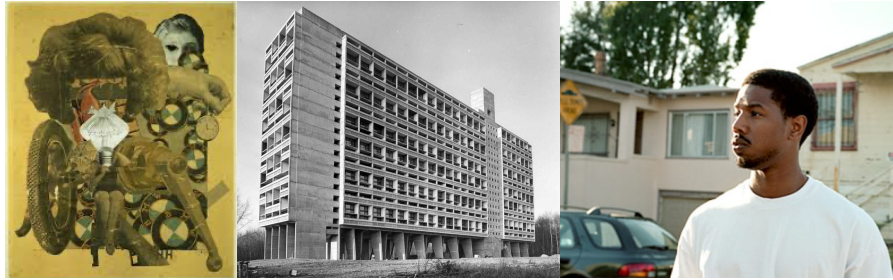


College of Arts and Sciences
Department of Humanities and Cultural Studies
Introduction to the Humanities

HUM 1020
3 Credit Hours



Term

Spring 2023
Off Campus / Online

Instructor

Dr. Amy Rust
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Virtual Office Hours

Mondays, 9 – 11 am, or by appointment

Teaching Assistants

Breanna Hansen
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Virtual Office Hours

Tuesdays / Thursdays, 5 – 6 pm, or by appointment

Enya Silva

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Virtual Office Hours

Mondays / Tuesdays, 3 – 4 pm, or by appointment

Course Description

An introduction to the critical analysis of creative human expression, including artworks from a variety of media and historical periods that investigate questions of race, class, gender, national identity, and the environment.

Overview

This course introduces students to the many media, movements, and meanings of creative human expression. Through Lectures, Workshops, and Guided Close Readings students explore the aesthetic histories and social contexts of multiple works in painting, photography, and cinema as well as architecture, performance, and literature. They also hone their skills in observation, interpretation, and analysis with Writing Exercises, Exams, and a final Essay assignment.

The course is not a survey. Privileging depth over breadth, it investigates how individual artworks mediate relationships between *what* one sees, hears, and feels and *how* those

experiences make meaning for particular people at specific moments in time and space. Taking *mediation* as its theme, the course demonstrates how paintings, photographs, and films, not to mention bodies, buildings, and landscapes, shape encounters between form and content, mind and body, and art and everyday life. Revealing the value of art for worlds inside and outside the classroom, the course demonstrates the relevance of the humanities for a variety of academic disciplines and occupational pursuits.

Learning Outcomes

By the end of this course, students are able to

- Define mediation and explain its relevance for the critical analysis of creative human expression.
- Describe the aesthetics, histories, and social contexts of selected artworks in painting, photography, cinema, architecture, performance, and literature.
- Explain how artworks reveal and respond to the periods of their production, particularly when it comes to issues of race, class, gender, national identity, and the environment.
- Observe, interpret, and analyze written and visual texts through a variety of assignments, including close reading exercises, short answer exams, and a final essay.

Required Module Content

Available on Canvas. Assigned videos, podcasts, and texts should be completed *before watching* Lectures and Guided Close Readings or *completing* Workshops, Quizzes, & Assignments.

Assignments & Grading

| Category | Percent of Final Grade |
|-----------------------|------------------------|
| Workshops | 20% |
| Notes Quizzes | 20% |
| Writing Assignment #1 | 10% |
| Writing Assignment #2 | 10% |
| Essay | 20% |
| Exam #1 | 10% |
| Exam #2 | 10% |

Workshops

Workshops are interactive assignments that students complete after watching select Guided Close Reading videos. Workshops are due to Canvas on the following **FRIDAYS @ 11:59 pm**. Late submissions are **not** accepted.

- Friday, January 20
- Friday, February 10
- Friday, February 24
- Friday, March 31
- Friday, April 14

Submissions are evaluated according to the following rubric:

✓+ (100 points)

These submissions are focused and coherent, joining concrete observations to thoughtful and creative interpretations that are well explained. They exhibit a deep engagement with the assigned prompt and are well written with few grammatical errors.

✓ (85 points)

These submissions are reasonably focused and coherent with concrete observations and thoughtful interpretations that are generally well explained. They exhibit a moderate engagement with the assigned prompt and are largely well written.

✓- (70 points)

These submissions offer few observations alongside unfocused or incoherent interpretations. They exhibit passing engagement with the assigned prompt and have multiple grammatical errors.

× (0 points)

These submissions are missing or incomplete.

Notes Quizzes

At the end of each Module, students complete a **10-point, 15-minute** online Notes Quiz. Quizzes are due *no later than* **SUNDAYS @ 11:59 pm**.

Notes Quizzes cover **all** material for a given Module, including videos, podcasts, and texts as well as Lectures and Guided Close Readings. **Two** attempts are allowed. Only the higher score is recorded.

Students who fail to complete Notes Quizzes earn **zero** points. Quizzes may **not** be completed at a later date. At the end of the term, only your **TEN BEST** quiz scores count toward your final grade.

Writing Assignments

Writing Assignments build on skills acquired through Guided Close Readings and Workshops. They also prepare students for the course Essay. Writing Assignments are due to Canvas as indicated below:

- **Writing Assignment #1**
Sunday, March 12, @ 11:59 pm
- **Writing Assignment #2**
Sunday, April 16, @ 11:59 pm

Essay

The Essay is the course's culminating assignment. Students write 1000 – 1500 words, following the assigned prompt. The Essay is due to Canvas **Friday, April 28, @ 11:59 pm**. Late Essays are **not** accepted.

Exams

Students take **two** non-cumulative Exams, according to the following schedule:

- **Exam #1: Painting, Photography, & Cinema**
Due Wednesday, March 1, @ 11:59 pm
- **Exam #2: Architecture, Performance, & Literature**
Due Wednesday, May 3, @ 11:59 pm

Exams are 120 minutes and include matching, true / false, multiple choice, listing, and short answers. Late Exams are **not** accepted.

NOTE: Students who average **85 or better** on relevant Notes Quizzes **may choose to skip exams** and replace their exam grades with their quiz averages. For Exam #1, relevant Notes Quizzes include Modules 1 – 7. For Exam #2, relevant Notes Quizzes include Modules 9 – 14.

The following scale applies to all assignments and final grades, except where noted above:

| Grading Scale (%) | |
|-------------------|----|
| 93-100 | A |
| 90 – 92 | A- |
| 87 – 89 | B+ |
| 83 – 86 | B |
| 80 – 82 | B- |
| 77 – 79 | C+ |
| 73 – 76 | C |
| 70 – 72 | C- |
| 67 – 69 | D+ |
| 63 – 66 | D |
| 60 – 62 | D- |
| 0 – 59 | F |

Course Schedule

MODULE 1: Introducing the Humanities

| Date | Content | Lectures, Instructions, & Guided Close Readings | Workshops, Quizzes, & Assignments |
|---------------|--|---|---|
| Jan 9 – 15 | <p>Listen NPR, <i>All Things Considered</i>: “A Top Medical School Revamps Requirements”</p> <p>Read</p> <ul style="list-style-type: none"> • Course Syllabus • John McCumber: “How Humanities Can Help Fix the World” | <p>Lectures</p> <ul style="list-style-type: none"> • What Are the Humanities? • The Humanities: History & Value • Introducing HUM 1020 • Course Structure, Assignments, & Policies | <p>Syllabus Quiz Due Friday, January 13 @ 11:59 pm</p> <p>Module 1 Notes Quiz Due Sunday, January 15 @ 11:59 pm</p> |

MODULE 2 / PAINTING: The Italian Renaissance & Linear Perspective

| Date | Content | Lectures, Instructions, & Guided Close Readings | Workshops, Quizzes, & Assignments |
|----------------|--|---|---|
| Jan 16 – 22 | <p>View Steven Zucker & Beth Harris: “Linear Perspective Explained”</p> <p>Read Anne Friedberg: excerpt from <i>The Virtual Window</i></p> | <p>Lectures</p> <ul style="list-style-type: none"> • The Italian Renaissance • Linear Perspective • The Virtual Window <p>Instructions</p> <ul style="list-style-type: none"> • Writing Assignments + 10 on 1 <p>Guided Close Reading <i>Holy Trinity</i> (Masaccio, Italy, c. 1427)</p> | <p>Workshop #1 Practicing 10 on 1 Due Friday, January 20 @ 11:59 pm</p> <p>Module 2 Notes Quiz Due Sunday, January 22 @ 11:59 pm</p> |

MODULE 3 / PAINTING: Modernism & Abstract Expressionism

| Date | Content | Lectures, Instructions, & Guided Close Readings | Workshops, Quizzes, & Assignments |
|----------------|--|---|---|
| Jan 23 – 39 | <p>Listen Tamar Avishai: <i>The Lonely Palette</i>, Episode 1: “Paul Cézanne”</p> <p>Read Erika Doss: “Abstract Expressionism”</p> | <p>Lectures</p> <ul style="list-style-type: none"> • Modernity & Modernism • Abstract Expressionism • Jackson Pollock & Action Painting <p>Guided Close Reading <i>Number 1 (Lavender Mist)</i> (Jackson Pollock, USA, 1950)</p> | <p>Module 3 Notes Quiz Due Sunday, January 29 @ 11:59 pm</p> |

MODULE 4 / PHOTOGRAPHY: The Historical Avant-Garde & Photomontage

| Date | Content | Lectures, Instructions, & Guided Close Readings | Workshops, Quizzes, & Assignments |
|----------------|--|--|---|
| Jan 30 – Feb 5 | <p>Listen Tamar Avishai: <i>The Lonely Palette</i>, Episode 17: “Marcel Duchamp”</p> <p>Read John Berger: excerpt from <i>Ways of Seeing</i></p> | <p>Lectures</p> <ul style="list-style-type: none"> • Art in the Age of Mechanical Reproduction • The Historical Avant-Garde • Dada & Photomontage <p>Guided Close Reading <i>The Beautiful Girl</i> (Hannah Höch, Germany, 1919 – 20)</p> | <p>Module 4 Notes Quiz Due Sunday, February 5 @ 11:59 pm</p> |

MODULE 5 / PHOTOGRAPHY: The Neo-Avant-Garde & Pop Art

| Date | Content | Lectures, Instructions, & Guided Close Readings | Workshops, Quizzes, & Assignments |
|------------|---|---|---|
| Feb 6 - 12 | <p>Listen Tamar Avishai: <i>The Lonely Palette</i>, Episode 27: “Roy Lichtenstein”</p> <p>Read Anne Wagner: “Warhol Paints History”</p> | <p>Lectures</p> <ul style="list-style-type: none"> • The Neo-Avant-Garde & Pop Art • Andy Warhol & The Factory • <i>Death in America</i> <p>Instructions Writing a Thesis</p> <p>Guided Close Reading <i>Red Race Riot</i> (Andy Warhol, USA, 1963)</p> | <p>Workshop #2 Writing a Thesis Due Friday, February 10 @ 11:59 pm</p> <p>Module 5 Notes Quiz Due Sunday, February 12 @ 11:59 pm</p> |

MODULE 6 / CINEMA: Spectacle, Narrative, & Melodrama I

| Date | Content | Lectures, Instructions, & Guided Close Readings | Workshops, Quizzes, & Assignments |
|-------------|---|---|--|
| Feb 13 - 19 | <p>View Edison Company Films</p> <p>Listen Khan Academy: “The Progressives”</p> <p>Read Linda Williams: “The American Melodramatic Mode”</p> | <p>Lectures</p> <ul style="list-style-type: none"> • The Cinema of Attraction • Narrative Integration & Melodrama • American Racial Melodrama <p>Guided Close Reading <i>The Birth of a Nation</i> (D. W. Griffith, USA, 1915)</p> | <p>Module 6 Notes Quiz Due Sunday, February 19 @ 11:59 pm</p> |

MODULE 7 / CINEMA: Spectacle, Narrative, & Melodrama II

| Date | Content | Lectures, Instructions, & Guided Close Readings | Workshops, Quizzes, & Assignments |
|----------------|--|---|--|
| Feb 20 - 26 | <p>View <i>Fruitvale Station</i> (Ryan Coogler, USA, 2013)</p> <p>Listen NPR, <i>TED Radio Hour</i>: "Confronting Racism"</p> <p>Read Jennifer Malkowski: "Streaming Death"</p> | <p>Lectures</p> <ul style="list-style-type: none"> Racial Violence in the Age of Digital Reproduction <i>Fruitvale Station</i>, Part 1 <i>Fruitvale Station</i>, Part 2 <p>Instructions Notice & Focus</p> <p>Guided Close Reading <i>Fruitvale Station</i> (Ryan Coogler, USA, 2013)</p> | <p>Workshop #3 Practicing Notice & Focus Due Friday, February 24 @ 11:59 pm</p> <p>Module 7 Quiz Due Sunday, February 26 @ 11:59 pm</p> |

MODULE 8 / EXAM #1

| |
|---|
| <p>Painting, Photography, & Cinema (120 minutes) Due Wednesday, March 1, @ 11:59 pm Students who average 85 or better on Notes Quizzes 1 – 7 may choose to skip the exam and replace its grade with their quiz average.</p> |
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MODULE 9 / ARCHITECTURE: Modernism & Less Is More

| Date | Content | Lectures, Instructions, & Guided Close Readings | Workshops, Quizzes, & Assignments |
|---------------|---|--|---|
| Mar 6 - 12 | <p>Listen</p> <ul style="list-style-type: none"> <i>99% Invisible</i>: Episode 343, "Usonia" <p>Read</p> <ul style="list-style-type: none"> Le Corbusier: excerpts from <i>Towards a New Architecture</i> | <p>Lectures</p> <ul style="list-style-type: none"> Bauhaus & The International Style Architecture or Revolution Modernism & Urban Planning <p>Guided Close Reading <i>Unité d'habitation</i> (Le Corbusier, Switzerland / France, 1952)</p> | <p>Writing Assignment #1 Due Sunday, March 12 @ 11:59 pm</p> <p>Module 9 Notes Quiz Due Sunday, March 12 @ 11:59 pm</p> |

—SPRING BREAK—

MODULE 10 / ARCHITECTURE: Postmodernism & More Is More

| Date | Content | Lectures, Instructions, & Guided Close Readings | Workshops, Quizzes, & Assignments |
|----------------|---|--|--|
| Mar 20 - 26 | <p>Listen <i>99% Invisible</i>: Episode 302, "Lessons from Las Vegas"</p> <p>Read Mike Davis: "Fortress LA"</p> | <p>Lectures</p> <ul style="list-style-type: none"> • Postmodernity & Postmodernism • Postmodern Architecture • Hostile Environments <p>Guided Close Reading <i>Vanna Venturi House</i> (Robert Venturi, USA, 1961 – 64)</p> | <p>Module 10 Notes</p> <p>Quiz Due Sunday, March 26 @ 11:59 pm</p> |

MODULE 11 / PERFORMANCE: Feminist Body Art

| Date | Content | Lectures, Instructions, & Guided Close Readings | Workshops, Quizzes, & Assignments |
|----------------------|---|--|--|
| Mar 27 – Apr 2 | <p>View Khan Academy: "The Case for Performance Art"</p> <p>Read Lynda Nead: "Breaking Open the Boundaries"</p> | <p>Lectures</p> <ul style="list-style-type: none"> • Performance Art • Feminist Body Art <p>Instructions The Method</p> <p>Guided Close Reading <i>Cut Piece</i> (Yoko Ono, Japan, 1964 – 1966)</p> | <p>Workshop #4 Practicing the Method Due Friday, March 31 @ 11:59 pm</p> <p>Module 11 Notes</p> <p>Quiz Due Sunday, April 2 @ 11:59 pm</p> |

MODULE 12 / PERFORMANCE: Maintenance Art

| Date | Content | Lectures, Instructions, & Guided Close Readings | Workshops, Quizzes, & Assignments |
|--------------|---|---|---|
| Apr 3 – 9 | <p>View Khan Academy: "The Case for Land Art"</p> <p>Read Shannon Jackson: "High Maintenance"</p> | <p>Lectures</p> <ul style="list-style-type: none"> • Merle Laderman Ukeles & Maintenance Art • Ecological Art <p>Guided Close Reading <i>Transfer: The Maintenance of the Art Object</i> (Merle Laderman Ukeles, USA, 1973)</p> | <p>Module 12 Notes</p> <p>Quiz Due Sunday, April 9 @ 11:59 pm</p> |

MODULE 13 / LITERATURE: Autobiographical Essay

| Date | Content | Lectures, Instructions, & Guided Close Readings | Workshops, Quizzes, & Assignments |
|----------------|--|--|---|
| Apr 10 – 16 | <p>Listen <i>Radio Open Source: "A Walk in the Wood with Robert Richardson"</i></p> <p>Read Henry David Thoreau: "Where I Lived"</p> | <p>Lectures</p> <ul style="list-style-type: none"> American Transcendentalism <i>Walden</i>, Part 1 <i>Walden</i>, Part 2 <p>Instructions Essay</p> <p>Guided Close Reading <i>Walden</i> (Henry David Thoreau, USA, 1854)</p> | <p>Workshop #5 Paraphrase x3 Due Friday, April 14 @ 11:59 pm</p> <p>Writing Assignment #2 Due Sunday, April 16 @ 11:59 pm</p> <p>Module 13 Notes Quiz Due Sunday, April 16 @ 11:59 pm</p> |

MODULE 14 / LITERATURE: Speculative Fiction

| Date | Content | Lectures, Instructions, & Guided Close Readings | Workshops, Quizzes & Assignments |
|----------------|--|---|--|
| Apr 17 – 23 | <p>View Khan Academy: "The Anthropocene & the Near Future"</p> <p>Read Junot Díaz: "Monstro"</p> | <p>Lectures</p> <ul style="list-style-type: none"> Speculative Fiction, Posthumanism, & the Anthropocene "Monstro," Part 1 "Monstro," Part 2 <p>Guided Close Reading "Monstro" (Junot Díaz, USA, 2012)</p> | <p>Module 14 Notes Quiz Due Sunday, April 23 @ 11:59 pm</p> |

MODULE 15 / ESSAY

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|--|
| <p>Due Friday, April 28 @ 11:59 pm Late Essays are not accepted.</p> |
|--|

FINALS WEEK / EXAM #2

| |
|--|
| <p>Architecture, Performance, & Literature (90 minutes) Due Wednesday, May 3, @ 11:59 pm Students who average 85 or better on Notes Quizzes 9 – 14 may choose to skip the exam and replace its grade with their quiz average</p> |
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Course Policies

First Week Attendance

Students must complete the Syllabus Quiz *no later than 11:59 pm Friday, January 13*, to avoid being dropped from the course.

Late Assignments

Late Assignments are accepted, *except where indicated*, with a penalty of **one grade step** for **each day** late (i. e., an A becomes an A- after one day, a B+ after two days, etc.) until the assignment reaches 59 / 100 points. Contact Dr. Rust *in advance* of deadlines to negotiate the submission of late work without penalty.

Incomplete (I) Grades

This course follows current university policy concerning incomplete grades. An "I" grade may be awarded to a student only when a small portion of the student's work is incomplete and only when the student is otherwise earning a passing grade. The time limit for removing the "I" is set by Dr. Rust. For undergraduate students, this time limit may not exceed two academic semesters, whether or not the student is in residence, and / or graduation, whichever comes first. For graduate students, this time limit may not exceed one academic semester. "I" grades not removed by the end of the time limit are changed to "IF" or "IU," whichever is appropriate.

Assignment Retention

Students are responsible for maintaining electronic copies of all work uploaded to Canvas until final grades post.

Microsoft Teams

Microsoft Teams is a real-time video conferencing tool. Please follow the guidelines below when engaging in synchronous meetings.

- Act professionally in the way you communicate. Treat your instructors and peers with respect, the same way you would do on a face-to-face environment. Respect other people's ideas and be constructive when explaining your views about points with which you may not agree.
- Join the meeting on time or a few minutes early.
- Make sure you are in a quiet area. Limit the background noise (i. e., kids, pets, coffee shops, car noise, etc.). Make every effort to find a location where others can hear you clearly.
- Ensure there is proper lighting for video.
- Mute your microphone when you are not speaking.

Turnitin.com

The automated system Turnitin.com is used in this course. It compares student assignments with billions of websites and a database of student papers. After an assignment is processed, Dr. Rust receives a report from turnitin.com that states if and how another author's work was used in the assignment. For a more detailed look at this process, visit <http://www.turnitin.com>.

Student Evaluations

All classes at USF make use of an online system through which students provide feedback to the University regarding courses. Surveys are made available at the end of the semester, and the

University notifies students by email when the response window opens. Your participation is encouraged and valued.

Important Dates

Dates in the Course Schedule are subject to change. Visit <http://www.usf.edu/registrar/calendars/> for USF's academic calendar. The last day to **Add / Drop** this course is **Friday, January 13**. The last day to withdraw is **Saturday, March 25**.

University Policies

Academic Integrity

Academic integrity is the foundation of the University of South Florida's commitment to the academic honesty and personal integrity of its university community. Academic integrity is grounded in certain fundamental values, which include honesty, respect, and fairness. Broadly defined, academic honesty is the completion of all academic endeavors and claims of scholarly knowledge as representative of one's own efforts. Violations of academic integrity include cheating, plagiarism (using the words and / or ideas of others without attribution), and submitting the same work for more than one assignment in more than one course. Plagiarism need not be intentional. If you have any doubts about what constitutes plagiarism, please consult Dr. Rust in advance of assignment deadlines. The process for faculty reporting of academic misconduct, as well as the student's options for appeal, are outlined in detail in [USF Regulation 3.027](#).

Academic Accommodation

Students with disabilities are responsible for registering with Students Accessibility Services (SAS) (SVC 1133) in order to receive academic accommodations. SAS encourages students to notify instructors of accommodation needs at least five (5) business days prior to needing the accommodation. A letter from SAS must accompany this request. Please visit the [Student Accessibility Services website](#) for more information.

Disruption to Academic Progress

Disruptive students in the academic setting hinder the educational process. Disruption of the academic process ([USF Regulation 3.025](#)) is defined as the act, words, or general conduct of a student in a classroom or other academic environment which in the reasonable estimation of the instructor: (a) directs attention away from the academic matters at hand, such as noisy distractions, persistent, disrespectful or abusive interruption of lecture, exam, academic discussion, or general University operations, or (b) presents a danger to the health, safety, or well-being of self or other persons.

Sexual Misconduct / Sexual Harassment

USF is committed to providing an environment free from sex discrimination, including sexual harassment and sexual violence ([USF Policy 0-004](#)). The USF Center for Victim Advocacy is a confidential resource where you can talk about incidents of sexual harassment and gender-based crimes including sexual assault, stalking, and domestic/relationship violence. This confidential resource can help you without having to report your situation to the Title IX Office

unless you request that they make a report. Contact the [USF Center for Victim Advocacy](#): 813-974-5757. Please be aware that in compliance with Title IX and under the USF Policy, educators must report incidents of sexual harassment and gender-based crimes including sexual assault, stalking, and domestic/relationship violence. If you disclose any of these situations personally to an educator, he or she is required to report it to the Title IX Office. For more information about Title IX, a full list of resources, or to report incidents of sexual harassment, sexual violence, relationship violence or stalking visit: usf.edu/title-ix.

Religious Observances

All students have a right to expect that the University will reasonably accommodate their religious observances, practices, and beliefs ([USF Policy 10-045](#)). The University of South Florida, through its faculty, will make every attempt to schedule required classes and examinations in view of customarily observed religious holidays of those religious groups or communities comprising USF's constituency. Students are expected to attend classes and take examinations as determined by the university. No student shall be compelled to attend class or sit for an examination at a day or time prohibited by his or her religious belief. However, students should review the course requirements and meeting days and times to avoid foreseeable conflicts, as excessive absences in a given term may prevent a student from completing the academic requirements of a specific course. Students are expected to notify their instructors at the beginning of each academic term if they intend to be absent for a class or announced examination, in accordance with this Policy.

Food and Housing Insecurity

We recognize that student facing financial difficulty in securing a stable place to live and / or in affording sufficient groceries may be at risk of these financial issues affecting their performance in classes. Students with these needs are urged to contact Feed-A-Bull (feedabull@usf.edu or [their website](#)), or Student Outreach and Support (socat@usf.edu or [their website](#)).

Statement of Academic Continuity

In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include, but are not limited to: Canvas, Teams, email messaging, and/or an alternate schedule. It is the responsibility of the student to monitor the Canvas for each class for course-specific communication, and the USF, College, and Department websites, emails, and [ALERTUSF](#) messages for important general information ([USF Policy 6-010](#)).

Canvas Technical Support

Students experiencing technical difficulties with Canvas may refer to the "Canvas Help" page on the course homepage. They may also contact the Canvas help desk by calling (813) 974-1222 or emailing help@usf.edu.