



Course Code: HUM2020 - 0W62
Course Name: Encountering the Humanities
Credit Hours: 3.0
Semester: Spring 2018
Mode: Online

Syllabus Table of Contents

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1. Instructor Information

Instructor: Dr. Nick Shrubsole

Virtual Office Hours: Available By Appointment via Skype or Conferences (Webcourses)

E-mail: Nicholas.Shrubsole@ucf.edu (Preferred method of contact)



Biography

Hello everyone! My name is Nick Shrubsole and I am your instructor for this course. Professionally, I hold a Ph.D. in Religious Studies from the University of Waterloo (2013), which is located just outside of Toronto, Ontario, Canada. Yes, I am a Canadian living in Florida. How novel, right? I moved to Orlando in 2015 after teaching for a few years back in Canada. I have extensive teaching experience in a broad range of Religious Studies courses, including World Religions and Politics, Religion, and the Law, Religion and Popular Culture, Evil, and a number of others. Since coming to Florida, I have been teaching extensively in the Humanities. I have taught this course several times in the face-to-face modality. I have also taught Humanistic Tradition I, another GEP course, and a couple of senior Humanities seminars. My specific research focuses on Indigenous Peoples' religious freedom claims. This is why there is a healthy portion of the course dedicated to the subject of colonialism.

On a more personal note, I like to let my students know that I am a disabled person. I have had a visual impairment since I was quite young. In my face-to-face classes, this usually means that I need to tell students that they need to be a bit more assertive when they need a question answered, but that won't be the case here. Even though you could go this whole course without ever knowing I have a visual impairment, I think it's important to let you know when diverse experiences are leading the class. I also hope that my disclosure can make others with disabilities feel comfortable in this class and beyond. Every disability is unique, so it is important to share our stories and let people know that we are here.

Aside from my professional credentials and disclosure, I do have a life outside of work, although it is difficult at times in this kind of employment. I played a lot of music back in Canada, so I am actively trying to continue that here in Florida. I enjoy watching live music and try to get to at least one show every couple of weeks. I enjoy going out with the wonderful friends I have met in this city as much as I enjoy taking a break and watching any number of quality shows.

I look forward to learning more about you in the opening discussion! Please don't ever hesitate to contact me if you have any questions.

2. 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.

More specifically, this course asks students to investigate several theoretical approaches to the Humanities that may include postcolonial theory, feminist theory, queer theory, and critical race theory. We will use these theoretical frameworks to understand the significance of some creative works and to offer critiques of others. This course is unapologetically an exploration of contemporary Humanities and the work of marginalized, ignored, and excluded communities.

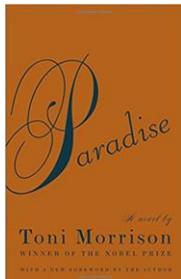
(Note: the Humanities program offers upper-level courses in Postcolonial Theory, Queer Theory, Feminist Theory, and Critical Race Theory.)

2. 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
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4. Required Texts



There is only one text that you are required to purchase for this course. The majority of material is available through the course website.

Toni Morrison. *Paradise*. Vintage Reprint Edition, 2014. Please note that any edition of the book will suffice. You can click on the image to the left to go directly to the Amazon website for the novel.

You will also need to watch Disney's *Pocahontas* by the end of the course. This feature is available on Netflix. You are able to try a free trial of Netflix during which you could watch the film. Otherwise, you will be responsible for soliciting a copy yourself.

Please note a self-regulating and volunteer book club space has been setup for *Paradise*. If you would like to have a space to speak with other students about the book on a scheduled time-line, please join the Book Club group. You can join the book club discussion group by clicking on "People" then click the "Groups" tab. Next to the Group marked "Voluntary Book Club Discussion," click "Join." You will then see that Group in the Groups tab just below the courses tab on the left-hand side of your screen.

5. General Expectations in a Fully Online Course

This is a fully online course. For this reason, students must develop their time management skills effectively. As an online course, you are still expected to dedicate the same amount of time you would in a face-to-face course. The major difference is that there is no scheduled class time. The work that you conduct outside of the classroom remains relatively the same, but the experience of the classroom is a little different. In a classroom, you may attend class at a scheduled time at which point you can listen to a lecture and engage with your fellow classmates in meaningful discussion. When you leave the class, you may independently set up study groups, but many students may just take that time to read their text, complete assignments, and make study guides for in-class tests. In an online course, you will continue to engage with your classmates, listen to some lectures, and participate in small group assignments. The difference is that this is completed online at a time that is more conducive for your schedule. Here are some helpful hints at the beginning of this course to make sure you stay on schedule:

- **Write down the critical dates for all assignments in the course.** You may choose to just use the calendar function in Webcourses, but I would encourage you to use a calendar that you encounter regularly (i.e., on your phone, laptop, tablet, or, wall calendar).
- **Note the opening and closing dates for assignments.** In an online course, you have windows to complete assignments rather than a specific due date. Note both the opening and closing dates of all assignments.
- **Ensure that you login at least four times a week.** Even if there is nothing scheduled that week, it is crucial that you stay engaged with the course.

For more specific details on expectations, please review the course expectations: [Course Expectations](#).

6. Description of Assignments and Tests

Assignment	Weight	Due Date	Description
<h3>Introductory Module</h3> <p>5% of Overall Grade</p>			
Syllabus Quiz	Ungraded	Sunday, January 14	As of Fall 2014, faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete the following academic activity by the end of the first week of classes, or as soon as possible after adding the course. Failure to do so may result in a delay in the disbursement of your financial aid.
"Hello Small Group, My Name Is..." Discussion Post	2%	Sunday, January 14	A short post introducing yourself to your small group. Students are also required to respond to a prompt based on course material from the introductory week.
Introductory Module Quiz	3%	Sunday, January 14	A short quiz based on the content from the Introductory module
<h3>Postcolonial Module</h3>			

30% of Overall Grade			
Critical Reading Assignment	5%	Sunday, January 21	Students will be asked to work closely with a reading on defining postcolonialism. They will be required to define terms, explain sentences and finally offer a brief statement on the definition of "postcolonialism."
Colonialism and Norval Morrisseau Quiz	5%	Sunday, January 28	Students will complete a quiz on the material from this unit.
Quiz and Reflection on Poetry and Residential Schools	5%	Sunday, February 4	Students will complete a quiz on the material from this unit. Students will also be asked to complete a short answer question.
<i>Reel Injun</i> Quiz	5%	Sunday, February 11	Students will complete a quiz on the material from this unit. Students will also be asked to complete a short answer question.
<i>Pocahontas</i> Group Discussion	10%	Monday, February 12 - Sunday, February 18	An online group discussion where students will be asked to offer a postcolonial critique of Disney's <i>Pocahontas</i> .

Feminism Module

25% of Overall Grade			
Feminism quiz	5%	Sunday, February 25	Students will complete a quiz on the material from this unit.
Guerrilla Girls Content Quiz	5%	Sunday, March 4	Students will complete a quiz on the material from this unit.
War on Women Quiz	5%	Sunday, March 11	Students will complete two short answer questions on the material from this unit.

A Feminist Critique of Popular Culture Discussion	10%	Monday, March 19 - Sunday, March 25	A creative, online discussion using the techniques of the Guerrilla Girls to critically engage with Feminist issues in contemporary popular culture.
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Critical Race Module

30% of Overall Grade

Content Quiz: What is CRT?	5%	Sunday, April 1	Students are required to complete a quiz on the opening material on CRT.
Content Quiz: Basquiat	5%	Sunday, April 8	Students will complete a quiz on the material from this unit.
Content Quiz: Public Enemy	5%	Sunday, April 15	Students will complete a quiz on the material from this unit. Students will also be asked to complete a short answer question.
Critical Race Theory and Morrison's <i>Paradise</i>	5%	Sunday, April 22	Students will complete a quiz on the material from this unit. This quiz is meant to prepare us for our first discussion.
Critical Race Theory and <i>Paradise</i> Discussion	10%	Monday, April 23 - Sunday, April 29	An online discussion where students will apply CRT to Toni Morrison's <i>Paradise</i>

Agency Project

10% of Overall Grade

Agency Project	5%	Any time before Sunday, April 22	At some point over the course, students are asked to produce a creative work about themselves. There is a video and further instructions following the syllabus.

Total	100%		
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NOTE:

Missed Assignments and Quizzes Policy

All quizzes are expected to be completed by the due date. Late quizzes will be accepted for up to three days following the due date with a penalty of 10% per day. Following the third day, the quiz will be closed and no further attempt will be permitted.

All discussions must be completed within the pre-designated time frame. Students are expected to participate regularly throughout the discussion period. No late posts, beyond the closing date and time, will be accepted.

The Agency Project must be submitted by the deadline. No late submissions will be accepted.

7. Grading Scheme

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

Grade	Percentage	Brief Description
A	94% – 100%	Reserved for excellence, far exceeds average understanding as evidenced in course work and goes significantly beyond basic understanding.
A-	90% – < 94%	Excellent, exceeds average understanding as evidenced in course work and goes well beyond basic understanding.
B+	87% – < 90%	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% – < 87%	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% – < 83%	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% – < 80%	Slightly above average, fully meets expectations for basic understanding as evidenced in coursework and understands the basics.

C	73% – < 77%	Average, meets minimum expectations and satisfies course requirements.
C-	70% – < 73%	Slightly below average, meets bare minimum expectations and satisfies course requirements.
D+	67% – < 70%	Lacking in quality. Below average, meets most minimum expectations and satisfies all or most course requirements.
D	63% – < 67%	Lacking in quality. Below average, meets many minimum expectations and satisfies all or most course requirements.
D-	60% – < 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.

8. Instructor Policies

E-mail correspondence

1. Please use the inbox located to the left of this page to correspond with your instructor.
2. 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.
3. Review the course syllabus to ensure that your question is not answered there.
4. For technical support, contact Online@UCF by clicking the following link: [UCF Online Support](#).

Missed Assignments and Quizzes Policy

All quizzes are expected to be completed by the due date. Late quizzes will be accepted for up to three days following the due date with a penalty of 10% per day. Following the third day, the quiz will be closed and no further attempt will be permitted.

All discussions must be completed within the pre-designated time frame. Students are expected to participate regularly throughout the discussion period. No late posts, beyond the closing date and time, will be accepted.

The Agency Project must be submitted by the deadline. No late submissions will be accepted.

Virtual Open Door Policy

Your instructor is here to help! I encourage you to contact me at any time to discuss your questions and concerns about the course. .

Maintaining a Respectful Environment

This course will be guided by an ethic of mutual respect and responsibility. At times, the topics may become controversial and online debate rather tense. While disagreement is part of a healthy university environment, please engage your colleagues (including the instructor) with respect and in such a way to promote a response. Agreement should not be the task in online discussions, but rather education and, where possible, consensus.

No Extra Credit Policy

Please do not ask for extra credit opportunities during this course. The course is out of 100% and all students will engage in the same assignments. Any extra credit assignments would have to be offered to all students and would, in turn, increase the percentage of this course above 100%.

9. University Policies and Important Information

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 Rule for further information. I will assume for this course that you will 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.

Disability Statement

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 professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with [Student Disability Services](#), Ferrell Commons, 7F, Room 185, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

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](https://ucfcares.com) ([Links to an external site.](#)) 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 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.

A Note on 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.

Warning about Third-Party Software and FERPA

During this course you might have the opportunity to use public online services and/or software applications sometimes called third-party software such as a blog or wiki. While some of these could be required assignments, you need **not** make any personally identifying information on a public site. Do not post or provide any private information about yourself or your classmates. Where appropriate you may use a pseudonym or nickname. Some written assignments posted publicly may require personal reflection/comments, but the assignments will not require you to disclose any personally identity-sensitive information. If you have any concerns about this, please contact your instructor.

10. Course Schedule

Note: Toni Morrison's *Paradise* does not appear on this schedule. It is expected that you will make your way through the text over the course of the semester with the

anticipation that you will be ready to offer a discussion on the book at the scheduled time (see below). That being said, I wanted to give all of you an option to participate in an ongoing ungraded "book club" where you will find a suggested reading schedule. The book club is optional but it will give you a chance to have a conversation with others who are so inclined. Participation in the book club is voluntary but I can make you this promise. If you're the only one in it, your professor will respond to you if no one else does. The book club and schedule for Morrison's *Paradise* can be found at the following link: [Toni Morrison's *Paradise* book club](#).

You can join the book club discussion group by clicking on "People" then click the "Groups" tab. Next to the Group marked "Voluntary Book Club Discussion," click "Join." You will then see that Group in the Groups tab just below the courses tab on the left-hand side of your screen.

Due Date	Subject	Readings	Assignments
Introductory Module Week 1			
Week 1 Sunday, January 14	Introduction to Studying the Humanities and Theory	David Behling, "On Studying the Humanities: What Does It Mean to be Human?" <i>Huffington Post</i> 5 Aug 2012. Content Page: "On Studying the Humanities II" Content Page: "What is Theory?"	Syllabus Quiz "Hello Small Group, My Name Is..." Discussion Post Content Quiz: Introductory Module
Postcolonial Module Week 2 through Week 6			
Week 2 Sunday, January 21	Defining Postcolonialism	Jane Hiddleston, "Introduction" from <i>Understanding Postcolonialism</i> (Acumen Publishing, 2009), 1-7.	Postcolonialism: Critical Reading Assignment

Week 3 Sunday, January 28	Settler Colonialism and the Art of Norval Morrisseau	Content Lecture: Settler Colonialism Carmen Robertson, "Body Politics and the Art of Norval Morrisseau." <i>RACAR</i> 32(1/2) 2007: 70–78.	Content Quiz
Week 4 Sunday, February 4	Resident Schools and Survivor Poetry	Content Lecture: Residential Schools Renate Eigenbrod, "For the child taken, for the parent left behind': Residential School Narratives as Acts of "Survivance." <i>ESC: English Studies in Canada</i> 38(3) 2012: 277-297	Content Quiz w/ short answer
Week 5 Sunday, February 11	A Postcolonial Critique of the History of Film	<i>Reel Injun</i> (feature-length film viewing)	Content Quiz w/ short answer
Week 6 Monday, February 12 - Sunday, February 18	Disney's <i>Pocahontas</i>	<i>Pocahontas</i> (watch film independently or on Netflix)	Regular Participation in Discussion Throughout Week
Feminism Module Week 7 through Week 10			
Week 7 Sunday, February 25	Introduction to Feminism	Content Lecture: Feminism and its Waves The F Word (short film) Ann Cacullos, "American Feminist Theory. <i>American</i>	Content Quiz

		<i>Studies International</i> 39(1) 2001: 72-106, 110-117.	
Week 8 Sunday, March 4	Guerrilla Girls and a Critique of the Art World	<p><i>Reclaiming the Body: Feminist Art in America</i> (feature-length film viewing)</p> <p>Content Lecture: The Guerrilla Girls</p> <p>Anne Teresa Demo, "The Guerrilla Girls' Comic Politics of Subversion." <i>Women's Studies in Communication</i> 23(2) (2000): 133 –156.</p>	Content Quiz
Week 9 Sunday, March 11	War on Women and <i>War on Women</i>	<p>Andrea Dworkin, "A Feminist Agenda" from <i>Letters from the Warzone</i> (Lawrence Hill Books, 1993), 133-152.</p> <p>Andrea Dworkin, "Remember, Resist, Do Not Comply" in <i>Life and Death: Unapologetic Writings on the Continuing War Against Women</i> (The Free Press, 1997), 169-175.</p> <p>Listen: War on Women, <i>War on Women</i> (Bridge Nine, 2015)</p>	Short Answer Questions
Spring Break (Monday, March 11 - Friday, March 16)			
Week 10 Monday, March 19 - Sunday, March 25	Guerrilla Girls, Feminism, and Popular Culture	<i>none</i>	Regular Participation in Discussion Throughout Week

Critical Race Theory Module

Week 11 through Week 15

Ensure that you complete *Paradise* by the end of this module

Week 11 Sunday, April 1	Critical Race Theory and Counterstory	Aja Y. Martinez, "Critical Race Theory: It's Origins, History, and Importance to the Discourses and Rhetorics of Race" in <i>Frame</i> 27(2) 2014: 109-27. Content Lecture: "All Lives Matter? A CRT Critique"	Content Quiz
Week 12 Sunday, April 8	Race and the Art of Jean-Michel Basquiat	Ted Stansfield, "How Basquiat Challenged Police Brutality Through His Art" (an interview with Chaédria LaBouvier) in <i>Dazed</i> Jan 2017. <i>Jean-Michel Basquiat: The Radiant Child</i> (feature-length film viewing) 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.	Content Quiz
Week 13 Sunday, April 15	Public Enemy and Race in the United States	Todd F. Tietchen, "Dissing Baudrillard: Public Enemy and Foucault's 'Masked Other'" in <i>Studies in Popular Culture</i> 22(3) 2000: 25-37.	Content Quiz w/ short answer

		<p><i>I Am Not Your Negro: James Baldwin and Race in America</i> (optional)</p> <p>Content Lecture: Hip Hop and Public Enemy</p> <p>Listen: Public Enemy, <i>It Takes a Nation of Millions to Hold Us Back</i> (Def Jam, 1988).</p>	
<p>Week 14</p> <p>Sunday, April 22</p>	<p>Critical Race Theory and <i>Paradise</i></p>	<p>Richard L. Schur, "Locating 'Paradise' in the Post-Civil Rights Era: Toni Morrison and Critical Race Theory" in <i>Contemporary Literature</i> 45(2) 2004: 276-299.</p> <p>Ensure that you complete <i>Paradise</i> by the end of this module</p>	<p>Content Quiz</p> <p>Agency Project Due by the end of this week</p>
<p>Week 15</p> <p>Monday, April 23 - Sunday, April 29</p>	<p>Critical Race Theory Application</p>	<p>Toni Morrison's <i>Paradise</i></p>	<p>Regular Participation in Discussion Throughout Week</p>