What does it mean to experience love? How do we write about it? What beliefs about love do we hold most dear? What stories or myths do we use to inscribe the indescribable? This course investigates several myths, literary works, and philosophical treatises that attempt to represent, understand, explain, and immortalize the experience of love. From contemporary pop lyrics to Renaissance love poetry and Romanticism, we'll look at the ways in which social, personal, and metaphysical experiences of love are illustrated and reimagined in the art of verbal language and literary representation. Beginning with 21st-century pop records like those of Adele, we'll rediscover the tradition of love that has come down to us. This course is taught in translation and focused on close readings and discussions of the assigned texts. Students will be given the opportunity to write analytically and creatively in response to the assigned readings.
Communicate with me.

It is important to me that I develop a clear understanding of your expectations for this course. That does not mean that the full variety of your expectations will be satisfied. However, it does allow me to better consider your needs, perspectives, uncertainties and hopes. You are always welcome to write me an email or come to my office hours if you are not comfortable addressing something in class. Your input also helps to shape future classes. Exercise your wisdom and your voice.

Come to class on time and prepared.

I expect that you will come to class with your own notes and questions in an organized, preferably written, format. This will likely take the form of marginal notes or bullet points. However, you may choose to organize your thoughts in prose if that suits you. Some of this will take place in the form of the assigned 1-paragraph responses. How you organize your observations and thoughts on a given text is entirely up to you. However, you should expect to articulate yourself clearly and feel sufficiently prepared to dialogue with me and with your peers about the reading. It is mandatory that you bring the correct edition of the assigned text to the class meeting on the day that it is being discussed so that you can make reference to a common text (i.e. same page numbers) and also find references which I or your classmates make to the reading. You do NOT need to arrive at a definitive position, stance or argument about the text. Your goal during preparation (and discussion) should be observation, openness and critical inquiry.

Respect for yourself, for me, for your classmates and for the object of study is mandatory.

When you take a position on a given topic or reading, the strength of your position should come from the quality of your observations, your reasoning and your articulation of these. Aggressive tone and language, or other forms of intimidation, particularly when directed toward your classmates, rarely enriches the development of your own position or those around you. I do not permit this type of behavior in the classroom. It is strongly recommended that you delay judgment during class discussion in order to apprehend and consider as many perspectives as possible in the development of your own position. Nothing is considered crazy and you are encouraged to pursue complex and nuanced ideas. This means that you should likewise be prepared to accept and encourage new and/or unorthodox thought in your peers. Be constructive.

No cell phones, computers, pads, etc.

Over the course of the semester, with the exception of your responses and papers, you will be expected to conduct your work by hand. Why? Because technology is the enemy? Absolutely not. These devices are crucial for the way I live, work and conduct my research. I imagine something similar is true for all of you. This is an exercise in slowing down input and output in order to experience a decelerated form of mindfulness which you might otherwise not have the opportunity to practice. As such your notes and your journal entries should be kept in a single notebook which you will bring to all class meetings. Consider it your intellectual journal for this course.
Myths
By the end of this course you should have a strong grasp of mythological forms which have been shared by various authors in order to articulate, visualize and explore abstract concepts. This transhistorical, transnational and multicultural set of tropes and forms will include authors from various periods, religions, languages, and perspectives. As such you will have an exemplary sampling of the development of amorous myth which should give you the capacity to recognize tropes, forms and communicative strategies in many linguistic, cultural and historical contexts, including, and perhaps most importantly, your own.

Poetry and Philosophy
By the end of this course you will be able to identify both philosophical discourse and lyric verse as two formal components of dramaturgical works. You should have a clear grasp of these three genres (Philosophical Dialogue, Lyric Verse, Dramaturgical Text) and the ways in which myths, forms, discourse, and figures overlap.

Writing & Revision
This course focuses on writing as a process rather than an achievement. No piece is ever absolutely complete. Over the course of the term you will write and revise three papers of increasing length and complexity as you work toward the composition of a final research paper. The process of REVISION is a central theme in this course. You should expect to master the ability to reformulate, revise and rework the written expression of your own ideas. There will be creative as well as critical options. In the event that you choose a creative option, you are still required to provide a critical analysis of your own literary expression. This course prepares you for reading critically, conducting research, brainstorming and organizing arguments, articulating your work and revising as a process of discovery and refinement of your thought in words.
The amount of weight assigned to each paper increases over the course of the term as you develop as a reader, a thinker and a writer. This is a credit/no credit course. Grades are recorded as an indication to you of your progress in the course.

Breakdown of major grades:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage of Total Grade</th>
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</thead>
<tbody>
<tr>
<td>(12) 1-paragraph reading responses</td>
<td>15%</td>
</tr>
<tr>
<td>paper #1</td>
<td>15%</td>
</tr>
<tr>
<td>paper #2</td>
<td>15%</td>
</tr>
<tr>
<td>paper #3</td>
<td>20%</td>
</tr>
<tr>
<td>final paper</td>
<td>30%</td>
</tr>
</tbody>
</table>

Revisions:
Only the revision of your paper will receive a grade. The assignment is not complete until you have successfully completed the revision.

Reading Responses:
Over the course of the semester you will write a total of (13) 1-paragraph responses. These reading responses should be printed before you come to class. You may use them in class discussion. I will collect them at the end of the class period. You may not submit a response for a class period which you do not attend. The lowest response grade will be dropped at the end of the term. These responses will be graded on a scale of increasing value as follows:

- responses 1-6 1-5pts each
- responses 7-10 1-10pts each
- responses 11-12 1-15pts each

Paper #1:
Compare and contrast two competing (or complimentary) myths of love as depicted in Plato’s *Symposium*. 2 pages.

Paper #2:
How is literary art employed to reflect philosophies or experiences of love? 2-4 pages.

Paper #3:
A close-reading analysis of 1-2 pieces of lyric verse from the Course Packet utilizing at least one philosophical discourse or literary myth from previous readings. 5-6 pages.

Creative Option: (1) Compose your own sonnet or piece of lyric verse informed by our readings of literary myth and philosophical discourse (1 page), and a written analysis (4-5 page) of your own literary art, or (2) Compose your own philosophical dialogue (2-3 pages), and a written analysis (3-4 pages) of your own philosophical discourse.
Final Paper:

A critical research paper on *As You Like It*, with accompanying bibliography. We will build to the techniques which you will employ in this writing process over the course of the semester. 6-8 pages.

Late Papers:

All papers will be collected at 8:50am on the day that they are due. Late submissions which do not infringe upon class attendance will receive a 2% deduction for each day beyond the allotted time. Late submissions which do infringe upon class attendance will receive a 5% deduction for each day beyond the allotted time. Each late day consists of a 24-hour period from 8:50am to 8:50am on the following day. Grace-periods of a matter of minutes are left to my discretion and will be determined based upon class performance and the timeliness of previous submissions.

Workshopping Paper Proposals:

Because your classmates will need time to review and comment on your work, no late submissions for paper proposals prior to a workshop will be accepted. Failure to submit your proposal on time will result in a 10% reduction of the final grade for your paper.

Participation Grade:

There is no participation grade for this course. However, active and consistent participation will count towards an upward curve of your final grade should you have a borderline grade.

Attendance:

You are allotted (2) unexcused absences for any personal reason. You are not required to offer any explanation or account for yourself in this instance. All subsequent absences will be marked as unexcused absences. Each unexcused absence will result in a 5% subtraction from the final grade percentage. All absences are unexcused unless accompanied by formal written contact from your class dean.
Disability Resources

If you required any sort of accommodations, please come to my office hours or contact me by email with the pertinent paperwork this week. Wesleyan is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in and benefit from its programs and services. To receive accommodations, a student must have a documented disability as defined by Section 504 of the Rehabilitation Act of 1973 and the ADA Amendments Act of 2008, and provide documentation of the disability. Since accommodations may require early planning and are typically not provided retroactively, please contact Dean Patey at your earliest convenience in Disability Resources (located in North College, Room 21) or call 860-685-5581 for an appointment to discuss your needs and the process for requesting accommodations. Further information on registering with Disabilities Services can be found online at http://www.wesleyan.edu/studentaffairs/disabilities/index.html.

Honor Code

Violation of the Wesleyan Honor Code is not only immediately subject to the Honor Board and the Student Judicial Board, it is also a breach of trust and an act of disrespect towards me and towards your classmates. If you are at all certain please consult the Honor Code in advance: http://www.wesleyan.edu/studentaffairs/facguide/honor.html.

Outside of Class Contact

In the unlikely event that changes must be made to a class meeting on short notice, I will contact you via email.

Required Texts

1. All Moodle readings must be printed with notes/markings/highlights for class.
2. Course Packet. Erotic Poetry: An Anthology
5. Petraruch. Selections from the Canzoniere and Other Works. Trans. Mark Musa
   Oxford World’s Classics.
   ISBN
All assignments are listed on the day they are due such that readings are listed on the day they are to be discussed and writings are listed on the day that a paper or journal must be completed. All readings marked V are available on Moodle; all other readings should be purchased in advance from the bookstore or another source providing the same edition. All writing assignments are due at 8:50am.

UNIT 1: MYTH & IDEA

Week 1

• Tuesday, 6 September: Introduction

• Thursday, 8 September
  - Reading
    - Plato, Symposium, p.1-36.
  - Writing
    - 1-paragraph response #1

Week 2

• Tuesday, 13 September
  - Reading
    - Plato, Symposium, p.36-72.
  - Writing
    - 1-paragraph response #2

• 12:00pm, WEDNESDAY, 16 SEPTEMBER: ONLINE SUBMISSION OF 1-PAGE PAPER PROPOSAL TO MOODLE

• Thursday, 15 September: WRITING WORKSHOP
  - Reading
    - Peer-review of 1-paragraph paper proposal
Week 3

- Tuesday, 20 September
  - Reading
  - Writing
    - PAPER #1 DUE

- Thursday, 22 September:
  - Reading
  - Writing
    - In-class workshop: what is revision?

UNIT 2: EROS & EXPERIENCE

Week 4

- Tuesday, 27 September
  - Reading
  - Writing
    - PAPER #1 REVISION DUE

- Thursday, 29 September
  - Reading
  - Writing
    - 1-paragraph response #3

Week 5

- Tuesday, 4 October
  - Reading
    - Dante, *Vita Nuova*, p. 3-52
  - Writing
    - 1-paragraph response #4
Thursday, 6 October
  o Reading
    ▪ Dante, *Vita Nuova*, p.53-84.
  o Writing
    ▪ 1-paragraph response #5

Week 6
  • Tuesday, 11 October
    o Reading
      ▪ Petrarch, *Canzoniere*, p.21-77.
    o Writing
      ▪ 1-paragraph response #6

  • 12:00pm, WEDNESDAY, 12 OCTOBER: ONLINE SUBMISSION OF 1-PAGE PAPER PROPOSAL TO MOODLE

  • Thursday, 13 October: WRITING WORKSHOP

    o Reading
      ▪ Peer-review of 1-paragraph paper proposal

**UNIT 3: EROTIC DISCOURSE IN POETRY & PHILOSOPHY**

Week 7
  • Tuesday, 18 October
    o Reading
      ▪ Ficino, *Commentary on Plato’s Symposium*, TBA.
    o Writing
      ▪ PAPER #2 DUE

  • Thursday, 20 October
    o Reading
      ▪ Hebreo, *Dialogues of Love*, p.25-27; 73-75; 165-201.
• Writing: Mini-Workshop: More Notes on Revision
  ▪ 1-paragraph response #7

Week 8
• NO CLASS, Tuesday 25 October

• Thursday, 27 October
  ▪ Reading
  ▪ Writing
    ▪ PAPER #2 REVISION DUE

Week 9
• Tuesday, 1 November:
  ▪ French Renaissance Love Lyrics in Course Packet
  ▪ Writing
    ▪ 1-paragraph response

• Thursday, 3 November
  ▪ Reading
    ▪ Spanish Renaissance Love Lyrics in Course Packet
    ▪ 1-paragraph response #9

Week 10
• Tuesday, 8 November
  ▪ Reading
    ▪ English Renaissance Love Lyrics in Course Packet

• 12:00pm, WEDNESDAY, 9 NOVEMBER: ONLINE SUBMISSION OF 1-PAGE PAPER PROPOSAL TO MOODLE
• Thursday, 10 November: RESEARCH WORKSHOP IN SPECIAL COLLECTIONS

• INDIVIDUAL MEETINGS FOR PAPER #3, FRIDAY, 11 NOVEMBER: 9am-2pm

UNIT 3: POETRY AND PHILOSOPHY IN SOCIETY

Week 11
• Tuesday, 15 November:
  o Reading
    ▪ Shakespeare, *As You Like It*, Act 1
  o Writing
    ▪ PAPER #3 DUE

• Thursday, 17 November
  o Reading
    ▪ Shakespeare, *As You Like It*, Act 2
  o Writing
    ▪ 1-paragraph response #10

Week 12
• Tuesday, 22 November
  o Reading
    ▪ Shakespeare, *As You Like It*, Acts 3-5
  o Writing
    ▪ PAPER #3 REVISION DUE
• 12:00pm, WEDNESDAY, 23 NOVEMBER: ONLINE SUBMISSION OF 1-PAGE PAPER PROPOSAL TO MOODLE

• NO CLASS, Thursday 24 November

Week 13
• Tuesday, 29 November: RESEARCH WORKSHOP AT THE LIBRARY
  o Reading
  o Writing
    • 1-paragraph paper #4 proposal

• Thursday, 1 December
  o Reading
    • Rostand, *Cyrano de Bergerac*, Acts 1&2
  o Writing:
    • 1-paragraph response #12

Week 14
• Tuesday, 6 December
  o Reading
    • Rostand, *Cyrano de Bergerac*, Acts 3-5
  o Writing
    • 1-paragraph response #13

• Thursday, 9 December: A POSTMODERN SYMPOSIUM
  o Reading
    • Rostand, *Cyrano de Bergerac*, Acts 4-5
  o Writing
    • Encomium on Love (1 page)

• Friday, 10 December: FINAL PAPER DUE IN MOODLE 11:55pm