

DISCOURSES OF LOVE: ANTIQUITY TO THE RENAISSANCE

Fall, 2009 K20.1122

Prof. Bella Mirabella

Office Hours: Tu: 9:30—11:00; 2:00-3:30
5-5:30

Th: 10:15-11; 12:30-3:30
5-6

Office: 403, 715 Broadway

Tel: 998-7368

E-mail: bella.mirabella@nyu.edu

Week 1	Sept. 8	Introduction	
	10	Definition of terms: love	
Week 2	15	Love in the Ancient World/ Plato, <i>Symposium</i>	
	17	<i>Symposium</i>	
Week 3	22	<i>Symposium</i>	
	24	<i>Symposium/Sappho</i>	
Week 4	29	Sappho	
	Oct. 1	Sappho/ Introduction to Courtly Love Selections from Male Troubadours, Andreas Capallanus	
Week 5	Oct. 6	Courtly Love / <i>Women Troubadours</i>	
	8	<i>Women Troubadours</i>	
Week 6	13	<i>Women Troubadours</i> / Obsessive Love. Introduction to love in the Renaissance	
	15	Love in the Renaissance cont'd Selections from Petrarch and Dante	
Week 7	20	Love songs and music	
	22	Castiglione, selections	*** Essay Due ***
Week 8	27	Castiglione	

		29	Other Italian Renaissance voices	
Week 9	Nov.	3	Gaspara Stampa/Veronica Franco, selections	
		5	Stampa/Franco / Italian comedy, <i>The Deceived</i>	
Week 10		10	<i>The Deceived</i>	
		12	<i>The Deceived</i>	
Week 11		17	Italian comedy/ Intro to Shakespeare	
		19	<i>The Sonnets/Midsummer Night's Dream</i>	
Week 12		24	<i>Midsummer</i>	
		26	Thanksgiving	
Week 13	Dec.	1	<i>Midsummer/ Romeo and Juliet</i>	
		3	<i>R & J</i>	***Essay Due***
Week 14		8	<i>R & J</i>	
		10	<i>R & J</i>	
Week 15		15	<i>R & J</i>	

Required Texts

Symposium, Plato (Penguin)

Poems of Sappho, trans. Barnard (California UP)

The Women Troubadours, Bogin (Norton)

Five Comedies from the Italian Renaissance, Giannetti & Ruggiero (Johns Hopkins)

Midsummer Night's Dream, Shakespeare (Pelican)

Romeo and Juliet (Pelican)

Xerox Selections

Requirements

1. Come to each class book in hand prepared to discuss our readings.
2. Write **one response** to **each text** we read, due on the first day we begin to discuss the text. This should be one or two pages long in the form of five short paragraphs with questions/comments about the text. This is an

opportunity to interact with the text when reading it and to raise questions, issues, problems that you see. Try not to argue with the writer or point out their “errors;” rather engage in an intellectual discourse about the ideas in the text.

3. Write **two critical essays**, five pages, double spaced on a topic of your choice that allows you to analyze the text and show how it relates to the work of the course. You need to discuss your paper topics with me before writing. You may use outside sources if you wish, but you must be scrupulous in documenting the sources, having footnotes and a bibliography. I will have no mercy with plagiarism of any kind which will result in a failing grade for the course and disciplinary action. Also, I find it difficult to accept the word “man” to indicate the entire human race; we need to find a substitute.
4. Participate in **class discussion**. This is a crucial part of the class.
5. **Presentation:** Everyone will prepare and deliver a **brief presentation of no more than five minutes**. The presentation needs to be related to one of our readings, and will take place during the semester when we are discussing that particular reading. The presentation can be focused on: 1) acting out a scene from one of our plays; 2) coming up with 2 or 3 points about a reading that you think are worthy of discussion; 3) presenting some research *related* to a reading in some way. For #3 this could mean doing some research, for example, of marriage, betrothal practices, love tokens, the practice of homosexuality, the lives of any of our authors, on any aspect of the social life of Renaissance Italy or England that helps us understand their attitudes towards love, other writers who are contemporaries but whom we have not read. This is only a smattering of ideas—you can do whatever interests you. For all 3 choices for the presentation, you must keep to the 5-minute limit, speak to the class and not read from your notes, use costumes for scenes, and any visual and material supports that will make your presentation more engaging. You will hand in to me a **one-page summary** of your points along with any **illustrations** and your **bibliography**.

Of the above requirements, only the essays receive formal grades; however, the response papers and class discussion all make up the final grade. All work must be completed in order to receive a grade for the course. The papers make up 60% of the grade; responses, class participation, and presentation make up 40% of the grade.

Since participation is such a crucial part of the class, more than two absences can jeopardize a student’s grade. Please come to speak to me about any problem or issue at any time. If you are having a problem with anything we can always work together to find a solution and help you complete the work of the term.

You are able to revise your essays but you will have only 2 weeks to do so after we have discussed the revision. Remember also that a grade can change only if the essay has been *revised in a substantial way*.

I conceive of the classroom as a learning community where students are teachers and teachers are students. In this community we treat each other with respect, and learn together in a spirit of mutual cooperation. Finally, and most importantly, we should try to have as much fun as possible.