

MAP: Fall 2012: **TEXTS & IDEAS: Mapping the Renaissance**
Old Worlds and New

I do not study to write, even less to teach – which in one like myself would be unseemly pride --
but only to the end that if I study, I will be ignorant of less.
Sor Juana Inés de la Cruz, *La respuesta a Sor Filotea* (1691)

Forsan et haec olim miminisse iuvabit
A joy it will be one day, perhaps, to remember even this.
Aeneas to his men, shipwrecked on Carthage (*Aeneid* 1, 239)

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Office Hours: Thursday, 2-3:30, Casa Italiana 402, and by appointment

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Office Hours: Friday, 9-10:30, and by appointment, Casa Italiana, 2nd floor
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Office hours: Monday, 11-12:30, and by appointment. Casa Italiana, 2nd floor:

REQUIRED TEXTS: (all are or should be available at NYU Bookstore. Please get translations indicated below, although you should feel free to use any edition of the Bible or Shakespeare you can get your hands on).

Epic of Gilgamesh, tr. Nancy Sandars (Penguin)
New Oxford Bible (or any edition that's not King James)
Homer, *The Iliad*, tr. Robert Fagles (Penguin)
Virgil, *The Aeneid*, tr. Robert Fagles (Penguin - softcover – and NOT the Aeneid in prose!)
Lucrezia Tornabuoni, *Sacred Narratives*, tr. Jane Tylus (Chicago)
Miguel Leon-Portilla, *Broken Spears* (Beacon Press)
Torquato Tasso, *Jerusalem Liberated*, tr. Anthony Esolen (Johns Hopkins)
Shakespeare, *The Tempest* (Pelican)
Sor Juana Inés de la Cruz, *Poems, Protest, and a Dream* (Penguin)
ON BLACKBOARD: (under Course Documents) or as handouts: poems of Sappho, letters from Petrarch and Christopher Columbus, occasional critical readings

Renaissance men - and women - found themselves at the intersection of colliding ideas about the worlds they lived in. They both looked back to antiquity and the Bible, and ahead to new and unpredictable changes regarding religion, geography, and science. We'll read the Renaissance as this Janus-faced moment, rooted in the past and anticipatory in so many ways of our own times. At the same time, as we'll see from a reading of a handful of ancient texts, such anxiety about the unknown was not entirely new. As we move from the city of Ur (in modern-day Iraq) in 3000 BCE to early modern Mexico in 1700, from a story about a powerful king facing his own mortality to poems and a play by a *mestiza* nun, we'll read a variety of texts about borders, journeys, literal and figurative exile, and how one might best leave one's mark on the world.

Tentative schedule:

September 5: Introductions to Translating Literature/West/Renaissance.

Sept. 10: *Gilgamesh*

Sept. 12 : *Gilgamesh*; Genesis: chapters 1-11

Sept. 17: Genesis: the calling of Abram and story of Isaac (chapters 12-21), the story of Joseph, (39-50), the opening chapters of Exodus (1-5; 12)

Sept. 19: Finish discussion of Genesis and Exodus; begin Iliad, Books 1, 3-5

Sept. 24: Iliad, Books 6, 9

Sept. 26: NO CLASS; arrange for visit to Metropolitan Museum during the week on your own

Oct. 1: Iliad, Books 22-23:270; 24

Oct. 3: poetry of Sappho

Oct. 8: Virgil, Books 1 and 2 of the *Aeneid*

Oct. 10: Assignment #1 due at beginning of lecture; Virgil, Book 4

Oct. 15: HAPPY FALL BREAK! (no class)

Oct. 17: Virgil: Book 6

Oct. 22: Virgil: Books 7, 11, and 12

Oct. 24: Complete Virgil; Lucrezia Tornabuoni, *Judith* and *Esther*

Oct. 29: Lucrezia Tornabuoni, *John*; New Testament, Gospel of Luke

Oct. 31: INCLASS MIDTERM EXAM (with extra credit for creative costumes)

Nov. 5: Introduction to the Renaissance: Petrarch (on Blackboard) and Renaissance art

Nov. 7: Columbus, *Letters*; J.H. Elliot, "The Old world and the New" (Blackboard); introduction to *Broken Spears*

Nov. 12: *Broken Spears*; Sor Juana Inés de la Cruz, *El divino Narciso*

Nov. 14: Sor Juana, *La respuesta a Sor Filotea*

Nov. 19. Tasso, *Gerusalemme Liberata*, Books 1-3

Nov. 21: NO CLASS: USE TIME FOR MUSEUM VISIT IN PREPARATION FOR ASSIGNMENT #2!

Nov. 26 and 28: Tasso, Books 4-7:22; 11-12

Dec. 3: Tasso, Books 13-16, reading from Dante on Blackboard

Dec. 5: assignment #2 due at beginning of class; Tasso, Books 17-19

Dec. 10: Tasso, Book 20; Begin *Tempest*. Deadline to submit your ideas about what the final exam essay question should be and receive 25 points toward your final if you win!

Dec. 12: Shakespeare, *Tempest* and closing remarks

final exam: Check on Albert!

Your responsibilities:

Punctuality (we will start right at 9:30) and attendance at all lectures and discussion sections; although this is a “lecture”, the room in the Casa is a relatively small one, and we’ll be checking attendance each week – and discussion will be encouraged. More than two unexcused absences will be duly noted; more than three will result in a lower grade.

BRING YOUR BOOKS TO CLASS! EVERY TIME!

Timely completion of all the readings. Gabrielle and Nicola will be giving you weekly assignments to gauge your thoughts on the texts. They will also be encouraging you to treat the sections as discussions, and part of your grade will reflect your participation.

Timely completion of the two major written assignments. More instructions to follow, but you’ll be expected to engage with the poetic structures and themes of these works as you craft your own creative responses to ancient and Renaissance texts and artistic culture.

Two in-class essay exams: a midterm and a final

Don’t even think about plagiarism: any demonstrated evidence of a plagiarized paper or exam will result in an F for the course and possible further penalties from the university.

Laptops and electronic devices may not be used during class. Power points will be made available to students at the end of each week so that your note-taking can be reserved to marginal notes in your texts and in notebooks. Therefore: **BRING YOUR BOOKS TO CLASS!**

We’re not mathematicians, and we feel strongly that progress counts: i.e., a low grade on an initial assignment can be offset by a high grade on a later assignment. But a rough breakdown of the grading system will look, more or less, as follows:

participation and assignments in section:	30%:
Lecture assignments and attendance :	30%
Midterm:	20%
Final:	20%

Our responsibilities: Not to put you to sleep.

To adhere as closely as we can to the syllabus (although we reserve the right to meddle in minor ways now and then).

To make your time in class as interesting and engaging as possible; this will occasionally involve using slides, outlines, and occasional film clips, but it will primarily involve cultivating the old-fashioned skills of lecturing, listening, and dialogue.

To be fair in grading.

To be attentive to your questions during and after class and during office hours.

To help you develop critical reading and writing skills.

To start promptly at 9:30 and enable you to leave by 10:45.

To make you fall in love with Italy.-----

Statement on Academic Integrity

Morse Academic Plan, College of Arts and Science

As a student at New York University, you have been admitted to a community of scholars who value free and open inquiry. Our work depends on honest assessment of ideas and their sources; and we expect you, as a member of our community, likewise to maintain the highest integrity in your academic work. Because of the central importance of these values to our intellectual life together, those who fail to maintain them will be subject to severe sanction, which may include dismissal from the University.

Plagiarism consists in presenting ideas and words without acknowledging their source and is an offense against academic integrity. Any of the following acts constitutes a crime of plagiarism.

- Using a phrase, sentence, or passage from another person's work without quotation marks and attribution of the source.
- Paraphrasing words or ideas from another's work without attribution.
- Reporting as your own research or knowledge any data or facts gathered or reported by another person.
- Submitting in your own name papers or reports completed by another.
- Submitting your own original work toward requirements in more than one class without the prior permission of the instructors.

Other offenses against academic integrity include the following.

- Collaborating with other students on assignments without the express permission of the instructor.
- Giving your work to another student to submit as his or her own.
- Copying answers from other students during examinations.
- Using notes or other sources to answer exam questions without the instructor's permission.
- Secreting or destroying library or reference materials.
- Submitting as your own work a paper or results of research that you have purchased from a commercial firm or another person.

Particular emphasis is placed on the use of papers and other materials to be found on the World-Wide Web, whether purchased or freely available. In addition to having access to the same search engines as students, faculty also have at their disposal a number of special websites devoted to detecting plagiarism from the web.

Plagiarism and other cases of academic fraud are matters of fact, not intention. It is therefore crucial that you be diligent in assuring the integrity of your work.

- Use quotation marks to set off words that are not your own.
- Learn to use proper forms of attribution for source materials.
- Do your own original work in each class, without collaboration, unless otherwise instructed.
- Don't use published sources, the work of others, or material from the web without attribution.
- For further information, consult the Bulletin of the College of Arts and Science, the CAS Academic Handbook, and the Student's Guide to NYU.