


8.00 credits

22.5 h

Q1

Teacher(s)	Lecuppre Gilles ;
Language :	French
Place of the course	Louvain-la-Neuve
Prerequisites	/ <i>The prerequisite(s) for this Teaching Unit (Unité d'enseignement – UE) for the programmes/courses that offer this Teaching Unit are specified at the end of this sheet.</i>
Main themes	This seminar is designed as a preparation for the corresponding master's seminar. During the group working sessions, based on preliminary personal work, each participant presents his analysis of an aspect of the chosen theme, paying particular attention to the heuristic and critical aspects. The procedures and stages of the treatment, as well as the global synthesis and conclusions, are brought out together. The seminar will include, with this respect, an introduction to the type(s) of source(s) studied and a practical introduction to the reading of ancient writing.
Learning outcomes	<b>At the end of this learning unit, the student is able to :</b> By the end of this seminar, the student should be capable of putting the historian's procedure into practice in the context of the documentary and critical study of a precise question in modern history.
Evaluation methods	The assessment will be distributed as follows: - Two oral presentations (overview of the subject and commentary on a source) for 1/3 of the mark - Final opus of around 25 pages for the remaining 2/3 of the grade
Teaching methods	Following introductory sessions on the theme itself and the method of oral presentation and source commentary, students will carry out their research work under the supervision and with the help of the teacher and assistant. In subsequent sessions, students will present the progress of their work, and then give an explanation of the document. A final "masterpiece" will be handed in by the students at the end of the seminar.
Content	<b>Theater, History and Politics in the Renaissance (circa 1550- circa 1610)</b> Humanism led to the rediscovery of ancient theater and the establishment of the modern rules of dramaturgy. Soon, in France, students, scholars and the court were enthralled by subjects drawn from Greek and Roman history. And the spectrum of times and places covered continued to expand: the Middle Ages, the Orient and even the period contemporary with the writing of the plays fed the imagination of the authors. As a result, an overtly political theater was born, whether to exalt the royal person, to sing the praises of the heroes of the Wars of Religion, or to deplore their ravages. Tragedies and masquerades were the preferred media for a new form of communication. The craze was such that crowds in Elizabethan England far exceeded the elite, and were eager for the violence and vengeance that the stage could offer.
Inline resources	Powerpoint projections of the course sessions, as well as all the documents analyzed and methodological advice, will be available via the Moodle platform on the course website.
Faculty or entity in charge	EHAC

<b>Programmes containing this learning unit (UE)</b>				
Program title	Acronym	Credits	Prerequisite	Learning outcomes
Minor in History	<a href="#">MINHIST</a>	8		
Bachelor in History	<a href="#">HIST1BA</a>	8	<a href="#">LFIAL1156</a> AND <a href="#">LHIST1243</a>	