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FREN 460 Reading and Research

Milton

A study of sixteenth-century European painting, sculpture, and architecture, focusing on the most important masters of the day: Caravaggio, Rembrandt, and Rubens. The works are analyzed in terms of style, technique, function, and patronage. Prerequisite: Art 101 or 102, or permission of instructor.

Art 226

Age of Michaelangelo

A study of seventeenth-century European painting, sculpture, and architecture, focusing on the transcendent artists of the age: Michelangelo, Leonardo da Vinci, Raphael, and Titian. Prerequisite: Art 101 or 102, or permission of instructor.

CL 101

Survey of European Literature

Study of the most significant figures and their works in European literary history, exclusive of English. The course aims to acquaint students with the classics in the literatures of Greece, Rome, Italy, Spain, France, Germany, Russia, and other countries in English translation. No knowledge of foreign languages required. Open to all students. Lecture. [H, V, W] Full Credit

ENG 206-02

Literary History

The problem with defining the Middle Ages, as one scholar drily notes, is that everyone sees in them what they want to: "The Renaissance invented the Middle Ages in order to define itself; the Enlightenment perpetuated them in order to define itself, and the Romantics revived them in order to escape themselves." The upside of this problem of definition is that one can learn quite a lot about how a given period saw itself by looking at its idea of the Middle Ages. This course takes some foundational medieval and early-modern texts—Beowulf, Hamlet, and tales of King Arthur—and asks how later periods made these stories their own. We'll find that Hamlet, for instance, draws on much earlier medieval ghost stories even as Shakespeare's play itself continues to haunt the Gothic imagination centuries later. Our goal will be to explore how the idea of the Middle Ages helped give rise to the very notion of a literary tradition in English. And since we are still imagining the Middle Ages now—from Game of Thrones to the fantasy writing of Kazuo Ishiguro—we will end the course by asking what our ideas of the Middle Ages might say about us. [H]

ENG 334

Studies in Medieval Literature

What if genre, rather than being just a set of conventions, could be viewed in terms of its real effects on us—its direct bodily and emotional consequences? We do this with some genres automatically: think of horror movies, for instance, or of the difference between comedy and tragedy as the difference between laughing and crying. Medieval people thought a great deal about the "affective" dimensions of the stories they told, which they said evoked pity (thou gavest a sight of sorrow). What if genre, rather than being just a set of conventions, could be viewed in terms of its real effects on us—its direct bodily and emotional consequences? We do this with some genres automatically: think of horror movies, for instance, or of the difference between comedy and tragedy as the difference between laughing and crying. Medieval people thought a great deal about the "affective" dimensions of the stories they told, which they said evoked pity (thou gavest a sight of sorrow). We do this with some genres automatically: think of horror movies, for instance, or of the difference between comedy and tragedy as the difference between laughing and crying. Medieval people thought a great deal about the "affective" dimensions of the stories they told, which they said evoked pity (thou gavest a sight of sorrow).

ENG 337

Milton

"I cannot praise a fugitive and cloistered virtue unexercised and unbred, that never sallies out and sees her adversary." These famous lines from Areopagitica (1644) were written by John Milton, not only one of England's greatest national poets, but also a profoundly influential theologian, philosopher and revolutionary politician for the execution of England's King, Charles I, in 1649. In this course we will read Paradise Lost in its entirety and selections from Milton's prose and other poetry, focusing not only on literary themes, style and genre, but also on the place of Milton's writings in the history of religious and political thought. We will devote considerable attention to Milton's radicalism, including both his theological "heresies" and left-leaning political sympathies. With regard to Paradise Lost, we will consider Milton's unique conception of the creation narrative and the "characters" of Adam and Eve, Christ, God, and arguably Milton's most magnificent creation, Satan. Was Milton, as William Blake provocatively asserted, "of the devil's party without knowing it?" Why does Milton depict Adam and Eve as hard laborers in so-called Paradise? In raising and attempting to answer these questions, we will spend considerable time reading secondary criticism on Milton's theological and philosophical viewpoints.

FREN 460 Reading and Research
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<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Description</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>PHIL 216</td>
<td>Modern Philosophy</td>
<td>A critical survey of European philosophy from 1600 to 1800, a period during which enormously influential contributions were made to the philosophical study of knowledge, reality, and the nature and limits of philosophy itself. Philosophers to be studied include Descartes, Spinoza, Leibniz, Locke, Berkeley, Hume, and Kant. [H]</td>
<td>McLeod</td>
<td>M W</td>
<td>2:45 – 4:00 pm</td>
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<tr>
<td>SPAN 303</td>
<td>Spanish Civilization and Culture I</td>
<td>An interdisciplinary exploration of the Iberian Peninsula's civilizations and cultures as reflected in its history, literature, peoples, politics, and arts. Topics range from Spanish Unification in 1492 through the rise and fall of Spain as an imperial power. Class/laboratory. [H]</td>
<td>Donnell</td>
<td>T Th</td>
<td>1:15-2:30 pm</td>
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<tr>
<td>SPAN 304</td>
<td>Spanish American Civilization and Culture</td>
<td>An interdisciplinary exploration of civilizations and cultures from the colonial period through the early 20th-century as reflected in its history, literature, peoples, politics, and arts. This course is an introduction to Caribbean culture and Literature. Class/laboratory. [H]</td>
<td>Cutierrez Coto</td>
<td>M W</td>
<td>12:45-2:00 pm</td>
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<tr>
<td>SPAN 421</td>
<td>Seminar in the Literature and Culture of the New World</td>
<td>An in-depth study of the influence of colonial literature in both the formation of a Latin American Identity and the development of contemporary writing. The course includes texts by the explorers, missionaries, and the conquistadores in the New World, and the subsequent generations of American-born writers (such as El Inca Garcilaso de la Vega y Guaman Poma de Ayala). A special focus will be placed in colonial visual culture. May be repeated for credit when topics vary. Class/laboratory. [H, W]</td>
<td>Rodriguez-Ulloa</td>
<td>T Th</td>
<td>11:00-12:15 pm</td>
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<tr>
<td>SPAN 496</td>
<td>Thesis</td>
<td>Open only to majors in Spanish who are candidates for departmental honors. Tutorial sessions related to the student's research and essay project. Hours arranged. [One W credit only upon completion of both 495 and 496]</td>
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