

English 381
Discourses of Desire
Spring 2008
T-Th, 3:00-4:20
Hoover 202

Professor Wendy Furman-Adams
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Office Hours: M and W, 1:30-3:30;
T and Th, 4:30-5:30; and by
appointment

Required Texts:

Andreas Capellanus. *The Art of Courtly Love*, trans. John Jay Parry. New York: Columbia UP, 1990.

M.H. Abrams and Stephen Greenblatt, eds. *The Norton Anthology of English Literature: The Major Authors*, seventh ed. New York: Norton, 2001.*

Milan Kundera, *The Unbearable Lightness of Being*. New York: Harper and Row, 1984.

Roger S. Loomis and Laura Hibbard Loomis, eds. *Medieval Romances*. New York: McGraw-Hill, 1957.

Hugh Maclean and Anne Lake Prescott, eds. *Edmund Spenser's Poetry*. New York: Norton, 1993.

Plato. *The Symposium*, trans. Christopher Gill. New York: Penguin, 1999.

William Shakespeare. *Romeo and Juliet*, ed. A. R. Brownmuller and Peter Holland. New York: Penguin, 2000.

Laura Anna Stortoni, ed. *Women Poets of the Italian Renaissance: Courtly Ladies and Courtesans*. New York: Italica Press, 1997.

Virgil. *The Aeneid*, trans. Allen Mandelbaum. New York: Bantam, 1961.

You also will be responsible for buying and reading an anthology of additional materials (*DD*).

Required Work:

(1) Prompt and regular attendance at all class sessions (including two evening films: Wednesday, February 20 and Wednesday, April 9). If you must miss a class, you should get class notes from another student and include them in your notebook with proper acknowledgment. (Roll will be taken, and final grades dropped one step--e.g. from a B to a C-- for each absence after the first two. Thus six absences will be regarded as grounds for failure of the course.)

* This is the "Norton Anthology" you purchased for English 221 and 222. Just hang on to it for use near the end of the course. If you do not yet own the anthology, I will arrange to get you these texts.

(2) Reading assignments to be completed *before* the dates for which they are assigned (i.e. in time for class discussion).

(3) A midterm exam covering roughly the first half of the course.

(4) Two short film reviews (about two pages each), relating *Wings of Desire* and *Dangerous Beauty* to course readings.

(5) Two analysis and response papers (3-4 pages each)--on issues of interest to you in the readings we cover in the first two thirds of the course.

(6) One longer synthetic paper (6-8 pages), dealing with several works over more than one period.

(7) A comprehensive final exam.

Note: Late work will be accepted, but will be marked down one half grade for each class day after the due date. Under extraordinary circumstances, I will consider an extension without penalty-- provided that I am consulted in advance and that the circumstances seem serious enough to warrant such an extension.

Grading Factors:

1. Attendance, preparation and discussion	15
2. Midterm exam	15
3. Film reviews	5
3. Response papers	20
4. Longer paper	20
5. Final exam	<u>25</u>
	100%

Note: All work must be turned in, and of a passing quality (even if it is turned in so late as to have fallen--theoretically--to an F), in order to result in a passing grade in the course.

Grading Options:

1. A - F
2. Credit/No Credit (non-majors only)

Manuscript Style:

Papers are to be typed double-space in a 12-point font (this syllabus is typed in 12-point Times), and printed on a laser-quality printer. They should be handed in on separate sheets of 8 1/2 X 11 bond paper, stapled in the upper left-hand corner. Margins should be one inch; paragraphs are to be indented one standard tab. Spaces should not be skipped between paragraphs. Any notes or bibliography you may want to use must follow the *MLA Handbook*, copies of which are

available in both the library and the bookstore. (The style is also described in the Handbook you were required to buy for your College Writing Seminar.)

Always keep hard-copies of all your work. Documents can get lost--both from my desk and from your disk. Should this occur, I will expect you to be able to produce a copy *immediately*; otherwise, I will be forced to count the paper as late beginning with the original due date. (See above for general policy on late papers.)

Note: Electronically submitted work will not be accepted. It is your responsibility to leave enough time to submit a clean hard copy for evaluation.

Academic Honesty:

Plagiarism occurs whenever the true author of a piece of prose, of an idea, or of a line of thought is not the person who claims to be the author. Plagiarism can occur in varying degrees, and will be penalized--in this class as in all others at the College--in proportion to its severity. Papers in which plagiarism is sufficiently serious will receive an F, and student's name will be turned in to the Dean of Students. A repeated act of plagiarism will result in an automatic F in the entire course, in addition to any action taken by the Office of Student Life (which can include suspension from the College). A number of such serious sanctions have been imposed in recent years.

A particularly common and egregious form of plagiarism is the down-loading of materials from various websites. Please be aware that faculty have the tools to identify any work unfairly borrowed from the web--as well as other sources.

If you are in doubt about the need for documentation of borrowed material, please feel free to consult me or any other professor on campus. Also be sure that you have mastered the material in the 2005-2007 College Catalog, 29-33. Ignorance of this material will not be regarded as an excuse.

ADA Policy:

If you have any disabling condition that may require some special arrangements in order to meet course requirements, please begin by contacting Disability Services in Center for Academic Success (extension 4840, located in Science 105). I will be happy to provide any accommodations regarded by the Director as appropriate, but am not in a position to offer such accommodations independently. Short of actual accommodations, however, please feel welcome to talk with me about anything I can do to help you succeed in the course.

The Final Exam:

The final examination will be given only at the published time (Friday, May 16, 1:00 to 3:00), so plan your departure for the summer accordingly. Plane tickets purchased by students not consulting the schedule (or not informing their families of the schedule) will not be accepted as an excuse for missing (or rescheduling) the exam. If you should find yourself scheduled for three final exams on a single day, you are (as the catalogue notes) entitled to request an adjustment from your professors.

The Schedule (subject to change as necessary):

I. Love in Biblical and Classical Literature

February

7 General introduction to the course. Botticelli's *Primavera*, Titian's *Sacred and Profane Love*, and Galway Kinnell's "Call Across the Valley of Not Knowing," *DD*, 5-10.

12 Love stronger than death: The Biblical Song of Songs (8th-3rd Century B.C.E.), *DD*, 12-26. Performance and discussion.

14 Women and Men in Dialogue (1): Greek poets--Sappho (ca. 590 B.C.E.), Anacreon (c. 500 B.C.E.), and Theocritus (275 B.C.E.), *DD*, 27-39.

19 "Platonic Love": Plato's *Symposium* (ca. 350 B.C.E.). Also see *DD*, 40-43.

February

20 7:30 p.m. Wim Wenders' *Wings of Desire* (Media Center, Platner 202).

21 Love as social contract and aesthetic pleasure: Roman poets--Catullus (84-54 B.C.E.); Horace (65-8 B.C.E.); and Ovid (43 B.C.E.-17 C.E.), *DD*, 44-59. Review due on *Wings of Desire* and Plato's *Symposium*.

26 Love tragedy in classical epic: The *Aeneid* of Virgil (70-19 B.C.E.), Books I-IV and Book VI, pp. 147-48. Also see *DD*, 60-66.

28 Love, sex, and marriage as "mortality's eclipse": the late Roman lyric, *DD*, 67-76. [Analysis and Response paper # 1 due.](#)

II: Love in Medieval Literature

March

4 *The Art of Courtly Love* (1): Andreas Capellanus (ca. 1175). Also see *DD*, 78-86.

6 The Art of Courtly Love (2): Troubadours and Trouvères (France, twelfth century C.E.), *DD*, 88-96; 105; 143.

11 Men and Women in Dialogue (2); Provençal Women Poets, *DD*, 97-103.

13 Love tragedy in medieval romance: Gottfried von Strassburg's *Tristan and Isolt* (Loomis and Loomis, 88-232).

18 *Tristan and Isolt*. Also see *DD*, 106.

20 *La dolce stil nuovo*: Dante Alighieri (1265-1321) and his circle (Italy, late thirteenth century), *DD*, 108-141.

25 Midterm exam.

III: Love in Early Modern Literature

27 Wasted Days: Francesco Petrarca (1304-1374) and the birth of the Petrarchan subject (Italy, fourteenth century), *DD*, 146-49. Analysis and Response paper # 2 due.

Spring Break, March 29- April 6.

April

8 "What if the woman should speak?": Italian women Petrarchans--Vittoria Colonna (1492-1547) and Gaspara Stampa (1523-1554). Read Stortoni, 49-75; 134-53; and *DD*, 150-54. (Read the Stampa sonnets in numerical order, interspersing the additions in *DD* with Stortoni's selections.)

9 7:30 p.m. *Dangerous Beauty* (Platner 202): A Hollywood biography of Venetian poet Veronica Franco.

10 An "Honest Courtesan": Veronica Franco (1546-1591). Read Stortoni, 169-207.

15 Renaissance Neo-Platonism: Baldassare Castiglione's *Book of the Courtier* (1519/1561). Read selections from Book IV, *DD*, 155-69. Also review Plato's *Symposium*, and come prepared to discuss the ways in which Castiglione has borrowed from, and revised, that foundational text. Review due on *Dangerous Beauty* in the context of Franco's writings.

17 English Petrarchans: Sir Philip Sidney (1554-1586) and Lady Mary Wroth (1587-1653?). Read *DD*, 171-80.

22 "Haile Wedded Love": Edmund Spenser's (1552-1599) Platonic-Petrarchan synthesis. Read *Amoretti* #s 1, 13, 16, 17, 22, 28, 37, 45, 57, 63, 64, 67, 68, 79, 84, 88, and 89 (in Maclean and Prescott, 587-634).

24 Spenser's Song of Songs: *Epithalamion*. Read Maclean and Prescott, 626-42. Also read John Milton (1608-1674), "Methought I Saw My Late Espoused Saint," Norton Anthology, 721-22.

29 Love tragedy in Renaissance Drama: *Romeo and Juliet*. Also review the *Aeneid* and *Tristan and Isolt*; come prepared to discuss how Shakespeare draws on, and revises, earlier assumptions about romantic love. Proposal for final paper due.

May

1 *Romeo and Juliet*.

6 Love Sacred and Profane, Masculine and Feminine: John Donne (1572-1631) and Katherine Philips 1632-1664). Read *DD*, 182-93.

IV. Epilogue: Love in the post-modern European Novel

8 Milan Kundera, *The Unbearable Lightness of Being*. Also read *DD*, 195-96.

13 Last day of class. *The Unbearable Lightness of Being*. Review for final.

14 Reading Day. Final paper due in my office by 5:00 p.m.

16 (Friday): Final Examination, 1:00-3:00.