

DEREE COLLEGE SYLLABUS FOR:	
HHU/HSS 2207 LE Constructions of Desire: Representations of Eroticism in Western Culture	
Updated Spring 2016	
Honors Seminar	US CREDITS: 3/0/3
PREREQUISITES:	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics
CATALOG DESCRIPTION:	This course will explore the construction and representation of erotic desire across Western art and thought, as well as the precarious dialogue between eroticism and cultural orthodoxies.
RATIONALE:	Desire is one of the most central and provoking concepts of Western consciousness; the ways in which desire has been conceived, re-conceived, represented, and transformed reflect cultural shifts which affect the way we think about desire and identity. Using a variety of 'texts' from antiquity to modernity (tales, poetry, film, opera), and following an interdisciplinary approach, the course will map the cultural, aesthetic, political and legal environments which have shaped the way we understand desire in contemporary times. The course is structured on a series of interrelated themed sections, aiming to shed light on a network of alternative definitions of desire, subjectivity, and the prohibited. Each themed section will be centered on a specific 'text' and its cultural, political, and philosophical connotations across the ages.
LEARNING OUTCOMES:	Upon completion of the course, students will be able to <ol style="list-style-type: none"> 1. Examine a variety of materials, from ancient Greek texts and Latin narratives to contemporary literature, film, and music videos; 2. Relate different representations and cultural views of the erotic in a way that shows a cross-cultural understanding of the ethics, politics and aesthetics of desire; 3. Critically discuss key concepts which arise from the course to explore how erotic desire and sexuality structure cultural definitions of belonging, identity, and inclusion; 4. Demonstrate understanding of various philosophical, cultural, and political theories surrounding views and representations of eroticism and desire.
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> • Textual analysis, class discussion, workshop-style pair work and group work during class meetings; • Active student-centered teaching approach in the presentation of course material to engage learners;

	<ul style="list-style-type: none"> • Critical-thinking exercises and learning activities designed to help students acquire confidence and benefit from independent study; • Student presentations of learning material to encourage involvement in the learning process; • Co-curricular activities, ranging from collaboration with student clubs and societies to debates and event organizing, to encourage students' creative engagement with the material; • Extensive instructor feedback on assignments and activities; • Individualized assistance during office hours for further discussion of lecture material, additional reading, and assignments; • Additional print and audiovisual educational material posted on the Blackboard course template; • Other relevant educational material placed on reserve in the library.
<p>ASSESSMENT:</p>	<p>Critical Essay 40% A 1,500-2,000-word critical essay dealing with one or more aspects of the course subject. The essay needs to display a firm grasp of the topic at hand, of the issues discussed in the course as a whole, as well as of the relevant bibliography (use of at least 3-5 scholarly sources).</p> <p>Creative Project 40% Students will deploy a creative medium of their choice to apply their insights on concepts and ideas explored in the course. The creative project includes a 500-word self-reflective essay (which articulates the concepts that inform the creative project and relates them clearly to the content of the course), as well as an oral presentation of the creative project.</p> <p>Participation 20% Each student will be evaluated according to his/her contribution in the class, the preparation of the material and his/her critical ability. Furthermore, each student will be assessed in regards to his/her participation in group activities and discussions that will arise throughout the course.</p> <p>The Critical Essay tests Learning Outcomes 1, 3, and 4. The Creative Project tests Learning Outcomes 2 and 3.</p>
<p>READING LIST:</p>	<p>Primary Readings:</p> <p>Apuleius, "Eros and Psyche" from <i>The Golden Ass</i> (non-copyrighted e-text)</p> <p>Marlowe, C., <i>Edward II (New Mermaid)</i>, Bloomsbury Methuen Drama. ISBN 978-0713666694</p> <p>Perrault, C., "Bluebeard" (non-copyrighted e-text)</p> <p>Wilde, O., <i>Salome</i> (non-copyrighted e-text)</p>

	<p><u>Secondary Readings (selection from reserve materials)</u></p> <p>Bataille, G., <i>Eroticism</i>, Marion Boyars, 1987.</p> <p>Deleuze, G., "Coldness and Cruelty" in <i>Masochism</i>, Zone Books, 1997.</p> <p>Foucault, M., <i>The History of Sexuality</i>, Penguin, 1998.</p> <p>Sontag, S., "The Pornographic Imagination", in <i>Styles of Radical Will</i>, Penguin, 2009.</p> <p>Tatar, M., "Bluebeard's Curse: Repetition and Improvisational Energy in the Bluebeard Tale", in <i>Bluebeard's Legacy</i>, I.B.Tauris, 2009.</p> <p><u>Films, Music Videos and Opera</u></p> <p>Baron, F., <i>Erotica</i> (1992)</p> <p>Campion, J., <i>The Piano</i> (1993)</p> <p>Campion, J., <i>In the Cut</i> (2003)</p> <p>Jarman, D., <i>Edward II</i> (1991)</p> <p>Julien, I., <i>Derek</i> (2008)</p> <p>Mondino, J. B., <i>Justify my Love</i> (1990)</p> <p>Strauss, R., <i>Salome</i>, Royal Opera House (2010)</p>
<p>RECOMMENDED MATERIAL:</p>	<p>Charlesworth, M., <i>Derek Jarman: Critical Lives</i>, Reaktion Books, 2011.</p> <p>Dillon, S., <i>Derek Jarman and Lyric Film</i>, University of Texas Press, 2004.</p> <p>Dollimore, J., <i>Death, Desire and Loss in Western Culture</i>, Routledge, 2001.</p> <p>Goldberg, J. (ed.), <i>Queering the Renaissance</i>, Duke University Press, 1993.</p> <p>Goldberg, J., <i>Sodometries</i>, Fordham University Press, 2010.</p> <p>Halpern, R., <i>Shakespeare's Perfume</i>, University of Pennsylvania Press, 2002.</p> <p>Plato, <i>Phaedrus</i>, trans. A. Nehamas and P. Woodruff, Hackett Publishing, 1995.</p> <p>Plato, <i>Symposium</i>, trans. A. Nehamas and P. Woodruff, Hackett Publishing, 1989.</p> <p>Sedwick, E. K., <i>Between Men: English Literature and Male Homosocial Desire</i>, Columbia University Press, 1993.</p> <p>Tydeman, W., and Price, S., <i>Plays in Production: Salome</i>, Cambridge University Press, 1996.</p>

COMMUNICATION REQUIREMENTS:	With the exception of in-class activities, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.
SOFTWARE REQUIREMENTS:	Microsoft Office, Microsoft Powerpoint
WWW RESOURCES:	http://www.michel-foucault.com/ http://www.cmgww.com/historic/wilde/ http://www.tate.org.uk/art/artists/derek-jarman-2327
INDICATIVE CONTENT:	<p>The course will examine a variety of topics directly or indirectly linked to conceptualizations and representations of desire in Western culture:</p> <p>Dark ancient Loves: <i>Eros and Psyche</i>, Michel Foucault's <i>The History of Sexuality</i> and the concept of visibility.</p> <p>The forbidden door: The films of Jane Campion and feminist readings of the Bluebeard fairy-tale.</p> <p>Renaissance selves and contemporary sexual politics: Christopher Marlowe's <i>Edward II</i>, the films of Derek Jarman and gay activism in the 1980s.</p> <p>Desire as radicalism from de Sade to Madonna: The cultural and sociological function of the prohibited image.</p> <p>The sacred and the profane: The <i>Salome</i> phenomenon, the creation of subcultures and issues of legality.</p> <p>Contemporary ethics and the histories of desire.</p>