Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.
NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Myra Seaman Email address seamanm@cofc.edu Phone 953-5760

1. Department: English

2. Course number and title: ENGL 460: Senior Seminar in Major Literary Themes
   Number of Credits: 3    Total hrs/week: 3

   Lecture: [ ] Lab: [ ] Recitation: [ ] Seminar: [X]

   For Independent study courses:
   Research: [ ] Field experience: [ ]
   Clinical Practice: [ ] Internship: [ ]
   Practicum: [ ] Independent Course Work: [ ]

3. Semester and year when course will first be offered:
   Fall 2011

4. Catalog Description (please limit to 50 words):
   An advanced study of a significant theme in the literary tradition, focused on a special topic to be determined by instructor. Open to seniors, with permission of instructor.

5. CIP Code: 23.1401 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: [ ]
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   no

   b) Please explain overlap with any existing courses.
   N/A
Proposal for a New Course

8. Prerequisites (or other restrictions):
   ENGL 110 or equivalent

9. Rationale/justification for course (consider the following issues):
   a) What are the goals and objectives of the course?
      The course provides students the opportunity to study a significant theme in literature at an advanced level. This course allows them to study a specific issue as determined by the instructor for which there is currently no suitable course in the catalog. The course is a senior seminar.

   b) How does the course support the mission statement of the department and the organizing principles of the major?
      The course provides students with a capstone experience in the form of a smaller, writing-intensive, and reflexive course at the end of their period of study as English majors.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?
     The course fulfills a requirement of all majors that they have a capstone experience. It will also fulfill the Theme- and Genre-Centered Approaches requirement.

     b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:
        N/A

11. Method of teaching:
    discussion

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
    N/A

    b) Address potential shifts in staffing of the department as it relates to the offering of this course:
       The course will be offered as staffing is available, on a rotating basis.

    c) Frequency of offering:
       each fall: ☐  each spring: ☐
       every two years: ☐  every three years: ☐
       other ☐ (Explain): It will be offered when an instructor chooses to offer it; the course is not required for the major, though it does fulfill a major requirement.
Proposal for a New Course

13. Requirements for additional resources made necessary by this course:

   a) Staff:  
   N/A

   b) Budget:  
   N/A

   c) Library:  
   N/A

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☐ yes  ☒ no

   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).
Proposal for a New Course

16. Signature of Department Chair or Program Director:
______________________________________________________________

Date: ________________________

17. Signature of Dean of School:
______________________________________________________________

Date: ________________________

18. Signature of Provost:
______________________________________________________________

Date: ________________________

19. Signature of Curriculum Committee Chair
______________________________________________________________

Date: ________________________

20. Signature of Faculty Senate Secretary:
______________________________________________________________

Date Approved by Senate: ________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
Translation and imitation are among the primary elements of the early modern. In their more evocative Latin forms, these terms, *translatio* and *imitatio*, suggest the complex transmission of ideas that we have come to call the *Renaissance* and the spirit of transformative emulation that propelled it.

No single cultural phenomenon captures these concepts more fully than epic poetry, which, at every level and in every era, bears out simultaneously antagonistic and pious relationships between present and past, child and parent, heir and decedent, imitation and object that echo in a haunting oracular expression of early modern culture. In this course, we will pursue understanding of that culture by taking a broad and deep survey of this form of poetry from its foundations in ancient Greece to its eager translation and imitation in early modern Europe.

---

**Required Texts** (with ISBNs)

Homer, *Odyssey*, tr. Robert Fagles, Penguin (0143039954)
Torquato Tasso, *Jerusalem Delivered (Gerusalemme liberata)*, tr. Esolen, Johns Hopkins (0801863236)
In Class

Class time will be divided unequally between student presentations, lecture, and class discussion, with discussion taking the (Nemean) lion’s share. Since this is a discussion-based course, and is geared toward the development of your ability to discuss and write about texts intelligently, it will only be as effective as you make it. Come to class prepared with comments and questions. Participate actively and with enthusiasm (if not enthousiasmos).

Coursework

Presentation

On the first day of class each student will select a scholarly book to read and formally present to the class. (You will find the date for your presentation by locating the book you selected on the calendar below.) The goal of these presentations is twofold. On the one hand, they will provide the entire class with a grounding in the scholarship on our topic. On the other, they will provide you with valuable presentation and research experience. The model for your presentation is the scholarly book review. Before you begin, you might consider reading a few such reviews from Renaissance Quarterly or the Sixteenth Century Journal (both browsable on the first floor of Addlestone) to familiarize yourself with the form. Your presentation, which will likely run 20-30 minutes including Q & A, should state and critically evaluate 1) the primary argument of the book, 2) its relationship to previous scholarship, and 3) the arguments of individual chapters. In addition, please prepare a two-page handout to distribute to the class, including a synopsis of the book and a handful of representative or evocative quotations. Some of these books are available in our library, but many aren’t. Those of you who have selected books unavailable in Addlestone will need to act quickly to obtain a copy of your book through interlibrary loan. These are all difficult books. You should not expect to understand every sentence, and, truth be told, you need not read every single page. Consider this an exercise in learning how to get what you need from a work of scholarship quickly and efficiently. Be resourceful and read strategically.

Research Proposal

On 3/2 you will hand in a formal proposal for your research paper. This will include a single-page statement of your proposed research project and an annotated bibliography of at least ten sources (let the nature of your project determine the balance between “primary” and “secondary” sources). Though it is only a proposal of research, it should nevertheless demonstrate careful consideration of your topic and detailed if preliminary research into the kinds of sources that might be useful. In other words, you don’t need to know the answer yet, but you should be able to communicate the interest and importance of the question. Likewise, you don’t need to have read the books in your annotated bibliography, but you should be able to explain, in a sentence or two of annotation, why they deserve to be there.

Research Paper

On 4/20 you will hand in a 10-15 pp. research paper on a topic of your choice pertaining to an early modern epic of your choice (our syllabus merely scratches the surface of the genre).
We will discuss the paper in detail on 3/2.

EPIC, TRANSLATION, and IMITATION in EARLY MODERN EUROPE

COURSE CALENDAR

1/12, WEEK 1
Introduction: Epic Encounters
(no presentation)

1/19, WEEK 2
Iliad 1, 18, 22, 24; selections from Chapman’s translation (online)
Presentations: Colie, Resources of Kind
Kermode, The Classic

1/26, WEEK 3
Odyssey 5, 9, 10, 11, 21; selections from Chapman’s translation (online)
Presentations: Greene, The Descent from Heaven
Allen, Mysteriously Meant

2/2, WEEK 4
Aeneid 2, 4, 6, 12; selections from the translations of Surrey, Phaer, & Dryden (online)
Presentations: Fichter, Poets Historical
Kerrigan and Braden, The Idea of the Renaissance

2/9, WEEK 5
Selections from Ovid, Lucan, & Lucretius (online)
Presentations: Norbrook, Writing the English Republic
Braden, The Classics and English Renaissance Poetry

2/16, WEEK 6
Gerusalemme liberata 1-7
Presentations: Murrin, History and Warfare in Renaissance Epic
Parker, Inescapable Romance

2/23, WEEK 7
Gerusalemme liberata 8-14
Presentations: Durling, The Figure of the Poet in Renaissance Epic
Biow, Mirabile Dictu
3/2, WEEK 8 **(proposals due)**
Gerusalemme liberata 15-20; critical writing discussion
Presentations: Bowra, *From Virgil to Milton*
Quint, *Epic and Empire*

3/9, WEEK 9
*Anna Perenna* (aka spring break)

3/16, WEEK 10
*The Faerie Queene* II.1-4
Presentations: Watkins, *The Specter of Dido: Spenser and Virgilian Epic*
Cook, *Milton, Spenser, and the Epic Tradition*

3/23, WEEK 11
*The Faerie Queene* II.5-8
Presentations: Giamatti, *The Earthly Paradise and the Renaissance Epic*
Borris, *Allegory and Epic in English Renaissance Literature*

3/30, WEEK 12
*The Faerie Queene* II.9-12
Presentations: Wofford, *The Choice of Achilles*
Gregerson, *Reformation of the Subject*

4/6, WEEK 13
*Paradise Lost* 1-4
Presentations: Lewalski, *Paradise Lost and the Rhetoric of Literary Forms*
Gregory, *From Many Gods to One*

4/13, WEEK 14
*Paradise Lost* 5-8
Presentations: Burrow, *Epic Romance: Homer to Milton*
Martindale, *John Milton and the Transformation of Ancient Epic*

4/20, WEEK 15 **(research paper due)**
*Paradise Lost* 9-12
Presentation: Warner, *The Augustinian Epic, Petrarch to Milton*