

Renaissance to Realism

Spring 2022

HUMN 2033/4033, Sec. 2H1

TR 9:30-10:50, LI 113F

Professor Kirsten Lodge

kirsten.lodge@msutexas.edu

Office: 217 Bea Wood Hall, 940-397-4363

Office Hours: MWF 12-12:50, TR 11-12, and by appointment

This interdisciplinary honors course will introduce students to Western culture from the Renaissance to the Realist period. We will look at all aspects of culture, including history, art, literature, philosophy, and music. Students will thus acquire an understanding of Western culture and how it developed during this time period; encounter different ways of viewing the world; learn to analyze, interpret, and think critically about diverse works of art, literature, and music; experiment with interdisciplinary approaches to the material; and learn to identify, describe, and discuss major philosophies, works of art, and historical events. They will also develop critical thinking and writing skills in short essays, evaluating individual works and synthesizing the knowledge they have gained. Participation in class discussion and activities will help them to express themselves and support their ideas at an advanced level.

Jan. 11 Introduction: The Early Renaissance

Chapter 13: Renaissance and Mannerism in Italy

13 The Medicis' Florence, The Humanist Spirit, The Platonic Academy of Philosophy

Reading: 4-8, 18, 40-41

Writing: Response to Pico della Mirandola or Petrarch

18 Architecture, Sculpture, Painting, Early Renaissance Music, Literature

Reading: 8-17, 41-42

Writing: Response to Villon or Colonna

20 High Renaissance: Painting, The Reinvention of Rome, Painting and Sculpture, Architecture

Reading: 19-27

Upper-level presentation proposals due

25 Venice, Music, Literature

Reading: 27-30, 42-47

Writing: Response to Castiglione or Machiavelli

27 Mannerism: Painting, Sculpture, Architecture

Reading: 31-38, 47-49

Chapter 14: Renaissance in Northern Europe

Feb. 1 Early Renaissance in Northern Europe: The Columbian Exchange, Ghent and Bruges, Flemish Oil Painting

Reading: 52-58

3 High Renaissance of Northern Europe: The Habsburg Patronage, Erasmus and Northern Humanism, Thomas More, Martin Luther and the Reformation, John Calvin, Iconoclasm

Reading: 58-62, 76-81

Writing: Response to Erasmus or Luther

8 Age of Discovery, Painting and Printmaking, Literature

Reading: 62-67, 71-74, 81-82, 86-89

Writing: Response to Labe, Queen Elizabeth I, or Shakespeare

10 Architecture, Secular Music, Michel de Montaigne

Reading: 67-71, 82-86

Writing: Response to Montaigne

Chapter 15: The Baroque Age

15 Baroque in Italy: The Counter-Reformation in Rome, Thirty Years' War, Architecture and Sculpture in Rome

Reading: 92-97, 126

Writing: Response to Ignatius of Loyola

17 Painting in Italy, Music in Italy; Baroque Outside Italy: Painting in Holland

Reading: 97-105

Take-Home Exam on Chapters 13-14 Due

22 Painting in Flanders; Painting and Literature in England

Reading: 105-9, 120-23, 131-32, 137-41

Writing: Response to Donne, Bradstreet, or Milton

24 Painting and Literature in Spain, Painting in France, Architecture, Baroque Music Outside Italy

Reading: 109-17, 123-24, 127-31

Writing: Response to Cervantes

Mar. 1 The Science of Observation, Philosophy

Reading: 118-20, 126-27, 132-37

Writing: Response to Descartes, Hobbes, or Locke

Chapter 16: The Eighteenth Century

3 The Enlightenment

Reading: 144-45, 158, 176-79

Writing: Response to Voltaire

8 Revolutions: The American Revolution, The French Revolution, The National Assembly, Demise of the Monarchy, Napoleon Bonaparte

Reading: 145-48, 179-81, 185-87

Writing: Response to Jefferson, Franklin, or Paine

10 Industrial Revolution, Scientific Revolution; Rococo: French Music, French Painting

Reading: 148-54

14-18 No Class: Spring Break

22 English Painting, Literature of Rationalism

Reading: 154-58, 172-76

Writing: Response to Pope or Swift

24 Neoclassicism: Painting, Sculpture, Architecture

Reading: 158-63

29 Literature, Classical Music; Toward Romanticism: Beethoven

Reading: 163-70, 181-85

Writing: Response to Wollstonecraft or Austen

Chapter 17: Romanticism and Realism

31 Philosophy, The Antislavery Movement, The Civil War, The Crimean War

Reading: 199-201

Apr. 5 Romanticism: Painting, The July Monarchy, Sculpture, Architecture

Reading: 190-99

Take-Home Exam on Chapters 15-16 Due

7 European Literature

Reading: 201-4, 227-29

Writing: Response to Blake, Wordsworth, or Keats

12 American Poetry

Reading: 204, 229-32

Writing: Response to Whitman or Dickinson

14 No Class: Easter Break

19 Music; New Sciences: Pasteur and Darwin; Realism: French Painting

Reading: 204-8, 210-12, 221-22, 232

Writing: Response to Darwin

Upper-level paper proposals due

21 Guest Speaker: Marxism

Reading: 232-33

26 Music in Russia; Literature; Russian Literature

Reading: 208-9, 218-21, 233-35

Writing: Response to Dostoevsky

28 Russian Literature

Reading: 235

Writing: Response to Tolstoy

May 3 Final Exam, 10:30-12:30

Upper-level papers due

Course Requirements:

1. Participation (2043, 10%; 4043, 5%). It is essential that you participate in class discussion and activities to help you understand and master all of the material we cover.

2. Critical Writing Assignments (2043, 25%; 4043, 15%). You will submit short critical responses of about one double-spaced page (c. 250 words) on the **primary** readings in the textbook as indicated in the syllabus. These readings appear **AFTER** each chapter; the page numbers are indicated in the reading assignment for the day. Your response should briefly demonstrate your understanding of the text, offer an interpretation or commentary, and situate it within the context we are studying and/or compare and contrast it with other primary texts. Please submit your response through D2L by 8:30 a.m. on the relevant class day. I will distribute a rubric to clarify the assignment and the method of evaluation and post it on D2L.

3. Two Primary Reading Assignment Presentations (5% each). At the beginning of the semester, you will sign up for TWO days on which you will introduce the discussion of the assigned primary text(s). Your presentation should be about 5-10 minutes long. You should state what you find interesting, unusual, or puzzling about the text(s), offer your own interpretative thoughts on it, and raise one or two questions to initiate class discussion. If there is more than one text, you should at least briefly characterize all of them, but you may focus on one or more in greater depth. Your presentation may be largely based on your writing assignment.

4. In-Class Quizzes (10% total). You will have four quizzes on major Western masterpieces, which will be announced a week in advance.

5. Two Take-Home Exams (2043, 30% total; 4043, 25% total). These take-home exams will be essay-based.

6. Final Exam (2043, 15%; 4043, 10%). The final exam will consist of I.D.s and a critical thinking essay that will allow you to demonstrate your understanding of the course material as a whole.

7. Research-Based Presentation (4043, 10%). Upper-level students must choose a topic for a presentation of approximately 10-15 minutes. The topic should complement the textbook, not repeat what it says. You will be expected to consult at least three scholarly sources, and give me an outline of the presentation and a bibliography in MLA or APA style on the day of your presentation. You should submit a topic proposal to me by **Jan. 20**, and we will set an appropriate date for your presentation.

8. Research Paper (4043, 15%). Upper-level students will write a 10-page research paper on a topic of their choice, but not on the same topic as their presentation. The paper must be in MLA or APA format, **including in-text citations**. The bibliography or Works Cited List does not count as part of the ten pages, and neither does the title page, if you use one. Please submit a brief paper proposal by **April 19**. The paper is due by the day of the final exam. If it is late, your grade will be reduced by one-third of a letter grade (e.g., A > A-) per day, including weekends.

9. Attendance. You must attend class to help you master and contextualize the material. Moreover, I will present material in class that is not available in the textbook. You are permitted three unexcused absences. Absences will be excused on the basis of a note from a doctor, dean, military official, or coach. If you believe that your absence should be excused but you do not have a note, you must write to me to explain your absence. If you have COVID, have been exposed to someone who has COVID, or suspect you might have COVID, that counts as a legitimate excuse: Do not come to class. On the other hand, having to work does not constitute an excused absence. Communication is essential: if you do not explain your absence to me immediately before or after, it will not be excused. Your final grade will be lowered by one point for each unexcused absence in excess of the three permitted unexcused absences.

If you are late to class, see me after class to make sure you have not been marked absent. If you are absent, you are responsible for all material covered during that class section. Repeated lateness will also add up to absences: three “lates” will be counted as one absence. If you have a valid reason for frequently coming to class late, please inform me at the beginning of the semester.

Please check your grades online regularly and let me know if you have any questions.

[Course Policies:](#)

PLEASE READ CAREFULLY!

Plagiarism and Academic Dishonesty: Plagiarism will not be tolerated, including on the daily assignments. If you deliberately plagiarize on any assignments or papers, or engage in any other form of academic dishonesty as defined by the MSU Student Handbook and the course Academic Dishonesty Policy (distributed in class and available on D2L), you will get an F in the course and disciplinary proceedings will be initiated. There will be no second chances. Other forms of academic dishonesty include, for instance, forging doctor's notes and lying to the professor.

Cell Phones: No cell phones should be visible in class, unless we are using them to look up information for the class! If I see you use your cell phone during class for any other reason, you may be marked late or absent without any warning.

Food and Beverages: You may bring only bottled water to class, in accordance with the building policy.

Computers: You may bring your computer to class to take notes only with my explicit permission. If you do take notes on your computer, you must show them to me. If you use your computer for any other purpose during class, you may be marked late or absent without warning.

Full Attention: Please be alert and do not lay your head down on your desk during class, or I may mark you late or absent without warning.

Textbook: Please bring your textbook to class.

Class Dismissal: Please do not start to pack up your things or leave until I have dismissed the class. If you notice I have gone over the allotted time, please raise your hand and let me know.

Email Communication: I will communicate with you through D2L email. You are responsible for checking your email daily for any reminders, clarifications, or other communications from me.

Safe Zone Statement: This classroom is a "safe zone" in which all students will be treated and will treat one another equally, regardless of gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age, or ability. Diversity of thought is encouraged.

[Additional Information:](#)

PowerPoint Presentations and Online Videos: I will provide a link on D2L to all PowerPoint presentations and online videos shown in class so that you may review them.

Office Hours: My office hours are given above, and I am always happy to help you with any questions you may have, whether they are about the texts we are reading, assignments,

exams, absences, or anything else—or you may just come by to talk. If you can't make my office hours, we can make an appointment. You may also contact me by phone or email; email is much better, as I check it more often than phone messages.

Required Book (at the bookstore and on reserve at the library): Benton and DiYanni. *Arts and Culture: An Introduction to the Humanities*. Vol. 2, 4th edition (2012).