

Graduate courses with a Renaissance / early modern focus offered in the fall of 2021

REN-R 502 Topics in Renaissance Civilization (4 cr.) will be taught by Penelope Anderson and will meet with ENG-L 611 – Tuesday & Thursday 9:25-10:40am, 100% Online (synchronous / asynchronous)

TOPIC: *Anti-racist Feminist Renaissances?*

This course explores the theoretical intersections of critical race theory and feminism as they commingle – or do not – in scholarship on the Renaissance. We will foreground the work of anti-racist and feminist scholars to consider what it means to study the Renaissance (a problematic term we will discuss) in the context of contemporary political movements such as Black Lives Matter and #MeToo. We will also read a wide sampling of literary texts from the period 1500-1700 exploring the entanglements of race, gender, and sexuality, including Michel de Montaigne's essays, Edmund Spenser's *The Faerie Queene* (in part), Sor Juana Ines de la Cruz's poetry, Catalina de Erauso's memoirs, Pierre Corneille's *Horace* (in Katherine Philips's translation), Aphra Behn's *Oroonoko*, and John Milton's *Samson Agonistes*, among others.

ART HISTORY

ARTH-A 557 Topics in Renaissance and Baroque Art: Spanish Art of the Golden Age
Taught by Giles Knox
Tuesday & Thursday 1:10-2:25pm in RA B111 (Spruce Hall)

This course focuses on art made in Spain from the middle of the sixteenth century through to the end of the seventeenth century. The period witnessed the rise of fall of Spain's political fortunes on the European and world stages, and the emergence of a distinctive and influential school of painting. The course will begin with classes on the Renaissance in Spain, much beholden to the powerful traditions of Italian art, and move on to a discussion of El Escorial, the massive monastery/palace complex built for king Philip II outside Madrid. The bulk of course will consist of an examination of issues related to the artists that truly made this a golden age of painting: El Greco, Velázquez, Ribera, and Murillo.

COMPARATIVE LITERATURE

CMLT-C 611 Topics in Literary Genres, Modes, and Forms
Taught by Sarah Van der Laan
Tuesday & Thursday 1:45-3:00pm in SY 0009

The Renaissance saw the last great flowering of the European epic tradition. After centuries of relative neglect, the epic became once again the form of choice for poets intent on exploring nationhood, community, and human nature on a grand scale, heightened by the introduction of a new poetics of selfhood. 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*, Luis Vaz de Camões's *Os Lusíadas*, Torquato Tasso's *Gerusalemme liberata*, and John Milton's *Paradise Lost*. Approaches to include ancient and contemporary theories of intertextuality and allusion. We will ask how these poems can be read with attention to early modern and contemporary theories of race, gender, religion, and other means of identity formation, as well as nationality, conquest, and colonialism, and how Renaissance epic attempts to define and blur distinctions between different formulations of "self" and "other" continue to reverberate today.

ENGLISH

ENG-L 611 Anti-racist Feminist Renaissances?

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FRENCH AND ITALIAN

FRIT-F 825 21st/17th Century Francophone Theater

Taught by Alison Calhoun

Wednesday 4:55-6:55pm in I 105 (Myles Brand-West / Informatics)

This theater history seminar will study how current productions from across the francophone world engage with French theater's neo-classical past to shape francophone drama in different ways. Students can expect close readings of the French seventeenth-century dramatic canon (Corneille, Racine, Molière) as well as comparative analyses of 21st century Francophone plays (Mouawad, Reza, NDiaye, Shaheman, Lemoine, Kwahulé). Grades will be based on a presentation and scaffolded final paper. Readings in French, seminar language in French with English as needed.