

Introduction to the Humanities

Course and Learning Objectives

The object of HUM 1020 is to provide you with a broad introduction to the varied products of human creativity. Students will finish this course knowing:

- About the range of media in which human creativity finds expression;
- About various topics artists address in their work;
- About relationship between art and society.

Students in addition will gain competence in their ability:

- To think critically in their interpretations via cultural literacy;
- To critically reflect upon the human condition.

This course fulfills the State of Florida General Education Core for Humanities. Students will confirm the ability to think critically through demonstrating interpretive ability and cultural literacy. Students will acquire competence in reflecting critically upon the human condition.

Course Structure

In each unit we will explore art by analyzing and contrasting two works of art within the same medium. The primary artworks, listed below, will be presented in various formats, available to you on Canvas (either through websites, pdfs, or image files).

1. Epic Poetry: Storytelling, Myth, and Community

- *The Epic of Sundiata*
- *The Tale of Sinuhe*

2. Painting: Cosmology, Humanity, and Representations of the Land

- Wang Ximeng 1113, *A Thousand Li of Rivers and Mountains*
- Frederic Edwin Church 1859, *Heart of the Andes*

3. Dance: Bodies and Embodiment

- Tony Duncan (2011), Hoop Dance
- Victor vs Kleju (2015), Undisputed World B-Boy Masters

4. Architecture: Religion, Symbolism, and Culture

- Arnolfo di Cambio / Filippo Brunelleschi (1296-1436), *Florence Cathedral*
- Ustad Ali Akbar Isfahani, Ustad Fereydun Naini, Ustad Shoja Isfahani (1611-1629), *Shah Mosque*

5. Music: Capitalism and Socialism

- Travis McCoy (2010), *Billionaire*
- The Coup (1993), *Dig it*

6. Film Poems: Meaning and Form

- Stan Brakhage (1963), *Mothlight*
- Nono Ayuso (2019), *The heartbeats of memory*

Online Learning

There are a few important components to making this online class a success:

1. ***Make sure to attend the synchronous lectures.*** Each module has one lecture where we will meet as a class--these will help us build our learning community, as well as allow a more traditional lecture format with the ability to ask questions and get feedback in real time. You will receive an invite to a conference from Canvas via email. You just click the link and will be prompted to log into the conference--make sure to **DISABLE** your audio--we will communicate via chat (otherwise it gets too crazy!). **ALTERNATE SYSTEMS MAY BE USED IF THERE ARE TECHNOLOGY PROBLEMS--PLEASE MONITOR YOUR EMAIL AT ALL TIMES!** **The schedule of online attendance is as follows:**

- **Module 0: Introduction**
 - Monday Aug 22
- **Module 1: Epic Poetry**
 - Wednesday Aug 24
 - Wednesday Aug 31
- **Module 2: Landscape Painting**
 - Wednesday Sep 14
 - Wednesday Sep 21
- **Module 3: Dance**
 - Monday Oct 3
 - Monday Oct 10
- **Module 4: Writing Assistance**
 - Monday Oct 17
- **Module 5: Architecture**
 - Wednesday Oct 19
 - Wednesday Oct 26
- **Module 6: Music**
 - Wednesday Nov 2
 - Wednesday Nov 9
- **Module 7: Film Poems**
 - Wednesday Nov 16
 - Monday Nov 28

2. ***Make sure to follow along each module.*** Each module contains two basic sorts of assignments.
 - a. First, there are videos, readings, and audio recordings relating to the theme of each unit. Each student must read, listen, and watch these. If you have any issues accessing this material, please don't hesitate to get in touch!
 - b. Second, there are some practice writing assignments. These two short papers will help you two of the key ideas of this class, namely, how to think about the **TEXT** and **CONTEXT** of a piece of art. These papers will help you perfect your abilities for the final paper, which will ask you to look at not just the **TEXT** and **CONTEXT**, but also the **SUBTEXT** of an artwork of your choice.

3. ***Make sure to stay in touch!*** If you are confused, or have ANY questions, please don't hesitate to get in touch! Please email me at big@usf.edu or contact me via Canvas email. I will reply ASAP! There are also many resources if you need help with technology, disability issues, or any other academic issue. Here are some helpful links:
 - a. Disability Services: <http://www.usf.edu/student-affairs/student-disabilities-services/>
 - b. CANVAS help:
 - i. Quickstart Guide: <https://community.canvaslms.com/docs/DOC-2036>
 - ii. Student Video Guide: <https://community.canvaslms.com/docs/DOC-3891>
 - iii. Student Guide: <https://community.canvaslms.com/docs/DOC-4121>
 - c. Technical Problems: For technical questions and support, contact the IT Help Desk at (813) 974-1222 or help@usf.edu.
 - i. To resolve your issue quicker, please include the following information:
 - ii. Course ID if the problem occurred within a course.
 - iii. What you were trying to do when the problem occurred.
 - iv. The exact wording of any error you received.
 - d. Academic Support Services: <http://www.usf.edu/student-success/undergrads/>
 - e. The Library has many helpful resources as well: <http://www.lib.usf.edu/>
 - f. LinkedIn Learning has a suite of learning tutorials for a variety of software applications and topics.
 - i. To access, login to MyUSF and go to the Learning and Teaching Tools menu.
 - ii. Select Online Training (LinkedIn Learning).

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. 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 Grievance Procedure

The purpose of these procedures is to provide all undergraduate and graduate students taking courses at the University of South Florida an opportunity for objective review of facts and events pertinent to the cause of the academic grievance. An "academic grievance" is a claim that a specific academic decision or action that affects that student's academic record or status has violated published policies and procedures, or has been applied to the grievant in a manner different from that used for other students.

Disability Access

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.

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.

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](#)).

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.

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 either the [Office of Student Rights and Responsibilities](#) (OSSR) or the [Office of Diversity, Inclusion, and Equal Opportunity](#) (DIEO), unless you request that they make a report. 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 in class, in papers, or personally to an educator, he or she is required to report it to OSSR or DIEO for investigation. Contact the USF [Center for Victim Advocacy](#): 813-974-5757.

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: Learning Management System, online conferencing, email messaging, and/or an alternate schedule. It is the responsibility of the student to monitor the Learning Management System for each class for course-specific communication, and the main USF, College, and Department websites, emails, and MoBull messages for important general information ([USF Policy 6-010](#)). For additional guidance on emergency protective actions and hazards that affect the University, please visit www.usf.edu/em

Grades

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|------------|------------|------------|------------|------------|
| 100-94% A | <94-90% A- | <90-87% B+ | <87-84% B | <84-80% B- |
| <80-77% C+ | <77-74% C | <74-70% C- | <70-67% D+ | <67-64% D |
| <64-60% D- | < 60% F | | | |

In this course, [turnitin.com](http://www.turnitin.com) might be utilized. Turnitin is an automated system which instructors may use to quickly and easily compare each student's assignment with billions of web sites, as well as an enormous database of student papers that grows with each submission. Accordingly, you will be expected to submit all assignments in both hard copy and electronic format. After the assignment is processed, as instructor I receive 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>.

First Day Attendance: 10%

Within the first week, you must reply to the 'First Day Attendance and Learner Introductions' discussion by responding with your name, where you are from, what you hope to get out of this course, and your favorite film.

You must complete this assignment within the first week of class!

Attendance: 15%

Attendance is mandatory, and will be monitored on random dates, and may include in class activities and assignments.

Practice Papers: 35%

Practice Paper 1: 15% (Due Friday Sep. 30, via Canvas, before midnight)

The goal of this assignment is to practice your skills at describing the TEXT of a piece. For this assignment, you must choose some artwork from one of the genres we look at in class (poems, paintings, dance, architecture, or music videos) and describe its text as fully as you can. That is, describe its formal features, its subject matter, and techniques, its style, and its basic themes. The paper should be written for an academic audience, with proper citations and style, and turned in through Canvas. (You will likely not need any citations, but you are free to use them if you wish). The paper should be NO LONGER THAN 2 pages.

Practice Paper 2: 20% (Due Friday Oct. 28, via Canvas, before midnight)

The goal of this assignment is to practice your skills at describing the CONTEXT of a piece. For this assignment, you must choose one artwork from one of the genres we look at (poems, paintings, dance, architecture, or music videos), and describe its context as fully as you can. That is, describe the historical features that surround the works in as great as detail as possible, including relevant information about the time period the piece was created, information about the artists life and work, as well as relevant info about the history of the subject matter of the works. be NO LONGER THAN 3 pages.

Final Paper: 40% (Due Tuesday Dec. 6, via Canvas, before midnight)

The goal of this assignment is to respond to a piece related to something we have encountered so far in class through a close reading of that piece. Each student must write

one essay. The paper should be written for an academic audience, with proper citations and style, and turned in through Canvas. Papers should be NO LONGER THAN 6 PAGES (no minimum length). Each paper should include the following:

Part I

1. A description of the historical CONTEXT of the piece chosen (when and by whom it was made, what was going on in the place and time, etc).
2. A brief analysis of the work according to its TEXT (according to genre: paintings should be analyzed in terms of style and theme, brushstrokes, etc.; architecture in terms of building style, layout, etc.; music in terms of lyrics and sound).
3. A brief analysis of its SUBTEXT (so you must state what you think the goal or meaning of the piece, what it's hidden or deeper meaning might be, what can this piece tell us about the culture that created it? making sure to cite various aspects of the piece (a particular part of the painting or some piece of the story, etc) which supports your interpretation. **THIS SHOULD COMBINE YOUR ANALYSIS OF THE TEXT AND CONTEXT**
4. Your own personal response to the work. This first part of the response should take a stand with regard to the work. Do you like it? Is it effective? Why or why not?

Part II

The second part of the response should compare the work to another. This other work can be from any period or place other than the previously chosen piece. Briefly (in a page or so) examine your chosen artwork according to the previous 4 steps (Part I). Then, draw a comparison between the two works. The comparison should demonstrate how a similar theme, style, or argument occurred in a different time and place, and how that makes it different from the previously chosen piece.

Extensions, Assignments, and Late Assignments

Extensions may be granted for medical emergencies or religious holidays. Students who foresee that they will need to be absent due to a major religious observance must provide notice in writing at the beginning of the term. All assignments must be submitted to Canvas! Grades for late assignments will be calculated by Canvas upload date.

COURSE SCHEDULE

HOW TO USE THIS SCHEDULE:

This schedule is organized according to the modules on your CANVAS page. Each module is numbered (0, 1, 2, etc) and has a title. Under each module title you will find the class schedule. PAY CLOSE ATTENTION TO THE DAYS THAT REQUIRE ONLINE ATTENDANCE.

While this class requires independent online work, we will also meet via ZOOM once per module in order to interact and for lectures. ATTENDANCE is NECESSARY, but each lecture session will also be recorded. (Alternate technologies may be used if there are any technological issues--I ask for your patience and consideration here. If there are *any* issues with the technology, rest assured *YOU WILL NOT BE PENALIZED AND YOUR GRADES WILL NOT SUFFER!*)

The other days listed under each module title will tell you what you are required to do: reading assignments, videos to watch, etc. You may, however, work at your own pace, so long as you meet at the requirements for the course.

O. GETTING STARTED

M Aug 22 ONLINE ATTENDANCE REQUIRED

– *Link will be sent via CANVAS*

Lecture: the nature of the Humanities, course expectations and assignments, questions about online or other material

1. EPIC POETRY

W Aug 24 ONLINE ATTENDANCE REQUIRED

– *Link will be sent via CANVAS*

Lecture: the history of Medieval Mali and Griots; the history of Ancient Egypt and Religion

M Aug 29 SUNDIATA Independent work

Reading Assignment 1.1 - Sundiata

Video Assignment 1.1 - Griot Singing

Audio Assignment 1.1 - Griot Tradition

W Aug 31 ONLINE ATTENDANCE REQUIRED

– *Link will be sent via CANVAS*

Lecture: the history of Medieval Mali and Griots; the history of Ancient Egypt and Religion

M Sep 5 NO CLASS LABOR DAY

W Sep 7 NO CLASS (Prof. Goldberg at a conference)

M Sep 12 SINUHE Independent work

Reading Assignment 1.2 - Sinuhe

Audio Assignment 1.2 - Tale of Sinuhe Podcast
Video Assignment 1.2 - Ancient Egyptian Poetry

2. LANDSCAPE PAINTING

- W Sep 14 ONLINE ATTENDANCE REQUIRED**
– *Link will be sent via CANVAS*
Lecture: Chinese Landscape Painting
- M Sep 19 A THOUSAND LI OF RIVERS AND MOUNTAINS Independent work**
Image Assignment 2.1 - Wang Ximeng Painting
Reading Assignment 2.1 - Chinese Landscape Painting
Video Assignment 2.1 - Chinese Landscapes
- W Sep 21 ONLINE ATTENDANCE REQUIRED**
– *Link will be sent via CANVAS*
Lecture: English, and American Landscape Painting
- M Sep 26 HEART OF THE ANDES Independent work**
Image Assignment 2.2 - Frederic Church Painting
Reading Assignment 2.2 - History of English Landscape Painting
Reading Assignment 2.3 - Mark Twain and Frederic Church

3. DANCE

- W Sep 28 NO CLASS (Prof. Goldberg at a conference)**
- M Oct 3 ONLINE ATTENDANCE REQUIRED**
– *Link will be sent via CANVAS*
Lecture: The history of Hooping
- W Oct 5 HOOPING Independent work**
Video Assignment 3.1 - Hoop Dance
Reading Assignment 3.1 - Dance and Embodiment
Reading Assignment 3.2 - History of the Hoop Dance
- M Oct 10 ONLINE ATTENDANCE REQUIRED**
– *Link will be sent via CANVAS*
Lecture: The history Breaking
- W Oct 12 BREAKING Independent work**
Video Assignment 3.2 - Breakdance Championship
Video Assignment 3.3 - The History of Breaking

4. WRITING ASSIGNMENT

- M Oct 17 WRITING ASSIGNMENT DISCUSSION AND RUBRIC
ONLINE ATTENDANCE REQUIRED**

– *Link will be sent via CANVAS*
Please read over the posted rubric, and feel free to ask any questions you have about the writing assignment—I will reply ASAP!

5. ARCHITECTURE

- W Oct 19 ONLINE ATTENDANCE REQUIRED**
– *Link will be sent via CANVAS*
Lecture: Religious Architecture in Italy
- M Oct 24 FLORENCE CATHEDRAL Independent work**
Image Assignment 5.1 - Florence Cathedral
Video Assignment 5.1 - The Dome
Video Assignment 5.2 - Brunelleschi
- W Oct 26 ONLINE ATTENDANCE REQUIRED**
– *Link will be sent via CANVAS*
Lecture: Religious Architecture in Persia
- M Oct 31 SHAH MOSQUE Independent work**
Image Assignment 5.2 - Shah Mosque
Video Assignment 5.3 - Video of Mosque
Video Assignment 5.4 - History of Isfahan

6. MUSIC

- W Nov 2 ONLINE ATTENDANCE REQUIRED**
– *Link will be sent via CANVAS*
Lecture: Economics and Musical Analysis
- M Nov 7 BILLIONAIRE Independent work**
Video Assignment 6.1 - Billionaire Video
Video Assignment 6.2 - Value and Commodity Fetishism
- W Nov 9 ONLINE ATTENDANCE REQUIRED**
– *Link will be sent via CANVAS*
Lecture: Economics and Musical Analysis
- M Nov 14 DIG IT Independent work**
Video Assignment 6.3 - Dig It Video
Video Assignment 6.4 - A brief introduction to Capitalism

7. FILM POEMS

- W Nov 16 ONLINE ATTENDANCE REQUIRED**
– *Link will be sent via CANVAS*
Lecture: Form and Meaning in Experimental Cinema

- M Nov 21** **MOTHLIGHT Independent work**
Video Assignment 7.1 - Mothlight Video
Reading Assignment 7.1 - Intro to Brakhage
- W Nov 23** **NO CLASS – THANKSGIVING**
- M Nov 28** **ONLINE ATTENDANCE REQUIRED**
– *Link will be sent via CANVAS*
Lecture: Digital Cinema and Disposability
- W Nov 30** **THE HEARTBEATS OF MEMORY Independent work**
Video Assignment 7.2 - Heartbeats of Memory Video
Reading Assignment 7.2 - Film Poetry Historical Analysis