

COURSE IMPLEMENTATION DATE:	September 2000
COURSE REVISED IMPLEMENTATION DATE:	January 2011
COURSE TO BE REVIEWED:	September 2014
(four years after UPAC approval)	(month, year)

**OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION**

Students are advised to keep course outlines in personal files for future use.  
 Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

ENGL 226	Faculty of Arts - English	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Renaissance Literature in Translation	
	COURSE DESCRIPTIVE TITLE	

**CALENDAR DESCRIPTION:**

This course examines the literature of the European Renaissance, from roughly 1350 to 1650. This period saw encounters with cultures previously unknown to the Europeans, religious change and conflict, urbanization and economic transitions, transformations in gender roles, re-examination of Greek and Roman ideas, and changing ideas about love and about the self. New and influential models of literature include the sonnet, Renaissance drama, Renaissance epic, humanist letters and essays, the novella, prose romance, and the early novel.

PREREQUISITES: Any two 100-level English courses (ENGL 105 or higher) or permission of the instructor  
 COREQUISITES:  
 PRE or COREQUISITES:

**SYNONYMOUS COURSE(S):**

(a) Replaces: **ENGL 266**  
 (b) Cross-listed with:  
 (c) Cannot take: for further credit.

**SERVICE COURSE TO:** (department/program)

**TOTAL HOURS PER TERM:** 45

**STRUCTURE OF HOURS:**

Lectures:	30	Hrs
Seminar:	15	Hrs
Laboratory:		Hrs
Field experience:		Hrs
Student directed learning:		Hrs
Other (specify):		Hrs

**TRAINING DAY-BASED INSTRUCTION:**

Length of course:

Hours per day:

**OTHER:**

Maximum enrolment: 36

Expected frequency of course offerings: Every two years  
 (every semester, annually, every other year, etc.)

**WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)**

☒ Yes ☐ No

**WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)**

☐ Yes ☐ No

**TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:**

☒ Yes ☐ No

Course designer(s): **D. Allen (reviewed by Tim Herron, Summer Pervez, Melissa Walter)**

Department Head: **John Carroll**

Date approved: **April 30, 2010**

Supporting area consultation (Pre-UPAC)

Date of meeting: **June 4, 2010**

Curriculum Committee chair: **John Carroll**

Date approved: **June 4, 2010**

Dean/Associate VP: **Jacqueline Nolte**

Date approved: **June 4, 2010**

Undergraduate Program Advisory Committee (UPAC) approval

Date of meeting: **September 3, 2010**

**LEARNING OUTCOMES:**

Upon successful completion of this course, students will be able to:

1. Identify influential early modern European authors and literary trends
2. Articulate an understanding of key concepts, techniques, genres, and developments in early modern European literature
3. Comparatively analyze and discuss selected poetry, prose writing, and plays critically and constructively
4. Write about literature clearly and with critical insight.

**METHODS:** (Guest lecturers, presentations, online instruction, field trips, etc.)

The standard format will involve a combination of lecture and class discussion.

**METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s)

☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

**TEXTBOOKS, REFERENCES, MATERIALS:** [Textbook selection varies by instructor. Examples for this course might be:]

**Example One:**

*Inferno*, Dante, ed. and trans. Mark Musa, Penguin Classics, 2002, ISBN 9780142437223  
*The Italian Renaissance Reader*, Eds. Julia Conaway and Mark Musa.  
Meridian, 1987.

**Example Two:**

*The Italian Renaissance Reader*, Eds. Julia Conaway and Mark Musa.  
Meridian, 1987

Erasmus, *The Praise of Folly*, trans Adams (Norton, 1989 date)

More, *Utopia*, trans Adams, 2<sup>nd</sup> ed., (Norton, 1991)

Course pack of selections from Montaigne's *Essays*, Marguerite de Navarre's *Heptameron*, Rabelais's *Gargantua*, and Cervantes' *Don Quixote*

**SUPPLIES / MATERIALS:**

**STUDENT EVALUATION:** [An example of student evaluation for this course might be:]

Essays (2)	70%
Seminar	10%
Final exam	20%

**COURSE CONTENT:** [Course content varies by instructor. An example of course content might be:]

**Example 1, Italian literature: the transition from medieval to early modern**

Week 1: Introduction. The Idea of the Renaissance. Reading Allegory

Week 2: *Inferno*, Cantos 1 - 11 The Four Levels of Allegory

Week 3: *Inferno*, Cantos 12 - 22 Narrative Style in Lower Hell

Week 4: *Inferno*, Cantos 23 - 33 Virgil Concept of Cycles. Hierarchy

Week 5: Petrarch, *Canzoniere* (selections) Idolatry and Passion. Petrarchism

Week 6: *Canzoniere* (selections) The Sonnet. Poetics. Cosmology

Week 7: Boccaccio, *The Decameron*, Days 1 - 3 God, Church, Society

Week 8: *The Decameron*, Days 4 - 7 Comedy and Pornography

Week 9: *The Decameron*, Days 8 - 10 Paganism, Christian Romance

Week 10: Giovanni Pico della Mirandola, selection from *Oration on the Dignity of Man*

Week 11: Baldesar Castiglione, selections from *The Book of the Courtier*

Week 12: Niccolo Machiavelli, selections from *The Prince*

Week 13: Giorgio Vasari, selections from *Lives of the Most Famous Artists*.

**Course content continued:**

**Example 2, Renaissance Thought and Renaissance Fictions**

**Section 1: Renaissance Thought**

Week 1: Petrarch, "The Ascent of Mont Ventoux" and selections from the *Canzoniere*

Week 2: Pico della Mirandola, *Oration on the Dignity of Man*

Week 3: More, *Utopia*

Week 4: Erasmus, *The Praise of Folly*

Week 5: Castiglione, selections from *The Courtier*

Week 6: Montaigne, selections from *Essays*

**Section 2: Renaissance Fictions**

Week 7: Boccaccio, selections from *The Decameron*

Week 8: Marguerite de Navarre, selections from *The Heptameron*

Weeks 9-10: Rabelais, selections from *Gargantua*

Weeks 11-12: Cervantes, selections from *Don Quixote*

Week 13: Course conclusion