

**R502 Topics in Renaissance Civilization (4 cr.)** will be taught by Penelope ANDERSON and will meet with **L738 Research in Theories of Literary History – 2:30-5:30 R**

TOPIC: *Citizen, Prisoner, Slave: Gender, Race, and Political Subjectivity in the Renaissance*

Who counts as a political person (or subject, or citizen – such terms will be at issue) in the Renaissance? This course focuses on literary, legal, and theoretical discourses that define the boundaries of the human. We will begin with origin stories of political subjectivity before moving into three limit cases: the female subject, the temporarily constrained prisoner of war, and the socially dead slave. Throughout, we will attend to issues of race, sexuality, and religion. Our work will be interdisciplinary, encompassing close readings of literature; rich contextualizations of literature within the political thought of its time; and a methodological consideration of the uses theory makes of the past and the ways that literary and historical texts can enable new theoretical approaches.

We will grapple with the formulations and limitations of Renaissance thought from humanism to the Enlightenment, using literature to challenge and extend our theoretical insights. Although literary texts will be primarily English, theory will come from a range of continental authors, both early modern and modern. Our readings (some in full, some selections) will include Thomas More's *Utopia*, Aristotle's *Politics*, Giorgio Agamben's *Homo Sacer*, Thomas Hobbes's *Leviathan*, Lucretius' *De rerum natura* (in Lucy Hutchinson's translation), Mary Wollstonecraft's *A Vindication of the Rights of Women*, William Shakespeare's *The Rape of Lucrece*, Niccolò Machiavelli's *Discourses on Livy*, Alberico Gentili's *The Wars of the Romans*, Hester Pulter's *The Unfortunate Florinda*, Lady Mary Wortley Montagu's *The Turkish Embassy Letters*, Hugo Grotius's *The Rights of War and Peace*, Francisco de Vitoria's political writings, William Shakespeare's *Titus Andronicus*, John Milton's *Samson Agonistes*, John Locke's *Two Treatises of Government*, Christopher Marlowe's *Tamburlaine*, and Aphra Behn's *Oroonoko*.

In the first two-thirds of the course, we will work our way through the above readings, with selected critical readings that raise crucial issues. During this period, each student will give a brief presentation on one (or a portion) of the course texts, sampling criticism from different periods to offer a brief account of the text's changing critical fortunes to the class. You will also write a brief, exploratory paper to accompany this presentation. In the latter third of the course, you will undertake an extended research paper, which you will write in several stages. After your initial research and writing, we will have informal works-in-progress sessions, at which you will present your research and argument to date, and on which you will receive feedback. Then, you will finish writing a seminar-length paper (25-30 pages) of publishable quality, due at the end of the term.

## ART HISTORY:

## ENGLISH

L738 Research in Theories of Literary History/R502 Topics in Renaissance Civilization

2:30-5:30 R

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L610

*Chaucer, Pre- and Postmodern*

TR 2:30-3:45

Taught by Karma LOCHRIE

This course will work intensively with the writings of Geoffrey Chaucer, including the *Canterbury Tales*, *Troilus and Criseyde*, and some of his dream poems. We will be reading exclusively in Middle English, but prior knowledge of the language isn't required. It's fairly easy to pick up. Instead of reading Chaucer's work in terms of a major issue or critical approach, this course will sample various recent approaches to medieval literature and culture, including ecocriticism, affect theory, queer theory, and more. Students can sample different approaches and delve into one more fully in a seminar report and/or paper. For medievalists in the class, there will be opportunities to consider pedagogies in relationship to the material for oral presentations. There will be seminar presentations, some short papers and one conference-length paper due at the end of the semester.

## FRENCH AND ITALIAN

FRIT-F 523 French Seventeenth-Century Literature and Culture:

*Action, Passions, Agency*

Wed 5:45-7:40pm, Ballantine Hall 221

Taught by Hall BJORNSTAD

What does it mean to act, in the world and on the stage? Where do human actions come from? To what extent are they controlled by the passions? And under which circumstances does inaction imply agency? How did the men and women of early modern France think about these questions? What role did gender play in their responses to these questions? What function did literature, philosophy and the arts have in the shaping of human passions and agency? This course has its origin in the observation that many of the most pressing cultural struggles and *Querelles* of the seventeenth century can be recast as a negotiation about agency: the agency of a Christian believer in relation to divine grace; that of an author or artist towards tradition; that of a text or performance towards its public; that of a cognizing actor trying to make sense of the world, or a political actor trying to master it. We will especially focus on the *language* of agency. It is an intriguing fact that the mid-seventeenth century is the historical moment where the word "agency" first enters

into the English language, while it never made it into French. Through which terms is agency attributed, negotiated, reflected upon in French seventeenth-century texts? Do other terms take on a new weight or new meanings in the absence of a French term for *agency*? ("creation," "independence," and "novelty") What are the implications of the shifts in the understanding of agency in the seventeenth century? Materials studied will include theatrical plays, theoretical texts, narrative fiction, moralist prose, and visual art. All readings in French (English translations available). Seminar conducted in English.

FRIT-M504 "Renaissance Italian Literature & Culture"

*Teorie e pratiche dell'anticlassicismo rinascimentale*

T 4-6 pm: BH 321

Taught by Massimo SCALABRINI

La straordinaria energia creativa del Rinascimento italiano è anche il risultato della sua profonda inquietudine. La produzione artistica e letteraria del Rinascimento si situa infatti in un contesto politico-militare di conflitto permanente e in un contesto culturale caratterizzato da scambi fruttuosi e da conflitti laceranti fra mondo antico e moderno, sfera aristocratica e popolare, dimensione locale e globale, centro e periferia, 'alto' e 'basso'. Alle forme e ai valori caratterizzanti del modello culturale canonico del classicismo (dialogo, medietà, convenienza, decoro, conciliazione) rispondono così le forme e i valori di un modello alternativo che per brevità definiremo "anticlassicistico" e che costituirà l'oggetto della nostra ricerca. Ci concentreremo in particolare sui generi dell'epica, della commedia, dell'egloga e del dialogo e su autori quali Pulci, Folengo, Ruzante, Berni e Aretino. Il corso si terrà in italiano.

## HISTORY

H785 *Early Modern Islamic Empires*

4:00-6:00 Thursdays BH 141

Taught by Kaya SAHIN

Islamic empires were important actors in the creation of a global 'early modernity' between 1300 and 1750. Rather than stagnating in the mire of 'Oriental despotism' and tyranny, the Ottomans, the Mughals and the Safavids played important roles in global commerce, created sophisticated cultural identities in the midst of multi-religious environments, and maintained a lively relationship with various European actors and polities. This seminar studies the histories of these three empires in tandem, within a global context that supersedes Eurocentric as well as local/nationalist perspectives. Issues to be discussed include the relationship between nomadic and sedentary societies, the emergence and impact of new global exchanges after 1300, the origins of the modern Sunni-Shiite confessional identities,

the different layers of the interface between the European Christians and the Muslims, and the transformation of this interface with the advent of European industrial capitalism and new forms of imperialism.

## **HISTORY AND PHILOSOPHY OF SCIENCE**

HPSC-X521 *Anatomy in the Renaissance*.

Section 28702 TuTh 1:00-2:15pm HU 217

Taught by Domenico BERTOLONI MELI

This class covers the transformations of anatomy occurring in the renaissance and seventeenth century, from approximately the time of Leonardo da Vinci and his pioneering scientific and artistic investigations, to the birth of microscopic anatomy. We will discuss the relations between art and science, the discovery of the circulation of the blood, the role of physiological experiments, and the rise of a mechanistic understanding of the body. The class will include a trip to the Lilly Library to see the books and original artwork we covered. No previous knowledge of anatomy or physiology is required to take this class. This class meets with HON-H305. Graduate students will be required to write a final essay on material related to the course.

## **MUSICOLOGY**

M510 Music of Italian Renaissance Cities and Courts (to 1600)

Taught by Massimo OSSI

Musical patronage in the Renaissance centered around the major commercial and political centers of the Italian peninsula: Naples, Rome, Florence, Milan, Mantua, Ferrara, and Venice. Government and social conditions varied between these cities: in places like Florence, Mantua, Ferrara, and Naples, a strong central court determined the cultural agenda, including choices about genre, style, and intellectual framework within which artistic production was carried out. In Rome and Venice, decentralized power structures allowed for a multiplicity of patronage situations, leading to more diversified artistic profiles. Composers such as Josquin Desprez, Heinrich Isaac, Luca Marenzio, Claudio Monteverdi, and Andrea and Giovanni Gabrieli moved between these cities, and their production reflected the changing circumstances of their employment.

M502 Vincenzo Galilei and The Florentine Camerata

Taught by Massimo OSSI

Vincenzo Galilei, composer, theorist, and merchant in Renaissance Florence (as well as father of the more famous Galileo), occupies a central position in the formulation of late Renaissance musical aesthetics. A pupil of the Venetian theorist Gioseffo Zarlino, he challenged his teacher's commitment to polyphonic composition by questioning its philosophical and artistic foundations in the music of ancient Greece. A member of a humanistically-inspired intellectual and artistic "accademia" centered around Giovanni dei Bardi, sometime master of ceremonies for the Medic court in the 1570s and 80s, Galilei was involved in the formulation of a new approach to composition that contributed to the establishment of opera as a new, classically-inspired genre. This course explores the Florentine artistic-intellectual environment through close readings of Galilei's writings and his musical collaborators and competitors, from Bardi to Jacopo Peri and Giulio Caccini.

Renaissance Music - M652  
Mo We 1.00-2.15PM Music Addition 007  
Taught by Giovanni ZANOVELLO

Course description: In this class we will explore the repertoire, history, and musical practices of Western Europe, ca. 1380-1600. We will study many masterpieces that often became models in the following centuries. More broadly, we will approach performance and compositional practices as well as a role of music in society that differs sometimes remarkably from practices today. The class is organized as a pro-seminar: the class time will involve a moderate amount of lecturing, in addition to class discussion and musical listening. Class attendance is mandatory.

Course goals: develop a higher familiarity with a number of compositions, 1400-1600; gain a better understanding of the social, economic, and aesthetic background of musical composition and production in early-modern Europe; improve knowledge of the issues related to the performance of early music; investigate issues of authenticity and our relationship with the music of the past; develop communication and research skills.

Keywords: Early Music; Renaissance; Survey; Western Europe; Italy; France; Spain; England; Germany; Austria.

Textbooks:

- Atlas, Allan W. Renaissance Music: Music in Western Europe, 1400-1600. New York: Norton, 1998.
- Atlas, Allan W. Anthology of Renaissance Music: Music in Western Europe, 1400-1600. New York: W.W. Norton, 1998
- Further material posted in Oncourse and on reserve at the Music Library

**SPANISH AND PORTUGUESE**

S708 Seminar in Hispanic Studies

Topic: *Performance, Politics, and Power in Hispanic Theater*

9:30-10:45a MW/ 3cr./SE 009

Taught by Catherine LARSON

This course will explore three interrelated areas in the field of Hispanic theater studies: performance, politics, and power. Recent research in performance studies has transformed the ways in which scholars approach dramatic texts, as our field has moved from seeing plays only as literary artifacts to viewing them in real or potential performance, thereby illuminating what Jonathan Miller calls “the afterlife of plays.” We will examine theoretical models (including Judith Butler, J. L. Austin, and Diana Taylor) and primary texts in both print and staged formats, as we focus on plays that foreground the connections between politics and power, especially the performative nature of political conflict. These dramas, from both sides of the Atlantic and from early and modern periods, underscore how playwrights from early modern times to the present have portrayed the central concerns of their epochs, often in remarkably similar ways.

We will most likely treat the following plays, as well as relevant critical and theoretical texts:

Lope de Vega’s *La dama boba* and Elena Garro’s *La dama boba*: Spanish comedy and Mexican adaptation—metaperformance doubled and redoubled

Calderón de la Barca’s *La vida es sueño* and José Rivera’s *Sueño*: Spanish drama and Puerto Rican camp response to issues of power and politics

Sabina Berman’s *Krisis*: Mexican political games gone wild and/or Jesusa Rodríguez’s *Sor Juana en Almoloya*, a spectacle about Sor Juana in a Mexican high-security prison in the year 2000

Griselda Gambaro’s *Información para extranjeros* and/or *El campo*: Argentine theater, performance, political crisis, and acts of terror and domination

Antonio Gala’s *Anillos para una dama*: a modern Spanish play featuring El Cid’s widow in a drama that also symbolizes the end of the Franco era

Antonio Buero Vallejo’s *Las meninas*: Velázquez, art, and court politics and/or *El tragaluz*: the effects of the Spanish Civil War on a family

Lope’s *Fuenteovejuna*, or Rojas Zorrilla’s *Del rey abajo, ninguno*, or *El alcalde de Zalamea*: loyalty to the king, aristocracy, and personal honor

Isidora Aguirre’s *El retablo de Yumbel*: Chilean play treating the deaths of 19 *desaparecidos* and the theater itself

Paloma Pedrero's *Ana el once de marzo*: contemporary staging of terrorism—Madrid train bombings

Maritza Wilde's *Adjetivos*: Bolivian drama about performance, power, and politics

The ultimate goal of the course is the production of a longer paper (approximately 15-20 pages) of original research; as part of your professional preparation, you will present a short version of your essay at the end of the semester. The course will also include several written and oral assignments. Because it is a seminar, you should expect to participate actively, gradually assuming a greater role in the class.

### **THEATRE, PERFORMANCE AND MODERN DANCE**

THTR-T 583 *What Was Theatre?*  
MW 3:00-4:15PM AD A262  
Taught by Sonia VELÁZQUEZ

This course will examine the rise of theatre as one of the most important western cultural institutions in the early modern period (1500-1700) by focusing on the transnational, cross-media contexts of dramatic adaptations. Attending to material, historical, and philosophical trends we will consider questions of form (Were plays always divided into “acts” and “scenes”? Did comedy always mean a happy ending? What sets the performance of a theatrical work apart from other artistic forms such as dance, music, or poetry? What relationship does theatre have to history or philosophy?) and of use (How does a play relate to liturgical practices? Why was theatre feared as a medium and on what grounds could its presence in a Christian republic be justified?). Finally, taking advantage of the fact that all plays will be read in English, we will also ask questions of transmission, translation and remediation. This course is designed as an introduction to early modern theatre and will draw primarily on Spanish, English, French traditions in conjunction with period-specific theoretical texts on debates surrounding theatre; secondary readings will include works by Roger Chartier, Samuel Weber, William Egginton, Timothy Hampton, Walter Benjamin, Linda Hutcheon, Jay David Bolter and Richard Grusin, etc. Our discussions will be enhanced by visits to the Lilly Library and IU Art Museum.