

LSC Use Only

Number: _____

Submission Date: _____

Action-Date: _____

UWUCC USE Only

Number: _____

Submission Date: _____

Action-Date: _____

96-23

3-18-97

4-1-97

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Jim Cahalan Phone x2262

Department English Email: Jim Cahalan or JCAHALAN

II. PROPOSAL TYPE (Check All Appropriate Lines)

☒ **COURSE**

Renaissance Lit

Suggested 20 character title

☐ **New Course ***

Course Number and Full Title

☒ **Course Revision**

Course Number and Full Title

☐ **Liberal Studies Approval +**
for new or existing course

Course Number and Full Title

☐ **Course Deletion**

Course Number and Full Title

☒ **Number and/or Title Change** EN 361 The Renaissance

Old Number and/or Full Old Title

EN 302 Renaissance Literature

New Number and/or Full New Title

☐ **Course or Catalog Description Change**

Course Number and Full Title

PROGRAM:

☐ **Major**

☐ **Minor**

☐ **Track**

☐ **New Program ***

Program Name

☐ **Program Revision ***

Program Name

☐ **Program Deletion ***

Program Name

☐ **Title Change**

Old Program Name

New Program Name

III. Approvals (signatures and date)

Virginia Perdue 10/16/96
Department Curriculum Committee

Pat McPlane 5/10/96
Department Chair

[Signature] 10/30/96
College Curriculum Committee

[Signature] 10/30/96
College Dean

Mark Sauter 11/1/96
+ Director of Liberal Studies (where applicable)

Mark Sauter 11/1/96
*Provost (where applicable)

Course Revision of EN 302 Renaissance Literature

Part II. Description of the Curriculum Change

1. New syllabus of record--attached next.
2. The revisions here are as follows:
 - a. EN 213 has been added as an additional prerequisite and EN 101 and 210 (now 122) are no longer listed as prerequisites.
 - b. The content and bibliography of the course syllabus have been updated.
 - c. Number and title have been changed from EN 361 The Renaissance.
 - d. The old EN 361 catalog description has been changed. It was as follows: Studies the revolutionary changes in artistic, ethical, and political thinking brought about by the European and English Renaissance as these changes are manifested in the literature of that age and succeeding ones. Focuses in particular upon the origin and later development of such notions as self-development, individuality, and the acquisition and maintenance of power.
3. Rationale: Students in this course need all four of our EN 210-213 surveys for good preparation. EN 101 and EN 210 (now 122) are no longer listed redundantly as prerequisites, since they are already prerequisites for our new EN 210, 211, 212, and 213. We have also taken the opportunity to update the content and bibliography for this course in light of recent relevant research in the field.
4. Old syllabus of record--attached after the new syllabus of record.
5. This course revision is not part of Liberal Studies nor does it affect those requirements, so no LS approval form or checklist is included.

Part III. No other departments are affected by this course revision, so no letters of support are attached.

Course Syllabus

I. CATALOG DESCRIPTION

EN 302 Renaissance Literature

3 credits
3 lecture hours
0 lab hours
(3c-0l-3sh)

Prerequisites: EN 202, 210, 211, 212, 213

Examines major works and genres in Elizabethan literature such as pastoral and tragedy and key fiction writers, dramatists, and poets during 1558-1603. Rather than survey the period comprehensively, the purpose here is to focus closely on a specific literary period and on the writers of this period as selected by the instructor.

II. COURSE OBJECTIVES

1. Students will gain an in-depth knowledge of the Elizabethan era including a variety of genres and writers unique to this period of the Renaissance.
2. Students will gain an appreciation not only of the aesthetics of the writers and works studied, but also of the cultural contexts within which the writers operated and to which they reacted.
3. As related to objective "2" above, students will learn about the political aspects of literary forms such as the pastoral, the essay and tragedy as well as the larger cultural and political contexts of Elizabethan England

III. COURSE OUTLINE: BRITISH STUDIES: RENAISSANCE

- | | |
|---|-----|
| A. Introduction: Renaissance England | 4% |
| B. Sir Philip Sidney, <u>A Defense of Poetry</u> | 8% |
| C. William Shakespeare, <u>Titus Andronicus</u> | 8% |
| D. Christopher Marlowe, <u>Dr. Faustus</u> | 8% |
| E and F. William Shakespeare, <u>Taming of the Shrew</u> | 16% |
| G. Sir Edmund Spenser, <u>The Shepherds Calendar</u> | 8% |
| H. Sir Philip Sidney, <u>The Old Arcadia</u> | 8% |
| I. Sir Edmund Spenser, <u>The Fairie Queene books I and V</u> | 8% |

J. John Donne, <u>Songs and Sonnets</u>	8%
K. Sonnet Sequences: Shakespeare, Sidney and Spenser	8%
L. Sir Francis Bacon, <u>Essays</u>	8%
M. <u>An Anthology of Elizabethan Prose Fiction</u>	8%

IV. COURSE REQUIREMENTS

Students will demonstrate mastery of course objectives through successful completion of the following course requirements:

Completion of assigned readings in textbooks.

Participation in class discussion and activities.

Responses to assigned texts in the form of journal writing, worksheets and prompt questions

A shorter (5-10 page), original critical essay, due at midterm, on one of the texts read in the course.

A longer (11-20 page) research paper, due at the end of the course, on a topic to be negotiated with the instructor.

V. EVALUATION METHODS

The final grade for the course will be determined as follows:

10% class participation (10 maximum points)

25 % shorter critical essay due at midterm (25 maximum points)

15% journals, worksheets and prompt questions on each assigned text (15 maximum points)

50% longer critical research paper/project due at semester's end (30 maximum points)

Grading scale:

- A 92-100 total points
- B 83-91 total points
- C 74-82 total points
- D 65-73 total points
- F 0-64 total points

VI. REQUIRED TEXTBOOKS

Anthology of Elizabethan Prose Fiction. Ed. Paul Salzman
(New York: Oxford UP 1987)

Bacon, Sir Francis. Essays. Ed. John Pitcher (New York:
Penguin, 1986)

Donne, John. The complete poems. Ed. A.J. Smith (New York:
Penguin, 1982)

Marlowe, Christopher. Dr.Faustus (New York: Dover, 1994)

Shakespeare, William. Titus Andronicus. Ed. Alan Hughes
(New York: Cambridge UP, 1994)

Shakespeare, William. Taming of the Shrew. Ed. Kathleen
Dolan (New York: St.Martin's Press, 1995)

Sidney, Sir Philip. Defense of Poetry. Ed. Jan Van Dorsten
(Oxford: OUP, 1982)

Sidney, Sir Philip. The Old Arcadia. Ed. Katherine Duncan-
Jones (New York: Oxford UP, 1985)

Other course readings to be furnished by instructor.

VII. SPECIAL RESOURCE REQUIREMENTS

Only the listed texts and materials for writing/note taking
are required. No special resources will be needed.

VIII. BIBLIOGRAPHY

Dollimore, Jonathan, Radical tragedy: religion, ideology
and power in the drama of Shakespeare and his
contemporaries (Durham: Duke UP, 1993)

Ferguson, Arthur B. Clio Unbound: Perception of the social
and cultural past in Renaissance England (Durham: Duke
University Press, 1979)

Frye, Susan. Elizabeth I: the competition for
representation (New York: OUP, 1993)

Gordon, Daniel, The Renaissance Imagination: essays and
lectures collected by Stephen Orgel (Berkeley:
University of California Press, 1975)

Greenblatt, Stephen, Renaissance Self-Fashioning; from More
to Shakespeare (Chicago: University of Chicago Press,
1980)

Jardine, Lisa Still Harping on Daughters. Women and Drama

- in the Age of Shakespeare (New York: Columbia University Press, 1989)
- Loomba, Ania, Gender, Race, Renaissance Drama (Manchester: Manchester University Press, 1989)
- Mebane, John, Renaissance magic and the return to the golden age (Lincoln: University of Nebraska Press, 1989)
- Ralph, Philip, The Renaissance in perspective (New York: St.Martin's Press, 1973)
- Renaissance Historicism. Selections from English literary renaissance ed. Arthur Kinney and Dan S.Collins (Amherst: University of Massachusetts Press, 1987)
- Rewriting the Renaissance: the discourses of sexual difference in early modern Europe. Edited by Margaret Ferguson, Margaret Quilligan and Nancy Vickers (Chicago: University of Chicago Press, 1986)
- Staging the Renaissance: reinterpretation of Elizabethan and Jacobean Drama. Ed. by David Kastan and Peter Stallybrass (New York: Routledge and Kegan Paul, 1991)
- Strong, Roy, Art and Power: Renaissance Festivals 1450-1650 (Berkeley: University of California Press, 1984)
- The Productions of English Renaissance Culture. Ed., by David Miller, Sharon O'Dair and Harold Weber (Ithica: Cornell UP, 1994)
- The Historical Renaissance: new essays on Tudor and Stuart literature and culture. Ed. by Heather Dubrow and Richard Strier (Chicago: University of Chicago Press, 1988)
- Women in the Renaissance: selection from English Literary Renaissance. Ed. by Kirby Farrell, Elizabeth Hageman and Arthur Kinney (Amherst: University of Massachusetts, 1990)
- Specific authors:
- Bowers Robin, Emblem and Rape in Shakespeare's Lucrece and Titus Andronicus (Arizona Press, 1989)
- Carey, John, John Donne, Life, Mind and Art (New York: OUP, 1981)
- Cummings, Robert M. Spenser: the Critical heritage (New York: Barnes and Noble, 1971)

Davis, Walter. A Map Of Arcadia: Sidney's romance in tradition (New Haven: Yale UP, 1965)

Farnham, Willard. Twentieth Century Interpretations of Dr. Faustus (Englewood Cliffs, N.J: Prentice hall, 1969)

Hoffman, Nancy. Spenser's Pastorals: the Shepherds Calender and Colin Clout (Baltimore: John Hopkins University Press, 1977)

Parfitt, George. John Donne: A Literary Life (New York: St. Martin's Press, 1989)

Sanders, Wilbur, John Donne's poetry (Cambridge: CUP, 1971)

Vickers, Brian, Francis Bacon (Harlow, England: Longman, 1978)

William Shakespeare's Taming of the Shrew, edited and with an introduction by Harold Bloom (New York: Chelsea House Publishers, 1988)

Williams, Kathleen, Spenser's Fairie Queene: the world of glass (London: Routledge and Kegan Paul, 1966)

Media Resources

Western Tradition (1989): The Renaissance and the Age of Discovery (VCV 3927): The Renaissance and the New World (VCV 3928)

COURSE DESCRIPTION

EN 361: The Renaissance

Goals and Standards:

This course seeks to engage students with the ideas central to the prevailing cultural milieu of the Renaissance by means of first-hand experiences with important literary texts reflecting the animating spirit of the age: a spirit which vigorously rejected other-worldly asceticism in favor of the delights of this world, passionately sought to rediscover its classical heritage, and set about exploring with equal intensity such diverse concerns as the authority of Scripture, the nature of political power, the surface of the globe, celestial mechanics, and new artistic modes by which it might express its new-found esteem for the fully-realized potential of the individual person.

At the end of the course students will be expected to have acquired an appreciation of the rich variety of literary expression in the period extending from the 14th to the mid-17th century and an understanding of the formative influence of the milieu that gave rise to it as well as a sense of the influence Renaissance notions continue to exert upon thought and literary creativity in America today.

Course Content:

Works studied may range over the entire period of the Renaissance from 14th-century Italy to the rest of Europe and England in the 16th and 17th centuries. Individual instructors enjoy considerable latitude with regard to the continental works in translation they may require students to read, but one-half to three-quarters of the course content should come from 16th century English literature. The readings should reflect a variety of genres, but there should be no attempt to survey the entire corpus; nor is it even necessary to draw examples from every genre. Some poetry, of course, must be included, but one instructor might emphasize non-fictional prose at the expense of literary epics and romances, while another might choose to draw more heavily upon drama and slight experiments in prose fiction, and so forth. Every instructor, however, must include one American work since 1960 in order to show something of the continuing relevance of Renaissance thought in our present age. The following list is meant to be suggestive of the kinds of works an instructor might choose to include, but it is not intended to limit the range of choices. Where possible, illustrations of Renaissance achievements in art, music, and architecture may also be introduced to advantage. Actual course syllabi ought to represent balanced and judicious selections from such works as these, arranged to advantage to achieve the goals of the course:

Poetry:

Petrarch, selected sonnets (modern translation)

Villon, selected poems

Ariosto, selections from Orlando Furioso

Camoens, selected sonnets or lyrics; selections from The Lusiads tr. by Sir Richard Fanshawe or modern.

Tasso, selections from Jerusalem Delivered

Skelton, selections

Wyatt, selected sonnets and poems

Surrey, selected sonnets

Sackville, "Induction" to the Mirror for Magistrates (and selections)

Sidney, selected sonnets

Spenser, selected sonnets, "Epithalamion," selections from The Faerie Queene
Daniel, selected sonnets
Campion, selected lyrics
Drayton, selected lyrics
Greville, selected lyrics
Shakespeare, selected sonnets
Davies, Orchestra (selections)

Drama

Kyd, The Spanish Tragedy
Marlowe, Tamberlaine; Dr. Faustus; The Jew of Malta
Greene, Friar Bacon and Friar Bungay
Lyly, Endymion
Peele, The Old Wives' Tale
Shakespeare, Love's Labour's Lost; The Winter's Tale; As You Like It
Jonson, Every Man in His Humor
Webster, The White Devil; The Duchess of Malfi

Prose Fiction

Boccaccio, The Decameron (selections)
More, Utopia
Lyly, Euphues: The Anatomy of Wit (selections)
Rabelais, Gargantua and Pantagruel, Bks. I and II (selections from translation by Sir Thomas Urquhart or modern)
Cervantes, Don Quixote (selections or complete)
Sidney, Arcadia
Lodge, Rosalynde
Nashe, The Unfortunate Traveller (selections)
Greene, Menaphon
Deloney, Jack of Newbury; Thomas of Reading (selections)
Gascoigne, The Adventures of Master F. J.

Non-fictional Prose

Boccaccio, selections from De casibus illustrem virorem
Erasmus, In Praise of Folly
Elyot, The Governour (selections)
Ascham, The Scholemaster (selections)
Machiavelli, The Prince (selections or complete)
Luther, (selections from The Freedom of a Christian Man)
Calvin, (selections from The Institutes of the Christian Religion)
Loyola, (selections from Spiritual Exercises)
Castiglione, The Courtier (selections or complete: tr. Hoby)
Sidney, The Defense of Poesy (selections or complete)
Wilson, The Art of Rhetoric (selections or complete)
Bacon, (selected essays or parts of Novum Organum, etc.)
Hakluyt, Voyages (selections)

Course Work and Materials

Texts

An anthology of 16th century English literature and selected paperbacks. The Renaissance in England, ed. Rollins and Baker, is excellent for the non-dramatic

literature of England. The Portable Renaissance Reader, ed. Ross and McLaughlin or The Norton Anthology of World Masterpieces (4th Continental edition, either Vol I or the single-volume edition) contains a number of selections of continental writers. The Norton Anthology of English Literature, Volume I is of limited value only, for many of the selections have already been used in the sophomore survey. One important American work published since 1960 must also be included.

Papers and Examinations

Papers may vary in number, length, and type, but students are expected to produce a total of approximately 15-20 pages of written work. A mid-term or a final examination or both should be given, supplemented by quizzes if the instructor so desires. (One examination may be a take-home examination at the instructor's discretion.)

Requisite Background for Teaching the Course:

A wide acquaintance with continental and English literature of the Renaissance in various genres. The following bibliography indicates the kind of background information expected (in addition to knowledge of the primary materials themselves):

Burckhardt, Jacob. The Civilization of the Renaissance in Italy, 1960.

Bush, Douglas. Mythology and the Renaissance Tradition in English Poetry, 1963.

Davis, Walter. Idea and Act in Elizabethan Fiction, 1969

Greenblatt, Stephen. Renaissance Self-Fashioning, 1980.

Hayden, Hiram. The Counter-Renaissance, 1950.

Kennedy, George. Classical Rhetoric and its Christian and Secular Tradition from Ancient to Modern Times, 1980.

Kocher, Paul. Science and Religion in Elizabethan England, 1953.

Kristellar, P. O. Renaissance Thought, 1962.

Lewis, C. S. Elizabethan Literature in the 16th Century, Excluding Drama, 1954.

Mazzeo, Joseph A. Renaissance and Revolution: Backgrounds to Seventeenth Century Literature, 1967.

Nelson, William. The Poetry of Edmund Spenser, 1963.

Nicolson, Marjorie Hope. The Breaking of the Circle: Studies in the Effect of the "New Science" on Seventeenth-Century Poetry, 1960.

Smith, Hallett. Elizabethan Poetry, 1952.

Spencer, Theodore. Shakespeare and the Nature of Man, 1943.

Wilson, F. P. English Drama 1485-1585, 1969.