The course begins with the thought: ‘First we must identify the question.’
What question? Where has culture (here, now, and more broadly, across “cultures”) come from? And where is it going? As scholars and creators, can we pose salient questions and work towards answers? Or only towards more questions... Let’s discuss!

What constitutes “culture”? What are the elements – what we are calling “signs and events” – that come together to form a recognizable cultural construction?

This course will interrogate different aspects of culture Modern and Contemporary culture(s). In this term, Professor Mahon will lead the class through key questions regarding modernity, postmodernity and beyond.

Part of our job will be to scrutinize not only the cultural productions and historical moments we are looking at but also our own (re)construction of these features. What does it mean to speak of the “postmodern” or “the Enlightenment”? Are these terms universal, or are they culturally limited and part of a uniquely Western view of culture? Why should these terms matter? What is being left out when we construct our view of the world through these lenses?

This is a course in which both the professor and the students will actively participate and in which the observation and analysis of cultural phenomena “break out” of the classroom at times.
SASAH Course and Student Learning Objectives and Outcomes:

- To self-motivate and inspire others to follow through with challenging and experiential situations, to be resilient in learning and unlearning knowledge expectations, and thus to find common ground for intellectual, cultural, and social growth and change.

- To interpret and explain complex material and information in creative and persuasive forms of oral and written communication for academic and public audiences.

- To assess and apply historical and contemporary theories which inform research and practice in the arts and humanities, in related disciplines across the academy, and in fields beyond the academy.

- To consider and appreciate the viewpoints of others in collaborative work settings and learning environments while maintaining and sharing one’s own reasoned perspectives.

- To acknowledge and identify personal values in relation to historical, cultural, and social contexts.

- To articulate a vision of civic responsibilities and to understand the importance of engaging with local, national, and global communities in support of the greater good.

To develop, design, and implement, both independently and collaboratively, creative modes of expression through rigorous critical thought and responsible engagement practices.

REQUIRED TEXTS FOR WINTER TERM
Readings are available online or through the UWO library website. Links are listed below in the schedule of weekly readings.

WINTER TERM SYLLABUS

Assignments and Tests
Re: Satellite Gallery Project – Jan. 8 – 21*

*Note: Assignment for Jan. 10 Class:
- read Bourdieu – “Distinction”
- Prepare 3 questions: (1) a pressing contemporary question; (2) an urgent question of personal significance; (3) a question posed by someone in your circle (family, friend, etc.)

Test: 20%
Date: Feb. 14, 2018 (in-class)
Participation in Lecture, Reading Responses, and Discussions: 15%
This mark will be determined by your attendance and the extent and quality of your engagement in class and quality of Reading Responses (see requirements**) (10%), and in discussions (5%).

SASAH Blog Post: 5%
Date: (Feb. 28 – Mar. 28) Approx. 6 to be assigned per week.

**Reading Response Papers: These are very short (2 pages maximum, double spaced) pieces of writing that focus on the readings, in context of related cultural materials and your own ideas. In your texts, I'm asking that you develop a brief précis of the main argument in the reading (3/4 page to a page), and follow that by bringing to this discussion your ideas about the cultural object that is being presented alongside the reading, and your own ways of applying the theory to your experiences in the world. Your first 2 Reading Responses must be done for weeks 3, 4 and/or 5, and are each worth 5% (--in each case, the work you write on must be the one that is new for that week). Your third Response will be scheduled so that it will be used for your SASAH Blog post (worth 5%). For any week in which you do a response assignment you will need to hand it in, typed, at the beginning of class
As with Laurence’s class, I am looking for the quality of the thinking and the writing here.

Digital Humanities Mini-Project: 15%
Date: (Proposed) March 28

Essay/Project and Salon Participation: 25%
Date: Apr. 4
Topic: (Preliminary Description of Assignment) Select any cultural object (artwork, film, novel, etc.) that represents a past era or event. Analyze the context in which it was produced (e.g. modernity, postmodernity, post-postmodernity, etc.) and the extent to which this object either obfuscates or meaningfully engages its historical subject. Examine the means by which it constructs the past, taking into account the aesthetic strategies employed by its creator(s). And, where relevant, consider whether or not it reflects on its own limitations or the various problems that afflict historicizing endeavours.

Weekly Schedule Winter 2018

Week 1
Jan. 10 – Introduction to Course, Culture’s Hierarchies and Complexities, and “The Question Project”
Pierre Bourdieu, “Distinction” (sent out & posted on OWL)

- meet at Satellite Gallery, 121 Dundas near Talbot, London (3:00 p.m.)
- Introduction, discussion of Bourdieu, your 3 questions; “how-to” poster production planning, installation; gallery schedule
- Bring your 3 questions (in writing) to discuss
- Poster Due – Sunday Jan. 14, 7 p.m. (in your OWL Dropbox); Statement & Presentation Due – Wed. Jan. 17 at class
- Note: Poster installation, Tuesday Jan. 16, noon to ?
- Note: Gallery Sitters will be needed for Tuesday Jan. 16, 2-7; Thursday Jan. 18, 2-7; Friday Jan. 19, 2-7, Sat. Jan. 20, 12-5.
Week 2  
- meet at Satellite Gallery, 121 Dundas near Talbot, London (3 p.m.)  
- presentation of your poster; “forum with 2nd Year SASAH (3:00 – 4:30)  
- reception for “What’s Your SASAH...” project on display (4:30 – 6:00)

Week 3  
Jan. 24 – The Emergence of Postmodernity  
Jean François Lyotard, “Answering the Question: What is the Postmodern”  
- bring reading notes or Reading Response 1 (if applicable)  
- discuss Question Project in light of reading

Week 4  
Jan. 31 – The (Revolutionary?) Energies of the Outmoded (+ Christine Campana contribution)  
Linda Hutcheon, “The Politics of Postmodernism: Parody and History”  
http://people.ds.cam.ac.uk/paa25/Papers/PoMo_files/Linda%20Hutcheon.pdf  
- bring reading notes or Reading Response 2 (if applicable)  
- view ________________ before class

Week 5  
Feb. 7 – Deliberate Archaisms + Test Review  
Paul Grainge, “Colouring the Past: Pleasantville and the Textualization of Media Memory,”  
www.oapen.org/download?type=document&docid=341357  
- bring reading notes or Reading Response 3 (if applicable)  
- view “Pleasantville” before class.

Week 6  
Feb. 14 – Test -- and planning rest of the course  
- discuss forthcoming reading assignments

Feb. 21 – Reading Week

Week 7  
Feb. 28 – Remediation & What are Artist’s Questions? - Studio Visit (Glabush and Mahon)  
Readings: Mahon & Glabush – to be supplied

& Course Reading:  
Remediation: Understanding New Media  
E-book available through Western Libraries  
(Reading Response 4, scheduled > Blog Posts)
**Week 8**

**Mar. 7 – Digimodernism, and Supermodernity**

Alan Kirby, “The Digimodernist Text” in *Digimodernism: How New Technologies Dismantle the Postmodern and Reconfigure Our Culture*


Marc Auge, “From Places to Non-Places” in *Non-Places: Introduction to an Anthropology of Supermodernity*

[http://www.acsu.buffalo.edu/~jread2/Auge%20Non%20places.pdf](http://www.acsu.buffalo.edu/~jread2/Auge%20Non%20places.pdf)

*(bring reading notes or Reading Response 5, scheduled > Blog Posts, if applicable)*

**Week 9**

**Mar. 14 – Altermodern + Digi-Humanities**

Guest co-Instructor: Prof. Mark McDayter

Nicholas Bourriaud, “Altermodern”


*(Reading Response 6, scheduled > Blog Posts)*

**Week 10**

**Mar. 21 – Metamodern + Digi-Humanities**

Guest co-Instructor: Prof. Mark McDayter

Robin van den Akker and Timotheus Vermeulen, “Notes on Metamodernism”


*(Reading Response 7, scheduled > Blog Posts)*

**Week 11**

**Mar. 28 – Digi-Humanities Wrap-up**

Guest co-Instructor: Prof. Mark McDayter

Project viewing process to be determined with students.

**Week 12**

**Apr. 4 – Salon 1**

Readings/viewings to be determined by students.

**Week 13**

**Apr. 11 – Salon 2**

Readings/viewings to be determined by students.
Winter Term Course Policies

- Tests start at the beginning of class. Time lost due to late arrival will not be made up.

- Late Assignments: Students are expected to complete all assignments on time. Assignments are considered late after the start of class the day they are due. Extensions will be given only upon official notification from the student's faculty advisor documenting bereavement or serious health issues.

- The syllabus, Powerpoint presentations, and other relevant course information will be posted on OWL.

- Attendance is required.

- Plagiarism will not be tolerated. For information concerning UWO’s Plagiarism and Academic Offenses (Scholastic Offences) consult the Western Academic Calendar.

- Emails:
  - Assignments will not be accepted through email.
  - Grades will not be discussed through email.
  - Be sure to keep emails brief and to the point and use standard formatting. Do not use short form or abbreviated expressions.
  - Be sure to identify your name and contact information in the email.
  - I will make every effort to reply to your email within two business days.

- Electronic Devices: You may use a computer in class to take notes. All other activities (e.g. checking email or social media sites, etc.) are prohibited. Students must turn off all cell phones, PDAs, or similar electronic devices while in the classroom. Under no circumstances are cell phones or any electronic devices to be used or seen during times of examination. Should you need to receive a phone call during class time, I ask that you first notify me at the beginning of class and that you keep your phone on vibrate and step out of the classroom to receive the call.

- I reserve the right to make changes to this syllabus throughout the term. Should a change be required, you will be given prior notice.

- All students will conduct themselves in a manner consistent with the Code of Student Conduct and treat all members of the University community with respect.

**NOTE FROM THE DEAN OF ARTS and HUMANITIES:**

You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an antirequisite course. Lack of prerequisites may not be used as basis of appeal. If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

**PLAGIARISM:** Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage of text from another author, they must acknowledge their
debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence (see Scholastic Offence Policy in the Western Academic Calendar).

**POLICY ON ACCOMMODATION FOR MEDICAL ILLNESS:**
http://www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf [downloadable Student Medical Certificate (SMC): https://studentservices.uwo.ca [under the Medical Documentation heading]. Students seeking academic accommodation on medical grounds for any missed tests, exams and/or assignments worth 10% or more of their final grade must apply to the Office of the Dean of their home faculty and provide documentation.

**ACADEMIC ACCOMMODATION CANNOT BE GRANTED BY THE INSTRUCTOR OR DEPARTMENT.**

**UWO ACCESSIBILITY POLICY:** Western has many services and programs that support the personal, physical, social and academic needs of students.