

Graduate courses with a Renaissance / early modern focus offered in the spring of 2016

R502 Topics in Renaissance Civilization (4 cr.) will be taught by Bret Rothstein and will meet with FINA-A638 – Tuesdays, 10am-noon in School of Fine Arts 002

TOPIC: *The Early Modern Thing*

Students in this seminar will examine various aspects of material culture in early modern Europe, broadly defined. These aspects include, but are not necessarily limited to, conceptions of objecthood; historical approaches to ephemera; attitudes toward the acquisition and maintenance of material things (not just collecting); questions of utility and inutility; latent (and not-so-latent) animatism with respect to pictorial images; and the importance of revision, modification, and/or outright destruction of objects. Our goal will be to address major themes in current and recent scholarship on the cultural life of the senses in Europe and (later) the Americas from roughly 1350 to 1750, despite what the College Bulletin might say.

ART HISTORY

FINA-A 580 Italian Art of the Fifteenth Century
MW 9:30-11:00 a.m. Fine Arts 010
Taught by Giles Knox

This course will cover the artistic revolution that swept the Italian peninsula during the fifteenth century. Our initial focus will be on Florence and the great artists of that city, including Brunelleschi, Donatello, Masaccio, and Botticelli. We will then turn our attention to the spread of Renaissance forms to other centers, including Mantua, Urbino, and Venice. The course will end with a discussion of Leonardo da Vinci, the figure who laid the groundwork for the High Renaissance of the sixteenth century. Students will write a research paper and present the findings of this study to the rest of the class.

FINA-A638 Problems in 16th Century Art Outside Italy / RENA-R502 Topics in Renaissance Civilization
The Early Modern Thing
Tuesdays, 10am-noon in School of Fine Arts 002
Taught by Bret Rothstein

Students in this seminar will examine various aspects of material culture in early modern Europe, broadly defined. These aspects include, but are not necessarily limited to, conceptions of objecthood; historical approaches to ephemera; attitudes toward the acquisition and maintenance of material things (not just collecting); questions of utility and inutility; latent (and not-so-latent) animatism with respect to pictorial images; and the importance of revision, modification, and/or outright destruction of objects. Our goal will be to address major themes in current and recent scholarship on the cultural life of the senses in Europe and (later) the Americas from roughly 1350 to 1750, despite what the College Bulletin might say.

COMPARATIVE LITERATURE

CMLT-C611 Topics in Literary Genres, Modes, and Forms

The Renaissance Epic

TTh 2:30-3:45

Taught by Sarah Van der Laan

The Renaissance saw the last great flowering of the Western epic tradition. After centuries of relative neglect, the epic became once again the form of choice for poets intent on exploring nationhood, community, and the human spirit on a grand canvas. Why should the sixteenth and seventeenth centuries, so “early modern” in many other respects, have been the last to turn to this ancient form for their national poems? How did the belatedness of this recovery shape these epics? How did the epic tradition change in response to the transformed cultural and religious context—or, to paraphrase a recent study of this problem, how does epic make the transition “from many gods to one”? Epics to include Ludovico Ariosto’s *Orlando furioso*, Torquato Tasso’s *Gerusalemme liberata*, Luis Vaz de Camões’s *Os Lusíadas*, John Milton’s *Paradise Lost*. Approaches to foreground ancient and contemporary theories of intertextuality and allusion.

ENGLISH

ENG-L625 Readings in Shakespeare / CULS-C 701 Special Topics in Cultural Studies

Political Psychology and Performance in Shakespeare

T/R 2:30-3:45, Ballantine Hall 322

Taught by Linda Charnes

This course will examine how Shakespeare stages, and theorizes, the variegated and shifting dynamics of political psychology--especially performances of power-- in his plays. Throughout his corpus, Shakespeare experiments with the precarious relationship between authority, as established through social and political structures, and power in its more interpersonal forms: intergenerational, lateral,

gendered, sexual, social, erotic and political. The plays themselves frequently demonstrate how circumstances, other persons, and even objects, may contribute to the failure, or success, of an individual performance of power or influence. How much control do figures have over how their social and political performances are viewed? What is the role of belief or believability in any given performance of power? Does the doctrine of Divine Right guarantee authority? How are conditions of belief and investment in authoritative power produced and agreed upon? Plays will include *Richard II*, *Henry IV pts 1 and 2*, *Henry V*, *Othello*, *The Merchant of Venice*, *Troilus and Cressida*, and *Antony and Cleopatra*. Critical readings will include selections by Jon Elster, Slavoj Zizek, Elias Canetti, J.L. Austin, Erving Goffman, Colin Dayan, Michel de Certeau, Bill Brown, Judith Butler, Bruno Latour and other interdisciplinary scholars, as well as relevant criticism in the field of Shakespeare Studies, political science, Actor-Network-Theory, critical legal theory, and affect theory.

Requirements: students will write weekly informal response notes, and two 10-15 pp. papers, one of which can be crafted as a conference paper if you wish. Attendance and participation will count for a significant portion of your course grade.

FRENCH AND ITALIAN

FRIT-F630 Studies in 17th-Century French Literature:

Expressions of Absolutism

Thursday 4-6pm, WH 205

Taught by Hall Bjornstad

Although everyone recognizes the reign of Louis XIV as the peak of French absolutism, it is important to remember that the term "absolutism" itself was never used in the period. As an analytic tool, the term is useful less on account of its indexical value – pointing to a stable definition or sparking discussion on what that definition should be – than because it brings into focus the practices of self-representation that found and sustain the power of the king. Indeed, the only place where absolutism incontestably exists is in its manifestations, in the image of itself that royal power projects outwards but also inwards. This course will study this dynamic by looking closely at various artistic expressions of absolutism (theater, poetry, architecture, portraiture, etc.) that respond to and help construct the image of Louis XIV. In doing so, we hope to take up the challenge formulated by prominent French historians Fanny Cosandey and Robert Descimon when they concluded a recent book-length survey of the immensely rich and varied research on French absolutism with the following surprising statement: "We end up, then [after 200 pages of reviewing recent scholarship], with the contradiction of an absolutism that we know incomparably well in its details but without a good grasp of its totality or coherence." The collective and interdisciplinary endeavor of the course, where each participant will specialize in a specific expression, is organized in the firm

conviction that if not the totality, then certainly the coherence of French absolutism under Louis XIV best can be grasped through a careful examination of the various aspects of its expressions. Readings will include primary texts by Molière, Racine, Boileau, La Fontaine, Félibien, and Louis XIV himself, as well as critical essays by Louis Marin, Peter Burke, Roger Chartier, and Norbert Elias, among others. Weekly response papers and scaffolded final research project. All readings in French (English translations available). Seminar conducted in English.

FRIT-F825 Approaches to French Literature and Music: From Machaut to Debussy
Tuesdays 4-6 pm, WH 205
Taught by Alison Calhoun

This interdisciplinary graduate seminar will tackle the thorny topic of how to talk and write about the relationship between music and literature, with a concentration on the early modern period. Each week, we will read a work of French literature that is related to vocal music, either because it was set to music or because it represents an author's theoretical or satirical reflections on vocal music. Authors/composers will include: Guillaume de Machaut, Pierre Ronsard, Philippe Quinault, Jean-Baptiste Lully, Molière, René Descartes, Philippe Rameau, Elisabeth Jacquet de La Guerre, Voltaire, Jean-Jacques Rousseau, Denis Diderot, Paul Verlaine, and Claude Debussy. Our first aim will be to analyze these works of literature through close readings supported by literary history. Alongside this analysis, we will study a different methodological, critical, or practical approach to the musical component of our reading drawing from music history, digital humanities, trends in musicology, sound theory, cultural studies, and performance (recital). Final grades will be based on one in-class exposé and one term paper. This seminar is open to all graduate students with good reading knowledge of French.

FRIT-M504 Renaissance Italian Literature & Culture
Forms of Civility in the Italian Renaissance
M 4-6 pm, Swain East 009 (NEW time & location)
Taught by Massimo Scalabrini

In such seminal texts as Pontano's *De sermone* (1509), Castiglione's *Cortegiano* (1528), Della Casa's *Galateo* (1558) and Guazzo's *Civil conversazione* (1574) the Italian Renaissance created a new style of moral conduct: the style of civility. This graduate course examines the classical genealogy, the social and historical milieu and the rhetorical matrix of this new form of social interaction, which was to become the generative model of early modern European ethics, and which was governed by the values of moderation, convenience, conformity, adaptability, grace, and dissimulation. Conducted in Italian.

GERMAN

GER-G571 From the Dominican Nuns of Nuremberg to Hans Staden in Brasil
Tuesdays 4:00-6:30PM, GA 0009
Taught by Hildegard Elisabeth Keller

The *Lilly Library* in Bloomington possesses spectacular objects – and what’s best about it is in our seminar this semester we can occupy ourselves with them in great depth, because this course has been conceived in relationship with the exhibition taking place this Spring, «The Performative Book. Agent of Creativity from Medieval Europe to the Americas» (The Lilly Library, January 14 – May 14, 2015, curated by Cherry Williams, Rosemarie McGerr und Hildegard Elisabeth Keller).

The participants will learn Middle High German in the late version from Nuremberg of around 1455, the language in which Johannes Meyer’s *Ämterbuch* (Book of Offices) is written in the manuscript in Bloomington (Ricketts 198, the source of the historiated initial above). They will learn Early New High German through the *Warhaftige Historia* (Marburg, 1557) of the mercenary, Hans Staden, of which a copy of the richly illustrated first edition can also be counted among the Lilly’s treasures. The seventy woodcuts contributed decisively to the European iconography of the native inhabitants of the New World, producing performatively stereotypes of the „American Indian.“

Goals of the Course: Students will familiarize themselves with select exhibits, transcribe them, and translate them. Working from complete digitizations, they will learn how to develop and pursue research questions. There is also the possibility that students’ contributions might form part of the exhibition and its accompanying materials. The language of instruction is German.

Course Materials and Grades: All course materials will be available electronically. Grading (subject to change): oral participation in class (20%), written works/projects (50%), presentation and leading class discussion (30%).

MUSICOLOGY

MUS-M 502 – Composers: Heinrich Isaac
Mo We 10:10-11:25AM, Music Library M271
Taught by Giovanni Zanovello

Heinrich Isaac (ca. 1450-1517) was one of the most versatile and accomplished Flemish composers of the late fifteenth century. His output includes outstanding examples of virtually every genre practiced in his times – Masses, motets, songs in several languages and different traditions, pieces with a possible instrumental destination, as well as a rarest complete set of Mass Propers for the whole liturgical year. Through Isaac we will develop a high familiarity with late-fifteenth-century musical styles across genres and geographical areas and discover some of the contrapuntal masterpieces of the era. This is a low-enrollment class, especially

indicated for MA and DM students. The class time will include a combination of lecturing, discussion, and team work.

MUS-M510 Approaches to French Literature and Music: From Machaut to Debussy
Tuesdays 4-6 pm, WH 205
Taught by Alison Calhoun

This interdisciplinary graduate seminar will tackle the thorny topic of how to talk and write about the relationship between music and literature, with a concentration on the early modern period. Each week, we will read a work of French literature that is related to vocal music, either because it was set to music or because it represents an author's theoretical or satirical reflections on vocal music.

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MUS-M 652 Renaissance Music
Mo We 1:00-2:15 PM - Room MA007
Taught by Giovanni Zanovello

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 strictly mandatory.