



**Goals:**

- 1) To experience the challenges of reading, understanding, talking, and writing about oral, textual, and cinematic representations of love.
- 2) To identify themes, motifs, rituals, symbols, and icons associated with different images of the love.
- 3) To explore the shifting role of love in different genders, cultures, and time-periods.
- 4) To complicate your understanding of the concept of love.
- 5) To identify and appreciate various aspects of love in everyday life.
- 6) To expand your understanding and practice of editing, revision, and various writing techniques.
- 7) To research, explore, write and present some aspect around the themes of love that intrigue you.
- 8) To learn basic skills and concepts of oral presentation and storytelling.
- 9) To explore different theoretical traditions that shape our thinking about the love including: psychology, comparative mythology, literature, cultural studies, and communications theory.
- 10) To transfer the abilities and skills learned in this program to one's academic, professional, and personal life.

**Course Equivalencies:** Students can receive a total of eight quarter hours credit for college level work in the following areas: world literature, writing, comparative mythology or psychology.

**Expectations**

- Faithfully attends and fully participates at meetings, workshops, films, and seminars.
- Reads and responds to the texts faithfully;
- Maintains a portfolio of class handouts, class notes (on lectures, workshops and films), papers, research, and cumulative work for the quarter. These will be reviewed at fifth week and final evaluation conferences.
- Successfully completes all individual or group projects, presentations, workshops, or assignments on time.

**Assignments**

- Response papers turned in promptly at each seminar (1-2 pages, typed). These papers will allow you to: 1) comment upon the readings and films, and 2) summarize, reflect upon, and integrate program topics, themes, and issues. (See Guidelines to reading responses.)
- A final draft, edited and revised during in-class writing workshops of: 1) either a personal essay (3-5 pages), or 2) 3-5 poems.
- One typed, double-spaced research or reflective paper (5-7 pages). This paper may involve doing research on a particular work on love: the Beatles song "Yesterday;" a medieval mystic such as Hildegard of Bingen on "love of God;" a novel such as Emily Bronte's *Wuthering Heights*; The Beat poets on love; Love Ballads, etc. You may also want to do a comparative study of a theme on love. For example: What is Agape? How is love represented in a particular culture? What is the psychology of falling in love? What are some of the contemporary social issues about love? How is the ideal of love represented in film, myth, or literature?. You may explore other topics. You will give a presentation on your research at the end of the quarter. See handout for more detail.
- Oral presentation of a story, poem, ballad, or song that relates to the program topic. (See handout for details.)
- A group presentation on Shakespeare's "As You Like It," or other dramatic work from the class. (See handout for details.)
- Maintain a writing journal that includes writing workshop notes, as well as other writing ideas you develop throughout the quarter. Each item in this journal must be dated.

*"Love inspires even a mediocre person toward excellence, so that he is similar to the best in nature," according to one ancient Greek Philosopher The playwright Sophocles warned of Love "unconquered in battle," Love sleeps on maidens' cheeks roams in savage places, whom neither man nor immortals can flee, who introduces madness and forcibly turns the minds of just men to injustice and their own disgrace. The ancient philosopher Empedocles thought that Love and Strife were the forces that moved the universe. Freud talked of Eros and Thanatos, Love and Death, as the basic human instincts.*

*Nowadays love is more talked about on the psychiatrist's couch than in the philosopher's seminar, but still it's an essential human question. What's love got to do with it?*

Christopher Lyden, "The Connection"

**Required Readings:** We will read selections from the following texts.

Ackerman, Diane. *A Natural History of Love*. Vintage Books, New York, 1985.

Abailard Pierre, Betty Radice, Peter Abelard. *The Letters of Abelard and Heloise*, Penguin USA, 1998. (ISBN: 0140442979)

Barnard, Mary (Trans.). *Sappho*. University of California Press, Berkeley, 1958.

Blake, William *The Marriage of Heaven and Hell*. Dover, 1994. (ISBN: 0486281221)

Denis De Rougemont. Montgomery Belgion (translator). *Love In the Western World*. Princeton Univ. Press, 1983. (ISBN 0691013934 )

De Troys, Chretien. *Arthurian Romances*. Penguin Classics, 1991. (ISBN 0-14-044521-8)

Hamill, Sam (Editor). *Erotic Spirit : An Anthology of Poems of Sensuality, Love, and Longing*. Shambhala Press, 1999. (ISBN 1570622345)

Marquez, Gabriel Garcia. *Love in the Time of Cholera*. Penguin USA, 1994 (ISBN: 0140119906)

Neruda, Pablo. Stephen Tapscott (Translator). *100 Love Sonnets/ Cien Sonetos De Amor* . University of Texas Press, 1986. (ISBN: 0292760280)

Rilke, Rainer Maria. John J. L. Mood (Translator). *Rilke on Love and Other Difficulties*. W.W. Norton & Company, 1994. (ISBN: 0393310981).

Shakespeare, William. *As You Like It*. Unabridged Dover, Thrift Editions, 1998. (ISBN 0-486-40432-3).

Assorted essays, stories, and songs including: The Beatles, Joseph Campbell, Raymond Carver, folktales, etc. (These will be given as handouts in class, or they will be put on reserve in the library.)

Supplementary Texts: (Limited copies available in the bookstore)

Etinne, Gilson. *Heloise and Abelard*. Univ of Michigan Pr., 1960. (ISBN: 0472060384)

Dourley, John. *Love, Celebacy and the Inner Marriage: Jung and Mechthilde of Magdeburg, Jung and the Coincidence of Opposites, Jung's Understanding Of Mysticism*. Inner City Books, Toronto. 1987.(ISBN 0-010123-28-7)

Houston, Jean. *The Search For The Beloved: Journeys in Mythology and Sacred Psychology*. J P Tarcher;1997. (ISBN: 0874778719)

\_\_\_\_\_. *The Passion of Isis and Osiris*. Random House, N.Y., 1995. (ISBN 0-345-39779-7)

Sappho, Paul Roche (Translator), *The Love Songs of Sappho*. Prometheus Books, 1999. (ISBN:157392251X)

### Class Portfolio

Each student is required to keep a class portfolio throughout the quarter. This will be turned in during the fifth week and at the end of the quarter for evaluation conferences. Include your name and a table of contents. **Record the topic and date of each item** in your portfolio. Each section should be arranged chronologically. The portfolio must be kept in a loose leaf three ring binder with dividers and should contain the following:

Course syllabus, covenant, and all class handouts

Note: Date and chronologically order each entry.

- 5 Class notes: lectures, speakers, and film notes.
- 6 In-class workshops. (Date each entry)
- 5 Seminar notes
- 6 Planning notes for individual and group oral presentations.
- 7 Weekly reading responses to required texts. Follow format on reading response handout.  
(A section of reading notes is strongly recommended.)

Writing Journal:

- 6) In-class writing workshops and notes (date each entry)
- 7) Personal Essay and poetry: Final copy, early drafts, and editing workshop notes.
- 8) Research Paper -- planning, research & development notes; copies of all drafts.
- 5 Self and Faculty evaluations (Three signed copies on official forms at the end of the quarter.)

**Assignments and Due Dates:** See handouts for details on projects.

Weeks 1-10: Reading responses are due promptly at the beginning of each seminar.

5-1 Research Topic Statement

- 4-26 First Draft: Poems or personal essay  
Sign-up for mid-quarter conferences  
Portfolio Due
- 5-12 Second Draft: Poems or personal essay
- 5-15 First Draft: Research Paper
- 5-24 Final Draft: Poems or personal essay
- 5-31 Second Draft: Research Paper
- 6-7 Final Portfolio  
Final Draft: Research Paper  
Self and Faculty Evaluations (Three copies, signed.)

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Disclaimer: The following schedule is a general guide and is subject to revision.

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### **READING ASSIGNMENTS:**

#### **Week One:**

Due: Thursday, April 5, 2001

-Rilke, “**On Love and Other Difficulties,**” Translation by John Mood pp. 25-57, I Letters on Love, and II Poems on Love.

**Joseph Campbell, *The Power Of Myth*** (In class handout.) pp. 187- 285, “Tales Of Love and Marriage,” and “Love and The Goddess.”

Focus your reading response on ideas and themes that you find in Rilke. However, see how many connections you can make to Campbell’s and Moyer’s video , “Love and The Goddess,” and the text, “Tales Of Love and Marriage. Follow the format outlined in the “Guide to Reading Responses” handout.

**Week Two:**

-*Sappho*, Translated by Mary Barnard. Read all.  
 -*The Erotic Sprit*, Sam Hamill. pp. 1-42.

**On Reserve in the Library: (5 copies available)**

**Journeys in Sexuality and Gender.** Supplementary readings of short stories and essays that included multiple psychological, sociological perspectives on love. Authors included: Raymond Carver, Walt Whitman, Bullfinch, Updike, Freud, Jung, Maxine Hong Kingston, Hemmingway, Divakaruni, and others. Selections cover everything from the inner world of a Muslim woman, to virtual sex, the female icon, on being a boy, and cross-dressing. They explore gender issues in different cultures, historical periods, age groups, and social classes. As you read, begin to look at examples of dialogue, description, and other details.

Find at least five poems about love that you would like to focus on in seminar.

As you read, what is the focus of the Greek texts? What are they trying to consider about love?

For extra credit, how does that compare to some of the other cultures and perspectives that you find in the essays in the library.

**Week 3:****Arthurian Romances: Chretien De Troyes.**

“The Knight Of The Cart, Lancelot) (p.207-294)

“The Story of the Grail, (Perceval) (p. 381-494)

-For extra credit, read the “Knight with the Lion.”

As you read, think about the different kinds of relationships, loyalties, loves, and codes of honor between men and women. What connections can you make to Joseph Campbell’s discussion on courtly love and the Arthurian tradition?

**Birdsong From Inside The Egg**

*Sometimes a lover of God may faint  
 In the presence. Then the beloved bends  
 And whispers in his ear, “Beggar, spread out  
 Your robe. I’ll fill it with gold.*

*I’ve come to protect your consciousness.  
 Where has it gone? Come back into awareness.”*

*This fainting is because  
 Lovers want so much.*

*A chicken invites a camel into her henhouse,  
 And the whole structure is demolished.*

*A rabbit nestles down  
 With its eyes closed  
 In the arms of a lion.*

*There is an excess  
 In spiritual searching  
 That is profound ignorance.*

*Let that ignorance be our teacher!  
The Friend breathes into one  
Who has no breath.*

*A deep silence revives the listening  
And the speaking of those two who meet on the riverbank.*

*Like the ground turning green in a spring wind.  
Like birdsong beginning inside the egg.*

*Like this universe coming into existence,  
The lover wakes, and whirls,  
In a dancing joy,*

*Then kneels down  
In praise.*