

DEREE COLLEGE SYLLABUS FOR:		US credits: 3/0/3				
EN 3426 THE ENGLISH RENAISSANCE (Updated Fall 2022)		– UK LEVEL 5 UK CREDITS: 15				
PREREQUISITES:	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics WP 1212 Academic Writing and Research EN 2220 Exploring Traditions in English Literature I					
CATALOG DESCRIPTION:	Representative Renaissance English prose, poetry and drama examined within the cultural contexts of Tudor, Jacobean, and Caroline England.					
RATIONALE:	This course concentrates on major writers and works of the English Renaissance as well as of the seventeenth century up to the Restoration in the context of the social, political, philosophical and scientific developments of the age.					
LEARNING OUTCOMES:	Upon successful completion of this course, the student should be able to: 1. Identify the influence of major social, philosophical, and political ideas of the Renaissance, especially of Humanism and the Reformation, on the literature of the period; 2. Analyze the development of sixteenth and seventeenth-century English literature (poetry, drama, and prose) in relation to representative texts; 3. Display understanding of the contribution of individual authors to the development of literary forms through close reading of representative texts of the Renaissance and early seventeenth-century periods; 4. Demonstrate ability to discuss secondary material in relation to representative works of the literature of the period.					
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> • Lectures, class discussions, workshop-style pair work and group work during class meetings; • Formative exercises and online learning tasks through the Blackboard online tools designed to help students acquire confidence and benefit from independent study; • Timely instructor feedback on formative and summative assignments; • Additional educational material posted on the Blackboard course template and placed on reserve in the library; • Individualized assistance during office hours for further discussion of lecture material, additional reading, assignments and examinations; • Close collaboration with the academic support services to encourage students' skill development in critical thinking and in expression. 					
ASSESSMENT:	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%; padding: 5px;"> First Assessment: Portfolio of Critical Responses (2500-3000 words) At least two critical analyses of works developed through close reading; one of the responses must include a Literature Review of select secondary material (at least 5 critical sources). </td> <td style="width: 20%; text-align: center; vertical-align: middle; font-weight: bold; font-size: 1.2em;">50%</td> </tr> <tr> <td style="padding: 5px;">Final Assessment: Examination (1200-1400 words)</td> <td></td> </tr> </table>		First Assessment: Portfolio of Critical Responses (2500-3000 words) At least two critical analyses of works developed through close reading; one of the responses must include a Literature Review of select secondary material (at least 5 critical sources).	50%	Final Assessment: Examination (1200-1400 words)	
First Assessment: Portfolio of Critical Responses (2500-3000 words) At least two critical analyses of works developed through close reading; one of the responses must include a Literature Review of select secondary material (at least 5 critical sources).	50%					
Final Assessment: Examination (1200-1400 words)						

	<p>Two essays (600-700 words each); or, one explication (300-400 words) and one essay (900-1000 words).</p> <p>Active Engagement (formative) All in-class and out-of-class assignments (including participation in discussions and online activities) prepare students for the summative assessments.</p>	<p>50%</p> <p>0%</p>
<p>INDICATIVE READING:</p>	<p>The portfolio of critical responses tests learning outcomes 3 and 4. The final examination tests learning outcomes 1 and 2.</p> <p>Students are required to resit failed assessments in this module.</p> <p>REQUIRED READING: Greenblatt, Stephen, ed. <i>The Norton Anthology of English Literature</i>, Volume B. New York: Norton, latest edition.</p> <p>RECOMMENDED READING: Roland H. Bainton. <i>The Reformation of the Sixteenth Century</i>. Beacon, 1985. P. Cheney, ed. <i>The Cambridge Companion to Shakespeare's Poetry</i>. 2007 P. Cheney, ed. <i>The Cambridge Companion to Christopher Marlowe</i>. 2004. R. Harp, ed. <i>The Cambridge Companion to Ben Jonson</i>. 2000. Michael Hattaway. <i>Renaissance and Reformations</i>. Blackwell, 2005. J. Kraye, ed. <i>The Cambridge Companion to Renaissance Humanism</i>. 1996. Robert Matz. <i>The World of Shakespeare's Sonnets: An Introduction</i>. McFarland, 2008. Andrew Murphy, ed. <i>The Renaissance Text: Theory, Editing, Textuality</i>. Manchester UP, 2000. Helen Phillips. <i>An Introduction to the Canterbury Tales: Reading, Fiction, Context</i>. Macmillan, 2000.</p>	
<p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p>	<p>Supplementary material used to facilitate contextual understanding of the literary works (documentaries, films, online resources, etc.)</p>	
<p>COMMUNICATION REQUIREMENTS:</p>	<p>With the exception of the in-class examination, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.</p>	
<p>SOFTWARE REQUIREMENTS:</p>	<p>Word, Blackboard</p>	
<p>WWW RESOURCES:</p>	<p>www.luminarium.org www.vos.ucsb.edu</p>	
<p>INDICATIVE CONTENT:</p>	<p>In addition to the primary texts studied during the semester, students will also read introductory material for each unit.</p> <p>Through the close reading of texts, emphasis is placed on the ways in which master narratives construct ideological perspectives and identities. Through connections between texts and cultural context the canon is problematized so that students realize how literary traditions are created but also how they can be interrogated and deconstructed.</p> <p>Instructors discuss select material from the following units:</p>	

- 1) **Renaissance Humanism & The Reformation** (three selections):
 Roger **Ascham**, *The Schoolmaster* OR John **Lyly**, *Euphues: The Anatomy of Wit*
The English Bible, 1 Corinthians 13 (All versions)
 William **Tyndale**, *The Obedience of a Christian Man*
One of the following:
 John **Calvin**, *The Institution of Christian Religion*, from Book 3, Chapter 21
 Anne **Askew**, from *The First Examination of Anne Askew*
 John **Foxe**, *Acts and Monuments [The Death of Anne Askew]*
 Thomas **More**, *A Dialogue Concerning Heresies*, from Chapter 28
- 2) **Elizabethan & Jacobean Drama** (two plays):
 Christopher **Marlowe**, *The Jew of Malta* OR *Dr. Faustus*
 John **Webster**, *The Duchess of Malfi*
 OR
 Ben **Jonson**, *Volpone*
- 3) **Renaissance Neoplatonism**:
 Thomas **Hobby**, from *Castiglione's The Courtier* (must cover: Book 4, Sections 49-73 [*The Ladder of Love*])
- 4) **Renaissance Poetic Theory**:
 Philip **Sidney**, *The Defense of Poesy* (excerpts)
- 5) **Courtly Love & The Development of the English Sonnet** (at least five poets):
 Thomas **Wyatt**, at least two of the following: "Whoso list to hunt," "My Galley," "They flee from me"
Surrey, "The soote season," "Love, that doth reign and live within my thought"
 Edmund **Spenser**, from *Amoretti* (1, 34, 79)
 Philip **Sidney**, from *Astrophil and Stella* (at least four sonnets out of the following: 1, 6, 15, 31, 49, 71)
 Mary **Wroth**, from *Pamphilia to Amphilanthus* (1, 39, 64)
 William **Shakespeare**, from *Sonnets* (at least five sonnets out of the following: 15, 18, 20, 73, 116, 129, 138, 144)
- 6) **Cavalier Poets** (two poets):
 Ben **Jonson**, at least two out of the following: "To Penshurst," "On My First Son," "Inviting a Friend to Supper"
 Robert **Herrick**, at least two out of the following: "Corinna's Going A-Maying," "The Vine," "Delight in Disorder"
- 7) **Metaphysical Poets** (three poets):
 John **Donne**, at least three poems from the following: "The Flea," "The Sun Rising," "A Valediction: Forbidding Mourning," "Holy Sonnet 14"
 George **Herbert**, at least two poems from the following: "The Altar," "Redemption," "Love (3)"
 Andrew **Marvell**, "To His Coy Mistress," "The Mower Against Gardens"
- 8) **Pastoral Poetry** (one selection):
 Edmund Spenser, from *The Shepheardes Calender* (both *To His Booke* and *October*) OR John **Milton**, *Lycidas*
- 9) **Epic Poetry** (one selection):
 Edmund **Spenser** from *The Faerie Queene* (*Book I, Canto 1*) OR
 John **Milton**, from *Paradise Lost* (either *Books 1 & 2* or *Books 5 & 6*)

