

Course Syllabus

HUM 1020: Introduction to the Humanities

Class: TR 2:00-3:15pm

Classroom: BSN 1301

Instructor: Todd Jurgess

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Campus Office: Cooper 378

Office Hours: TR 12-1pm

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Office Hours: MW, 3-4pm

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: Humanities classes work best when students are into the subject and actively participating. It's easy, due to the format, for the class to drift from attention, so 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 artist, artwork, art movement, or artistic concept 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 (1/9 to 1/13)

T Introductions

Analysis: Chauvet and Sulawesi Caves (31,000 BCE and 45,000 BCE, resp.)

R Introduction to Analysis

Read: [Groeneveld, "Chauvet Cave"](https://www.worldhistory.org/Chauvet_Cave/) and [Handwerk, "45,000 Year Old Pig Painting"](https://www.smithsonianmag.com/science-nature/45000-year-old-pig-painting-indonesia-may-be-oldest-known-animal-art-180976748/)

Week 2 (1/16 to 1/20)

T Introduction to Painting

R Analysis: Raphael, *The Bridgewater Madonna* (1509/11)

Read: [Cartwright, "Patrons and Artists in Renaissance Italy"](https://www.worldhistory.org/article/1624/patrons--artists-in-renaissance-italy/)

Week 3 (1/23 to 1/27)

T Cross-Cultural Analysis

Analysis: Shen Zhou, *The Night Vigil / Sitting Alone at Night* (夜坐圖) (1492)

Read: [Pryne, "The Night Vigil of Shen Zhou"](https://solutioperfecta.files.wordpress.com)

[/2011/10/prynne-night-vigil.pdf](#)

- R Modernity and Modernism, Duchamp and Pollock
Analysis: Duchamp, *Nude Descending the Stairs, No. 2* (1912)
Analysis: Pollock, *Full Fathom Five* (1947)
Read: Duchamp, "Apropos of the Ready-Made"

Week 4 (1/30 to 2/3)

- T Analysis of Modernist Painting
Analysis: Mondrian, *Composition with Red, Blue, and Yellow* (1930)
Read: Kaprow, "Impurity"
- R Postmodernism, Warhol and Marshall
Analysis: Warhol, *Marilyn Diptych* (1962)
Analysis: Marshall, *Better Homes, Better Gardens* (1994)
Read: excerpt from Wagner, "Warhol Paints History"

Week 5 (2/6 to 2/10) *updated 2/16/23

- T Introduction to Literature
- R Introduction to Narrative
Read: Forster, "Story" and
- F Unit Quiz 1 opens

Week 6 (2/13 to 2/17) *updated 2/16/23

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

Week 7 (2/20 to 2/24) *updated 2/16/23

- T Literary Postmodernism
Read: Calvino, excerpt from *If on a Winter's Night a Traveler* (1979)
- R Review; Introduction to the Midterm
- F Unit Quiz 2 Opens

Week 8 (2/27 to 3/3) *updated 2/16/23

- T Writing Close Analyses for Visual and Textual Art

Unit Quiz 2 Due

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"

Week 9 (3/6 to 3/10)

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)

Due: Midterm Exam

Week 10 (3/13 to 3/17) - Spring Break - No Class

Week 11 (3/20 to 3/24)

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)

F Unit Quiz 3 Opens

Week 12 (3/27 to 3/31)

T Introduction to Cinema

Introduction to Research Presentation

Unit Quiz 3 Due

R In-Class Screening of *Frankenstein* (1931, James Whale)

Week 13 (4/3 to 4/7)

T Close Readings and Analysis in Cinema

R Close Readings, Cont'd

Group Work

Week 14 (4/10 to 4/14)

T In-Class Screening of *Astro Boy* (1963, Osamu Tezuka) and *Daicon III / IV* (1981, 83)

Read: [Murakami, "Earth in My Window"](https://www.gwern.net/docs/anime/eva/little-boy/2005-murakami)  (<https://www.gwern.net/docs/anime/eva/little-boy/2005-murakami>)

R Comparative Analysis

Week 15 (4/17 to 4/21)

T CAM Trip

R Introduction to Final Exam

Writing Analyses of Installation/Performance Art and Cinema

Week 16 (4/24 to 4/28) (test-free week)

T Group Work

R Class Wrap-Up

Week 17 (5/1 to 5/5)

T 12:30pm - Final Presentations

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 SDS 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. Discussions will not be accepted past the assigned due date/time for each post and cannot be made up after the deadline. Online tests will be due on Tuesdays at midnight. Be sure to give yourself enough time to complete the test, as students can be locked out of the test if they exceed the noon deadline. Students will face grade related penalties should they fail to meet this deadline. For the final paper, 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.

Student Recording:

Students may not sell written or audio tape notes for this course.

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.