ENGL 5302: BRITISH LITERATURE 1485-1660
"The Global Renaissance"

CRN 28290
Hudspeth Hall 213
Thursdays 6:00-8:50

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DESCRIPTION

This seminar investigates the literature of empire, from its classical inception to its early modern versions. This will be a comparative literature course that focuses intensively on Virgil's *Aeneid*, which for over 1700 years was widely considered to be the single most important work in European literature. We will perform an in-depth reading of this astonishing poem, and then we will consider how Renaissance writers and teachers used the *Aeneid* to advance their own views about empire, politics, education, history, and literature. In particular, we will look at a number of imitations of Virgil in Renaissance Italy, Spain, Portugal, Mexico, and England. While our discussion topics and critical approaches will be partly determined by the seminar participants, we will use the *Aeneid* and its reception to think deeply about the following concepts and their role in both Renaissance and modern cultures: (1) Imperialism, (2) Translation, (3) Adaptation, (4) Canon.

COURSE OBJECTIVES

- To familiarize you with a set of current critical issues in early modern literary studies while also encouraging you to make connections to issues and texts in other fields
- To further improve your ability to read and write about literary criticism in a sophisticated and professional manner
- To improve your ability to do research on literary topics, particularly as part of a substantial research project (thesis, seminar paper, article)
- To teach you how to use both primary and secondary research in literature to inform your teaching and to lay the groundwork for original criticism of your own
- To prepare you to present a paper at an academic conference, including the processes of finding conferences, submitting abstracts, and seeking funding

COURSE TEXTS

Virgil, *The Aeneid*, trans. Mandelbaum (Bantam) ISBN 9780553210415
Ariosto, *Orlando Furioso,* trans. Waldman (Oxford) ISBN 9780199540389
Camões, *Os Lusiadas*, trans. Landeg White (Oxford) ISBN 9780199539963
Shakespeare, *Titus Andronicus*, ed. Russ McDonald (Penguin/Pelican) ISBN 9780143130192
Shakespeare, *The Tempest*, ed. Barbara Mowat (Simon & Schuster) ISBN 9780743482837
Behn, *Oroonoko and Other Writings* (Oxford) ISBN 978-0199538768
LeGuin, *Lavinia* (Harper) ISBN 9780156033688
Course Packet (CP)
Selected critical essays, available on Blackboard

COURSE REQUIREMENTS
Seminar Participation (25%)
Short Essay (15%)
Public Poetry Reading (15%)
Seminar Discussion Leader (15%)
Final Project (30%)

Seminar Participation. As graduate students you are expected to contribute substantially to class discussion and to help guide our discussion. In this respect, I consider myself a facilitator more than an instructor. You are expected to have read all assigned material at the start of each class. Occasional short or in-class assignments will be included here.

Short Essay. You will write a critical essay (1200–1500 words) on some aspect of Virgil's *Aeneid* in which you demonstrate close reading, argumentation, and appropriate writing style. Part of this assignment will include a "mini-defense" of your essay that will give you an opportunity to demonstrate further your knowledge of the *Aeneid*.

Public Poetry Reading. On October 16 our class will present a poetry reading as part of UTEP's Hispanic Heritage Month programming series. In small groups, you will select passages from Virgil (in English and Spanish translation) to present and read at the event.

Seminar Discussion Leader. You will each lead part of a class discussion on one of the literary works assigned in October/November. To prepare your discussion, you will do secondary reading on the work *in advance* of the class meeting. You will also develop discussion questions to facilitate the class conversation.

Final Project. Your final project will be a multi-pronged assignment designed to prepare you to speak at academic conferences. In addition to writing and delivering an original paper, you will practice other conference-related activities such as identifying appropriate conferences, writing and submitting an abstract, applying for travel funding, etc.

Attendance. Regular attendance is absolutely required. Because we meet only once a week, missing even a single class means losing a significant amount of instruction. More than three absences will automatically lower your grade by one full grade. More than four absences constitute failure of the course.

Classroom Decorum. Mobile phones should never be used in class. If you need to check your phone for any reason, please excuse yourself from the room. Laptops are permitted at the instructor's discretion. Drinks are allowed in class; food is not.

Office Hours. Thursdays 4:00–6:00 p.m. and by appointment. You are encouraged to visit my office hours to follow up on issues raised in class or to get coaching on assignments.

Week 1 Aug. 28	Introductions Virgil, *The Aeneid*, Book 1
Week 2 Sept. 4	Virgil, *The Aeneid*, Books 2–6
Week 3 Sept. 11	Virgil, *The Aeneid*, Books 7–12
Week 4 Sept. 18	Secondary Reading: Quint, *Epic and Empire*; Oliensis, "Sons and Lovers"; Mac Góráin, "Authority" (all in CP)
Week 5 Sept. 25	**SHORT ESSAY DUE** Ovid and Ariosto selections (CP)
Week 6 Oct. 2	Camões, *Os Lusiadas*
Week 7 Oct. 9	Villagrá, *Historia de la Nuevo México* (CP) Sor Juana, selected poems (CP)
Week 8 Oct. 16	**Hispanic Heritage Month Event:** "Virgil in Spain: A Poetry Reading"
Week 9 Oct. 23	Marlowe, *Dido Queen of Carthage* (CP) Shakespeare, *Titus Andronicus*
Week 10 Oct. 30	Shakespeare, *The Tempest*
Week 11 Nov. 6	Behn, *Oroonoko* Ortiz, "Arms and the Woman"; Uman, *Women as Translators* (BB)
Week 12 Nov. 13	LeGuin, *Lavinia* Mendelsohn, "Celebration or Critique?"; Powers, "The End of Epic"
Week 13 Nov. 20	**Conference Abstract Due** (no class this week)
Week 14 Nov. 27	**Thanksgiving (no class)**
Week 15 Dec. 4	TBD
Week 16 Dec. 11	**Conference Paper Presentations**