

SEMESTRE	CRÉDITOS	CARÁCTER	TIPO DE ENSEÑANZA	IDIOMA DE IMPARTICIÓN
2º	5	Optativa	Presencial	Inglés
MÓDULO		Master's Programme in English Literature and Linguistics		
MATERIA		Approaches to Early Modern English Poetry and Drama		
CENTRO RESPONSABLE DEL TÍTULO		Escuela Internacional de Posgrado		
MÁSTER EN EL QUE SE IMPARTE		Máster Universitario en Literatura y Lingüística Inglesas		
CENTRO EN EL QUE SE IMPARTE LA DOCENCIA		Facultad de Traducción e Interpretación / Facultad de Filosofía y Letras		
PROFESORES⁽¹⁾				
José María Pérez Fernández				
DIRECCIÓN		Facultad de Traducción e Interpretación: Despacho 1 Calle Paz, Granada, 18071 Teléfono: sin asignar Facultad de Filosofía y Letras: Despacho 11, Departamento de Filologías Inglesa y Alemana, Campus de Cartuja s/n Teléfono: 958241000, ext. 20230 Email: jmperez@ugr.es		
TUTORÍAS		Facultad de Traducción e Interpretación: Lunes y Jueves de 16:00 a 18:00 Facultad de Filosofía y Letras: Jueves de 10:00 a 12:00 El profesor también podrá estar disponible para tutorías online a otras horas, siempre y cuando se pida cita con suficiente antelación por correo electrónico a jmperez@ugr.es.		
Andrew Hadfield				
DIRECCIÓN		Professor Of English (English), Professor Of English (Sussex Centre for Migration Research) School of English University of Sussex		

¹ Consulte posible actualización en Acceso Identificado > Aplicaciones > Ordenación Docente

(∞) Esta guía docente debe ser cumplimentada siguiendo la "Normativa de Evaluación y de Calificación de los estudiantes de la Universidad de Granada" ([http://secretariageneral.ugr.es/pages/normativa/fichasugr/ngc7121/!](http://secretariageneral.ugr.es/pages/normativa/fichasugr/ngc7121/))

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TUTORÍAS	Para tutorías con el profesor Hadfield, pedir cita a través del profesor responsable de la asignatura, José María Pérez Fernández (jmperez@ugr.es)
Greg Walker	
DIRECCIÓN	English Literature Department School of Literatures, Languages and Cultures University of Edinburgh Email: Greg.Walker@ed.ac.uk
TUTORÍAS	Para tutorías con el profesor Walker, pedir cita a través del profesor responsable de la asignatura, José María Pérez Fernández (jmperez@ugr.es).
COMPETENCIAS GENERALES Y ESPECÍFICAS	
<ul style="list-style-type: none"> - CG1. To develop communicative interpersonal and interlinguistic mediation skills - CG2. To acquire the learning skills that will allow the student to continue her / his studies in a proactive, autonomous way. - CG3. To search for information (in any sort of format) and turn it into knowledge. - CG4: Use new technologies as a learning tool and a resource for research. Use it also as a means of communication and dissemination. - CG5. To understand long and complex texts of any sort (technical, narrative, or literary) - CG6. To present in a variety of formats (oral presentations, written essays, and any sort of digital format) clear and detailed descriptions of complex subjects, unfolding a specific narrative argument, and reaching relevant conclusions. - CB6. To acquire and understand the sort of skills and knowledge that will turn their output into original ideas, through class participation, or in the form of essays or any other sort of output. - CB7. To acquire and apply knowledge and skills to new contexts, and be able to engage in problem-solving strategies within interdisciplinary contexts related to their field of study. - CB8. To integrate skills and knowledge in a way that empowers them to reach relevant conclusions based upon the general principles of social and ethic responsibility. - CB9. To communicate their knowledge, ideas and arguments in a meaningful and clear way for both specialized and non-specialized audiences. - CE3. To design and conduct research projects, and present their results in critical written essays, properly structured (introduction-development-final conclusions), using the MLA citation format, using clear and solid epistemological principles. For CE1 and CE2 see the following section. - CE4. To present and defend, with as much clarity and rigour as possible, the methodology and the results of a research project in the field of English Literature and Linguistics. - CE5. To understand primary and secondary texts in different periods and genres in English literatures, and their respective cultural and political contexts. - CE6. To develop an interest for the intellectual and critical analysis of texts, critical theories, and in general different approaches to specific case studies in the field of Literatures in English. - CE7. To know the different interdisciplinary approaches to the study of literatures in English, with a special emphasis on gender studies, identity politics, political discourse, postcolonial and translation studies 	
OBJETIVOS O RESULTADOS DE APRENDIZAJE (SEGÚN LA MEMORIA DE VERIFICACIÓN DEL TÍTULO)	
<ul style="list-style-type: none"> - To get to identify, know and analyse the epistemological foundations of English poetry, its classical and medieval background within a wider European context. - To understand and describe the intersection between poetry, theology, and political discourse in Early Modern English poetry and drama. 	



- To know, identify, and analyse the main features of European Petrarchism, and its manifestation in English poetry through authors like Henry Howard, Thomas Wyatt, Philip Sidney, William Shakespeare, and John Donne.
- To identify, understand and analyse the main features shared by Renaissance English poetry and drama.
- To identify, understand and analyse how certain aesthetic ideas and aspects of political discourse manifest themselves in English Renaissance poetry and drama within a larger European context.
- To identify, understand and analyse how these and similar ideas also manifest themselves in other realms, such as the visual arts, architecture and music.
- To apply the previous skills in the elaboration of brief critical essays based on the reading lists of primary and secondary sources.
- To apply the previous skills in other authors, genres and periods which are also part of our MA programme

BREVE DESCRIPCIÓN DE CONTENIDOS (SEGÚN LA MEMORIA DE VERIFICACIÓN DEL TÍTULO)

THEORETICAL

- o This class will explore the relation between poetic form and the interpretations that emanate from its metric and stylistic features.
- o The class will focus upon the relation between these features and the history of political ideas, theology, and poetics. We shall also look into the relations between poetry and poetics with the visual arts and aesthetic theory.
- o We shall look into the relations between Early Modern English poetry and drama, and how they relate to the classical tradition, Italian Petrarchism, and European humanism.

PRACTICAL

- o We shall read poems by the following authors: Henry Howard (Earl of Surrey), Sir Thomas Wyatt, Sir Philip Sidney, William Shakespeare, and John Donne.
- o Visiting professors Andrew Hadfield and Greg Walker will focus on Early Modern English drama, with particular emphasis on the works of William Shakespeare (*Henry V*, *The Tempest*, and *King Lear*, among others)
- o We shall also read some 20th and 21st century Anglo-American poems with a view to comparing their approaches to topics we shall encounter in Renaissance English poetry and their use of similar or contrasting stylistic resources and poetic ideas.
- o We shall, to this latter effect, read Sir Philip Sidney's *Defence of Poetry* and compare this Renaissance treaty on the nature and functions of poetry with Ben Lerner's *The Hatred of Poetry*, a 21st century approach to the same subject.

TEMARIO DETALLADO DE LA ASIGNATURA

Session #1

Introduction to the seminar, methodology and the reading assignments

Session #2

Language-theology-politics-poetics

Eugene Vance. "Saint Augustine. Language as Temporality." In Lyons & Nichols, eds. 1982. *Mimesis: From Mirror to Method*, pp. 20-35.

José María Pérez Fernández. *Between Chaos and Consensus: Language, Literature and Politics in Early Modernity*. Click [here](#) to download a copy.



Counterpoints:

Kay Ryan (1945 -), “A Certain Meanness of Culture” and “Poetry is a kind of money” (*The Best of It: New and Selected Poems*, New York: Grove Press, 2010, pp. 64-5, 74)

Gary Snyder (1930 -) “[Milton by Firelight](#)”.

Session #3

The poetics of Petrarchism and the earliest English Petrarchists: Surrey and Wyatt

- John Freccero. “The Fig Tree and the Laurel: Petrarch’s Poetics.” *Diacritics*, vol. 5, no. 1. Spring 1975, pp. 34-40.
- José María Pérez Fernández. “‘Wyatt resteth here’. Surrey’s republican elegy”. *Renaissance Studies*, vol. 18, no. 2, 2004, pp. 208-238. Click [here](#) to download a copy.

- o **Henry Howard, Earl of Surrey** (1517 – 1547)

“[Wyatt resteth here](#)”

“[The things that cause a quiet life](#)”

Surrey’s translation of the [Fourth Book of Virgil’s Aeneid](#) (lines 780-943)

- o **Sir Thomas Wyatt** (1503 – 1542)

“[Whoso list to hunt](#)”

“[Who list his wealth and ease retain](#)” (you will need a vpn connection)

“[Mine own John Pains](#)”

Counterpoints:

Stevie Smith (1902 – 1971), “Dido’s Farewell to Aeneas”, (*The Collected Poems and Drawings of Stevie Smith*, London: Faber & Faber, 2015, p. 379)

Ezra Pound (1885 - 1972), “[Canto I](#)”.

Session #4

Sidney and Shakespeare

- **From Sidney’s *Astrophil and Stella*.**
 - o “Loving in truth, and faine in verse my love to show” (*A&S* 1)
 - o “It is most true, that eyes are form’d to serve” (*A&S* 5)
- **From Shakespeare’s *Sonnets***
 - o “From fairest creatures we desire increase” (no. 1)
 - o “Look in thy glass and tell the face thou viewest” (no. 3)
 - o “The expense of spirit in a waste of shame” (no. 129)
 - o “Whoever hath her wish, thou hast thy Will” (no. 135)



Counterpoints:

Wendy Cope (1945 -)

“The expense of spirits is a crying shame”

“Not only marble, but the plastic toys” (Wendy Cope, *Two Cures for Love. Selected Poems 1979-2006*, London: Faber & Faber, 2008, pp. 61 and 62, respectively)

Stevie Smith (1902 – 1971), “Souvenir de Monsieur Poop”, (*The Collected Poems and Drawings of Stevie Smith*, London: Faber & Faber, 2015, pp. 150-151)

Session #5

Poets on Poetry

Philip Sidney’s *Defence of Poesie* (1595)
Ben Lerner’s *The Hatred of Poetry* (2016)

Session #6

Poetics, Politics and the Body. Corporeal Tropes in English Poetry and the Visual Arts
Part 1.

Session #7

Poetics, Politics and the Body. Corporeal Tropes in English Poetry and the Visual Arts
Part 2.

Session #8

Classics and Moderns: Contemporary Counterpoints

We shall read, comment, and analyse the following poems and authors (please note that this is not a closed list). Copies of the poems will be provided in due time:

Geoffrey Hill (1932 – 2016)

“[Holbein, I & II](#)”

“Parallel Lives” (*A Treatise of Civil Power*, Harmondsworth: Penguin, 2007, pp. 7-8). Compare with Surrey’s “[My friends the things that do attain](#)”; for Wyatt’s translation of Plutarch, click [here](#) (you will need a vpn connection)

John Wilmot, Earl of Rochester (1647 – 1680)

“Seneca’s *Troas*, Act 2. Chorus. Thus Englished by a Person of Honour” (*Selected Poems*, ed. Paul Davis, OUP: 2013, pp. 33-34)

“[Upon Nothing](#)”



Lucia Perillo (1958 – 2016), “[Transcendentalism](#)” (*Inseminating the Elephant*, Port Townsend, Washington: Copper Canyon Press, 2009, pp. 42-43)

Frederick Seidel (1936 -)

“America” (*Widening Income Inequality*, London: Faber & Faber, 2016, pp. 25-28)

Session #9

Andrew Hadfield – Part 1

Shakespeare and Political Theory: Britain, the colonies and politics in *The Tempest* and *King Lear*:

We will discuss the following topics:

1. The status of the ruler in each play.
2. Geography and maps.
3. Proper government and tyranny.
5. Men and women.
6. Advice/counsel.
7. Kingdoms and colonies.

In class we will act out sections of

- King Lear, scene 20 (in the Oxford edition); Act IV, scene vi in the Arden edition.
- The Tempest, Act I, scene ii; and Act II, scene I.

Please read these scenes especially carefully.

Session #10

Andrew Hadfield – Part 2

Shakespeare and Political Theory: Britain, the colonies and politics in *The Tempest* and *King Lear*.

Session #11

Greg Walker – Part 1

'Shakespeare's *Henry V* and the representation of kingship

Reading assignments: William Shakespeare, *Henry V*

Session #12

Greg Walker – Part 2

'Shakespeare's *Henry V* and the representation of kingship



Reading assignments: William Shakespeare, *Henry V*

Session #13

From John Donne to Michael S. Robert

Reading list:

- "[To his Mistress Going to Bed](#)"
- "[The Good Morrow](#)"
- "[The Sun Rising](#)"
- "[The Relic](#)"
- "[Batter my heart . . .](#)"
- "[Meditation 17](#)" from *Devotions*.
- "Expostulation 19"
- "Meditation 4"

Michael Symmons Robert (1963 -), *Corpus* (London: Cape, 2004)

- "To John Donne" (also in *Selected Poems*, 2016, pp. 62-3)
- "Cosmology" (also in *Selected Poems*, 2016, p. 65)
- "Corpse" (also in *Selected Poems*, 2016, p. 86)

HORARIO

(Según lo establecido en el POD)

HERRAMIENTAS PARA LA ATENCIÓN TUTORIAL

(Indicar medios telemáticos para la atención tutorial)

El horario se puede consultar en la web del máster:
<http://maenglishugr.com/>

Skype, Jitsy, Zoom, Google Meet, o cualquier otro programa que esté disponible

MEDIDAS DE ADAPTACIÓN DE LA METODOLOGÍA DOCENTE

Dada la naturaleza del programa y de sus contenidos, se puede impartir indistintamente de forma presencial, semipresencial, o totalmente virtual

MEDIDAS DE ADAPTACIÓN DE LA EVALUACIÓN (Instrumentos, criterios y porcentajes sobre la calificación final)

Convocatoria Ordinaria

Evaluation instruments

Oral presentations, class participation, written essays

Evaluation Criteria

There will be no written final essay in this seminar. Students will be evaluated through their class presentations, and their active participation in the seminars. Students will also be required to write a short essay after each session on the topics discussed in it. All essays must be submitted in pdf format, and always using Turnitin (for instructions on how to sign up and use Turniting, follow these three links – [A](#) – [B](#) - [C](#)).

These essays should be around 1500 words, and each student will have to hand in one for each of the following sessions:



- 1 essay for session # 2
- 1 essay for session # 3
- 1 essay for session # 4
- 1 essay for session # 5
- 1 essay for sessions # 6 and 7
- 1 essay for session # 8
- 1 essay for sessions # 9 and 10
- 1 essay for sessions # 11 and 12
- 1 essay for session # 13

This makes a total of 9 short (around 1500 words each) essays.

Grading policy:

Class presentations and participation: 50%

Written essays: 50%

Convocatoria Extraordinaria

Evaluation instruments

Oral presentations, class participation, written essays

Evaluation Criteria

There will be no written final essay in this seminar. Students will be evaluated through their class presentations, and their active participation in the seminars. Students will also be required to write a short essay after each session on the topics discussed in it. All essays must be submitted in pdf format, and always using Turnitin (for instructions on how to sign up and use Turniting, follow these three links – [A](#) – [B](#) - [C](#)).

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- 1 essay for session # 4
- 1 essay for session # 5
- 1 essay for sessions # 6 and 7
- 1 essay for session # 8
- 1 essay for sessions # 9 and 10
- 1 essay for sessions # 11 and 12
- 1 essay for session # 13

This makes a total of 9 short (around 1500 words each) essays.

Grading policy:

Class presentations and participation: 50%

Written essays: 50%

Evaluación Única Final

9 essays on the texts assigned for each of the sessions in the syllabus



These essays should be around 1500 words, and each student will have to hand in one for each of the following sessions:

- 1 essay for session # 2
- 1 essay for session # 3
- 1 essay for session # 4
- 1 essay for session # 5
- 1 essay for sessions # 6 and 7
- 1 essay for session # 8
- 1 essay for sessions # 9 and 10
- 1 essay for sessions # 11 and 12
- 1 essay for session # 13

All essays must be submitted in pdf format, and always using Turnitin (for instructions on how to sign up and use Turniting, follow these three links – [A](#) – [B](#) - [C](#)).

This makes a total of 9 short (around 1500 words each) essays.

ESCENARIO B (SUSPENSIÓN DE LA ACTIVIDAD PRESENCIAL)

ATENCIÓN TUTORIAL

HORARIO (Según lo establecido en el POD)	HERRAMIENTAS PARA LA ATENCIÓN TUTORIAL (Indicar medios telemáticos para la atención tutorial)
Igual al indicado más arriba	Skype, Jitsy, Zoom, Google Meet, o cualquier otro programa que esté disponible

MEDIDAS DE ADAPTACIÓN DE LA METODOLOGÍA DOCENTE

Dada la naturaleza de los contenidos y el programa, la asignatura se puede impartir indistintamente de forma presencial, semipresencial o totalmente virtual

MEDIDAS DE ADAPTACIÓN DE LA EVALUACIÓN (Instrumentos, criterios y porcentajes sobre la calificación final)

Convocatoria Ordinaria

Evaluation instruments

Oral presentations, class participation, written essays

Evaluation Criteria

There will be no written final essay in this seminar. Students will be evaluated through their class presentations, and their active participation in the seminars. Students will also be required to write a short essay after each session on the topics discussed in it. All essays must be submitted in pdf format, and always using Turnitin (for instructions on how to sign up and use Turniting, follow these three links – [A](#) – [B](#) - [C](#)).

These essays should be around 1500 words, and each student will have to hand in one for each of the following sessions:

- 1 essay for session # 2
- 1 essay for session # 3
- 1 essay for session # 4



- 1 essay for session # 5
- 1 essay for sessions # 6 and 7
- 1 essay for session # 8
- 1 essay for sessions # 9 and 10
- 1 essay for sessions # 11 and 12
- 1 essay for session # 13

This makes a total of 9 short (around 1500 words each) essays.

Grading policy:

Class presentations and participation: 50%

Written essays: 50%

Convocatoria Extraordinaria

Evaluation instruments

Oral presentations, class participation, written essays

Evaluation Criteria

There will be no written final essay in this seminar. Students will be evaluated through their class presentations, and their active participation in the seminars. Students will also be required to write a short essay after each session on the topics discussed in it. All essays must be submitted in pdf format, and always using Turnitin (for instructions on how to sign up and use Turniting, follow these three links – [A](#) – [B](#) - [C](#)).

These essays should be around 1500 words, and each student will have to hand in one for each of the following sessions:

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- 1 essay for session # 3
- 1 essay for session # 4
- 1 essay for session # 5
- 1 essay for sessions # 6 and 7
- 1 essay for session # 8
- 1 essay for sessions # 9 and 10
- 1 essay for sessions # 11 and 12
- 1 essay for session # 13

This makes a total of 9 short (around 1500 words each) essays.

Grading policy:

Class presentations and participation: 50%

Written essays: 50%

Evaluación Única Final

9 essays on the texts assigned for each of the sessions in the syllabus

These essays should be around 1500 words, and each student will have to hand in one for each of the following sessions:

- 1 essay for session # 2



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- 1 essay for session # 3
 - 1 essay for session # 4
 - 1 essay for session # 5
 - 1 essay for sessions # 6 and 7
 - 1 essay for session # 8
 - 1 essay for sessions # 9 and 10
 - 1 essay for sessions # 11 and 12
 - 1 essay for session # 13

All essays must be submitted in pdf format, and always using Turnitin (for instructions on how to sign up and use Turniting, follow these three links – [A](#) – [B](#) - [C](#)).

This makes a total of 9 short (around 1500 words each) essays.

