

Premodern Cultures & Communities Course Offerings for Spring 2023

PMCC 6000: Intro to Premodern Cultures & Communities (McGrady)

Thurs 5-7:30 PM

This course promises a dynamic and fresh look at the premodern (loosely conceived as stretching from the 5th c. to 1700) that will privilege new avenues of scholarship focused on a global and multidisciplinary approach to the past. Four units, which will be team-taught with UVA faculty and enhanced by 6 visiting speakers, will serve as our entry into thinking about the premodern: Race & Ethnicity, Gender & Sexualities, Ideas & Objects in a Global Network, and Early Ecologies & Environments. Students will be guided in producing a final seminar paper that works across disciplinary boundaries. This seminar is the core course for the new graduate certificate in Premodern Cultures & Communities and is open to all, premodernists and (post)modernists alike!

ENGL 8520: Magic and Witchcraft in Early English Drama (Parker)

MW 3:30pm - 4:45pm

This course will begin by examining the place of magic in scripture and the ancient world, focusing especially on its overlap with religion, philosophy (particularly natural philosophy or science), and medicine. We will then move to medieval demonology, (particularly the writings of Augustine, Aquinas, and Caesarius of Heisterbach) in order to better understand the overlap in representations of witches, saints, and heretics after 1100. We will look specifically at the earliest version of the demonic pact in the legend of St. Theophilus, as depicted in a thirteenth-century French play by Rutebeuf, and at the trial of Jesus for witchcraft in the York cycle. The last half of the semester will be devoted to Renaissance demonology, English witchcraft trials, and the depiction of magic on the commercial London stage. Plays may include Marlowe's *Doctor Faustus*, Shakespeare's *1 & 2 Henry VI*, *Othello*, *Macbeth*, *King Lear*, *The Tempest*, Jonson's *Masque of Queens* and *The Devil is an Ass*, Middleton's *The Witch*, Dekker, Ford, and Rowley's *The Witch of Edmonton* and Thomas Heywood and Richard Brome's *The Witches of Lancashire*. Throughout the course we will be particularly attuned to the so-called *Entzauberungsprozess* or "process of disenchantment" that, Max Weber argued, begins with the Hebrew Bible and ancient Greek philosophy. To what extent is the relationship between witchcraft and theater clarified by the history of magic as Weber, Lynn Thorndike, Henry Charles Lea, Keith Thomas, and Stuart Clark (among others) envision it?

MUSI 7509 Syncopated Histories (Gordon)

Th 2:30-4:30

This interdisciplinary graduate seminar in the Music Department considers history as a practice of entangled temporalities, inviting students from across departments to excavate the debris of the past and listen to the resonances between pre-modern and contemporary moments. What is the historical relationship between fiction and dis-information? How do scholars and artists create and transform originary myths? How do emotional and sensory responses effect the doing of history? How do we sound the past in our lives and work? How do different fields like legal history, cultural history, music history tell stories. The class begins by asking what it meant when the United States Supreme court overturned *Roe v. Wade* based in part on medical knowledge from a time when it was thought, for example, that listening to a string instrument made of the wrong animal products might cause miscarriage. We then will investigate the case study of the Italian castrato phenomenon that prefigures questions around gender, identity and body that are increasingly urgent today. We will look at ancient and medieval roots of the settler colonialism of

Jamestown from the perspective of sound. Theoretical readings include Sylvia Wynter's *Unsettling*, Kara Keiling's *Queer time/Black Temporalities*, Jacques Derrida's *Archive Fever*, and Elizabeth Freeman's *Time Binds*. Students need not be in the Music Department or read music for this class. There will be ample time for students to pursue their own interests. Coursework centers on reading, writing, archival work in Special Collections, and listening. Students can create final projects that are relevant to their research or can explore other media. Each case study begins with the medieval: we begin with a deep dive into the Supreme court's use of Medieval medical treatises and the complexities of translating medieval manuscripts. Medieval accounts of other worlds will provide a deep history to the settlement of Jamestown. The castrato case study is grounded in the middle ages and uses as a central text Leah DeVun's *The Shape of Sex*.