to discern and explain/analyze the cultural construction of gender**. In addition, by the end of the course you should be able to a) understand the definition of authorship in the early modern period and the ways that this definition excluded or restricted female writers, b) describe the ways that early texts authored by women challenge and overcome the restrictions and limits assigned by the gender ideology of early modern Europe, and c) demonstrate knowledge of the key issues in the study of early modern women's writing.

Texts:

Aughterson, Kate Ed. *Renaissance Women: A Sourcebook*. New York: Routledge, 1995. ISBN 0415120462

Henderson, Katherine Usher and Barbara McManus. *Half Humankind: Contexts and Texts of the Controversy about Women in England, 1540-1640*. Chicago: U of Illinois P, 1985. ISBN: 0252011740

Ostovich, Helen. *Reading Early Modern Women: An Anthology of Texts in Manuscript and Print, 1550-1700* (Paperback). Routledge, 2003. ISBN: 0415966469

Wynne-Davies, Diana. *Women Poets of the Renaissance* (Paperback). Routledge, 1999. ISBN 0415923506

Cerasano, Susan. *Renaissance Drama by Women: Texts and Documents* (Paperback). Routledge, 1996. ISBN 0415098076

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Behn, Aphra and Jane Spencer. *The Rover and Other Plays* (Oxford World's Classics) (Paperback). Oxford, 1998. ISBN 0192834517

LIST OF TOPICS

Texts listed as “on courseweb” are available in PDF form on the courseweb. You must finish ALL the reading for the week before that week begins, with the exception of week 1 (obviously!).

Date	Topic	What to read
Week 1 (8/27 - 8/31)	Introductions	<ul style="list-style-type: none"> • This syllabus (online)
	Exemplars I	<ul style="list-style-type: none"> • John Mayer, <i>A Pattern for Women</i> (in Henderson pp. 335-342). • <i>A Pitiless Mother</i> (in Henderson pp. 360-367).
		<ul style="list-style-type: none"> • Stubbes, <i>A crystal Glass for Christian women</i> (in Aughterson pp. 237-243). • <i>The Wonderful Discovery of the Witchcrafts of Margaret and Philippa Flower</i> (in Henderson pp. 368-380)
Week 2 (9/3 9/7)	Major Stereotypes	<ul style="list-style-type: none"> Henderson pp. 3-11 (“The Inherited Tradition”). • Joseph Swetnam, “The arraignment of lewd, idle, froward, and unconstant women” (in Henderson, pp. 189-216) • Ester Sowernam, beginning of “Ester hath hanged Haman” (in Henderson- pp. 217-223 <u>only</u>)
	Physiology Paleography practice	<ul style="list-style-type: none"> • Aughterson, “Physiology” (pp. 41-66)
Week 3 (9/10- 9/14)	Religion	<ul style="list-style-type: none"> • Aughterson, “Theology” (pp. 9-40)
		<ul style="list-style-type: none"> • Anne Askew, <i>The Examinations of Anne Askew</i> (online)

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		Paleography practice
Week 4 (9/17-9/21)		TUESDAY 9/18 is International Transcribathon! NO class on Monday because you'll be participating.
		• Mary Sidney, <i>Psalmes</i> (in Wynne Davies p72-98)
		• Sidney continued. Aemilia Lanyer, <i>Salve Deus Rex Judaorum</i> (in Wynne Davies pp. 99-147)
Week 5 (9/24 - 9/28)		Elizabeth Cary, <u>The Tragedy of Mariam</u> in (Cerasano 43-75). (all week)
Week 6 (10/1-10/5)	Education Work	• Aughterson, "Education" and "Work" (pp. 165-228)
		-- continued Transcription reflection due
		• Isabella Whitney, "Her will to London" (in Wynne-Davies pp. 1-10)
Week 7 (10/8 - 10/12)	Sexuality & Motherhood	• Aughterson, "Sexuality & Motherhood" (pp. 103-132)
		• Henderson, "Women and Marriage" pp. 72-81 • Ann Cecil de Vere, "Epitaphs" (in Wynne-Davies pp. 16-17) Transcription Due
		• Ann Bradstreet, selected poem in Wynne Davies pp. 265-268)
Week 8 (10/15 - 10/19)	FALL BREAK	

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	A. Writing & Speaking	<ul style="list-style-type: none"> • Aughterson, "Writing & Speaking" (pp. 229-260) • Ann Bradstreet on book
	NO CLASS FRIDAY	
Week 9 (10/22 and 10/26)	Theory I	<ul style="list-style-type: none"> • Joan Kelly "Did Women Have a Renaissance?" in <u>Women, History, and Theory: The Essays of Joan Kelly</u>. (selections on courseweb)
		Joan Kelly continued
		<ul style="list-style-type: none"> • Petrarch, selections (on courseweb). • Vickers, "Diana Described" (on courseweb).
Week 10 (10/29-11/2)		<p>Mary Sidney, <i>A Dialogue between Two Shepherds</i> I (in Wynne Davies pp. 64-65)</p> <p>Elizabeth I, "Poems" (in Wynne Davies pp. 11-15)</p>
		<ul style="list-style-type: none"> • poems by Louise Labé, Gaspara Stampa, Sor Juana Inez de la Cruz (on courseweb)
	Exam	Study for exam
Week 11 (11/5-11/9)	Lyric cont.	<ul style="list-style-type: none"> • Lady Mary Wroth, "Pamphilia to Amphilanthus" (in Wynne Davies pp. 183-228) • selections from Katherine Phillips (Xerox)
		<ul style="list-style-type: none"> • Diana Primrose, "A chain of pearl" (in Wynne Davies pp. 229-238)
	Conduct	<ul style="list-style-type: none"> • Aughterson, "Conduct" (pp. 67-102)
Week 12 (11/12 - 11/16)		<ul style="list-style-type: none"> • Aphra Behn, <i>The Rover</i> (all week)

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Week 13 (11/19 - 11/23)	Politics and Law	<ul style="list-style-type: none"> • Aughterson, “Politics and Law” (pp. 133-164)
Week 14 (11/26 - 11/30)		<ul style="list-style-type: none"> • Mary Sidney, “to Queen Elizabeth” (in Wynne Davies pp. 59-61)
		<ul style="list-style-type: none"> • Elizabeth Brackley and Jane Cavendish, <i>Concealed Fancies</i> (in Cerasano pp. 127-156)
Week 15 (12/3-12/7)	Feminisms	<ul style="list-style-type: none"> • Jane Anger, <i>Her Protection for Women</i>, Rachel Speght <i>A Mouzell for Melastomus</i> (Henderson and McManus-- please read the complete version in this edition, not the excerpts in Aughterson)
	Theory 2	<ul style="list-style-type: none"> • Jean Howard, “Feminism and the Question of History: Resituating the Debate.” (on courseweb) <p>Creative Task due.</p>

NO FINAL EXAM

YOUR RESPONSIBILITIES

I am running this course as a seminar, and I expect you to participate actively. Much will depend upon you. Participation is not something that goes on entirely in class: it extends to cover every aspect of your work for this course. As of this moment we are a community of scholars, a community whose members help each other to expand their horizons of knowledge.

Grading: Your class letter grade depends on the number of points you have accumulated, according to the following category. **You need 500 points to pass**

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this class. Final letter grades are determined as follows by points 950+ = 4.0; 900+= 3.7; 850+ = 3.3; 800+= 3.0; 750+ = 2.7; 700+ = 2.3; 650+ = 2.0; 600+ = 1.7; 550+ = 1.3; 500+ = 1.0.

Each assignment will be assigned points as described.

Activity	Points	possible points (not counting bonuses)
Attend class	5 pts per class. 1 pt. bonus if the whole class is present, or all present but one	200
Take quizzes	10 pts per quiz	140
Exam	200 points	200
Transcription	190 points	190
Presentation of text	100 points	100
Paper about presentation	100 points	100
Creative Tasks	100 points	100
Total		1030

Notice that there are a total of over 1000 points available, although 950 will get you a 4.0 (assuming your major paper grades are at least a 3.7). You do not need to get the maximum points possible in each area.

Professionalism/Losing Points: In general, it is difficult to lose points. The only way to actually lose existing points is through unprofessional or dishonest actions.

Attendance: You should attend all class meetings. Attendance will play a part in your final grade (see above).

The Albion College statement on attendance: Regular attendance in all classes is expected. Every absence from class is inevitably a loss—usually one that can never be made up. A student has the responsibility to inform her or his faculty member, whenever possible in advance, of an absence due to serious or prolonged illness, and verification of absences due to emergency reasons, may be obtained from the Office of Residential Life. You may be absent for College sanctioned activities such as College sponsored athletics, field trips, conference attendance, etc.. Such absences must be accompanied by notification from the appropriate faculty member or other College official, and students are responsible for making up any missing work in advance.

Class Participation: You must come to class prepared to discuss the readings.

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WRITTEN AND OTHER WORK: A substantial portion of your final grade will reflect your ability to write and think about the works we are studying. The assignments are as follows. I will be handing out assignment sheets for each

Presentation of a text: This assignment has two parts. First, you will choose a brief text from the book Reading Early Modern Women and present an argument about it to the class. Next you will turn your presentation into a short paper.

Transcription Project: In the beginning of the semester, we will learn how to read early modern handwriting, a task called “paleography.” Working together and in collaboration with a group called the Early Modern Recipes Online Collective (EMROC) and the Folger Shakespeare Library, we will transcribe pages from an early collection of recipes. You will transcribe one page, at minimum. You will collaborate with others to recreate a recipe from this manuscript or from another. You will also write a short paper reflecting on the process and suggesting what the manuscript helps us understand about early modern women’s writing.

Creative Task: You will have the opportunity to choose one of two kinds of creative tasks. The first is an exercise in which you take on the persona of a fictional early modern English woman and write a letter in character. The second is an exercise in which you recreate and then write about one type of what was considered gendered work (“women’s work”). In all cases you will work entirely from materials that would have been available, using early modern texts as your source of instruction. You will write a short paper connecting your creative task to any of the literary or extra literary texts on the syllabus.

All above assignments must conform to the following:

- All written work must be submitted on the courseweb by the beginning of class on the due date. Late projects will be automatically penalized a fraction of a grade for each 48 hour period they are late, up to one week; after one week they will not be accepted.
- All written work must be handed in as a PDF on the courseweb.

The Exam: There will be one in-class examination approximately 3/4 of the way through the semester.

Quizzes: There will be a quiz online every Sunday evening, (actually due by 2:00 a.m. Monday). It will always have two parts: questions on the reading for the week and questions about concepts developed over the past week and in the past weeks.

Class preparation: The reading each week will be accompanied by a short study guide on the courseweb and an open book quiz, also on the courseweb.

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YOUR RIGHTS

Paper extensions: If you need an extension on a paper due to scheduling conflicts or other academic hardships you must ask for it at least one week before the due date.

Revisions: You have the right to revise the papers. If you choose to exercise this right you must turn in the revised version no later than two weeks after you receive the first version back from me. The revision must represent a substantial amount of additional thought and effort. Revision is worth another 10% of the total points.

Education Students: Students in the Education program should note that this course fulfills the Michigan Department of Education's standards for the structure of the English Language Arts Teacher Education Program as specified in Appendix A to this syllabus (Appendix A is only available in the online copy of the syllabus).

Disability Statement: If you have a disability and may require accommodations or modifications in class instruction or course-related activities, please contact the Learning Support Center (LSC) staff who can arrange for reasonable accommodations for students who provide documentation of their disability/condition. If you are presently registered with the LSC and have requested accommodations through the LSC for this semester, please plan to meet with me as early as possible to discuss the best way to implement these accommodations in this class. The LSC is located on the third floor of the Seeley Mudd library or call 517-629-0825.

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Appendix A

How this course meets the Michigan department of education's guidelines/standards for teacher education

2. This course helps develop an awareness of cultural differences because the difference between past and present cultures are analogous to those between contemporary cultures.
3. This course promotes your effective use of oral, written, and visual literacy through a wide range of assignments including tests and essays, seminar presentations and group teaching assignments..
4. This course develops your critical thinking abilities through in-class discussion, reflection upon short passages, and expository essays defending a claim about a piece of literature.
5. Wherever possible I demonstrate the professional practices of the discipline, referring to work I am doing on the literary texts we are studying and describing the conference papers I present during the term.
8. I demonstrate professional practices by participating in the Modern Language Association, the Renaissance Society of America, the Shakespeare Association of America, and the Society for the Study of Early Modern Women.
- 3.1.3 This course develops your understanding of the integrated nature of the English language arts through in-class projects combining listening, speaking, reading, critical thinking, and visually representing.
 1. We frequently focus on the relationship between language, culture, and individual identity, particularly in terms of the way that gender ideology restricts language choices.
 2. The first day in the syllabus devoted to historical methodology brings our attention to bear on the ways that your own culture and language influence your understanding of the literature of the past.
- 3.2.1 We frequently explore the ways that literature both reflects and contests the dominant ideologies of the culture.
- 3.2.2 The course focuses mainly on non-canonical works and we devote much attention to the process of canon formation and the reasons why women's writing has frequently been excluded from the canon.
- 3.2.3 We will use recurring themes as a way of structuring the variety of works we read during the semester. Most essay questions on the two exams will focus on one or more of these key issues or recurring themes.
- 3.2.5 We will devote some in-class discussion to various feminist approaches to the texts and to the issues of Renaissance women's studies.
 1. Close readings of early texts, often with radically different syntax and semantics, will enable you to understand these aspects of your own language.
- 3.3.4 Style, voice, and word choice are implicitly important in every bit of textual analysis we do, in class and for assignments.

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3.4.3 Research and the use of sources are required for every long assignment.

1. The editions we'll be using have been carefully selected to provide suitable additional information along with the texts.
1. Discussion is our primary means of engaging with the literature. We'll use a variety of approaches combining small group discussion with wider discussion.
2. You will frequently be asked to work collaboratively in class, and you will be given the option of doing so out of class.
3. I am available throughout the day for individual conferences. For some projects a conference with me will be required.

4.3.4 This course models the use of a variety of assessment tools including papers, essay tests, and self-evaluation.

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