

University of Central Florida  
College of Arts and Sciences  
Department of Philosophy  
**Encountering the Humanities**  
HUM 2020-0003  
Fall 2018/3 Credit Hours



**Meetings**

T/R 12-1:15pm in ENG2-203

**Instructor**

Mr. Kevin McKenna

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*Office Hours:* T/R 10:30-11:30am or by appointment in TR 541-103

**Course Description**

This course introduces students to multiple artworks, mediums, movements, and historical moments while addressing a multitude of meanings of creative human expression. Through weekly lectures, discussion sections, unit quizzes, and essays, students explore the aesthetic histories and social contexts of multiple works ranging from plays, painting, performance and installation art, and cinema, to philosophy and poetry. Students hone their skills of observation, interpretation, analysis, and argumentation through multiple writing assignments.

With *mediation* as the theme for this course, students discover how the political and social conditions of a particular historical or artistic movement are reflected in an individual artwork. Simultaneously, understanding each work to be an expression of social anxieties, preoccupations, or desires, students will take what they see, hear, and feel to articulate how each work makes meaning for their given space and time. Revealing the value of art for worlds inside and outside the classroom, the course

demonstrates the relevance of the humanities for a variety of academic disciplines and occupational pursuits.

### Learning Objectives

Students in this course will develop and hone many skills related to both the content and coursework within this course.

- Students will be able to identify the social and political concerns of specific historical moments and artistic movements.
- Students will be able to explain the thematic and formal preoccupations of varying artistic movements across a plethora of media forms.
- Students will be able to discuss artworks with appropriate technical terms when discussing form.
- Students will develop the ability to turn their astute observations into a meaningful interpretation that concludes in a valuable analysis.
- Students will hone their formal writing abilities. They will be able to construct a succinct introduction with a clear thesis statement that is then delivered on by a scaffolded argument that points to a clear well-developed conclusion.
- Students will learn how to engage with multiple artworks and mediums in an academic form, as well as glean how to engage with academic secondary materials.
- Students will learn how to properly research, cite, and rely upon academic sources.

### Required Materials

- **Course Reader.** Available at CANVAS > Files > Course Reader > Week X. Assigned artworks and additional texts for each week will be available in the Course Reader for each week. Each text must be read **in advance** of class meetings according to the course schedule that follows. Students **must** bring printed hard copies of literature materials when advised.
- **Note-Taking Materials.** As you will later read, **electronics are prohibited** in this classroom unless permission has been granted by the course instructor or by the University of Central Florida's Student Accessibility Services. With that in mind, students should have paper, writing utensils, and any other necessary materials to take proper notes during each course.

### Academic Honesty

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. Each student is expected to adhere to the academic creed of this

University and will maintain the highest standards of academic integrity. In other words, don't cheat by giving answers to others or taking them from anyone else. I will also adhere to the highest standards of academic integrity, so please do not ask me to change (or expect me to change) your grade illegitimately or to bend or break rules for one person that will not apply to everyone.

### **Student Accessibility Services**

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the instructor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the instructor to request accommodations. Students who need accommodations must connect with Student Accessibility Services, Ferrell Commons, 7F, Room 185, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the instructor.

### **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.

### **Copyright**

This course may contain copyright protected materials such as audio or video clips, images, text materials, etc. These items are being used with regard to the Fair Use doctrine in order to enhance the learning environment. Please do not copy, duplicate, download or distribute these items. The use of these materials is strictly reserved for this online classroom environment and your use only. All copyright materials are credited to the copyright holder.

### **Attendance & Participation** **10%**

Students are expected to attend every scheduled class prepared, take notes, and participate during course discussions. Understandably, there are circumstances that occur in our daily lives that may interfere with our ability to attend events. For that reason, **each student is awarded three (3) unexcused absences during the semester.** Beyond the three unexcused absences, any other absence will need to be approved by the instructor with corresponding materials to verify the need for an excused absence (i.e. a doctor's note with the date and time of appointment, jury duty summons, etc.). Attendance will be scored with a maximum of 100 points. **Any absence beyond the three unexcused that is not excused by the instructor will result in an exponential deduction** (i.e. 4 total unexcused absences results in 5pts deducted, 5 tot. un. absences is 10pts deducted, 6 tot. un. absences is 20pts deducted, 7 tot. un. absences is 40pts deducted, etc.).

Every student is expected to be prepared for class and participate with respect for the instructor and their fellow classmates. Participation is not just graded regarding breadth and frequency but also depth, how valuable the contribution is to class discussions. Lack of participation during discussion or vulgar, rude, disrespectful contributions to discussion may result in point deductions relative to the frequency and severity.

### **Discussion Posts** **20%**

Students will complete a discussion post for every course unit resulting in five (5) total discussion posts. Discussion posts can be found on CANVAS > Discussion > Week X. **Discussion questions will be posted to CANVAS at 10:30am on Thursday** and will be **due no later than 11:59am on Tuesday.** Late posts to the discussion board will be graded as a 0, unless permission is granted in advance by the instructor. Students are welcome to respectfully comment on the discussion posts offered by their peers, but responses to other posts will not be graded as participation in discussion. To complete the discussion post assignment, each student must respond to the prompt in their own post. Discussion posts should range between 100-300 words. Grading for discussion posts is as follows:

- *5- Exceptional*

The student provides a clear, concise, and articulate response to the prompt. The student has engaged well with the material and integrated evidence from the selected text(s) into a strong, novel analysis with close-readings. The student has brought new information or insight beyond what has been discussed in class lectures.

- *4- Very Good*

The student responds directly to the prompt but may lack clarity or concision. The student may provide evidence from selected text(s), but analysis or interpretation of the evidence is unclear or absent. The student understands the meaning and value of each work, but does not deviate from what has been discussed in course lectures.

- *3- Good*

The student mostly addresses the prompt offered by the instructor, but does not clearly address the central question or does not provide a focused response. The student may provide evidence from text(s), but it lacks proper context or analysis, or the offered evidence contradicts the claims of the student. The student seems to slightly misunderstand some minor value of the artwork provided during lecture and course discussion.

- *0/1/2- Needs improvement*

The student that scores in this category will have one or many of these issues and the score will correspond with the severity of the issue. The student does not address the prompt or central question offered by the instructor. The discussion post is far too brief to demonstrate any engagement with the materials. The post lacks any reference to selected text(s). The student does not complete the discussion post by the required deadline of **Thursday at 11:59am**.

### Unit Quizzes

30%

Students will take five (5) unit quizzes at the end of each studied unit. These quizzes will have true/false, multiple choice, and essay questions. The quizzes will be assigned on the specified dates found in the course schedule unless otherwise specified. Students will **NOT be allowed to make-up missed exams**.

### Essays

40%

Students will complete two (2) written essays that will increase in length, difficulty, and grade contribution. Prompts will be available for each assignment on CANVAS > Files > Prompts. Students will submit all essays electronically on CANVAS > Assignments > Essay.

*Contrast Essay posted to CANVAS by Oct. 9 at 11:59pm*

15%

Students will contrast two artworks studied in class to present a single argument about how the artworks differ. Students will be expected to explain what differs, how this contrast is formally represented, and why this contrast matters in understanding the meaning or value of these two works. Students will be expected to integrate the historical, social, and political contexts that surround each work into their 2-3 page double spaced argument. No research beyond course materials will be necessary for this paper, but outside research is allowed.

*Research Essay posted to CANVAS by Dec. 4 at 11:59pm*

25%

Students will complete a research essay approved by the instructor. Students will submit a research topic to the professor by Nov. 20 by 11:59pm. Students will complete a 3-5 page (excluding bibliography page), double spaced, research paper with their chosen argument which will have at least three (3) academic sources beyond what is offered in the course reader.

### **Grading**

The following scale applies to all assignments and final grades.

90 - 100 = A

87 - 89 = B+

77 - 79 = C+

67 - 69 = D+

80 - 86 = B

70 - 76 = C

60 - 66 = D

Any grade below a 60 results in an F. Excluding the final research paper, late assignments will be accepted, though penalized **ONE GRADE STEP** for **EACH DAY** late (i.e. an A becomes a B+ after one day, B after two days, C+ after three days, etc.).

There are only a few exceptions to this policy:

- Accommodations are made for students with accessibility needs provided a current Memorandum of Accommodations from Student Accessibility Services is provided to the instructor at least **THREE (3) DAYS** prior to the assignment in question. As a rule, students are responsible for registering with SAS in order to receive academic accommodations.
- Accommodations are made for religious holidays. Students who anticipate such absences must provide notice to the instructor at least **THREE (3) DAYS** in advance.
- Written documentation of illness from a qualified doctor.
- Written documentation from authorized source for mandatory service requested by the government (i.e. jury duty, military service, etc.).

### Course Policies

- Electronic devices of all kinds (laptops, tablets, cell phones, video game consoles, etc.) are prohibited in the classroom, unless stipulated by Student Accessibility Services. Students that use electronic devices without expressed consent by SAS or the instructor will be **marked absent** for that class period.
- Students are responsible for accessing and maintaining all electronic copies of materials provided on CANVAS. Students are also responsible for maintaining all hard copies of assignments returned to students.
- Students may not circulate, sell, lease, or otherwise distribute audio recordings or handwritten notes for this course. Students must consult the instructor before recording a lecture for personal or academic use.
- It is the responsibility of the student to monitor electronic messaging on CANVAS and UCF email regarding class scheduling changes, assignment changes, and UCF operations.
- The add/drop deadline for this course is August 23rd; the last day to withdraw from this course with a "W" is October 26th.

### Course Schedule

T 8/21 - Introductions and Syllabus Review

Th 8/23 - What are the humanities?

**Read:** Behrendt, "The Relevance and Resiliency of the Humanities"

T 8/28 - Unit 1: Greek Drama - Sophocles' *Antigone*

**Read:** Sophocles *Antigone* Excerpts

Th 8/30 - *Antigone* (contd.)

**Read:** Held, "Antigone's Dual Motivation for the Double Burial"

T 9/4 - Aristophanes' *Lysistrata*

**Read:** Aristophanes *Lysistrata* Excerpts

**Due: Discussion Post 1**

Th 9/6 - *Lysistrata* (contd.)

**Read:** Ober, "What the Ancient Greeks Can Tell Us About Democracy"

T 9/11 - **Unit 1 Test**

**Th 9/13** - Unit 2: Painting, Installation, and Performance Art - Duccio's *Maesta*

**Read:** Excerpts from Berger's *Ways of Seeing*

**T 9/18** - Michelangelo's *Sistine Chapel Ceiling*

**Read:** Anne Friedberg, "The Window"

**Th 9/20** - Marcel Duchamp's *Fountain*; Jackson Pollock's *Convergence, Autumn Rhythm*; Piet Mondrian's *Broadway Boogie Woogie*

**Read:** Kaprow, "The Legacy of Jackson Pollock"

**T 9/25** - Andy Warhol's *The Marilyn Diptych*; Richard Hamilton's *Just What is it That Make's Today's Homes so Different, so Appealing?*

**Read:** Wagner, "Warhol Paints History"

**Due: Discussion Post 2**

**Th 9/27** - Installation & Performance Art: Allan Kaprow "Happening"; Yayoi Kusama *Infinity Mirrored Room*; Saburo Murakami "Passage"; Marina Abramović *Lovers, The Artist is Present*

**See:** Watch media links for performances and view images

**T 10/2** - **Unit 2 Test**

**Th 10/4** - Unit 3: Poetry and Prose - Poetic Form and British Romanticism

**Read:** Poetry Terms; Lapan, "The Age of Romanticism"

**T 10/9** - William Wordsworth and Samuel Taylor Coleridge

**Read:** Wordsworth Biography, "We Are Seven," "Lines Written a Few Miles above Tintern Abbey"; Coleridge Biography, "Rime of the Ancient Mariner," "Kubla Khan, Or, A Vision in a Dream. A Fragment"

**Due: Contrast Paper by 11:59pm on CANVAS**

**Th 10/11** - Percy Bysshe Shelley and John Keats

**Read:** Shelley Biography, "To Wordsworth," "Mont Blanc Lines Written in the Vale of Chamouni"; Keats Biography "Ode To A Nightingale," "Ode On A Grecian Urn"

**T 10/16** - Anton Chekhov's "The Kiss"

**Read:** Chekhov, "The Kiss"

**Due: Discussion Post 3**



**Th 10/18** - T.C. Boyle's "Are We Not Men"

**Read:** Boyle, "Are We Not Men" <https://www.newyorker.com/magazine/2016/11/07/are-we-not-men>

**T 10/23 - Unit 3 Test**

**Th 10/25** - Unit 4: Classical and Continental Philosophy - Plato's *The Symposium*

**Read:** Plato's *Symposium* "Eryximachus" and "Aristophanes" p.; Ellis & Ravencroft's *An Analysis of Plato's The Symposium* p. 9-33

**T 10/30** - Plato's *Symposium* (contd.)

**Read:** Plato's *Symposium* "Socrates" and "Conclusion" p. ; Ellis & Ravencroft's *An Analysis of Plato's The Symposium* p. 34-64

**Th 11/1** - Friedrich Nietzsche's "On Truth and Lie in an Extra-Moral Sense"

**Read:** Nietzsche's "On Truth and Lie in an Extra-Moral Sense"; Stanford Encyclopedia of Philosophy: "Friedrich Nietzsche" (Read Introduction, 1, 2, and 3.2) <https://plato.stanford.edu/entries/nietzsche/#CritReliMora>

**T 11/6 - Unit 4 Test**

**Th 11/8** - Unit 5: Cinema - Film Form and Movements

**Read:** Film Terms

**T 11/13** - F.W. Murnau's *Sunrise: A Song of Two Humans*

**See:** F.W. Murnau's *Sunrise: A Song of Two Humans* (1927)

**Due: Discussion Post 4**

**Th 11/15** - Alfred Hitchcock's *Psycho*

**Read:** Ray, "A Certain Tendency of the American Cinema: Classic Hollywood's Formal and Thematic Paradigms"

**See:** Alfred Hitchcock's *Psycho* (1960)

**T 11/20** - Steven Spielberg's *Close Encounters of the Third Kind*

**Read:** Thompson and Bordwell, *Film History* Chapter 22

**See:** Steven Spielberg's *Close Encounters of the Third Kind* (1977)

**Due: Research Topic for Research Paper**

**Th 11/22 - Thanksgiving**

T 11/27 - Kelly Reichardt's *Meek's Cutoff*

**Read:** Bazin "An Aesthetic of Reality, Neorealism"; Scott "Neo-neo Realism"

**See:** Kelly Reichardt's *Meek's Cutoff* (2010); McKenna "'I think I would agree': Individualism in the American Neo-Neorealist Western *Meek's Cutoff*"

**Due: Discussion Post 5**

Th 11/29 - Research Paper Meetings

T 12/4 - **Due: Research Paper by 11:59pm on CANVAS**

**Final: Thursday Dec. 6, 2018 10am-12:50pm Unit 5 Test**