

ENC 1145: Writing About Contemporary Art and the Culture Wars

Section 7411, MWF, period 7 (1:55-2:45)

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Office Hours: M, F, 3 pm - 4 pm and by appointment

On-line Syllabus available on Sakai Webpage



Course Description

Though controversies surrounding contemporary art may not be as visible as they were in the past, the culture wars are still alive in the art and the humanities. The primary arc of this course will trace back the controversy of the culture wars to various 20th century avant-garde movements' revolt against bourgeois, middle class values. To explore the avant-garde attitude, we begin with two exemplary figures, provocative comedian Lenny Bruce and Beat poet Allen Ginsberg. Students will connect these figures with not only the European avant-garde, but also to contemporary figures today and their own experiences and interests, encountering various genres of texts along the way: artist manifestos, historical accounts, and art theory.

Armed with the attitude and history of the avant-garde, the second part of the course will evaluate and engage contemporary works of art, asking after the avant-garde legacy in our everyday lives.

This course can satisfy the UF Gordon Rule requirement for writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>. The student learning outcomes for this course are as detailed in the Undergraduate Catalog at:

<http://www.registrar.ufl.edu/catalog/policies/advisinggened.html#requirements>

Objectives and Outcomes

ENC 1145 will teach students to

- Analyze various texts and artworks with a critical mindset
- Read, write, and think clearly and concisely
- Consider texts within a historical and artistic context
- Synthesize various ideas and concepts over the semester

Required Readings

All of the books should be available through the campus bookstore, though I highly suggest considering sources like Amazon or other used book retailers to receive the best deals. Please ensure that you obtain complete copies of the specific ISBN number included and follow the reading schedule. Many supplementary materials will accompany this required text, which I will distribute to you via email or the Resources section on the course Sakai page.

Art on the Edge and Over by Linda Weintraub (ISBN 978-0965198813)

The Avant-Garde: A Very Short Introduction (ISBN 978-0199582730)

Assignments

Papers

Assignment 1 (20%) (200 pts.)

The first assignment will deal with identifying the traces of the avant-garde spirit and attitude in contemporary culture and media. Pick a writer, artist, or musician from the past 30 years or so that embodies the spirit/attitude of the avant-garde. What characteristics does this person display in their behavior and/or artworks similar to (or in the spirit of) our two main examples, Lenny Bruce and Allen Ginsberg? 1500 words.

Assignment 2 (20%) (200 pts.)

Choose a resource from one of the chapters in *The Avant-Garde* (listed at the end of the book). Outline and then summarize the article (or choose a chapter from one of the books listed.) After summarizing the main points and engaging with them critically, write an *annotated bibliography entry* of around 100-200 words. 1500 words total.

Assignment 3 (20%) (200 pts.)

Choose an artist from *Art on the Edge and Over* (Or another contemporary artist approved by me). Conduct additional research (find videos, more images, reviews, artist statements, essays etc.). Write a short essay that connects your own experience or theoretical/professional interests to this artist's work. Questions to consider include: What in your own life attracts you to this artist's work? What does the work of the artist reveal to you about your orientation in the

world? How might the artist's work challenge or alter this orientation? Include/cite/refe at least one external source other than *Art on the Edge and Over*. 1500 words.

Assignment 4 (20%) (200 pts.)

In the second half of *The Avant-Garde*, David Cottington argues that mainstream culture has appropriated avant-garde techniques and ideas, de-radicalizing the avant-garde's art practice. In *Exit Through the Gift Shop*, we are presented with several artists including Banksy, Shepard Fairy, and "Mr. Brainwash." How do these figures continue the project of the avant-garde? How do they work against this same project? Your essay should refer to particular moments in the film and also integrate at least one other resource explored in class. 1500 words.

Outlines (10%)

An additional 10% is made up of five outlines of some of the readings in the course. Outlines should note sections divided in the text itself and should summarize each paragraph for what the author is *saying* and what the author is *doing*. Outlining will be modeled early in the class.

Participation (10%)

The remaining 10% comes from participation in class discussion and activities.

Grade Appeal

Students may appeal a final grade by filling out a form available from Carla Blount, English Department Program Assistant; this may result in a higher, lower, or ultimately unchanged grade.

Grading Rubric: Note that for some assignments either some of the categories may not apply or additional criteria may be constructed.

CRITERIA	A (4)	B (3)	C (2)	D (1)	F (0)
Essay Purpose Thesis (controlling idea), claim(s), ideas, focus, content	An original, focused thesis; filled with independent thinking	A focused thesis; mostly contains independent thinking	Recognizable thesis; thesis may be too broad or narrow; contains some independent thinking	Contains thesis but purpose is not always clear; little independent thinking	No clear purpose and/or often does not respond correctly to the assignment; fails to meet criteria including length requirements
Development Paragraph structure, paragraph	Thesis is imaginatively, logically and precisely developed; strong	Examples support the thesis in an orderly and logical fashion; ample analysis	Thesis is sufficiently developed; adequate analysis guides	Thesis is insufficiently developed; some analysis guides development;	Little/no development and/or often does not correspond to the assignment;

focus, general strength of the rhetoric	analysis guides development; paragraphs are well structured and focused	guides development; paragraphs are structured and focused	development; paragraphs are structured but may not always be focused	paragraphs are often inadequately structured and focused	fails to meet guidelines including length requirements citations, etc.
Organization Overall structure, introduction, conclusion, transitions	Well organized; contains artful transitions between sentences and paragraphs; an inviting lead draws the reader in; a satisfying conclusion wraps things up	Clearly and logically organized; transitions are often formulaic; introduction and/or conclusion work but may not be compelling	Organized; may contain predictable, mechanical sequence; transitions are sometimes weak; introduction and/or conclusion may be minimally satisfying	Some evidence of organization; organization may not be followed clearly; transitions are frequently weak; introduction and/or conclusion may be weak;	No apparent principle of organization; no apparent rationale for paragraphing; may not correspond to the assignment given
Source Materials Support, textual references, citations, details, examples, quotes	References to materials are significantly related to purpose; source materials support the controlling idea and provide rich details and examples	References to materials relate to purpose; source materials support the controlling idea and provide details and examples	References to materials are appropriate but may not always be related to purpose; although present, source materials may not contain adequate details and examples	Few references to materials; references may seldom relate to purpose; source materials may often lack adequate details and examples	No references to materials or references are irrelevant; may not correspond to the assignment given; may not contain proper citations, textual references or MLA/APA style
Sentence Structure Sentence fluency, paper flow, sentence clarity, sentence variety	Artful sentences that vary in length and structure create compelling writing and forceful rhetoric	Sentences vary in length and structure; sentences sometimes need to be recast for clarity of style	Very few errors in sentence structure; some variation in length and structure; a number of sentences need to be recast	Errors in sentence structure; little variation in length and structure; many sentences need to be recast	Frequent sentence structure errors; some errors may indicate a failure to understand the basic grammar of the sentence
Diction Word choice, voice, audience, clarity of language	Concrete, specific words used correctly; diction is distinctive and mature; no colloquialisms, clichés or trite expressions; language anticipates the audience's needs	Word choice is generally accurate; writer goes beyond automatic word choices to more precise and effective choices; language meets the audience's needs	Word choice is generally correct; range of words is limited; in some cases the wording is abstract and imprecise; language sometimes does not meet the audience's needs	Vague, ordinary words; relies on clichés and jargon; language often does not meet the audience's needs	Words that should be within the range of college students are misused or confused.
Conventions Grammar and mechanics; paper formatting, bibliography,	Free of spelling, grammatical and mechanical errors; no MLA or APA style mistakes (includes formatting, page numbers, heading,	Few spelling, grammatical and mechanical errors; minor MLA or APA style mistakes (includes formatting, page	Some spelling, grammatical, mechanical, and MLA or APA errors; errors in syntax, agreement, pronoun case and	Major grammatical, mechanical, and MLA or APA errors (sentence fragments, run-on sentences, reference,	Frequent grammatical, mechanical, other basic errors make comprehension difficult; incorrect MLA or

works cited, overall MLA or APA form	header, and citations)	numbers, heading, header, and citations)	reference, spelling and punctuation	spelling and punctuation)	APA form/
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UF has recently instituted a plus/minus grade system. As a result, letter grades now have different grade point equivalencies. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Schedule of Classes and Assignments

Assignment dates are subject to change as the course progresses.. Major assignments and holidays are noted.

COURSE ASSIGNMENTS AND READING SCHEDULE

Part 1—The Attitude of the Avant-Garde Contra "the Bourgeois"

WEEK OF JAN 6-10

January 6 - Introduction to course; syllabus presentation

January 8—Discussion: What is art?

January 10—Begin *Looking for Lenny*

WEEK OF JAN 13-17

January 13 - Finish *Looking for Lenny*, discuss

January 15 - The Beats: *Howl* - Allen Ginsberg <http://www.wussu.com/poems/agh.htm> ; Discussion and Lecture: How to read Poetry

January 17 - Continue discussion of *Howl*; Style Lecture (Based on Joseph Williams *Style: Basics of Clarity and Grace*)

Part 2: The History of the Avant-Garde

WEEK OF JAN 20-24

January 20—NO class, MLK day

January 22—Dada Manifestos (word document on Sakai); Evaluation Argument lecture

January 24-- Introduction to *Dada in Paris* pgs 1-19 (Available on Sakai);

WEEK OF JAN 27-31

January 27 - Introduction to Outlining DUE: Assignment 1

"Weak Universalism" by Boris Groys <http://www.e-flux.com/journal/the-weak-universalism/>

January 29 - *The Avant-Garde: A Very Short Introduction*, introduction; Introduce Assignment 2

January 31 - Chapter 1: Origins Emergence and Consolidation; Summary and Analysis lecture

WEEK OF FEB 3-7

February 3 - Chapter 2: Professionalism and Politics Between the Wars

February 5 - Introduction to Library/Research tools;

February 7— Annotated Bibliography lecture

Part 3: Art on the Edge and Over: Searching for meaning in Contemporary Art

WEEK OF FEB 10-14

February 10-- Individual conferences (time sheet distributed)

February 12- *Art on the Edge and Over* "Why does art need to be explained?" by Arthur Danto pgs 12-16;

February 14-- *Art on the Edge and Over: Nature* (pgs 33-50)

WEEK OF FEB 17-21

February 17 -*Art on the Edge and Over: The Artist* (pgs 51-83) DUE: Assignment 2

February 19 -*Art on the Edge and Over: The Communal Self* (84-123)

February 21- *Art on the Edge and Over: Some Processes* (pgs 123-152)

WEEK OF FEB 24-28

February 24 -*Art on the Edge and Over: Some Mediums* (153-175)

February 26 -*Art on the Edge and Over: Some Purposes* (176-203)

February 28 -*Art on the Edge and Over: Some Aesthetics* (204-248)

WEEK OF MAR 3-7

SPRING BREAK

WEEK OF MAR 10-14

March 10 -*Art on the Edge and Over: Afterword*—"How is Avant Garde Art Evaluated?"

March 12- Rhetoric, Persuasion, Visual Argument/ Classical Argument,

March 14—Individual Conferences

WEEK OF MAR 17-21

March 17— DUE: Assignment 3

March 19 - NO CLASS—4Cs conference

March 21 - NO CLASS—4Cs conference

WEEK OF MAR 24-28

Part 4: The Avant-Garde and Consumerist Culture

March 24 - *The Avant-Garde: A Very Short Introduction* Chapter 3: Consumerism and Co-option

March 26-*The Avant-Garde: A Very Short Introduction* Chapter 4: The Avant-garde and Revolution

March 28 -*The Avant-Garde: A Very Short Introduction* Conclusion

Part 5: The Bourgeois—take 2! American Culture Wars, the NEA, and Controversial Art Today

WEEK OF MAR 31-APR 4

March 31- "The Children of John Adams" (essay in *Art Matters*, available on Sakai)

April 2- Selection from *Visionaries and Outcasts* (available on Sakai)

April 4 - Synthesizing Ideas lecture

WEEK OF APR 7-11

April 7 - Return to Joseph Williams *Style*; style exercises/Writing an Arguable Thesis

April 9- Begin *Exit Through the Gift Shop*; discuss

Banksy in New York:

http://www.slate.com/blogs/browbeat/2013/10/10/banksy_in_brooklyn_bever_claimed_by_local_residents_in_east_new_york_video.html

<http://animalnewyork.com/2013/banksynv-10-a-beaver-in-east-new-york/>

April 11 - Continue *Exit Through the Gift Shop*; discuss

Week of APR 14-18

April 14— Finish *Exit Through the Gift Shop* ; discuss

April 16 -Guest "Lecture" by Juan Jose Griego, *Art and Technology* - Art at UF

April 18 -Where is the avant-garde located today?

WEEK OF APR 21-25

April 23 - Final Day of Class—Wrap up and Questions

ASSIGNMENT 4 DUE FRIDAY, MAY 2 BY 11:55 PM

NO LATE ASSIGNMENTS ACCEPTED

Classroom Policies

Attendance

Students are allowed three absences without grade penalty. The fourth absence will result in a lower participation grade. Students absent 6 or more times after their three excused absences will fail the course. Students *must* keep track of their absences over the semester. Failure to do so may result in greatly reduced final averages. Exceptions to these allowed absences include religious holidays, extended illnesses, school sanctioned athletic or extra-curricular activities, and court-mandated events. What counts as absences in this course as well as what work can be made up because of these absences, are detailed in UF's absence policy, which you can find here: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Preparation

Being adequately prepared for the course means the student has read the assigned readings and feels able to navigate these readings quickly and efficiently for reference in class. Prepared students will also arrive to class with questions and/or have marked moments in a text they would like to further discuss. Every student's preparation affects the quality of each class session. Failure to prepare for class will result in a lower participation grade.

Papers and other assignment due dates will include specific deadlines on the Sakai page. Unapproved late papers *will not* be accepted. Ensure that you provide enough time for yourself to complete any necessary printing or editing before the class.

All papers must be turned in to Sakai, though I may ask you to turn in hard copies of some assignments during the semester. This is to prevent plagiarism as well as provide an online database for your work. Instructions will be provided in-class at the necessary time. Papers must be in 12-point Times New Roman font and double-spaced with 1 inch margins. Be sure to staple papers before submitting hard copies.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.

b.) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

All students are required to abide by the Student Honor Code. For more information about academic honesty, including these definitions of plagiarism and unauthorized collaboration, see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Students with Disabilities

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. For more information, see: <http://www.dso.ufl.edu/drc/>

Harassment

UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/studentguide/studentconductcode.php#s4041>

Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <http://evaluations.ufl.edu/results>.