Course Description:
This class will examine one of history’s most enduring modes of literature: the romance. This semester we will study the romance as a genre subject to ever-evolving literary conventions. Our readings will begin with classical texts and we will follow the romance through the development of the western literary tradition, its counterpart in non-Western literatures, and into a speculation on the existence of the romance in literature today. While we will explore romance as a genre of “love,” our approach will focus on generic conventions that expand far beyond this recurring motif. We will trace the romance not solely through its literary forms, but also through painting and film. Students will learn to identify the various attributes of the genre, and will learn to critique many diverse texts within this framework. Course work will include two papers, four short writing assignments and a final.

Course Schedule:
Note: All reading and writing assignments are due on the dates indicated below. This schedule is tentative; adjustments may be made at the Instructor’s discretion. *Starred texts are available on E-reserve. The password is: “competitors”

1/8     Introduction to course
1/10    Longus – *Daphnis and Chloe*, Books 1,2
1/15    *Longus* – *Daphnis and Chloe*, Finish
1/17    *Chagall* – the Daphnis and Chloe cycle
       Short Writing Assignment 1
1/22    *Grimm*
       Northrop Frye – “The Mythos of Summer: Romance”
1/24    *Grimm*
1/29    *Grettir's Saga*
1/31    *Grettir's Saga*
2/5     *Grettir's Saga*
       Short Writing Assignment 2
2/7     *Grettir's Saga*
2/12    de Troyes - *Yvain*
2/14  de Troyes - Yvain
2/19  de Troyes - Yvain
2/21  de Troyes - Yvain
2/26  tba
Paper 1 Due
2/28  Nizami – The Story of Layla and Majnun, to XVII (Including prefaces, to pg. 54)
3/4  Nizami – The Story of Layla and Majnun, to XXXVI (pg. 110)
3/6  Nizami – The Story of Layla and Majnun, Finish
3/11  Spring Break
3/13  Spring Break
3/18  Tennyson – Idylls of the King
3/20  Tennyson – Idylls of the King
Short Writing Assignment 3
3/25  tba
4/1  Hammett – The Maltese Falcon
4/3  Hammett – The Maltese Falcon
Paper 2 Due
4/8  Hammett – The Maltese Falcon
4/10  Hammett – The Maltese Falcon
4/15  Lem – The Cyberiad
Short Writing Assignment 4
4/17  Lem – The Cyberiad
**Required screening of Napoleon Dynamite 4/17 7pm
4/22  Napoleon Dynamite
4/24  Final Review

Final Exam:

Course Requirements:

Grade Layout for Course
I will factor your final grades in C219 based on the following scale:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper 1</td>
<td>25%</td>
</tr>
<tr>
<td>Paper 2</td>
<td>25%</td>
</tr>
<tr>
<td>4 short writing assignments</td>
<td>20%</td>
</tr>
<tr>
<td>Attendance and Participation</td>
<td>10%</td>
</tr>
<tr>
<td>Final</td>
<td>20%</td>
</tr>
</tbody>
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Reading:
All reading is required and is to be completed by the date it appears on the syllabus. Students are expected to double check assignments and their due dates on Oncourse because the syllabus will be updated to accommodate the needs of the course. Extra required readings may be handed out over the course of the semester.
Film:

This course will require one film screening. Any students unable to attend for any reason must make arrangements with the instructor beforehand. The location of the screening will be posted on the website.

Papers and Writing Assignments

This course will require two 5-6 page papers, and four short writing assignments. For each of the longer papers you are strongly urged to email your thesis to me no later than one week before the paper is due. All papers must follow MLA (Modern Language Association) or Chicago Manual of Style guidelines for formal research papers. Papers more than one week late will not be accepted. Please print your papers on both sides of the page.

The short writing assignments are intended to develop critical thinking and textual analysis. They will not be graded on grammar, format, etc. Each should be a 1 or 2 page free write on the topics listed below.

Short Assignment 1: Text and Painting
How do the elements of Romance we’ve discussed in class translate themselves from text to visual image? Choose one element of the “Daphnis and Chloe” story that you feel identifies it as a romance, and explain how this is present in both Longus’ text and Chagall’s paintings. Consider whether or not the element you have chosen is altered or revised for the painting.

Short Assignment 2: Romance and the Supernatural
Select an example of the supernatural in Grettir’s Saga and explain the role it plays in the text. How are supernatural occurrences symbolic (for example: what do the various elements of a dream represent)? What does the supernatural reveal to the reader—does it tell us more about our characters, or does it foreshadow what is to come?

Texts:

Grettir’s Saga
Hammett – The Maltese Falcon
Longus - Daphnis and Chloe
Nizami – The Story of Layla and Majnun
de Troyes – Yvain

On E-reserve:
Frye – “The Mythos of Summer:
      Romance” from An Anatomy of Criticism
Grimm – Selections from The Brothers Grimm
Lem – Selections from The Cyberiad
Poe – “The Fall of the House of Usher”
Tennyson – Selections from Idylls of the King
Short Assignment 3: The Idylls and Ideal Love
Does the idealized love of medieval romance still exist in Tennyson’s poems? Select a character and explain how they represent the tradition ideals of romance, or how they show us how these ideals have been revised.

Short Assignment 4: Revisions of the Romance
Select one trait of the romance that is revised in either Hammett’s novel or one of Lem’s short stories. Clarify what has been revised and how it changes the features of the genre.

Paper Assignments:

Paper 1: 5-6 pgs.
For paper one you should select two characters from two different novels to compare (or, if it is more appropriate, to contrast). In your comparison you should consider how these two characters do or don’t fit into the traditional traits of the genre. Remember to keep your study of the characters as narrow and detailed as possible! For Example: don’t simply discuss two characters as a “hero” but rather select one scene each in which they do or don’t exhibit traditional heroic traits. See the writings handouts posted on Oncourse for further help.

Paper 2: 5-6 pgs.
You are free to choose your own topic for the second paper. I highly recommend meeting with me or submitting topics ahead of time for feedback.

Grading Guidelines for Papers
An “A” paper must exhibit all of the following:
1. Evidence: “quoted” material supports all assertions and is blended into sentences
2. Analysis: Commentary/analysis is provided, explaining fully how “quoted” material supports assertions and thesis, providing depth to discussion, and demonstrating familiarity with the text
3. Thesis: an arguable thesis clearly states the writer’s position and establishes the direction of the paper
4. Organization: support paragraphs extend the argument smoothly, logically, and coherently. Ideas and topics follow one another logically. Paper should have an introduction, body, and conclusion.
5. Grammar/Mechanics: style demonstrates control of diction and syntax, with a minimum of mechanical errors. No use of “I,” “you” or “we.”

Writing Tutorial Services
Writing Tutorial Services is available to anyone who feels they would like extra help with their writing. If you would like help in any phase of the writing process—from brainstorming to polishing the final draft—Call Writing Tutorial Services at 855-6738 for an appointment, or stop by during open hours. They are located in Ballantine 206. WTS is open from 10:00 a.m. to 8:00 p.m. Monday through Thursday and from 10:00 a.m. to 5:00 p.m. on Friday. WTS also provides walk-in tutorials on the main level of the Undergraduate Library, with hours from 2:30 to 5:30 p.m. Sunday through Thursday and 6:00 to 9:00 p.m. Monday through Thursday.

Attendance, Participation, Etc.
The format of this course will be almost exclusively discussion. Due to the challenging nature of the readings, attendance and participation are required. Classes will rely on student preparedness and participation. Students will be allowed up to 3 absences that will not affect their grade. Any absences beyond 3 will result in a lowering of classroom participation grade. Any more than 6 unexcused absences may result in dismissal from the course. Any absences due to religious holidays or personal commitments will be excused provided I am contacted 2 weeks in advance.

Website
http://mypage.iu.edu/~krereed/romance.html
For this class the website will be an indispensable resource. Helpful websites, research materials, assignments and announcements will be updated on Oncourse on a weekly basis.

Final examination
The course includes a final examination. This will be designed to test your knowledge of the texts as well as
your ability to intelligently discuss the themes we will address throughout the semester. The final will be cumulative, and there will be a review session to help students prepare for the exam.

**Office Hours and Email**
My office hours are MW 11:00-12:30pm (and by appointment) on the art museum landing. Students are encouraged to stop by, especially while working on formal writing assignments. If a student has a conflict with my office hours, I’m more than happy to schedule another time to meet with them. Students are also encouraged to communicate with me via email regarding any questions or concerns they may have about the course. All communications regarding assignments, specifically those conducted over email, should take place at least 24 hours before an assignment is due. My mail box is in the 9th floor of Ballantine Hall, to the right when you exit the elevator.

Above all, I want you to enjoy the class. The texts selected are diverse in period and in topic, and were chosen with the hope that they would be interesting, even fun, to read. Any questions, concerns, or feedback you have over the course of the semester is welcome.