

Comparative History of Love and Sexuality
History 313 (3 units)
Summer 2010
MTWR 9:00 – 10:55
T-A 1

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Birds do it, bees do it, even educated fleas do it... Is it that simple? Do we all approach sex and love in the same way? This course will look at documents about love and sex in a variety of contexts – from different times, in different places, by different types of people. We will be looking at a diversity of sources in order to examine what might be shared about this experience and what might be different in different contexts. This summer, the topics we will cover will include love and courtship, marriage, sexual identities, and sex for sale.

If you are a junior or senior, this course may count as Segment 3 General Education credit in the cluster “Human Sexuality: Biological, Psychological, Sociocultural, and Humanistic Aspects”. It is also an upper-level division course in Europe for the History major in any of the world areas. The only prerequisite for this course is English 214.

It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with documented disabilities must register with the DPRC to facilitate the reasonable accommodations process. Students with disabilities who need reasonable accommodations are encouraged to contact the instructor. The Disability Programs and Resource Center is available to facilitate the reasonable accommodations process. The DPRC, located in SSB 110, can be reached by telephone at 338-2724 (voice/TTY) or by e-mail at dprc@sfsu.edu.

Academic integrity is a fundamental principle of the university. Academic dishonesty, in the form of cheating or plagiarism, represents an attempt to gain an unfair advantage and it is expressly prohibited by the San Francisco State University Student Code of Conduct. Cheating includes, but is not limited to, gaining unfair access to answers to exams, fabrication of work, helping other students to cheat, etc. Plagiarism can be defined as using another person’s words or work without proper acknowledgment (see also <http://online.sfsu.edu/~rone/StudentHelp/Plagiarism.html#what> for more information on avoiding plagiarism). Students who are found to have cheated or plagiarized will be subject to discipline ranging from receiving a failing grade for the specific assignment to referral to the Office of Judicial Affairs and Student Discipline to possible suspension or expulsion. All instances of academic dishonesty are reported to the Department Chair and College Dean. Students are responsible for knowing the SFSU regulations concerning

cheating and plagiarism, found in the University Bulletin and online at:
<http://www.sfsu.edu/%7Ehelpdesk/docs/rules/conduct.htm>.

Goals and Objectives for the course –

In this course, we will strive to:

- Make the past come alive by learning about people in the past,
- Approach people in the past as though we were travelers in a foreign country,
- Use the past to confront our present,
- Work together to learn how to read and interpret historical documents,
- Conduct enthusiastic and respectful discussions in the classroom, and
- Improve writing skills and produce clear, well-organized essays.

Attendance Policy –

Attendance is mandatory, and will be considered in your participation grade. Class participation will make up 10% of your final grade for the course. You are encouraged to ask questions at any time and are expected to participate in any class activity, discussion, or exercise. An attendance sheet will be passed around at the beginning of every class. You must sign the sheet in order to be counted as present. If you need to arrive late, please make sure you sign in before you leave the room at the end of class. If you need to leave early, please tell the instructor at the beginning of class.

The classroom is a special environment in which students and faculty come together to promote learning and growth. It is essential to this learning environment that respect for the rights of others seeking to learn, respect for the professionalism of the instructor, and the general goals of academic freedom are maintained. Differences of viewpoint or concerns should be expressed in terms which are supportive of the learning process.

Readings –

There are four required books that will be available at the SFSU bookstore. **Please bring the relevant book(s) to class when we discuss them.** Readings that we do in class will be available on-line in .pdf format at the ilearn site. These can be read with the Adobe Acrobat reader, which can be downloaded for free.

Beroul, *The Romance of Tristan*, trans. by Alan Fedrick, Penguin Classics edition, ISBN 0-140-44230-8

García Márquez, Gabriel, *Love in the Time of Cholera*, trans. by Edith Grossman, Vintage International edition, ISBN 978-0-307-38973-2

Saikaku, Ihara, *The Great Mirror of Male Love*, trans. by Paul Gordon Schalow, ISBN 978-0804718950

Chernoff, John, *Hustling is not Stealing: Stories of an African Bar Girl*, ISBN 978-0226103525

Course Requirements –

Hist 313 is a reading- and writing-intensive course. In addition to informed and enthusiastic participation in class activities, discussions, and exercises, students in the course will also complete one short essay each week and a group presentation at the end of the semester to help the class review for the final. The written work will be completed at home and handed in at the start of class on the days that they are due. If the assignments are late, they will immediately lose points and will continue to drop in score the longer they are late. The course will also feature a final exam at the end of the fifth week.

The course grade will be determined as follows:

Class Participation: 10%
First essay (2 – 3 pp., due 7/19): 10%
Second essay (3 – 5 pp., due 7/26): 10%
Third essay (3 – 5 pp., due 8/2): 15%
Fourth essay (2 – 3 pp., due 8/9): 20%
Group presentation (8/9 or 8/10): 10%
Final exam (8/13 and 8/14): 25%

If you are a History major and have already completed Hist 300, you may have the option to write a primary source research paper (10 – 15 pp.) in lieu of the weekly essays. You may write on sources from any time and place that you choose, but remember to keep your focus narrow. If you choose this option, you must have your topic approved by the professor by the end of the first week. You will hand in a thesis statement at the end of the second week, a first draft at the end of the third week, and the final version at the end of the fourth week. The thesis statement will count 5% toward the final grade, the first draft 15%, and the final paper 35%.

If you are a graduate student, please see the instructor to discuss the extra requirements for graduate students.

Syllabus –

This syllabus and schedule are subject to change in the event of extenuating circumstances. **If you are absent from class, it is your responsibility to check on announcements made while you were absent.** Please complete the week's reading assignment by the class session in which we will discuss the text – I have marked these sessions with asterisks.

WEEK 1 – Love and Courtship

Béroul, *The Romance of Tristan* (12th century, northern France):

- pp. 39 – 75, 78 – 80, 84 – 143, 149 – 165

7/12: Introduction and comparative activity prep

7/13: comparative activity presentation and discussion

7/14: *Casablanca* (1942) – Director: Michael Curtiz

7/15: *Discussion – *The Romance of Tristan* and *Casablanca**

ESSAY (2 – 3 pp.), due in class Monday, 7/19 – Write a clear, well-organized essay with a coherent thesis statement that compares *The Romance of Tristan* and *Casablanca*. Questions will be distributed in class 7/14. This assignment must be typed and double-spaced with sensible margins, and must include footnotes and a bibliography. With the permission of the instructor, you may also write your own question.

WEEK 2 – Marriage

Gabriel García Márquez, *Love in the Time of Cholera* (written in 1985, takes place between 1880 and 1930, Colombia):

- pp. 3 – 103, 279 – 348
- plot summary of middle sections can be found on-line at ilearn site

7/19: *Raise the Red Lantern* (1991) – Director: Zhang Yimou

7/20: completion of *Raise the Red Lantern* and film discussion

7/21: Marriage and Divorce – lecture and in-class exercise

7/22: *Discussion – *Love in the Time of Cholera**

ESSAY (2 – 3 pp.), due in class Monday, 7/26 – Write a clear, well-organized essay with a coherent thesis statement that compares *Raise the Red Lantern* and *Love in the Time of Cholera*. Questions will be distributed in class 7/21. This assignment must be typed and double-spaced with sensible margins, and must include footnotes and a bibliography. With the permission of the instructor, you may also write your own question.

WEEK 3 – Sexual Identities

Ihara Saikaku, *The Great Mirror of Male Love* (1687, Japan):

- Recommended: Introduction – “Introduction”, “Cultural Setting: Samurai”, “Cultural Setting: Kabuki”, pp. 1 – 5, 27 – 42
- Required: Book 1, 1:3 – 4, pp. 63 – 76
- Book 2, 2:1 – 2:3, pp. 85 – 112
- Book 4, 4:1 and 4:4, pp. 159 – 165, 184 – 188
- Book 5, 5:5, pp. 214 – 218
- Book 7, 7:1 and 7:4, pp. 247 – 253, 267 – 271

- Book 8, 8:1 and 8:3, pp. 281 – 288, 293 – 300

7/26: *Fire* (1996) – Director: Deepa Mehta

7/27: completion of *Fire* and film discussion

7/28: Sexual Identities – lecture and in-class exercise

7/29: *Discussion – *The Great Mirror of Male Love**

ESSAY (2 – 3 pp.), due in class Monday, 8/2 – Write a clear, well-organized essay with a coherent thesis statement that compares *Fire* and *The Great Mirror of Male Love*. Questions will be distributed in class 7/28. This assignment must be typed and double-spaced with sensible margins, and must include footnotes and a bibliography. With the permission of the instructor, you may also write your own question.

WEEK 4 – Sex for Sale

John Chernoff, *Hustling is not Stealing: Stories of an African Bar Girl* (interviews from the late 1970's, book published 2003, written in US, interviews conducted in Ghana):

- Recommended: Introduction – “Preamble”, “Africa”, “Brer Rabbit”, “Note on the Text” – pp. 5 – 12, 102 – 114, 117 – 118
- Required: Chapters 1, 2, 4 - 6 – pp. 121 – 176, 221 – 295

8/2: *Inside Deep Throat* (2005) – Directors: Fenton Bailey and Randy Barbato

8/3: *Deep Throat* (1972) – Director: Gerard Damiano (first hour, viewing optional); discussion of both films (second hour, class as normal)

8/4: *Discussion – *Hustling is not Stealing**

8/5: Prep Session for Group Presentations

ESSAY (2 – 3 pp.), due in class Monday, 8/9 – Write a clear, well-organized essay with a coherent thesis statement that compares *Inside Deep Throat* and *Hustling is not Stealing*. Questions will be distributed in class 8/4. This assignment must be typed and double-spaced with sensible margins, and must include footnotes and a bibliography. With the permission of the instructor, you may also write your own question.

WEEK 5 – Review and Exam Week

8/9: Group Presentations

8/10: Group Presentations and Review Session

8/11: Final Review and Exam, Part I

8/12: Exam, Part II