

University of Central Florida  
College of Arts and Humanities  
Department of Philosophy

# Encountering the Humanities

Course Code and Section: HUM2020 – 0003

Semester: Fall 2016

Credit Hours: 3.0

Class Time: Tuesday and Thursday, 12:00 p.m. - 1:15 p.m.

Class Location: CB1 0122

## Instructor Information

Name: Dr. Nick Shrubsole

Office Location: PSY 234

Office Hours: Tuesdays, 1:20 p.m. - 4:20 p.m. or by appointment

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## Course Description

This course is an introduction to humanities ideas, research methods, and approaches to scholarship and creative work. Students will be introduced to diverse tools and approaches for critically examining intellectual, cultural, and creative human expression. While we will discuss diverse subjects over the semester, there is a common unifying theme: “Responding to the Dominant.” Together, we will encounter Native American literature and film, the street art of such artists as Jean Michel Basquiat, and subcultural protest music in the genres of reggae, punk and hip hop. Through an interdisciplinary approach, we will explore how these expressions embody responses to colonialism, racism, economic disparities, oppression and discrimination, not only through words, but images, sounds, and the very act and physical locations of expression.

## Course Texts

### Required Texts

- Silko, Leslie M. *Ceremony*. New York: Penguin Books, 2006. (Note: any edition will suffice).
- Guerrilla Girls. *Bitches, Bimbos, and Ballbreakers: The Guerrilla Girls' Illustrated Guide to Female Stereotypes*. NPenguin Books, 2003.

### Optional Texts

- King, Thomas. *The Truth About Stories: A Native Narrative*. Toronto: House of Anansi Press, 2006. (Note: These five lectures were broadcast on CBC's Ideas and are available via the

CBCwebsite. It is recommended that you listen to these lectures and read along if you so desire.)

## Course Objectives

By the end of this course, students should be able to:

- Understand the importance of voice and agency
- Develop the necessary skills to critically view and respond to cultural productions
- Demonstrate the ability to communicate critical thinking through written assignments
- Appreciate subcultural and minority productions
- Critically discuss the humanities
- Demonstrate a better understanding of the humanities

## Grading Scheme

Below you will find general descriptions of the grades offered in this course.

A	94% – 100%	Reserved for excellence, far exceeds average understanding as evidenced in course work and goes significantly beyond basic understanding.
A-	90% – 93%	Excellent, exceeds average understanding as evidenced in course work and goes well beyond basic understanding.
B+	87% – 89%	Very good. Far above average, fully meets or exceeds average understanding as evidenced in course work, fully understands the basics and goes beyond that level.
B	83% – 86%	Very good. Above average, fully meets average understanding as evidenced in course work, fully understands the basics and can engage material somewhat beyond that level.
B-	80 – 82%	Very good. Just above average, fully meets expectations for basic understanding as evidenced in coursework and fully understands the basics and can engage material at that level.
C+	77 – 79%	Slightly above average, fully meets expectations for basic understanding as evidenced in coursework and understands the basics.
C	73 – 76%	Average, meets minimum expectations and satisfies course requirements.
C-	70 – 72%	Slightly below average, meets bare minimum expectations and satisfies course requirements.
D+	67 – 69%	Lacking in quality. Below average, meets most minimum expectations and satisfies all or most course requirements.

D	64 – 66%	Lacking in quality. Below average, meets many minimum expectations and satisfies all or most course requirements.
D-	61 – 63%	Greatly lacking in quality. Far below average, but meets most minimum expectations and satisfies most course requirements with minimal understanding evidenced in course work.
F	0% – 60%	Fails to meet minimum expectations in understanding and course work as evidenced by performance and submission of graded elements.

## Assignments and Tests

Below are general descriptions of the assignments and tests you will be taking in this class. Please take note of the due dates. For those assignments with a "no later than" clause, consider submitting early in the semester to lighten your load toward the end of the semester. The closing time for both creative assignments is 10 a.m. on the due date. Both assignments will be submitted to the designated discussion board under the [Discussion Index](#).

Grading Item	Weight	Due Date	
In-class exams	60% (15% x 4)	Sept 15, Oct 4, Oct 25, Dec 8	At the completion of each module, students will be tested on the major themes addressed in the module. There will be an in-class exam on each module.
Primary Source Quizzes	24% (8% x 3)	Sept 13, Sept 29, Oct 20	In the literature, film, and art modules, students will be quizzed on the primary source. In the literature module, the primary source is the Ceremony, the film The Fast Runner, and the Guerrilla Girls book. All of these quizzes will be taken online. They will open at 2:30 p.m. on the due date.
<a href="#">Syllabus Quiz</a>	1%	As Soon as Possible	As of Fall 2014, faculty members are required to document student progress. If you have not yet begun this course, please complete the following academic activity as soon as possible, but by no later than September 1. Failure to do so may result in a grade of F. Please complete the short syllabus quiz located in the "Quizzes" section of the course.
Guerrilla Girls Collage Project	5%	Due no later than Oct 20 at 11:00 a.m. Submit early to be safe!	Together, we are reading the Guerrilla Girls' illustrated guide to feminism. This project is meant to create a Guerrilla Girl-esque work of art, where factual evidence from the required reading and apply it to contemporary advertisements. On the other hand, it is also meant to draw your attention to the "sunny side" of institutions. Please use the text, the accompanying article on the Guerrilla Girls (which can be found on the official website at <a href="http://www.guerrillagirls.com/">http://www.guerrillagirls.com/</a> ).  Some Points of Clarity: <ul style="list-style-type: none"> <li>This is an art piece, but you do not need to create your own advertisement.</li> <li>You may take an existing advertisement or image and alter it to fit the theme of the project.</li> </ul>

			<ul style="list-style-type: none"> <li>• At the very least you should overlay text on an image, but you</li> <li>• There is no accompanying write-up for this assignment. The p</li> <li>• Do not get preachy! The Guerrilla Girls learned long ago that t deaf ears. Instead the Guerrilla Girls simply draw attention to the Metropolitan Art Museum (the Met) are women while 85% the Met Museum?"</li> <li>• Unlike the Agency Project, this assignment does not need to b</li> <li>• While we are dealing with feminism when we discuss the Gue</li> </ul> <p>No late assignments will be accepted. Once the discussion board</p>
Agency Project	10%	<p>Due no later than Nov 17 at 11:00 p.m.</p> <p>Submit Early to be safe!</p>	<p>At the center of this course is the subject of agency. There is pow powerful one. It is the most authoritative voice on the subject of yo others who have found the strength to speak for themselves. In th You may choose to voice something about your own experience o person. Either way, you are asked to find your voice in a creative poetry, or a creative piece of literature (to name a few). I ask that to share your voice with the rest of your classmates so they can b to the creative work, each student will be required to submit a sho</p> <p>Some points of clarity:</p> <ul style="list-style-type: none"> <li>• If you think that you are not all that creative, don't worry about or released on a major music label. You may be shocked at h</li> <li>• The creative piece <b>must be created by you</b>. That is, the phot needs to be produced by you, just as a few examples. If the o become your own piece.</li> <li>• You may be tempted to write a personal narrative. Note that ju simply a story, try to then turn it into a creative work. You coul account of an event and use those as inspiration for a creative class is recognizing that people have chosen particular mediu point-by-point way. They have chosen a creative expression.</li> <li>• The short write-up should refer specifically to the piece itself. example, using a picture of a family member who is important In this example, the photograph is just a supplement to the wr a photograph you ahve taken, you should speak specifically to</li> </ul> <p>No late assignments will be accepted. Submit early to be safe.</p>

# Important University Information and Policies

1. Students with Disabilities
2. Plagiarism and Academic Integrity
3. E-mail Access
4. Diversity Statement
5. UCF Cares

## *Students with Disabilities*

It is my goal that this class be an accessible and welcoming experience for all students, including those with disabilities that may impact learning in this class. If anyone believes the design of this course poses barriers to effectively participating and/or demonstrating learning in this course, please meet with me (with or without a Student Disability Services (SDS) accommodation letter) to discuss reasonable options or adjustments. During our discussion, I may suggest the possibility/necessity of your contacting SDS (Ferrell Commons 185; 407-823-2371; [sds@ucf.edu](mailto:sds@ucf.edu)) to talk about academic accommodations. You are welcome to talk to me at any point in the semester about course design concerns, but it is always best if we can talk at least one week prior to the need for any modifications. I sincerely encourage any students with disabilities to speak with me during office hours to ensure that they are able to engage in the course and complete assignments on an equal footing with their fellow classmates. My door is always open to discuss this important matter.

## *Plagiarism and Academic Integrity*

As reflected in the UCF creed, integrity and scholarship are core values that should guide our conduct and decisions as members of the UCF community. Plagiarism and cheating contradict these values, and so are very serious academic offenses. Penalties can include a failing grade in an assignment or in the course, or suspension or expulsion from the university. Students are expected to familiarize themselves with and follow the University's Rules of Conduct (see <http://www.osc.sdes.ucf.edu/>). Plagiarism and Cheating of any kind on an examination, quiz, or assignment will result at least in an "F" for that assignment (and may, depending on the severity of the case, lead to an "F" for the entire course) and may be subject to appropriate referral to the Office of Student Conduct for further action. See the UCF Golden Rule for further information. Many incidents of plagiarism result from students' lack of understanding about what constitutes plagiarism. However, you are expected to familiarize yourself with UCF's policy on plagiarism. All work you submit must be your own scholarly and creative efforts. UCF's Golden Rule defines plagiarism as follows: **"whereby another's work is used or appropriated without any indication of the source, thereby attempting to convey the impression that such work is the student's own."**

## *E-mail Access*

You will be expected to have daily access to the internet and email, since I will be emailing you regularly about assignment updates, additions and changes. All students at UCF are required to obtain a Knight's Email account and check it regularly for official university communications. If you do not own a computer, there are computers accessible to you in all UCF's computer labs, and most

computer labs have computers connected to the internet. For further information on computer labs, please see the following website: [http://registrar.sdes.ucf.edu/webguide/index\\_quickfind.aspx](http://registrar.sdes.ucf.edu/webguide/index_quickfind.aspx).

#### *Diversity Statement*

The University of Central Florida recognizes that our individual differences can deepen our understanding of one another and the world around us, rather than divide us. In this class, people of all ethnicities, genders and gender identities, religions, ages, sexual orientations, disabilities, socioeconomic backgrounds, regions, and nationalities are strongly encouraged to share their rich array of perspectives and experiences. If you feel your differences may in some way isolate you from UCF's community or if you have a need of any specific accommodations, please speak with the instructor early in the semester about your concerns and what we can do together to help you become an active and engaged member of our class and community.

#### *UCF Cares*

During your UCF career, you may experience challenges including struggles with academics, finances, or your personal well-being. UCF has a multitude of resources available to all students. Please visit [UCFCares.com](http://UCFCares.com) if you are seeking resources and support, or if you are worried about a friend or classmate. Free services and information are included for a variety of student concerns, including but not limited to alcohol use, bias incidents, mental health concerns, and financial challenges. You can also e-mail [ucfcares@ucf.edu](mailto:ucfcares@ucf.edu) with questions or for additional assistance. You can reach a UCF Cares staff member between 8 a.m. and 5 p.m. by calling 407-823-5607. If you are in immediate distress, please call Counseling and Psychological Services to speak directly with a counselor 24/7 at 407-823-2811, or please call 911.

## Instructor Policies

#### *E-mail correspondence*

Please use your Knights e-mail account whenever corresponding with your instructor. Ensure that the Course Code and Section Number appear in the subject line of any e-mail sent to the instructor. Think of an e-mail as a formal letter when corresponding with instructors (as opposed to a text message). Begin with a salutation (a greeting) and conclude with your name. Be respectful and considerate in your language and re-read your e-mail before sending.

#### *Late Penalties*

There are only two assignments in this course outside of the tests. Given that both assignments are creative pieces that have a "no later than" due date, there will be no assignments accepted past those dates.

#### *Make-Up Exam Policy*

There are no make-up exams offered in this course. Ensure that you are in-class, on time on the day of the exam.


#### *Open Door Policy*


I am always available to talk about this class or your educational experience in general. Feel free to stop by or make an appointment at any point over the semester. If you ever require clarification on your grades or concepts discussed within the course, make an appointment to come and chat.

#### *Extra Credit Policy*




There will be no extra credit offered in this course.





## Class and Reading Schedule

Date	Readings
MODULE 1 Encountering the Humanities Through Literature	
August 23	Introduction
August 25	<p>Title: Defining the Humanities</p> <p>Readings:</p> <ul style="list-style-type: none"><li>• Richard Jewell, "Introducing the Humanities," Experiencing the Humanities <a href="http://www.tc.umn.edu/~jewel001/humanities/book/1intro.htm">http://www.tc.umn.edu/~jewel001/humanities/book/1intro.htm</a></li><li>• David Behling, "On Studying the Humanities: What Does it Mean to be Human?," Huffington Post, August 5, 2012, <a href="http://www.huffingtonpost.com/david-behling/humanities-majors_b_1569600.html">http://www.huffingtonpost.com/david-behling/humanities-majors_b_1569600.html</a></li><li>• Judith Butler, "On the Value of Reading and the Humanities," <a href="https://www.brainpickings.org/2013/06/07/judith-butler-mcgill-2013-commencement-address/">https://www.brainpickings.org/2013/06/07/judith-butler-mcgill-2013-commencement-address/</a> (Audio: 7:44)</li></ul>
August 30	<p>Title: Writing About the Humanities</p> <p>Readings:</p> <ul style="list-style-type: none"><li>• "An Approach to Writing About the Humanities" in <i>Writing About the Humanities</i> (<a href="#">course website</a> )</li></ul>
Sept 1	<p>Title: What's in a Story?</p> <p>Reading/Listening:</p> <ul style="list-style-type: none"><li>• Thomas King, "You'll Never Believe What Happened" Is Always a Great Way to Start (<a href="#">The Truth About Stories</a>, Lecture 1)</li></ul>
Sept 6	Title: Stereotypes in Stories


	<p>Readings/Listening:</p> <ul style="list-style-type: none"> <li>• Thomas King, You're not the Indian I Had in Mind (<a href="#">The Truth About Stories</a>, Lecture 2)</li> <li>• Leslie Silko, <i>Ceremony</i> (begin)</li> </ul>
Sept 8	<p>Title: Agency and Authority in Storytelling</p> <p>Readings/Listening:</p> <ul style="list-style-type: none"> <li>• Thomas King, Let Me Entertain You (<a href="#">The Truth About Stories</a>, Lecture 3)</li> <li>• Leslie Silko, <i>Ceremony</i> (continue)</li> </ul>
Sept 13	<p>Title: Agency and Trauma in Storytelling</p> <p>Readings/Listening:</p> <ul style="list-style-type: none"> <li>• Thomas King, A Million Porcupines Crying in the Night (<a href="#">The Truth About Stories</a>, Lecture 4)</li> <li>• Thomas King, What is it About Us That You Don't Like? (<a href="#">The Truth About Stories</a>, Lecture 5)</li> <li>• Leslie Silko, <i>Ceremony</i> (finish)</li> </ul>
Sept 15	Module Exam Literature
<p>MODULE 2 Encountering the Humanities Through Film</p>	
Sept 20 & Sept 22	<p>Title: Subjectivity in Film</p> <p>In-class film: <a href="#">Reel Injun: the Trail of the Hollywood Indian</a></p> <p style="text-align: center;">  </p> <p style="text-align: center;">(2009)</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• Ken Nolly, "The representation of conquest: John Ford and the Hollywood Indian (1939-1964)" in <i>Hollywood's Indian: The Portrayal of the Native</i></li> </ul>





	<p><i>American in Film</i>, edited by Peter C. Rollins and John E. O'Connor (<a href="#">Course Website</a> )</p>
Sept 27	<p>Title: Agency in Film</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>Michelle H. Raheja, “Visual Sovereignty, Indigenous Revisions of Ethnography, and <i>Atanarjuat (The Fast Runner)</i>” in <i>Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film</i>. University of Nebraska Press, 2013, Chapter 5. (<a href="#">Course Website</a> )</li> </ul>
<p>Tuesday, September 27</p> <p>Class Room: TBD</p> <p>(Note that two classes will be cancelled later in the semester in lieu of this supplemental class time.)</p>	<p><b>Special Screening</b></p> <div style="text-align: center;"></div> <p><b>In-Class Film: <a href="#">Atanarjuat: The Fast Runner</a> (2001)</b></p>
Sept 29	Film Discussion Class and Test Review
Oct 4	Module exam: Film
<p>MODULE 3 Encountering the Humanities Through Art</p>	
Oct 6	<p>Title: Introduction/Norval Morrisseau</p> <p>Readings:</p>

	<ul style="list-style-type: none"> <li>• Carmen Robertson, “Body Politics and the Art of Norval Morriseau.” <i>RACAR</i>32(1/2) 2007: 70–78. (<a href="#">Course Website</a> )</li> <li>• <b>Read <i>Bitches, Bimbos, and Ballbreakers: The Guerrilla Girls’ Illustrated Guide to Female Stereotypes</i></b></li> </ul>
Oct 11	<p>Title: Guerrilla Girls</p> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Anne Teresa Demo, “The Guerrilla Girls’ Comic Politics of Subversion.” <i>Women’s Studies in Communication</i> 23(2) (2000): 133 –156. (<a href="#">Course Website</a> )</li> </ul>
Oct 13	<p>itle: Keith Haring</p> <p>In-class film: <i>Drawing the Line: a Portrait of Keith Haring</i> (2004)</p> <p>Readings:</p> <ul style="list-style-type: none"> <li>• David Sheff, “Keith Haring: Just Say Know.” <i>Rolling Stone</i> 10 August 1989, <a href="http://www.rollingstone.com/culture/features/keith-haring-just-say-know-19890810">http://www.rollingstone.com/culture/features/keith-haring-just-say-know-19890810</a>.</li> <li>• “Object Descriptions” of “The Political Line” collection from de Young Museum (San Francisco) website. Visit: <a href="https://deyoung.famsf.org/questions-viewing-object-information-2">https://deyoung.famsf.org/questions-viewing-object-information-2</a> (There are also some fantastic resources at the bottom of the page including a description of the 1980s context and interpretations of different elements (e.g., lines, colors, and symbols) of Haring’s work.</li> </ul>
Oct 18 & Oct 20	<p>Title: Jean Michel Basquiat &amp; Lorna Simpson</p> <p>In-class film: <i>Jean Michel Basquiat: The Radiant Child</i> (2011)</p> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Laurie A. Rodrigues, “‘SAMO as an Escape Clause’: Jean-Michel Basquiat’s Engagement with a Commodified American Africanism.” <i>Journal of American Studies</i> 45 (2011): 217–243. (<a href="#">Course Website</a> )</li> <li>• Huey Copeland, “‘Bye, Bye Black Girl:’ Lorna Simpson’s Figurative Retreat.” <i>Art Journal</i> (Summer 2005): 62–77. (<a href="#">Course Website</a> )</li> </ul>
Oct 25	<p>Module Exam: Art</p>

MODULE 4 Encountering the Humanities Through Music

Oct 27	NO CLASS (Cancelled in lieu of film screening on Wed, Sept 28)
Nov 1	<p>Title: Introduction/Transgender Narratives in Against Me!</p> <p>Readings:</p> <ul style="list-style-type: none"><li>• Josh Eells, "The Secret Life of Transgender Rocker Tom Gabel," <i>Rolling Stone</i> (31 May 2012), <a href="http://www.rollingstone.com/music/news/the-secret-life-of-transgender-rocker-tom-gabel-20120531">http://www.rollingstone.com/music/news/the-secret-life-of-transgender-rocker-tom-gabel-20120531</a></li></ul>
Nov 3	<p>Title: "Exodus:" Bob Marley, the Rastafarian Tradition and Babylonian Captivity</p> <p>Readings: ·</p> <ul style="list-style-type: none"><li>• Roger Steffans, "Bob Marley: Rasta Warrior" In <i>Chanting Down Babylon: A Rastafarian Reader</i>, edited by Nathaniel S. Murrell, William D. Spencer, and Adrian A. McFarlane (Philadelphia: Temple University Press, 1998), 253–283. (<a href="#">Course Website</a>) </li></ul>
Nov 8	<p>Title: "White Riot:" The Clash, Rock Against Racism, and the National Front</p> <p>Readings:</p> <ul style="list-style-type: none"><li>• Ashley Dawson, "'Love Music, Hate Racism': The Cultural Politics of the Rock Against Racism Campaigns." <i>Postmodern Culture</i> 16(1) (September 2005).<a href="https://muse-jhu-edu.ezproxy.net.ucf.edu/journals/postmodern_culture/v016/16.1dawson.html">https://muse-jhu-edu.ezproxy.net.ucf.edu/journals/postmodern_culture/v016/16.1dawson.html</a></li></ul>
Nov 10	<p>Title: "Afro-Punk:" Experiencing Race and Space in American Punk Rock</p> <p>In-class film: Afro Punk (2007)</p> <p>Readings:</p> <ul style="list-style-type: none"><li>• David Ensminger, "Coloring Between the Lines of Punk and Hardcore: From Absence to Black Punk Power." <i>Postmodern Culture</i> 20(2), <a href="https://muse-jhu-">https://muse-jhu-</a></li></ul>

	<a href="http://edu.ezproxy.net.ucf.edu/journals/postmodern_culture/v020/20.2.ensminger.html">edu.ezproxy.net.ucf.edu/journals/postmodern_culture/v020/20.2.ensminger.html</a>
Nov 15	<p>Title: "Fight the Power:" Pubic Enemy, Hip Hop, and Racial Injustice in America</p> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Tricia Rose, "Fear of a Black Planet': Rap Music and Black Cultural Politics in the 1990s." <i>Journal of Negro Education</i> 60(3) (1991): 276–290. (<a href="#">Course Website</a> )</li> </ul>
Nov 17	<p>Title: "Feeling Reserved:" Indigenous Hip Hop, Colonialism, and Community Healing</p> <p>In-class film: Rebel Music: Native America: The 7th Generation Rises (2015)</p> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Carrie Louise Sheffield, "Native American Hip Hop and Historical Trauma: Surviving and Healing Trauma on the 'Rez.'" <i>Studies in American Indian Literature</i> 23(3) 2011: 94 –110. (<a href="#">Course Website</a> )</li> </ul>
Nov 22	NO CLASS (In lieu of film screening on Wednesday, September 28)
Nov 24	NO CLASS (Thanksgiving Holiday)
Nov 29	
Dec 1	Conclusion
Thursday, December 8 at 10:00 a.m.	Module Exam: Music

Note: The instructor welcomes comments and suggestions about the course and encourages feedback throughout the course. He also reserves the right to amend the syllabus at his discretion. The following course schedule is meant as a guide and may be modified when necessary (e.g., for guest speakers, etc.). Changes and alterations in the schedule of topics, examination dates, paper due date s, assignments and other schedule-related information may be made from time to time to facilitate completion of all major sections listed.