



ILS 204: Western Culture: Literature and the Arts II ("Renaissance to Remix") Spring 2020

Lead Instructor: Professor Mike Vanden Heuvel (mvandenh@wisc.edu)
Office Hours: W 1-2 and by appointment in 202 Meiklejohn House
Teaching Assistants: Holly Berkowitz (Comm B)
Joshua Kelly (all non-Comm B)

Lectures MW 12:05-12:55, 132 Noland Hall
Discussion sections as enrolled

3 Credits (4 Credit Comm B option available)

Level: Elementary

Breadth: Literature

L&S Credit Type: C

Instructional Mode

Face-to-face instruction in lecture and discussion section.

Canvas Course URL

<https://canvas.wisc.edu/courses/181575>

DISCUSSION SESSIONS

Your Discussion Section instructor will provide a separate syllabus on the Canvas site that contains their contact information and office hours. As communicated to students in advance, discussion sections are held the first week of the term.

Course Calendar

The calendar of lecture topics and assigned readings is found at the end of this document. The calendar of activities and assignments for your Discussion Section is found on your section syllabus located at the bottom of the Canvas page listed as “Modules.”

OFFICIAL COURSE DESCRIPTION

The development of literature and the arts from the Renaissance to the modern period: such figures as Shakespeare and Michelangelo through T.S. Eliot and Picasso. Literature and art in the context of society and ideas.

Additional Course Description

Welcome to ILS 204! The course doesn't presume any special background or training in the arts and literature, and is introductory in scope and method – and we love introducing newbies to the study of culture. However, the reading load is a bit heavier – but also more varied and interesting - than in some 200-level courses, given the breadth of the material to be covered.

Unlike a survey of a single art form, ILS 204 does not emphasize close, in-depth readings of individual works of art and literature (though we do some of this), nor is the emphasis on memorization of the titles, dates, and creators of specific artworks; instead, you are asked to frame individual works of art within larger cultural and historical contexts. The focus is on learning to study cultural artifacts critically: “viewing” rather than merely “looking.”

Overall, the focus of the course will not be on “art appreciation” but on how cultural contexts – the ideas and values regarding religion, philosophy, political thought, social practices, aesthetics, and related fields – shape and make possible the various expressions of Western art and literature during this period. As well, emphasis is placed on integrated learning across the arts and humanities, a form of “horizontal” learning that places a premium on finding connections, patterns and relations among the fields of study. Students will be challenged to look critically at some of the results of Western civilization even as they are invited to admire its many achievements.

Assignments and class projects are designed so that students can work independently and creatively with the material learned in class. We encourage you to bring, along with your native intelligence, the experiences and knowledge you've gained from the fields you study in your major(s).

Course themes include, but are not limited to:

*the idea of “culture” as an ongoing site of struggle, conflict and contested symbolic meanings and values, rather than a collection of static monuments to admire; this includes the notion of counter-cultures that emerge in different periods;

*changing definitions and practices regarding what constitutes “creativity” and how this quality is valued and sometimes denigrated;

*evolving attitudes toward, and constructions of, what is meant by “nature,” and the Western relationship to it. This also includes Western conceptions of the human body;

*the manner by which Western culture comes to measure time, space and the world in order to have knowledge and power over it, and the “shape” it gives to its knowledge and values;

*the encounters with “Others” (whatever is different, strange and exotic from Western norms and expectations), both within and external to the individual, and the social, cultural and psychological effects these may produce;

*the evolution of a peculiarly “Western” sense of Self/Identity based in particular ways of seeing and conceptualizing the world

Course Learning Goals

- Analyze and evaluate individual works of art and literature in relation to the culture that produced them, as well as to understand historical and contemporary interpretations of them;
- Understand how culture shapes not only the form and content of individual works of art and literature, but how culture shapes the reception of these works of art and our interpretations of them;
- Evaluate Western culture and its history critically, recognizing both its contributions and its shortcomings;
- Apply knowledge of Western culture to verbal discussion, written analysis and creative projects involving art, literature, and culture;
- Analyze and evaluate “horizontally” across several fields of human endeavor and to integrate this knowledge to productive ends.

REQUIRED TEXTBOOK, SOFTWARE & OTHER COURSE MATERIALS

- Shakespeare, *The Tempest* (Online, no purchase necessary unless you prefer a hard copy. Any edition will do.)
- Gloria Fiero, *Landmarks in Humanities* (4th edition is the textbook of record)
 - You may purchase a code at University Bookstore that allows you to download the eBook). Students may shop for the text online as well in either hard copy or .pdf

Assessment

The course is graded on a standard A-F system. All work turned in late is penalized and there is no makeup work for missed lectures or discussion sections. Failure to complete all the assignments or failure to attend lectures and discussion sections regularly will result in a failed grade.

HOMEWORK & OTHER ASSIGNMENTS

- Assignments are delivered via the course website unless otherwise announced
- Most assignments are turned in via course website unless otherwise announced
- Late work is penalized substantially, and all assigned work must be completed to pass the course
- Informal, non-graded work makes up a portion of your participation grade

OTHER COURSE INFORMATION

- Occasional required field trips to free campus museums and cultural sites

EXAMS, QUIZZES, PAPERS & OTHER MAJOR GRADED WORK

- Attendance; participation in discussion section: 15 points, 15%
 - See Discussion Section syllabus for further information
- 1 short pre-writing task during the first weeks to prepare you for the visual art essay (1 page): 50 points=5%
- two short (3-5 pg.) essays, one devoted to art analysis and another to literary analysis: Art Analysis Paper 200 points, 20%; Literary Analysis Paper 250 points, 25%
- an interdisciplinary project (4-6 pages) that combines art and literature to study contemporary culture through a research or creative project that includes a written reflection. You turn in a proposal (25 points) and the final project (225 points): total = 250 points (25%)
- A non-cumulative final examination at the time designated in the Course Guide (no make-ups or early exam times offered: see Exam Policy at http://tacs.rgstr.wisc.edu/ttplan/forms/Exam_Policy.pdf): 100 points, 10%. See the course syllabus for additional information regarding the exam.

Grade scale:

93-100%=A 88-92%=AB 82-87%=B 77-81%=BC 70-76%=C 60-69%=D <60%=F

Course Designations and Attributes

All discussion sections taught by teaching assistants are Honors Optional (you must notify the TA of your intent to earn Honors credits by the end of the 2nd week of class).

Enrollment and Credit Hours

The course is offered for 3 credits, as well as a 4-credit Comm B option. Make sure you have enrolled for the correct number of credits.

Each credit is equivalent to one hour (i.e. 50 minutes) of classroom instruction and a minimum of two hours of out of class student work each week. That is, you can expect on average to

spend two hours preparing for each class meeting. Since ILS meets three times per week (four if you are signed up for the Comm B option), you should expect to devote at least nine hours per week (3 hours in class and 6 hours in preparation); and, for the Comm B option, expect to spend at least 12 hours per week (4 hours in class and 8 hours in preparation) for the class. See this website for more information: teachlearn.provost.wisc.edu/course-syllabi.

Attendance: Your attendance is expected at every lecture and every meeting of your discussion section. You may not switch sections even temporarily except by the express prior permission of your TA. No one may switch from a non-Comm B section to a Comm B section. You are allowed ONE absence from a discussion section without penalty for any reason; beyond that, your absence or lack of participation in discussion section will reduce your participation grade. Attendance at lecture will be monitored by TAs or by in-class assignments. Students should understand that every lecture and discussion section contains material important for assignments and exams, and your performance in the course correlates with your attendance and engagement.

Make-ups: There are no make-ups for missed sections, writing, or occasional in-class assignments. Any request to reschedule an exam must be submitted to Professor Vanden Heuvel (CC-ing your TA) as far in advance as possible and no later than 48 hours before the exam. Decisions are the sole discretion of the teaching staff. Requests must be substantiated with documentation of a University-sanctioned rationale for absence (medical emergency, religious observance, travel as part of an official team or organization, the 'three exams in 24 hours' rule, etc.). Emergency situations will be handled as they arise.

Communication: Students are expected to check in regularly with the class website for announcements and to check their official UW email account for important notices. Per FERPA guidelines, no discussion related to student grading may be conducted over email. If you have questions about a grade, you must contact the lead instructor or teaching assistant in person.

Technology: Unless otherwise instructed, use of electronic voice, texting, audio, video, or recording devices during class or exams is not allowed. Laptop computers may only be used to record class notes or view the electronic course syllabus or assigned readings. These guidelines pertain to all class meetings (lecture and sections). Failure to adhere to these guidelines may result in disciplinary action and/or a lower grade.

Academic Integrity and Misconduct: By enrolling in this course, each student assumes the responsibilities of an active participant in UW-Madison's community of scholars in which everyone's academic work and behavior are held to the highest academic integrity standards. Academic misconduct compromises the integrity of the university. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these acts are examples of academic misconduct, which can result in disciplinary action. This includes but is not limited to failure on the assignment/course, disciplinary probation, or suspension. Substantial or repeated cases of misconduct will be forwarded to the Office of Student Conduct & Community Standards for additional review. For more information, refer to studentconduct.wiscweb.wisc.edu/academic-integrity/.

By enrolling in the course students agree to the terms of this syllabus. The syllabus and assignments are subject to change by email or in class, and every effort will be made to apprise students of changes well in advance. TAs may assign additional writing or reading, so be sure to listen for assignments and instructions.

RULES, RIGHTS & RESPONSIBILITIES

- See [Rules, Rights and Responsibilities](#)

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

McBurney Disability Resource Center syllabus statement: “The University of Wisconsin-Madison supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12), and UW-Madison policy (Faculty Document 1071) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform faculty [me] of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. Faculty [I], will work either directly with the student [you] or in coordination with the McBurney Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA.” <http://mcburney.wisc.edu/facstaffother/faculty/syllabus.php>

DIVERSITY & INCLUSION

Institutional statement on diversity: “Diversity is a source of strength, creativity, and innovation for UW-Madison. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinion enrich the university community. We commit ourselves to the pursuit of excellence in teaching, research, outreach, and diversity as inextricably linked goals.

The University of Wisconsin-Madison fulfills its public mission by creating a welcoming and inclusive community for people from every background – people who as students, faculty, and staff serve Wisconsin and the world.” <https://diversity.wisc.edu/>

Course calendar and required readings

Note: All readings listed are required and should be completed before lectures and discussion sections. Those marked LH refer to the eBook by Fiero, *Landmarks in the Humanities*.

The syllabus is keyed to the page numbers at the **top** of the page. (If you purchased a textbook not authorized by the Bookstore then the pagination will be different from the syllabus and you are responsible for making the adjustment.)

Additional required readings are marked “AR” and available online as .pdfs or online links: these are found on the Canvas site under “Modules.” Students may print out these additional readings and create a conventional course packet, or can access them digitally.

Important: Check the course calendar weekly and read it carefully! There are times when we deviate and read sections of Fiero out of sequence in order to better integrate it with lectures.

“Reading furnishes the mind only with the materials of knowledge; it is thinking that makes what we read our own.” – John Locke

January

J 22. **Shapes of Culture and Knowledge**

After class: (<11 minutes): “Learning to look at art, Part 1”

<https://www.khanacademy.org/humanities/art-history-basics/tools-understanding-art/v/go-ya-third-may>

J 27 . **Edges of Medievalism, Beginnings of the Modern West**

LH: 1-5 (through “Decline of the Church”)

AR: Pope Innocent III, “On the Misery of the Human Condition” (1194)

J 29. The Humanist Ethos

LH: 6-17

AR: Petrarch, from "The Ascent of Mount Ventoux"

FEB 3: "Man, the measure(r) of all things": The Right "Perspective" on Humanist Architecture and Art

LH 17-25

AR: "Aspects of Renaissance Style"

View before class: (<10 minutes): "Looking at Art 2: linear perspective"

<https://www.khanacademy.org/humanities/art-history-basics/tools-understanding-art/v/how-one-point-linear-perspective-works>

Feb 5: "*Saper vedere!*" The Heroic Vision of the High Renaissance

LH: 26-40

AR: "Aspects of High Renaissance Style"

Feb 10: The "Other" Within: Carnival and the Grotesque in the Northern Renaissance

LH: 41-49 (to "Montaigne") AND 55-66

AR: "Reason and Folly Table"

Rabelais, from *The Histories of Gargantua and Pantagruel*; Book 1, chapter 13 at https://en.wikisource.org/wiki/Gargantua/Chapter_XIII

Feb 12: The Rise of Skepticism and the Voyages of "Discovery": Encountering External Otherness

LH: JUMP to 102-119

AR: Montaigne, from "Of Cannibals" at

https://www.wnorton.com/college/english/nael/16century/topic_2/cannibal.htm

Feb 17. "O Brave New World!" Magic, Wonder, Encounter

LH: 50-55

AR: Shakespeare, *The Tempest* via your text or at

<http://shakespeare.mit.edu/tempest/full.html> (spoiler alerts in lecture, so try to finish the play in advance and at least have Acts 1-2 completed)

A link to a film of the play is available on the website

Feb 19. "This thing of darkness I acknowledge mine:" Confronting the Primitive (Br)Other

Shakespeare, *The Tempest*

AR: George Will and Stephen Greenblatt, debate on *The Tempest*

Feb 24. **"I think I did see all Heaven before me and the great God Himself!" The Baroque Arts of Ecstasy**

View before class (< 10 m.) "Identifying Baroque Art" at

<https://www.khanacademy.org/humanities/monarchy-enlightenment/baroque-art1/modal/v/how-to-recognize-baroque-art>

LH: 68-85

AR: "Aspects of the Baroque"; Donne, "The Flea" at

http://www.bbc.co.uk/poetryseason/poems/the_flea.shtml

Feb 26: **Saper Aude! Enlightenment and the (Caffeinated) Project of Modernity**

LH: 86-89 AND jump to 122-132

AR: Kant, from "What Is Enlightenment?" and Condorcet, from *The Future Progress of the Human Mind* at <https://sourcebooks.fordham.edu/halsall/mod/condorcet-progress.asp>

March

March 2. **Limits of Reason & Modest Proposals: Enlightenment Satire and Testimony**

LH: 133-137

AR: Equiano, from *The Interesting Narrative of the Life of Oloudah Equiano*

M 4: **Revolution! From Enlightenment Reason to Romantic Vision**

LH: 137-152

AR: "Neoclassicism and Romanticism: A Dialectical Definition"; Mary Shelley, from *Frankenstein* (read chapters 2-5, 7, 17, 23-24) at <https://www.gutenberg.org/files/84/84-h/84-h.htm>

M 9: **"Energy is the only Life": Romanticism and Romantic Poetry**

LH: 154-166

Blake, "London" at

<https://www.poetryfoundation.org/poems/43673/london-56d222777e969>

Shelley, "Ode to the West Wind" at

<https://www.poetryfoundation.org/poems/45134/ode-to-the-west-wind>

M 11: **"A sense sublime": Romantic Art and Music**

View before class (< 5 m.) "Turner's 'Slave Ship'"

<https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/enlightenment-revolution/v/turner-slave-ship-slavers-throwing-overboard-the-dead-and-dying-typhoon-coming-on-1840>

LH: 166-182

AR: Schiller, "Ode to Joy" [aka "Chorale" from Beethoven's 9th Symphony]



MARCH 14-22: EXERCISE IN ROMANTIC SUBLIME (SPRING BREAK)

M 23 . Let's Get Real!

LH: 184-193

AR: "A Day in Victorian London"; Dickens, excerpt from *Hard Times*

M 25. Electric City: The Flâneur and the Impressions of Modern Life

LH: 193-201

AR: Baudelaire, from "The Painter of Modern Life" ("The Flâneur")

M 30. "Everything that is solid melts in the air:" Discontinuity and the Ferment of New Ideas

LH: 202-210

AR: Nietzsche, "Selections"

APRIL 1. "This is not a war, but the ending of the world": Rites of War and the Rise of the Avant-Gardes

(Note: The chapter on "Modernism" is quite long and requires some jumping around to accommodate chronology. The syllabus indicates the focal points for the lectures and your section leader will give you a head's-up on the focus for each discussion)

View before class (< 2 m.) Boccioni's "Dynamism of the Football Player"

<https://www.khanacademy.org/humanities/art-1010/wwi-dada/modal/v/dynamism-soccer-player-boccioni>

LH: 211-218 (through "Russian Revolution") **AND** 223-227

AR: Marinetti, from "The Founding and Manifesto of Futurism"

A 6: Cogito ergo ... BOOM!: Excavations of the Unconscious

View before class: (<3 minutes) "Freud's "Interpretation of Dreams" at https://www.youtube.com/watch?v=CWMEkyL_qA

LH: 220-222 AND 227-234 (focus on Expressionism and Dada)

AR: Kafka, from *Metamorphosis* (read **Part 1** at <http://www.gcit.org/ourpages/auto/2014/12/17/63704557/the-metamorphosis-text.pdf>)

Ap 8: "These fragments I have shored against my ruins": The Arts of Montage

LH: 218-19 (just "Hitler and World War II") AND review "Harlem Renaissance" (216-217) AND 233-244

Listen to Louis Armstrong, "Hotter than That" at [Louis Armstrong & His Hot Five "Hotter Than That" Okeh 8535 \(1927\) RARE VISUALS](#) and Count Basie, "Corner Pocket" at [Count Basie - Corner Pocket](#)

Reading alert! The reading for next week, "Sonny's Blues," is a "long" short story so allow time to read it before the Wed. lecture

Ap 13. "Try again. Fail again. Fail better": Art in the Age of Anxiety

LH: 246-259

AR: Camus, from "The Myth of Sisyphus"

Ap 15. Existential Blues: The Search for Authenticity in Art and Literature

AR: Baldwin, "Sonny's Blues"

Ap 20. 'Pop' Goes the Modern: Mediated Culture, Warholism, and Culture Jamming

LH: 260-277

AR: Klein, "Culture Jamming"

Ap 22. Nothing But 'Net: The Age of Digital Reproduction, Remix, and the Posthuman

LH: 281-290

AR: "Transhumanism and Posthumanism"

Recommended: <https://www.youtube.com/watch?v=bTMS9y8OVuY> (there are endless TED Talks, videos, etc. available on transhumanism, posthumanism, etc.: this is simply a good introduction, relatively short [@ 11 m.] and less polemical than some)

Ap 27. Remixing the Human: Adventures in the Posthuman

Discussion of *Black Mirror* and other artistic investigations of posthumanism.

A 29: **Tentative Conclusions, Incomplete Answers, and an Invitation to Take a (New) Walk through Western Culture**

AR: Ammons, "Corsons Inlet" at

<https://www.poetryfoundation.org/poems/43073/corsons-inlet>

Final Exam:

5/3/2020, Sunday

2:45PM - 4:45PM

(Location TBA)

The final exam is a bit different from most classes: it is non-cumulative and will address themes from the second half of the course only (from the Enlightenment to Posthumanism), though you can reference works from any point in the semester. The exam is worth 10% of your grade, less than in many classes but still enough to influence final marks.

You'll receive prompts on how to prepare for the final, as it takes place in two parts (one online before the exam date and the other during the exam period). Although we have a 2-hour block scheduled for the final exam, students routinely finish in less than an hour.