

Graduate courses with a Renaissance / early modern focus offered in the spring of 2018

REN-R 501 The Culture of the Renaissance (4 cr.) will be taught by Robert A. Schneider and will meet with HIST-H 615 – Tuesdays 6:15-8:15pm in Ballantine Hall 235.

TOPIC: “Intellectual Cultures of Early Modern Europe”

The early modern period in European history begins in the late Middle Ages and arrives at the threshold of the Enlightenment, encompassing the birth of humanism, the Renaissance, the Reformation, the European wars of religion, and the scientific revolution. This course will chart both historical continuity and cultural change to ask how this rich, paradoxical, and often contradictory age remains profoundly distant from our own yet laid the foundations of the modern world.

The course will be organized as a series of interlocking investigations into the forces that shaped the early modern world: courts and court culture, book and print culture, networks of knowledge, humanism, neostoicism. It will explore the impact of those forces across national and disciplinary boundaries, drawing on both primary texts and secondary readings. Blending cultural history and literary criticism, this course will introduce students to a wide range of methodological and theoretical approaches to studying the distant past.

ART HISTORY

COMPARATIVE LITERATURE

ENGLISH

ENG-L625: “Shakespeare, Politics and the Theater of Critique”

Taught by Linda Charnes

T/R 2:30-3:45pm in Ballantine Hall 142

This course will explore how critique materializes during eras when existing political systems are under severe stress or trauma. Shakespeare’s culture operated less than one hundred years after the infamous War of the Roses. But it also preceded the English Civil War by less than forty years. How did England get from the doctrine of the Divine Right of Kings (massively reinforced under Tudor and Jacobean Stuart rule) to Milton’s “Of the Tenure of Kings and Magistrates” in less than a century? We’ll examine Shakespeare’s political and history plays, including the two tetralogies and the Roman plays, to see how the staging of historical events, filtered through Shakespeare’s creative

lens, served as real-time critique during an era when direct articulated opposition to sovereignty was life-risking. We'll use political psychologists such as Agamben, Elster, Agnew as well as Latour's work on Actor-Network-Theory, affect theory (starting with Raymond Williams' "structures of feeling") and Austin's speech-act theory as guideposts for analyzing the many ways in which direct critique can seem "silent" while nonetheless being modeled and enacted on the stage. The public playhouse and other early modern theaters really were the abstract chroniclers of their time—a time of surveillance, censorship, and domination by the wealthy and powerful. Any analogies with contemporary political psychology and events will be purely intentional.

Students will write two ten-twelve paged papers. Attendance and participation will be crucial.

ENG-L 752: Research in Gender and Sexuality (Pre- and Early-Modern)

TOPIC: *Thinking Sex with Premodernity and Early Modernity*

Tuesdays 09:30A-12:30P in LH 019

Taught by Karma Lochrie

"Is sex good to think with?" Early Modern scholar Valerie Traub asks in the introduction to her book, *Thinking Sex with the Early Moderns*. Much has changed in the study of sexuality generally since Gayle Rubin wrote the transformative essay that Traub's book revisits, "Thinking Sex: Notes for a Radical Theory of the Politics of sexuality" (1984). Over the past twenty years queer theory and studies in the history of sexuality have demonstrated that "thinking sex" in the past might pose additional challenges, such as the use of categories of heterosexuality and homosexuality to define medieval and early modern sexual norms; the presumption that we already know in advance what counts as sexual in literatures and cultures of the past; and finally, the opacities that sexuality in earlier cultures present to the modern scholar, providing both obstacles to our knowledge of earlier sexualities and opportunities for considering how past sexualities might inform contemporary understanding of sexuality and how different historiographies leverage those obstacles. We will acquaint ourselves with categories of new and intriguing sexual categories, such as heterosyncrasies, claustrophilia, and inanimophilia, exploring what they have to tell us about our own modern categories.

Primary readings for this course will be weighted toward the medieval period, but the course will include early modern texts as well. Among the primary material to be read in this course are; Alan of Lille's *Plaint of Nature* and selections from Ovid (in translation), selected *Canterbury Tales*, Chaucer's *Parliament of Fowles*, selections from John Gower's *Confessio Amantis* (in Middle English) and the *Romance of the Rose* (in translation). Among the Early Modern texts we will read are Shakespeare's sonnets, *Midsummer Night's Dream*, John Lyly's *Gallatea*, and Marlowe's *Edward II*.

Secondary readings will include a broad reading of queer and gender theory, as well as the work of medieval and Renaissance scholars of sexuality and gender, including work by Carolyn Dinshaw, William Burgwinkle, Mario di Gangi, Valerie Traub, Madhavi Menon, and others.

FRENCH AND ITALIAN

FRIT-F 632: 17th Century French Drama (3 cr.)
Topic: "Bodies and Machines on the French Baroque Stage"
Taught by Alison Calhoun
R 4-6pm, GA 0005

At a time when European philosophers debated the distinction between material bodies and lively bodies, between organic machines and ensouled beings, artists and performers innovated new techniques for bringing stage objects to life through mechanical or human manipulation. This graduate seminar in French seventeenth-century theater will focus on works from the canon (Corneille, Molière, Racine), a few marginal works from ballets and operas, and selected comparative works from theater outside of France (Shakespeare, George Villiers), to explore how early modern theories of the body and of mechanics were in dialogue with dramatic productions and performances. Topics or objects of study will include theater machines, scenography and architecture, costumes, puppetry, automata, ventriloquism, dance and choreography, and music. Questions we will ask include: How does performance or staging give the illusion of breath, movement, speech, emotion, and/or volition to inert matter or (in the case of allegory) to abstract concepts? What constituted an effective imitation of life? What technologies were used to accomplish it? How does theatrical animation dialogue with early modern philosophies of life and movement, and what does this say about notions of what it meant to be human, beast, or inanimate? How do we understand the artist's role as animator in relation to the divine?

FRIT-M 825: "Italian Theatre of the 17th and 18th Centuries"
Taught by Marco Arnaudo
Th 4:00 PM - 6:00 PM in BH 217

This class investigates the evolution of theatre in Italy between the late 1500s to the late 1700s, covering in particular the history of the Commedia dell'arte style. We will pay particular attention to the idea of theatre as an organic, holistic art - one that transcends the textuality from which it originates. The class will cover works by Andreini, Della Valle, Tesauro, Chiari, Goldoni, Gozzi, and others. In Italian.

GERMANIC STUDIES

HISTORY

HIST-H 615: "Intellectual Cultures of Early Modern Europe"
Taught by Robert A. Schneider
Tuesdays 6:15-8:15pm in Ballantine Hall 235

The early modern period in European history begins in the late Middle Ages and arrives at the threshold of the Enlightenment, encompassing the birth of humanism, the Renaissance, the Reformation, the European wars of religion, and the scientific revolution. This course will chart

both historical continuity and cultural change to ask how this rich, paradoxical, and often contradictory age remains profoundly distant from our own yet laid the foundations of the modern world.

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HISTORY AND PHILOSOPHY OF SCIENCE & MEDICINE

HPSC-X 705: “Magic, Science, and Religion: Topics in Medieval and Renaissance Magic, Alchemy, and Astrology”

Taught by William R. Newman

Tuesdays 09:30A-12:00P in BH 664

From the time of Sir Edward Tylor and Sir James Frazer in the Victorian Era, it has been widely assumed that the “occult arts” of magic, alchemy, and astrology were integrally related. Not only did they rely on the same assumptions, the argument goes, they were also fundamentally opposed to right reason. Although Tylor and Frazer are no longer endorsed by the anthropological community, of course, their approach still resonates in important ways with more modern historians of culture, science and religion. The Weberian concept of the “disenchantment of the world,” for example, still forms a crucial axis of medieval and early modern intellectual history, as seen in the recent work of Michael D. Bailey and Alexandra Walsham. The present course will examine this *topos* of magic-science-religion by means of a combination of primary and secondary sources, the latter drawn from a variety of fields. By looking at period writers on the “occult sciences” ranging from Roger Bacon in the thirteenth century to Agrippa von Nettesheim and Giambattista della Porta in the sixteenth, we will test the assumptions and claims of historians.

MUSIC THEORY

MUSICOLOGY

MUS-M 510: “The Italian Madrigal”

Taught By Massimo Ossi

TR 11:15AM-12:30PM, M 267

From Arcadelt to Marenzio, Wert, and Monteverdi, the Italian madrigal was one of the most popular genres of the Early Modern era. Over the course of its roughly 100-year history, it was the mainstay of amateurs and professionals alike, and being closely associated with the development of the market

for printed music, it helped to establish musical literacy among a wide sector of Italian society, from craftsmen and merchants to courtiers. It reflected and participated in the spread of humanistic culture, setting poetry by Italy's greatest poets from Petrarch to Torquato Tasso, Battista Guarini, and Giambattista Marino. The madrigal's highly rhetorical musical language provided the foundation for the solo songs of the Florentine Camerata and their followers, as well as for soloistic duets and trios in the early seventeenth century.

This seminar-style course will explore both the madrigal repertory through analysis and discussion of individual works, as well as its cultural context, from literary theory to rhetoric, affect, court culture, and private patronage. Class sessions will consist of discussions interspersed with occasional lectures; there will be a final project, most likely focusing on some aspect of public musicology (program notes, preparation of performance programs, wikipedia articles, etc.).

MUS-M 601: Masters Seminar in Musicology: Music and Place

Taught by Giovanni Zanovello

Fr 9:05AM-12:05PM - Music Library M263

This seminar will be devoted to the relationship between music and the place (or places) in which it was performed. Most of the readings will center on early modern Europe and will examine historical and scientific approaches, as well as issues like music and sacred space, music and humanistic decor, and music and symbolic space. In their research projects, students are required to apply the same methodologies to a repertory / time period of their choice.

Grading is based on class participation (40%), a research paper (30%), and two presentations (30%).

This class will enable students to:

improve their research, writing, and communication skills

learn or improve their skills of scholarly conversation and collaboration

acquire new perspectives on the history of music

produce a course paper that can be refined and used for public presentations and applications

MUS-M 652: Renaissance Music (3 cr)

Taught by Giovanni Zanovello

Mo We 1:00-2:15 PM - Room M242

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: class time will involve a moderate amount of lecturing, in addition to class discussion, group work and musical listening. Class attendance is strictly mandatory.

In this class students will build a set of notes and annotated scores to help them:

identify and describe a number of pre-1600 compositional techniques and musical styles

trace the evolution of musical composition, performance, and reception from 1400 to 1600

discuss issues related to the performance of early music

investigate problems of authenticity and our relationship with the music of the past
develop a basic knowledge of contemporaneous notation

SPANISH AND PORTUGUESE

THEATRE