

HUM 1020: Introduction to the Humanities

Class: TR 9:30-10:45am

Classroom: BSN 1301

Instructor: Todd Jurgess

Grad Assistant: Kennedy Kelley

Email: toddjurgess@usf.edu

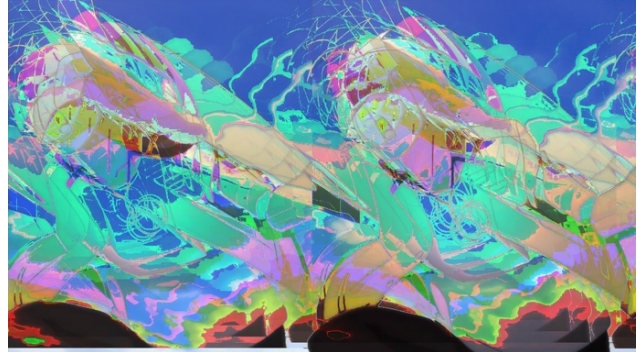
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Office: Cooper 387

Office: Cooper 373

Office Hours: W, 12:30-2:00pm

Office Hours: T, 3:30-4:30pm



left: Cave paintings at Lascaux, France (17,000 BCE); right: "TK Glitch Art" by angelbeatsbydre

Course Description and Purpose

True to its title, HUM 1020: Introduction to the Humanities provides students with a broad introduction to a variety of creative and artistic media. In order to do so, students will engage critical texts and artworks in a variety of forms, with units based on Painting, Literature, Installation/Performance Art, and Film. Each unit will feature several key works, as well as pertinent information related to each art form's historical, cultural, and formal makeup, with a special emphasis on the development of art alongside the major ideas of the 20th century.

How to Succeed in This Course

- 1) Participate regularly: Discussion-based classes work when students are into the subject and actively participating. Make sure you keep up with course material, pose questions, and participate meaningfully in course activities. Needless to say, doing so will prepare you for exams and other assignments
- 2) Take notes: Taking and organizing notes is an essential student skill. It not only will help as a way to maintain pertinent information, but will also help you process information more effectively. Keep a notebook or a Google doc open when you're working with the course and record important names and perspectives discussed in class.

- 3) See/Read Thoroughly: During screenings or while reading for the course, be thorough and attentive to nuance. This tactic will allow you to be more attentive to the specifics of any given text. In turn, being attentive in this manner will benefit our discussions and your written work.
- 4) Plan ahead: For assigned readings and assignments, work in advance of the deadline. Papers especially benefit from intensive planning, as they often require revision processes.
- 5) Come to office hours: Coming to office hours is a good way to process or further understand course content. I also offer students the opportunity to go over drafts of papers as a way to improve their final product.

Learning Objectives/Outcomes

Students taking this course will gain knowledge of:

- 1) Perspectives and theories informing 20th century and 21st century art.
- 2) The pertinent historical and theoretical foundations of different media and artistic traditions.
- 3) Different methods of studying and examining artworks and their larger ideas and interactions with broader social issues.

Students completing this course will be able to:

- 1) Summarize important ideas undergirding 20th and 21st century art.
- 2) Identify the different languages and materials of different artworks and sign systems.
- 3) Analyze artworks and synthesize an argument concerning their larger ideas or greater cultural meaning.
- 4) Discuss artworks and develop collective readings and ideas by working with others.

Assignments

Participation (15%)

The majority of your work in the course will take place in the form of in-class discussions and exercises. Your participation grade in class will generally concern your performance during in-class exercises. Mostly, grading for this assignment will be performed via 'check-offs' in class, which are recorded after an assigned task, group activity, or other learning experience. At times, you will be asked to submit something in-class for an assignment.

Unit Quizzes (4 x 10%)

After each unit of class, students will log into Canvas and take a quiz on the unit's material as presented in class. These quizzes are open-book / open-note and are meant solely to test your comprehension of basic course information, so questions here are mostly informational and relatively straight-forward.

Midterm/Final (2 x 15%)

At the end of each unit, students will take a short written examination in which they will write responses to prompts provided by the instructor. These prompts will usually focus on central course concepts, or might ask students to analyze an artwork or a cultural text studied in the course. If the focus in our weekly quizzes is on basic comprehension, the focus for our tests is application. The key here is to be able to take methods and concepts developed in each unit and to explain how you see them at work. Writing for these tests will be less formal than a written paper, but will be graded as regards its clarity, complexity, and creativity.

Presentation (15%)

At the end of the semester, students will collaborate on a short presentation on an artwork chosen from a pre-constituted list provided by the instructor. Students will research and present research in collaboration with classmates, with grading focused on the quality of sources and presentation.

Grading Scale

Final grades are discerned by the overall percentage you earn on each assignment, totaled into a percentage out of 100. In case of decimals, grades jump up to the next bracket if above the .5 decimal (so a 89.5 is an A-). Anything below a 60 is an F.

A+ (100-97)	A (96-94)	A- (93-90)	B+ (89-87)	B (86-84)	B- (83-80)
C+ (79-77)	C (76-74)	C- (73-70)	D+ (69-67)	D (66-64)	D- (63-60)

Course Schedule

Please note: Course calendar subject to change. The instructor will email students with any changes. See our Canvas homepage for texts, links, and other information.

Week 1 (Aug 21 to Aug 25)

T	Introductions Analysis: Chauvet and Sulawesi Caves (31,000 BCE and 45,000 BCE, resp.)
R	Introduction to Analysis <u>Read</u> : Groeneveld, "Chauvet Cave" and Handwerk, "45,000 Year Old Pig Painting"
F	Drop/Add ends

Week 2 (Aug 28 to Sep 1)

T	Introduction to Painting
R	Analysis: Raphael, The Bridgewater Madonna (1509/11) <u>Read</u> : Cartwright, "Patrons and Artists in Renaissance Italy"

Week 3 (Sep 4 to Sep 8)

- T Cross-Cultural Analysis
Analysis: Shen Zhou, *The Night Vigil / Sitting Alone at Night* (夜坐圖) (1492)
Read: Prynne, "The Night Vigil of Shen Zhou"
- R Abstraction and Modern Art
Analysis: Mondrian, *Composition with Red, Blue, and Yellow* (1930)
Read: Kaprow, "Impurity"

Week 4 (Sep 11 to Sep 15)

- T Postmodernism and Critical Referentiality
- R Postmodernism, Warhol and Marshall
Analysis: Warhol, *Gold Marilyn* (1962)
Analysis: Marshall, *Better Homes, Better Gardens* (1994)
Read: Mercer, "The Painter of Afro-Modern Life"

Week 5 (Sep 18 to Sep 22)

- T Introduction to Literature
- R Introduction to Narrative
Read: Forster, "Story" and Hawthorne, "The Hollow of the Three Hills" (1830)
- F Unit Quiz 1 opens

Week 6 (Sep 25 to Sep 29)

- T Major and Minor Details
Re-read: Hawthorne, "The Hollow of the Three Hills" (1830)
Due: Unit Quiz 1
- R Literary Modernism
Read: Hemingway, "A Clean, Well-Lighted Place" (1933) and Stein, "Ada" (1910)

Week 7 (Oct 2 to Oct 6)

- T Literary Postmodernism
Read: Wang, "Fine Tuning" and Barthelme, "Lightning"
- R Review; Introduction to the Midterm
- F Unit Quiz 2 Opens

Week 8 (Oct 9 to Oct 13)

- T Writing Close Analyses for Visual and Textual Art
Due: Unit Quiz 2 Due
- R Midterm Q&A
Reminder: Go to Museum

Week 9 (Oct 16 to Oct 20)

- T Midterm Exam
- R Conceptual and "Post-Medium" Art
Analysis: Duchamp, *Étant donnés* (1966)
Analysis: Kaprow, *Fluids* (1967)
Analysis: Murakami, *Passing Through* (1956)
Read: Kaprow, "The Legacy of Jackson Pollock" (1958)

Week 10 (Oct 23 to Oct 27)

- T "Post-Medium" Art
Read: Krauss, excerpt from *Voyage on the North Sea*
- R Installation Art
Analysis: Kusama, *The Souls of Millions of Light Years Away* (2013)

Week 11 (Oct 30 to Nov 3)

- T Performance Art
Analysis: Mendieta, *Ocean Bird Washup* (1974)
Read: Abramovic, "My Work with the Body"
- R Participatory Art
Analysis: Kusama, *The Obliteration Room* (2011)
Analysis: Abramovic, *Rhythm 0* (1974)

Week 12 (Nov 6 to Nov 10)

- T Introduction to Cinema
Introduction to Research Presentation
- R In-Class Screening of *Frankenstein* (1931, James Whale)
- F Unit Quiz 3 Opens

Week 13 (Nov 13 to Nov 17)

- T Close Readings and Analysis in Cinema
Due: Unit Quiz 3 Due
- R Close Readings and Expansive Analyses
Read: Shelley, excerpts from *Frankenstein* (1818)
Due: Presentation Draft, have one group member send via email
- F Unit Quiz 4 Opens

Week 14 (Nov 20 to Nov 24)

- T Exam Review; Group Work
- R No Class - Thanksgiving

Week 15 (Nov 27 to Dec 1)

- M Due: Unit Quiz 4
- T Presentations, Day One

Due: Presentation, have one group member submit via Canvas

R Presentations, Day Two

Week 16 (Dec 4 to Dec 8)

R Final Exam (7:30am - 9:30am)

Course Policies

Sexual Misconduct / Sexual Harassment Reporting:

USF is committed to providing an environment free from sex discrimination, including sexual harassment and sexual violence. In compliance with Title IX and under USF System Policy, faculty must report incidents of sexual harassment and gender-based crimes, including sexual assault, stalking, and domestic / relationship violence, to the Office of Student Rights and Responsibilities (OSSR). This includes incidents disclosed in class, in papers, or in personal conversations with the instructor. The USF Center for Victim Advocacy and Violence Prevention (813-974-5757) is a confidential resource for students in need. It files reports with the OSSR and the Office of Diversity, Inclusion, and Equal Opportunity (DIEEO) only at the request of students.

Student Accessibility Services:

Students requiring enhanced access to services for disabilities or other reasons are responsible for registering with Student Accessibility Services in order to receive academic accommodations. SAS encourages students to notify instructors of accommodation needs at least 5 business days prior to needing the accommodation. A letter from SAS must accompany this request. For more information on USF's accommodations policy consult the following link: <http://www.asasd.usf.edu/Students.asp>

Late Work:

While exceptions might be made on a case-by-case basis, late papers or assignments will face grade-related penalties. Late submissions are docked a third of a letter grade for every day after the deadline has passed (so a paper that would earn an A would be reduced to an A- after a day, a B+ after the second, and so on). Students, however, are encouraged to turn in a late assignment rather than not turn anything in at all (even a 50% is better than a 0%).

Plagiarism:

Students should familiarize themselves with the university's guidelines on academic integrity. Students are specifically reminded that plagiarism, which includes the use of others' words or ideas without proper attribution or the submission of the same assignment in two courses, is a serious academic offense. To help detect potential plagiarism, students will be asked to submit their assignments to turnitin.com. For more information on USF's policies, please consult the following link: <http://www.ugs.usf.edu/policy/AcademicIntegrityOfStudents.pdf>

Please note that plagiarized assignments will be automatically given a zero for the assignment and will be reported as an official violation of the student honor code. Please also note that plagiarism can be unintentional and covers uncited conceptual borrowing in addition to straight-up copy-and-pasting. So if your paper has content that's featured in a Khan Academy page,

it doesn't matter if you have rewritten or restructured it, if the material isn't original or cited.

Plagiarized papers receive a 0/100 without exception.

Two words of advice:

- 1) Don't use the internet to work on assignments unless directed otherwise
- 2) Don't turn in a plagiarized assignment

Incompletes:

The current university policy concerning incomplete grades will be followed in this course. 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 to be set by the instructor of the course. 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 will be changed to "IF" or "IU," whichever is appropriate.

Graded Materials:

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers, it is the student's responsibility to have the material and to make it available.

Email:

Email is the best way to get in touch with me outside of class and office hours. Please allow 24 hours for a response.

Course Materials and Student Recordings:

Course materials may not be sold or licensed to sites like Coursehero. Any student who sells their materials to such sites will be reported to the university.

Per recent Florida legislation, students are permitted to record class lectures. These lectures, and any other course materials, are for individual use only and cannot be published online without the permission of the instructor. Please note that the legislation sets limits on what may be recorded and how those recordings can be used.

From the Provost's Office:

- [House Bill 233 Intellectual and Viewpoint Diversity Act](#) was recently signed into law by Governor DeSantis and will take effect on July 1, 2021. Accordingly, and because this law will take effect after the start of the *Summer B* session, USF will immediately implement the following internal protocols to provide students and instructors a consistent understanding of classroom expectations until additional guidance from the state is provided. Upon receipt of that additional guidance, the University will update these protocols as necessary. You may elect to include the following in your course syllabus:
 - o Students with disabilities will continue to have appropriate accommodations for recordings as established by [SAS](#).

- Students may record class lectures which will be considered instructor-delivered academic content. No recordings of other students, class participation, or discussion will be permitted.
- Students do not need advance permission or to provide notice to record. But, students must monitor their recording so that it does not include participation by other students.
- Students may not publish (post or share) the recordings except as provided by statute. In the event permission is requested to publish (post or share), the student's request and instructor's consent must be in writing.
- Students and instructors are responsible for compliance with the statute and related potential sanctions. Misuse of the recordings may result in referrals as possible violations of the student code of conduct or considered academic disruptions.
- Additional links for reference:
 - [House Bill 233 \(2021\): Postsecondary Education](#)
 - [USF Regulation 3.025](#), Disruption of Academic Process
 - [USF Regulation 6.0021](#), Student Code of Conduct

Classroom Behavior:

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diverse student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own.