



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
SHARON DALE	sxd4	Behrend College (BC)	Not Available
JOHN CHAMPAGNE	JGC4	Behrend College (BC)	Not Available

Academic Home: Behrend College (BC)

Type of Proposal: Add Change Drop

Course Designation

(ARTH 115N) Arts of Love

Course Information

Cross-Listed Courses:

ENGL 115N()

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Arts/Love
Discipline: General Education
Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

- Writing/Speaking (GWS)
- Quantification (GQ)

Knowledge Domains

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

Additional Designations

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

- First-Year Seminar

Miscellaneous

Common Course

GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits: 3

Maximum Credits: 3

Repeatable: NO

Department with Curricular Responsibility: Humanities And Social Sciences (ERBC_HSS)

Effective Semester: SP 2019

Travel Component: NO

Course Outline

A brief outline or overview of the course content:

The Arts of Love will familiarize students with the multiple modes of expressions of love in the arts and literature in the Western tradition. Love is a universal human experience and its study transcends disciplinary boundaries. It is a linchpin of human existence, uniting and enriching nearly any subject worthy of serious study.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

Each of the following topics will be discussed for a week of course time:

1. Defining Love
2. The Lover and the Beloved
3. Friendship as love
4. Ovid and The Art of Love
5. The Bible and Love
6. Love in the Renaissance
7. Marriage as an economic partnership or social institution
8. Sin and Sex
9. Tragic Romance
10. Flirtation and Revolution
11. Adultery
12. The figure of the courtesan
13. Race and romance
14. The beautiful obsession

Course Description:

This course will familiarize students with expressions of love in Western arts and literature. Students will analyze the artistic, philosophical and literary representations of courtship, friendship, homoeroticism, sexuality, marriage, adultery, and familial bonds and explore how the preceding phenomena are inflected by gender roles, race and miscegenation, and class and religious differences. We will also trace the way particular narratives about love have been adapted by different artistic media. Love is a universal human experience and its study transcends disciplinary boundaries. It is a linchpin of human existence, uniting and enriching nearly any subject worthy of serious study.

The name(s) of the faculty member(s) responsible for the development of the course:

| Name: JOHN CHAMPAGNE (JGC4)

Title:

Phone:

Address:

Campus: ER

City:

Fax:

| Name: SHARON DALE (sxd4)

Title:

Phone:

Address:
Campus: ER
City:
Fax:

CIP Code: 240103

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

1. Define and analyze the representations of love in different periods.
2. Contrast the vocabulary of visual and written images of love
3. Integrate the formal aspects of art and literature with their thematic meanings

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed. The procedures for determining students' grades should be specifically identified.

Weekly individual response papers 50%
Classroom discussion 20%
Final written project 30%

There are no formal written exams since this course is about developing critical and analytical skills best honed and examined by the essay format. Students will write at minimum 12 essays and one longer final project.

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

The course links well to a number of existing courses, including The Philosophy of Love and Sex, the two survey courses in Western art, Art History 111 and 112, the Bible as Literature, Sexuality over the Lifespan, any psychology or Women's Studies courses. The course is imagined as a 100-level offering and will not have any prerequisites. It will serve as an introduction to the close formal analysis of the visual arts and literature and will also include some very rudimentary musical analysis. It should thus prepare the student for any other arts courses as well as courses in literature.

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

The course will fulfill three credits of the General Education Integrative Studies requirement.

A description of any special facilities:

None

Frequency of Offering and Enrollment:

Once a year in the fall semester.

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures;

evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

Critical and analytical thinking:

Students will be constantly reflecting upon and analyzing how love is expressed/explained in a range of media. What values or mores or human experiences can we extrapolate from the work? What definition of love is embodied in the work? How might the student him/herself respond to that particular definition of love?

Integrative thinking:

This course takes a single theme and examines it from a range of artistic, cultural, literary and temporal perspectives.

Social responsibility and ethical reasoning:

A course about love necessarily take up the issue of how artistic representations of love influence human experience. For example, the question of whether sexually explicit images might or might not relate to people's actual sexual behaviors is an urgent one. Do art works foster a so-called rape culture, or does the relationship between images and acts simplify the complex relationship between sexual fantasy and reality?

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

Assessment in the course will take the form of active participation in classroom discussion (25%), a minimum of ten 2-3 page papers on assigned readings/viewings to assess comprehension, critical, and analytical skills (50%), a final project in which students compare different artistic responses to the same material such as Ovid's tale of Apollo and Daphne as represented by Bernini; a Shakespeare sonnet and its musical setting; stage and film version of Romeo and Juliet; Apuleius's telling of Eros and Psyche and its representation in painting such as the frescoes of the Villa Farnesina; Sade's The New Justine and the original 1801 engravings that illustrated it; any of the many versions of Dumas' La Dame Aux Camellias (30%).

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

- Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor
- Demonstrate competence in the creation of works of art and design
- Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works
- Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

Students will engage with a broad range of the arts, understand the role of the arts as expressions of cultural values and the human condition, develop competencies in interpreting and critically evaluating art, and enrich their knowledge of the variety of expressions in the arts.

GH Criteria

- Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses
- Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities
- Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range
- Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

What components of the course will help students achieve the domain criteria selected above?

Students will approach the humanities in a qualitative manner, expand their knowledge of the variety of human experience, gain access to changing intellectual traditions, probe the foundations of communication about love, think about a concept central to human experience, and develop competency in evaluating both individual and diverse values regarding love.

Integrative Studies

Explain how the intellectual frameworks and methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

The course content is fully integrative. Weekly assignments will ask students to approach a common theme as depicted in varied media or an aspect of social constructs of love or an ethical issue raised by an aspect of love.

The final project will ask students to write a formal essay comparing two different artistic responses to the same material synthesizing what they have learned in the course about analysis and interpretation.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

A proposed syllabus illustrates the continued emphasis on two domains:

1. Defining Love: Elizabeth Barrett Browning, "Sonnets from the Portuguese 43"; Plato, excerpts from the Symposium and The Phaedrus; Paul of Tarsus, 1 Corinthians 13: 4-8, (GH) Film, Love Is (GA)
 2. The Lover and the Beloved: Greek vase painting (GA)
 3. Friendship as love: Homer, Iliad, Achilles and Patroclus; Augustine of Hippo, "Death of a Friend"; Walt Whitman, Calamus (GH) Thelma and Louise (GA)
 4. Ovid and the Art of Love: selections, The Art of Love and Metamorphoses (GH); Bernini, Apollo and Daphne; Correggio, Jupiter and Io, Jupiter and Danae, Jupiter and Ganymede (GA)
 5. The Bible and Love: David and Bathsheba (GH) /Rembrandt Bathsheba (GA); The Song of Songs (GH) ; Early Renaissance paintings with Song of Songs imagery (GA); The Book of Ruth and its representation (GH/GA)
 6. Renaissance – Pietro Aretino and Ariosto on love (GH); Venus as the goddess of Love and Marriage: paintings by Botticelli, Titian; selections, Sacher-Masoch, Venus in Furs (GA)
 7. Marriage as an economic partnership or social institution: Jan van Eyck Arnolfini Wedding, Bruegel Peasant Wedding (GA) . Kant, excerpt from "The Science of Right"; Bertolt Brecht, "On Kant's Definition of Marriage" (GH)
 8. Sin and Sex: Augustine of Hippo, excerpts from Confessions; Jeanette Winterson, Oranges are not the Only Fruit (GH) ; Hieronymus Bosch, Garden of Earthly Delights; Luca Signorelli, The Last Judgment, Michelangelo, Expulsion from Paradise, Sistine Chapel (GA)
 9. Tragic Romance: excerpts from writings of Abelard and Eloise; Shakespeare, Romeo and Juliet (GH) and adaptations – film, opera, ballet (GA); Dante, Divine Comedy, Paolo and Francesca (GH)
 10. Flirtation and Revolution –Boucher paintings (GA) ; Laclos, Dangerous Liaisons (GH) and film (GA)
 11. Adultery: excerpts, Gustave Flaubert, Madame Bovary; Tristan and Isolde (GH)
 12. The figure of the courtesan: Titian, Venus of Urbino, Manet, Olympia; Picasso, Demoiselles d'Avignon; Giacomo Puccini, La Rondine; Giuseppe Verdi, La Traviata (GA)
 13. Race and romance: Jerome Robbins, West Side Story; Spike Lee, Jungle Fever; David Henry Hwang, M Butterfly; Hanif Kureishi, My Beautiful Laundrette (GA)
 14. The beautiful obsession: Donatello, David (GA) ; Thomas Mann, A Death in Venice (GH) ; Vladimir Nabokov, Lolita (GH) film excerpts of the latter two (GA)
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Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

An instructional team will teach this course. Dr. John Champagne and Dr. Sharon Dale are the collaborators in the development of this course. Dr. Champagne has published books and articles in such diverse areas as queer theory, melodrama in art and literature, and Italian masculinity in the Fascist era. Dr. Dale has published books and articles in both art history and history. The professors already collaborate on a team-taught inter-disciplinary course in Italian Studies.

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

Students are assessed by papers, group discussions, and a final project that synthesizes the course material.

Students will be assessed on their understanding of principles, concepts, and modes of inquiry by way of their attention to lectures and a wide range of readings through papers and discussion. Their ability to explain and synthesize ideas about love and as well as their ability to deal with social and ethical concerns will emerge through classroom discussion and written assignments.

Written material will be assessed as follows:

Grammar and syntax 30%

Demonstrated familiarity and understanding of source material 30%

Ability to synthesize material and present a cogent argument 40%

Campuses That Have Offered () Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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UPLOADED DOCUMENTS FOLLOW:

The Arts of Love—to familiarize students with the multiple modes of expressions of love in the arts and literature in the Western tradition; to analyze the artistic representation of issues such as courtship, friendship, homoeroticism, sexuality, mores around marriage, adultery, and familial bonds as they are inflected by gender roles, race and miscegenation, class, religious differences; to think about shifting lines of demarcation between sex and love; to trace the way particular narratives about love have been adapted by different artistic media. Love is a universal human experience, and its study transcends disciplinary boundaries. It is a linchpin of human existence, uniting and enriching nearly any subject worthy of serious study.

Course Outline with partial list of images

1. Defining Love: Elizabeth Barret Browning, “Sonnets from the Portuguese 43”; Plato, excerpts from the *Symposium* and The *Phaedrus*; Paul of Tarsus, 1 Corinthians 13: 4-8
2. The Lover and the Beloved: Paul of Tarsus, Ephesians; sonnets by Petrarch, Dante, and Shakespeare
3. Friendship as love: Homer, excerpt from the *Iliad*, Achilles and Patroclus; Augustine, “Death of a Friend”; Walt Whitman, *Calamus* cluster; *Thelma and Louise*
4. Ovid and The Art of Love: selections from *Metamorphosis*; Bernini, Apollo and Daphne; Correggio, Jupiter and Io, Jupiter and Danae, Jupiter and Ganymede
5. The Bible and Love: David and Bathsheba/Rembrandt Bathsheba; The Song of Songs; Early Renaissance paintings with Song of Songs imagery;
6. Renaissance - excerpts from Boccaccio and Pietro Aretino on love; The changing aspects of Venus as the goddess of Love and Marriage: paintings by Botticelli, Titian; selections from Sacher-Masoch, *Venus in Furs*
7. Marriage as an economic partnership or social institution: Jan van Eyck Arnolfini Wedding, Bruegel Peasant Wedding. Kant, excerpt from “The Science of Right”; Bertolt Brecht, “On Kant’s Definition of Marriage”
8. Sin and Sex: Augustine, excerpts from *Confessions*; Jeanette Winterson, *Oranges are not the Only Fruit*; Hieronymus Bosch, *Garden of Earthly Delights*; Luca Signorelli, *The Last Judgment*
9. Tragic Romance: excerpts from writings of Abelard and Eloise; Shakespeare, *Romeo and Juliet* and its many adaptations - film, opera, ballet; Dante, the story of Paolo and Francesca; Handel, *Dido and Aeneas*; *Ariadne auf Naxos*

10. Flirtation and Revolution -Boucher paintings; *Dangerous Liaisons*, both the play and the film.
11. Adultery: excerpts from Gustave Flaubert, *Madame Bovary*; the many adaptations of Tristan and Isolde
12. The figure of the courtesan: Manet, *Olympia*; Picasso, *Demoiselles d'Avignon*; Giacomo Puccini, *La Rondine*; Giuseppe Verdi, *La Traviata*
13. Race and romance: Jerome Robbins, *West Side Story*; Spike Lee, *Jungle Fever*; David Henry Hwang, *M. Butterfly*; Hanif Kureishi, *My Beautiful Laundrette*; Shakespeare and Verdi, *Othello*; primitivism and twentieth century painting and sculpture; Kobena Mercer, "Just Looking for Trouble."
14. The beautiful obsession: Donatello, *David*; Thomas Mann, "A Death in Venice"; Nabokov, *Lolita*; *The Warren Cup*

The course will facilitate the following General Education objectives: **integrative thinking, key literacies, critical and analytical thinking**. Also, given the subject matter, it will also necessarily include elements of **social responsibility and ethical reasoning**.

Course components : course readings, lectures, brief response papers, discussion, final essay. Your grade will be calculated based on your performance in three areas: class discussion (as evidenced in both live class participation and pre-class discussion posts) (25%); initial response papers (25%); a final project (50%).

Course readings : some course readings can be purchased in the bookstore. Others are available online via e-reserves. These readings are sometimes difficult. Always read with a highlighter in hand, noting those passages you found interesting, confusing, infuriating, and/or affirming of your existing beliefs. If you have highlighted the readings in this way, you should not have difficulty completing the required discussion prompts, papers, and final project. The good news is that people spend their whole lives reading and re-reading these works, analyzing them, discovering new interpretations, and rejecting old ones. You are under no obligation to understand everything in them. If you can work closely and carefully with a significant passage or two, you will have accomplished the work of the class.

Pre-class discussion posts -- key literacies : once a week, prior to class, everyone must post a response to Canvas to that week's reading/viewing/screening assignments. Some weeks, the prompt will be more specific than others, but in every case, the idea is to share some of our initial

responses to the week's material and theme. In general, we will ask you to work with an idea that you found convincing or compelling, but we will also give you space to discuss something you found confusing or even an idea with which you disagreed. In each case, the most important thing to keep in mind is that your responses must include evidence in the form of references to the readings, paintings, films, or sculpture we will be studying that week. Each post has an individual prompt; please read it carefully. The prompts build on one another in the sense of asking you to do increasingly more complex tasks. Posts will receive credit/no credit and will be judged on the degree to which you follow the various prompts.

Class discussion -- Social responsibility and ethical reasoning: throughout the course, *discussion* will provide opportunities to think through the social and ethical consequences of particular definitions of love and their representation. A course like this must necessarily take up the issue of how artistic representations of love influence **people's** behaviors. Given the debates around pornography, complicated by the work of artists such as Robert Mapplethorpe and Candida Royalle, the question of how sexually explicit images might or might not relate to **people's** actual sexual behaviors is an urgent one. Do art works foster a so-called rape culture, or does this account of the relationship between images and acts simplify the complex relationship between sexual fantasy and reality? Obviously, we will often be discussing "hot button" issues. When participating in such discussions, we must do our best to maintain our respect for one another, This does not mean having to agree with everything someone says. It doesn't even mean failing to challenge ideas we think are ill-considered. We can all benefit from having to defend our ideas. What it does mean is trying to maintain a distinction between our attitude toward the idea and our attitude toward the person. While ideas do not always need to be respected, you want always to maintain an attitude of respect toward your colleagues themselves.

[Discussion and discussion post rubrics](#)

Response Papers -- Critical and analytical thinking: every week, you will also be writing a brief, three page response paper to the readings, lectures, and class discussion. These papers will be due at the end of the week. Extending an idea or concern in your initial discussion post, the papers are your opportunity to respond to a particular passage in the reading or work of art in more detail. While they should to some degree summarize the week's work, they are also opportunities for you to enter into a larger discussion concerning the meaning and significance of love as represented in works of art and literature. Each paper assignment includes a separate prompt; please read it carefully. As the papers progress, they will ask you to do a variety of different tasks, most of which are intended to help prepare you for the final project. Like the discussion prompts, they get more complicated as the semester progresses.

These writing assignments will all receive grades according to the paper rubric outlined below. Due dates for these papers are listed. The grades of these papers will then be averaged together at the end of the semester. No late assignments will be accepted, period. In case of emergency, contact Dr.

Champagne and Dr. Dale prior to class. These papers represent your current thinking; they are not assumed to be your final view of the week's theme and will be graded as works in progress.

Required paper format: papers should be typed, double-spaced, 12 point font and with appropriate margins.

[Writing Grading Rubric](#)

Final Project -- Integrative thinking: Final papers will ask you to write a formal essay comparing two different artistic responses to the same material. **Ovid's** tale of Apollo and Daphne as represented by Bernini; a Shakespeare sonnet and its musical setting; stage and film versions of Romeo and Juliet; **Apuleius's** telling of Eros and Psyche and its representation in painting such as the frescoes of the Villa Farnesina; **Sade's** *The New Justine* and the original 1801 engravings that illustrated it; any of the many versions of **Dumas' *La Dame Aux Camellias***. These are all possible topics for discussion. You will be developing your projects in consultation with us, and we will require multiple drafts.

[Writing Grading Rubric](#)

[Grading Scale](#)

[Academic Integrity and Plagiarism](#)

[Counselling and Psychological Services Statement](#)

[Academic Integrity and Plagiarism](#)