

Renaissance to Realism
Spring 2023
HUMN 2033/4033, Sec. 201
MWF 9-9:50, PY 201

Professor Kirsten Lodge
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Office: 217 Bea Wood Hall
Office Hours: MWF 12-12:50, TR 11-12,
and by appointment

This interdisciplinary 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. 18 Introduction

Chapter 13: Renaissance and Mannerism in Italy

20 Early Renaissance: The Medicis' Florence, The Humanist Spirit, The Platonic Academy of Philosophy

Reading: 4-8

23 Petrarch and Pico della Mirandola

Reading: 18, 40-41

Writing: Response to Petrarch or Pico della Mirandola

25 Architecture, Sculpture

Reading: 8-12

27 Painting

Reading: 12-14

4000-level presentation topics due

30 Early Renaissance Music, Literature

Reading: 14-18, 41-42

Writing: Response to Villon or Colonna

Feb. 1 High Renaissance: Painting, The Reinvention of Rome

Reading: 19-21

3 Painting and Sculpture, Architecture

Reading: 21-27

6 Venice, Music, Literature

Reading: 27-30, 42-47

Writing: Response to Castiglione or Machiavelli

8-10 Mannerism: Painting, Sculpture, Architecture

Reading: 31-38, 47-49

Chapter 14: Renaissance in Northern Europe

13-15 Early Renaissance in Northern Europe: The Columbian Exchange, Ghent and Bruges, Flemish Oil Painting

Reading: 52-58

17 High Renaissance of Northern Europe: The Habsburg Patronage, Erasmus and Northern Humanism, Thomas More, Martin Luther and the Reformation

Reading: 58-60, 76-81

Writing: Response to Erasmus or Luther

20 John Calvin, Iconoclasm; Age of Discovery

Reading: 60-64

22 Painting and Printmaking, Architecture

Reading: 64-69

24 Secular Music, Literature

Reading: 69-74, 81-82, 86-89

Writing: Response to Shakespeare

27 Michel de Montaigne

Reading: 82-86

Writing: Response to Montaigne

Last Day for 'W'

Mar. 1 ***Test on Chapters 13-14***

Chapter 15: The Baroque Age

3 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

6 Painting in Italy, Music in Italy

Reading: 97-102

8 Baroque Outside Italy: Painting in Holland and Flanders

Reading: 102-8

10 Painting and Literature in England

Reading: 108-9, 120-22, 131-32

Writing: Response to Donne or Bradstreet

13-17 No Class

22 Milton

Reading: 122-23, 137-41

Writing: Response to Milton

24 Painting and Literature in Spain

Reading: 109, 123-24, 127-31

Writing: Response to Cervantes

27 Painting in France, Architecture, Baroque Music Outside Italy

Reading: 109-17

29 The Science of Observation, Philosophy

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

Writing: Response to Descartes, Hobbes, or Locke

31 No Class

Chapter 16: The Eighteenth Century

Apr. 3 The Enlightenment

Reading: 144-45, 158, 176-79

Writing: Response to Voltaire

5 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 the Declaration of Independence, the French Declaration of the Rights of Man, Franklin, or Paine

7 No Class

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

Reading: 148-54

12 English Painting, Literature of Rationalism

Reading: 154-58, 172-76

Writing: Response to Pope or Swift

14 Neoclassicism: Painting, Sculpture, Architecture

Reading: 158-63

17 Literature, Classical Music; Toward Romanticism: Beethoven

Reading: 163-70, 181-85

Writing: Response to Wollstonecraft or Austen

19 *Test on Chapters 15-16*

Chapter 17: Romanticism and Realism

21 Romanticism: Painting, The July Monarchy

Reading: 190-97

24 Sculpture, Architecture, Philosophy, The Antislavery Movement, The Civil War, The Crimean War

Reading: 197-201, 224-27

26 Literature

Reading: 201-4, 227-29

Writing: Response to Wordsworth, Blake, or Keats

28 Literature, Music

Reading: 204-8, 229-32

Writing: Response to Whitman or Dickinson

4000-level paper proposals due

May **1** Realism: Karl Marx and Friedrich Engels, New Sciences: Pasteur and Darwin, French Painting

Reading: 210-12, 221-22, 232-33

Writing: Response to Marx and Engels or Darwin

3 Music in Russia, Literature, Russian Literature

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

Writing: Response to Dostoevsky or Tolstoy

5 American Painting, The Rise of Photography, Sculpture
Reading: 212-18

8 Final Exam, 8-10 a.m.

10 4000-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, 30%; 4043, 20%). 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. In-Class Quizzes (10% total). You will have four quizzes on major Western masterpieces, which will be announced a week in advance.

4. Two Tests (2043, 30% total; 4043, 25% total). The tests will have IDs and an essay.

5. Final Exam (2043, 20%; 4043, 15%). The final exam will consist of IDs and a critical thinking essay that will allow you to demonstrate your understanding of the course material as a whole.

6. 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.

7. 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.

8. 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.

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

Cellphones and computers: Please do not use cellphones or computers in class. Exceptions: if you wish to consult an e-text on your device, please tell me ahead of time; in addition, if a question arises that we cannot answer, I may suggest you do a google search on your device. If you wish to take notes on your computer, please inform me at the beginning of the semester and show me your notes at my request.

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 when we are discussing primary texts.

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 should set it up to be delivered to your preferred email address. If you do not do so, you must check it on D2L. 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.

TASP's Learning Center (TLC): Located on the first floor of Moffett Library, TASP's Learning Center offers drop-in tutoring support for most general subject areas including but not limited to Writing, Math, Science, Business, and Foreign Languages. Students check in to work one-on-one with a tutor typically for an hour regarding specific concepts. To check the availability of tutors in a specific subject area, navigate to: <https://msutexas.edu/academics/tasp/on-campus.php>.

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).