

# *Medieval Renaissance and Early Modern Studies Program*

## SPRING 2024 COURSE OFFERINGS

### **ART 101 – Intro to Art History I:**

Prof. Sinkevic TR 1:15 – 2:30 pm

A survey of visual culture from prehistoric through the Middle Ages. The course is designed as an introduction to basic problems and terminology of art history, and to methods of analyzing and interpreting individual works of art. Emphasis is placed upon historical and cultural contexts, and upon the development of major styles. Recommended for first-year students and sophomores who are considering art as a major; open to all students. [GM1, H]

### **ART 102 – Intro to Art History II:**

01 - Prof. MWF 10:35-11:25 am

02 – Prof. MWF 1:40 -2:30 pm

A survey of painting, sculpture, and architecture from the Renaissance to the present. The course is organized like ART 101. It is an introduction to basic problems and terminology of art history, and to methods of analyzing and interpreting individual works of art. Emphasis is placed upon historical and cultural contexts, and upon the development of major styles. (1<sup>st</sup> year students and sophomores who are considering art as a major; open to all students.) [H] ½ credit

### **ENG 206: Medieval-ish: The Idea of the Middle Ages**

Prof. Wadiak TR 8:00-9:15 am

The focus of this section—“Medieval-ish: The Idea of the Middle Ages”—is on how the medieval period gets talked about in post-medieval literature and popular culture. We’ll pair medieval stories of Beowulf, King Arthur, and Robin Hood, among others, with modern reimaginings of these stories in Romantic poetry and in the fantasy writing of J.R.R. Tolkien and George R. R. Martin (of Game of Thrones fame). Our goal is to explore how our ideas and fantasies about the medieval period have structured the literary canon as, in part, a series of attempts to come to grips with a past that seems remote from us even as we depend upon it to define ourselves. [H]

### **PHIL 216 – Birth of Euro Modern Philosophy: Descartes to Kant**

Prof. McLeod TR 2:45 – 4:00 pm

Formerly entitled ‘Modern Philosophy’, this course is 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]

**REL 215: Islam**

Prof. Patel TR 11:00 – 12:15 pm

An introduction to Islam, a religion that flowered into a world civilization. It covers the vast and dynamic range of Muslim religious life from Muhammad's time to the present. The broad survey spans the foundational texts of the Quran and prophetic traditions as well as later Islamic thought, including jurisprudence, theology, and mysticism. The course highlights modern debates within and about Islam. Topics include political Islam, religious pluralism, the limits of jihad, and the possibilities of Islamic feminism. [H, V]

**ENG 301: Shakespeare**

Prof. Cefalu TR 9:30 – 10:45 am

This course serves as an introduction to Shakespearean tragedy and romance. We will read the central tragedies – *Macbeth*, *Othello*, *King Lear* and *Hamlet* – as well as several of the romances, including *Pericles*, *The Winter's Tale* and *The Tempest*. In addition to a focus on genre, we will discuss the cultural history of the Renaissance theater, performance, history/theory, and the lasting cultural impact of the Shakespeare canon. Readings of plays will be interspersed with attention to film versions of Shakespearean drama from classical Hollywood to recent film interpretations of the plays. We will approach many of these questions from the vantage point of contemporary critical theory, especially recent interventions, centered on race, gender, and class. [GM2, W] (Pre-requisites ENG 205 & 206, or instructor permission.)

**ENG 334: Emotion & Genre in Medieval Literature**

Prof. Wadiak TR 1:14-2:30 pm

What if genre, rather than being just a set of conventions, could be viewed in terms of its real effects on us? And what if we could describe those effects in terms of their 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 (*compassio*), wonder (*admiratio*), “lust,” “dredde,” and a host of other emotions. This course introduces you to medieval literature, mostly in English, by asking you to think about the emotional stakes of reading different kinds of medieval narratives, including passion plays, humorous tales, saints’ lives, romances, and mystical writing. As we’re exploring the diversity of this literature, we’ll also ask some basic questions about the nature of emotions, what they are exactly, and whether they are “anthropological constants” or to some degree conditioned by historical experience. To that end, we’ll engage with recent arguments for the view that people of different cultures don’t just think and believe but potentially even feel differently. [H, W]

**FREN 322: Reason, Wit, and Wild Imaginings: 17<sup>th</sup> & 18<sup>th</sup>**

Prof. Hernandez 11:40 am – 12:55 pm

**Century French Literature and Civilization**

An in-depth study of literary themes, genres, authors, and/or movements in the cultural context of the Africana Diaspora in the Hispanic Caribbean from the late 18th century to the present day. Topics will include a focus on Afro-descendant writers and will analyze theater, novels, autobiography, and poetry. [H, W] (Counts toward 1/3 credit for MREMSP)

For more information on the Medieval, Renaissance, and Early Modern Studies Program (MREMSP), please see its website at

<https://medievalren.lafayette.edu/> or contact Prof. Eric Ziolkowski, 332 Pardee, at [ziolkowe@lafayette.edu](mailto:ziolkowe@lafayette.edu)