

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: ENGL 226		Number of Credits: 3 Course credit policy (105)																	
Course Full Title: Renaissance Literature in Translation																			
Course Short Title (if title exceeds 30 characters):																			
Faculty: Faculty of Humanities		Department (or program if no department): English																	
Calendar Description: <p>This course examines the literature of the European Renaissance, from roughly 1350 to 1650. Students will study new and influential models of literature such as the sonnet, Renaissance drama, Renaissance epic, humanist letters and essays, the novella, prose romance, and the early novel.</p>																			
Prerequisites (or NONE):		One of the following: (any two 100-level English courses numbered ENGL 105 or higher) or (B or better in one of the following: ENGL 108, 115, 120, 130, 150, or 170).																	
Corequisites (if applicable, or NONE):		NONE																	
Pre/corequisites (if applicable, or NONE):		NONE																	
Equivalent Courses (cannot be taken for additional credit) Former course code/number: ENGL 266 Cross-listed with: Equivalent course(s): <i>Note: Equivalent course(s) should be included in the calendar description by way of a note that students with credit for the equivalent course(s) cannot take this course for further credit.</i>		Transfer Credit Transfer credit already exists: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No Transfer credit requested (OREg to submit to BCCAT): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No (if yes, fill in transfer credit form) Resubmit revised outline for articulation: <input type="checkbox"/> Yes <input type="checkbox"/> No To find out how this course transfers, see bctransferguide.ca .																	
Total Hours: 45 Typical structure of instructional hours: <table border="1"> <tr> <td>Lecture hours</td> <td>30</td> </tr> <tr> <td>Seminars/tutorials/workshops</td> <td>15</td> </tr> <tr> <td>Laboratory hours</td> <td></td> </tr> <tr> <td>Field experience hours</td> <td></td> </tr> <tr> <td>Experiential (practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Online learning activities</td> <td></td> </tr> <tr> <td>Other contact hours:</td> <td></td> </tr> <tr> <td>Total</td> <td>45</td> </tr> </table>		Lecture hours	30	Seminars/tutorials/workshops	15	Laboratory hours		Field experience hours		Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours:		Total	45	Special Topics Will the course be offered with different topics? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, different lettered courses may be taken for credit: <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit <i>Note: The specific topic will be recorded when offered.</i>	
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Online learning activities																			
Other contact hours:																			
Total	45																		
		Maximum enrolment (for information only): 36 Expected frequency of course offerings (every semester, annually, every other year, etc.): Every two years																	
Department / Program Head or Director: Hilary Turner		Date approved: January 25, 2016																	
Faculty Council approval		Date approved: February 12, 2016																	
Campus-Wide Consultation (CWC)		Date of posting: March 11, 2016																	
Dean/Associate VP: Jacqueline Nolte		Date approved: February 12, 2016																	
Undergraduate Education Committee (UEC) approval		Date of meeting: May 20, 2016																	

Learning Outcomes

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

1. Identify major authors, themes, and literary trends of the Renaissance
2. Recognize the key conventions of the period
3. Analyze individual examples of poetry, prose fiction, and drama
4. Write comparatively about texts in a single genre
5. Use disciplinary conventions to read, interpret, and write about literary texts.

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods (guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion)

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

Grading system: Letter Grades: ☒ Credit/No Credit: ☐ Labs to be scheduled independent of lecture hours: Yes ☐ No ☒

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Text(s) and Resource Materials (if more space is required, download Supplemental Texts and Resource Materials form)

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Dante	<i>Inferno</i>	<input type="checkbox"/>	Penguin	2002
2. J. Conaway and M. Musa, eds	<i>The Italian Renaissance Reader</i>	<input type="checkbox"/>	Meridian	1987
3. Erasmus, trans Adams	<i>The Praise of Folly</i>	<input type="checkbox"/>	Norton	1989
4. More, trans Adams	<i>Utopia</i> , 2 nd ed	<input type="checkbox"/>	Norton	1991
5. Selections from Montaigne's Essays, Marguerite de Navarre's <i>Heptameron</i> , Rabelais's <i>Gargantua</i> , and Cervantes' <i>Don Quixote</i>			Course pack	

Typical Evaluation Methods and Weighting

Final exam:	20%	Assignments:	80%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Other:	%	Other:	%	Other:	%	Total:	100%

Details (if necessary): Two essays (70% combined), seminar (10%)

Typical Course Content and Topics**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*.

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