

Spring 1-15-2016

# HIC 2000G-001: Introduction to the Humanities

Suzie Park

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## HIC 2000G // Introduction to the Humanities: Interdisciplinary Problem-Solving:

### RACE // ACTIVISM // CENSORSHIP // ERASURE

Spring 2016

Wednesdays, 3:00-5:30, Coleman Hall 3609

Dr. Suzie Park, Department of English [sapark@eiu.edu](mailto:sapark@eiu.edu), Coleman Hall, 3030

Dr. M.J. Rymsza-Pawlowska, Department of History [mrymszapawlows@eiu.edu](mailto:mrymszapawlows@eiu.edu), Coleman Hall 3761

Office Hours: Dr. Park: Tu 8:30-9:30am, 10:45-11:45am, Wed 5:30-6:30pm, Thurs 8:30-9:30am

Dr. Rymsza-Pawlowska: MW, 1:00-2:30, Tu, 11:00-1:00

### CATALOG DESCRIPTION:

HIC 2000G introduces students to the practice and value of interdisciplinarity in the humanities. Interdisciplinary inquiry is a creative striving toward new or alternative ways of seeing, understanding, and exploring the world of human culture. In this course, students will engage in such inquiry by examining a recent problem or controversial issue in the news in order to explore aspects of contemporary culture. This introductory course is open to all majors. Undergraduate courses with the HIC prefix will serve to fulfill requirements for the humanities portion of the General Education curriculum.



Students at University of Illinois, Urbana-Champaign

### COURSE DESCRIPTION:

In this course, we will use a variety of disciplinary approaches to ask how we can better understand contemporary racial, economic, and political identities as the product of a much longer history—stretching from Biblical times to the Renaissance, the Enlightenment to the African slave diaspora, and the contemporary. We will explore the incredibly wide range of responses—some resistant, some compliant—to race-based political, social, and economic oppression.

Students will:

1. explore the practical and theoretical foundations of interdisciplinary study;
2. apply the tools and perspectives of various humanities disciplines, separately and in a hybridized approach, to a contemporary problem;
3. write analytically and effectively about objects of study from an interdisciplinary perspective;
4. demonstrate effective verbal communication about an important contemporary problem

## **GRADING AND ASSIGNMENTS:**

### **• 3 short reading responses (sign up in class): 15% EACH // 45% TOTAL**

In the course of the semester, you will write three 3-page reading responses: synthesizing, analyzing and discussing course readings and themes from that week.

### **• 2 blog posts (sign up in class): 5% total**

You will write a blog post introducing and describing a cultural artifact (a current event, a work of art, a text) that relates to the themes of the course, and that you find important and/or interesting.

### **• final project (proposal, project, presentation, reflection): 35% total**

The final project for this course will be some representation of your engagement with the course themes. This can be an analytic paper, a creative endeavor like a performance, a video, or a visual project, or something else (for example, a collaborative project with an activist group). This is a scaffolded assignment, which means that you will work on different components at different times, leading up to a public presentation at the end of the semester. You will be graded not only on the project itself, but the synthesis of ideas that inform it. More detailed instructions will be distributed in class.

### **• grade values:**

100-90: A

89-80: B

79-70: C

69-60: D

59 or below: F

### **• attendance, preparedness, and participation: 15%**

This is a seminar course, which means that learning is driven by discussion—not lecture. And so, the success of the course is largely dependent on student willingness to be prepared and engaged. Missing three or more classes constitutes failure. See “Attendance” below for more details.

## **COURSE READINGS:**

All readings will be available in a course packet, to be purchased from the instructors. Digital versions of course readings are also available on D2L. You are required to bring your course packet and readings to class each day, as we will be drawing closely upon them for discussion.

## **CLASS POLICIES:**

### **Attendance**

- Students are expected to attend each class meeting and come prepared, having completed the assigned reading and ready with insights, observations and questions.
- Attendance is mandatory and will be taken at the beginning of each class. Everyone begins with a virtual 15% in the “attendance, preparedness, and participation” category. You will lose a full 1% for every class or required event for this course. (In terms of participation, there are 15 class meetings. If you are not prepared for class, you will lose at least 0.5%. Again: if you miss three or more classes, you will fail this course. If you are absent, you are responsible for any missed material or assignments.
- Note that class begins and ends promptly. Please do not start packing up before class ends. If you are late, or if you leave class early, we will count you as absent for the day.

### Classroom Behavior

- We expect students to treat each other and us with civility and mutual respect. Disrespect, harassment, or disruptions of any kind will not be tolerated. This includes, but is not limited to: whispering, passing notes, arriving to class late, interrupting your professors, guest speakers, or classmates.
- Please silence all cell phones and disable wireless connection for the duration of class. We allow the use of laptops for note-taking, but reserve the right to change this policy if it is abused. Cell phone use of any kind (texting, playing games, listening to music) is not allowed and will result in a full 1% deduction of your participation grade.

### Email Policy

- We want to get to know you and your work this semester. Thus we ask that you stop by our office hours (or other scheduled times) so that we can talk. Do not email us to ask for an "update" on missed assignments, or to explain an absence.
- We try to respond to all emails within 24 hours of receipt. That said, we will not respond to emails that do not include a descriptive subject line ("absent this week," "question about primary sources," etc.), a proper salutation ("Dear Dr. Park," "Hi, Dr. R-P"), and a proper closing ("Sincerely, Jane Doe," "Thank You, Jane Doe"). Email professionalism is very important.
- We do not use the D2L email system, so please do not contact us there.

### Essay Format

- Email assignments using this file name format: lastname.assignmentname.docx
- Include page numbers
- Use 12-point Times New Roman font, double-spaced lines, and one-inch margins
- Use correct MLA (Modern Language Association) or Chicago Style format for all quoted material
- Include a Works Cited page for all essay assignments

### Late Work

- Late work will not be accepted without prior approval and may be subject to grade penalty. If an emergency occurs, we will need written documentation.

### Academic Integrity

- Plagiarism--either intentionally or unintentionally passing off someone else's work as your own-- will not be tolerated, and will result in a zero grade for the assignment and/or the course. We will also file a Notification of Academic Misconduct Form with the Office of Student Standards, which will become part of your file at Eastern. Please see EIU's Student Code of Conduct for more information on plagiarism and other kinds of academic dishonesty. Students are responsible for adhering to this code.  
(<http://www.eiu.edu/judicial/studentconductcode.php>)

### Disability Services

- EIU is committed to the provision of equal access and opportunity to all campus programs and services for students with documented qualifying disabilities. Please speak with us and/or contact the Office of Disability Services <http://www.eiu.edu/disability/index.php>, as they will approve and arrange accommodation.

### Student Success Center

We encourage you to take advantage of the resources offered by EIU's Student Success Center. See <http://www.eiu.edu/success/> for more information.

## -----COURSE SCHEDULE-----

*\* We reserve the right to make changes in the syllabus as we deem appropriate as the semester progresses, but we will always give you prior notice when we make substitutions.*

<b>WEEK 1: 1/13</b>	<b>INTRODUCTIONS:</b> <b>WHAT IS RACE? WHAT IS ACTIVISM? WHAT IS CENSORSHIP? WHAT IS ERASURE?</b>
<b>IN CLASS:</b>	<input type="checkbox"/> videos from student protests (Yale, Princeton, Missouri)
<b>HANDOUTS:</b>	<input type="checkbox"/> Junaid Rana, "Race," in <i>Keywords for Asian American Studies</i> <input type="checkbox"/> Ta-Nehisi Coates, "Letter to My Son," <i>The Atlantic</i> , July, 2015 <input type="checkbox"/> Lisa Cartwright and Marita Sturken, "The Gaze and the Other," from <i>Practices of Looking: An Introduction to Visual Culture</i> (Oxford: Oxford UP, 2009), 111-117 discuss syllabus, course expectations

<b>WEEK 2: 1/20</b>	<b>CRITICAL RACE THEORY</b>
<b>SPECIAL GUEST:</b>	Dr. C.C. Wharram, Associate Professor of English
<b>HOMEWORK:</b>	<input type="checkbox"/> Junaid Rana, "Race," in <i>Keywords for Asian American Studies</i> <input type="checkbox"/> Ta-Nehisi Coates, "Letter to My Son," <i>The Atlantic</i> , July, 2015 <input type="checkbox"/> Lisa Cartwright and Marita Sturken, "The Gaze and the Other," from <i>Practices of Looking: An Introduction to Visual Culture</i> (Oxford: Oxford UP, 2009), 111-117
<b>IN CLASS:</b>	sign up for blogs and response papers; writing workshop Dr. C.C. Wharram will introduce Toni Morrison, <i>A Mercy</i>

<b>WEEK 3: 1/27</b>	<b>THE ARCHIVE + THE REPERTOIRE</b>
<b>HOMEWORK:</b>	<input type="checkbox"/> Diana Taylor, "The Archive and the Repertoire," in <i>The Archive and the Repertoire: Performing Cultural Memory in the Americas</i> , (Duke University Press, 2003), 16-33 <input type="checkbox"/> bell hooks, "Performance Practice as a Site of Opposition," in Catherine Ugwu, ed. <i>Lets Get It On: The Politics of Black Performance</i> , (Bay Press, 1995), 210-221 <input type="checkbox"/> Coco Fusco, "Performance and the Power of the Popular," in Catherine Ugwu, ed. <i>Lets Get It On: The Politics of Black Performance</i> , (Bay Press, 1995), 158-175

<b>WEEK 4: 2/3</b>	<b>THE MYTH OF THE "NOBLE SAVAGE"</b>
<b>SPECIAL GUESTS:</b>	Dr. Julie Campbell, Professor of English; Dr. C.C. Wharram, Associate Professor of English
<b>HOMEWORK:</b>	<input type="checkbox"/> William Shakespeare, <i>Othello</i> Act 1, scene 1; Act 1, scene 3, lines 50-66, 131-191, 295-296; Act 2, scene 1, lines 167-178, 198--the kiss, 287-313; Act 2, scene 3, lines 45-57, 307-320, 330-356; Act 3, scene 3; Act 4, scene 1, lines 1-43, 94-212, 245--the slap; Act 4, scene 2, line 85;

	Act 5, scene 2, lines 1-15, 211-224, 348-366. <input type="checkbox"/> Toni Morrison, <i>A Mercy</i> (New York: Vintage, 2008), 1-41.
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<b>WEEK 5: 2/10</b>	<b>HISTORICAL CONSTRUCTIONS OF RACE IN THE UNITED STATES</b>
<b>SPECIAL GUESTS:</b>	Dr. Charles Foy, Associate Professor of History; Dr. Bonnie Laughlin-Schultz, Assistant Professor of History
<b>HOMEWORK:</b>	<input type="checkbox"/> "Las Castas – Spanish Racial Classifications," from Native Heritage Project <input type="checkbox"/> Kariann A. Yokota, "Not Written in Black and White: American National Identity and the Curious Color Transformation of Henry Moss" <input type="checkbox"/> Listen to: Martha Sandweiss, "Passing Strange: A Gilded Age Tale of Love and Deception Across the Color Line," lecture at Huntington Library, 2009 (56 mins, #42 in this listing)

<b>WEEK 6: 2/17</b>	<b>ART + ACTIVISM</b>
<b>SPECIAL GUEST:</b>	Rehema Barber, Director of the Tarble Arts Center
<b>HOMEWORK:</b>	<input type="checkbox"/> Glenn Ligon, "Untitled," from Juan Roselione-Valadéz, ed. <i>30 Americans: Rubell Family Collection</i> , 3rd Edition, Rubell Family Collection, 2013, 8-13. <input type="checkbox"/> Jennifer A. González, <i>Subject to Display: Reframing Race in Contemporary Installation Art</i> (Cambridge: MIT Press, 2008) 1, 2, 65-71. <input type="checkbox"/> Darby English, "A New Context for Reconstruction," <i>How to See a Work of Art in Total Darkness</i> (Cambridge: MIT Press, 2007), 71-115.

<b>WEEK 7: 2/24</b>	<b>CINEMA + MODERNITY</b>
<b>HOMEWORK:</b>	<input type="checkbox"/> Jim Cullen, "Mediating Communities: Popular Culture and Modern Technology, 1900-1945," in <i>The Art of Democracy</i> , (Monthly Review Press, 2002), 135-199 <input type="checkbox"/> Anna Siomopoulos, "The Birth of a Black Cinema: Race, Reception, and Oscar Micheaux's <i>Within Our Gates</i> ," <i>The Moving Image</i> 2.6, Fall, 2006, 109-118 <input type="checkbox"/> Patricia Rodden Zimmerman, "Revisiting and Remixing Black Cinema," <i>The Moving Image</i> 2.6, Fall, 2006, 119-124

<b>WEEK 8: 3/2</b>	<b>RACE: AN ANTHROPOLOGICAL VIEW</b>
<b>SPECIAL GUEST:</b>	Dr. David Glassman, President of Eastern Illinois University
<b>HOMEWORK:</b>	<input type="checkbox"/> Evelyn Hammonds: PBS transcript of interview on scientific ideas of race <input type="checkbox"/> Judith Wechsler, "Lavater, Stereotype, and Prejudice," <i>The Faces of Physiognomy: Interdisciplinary Approaches to Johann Caspar Lavater</i> , Ed. Ellis Shookman (Columbia, SC: Camden House, 1993). <input type="checkbox"/> Toni Morrison, <i>A Mercy</i> (New York: Vintage, 2008), 42-196.
<b>IN CLASS:</b>	Dr. Wharram will lead discussion on <i>A Mercy</i> (part II)

<b>WEEK 9: 3/9</b>	<b>TRANSLATING THE SELF</b>
<b>HOMEWORK:</b>	<input type="checkbox"/> <i>Dictée</i> : some background (on kut or exorcism) <a href="http://theresahakkyungcha.com/dictee-a-korean-odyssey/">http://theresahakkyungcha.com/dictee-a-korean-odyssey/</a> <input type="checkbox"/> Project <i>Dictée</i> Video Promo, Soomi Kim, 6 minutes <a href="https://www.youtube.com/watch?v=NAq3WINIBio">https://www.youtube.com/watch?v=NAq3WINIBio</a>

	<input type="checkbox"/> <i>Dictée</i> Choreolab DNA (2009), Soomi Kim, video, 4 minutes <a href="https://www.youtube.com/watch?v=UAbU4xL_rXs">https://www.youtube.com/watch?v=UAbU4xL_rXs</a> <input type="checkbox"/> from <i>Dictée</i> (opening French recitation interrupted by Japanese, on stage, 2010, direction Motoi Miura), video, 9 minutes <a href="https://www.youtube.com/watch?v=0MQKMuetw_s">https://www.youtube.com/watch?v=0MQKMuetw_s</a>
<b>DUE:</b>	PROJECT PROPOSALS

### WEEK 10: 3/16 // SPRING BREAK// NO CLASS

<b>WEEK 11: 3/23</b>	<b>TELEVISION + REPRESENTATION</b>
<b>HOMEWORK:</b>	<input type="checkbox"/> Aniko Bodroghkozy, <i>Equal Time: Television and the Civil Rights Movement</i> (University of Illinois Press, 2012), 41-60, 89-151
<b>IN CLASS:</b>	Watch Marlon Riggs, <i>Color Adjustment</i> (1992)

<b>WEEK 12: 3/30</b>	<b>BLOOD WORK</b>
<b>SPECIAL GUEST:</b>	Dr. Shawn Salvant, Associate Professor of English and Africana Studies, University of Connecticut (Master Class, part of the English Research Seminar)
<b>HOMEWORK:</b>	<input type="checkbox"/> Shawn Salvant, "Introduction: Race, Blood, and the American Imagination." <i>Blood Work: Imagining Race in American Literature, 1890-1940</i> (Baton Rouge: Louisiana State University Press, 2015).

<b>WEEK 13: 4/6</b>	<b>DREAM ACT / VIDEO ACTIVISM</b>
<b>SPECIAL GUEST:</b>	Dr. T.M. Linda Scholz, Associate Professor, Department of Communication
<b>HOMEWORK:</b>	<input type="checkbox"/> Megan Morrissey, "A DREAM Disrupted: Undocumented Migrant Youth Disidentifications with U.S. Citizenship," <i>Journal of International and Intercultural Communication</i> 6.2 (May 2013) 145-162. <input type="checkbox"/> Tam Tran, <i>Lost and Found</i> (short film) <input type="checkbox"/> <i>Undocumented and Unafraid</i> (short film)
<b>IN CLASS:</b>	STUDENT PROJECT CONFERENCES

<b>WEEK 14: 4/13</b>	<b>RADICAL NATIONALISM/INTERNATIONALISM</b>
<b>SPECIAL GUEST:</b>	Dr. Sarah Seidman, Puffin Foundation Curator of Social Activism, Museum of the City of New York
<b>HOMEWORK:</b>	<input type="checkbox"/> Black Panther Party, Party Platform and Ten-Point Program (1966) <input type="checkbox"/> Robin D.G. Kelley, <i>Freedom Dreams: The Black Radical Imagination</i> (Boston: Beacon Press, 2002), 1-12, 60-109.

APRIL 14<sup>TH</sup>: LECTURE WITH DR. SEIDMAN (REQUIRED)

APRIL 15<sup>TH</sup>: MASTERCLASS WITH DR. SEIDMAN (STRONGLY SUGGESTED)

<b>WEEK 15: 4/20</b>	<b>VIOLENCE</b>
<b>SPECIAL GUEST:</b>	Dr. Mansa King, Associate Professor of Sociology, Morehouse College, Atlanta, GA (via Skype) presenting "Blackamerican men as agents and

	victims of political, community, and familial violence in the context of the intersectional privilege system.”
<b>HOMEWORK:</b>	<input type="checkbox"/> Steve Estes, <i>I Am a Man: Race, Manhood, and the Civil Rights Movement</i> (Chapel Hill: UNC Press, 2005), 1-9, 87-106, 131-178. <input type="checkbox"/> Allan Johnson, <i>Privilege, Power, and Difference</i> , 2 <sup>nd</sup> Ed. (McGraw Hill, 2006), 41-107. <input type="checkbox"/> <i>Fresh</i> (1994) the film by Boaz Yakin, starring Sam L. Jackson, Giancarlo Esposito, and Sean Nelson <input type="checkbox"/> <i>Crimson Tide</i> (1995) the film by Tony Scott, starring Gene Hackman and Denzel Washington

## WEEK 16: 4/27 // STUDENT PROJECT PRESENTATIONS