

LGQ280/ENG272

SAPPHO TO SHAKESPEARE: QUEER LITERATURE ANCIENT, MEDIEVAL, RENAISSANCE [Approved for Liberal Studies Domain Credit: Arts and Literature]

Fall 2015

Tuesday Thursday 2:40-4:10

Arts & Letters 415

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office hours: TTh 12-2:30 and by appointment

Overview

LGQ280 "Sappho to Shakespeare: Queer Literature Ancient, Medieval, Renaissance" looks at constructions of queer desire in texts of the Western tradition from ancient Judea, Greece, and Rome through the European Middle Ages and into the English Renaissance. We will also learn to perform "queer readings" on texts that may not at first glance seem all that queer. The course will range across many linguistic and cultural traditions. We will read non-English texts in translation, but we may consult the originals in class and certainly knowledge of an ancient tongue or modern Romance language will be useful (but not required—don't worry!). As the title implies, the course will proceed historically, but we will be returning throughout to some basic questions: in what sorts of contexts do we find queer resistance to heteronormative assumptions? do some literary genres seem more hospitable than others to representations of queer desire? how do representations of sexuality relate to larger notions of gender and social class? how do the constructions of queer desire we find here differ from modern lesbian and gay identities? This is a great opportunity to think about queer identity while reading and discussing some amazing texts.

Learning Outcomes

- *investigate and describe the linguistic/historical context and relevance to sexuality and gender of some key texts in the western tradition
- *investigate the history of sexuality and gender from ancient Greece through the European Renaissance
- *analyze contemporary ideas of sexuality and gender in relation to the past
- *acquire techniques of literary analysis and close reading
- *demonstrate critical thinking and writing skills

Course Materials

The following texts are available for purchase at the University Bookstore:

Plato, *Symposium*

Virgil, *Aeneid*

Ovid, *Metamorphoses*
William Shakespeare, *As You Like It*
Christopher Marlowe, *Complete Works*

Other texts on the syllabus are available online on D2L. These include:

- selections from the Hebrew Bible and Christian New Testament
- Dante Alighieri, *Divine Comedy*
- Giovanni Boccaccio, *Decameron*
- Ludovico Ariosto, *Orlando Furioso*
- William Shakespeare, selected sonnets
- John Donne, poems

Attendance Policies

Regular, punctual attendance supported by thoughtful reading and preparation for discussion is a basic requirement of this course. I generally do not distinguish between excused and unexcused absences: missing more than two classes for any reason will begin to lower your final grade. Five absences or more will result in automatic failure. You should plan on spending a minimum of two hours of reading and taking notes outside of class to prepare for each class period. Please make an effort to contribute something to every class discussion. Only students with a perfect (or near perfect) attendance record who are regular and helpful participants in class discussion will receive full credit for the attendance and participation component of the final grade.

Writing Assignments

You will be required to turn in two 4-6 page papers, typed and double-spaced with standard margins. You should use the Digital Drop Box on D2L to turn the papers in. I will distribute paper topics in class and post on D2L. Please see syllabus for due dates. You will have the opportunity to revise and turn in a rewrite for a higher grade.

Here are a few general guidelines. Avoid conversational language, slang, and first-person pronouns. At the same time, avoid overblown rhetoric and empty generalities: strive for clear, well-organized sentences and paragraphs that develop a specific argument or point of view. When appropriate, demonstrate and support what you are trying to say with BRIEF and to-the-point citations from the text you are discussing. Citation format should be clear and consistent and you should append a Works Cited list if you use outside sources (not required). I will assign the paper a grade based on content, organization, style, and mechanics. I will deduct points for insufficient length, grammar and spelling errors, inconsistent or inaccurate punctuation, fuzzy thinking, lack of clear logic, poor transitions, insufficient detail or development or anything else that takes away from the paper's clarity and effectiveness. Make sure you carefully PROOFREAD your paper before handing it in: read it OUT LOUD to listen for defects in logic and style. You will also have the option of rewriting the paper for a higher grade.

Plagiarism

The DePaul Student Handbook defines plagiarism as follows: Plagiarism includes but is not limited to the following: (a) The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or in part, without proper acknowledgement that it is someone else's. (b) Copying of any source in whole or in part with only minor changes in wording or syntax even with acknowledgement. (c) Submitting as one's own work a report, examination paper, computer file, lab report or other assignment which has been prepared by someone else. This includes research papers purchased from any other person or agency. (d) The paraphrasing of another's work or ideas without proper acknowledgement." Plagiarism will result in a failure of the assignment or possibly of the course. If you are unsure of how to cite a source, ask!

Oral presentation/textual analysis

In consultation with the instructor, you should choose one passage, short poem, or scene as the basis for a 15 minute presentation to the class. The presentation will consist primarily of a textual analysis of the piece of text you have chosen: introduce it to the rest of us by placing it within the larger context; explain key characters, names, terms; how does this passage function within the whole?; how does it relate to larger course themes? In sum, you should become an expert on the passage you have chosen and then share your expertise with the rest of us. Secondly, you should make some effort to engage the rest of the class in discussion of the passage once you have made your initial presentation. We will choose texts and dates during the first week of class. You may incorporate this material into your paper.

Test Information

There will be written midterm and final exams to make sure you are keeping up with the reading and to test your knowledge of the material. These will consist mostly of identification and brief discussion of quotations and terms. I reserve the right to give pop quizzes if I feel you are not reading carefully or keeping up with the syllabus in preparation for discussion from class to class. The final exam will be cumulative. You are required to take the final exam at the time officially scheduled by the University.

Grading Policies

Final Grade:

attendance, preparation and
participation in class discussion 15%
presentation 15%
papers 30%
midterm exam 20%
final exam 20%

GRADING SCALE:

93-100 A

90-92 A-

87-89 B+

83-86 B
80-82 B-
77-79 C+
73-76 C
70-72 C-
67-69 D+
60-66 D
-59 F

The following University grading standards will be used in assessing students' work:

- A Accomplished the stated objectives of the course in an EXCELLENT manner
- B Accomplished the stated objectives of the course in a VERY GOOD manner
- C Accomplished the stated objectives of the course in a SATISFACTORY manner
- D Accomplished the stated objectives of the course in a POOR manner
- F Did NOT accomplish the stated objectives of the course
- PA Passing achievement in a pass/fail course. (Grades A through C-.) Students who take this course pass/fail must request this option from the instructor by the end of the second week of the term. Students who request pass/fail grading cannot revert to A-F grading.
- W Automatically recorded when the student's withdrawal is processed after the deadline to withdraw without penalty, but within the stipulated period.

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Sappho to Shakespeare: Queer Literature Ancient/Medieval/Renaissance

September 10Th	Introduction Sappho, select lyrics (ca. 630BC) [D2L]
15T	Plato, <i>Symposium</i> (ca. 370BC)
17Th	Plato, <i>Symposium</i> (ca. 370BC)
22T	Virgil, <i>Aeneid</i> (19BC) 1-3
24Th	Virgil, <i>Aeneid</i> 4-6
29T	Virgil, <i>Aeneid</i> 7-9
October 1Th	Virgil, <i>Aeneid</i> 10-12
6T	Ovid, <i>Metamorphoses</i> (ca. 1): 1.1-431 Creation through Flood; 3.163-317 Diana and Actaeon, 3.408-658 Tiresias, Narcissus and Echo; 4.373-533 Salmacis and Hermaphroditus
8Th	Ovid, <i>Metamorphoses</i> : 9.960-1147 Iphis and Ianthe; 10.1-617 Orpheus and Eurydice, Cypris, Ganymede, Hyacinth, Pygmalion, Myrrha; 11.1-94 The Death of Orpheus
9F	hand in essay one
13T	midterm exam
15Th	"Debate of Ganymede and Helen" (12th century) [D2L]
20T	Hebrew Scripture: Genesis 19; Leviticus 18/20 (?10th century BCE; King James Version 1611) [D2L] Christian New Testament: Romans 1, 1 Corinthians 6 (56-58CE; King James Version 1611) [D2L] Dante, <i>Inferno</i> 1, 15-16 (ca. 1314) [D2L] hand in optional essay one rewrite
22Th	Giovanni Boccaccio, <i>Decameron</i> (ca. 1350) [D2L] Proem and Introduction to the First Day First Novella of the First Day Tenth Novella of the Fifth Day
27T	Ludovico Ariosto, selection from <i>Orlando furioso</i> (1532) [D2L]
29Th	Christopher Marlowe, <i>Edward II</i> , I-III (1593)
November 3T	Christopher Marlowe, <i>Edward II</i> , IV-V
5Th	William Shakespeare, <i>As You Like It</i> I-III (ca. 1600)
10T	William Shakespeare, <i>As You Like It</i> IV-Epilogue

12Th	William Shakespeare, select sonnets (1609) [D2L]
12F	hand in essay two
17T	William Shakespeare, select sonnets; review
24T	final exam 2:30-4:45pm hand in optional essay two rewrite