

## ENC 1145 - Lovestruck: Writing About Love (Section 3318, Class #137064, Fall 2019)

**Instructor Name: Laken Brooks**

**Course meeting times & locations: Tuesday and Thursday, Periods 2-3/3 in MAT, Room 0107**

**Office Location and Hours: two weekly slots, TBA (or by appointment)**

**Course website:** Canvas class page

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### **Course Description:**

From literature to pop culture, love remains one of the most popular topics in art, literature, and popular culture. As consumers, we are *lovestruck* by the very idea of love. According to media studies scholar Peter G. Christenson, the top-40 songs for the last half of the 20<sup>th</sup> century were predominantly about “romantic and sexual relationships.” Over time, the topic of *love* has been an evolving conversation that is social as well as personal. Love is a sequence between the lover(s), between physical distance and time, and between changing institutional laws. This class will embrace an interdisciplinary approach to studying *love* in various contexts and forms.

In Unit One, we will consider love in Renaissance England by analyzing sonnet sequences to and between lovers, such as Sidney’s *Astrophel and Stella* and Shakespeare’s sonnets. We will compare these love poems to social mores and laws. In Unit Two, we will study changing ideas of gender norms and sexuality in the Victorian period. Many of this unit’s texts present love through serial short stories/novels or personal letters.

In Unit Three, we will analyze love writing during the disillusionment and social chaos of WWI and WWII by looking at letters and poems written from the front. Finally, in Unit Four, we will explore how mass media presents new ways of talking about love (even between diverse partners), such as in sequences of music videos (like Beyonce’s *Lemonade*), in the news, and with other modern technologies.

Together, these units demonstrate how ideas of love have developed in British and American culture through various, star-crossed tensions.

### **General Education Objectives:**

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills **6,000** of the university’s 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

### **General Education Learning Outcomes:**

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

**Required Texts:** All required texts will be distributed through our Canvas page or can be easily found online. We will be discussing different kinds of writing, so we will also be using different kinds of “texts” including sonnets, letters, films, novels, plays, music videos, and comics. Along with the individual texts listed in the syllabus, our major readings include:

*Much Ado About Nothing* by Shakespeare (entire play)

Selections from *Astrophel and Stella* by Philip Sidney

*Pride and Prejudice* by Jane Austen (entire book)

Letters sent during WWI and WWII

Antique and vintage postcards

*Lemonade* visual album by Beyoncé (entire album)

Selections from *Loving vs. Virginia* and *Obergefell vs. Hodges* court cases

#### Assignments:

You will write a total of at least 6,000 words in the following assignments. Students will find more details on these assignments on the Canvas page. Together, these assignments will weigh as follows:

Assignment	Word length	Percentage of overall grade
Poetry analysis Students will briefly analyze one of the poems that we have read in class to answer this question: “Why is this poem still remembered as a message of love?” Students should elaborate on the form of the poem, the language and imagery in the poem, and how that poem addresses love to justify their answer.	500 words	5%
Critical response #1 Students will come up with a thesis statement and write a critical response to analyze any of the primary texts of their choice from Unit 1.	900 words	10%
Critical response #2 Students will come up with a thesis	900 words	10%

statement and write a critical response to analyze any of the chapters from <i>Pride and Prejudice</i> .		
<p>Creative adaptation</p> <p>This assignment has three components. Students will receive word credit for two components: a review of an adaptation that <i>we have not viewed or read in class</i> and will write an explanation of their own creative piece. For the third component, students will make their own adaptation of one of the texts we have read in class. Students may create a poster, a set of photographs, a poem, a Voicethread, a brief podcast, a script, a song, a presentation, a comic, etc.</p>	1200 words	<p>25%</p> <p>Breakdown of the components:</p> <ul style="list-style-type: none"> <li>- 600-word review = 35% of the 20% assignment</li> <li>- 600-word explanation = 35% of the 20% assignment</li> <li>- Creative piece = 30% of the 20% assignment</li> </ul>
<p>Research paper</p> <p>Students will use at least 4 scholarly sources to write a research paper about a number of topics related to love and culture. Topics can include sexuality in the English Renaissance, Georgian marriage ceremonies, hypersexualization in mass media, etc. Each paper should reference at least one primary read. Students may use this paper as an opportunity to receive the prompt for this assignment later in the semester.</p>	2000 words	30%
<p>Proposal for final paper</p> <p>Students will write a brief abstract or proposal of their research paper topic.</p>	500 words	10%
<p>Classwork and participation, including discussion questions</p> <p>→ At the start of the semester, students will be divided into groups. On the group's assigned day, each member of the group will</p>	N/A	10%

need to bring in <i>at least one</i> well-developed question about the day's readings to help guide class discussion.		
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Total = 6,000 words

100%

### Course Policies:

1. You must complete all assignments to receive credit for this course.
2. **Learning questions:** Each lesson has a different question that can help guide students as they read and discuss the material. Learning questions are rhetorical, so students should not write or submit a response to each learning question.
3. **Attendance:** Please come talk to me promptly if you are experiencing family issues, travel complications, student trips, or sickness. Students should adhere to UF's campus attendance policy. Students can miss a max of 5 classes; after six courses, the university dictates that students fail. In this course, we meet on Tuesdays and Thursdays. *If students miss a double block period, that counts as two absences.* Like all lecture-discussion courses, this class needs you! Use your allotted absences wisely (for emergencies, major illness) as you would in a professional job environment.
4. **Tardiness:** Latecomers to class may be counted absent; *if you are tardy, please come and talk to me after class.*
5. **Behavior policies:** In this class, we will discuss topics that may be sensitive to some people. Please be prepared to come to class with sensitivity and compassion. Students may find the following advice from Facebook's Dogspotting group to be helpful: "Be excellent." Please behave excellently by coming to class prepared, respectfully engaging in class discussions, and avoiding texting or other distracting behaviors in class. If a student is asked to leave class because they are not behaving in an excellent way, that student will be counted absent for the day.
6. **Sexual harassment and Title IX:** The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:  
<https://titleix.ufl.edu/policy-statement/>
7. **Submitting papers:** Papers must be submitted as Microsoft doc files in the Canvas portal. Please check over your submission before the deadline to make sure that your submission went through successfully, that it's the correct file, and that it's visible. Students who submit late, incorrect, incomplete, or unreadable files may receive a zero or a reduced grade on an assignment. Students lose ten points for every day an assignment is late. If an assignment is due on a Tuesday, a Wednesday submission can receive a *maximum* grade of 90, a Thursday submission can receive *maximum* 80, etc.
8. **Contingency plans:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. **Plagiarism:** UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are violations and the possible sanctions. According to the policy, some of these violations include:
  - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.

- b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
  - c. Submitting materials from any source without proper attribution.
  - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
  - e. Submitting corrupted files on Canvas to earn more time after a deadline. All students should check to see if they have uploaded the proper file before they submit their work.
10. **Disability policies:** Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give your instructor early in the semester.
  11. **Student wellness:** Students who are in distress or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF’s Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
  12. **University grading policy:** For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
  13. **Department resources:** In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
  14. **Evaluations:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx>
  15. **Student poverty and hunger:** Students with food insecurity can go to the Field and Fork pantry on campus for assistance. The pantry does not ask students to provide proof of financial need, but students may need to bring a reusable bag and a Gator student ID.
  16. **Writing assistance:** The University Writing Program center is located on the second floor of Turlington Hall. Students are encouraged to make an appointment with a tutor to review their work and become more confident with their writing.

**Recommended Policies:**

17. Please bring computers or tablets to class as most of our reading will be electronic files or articles; however, please refrain from multitasking or using your device for tasks other than our classwork.
18. In the case of a student who may be absent or for my own teaching portfolio, I may record various class meetings on camera, video, or audio recorders. If you do not want to be videoed or recorded for any reason, please let me know promptly.
19. Avoid bringing snacks with common allergens to class (peanuts, for example) and adhere to the university’s policies on food/drink in classroom buildings.

**SCHEDULE** Keep in mind that some readings or dates may change depending on our class needs. In the case of any changes, I will send a prompt email or announcement via the Canvas page to alert all students. Double blocks are indicated as “DB” below.

Wk	Date	Read/View for Class	Assignments due
1	8/20 (DB)	Syllabus presentation day, defining sequences and sonnets	

1	8/22	<p><b>Unit topic: Writing about love in the sonnet form -- how the world's most famous author portrayed romance</b></p> <p>“Astrophil and Stella” sonnets 1-4</p> <p>“About the Sonnet” by Chris Baldick</p> <p>In class, we’ll read and analyze a poem together, and we’ll introduce the poetry analysis assignment.</p>	
2	8/27 (DB)	<p>Shakespeare’s Sonnets 147, 130, 18, 19, 116</p> <p>“Love Poetry in Renaissance England” by Emily Mayne</p> <p>In class, we’ll define the blazon and we’ll introduce the critical response assignment and review samples.</p>	Discussion questions, group 1
2	8/29	<p>“The Passionate Shepherd to His Love” and “The Nymph's Reply”</p>	<p>Discussion questions, group 2</p> <p>Poetry analysis due</p>
3	9/3 (DB)	<p>Much Ado About Nothing, Acts 1 and 2</p> <p>“Shakespeare in Love” article</p> <p>Review “strong thesis statements” on Purdue OWL</p>	Discussion questions, group 3
3	9/5	<p>Much Ado About Nothing, Act 3</p>	Discussion questions, group 4
4	9/10 (DB)	<p>Much Ado About Nothing, Acts 4 and 5</p> <p>Review “appositives” and “comma use” on Purdue OWL</p>	<p>Discussion questions, group 5</p> <p>Critical response #1 due</p>
4	9/12	<p>Class viewing of Joss Wedon’s adaptation</p>	
5	9/17 (DB)	<p><b>Unit topic: Writing about love in the novel -- love in Georgian society</b></p> <p><i>Pride and Prejudice</i> chapters 1-10</p> <p>Review “conducting research” on Purdue OWL</p> <p>Introduce research paper assignment in class</p>	Discussion questions, group 1

5	9/19	P+P chapters 11-21	Discussion questions, group 2
6	9/24 (DB)	P+P chapters 22-34  Review “using research” on Purdue OWL	Discussion questions, group 3
6	9/26	P+P chapters 35-47	Discussion questions, group 4
7	10/1 (DB)	P+P chapters 48-end  Grammar workshop reading TBA	Discussion questions, group 5  Critical response #2 due
7	10/3	Class viewing of BBC adaptation	
8	10/15 (DB)	<b>Unit topic: Writing about love in war</b> Owens’ poems “Asleep,” “Arms and the Boy,” “Greater Love,” “Apologia Pro Poemate Meo,” “Strange Meeting,” “The Show” -- when reading, compare the language of bodies to a blazon  “How World War I Changed Literature”  Introduce creative adaptation assignment	Discussion questions, group 1
8	10/17	Ms. Brooks traveling for Imagining America annual meeting	Work on research paper proposals and complete Canvas student-instructor conference
9	10/22 (DB)	Rupert Brooke’s war sonnets I-IV  Woolf’s “Thoughts on Peace in an Air Raid”  Read “Forbidden Love”  Grammar workshop reading TBA	Discussion questions, group 2  Research paper proposal due
9	10/24	Censors as the third-wheel: read selected letters on Canvas and identify the moments of censorship.	Discussion questions, group 3  Come to class ready to discuss why the letters were censored, who may have censored them, and how the writers communicated their love

			in spite of surveillance.
10	10/29 (DB)	<p>“Preserving Old Letters in the Digital Age” and watch the Youtube video “General Paper Preservation Tips”</p> <p>In class, we will watch <i>Letters</i> documentary and analyze real antique and vintage postcards during our workshop time</p>	Discussion questions, group 4
10	10/31	<p>“Great-grandmother receives lost letter”</p> <p>“Return to Sender: Died of Wounds” by Marion Strobel</p> <p>“My Boy Jack” by Rudyard Kipling</p>	Discussion questions, group 5

11	11/5 (DB)	<p>Review the Imperial War Museum’s website, including two letters of your choice.</p> <p>Field trip to library to see archived letters</p> <p>Introduce creative adaptation assignment</p>	
11	11/7	<p><b>Unit topic: Writing about love in the new age: new media sequences, new expressions of love, and new diversities</b></p> <p>Review (don’t read in full) either Obergerfell vs. Hodges or Loving vs. Virginia</p> <p>“How Newspapers Covered the Loving Day Law”</p>	Discussion questions, group 1
12	11/12 (DB)	<p>Watch Beyonce’s full <i>Lemonade</i> music video album</p> <p>“Themes of Love and Lust” by Madanikia and Bartholomew</p> <p>Grammar workshop reading TBA</p>	<p>Discussion questions, group 2</p> <p>Research paper due</p>
12	11/14	<p>Selections from <i>Maggie the Mechanic</i></p> <p>“How <i>Love and Rockets</i> broke the rules”</p>	Discussion questions, group 3
13	11/19 (DB)	<p>Selected episode of <i>Catfish</i> and Steven Universe’s “Gemcation”</p> <p>“Does Love Exist in the Digital Age?”</p>	Discussion questions, group 4



		Grammar workshop reading TBA	
13	11/21	Student choice: writing about self-love OR writing through emojis, texting, and Tinder. (Is texting the new love poetry?)	Discussion questions, group 5
14	11/26 (DB)	Peer review and writing workshop	Bring polished draft of your creative adaptation to class to share for peer review
14	11/28	Happy Thanksgiving! No class	Creative adaptation due over Thanksgiving weekend
15	12/2 (DB)	“How We Write About Love” from NYT Last class: Reflection, evaluations	Complete your class evaluations
15	12/5	Reading Day	No final exams in this class

### GRADING SCALE

Grading for this course will be rigorous. If an assignment illustrates disregard for spelling, grammar, citation guidelines, or a general carelessness in the writing, the assignment will be failed. Do not rely on your instructor for copy-editing, even on drafts.

The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, *every* assignment’s word count must be fulfilled. ***Submitted assignments short of the minimum word count will receive zero credit.***

A	4.0	93-100	C	2.0	73-76
A-	3.67	90-92	C-	1.67	70-72
B+	3.33	87-89	D+	1.33	67-69
B	3.0	83-86	D	1.0	63-66
B-	2.67	80-82	D-	0.67	60-62
C+	2.33	77-79	E	0.00	0-59

### ASSESSMENT RUBRIC

The instructor will evaluate and provide feedback on the student's written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Most assignments will be graded based on a holistic approach of the following elements:

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with a basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility