

**HUM 1020.042, .043, and .061**

**Introduction to the Arts**

**Fall 2022**

MW 11-12:15 and  
F (one hour as scheduled, varies by section)

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**Office Hours:** Please email either of us to set up a mutually convenient meeting.

**Course Description:** Analyses of selected works of literature, music, film, and visual art, representing artists of diverse periods, cultures, genders, and races. This course is certified for the **State General Education Core Humanities** requirement.

**Course Design:**

**Lectures are on Mondays and Wednesdays. Each section meets separately on Fridays in a different assigned classroom for discussion.** Discussion group meetings require your participation in discussions of the assigned texts. Make sure you come to discussions having completed the assigned reading, listening, and viewing. Attendance is mandatory in Friday's discussion groups, and will figure as part of your class participation grade.

**This book is required and available for purchase:**

Tim O'Brien, *The Things They Carried*

In addition, **you will need to watch two films:** *Apocalypse Now* (the original, theatrical release) and *Full Metal Jacket*. You may acquire your own copies, or you may watch them streaming online.

**Other assigned materials will be posted to Canvas** in "Files," and are denoted by an asterisk (\*) in the following class schedule.

**Grading** for the course is as follows:

- \* **Three online tests: 10% each**
- \* **Participation: 25%**
- \* **three 4-page papers: 15% each**

Grading Scale (%)	
94-100	A
90 – 93	A-
87 – 89	B+

84 – 86	B
80 – 83	B-
77 – 79	C+
74 – 76	C
70 – 73	C-
67 – 69	D+
64 – 66	D
60 – 63	D-
0 – 59	F

**Course Policies:**

Reasonable accommodations will be made for students with disabilities, provided a current Memorandum of Accommodations, from the Office of Student Accessibility Services, is received by the instructor. For additional information about academic accommodations and resources, you can visit the website at <https://www.usf.edu/student-affairs/student-accessibility/>.

Reasonable accommodations will be made in the case of religious holidays. Students who anticipate the necessity of being absent from class due to the observation of a major religious observance must provide notice of the date(s) to the instructor in advance via email.

Incomplete grades are only granted when, due to circumstances beyond the control of the student, a small portion of the required work remains undone and the student is otherwise passing the course.

Students may record class lectures, which are considered instructor-delivered academic content. But no recording of other students, their class participation, or discussion is allowed. Therefore 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. It is not permissible to sell or barter either printed or recorded materials from this course.

It is fundamental to the University of South Florida’s mission to support an environment where divergent ideas, theories, and philosophies can be openly exchanged and critically evaluated. Consistent with these principles, this course may involve discussion of ideas that you find uncomfortable, disagreeable, or even offensive. In the instructional setting, ideas are intended to be presented in an objective manner and not as an endorsement of what I personally believe or what you should personally believe. “Objective” means that the ideas presented are supported by credible research and subject to review and debate. You may decide that certain ideas are worthy of your

personal belief. In this course, however, you will be asked to engage objectively with complex ideas and to demonstrate an understanding of the ideas. Understanding an idea does not mean that you are required to believe it or agree with it.

**Academic Integrity:** In all assignments, students are expected to explore their own personal ideas as generated by this course and supported by appropriate citations to outside sources. Paper assignments will be turned in through Turnitin. This program checks all submitted papers against paper databases and the internet for plagiarism. Any signs of plagiarism (be it plagiarizing another student's work or any other source) may result in a FF grade for the course.

The [USF Policy on Academic Integrity](#) specifies that students may not use websites that enable cheating, such as by uploading or downloading material for this purpose. This does apply specifically to CourseHero.com – any use of this website (including uploading materials) constitutes a violation of the academic integrity policy.

The last day to drop this course with a “W” is October 29th.

### **Class Schedule**

**M Aug 22** Lecture 0: Introduction

#### **Unit I: The Modernist Vision**

**W Aug 24** Lecture 1: Modernism's cultural revolution

**F Aug 26 Discussion 1:** Modernist Painting  
Viewing: Powerpoint on Canvas

**M Aug 29** Lecture 2: Modernism and “Primitivism”

**W Aug 31** Lecture 3: Surrealism and Symbol

**F Sep 2 Discussion 2:** Women of Surrealism  
Reading: \* Courtney Lee Weida, “Frida Kahlo, Remedios Varo . . .”  
Viewing: Powerpoint on Canvas

**M Sep 5 Labor Day: No Class**

**W Sep 7** Lecture 4: Surrealism and Counterculture

**F Sep 9 Discussion 3:** Cuban graphic art  
Viewing: Powerpoint on Canvas

**M Sep 12** Lecture 5: Modernist Spaces: Architecture

**W Sep 14** Lecture 6: Gaudí

**F Sep 16 Discussion 4:** Casa Battló and La Sagrada Familia

Reading: \*Kenyon Gradert, “Gaudí for Puritans”

Viewing: videos and Powerpoint on Canvas

**M Sep 19** Lecture 7: Abstract Expressionism: Painting in a “Field of Force”

**W Sep 21** Lecture 8: Guilty Pleasures of the Postmodern

**F Sep 23 Discussion 5:** Modern to Postmodern

Viewing: Powerpoint on Canvas

**M Sep 26 – M Oct 3 Unit 1 test**

## **Unit II: Vietnam War Stories**

**M Oct 3** Lecture 9: storytelling, conflicting narratives, and crisis of narrative

**Unit 1 paper due**

**W Oct 5** Lecture 10: storytelling, the self, and trauma

**F Oct 7 Discussion:** Unreliable Narrators

Reading: **Tim O’Brien, “How to Tell a True War Story,” “The Things They Carried”** and **“Love”**  
from *The Things They Carried*

**\*Joe Haldeman, “DX”**

**M Oct 10** Lecture 12: displacement: science fiction and the supernatural

**W Oct 12** Lecture 13: colonialism

**F Oct 14 Discussion 8:** science-fiction war

Reading: \* Joe Haldeman, “Seasons”

**M Oct 17** Lecture 14: tools of film analysis I

**W Oct 19** Lecture 15: Francis Ford Coppola

**F Oct 21 Discussion 9:** *Apocalypse Now*

Viewing: *Apocalypse Now* (theatrical release)

**M Oct 24** Lecture 16: tools of film analysis II: aesthetic structures

**W Oct 26** Lecture 17: Stanley Kubrick

**F Oct 28 Discussion 10:** *Full Metal Jacket*

Viewing: *Full Metal Jacket*

**M Oct 31 Unit 2 test**

### **Unit III: The African Diaspora in Music and Dance**

**W Nov 2** Lecture 18: Musicking

**F Nov 4 Discussion 11:** three world musical traditions

Listening: (videos on Canvas)

Reading: \* world music.pdf

\* Munyaradzi and Zimidzi, “Comparison of Western Music and African Music”

**M Nov 7** Lecture 19: African-American musicking

**Unit 2 paper due**

**W Nov 9** Lecture 20: The Racial Politics of Rock and Roll

**F Nov 11 Veteran’s Day: No Class**

**M Nov 14** Lecture 21: analyzing dance

**W Nov 16** Lecture 22: African diaspora in dance

**F Nov 18 Discussion 13:** reading dances

Viewing: videos on Canvas

**M Nov 21** Lecture 23: Alvin Ailey’s “Revelations”

**W Nov 23** Lecture 24: Pan-Africanism and Funk

**F Nov 26 Thanksgiving Break: No Class**

**M Nov 28** Lecture 25: Hip-hop

**W Nov 30** Lecture 26: Dance/battle

**F Dec 2:** unit 3 test review  
**Unit 3 papers due**

**Unit 3 test: Monday Dec. 5, 10 a.m. to noon**, as per final exam matrix.