

Graduate courses with a Renaissance / early modern focus offered in the summer and fall of 2024

REN-R502 The Culture of the Renaissance (3 cr.) will be taught by Giles Knox and will meet with ARTH-A586 — Mondays and Wednesdays 9:45-11am in Radio-TV Building 226
Topic: Spanish Art of the Golden Age

This course focuses on art made in Spain from the middle of the sixteenth century through the end of the seventeenth century. The period witnessed the rise and 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 this 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.

ART HISTORY

ARTH-A586 Spanish Art of the Golden Age (meets with REN-R502)
Taught by Giles Knox
Mondays and Wednesdays 9:45-11am in Radio-TV Building 226

This course focuses on art made in Spain from the middle of the sixteenth century through the end of the seventeenth century. The period witnessed the rise and 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 this 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.

ARTH-A 638 Problems in 16th Century Art Outside Italy: The Playful Object in Early Modern Europe
Taught by Bret Rothstein
Tuesdays and Thursdays 10:00am-12:30pm, Online (Summer)

The plan in this class is to address things that toy with us. Strategies at issue encompass visual jokes, interpretive traps, representational ambiguities, and artisanal boasts in media including but not limited to painting, sculpture, and printmaking. Our primary goal will be to understand the relationship between these strategies and the larger aims most such artworks were expected to achieve. For instance, how should we respond to the self-portrait Jan van Eyck embedded in a memorial image meant to honor a Canon in perpetuity before the congregation of his local church? Similarly, what are we to make of Paolo Veronese's defense, when hauled before the Council of Trent for making a supposedly indecorous Last Supper, that pictorial invention entitles one to use "the same license as poets and madmen." Do such instances constitute the "birth of art," as one strand of scholarship holds? Might there also be other functions at stake? And what sort of relationships might we map between those functions and the broader purposes visual and material expression served at the time? To begin answering such questions, we will discuss things that circulated throughout Europe and European colonial regions from roughly 1400-1650.

This Course will be taught remotely.

ENGLISH

ENG-L 504 Practicum on Research Techniques: The Book Lab
Taught Patricia Clare Ingham

Mondays and Wednesdays from 9.45-11.00am in Ballantine Hall 317

Throughout the recent history of Higher Education, the lab model has been almost exclusively identified with research techniques in the sciences. And yet, in the early decades of the 20th century, John Matthews Manley (scholar of the literary works of Chaucer and medieval authors and early president of the Modern Language Association) and Edith Rickert (scholar of texts of Chaucer and medieval romance) collaborated at the University of Chicago on “The Chaucer Laboratory,” a collaborative research center dedicated to the production of scholarly editions of Chaucer’s corpus and other key medieval texts. On the one hand, this example urges attention to the long history of collaborative research methodologies in medieval studies; on the other hand, it suggests an exemplary model that might extend beyond the specificities of Chaucer, and help us to consider the power, pleasures, and politics of collaboration of the kind now again in vogue in all kinds of humanities fields.

In this course we will engage the lab model for work in Book History and Book Arts. My own expertise resides in late manuscript culture and early print, but students will be welcome to work in whatever period or bookish modality suits them. We will 1) think methodologically about the uses of the ‘lab’ for Humanities Research and Teaching, reading some recent work on its uses in media studies, digital humanities, and elsewhere. What features of early humanities laboratories might we revive or redirect? What liabilities to the lab model are legible either from the example of the Chaucer Laboratory, or in other examples today? 2) But our primary focus will be on the material book, its history and the current efflorescence of homemade books and private presses. And we will, explicitly, draw on the capacities available via IUB’s ‘Book Lab’ to experiment with how immersive experiences might fuel research and making. Precise projects will develop as we proceed, so be ready for some experimentation, with trying on various possibilities that may involve going out on a limb or working outside your comfort zone.

We will work with some materials in the Lilly Library, but we will also attend to varying features of book design, to IU’s collection of Art Books, to possibilities for digitization, and even master some specific book-making skills: how to fold a folio; how to sew a signature; or some skills related to book repair and preservation. Throughout the semester, students will be asked to report on how their own experiments with material books (of all kinds) fuel research projects.

[For this course to count towards the Renaissance Studies minor, the final project needs to be on a Renaissance / early modern topic.]

ENG-L 625 Readings in Shakespeare

Taught by Linda Charnes

Topic: Shakespeare and Political Psychology

Tuesdays and Thursdays 11:30am-12:45pm in Ballantine Hall 106

Politics—as a concept and a practice—takes many forms in Shakespeare’s plays. The effectiveness of political strategies depends on multiple factors, especially structures of power and authority. We’ll read plays that keenly differentiate between power and authority as two modalities requiring different cultural psychologies. Beginning with Machiavelli’s Prince and his contribution to modern conceptions of sovereignty, we’ll read Shakespeare’s Henriad, as well as Antony and Cleopatra, King Lear, Othello, and The Tempest. Using a combination of Actor-Network Theory, Speech-Act theory, analyses of crowds and power, performance studies, materialist psychoanalysis, and gendered political psychology, we’ll try to connect dots between our recent maps of power versus authority and how they first emerge on the Shakespearean stage.

Students will write two position-papers and weekly informal response-notes.

FRENCH AND ITALIAN

FRIT-M 501 / MEST-M 502 Dante (3-4 cr.) Introduction to the works and times of Dante,

Taught by Filippo Petricca

Topic: Dante’s Divine Comedy: Hell and Its Afterlife

Tuesdays 3-5pm in Luddy Hall 0002

This course focuses on Dante's *Inferno* and its legacy. First, we will read Dante's *Hell* in its entirety, exploring sins and punishments; addressing questions about justice, and morality; retracing the interactions between the protagonist, the sinners, and the infernal authorities; mapping the geography of Hell, with a special focus on Dante's poetics and on scholarly interpretations. Second, as we move through Dante's cantos, we will be bringing the *Inferno* in conversation with its modern rewritings across multiple literary traditions and media, including cinema, visual arts, and music.

Taught in English.

FRIT-F 632 Seventeenth-Century French Drama

Topic: New Approaches to 17th-Century French Drama: Research, Teaching, Performance

Taught by Alison Calhoun

Tuesdays 3-4:15pm in Ballantine Hall 219

This seminar will explore how today's treatment of drama from the Grand Siècle problematizes, ignores, or respects its "classical" designation. Our main aim will be to analyze new approaches to seventeenth century drama from the perspectives of research (scholarly critique, digital humanities), teaching (pedagogy), and performance (recent productions, remakes, and adaptations). Students will come away from the seminar having reviewed plays from the canon and theories of classical theater, studied the emergence of French opera, surveyed a selection of the most recent pathways in theater research, including efforts in digital humanities, collectively developed a syllabus for an undergraduate course, and analyzed the latest stagings and performances of these classical works in the francophone world.

Readings will focus on plays, opera, and comedy-ballet from Molière, Racine, Corneille, and Lully/Quinault.

Seminar grade will be based on an exposé (20%) and a scaffolded term paper (abstract: 10%, outline: 10%, presentation of work-in-progress: 25%, final version 35%).

Seminar language is French. Students outside of French/Francophone Studies who have an excellent level of reading and listening can participate in English.

MUSICOLOGY

MUS-M 602 Seminar in Musicology

Taught by Massimo Ossi

Topic: Claudio Monteverdi

Wednesday, 3-6pm, in SM 263.

Class is open to PhD Musicology and Music Theory majors only; others by permission of instructor.

SPANISH AND PORTUGUESE

HISP-S 558 Conquest / Colonialism in Latin America

Taught by Kathleen Myers

Mondays and Wednesdays 1:15-2:30pm in Wendell W. Wright 3004

This course will examine the beginnings of Spanish Colonialism in the Americas. We will study how this historical and cultural process was depicted by a wide variety of people—including European, indigenous, and mestizo authors, ranging from conquistadors, clergy, and nuns to individuals petitioning the Crown for favored status as a colonial subject. We will focus in particular on the role of spatial, racial, and gendered constructs in the formation of empire, and suggest how this approach affords us a better understanding of the legacy of colonialism in Latin America today. The final weeks of the semester will be devoted to students developing a final research project that links course themes/methods/theory to their own areas of study/disciplines.

[For this course to count towards the Renaissance Studies minor, the final project needs to be on a Renaissance / early modern topic.]

HISP-S 618 Topics in Medieval Iberian Literature and Culture
Taught by Ryan Giles
Topic: The Mester De Clerecia and The Book of Love
Mondays and Wednesdays 9:45-11am in Woodburn Hall 108

The first part of this course will examine the emergence, development, and impact of a thirteenth-century poetic school known as the Mester de Clerecía. Apart from the spiritual, hagiographic works of Gonzalo de Berceo, heroic texts concerning legends such as that of Alexander the Great formed part of this movement. Also important were works that reflected Jewish and Islamic cultures on the Peninsula, and in particular the anonymous Poema de Yusuf (composed in Aljamiado, or Iberian Romance written in Arabic characters) and the Proverbios morales of the Rabi Sem Tob. The second part of the course will examine the relationship between these texts and the fourteenth-century Libro de buen amor (LBA), a work which builds on, adapts, and subversively transforms conventions and traditions inherited from these earlier poets. Graduate in Departments other than Spanish and Portuguese are also encouraged to enroll.

HISP-S 708 Seminar in Hispanic Studies
Taught by Steven Wagschal
Topic: Cervantes' Brain: Reading, Writing, Interpreting
Mondays 4:45-7:15pm in Ballantine Hall 240

This course will explore Don Quixote and other early modern Spanish and Spanish American texts in their cultural contexts, with special emphasis on brains, minds, bodies and interpretation. Alongside these texts, we will delve into early modern scientific and philosophical thought as well as current theories and research from cognitive studies.

The mechanical reproduction of books on a large scale via printing presses was a relatively new technology in the time of Cervantes, one that was transforming communication in an enormous way. Now, on the cusp of an era in which software may be generating more of what we humans read than we might like to believe, this course examines an important chapter in the history of human reading and human writing, both as aspects of literary texts and as important parts of human societies.

Primary readings will be mostly in Spanish, while secondary readings will be mostly in English. The class meetings will be conducted in Spanish and/or English depending on the make-up of the class and the needs of graduate students.