



King's Scholar in The New Liberal Arts 4901G

Global Warfare to Post-Political

Wed. 2:30am – 5:20pm in FB 110

Dr. C. Clausius

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Class Times:

Wed. 2:30pm - 5:20pm in FB 110

Textbooks:

- *Landmarks in Humanities*
- Thomas Mann, *Death in Venice*
- Samuel Beckett, *Waiting for Godot*
- J.M. Coetzee, *Waiting for the Barbarians*
- Orwell, *Animal Farm*
- Additional material will be posted on Brightspace.

Course Description:

The New Liberal Arts: Global Warfare to Post-Political

An interdisciplinary exploration of the social structures and literary-cultural expressions of Western thought from the turn of the 20th century to the present time. It incorporates four elements: 1) engagement with primary historical, literary, philosophical texts/ideas; 2) training in public speaking and critical argument; 3) exposure to music, art, architecture, etc.; 4) a Research Project reflecting students' interests.

Prerequisite(s):

The New Liberal Arts 3901F or Western Thought and Civilization 3901F and all King's Scholar progression requirements.

Anti-Requisite: Western Thought and Civilization 4901G

Extra Information: Extra Curricular Activities

(King's)

NOTE: Students are responsible for ensuring that their selection of courses is appropriate and accurately recorded, that all course prerequisites have been successfully completed, and that they are aware of any anti-requisite course(s) that they have taken. Unless you have either the requisites for this course or written special permission from your Academic Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Electronic Study Spaces:

There are literally millions of electronic sites available to supplement and complement your studies in this course. Your instructors will guide you to wonderful sites such as the Gutenberg Project, various museums around the world, and selected archives. Another invaluable site is the [Britannica](http://www.britannica.com) site; it includes images, articles, videos, etc. There are also splendid YouTube videos done by world experts such as art historians, curators, and public intellectuals. Just be sure these sites are legitimate. If you are in doubt, ask one of the KS faculty. These sources do not replace primary sources or secondary scholarship and reading, however.

Essay Instructions:

All written work must conform to standard English language practice. That is to say, correct spelling and grammar are critical to the clarity of expression as well as the confidence and persuasiveness of your argument. As well, your written work will be expected to include such structural principles as a thesis, a body of evidence drawn from the text(s) under discussion, and in the research paper from both primary and secondary sources. All essays must conform to ONE of the standard citation styles: MLA or Chicago (not APA). You can also access some of this information at a very useful site at [Purdue University](#). In your final year, you are expected to know and to use scholarly citation styles.






Policy for Late Assignments:

Assignments are due on the specified due date. Please read the Policy on Accommodation for Medical Illness on the Brightspace site. Extensions are granted for medical/compassionate reasons only **BEFORE** the assignment is due or prior to the test/exam. No extension will be granted on the day the assignment is due or the day of the test or exam. As well, late assignments will likely not receive the benefit of comments and corrections. **All accommodation requests for work worth 10% or more require that the student inform the instructor and subsequently submit appropriate documentation directly to the Academic Dean's office.** Once the petition and supporting documents have been received and assessed, appropriate academic accommodation shall be determined by the Dean's Office in consultation with the student's instructors.



Please also note the following departmental regulations.





1. A penalty of one mark per day (including weekends) will be assessed for late assignments beginning the first day after the deadline.
2. No assignment will be accepted after the 7th day.
3. Assignments submitted after the 7th day will only be accepted on medical grounds for which documentation must be provided to the Office of the Academic Dean.
4. No assignment will be accepted after the last day of classes unless (3) applies.

Requirements	Value	Due Date
Participation & Seminar Leadership	25%	Ongoing. ACTIVE participation in weekly seminar discussions; asking thoughtful questions based on close reading of the material and/or watching YouTube videos, viewing art sources, and listening to music selections; responding to others' ideas and reactions. Seminar Leadership requires deep knowledge of the primary material, as well as familiarity with the main themes of the seminar's material. The Seminar Leader will also lead discussion in an engaging and energetic manner.
IRP Outline	10%	Feb. 12, 2025. Guidelines on OWL.
Eloquentia Perfecta IRP Presentation	15%	Feb. 26, 2025 Your IRP presentation must include a clear thesis describing the main idea, a coherent and extension outline of your argument with supporting points, and substantial material from external scholarly sources. Your presentation must demonstrate knowledge and familiarity of your secondary sources. Your presentation must be clear, concise, and precisely timed. Guidelines on OWL.
IRP Final Essay	25%	March 19, 2025. Guidelines on OWL. Selected papers will qualify to be included in the Capstone Conference on March 30 (rehearsals are March 29).
Final Exam	25%	During Exam period.

Week & Dates	4901G: Global Warfare to Post-Political All electronic readings are available on the course Brightspace site for that week.	<i>Landmarks in Humanities</i> Readings	Experiential Learning	Assignment and Test Dates
WEEK 1 Jan. 8	Introduction. (G. Broad) Zoom Class due to weather.	<p><i>Landmarks in Humanities</i> (LH) Chap. 14: Modernism: The Assault on Tradition</p> <p>Be sure to familiarize yourself with the A First Look, Making Connections, Ideas and Issues, Key Topics, and Timelines sections. In this way, you will accumulate a working vocabulary throughout the year, which will serve you well in your various assignments, especially also your IRP.</p> <p>Art History Links: small sampling only. Web Gallery of Art: Artcyclopedia:</p> <p>Other useful sites: British Museum: The Louvre in Paris: The Met in New York: The Heilbrunn Timeline of Art History: The Museum of Modern Art New York Centre Pompidou in Paris: Rijksmuseum in Amsterdam:</p>	<p> Art's Answer to Philosophy and Politics: Abstract Art, Art for the Revolution, Futurism, Fauvism, Cubism, Nonobjective Art, Abstraction, Expressionism, Dada, Surrealism,</p> <p> Modernism in Music: From Impressionism to Expressionism, Atonality, and Primitivism:</p> <ul style="list-style-type: none"> • Debussy <i>Prélude à l'Après midi d'un faune</i> (<i>Prelude to the Afternoon of a Faun</i>) (1894). • Maurice Ravel <i>Jeux d'eau</i> (<i>Fountains</i>) (1901) and <i>La Valse</i> (<i>The Waltz</i>) (1920). • Arnold Schoenberg: excerpts from <i>Pierrot Lunaire</i> Op. 21 (1912) • Igor Stravinsky: excerpt from <i>The Rite of Spring</i> (1913). 	
WEEK 2 Jan. 15	<p>The Death of God and the Birth of the Psyche: (CC)</p> <ul style="list-style-type: none"> • Friedrich Nietzsche: Selections from various works on Brightspace. <p> Nietzsche: Watch on Netflix BBC's "Nietzsche: Genius of the Modern World." This is a thorough and clear introduction to the fundamentals of Nietzsche's thought.</p> <p> Freud: Watch on Netflix BBC's "Freud: Genius of the Modern World." It's extremely helpful in explaining the basic concepts.</p>			
WEEK 3 Jan. 22	<p>Technology and Mass Society (GB)</p> <ul style="list-style-type: none"> • F.T. Marinetti, The Futurist Manifesto 1909 		<p> Selection of First World War art and commemorative architecture.</p>	Schedule IRP interviews for Feb. 6-10.

	<ul style="list-style-type: none">• <u>Thorstein Veblen, The Theory of the Leisure Class (1899) 2-12; 33-48.</u>• <u>Frederick Winslow Taylor, Principles of Scientific Management (1911) Chapter Two</u> <p>Seminar Leader: Imran</p>		(Brightspace)	
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<p>WEEK 4 Jan. 29</p>	<p>Decadence and the Eve of the Great War: (CC) Thomas Mann <i>Death in Venice</i> (1912). Sigmund Freud: Discussion of key concepts. No readings for Freud just the Netflix film. Seminar Leader: Meghan</p>			
<p>WEEK 5 Feb. 5</p>	<p>The First World War: History and Memory (GB)</p> <ul style="list-style-type: none"> • <u>Woodrow Wilson’s Message to Congress 2 April 1917:</u> • <u>Woodrow Wilson’s “Fourteen Points”</u> • <u>VI Lenin “A Turn in World Politics” 1917</u> • <u>VI Lenin “War and Revolution” 1917</u> 			<p>IRP interviews Feb. 6-10 <i>only</i>.</p>
<p>WEEK 6 Feb. 12</p>	<p>Dystopian Futures (GB)</p> <ul style="list-style-type: none"> • Orwell, <i>Animal Farm</i> • Anna Akhmatova: Selected Poems <p>Seminar Leader: Taylor</p>	<p>LH: Chap. 15 - Globalism: Information, Communication, and the Digital Revolution</p>	<p> Abstract Expressionism, Feminist Art, Identity Politics in Art, Performance Art, Pop Art, Assemblage, New Realism, Total Art</p> <p> Music and Politics:</p> <ul style="list-style-type: none"> • Olivier Messiaen: Quartet for the End of Time (1941). • Arnold Schoenberg: A Survivor from Warsaw (1947). • Penderecki Threnody to the Victims of Hiroshima (1960). 	<p>IRP Outline due Feb. 12.</p>
<p>WEEK 7</p>	<p>READING WEEK FEB. 15 – 23</p>			
<p>WEEK 8 Feb. 26</p>	<p>IRP PRESENTATIONS Feb. 26 (order by lot)</p>			
	<p>Marxism and Feminism (CC) Bertolt Brecht: War Primer Sontag: “In Plato’s Cave” Virginia Woolf: TBA Seminar Leader: Genevieve</p>			

<p>WEEK 9 March 5</p>	<p>Fascism: Guest Lecture Dr. N. Virtue</p>		<p> John Cage and Fluxus</p> <ul style="list-style-type: none"> • Cage: <i>Sonatas and Interludes, Sonata V</i> (1946). Students will look at the "Table of Preparations," showing the performer how to "prepare" the piano. • Cage: <i>4'33"</i> (1952) –You will watch a BBC 	
			<p>orchestra performance.</p> <ul style="list-style-type: none"> • Fluxus works by Nam June Paik, Morton Feldman, George Brecht. <p> <u>Video:</u> Cage interviewed (http://www.youtube.com/watch?v=pchNL7aS64Y)</p>	
<p>WEEK 10 March 12</p>	<p>Abstract Expressionism and Jazz (GB)</p> <ul style="list-style-type: none"> • <u>Greenberg, "The Avant-Garde and Kitsch"</u> • Adorno, <i>Philosophy of New Music</i> (excerpts) <p>Seminar Leader: Danika</p> <p>Minimalism's Many Faces (CC) Samuel Beckett: <i>Waiting for Godot</i> (1953)</p> <p> I will put the film of <i>Waiting for Godot</i> on Zoom for viewing.</p>			
<p>WEEK 11 March 19</p>	<p>The "Other" in Decolonization (CC)</p> <ul style="list-style-type: none"> • J.M. Coetzee, <i>Waiting for the Barbarians</i> (1980) <p>Seminar Leader: Peter</p> <ul style="list-style-type: none"> • Thomas King: "Borders" <p>Seminar Leader: Faith</p>			<p>IRP is due today.</p>
<p>WEEK 12 March 26</p>	<p>The Cold War and the Nuclear Age (GB)</p> <ul style="list-style-type: none"> • Kahn, <i>On Thermonuclear War</i> (excerpts) • Bertrand Russell, "Common Sense and Nuclear Warfare" (excerpts) <p>Seminar Leader: Joshua</p> <ul style="list-style-type: none"> • "Duck and Cover" (civil defense film) 		<p> Minimalism in Music: Phillip Glass: <i>Einstein on the Beach</i> (1975) John Adams: <i>Nixon in China</i> (1987). Steve Reich: <i>Different Trains</i> (1988).</p>	<p>Capstone Conference March 30. Rehearsal March 29.</p>

<p>WEEK 13 April 2</p> 	<p>Art and Politics (CC) Chantal Mouffe: TBA Ilya Kaminsky: <i>Deaf Republic</i> Seminar Leader: Angelina</p>			
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