

Autobiography in American Performance and Literature
Quest 1/The Examined Life: IDS 2935-1ED1 (23190)
Spring 2020

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Class Meetings: MWF Pd. 6 (12:50-1:40)

Location: Weimar 1094

Canvas website: <https://elearning.ufl.edu/>

General Education:

Humanities (H)

Diversity (D)

Writing (WR, 2000 words)

COURSE SUMMARY

The course explores the ways in which modern and contemporary American artists and writers have utilized self-examination as the basis for artistic creation. Often merging the factual with the theatrical or dramatic, autobiographical performance and literature personalizes the values, incidents and relationships that shape human experience and give life meaning.

COURSE DESCRIPTION

Why do we tell stories, and why do we enjoy having them imparted to us? It is perhaps one of the most basic human desires to examine experiences, provide form to them, and relate them to others. It may be posited that the digital era has provided individuals with greater access to storytelling and narrative—in all its variant forms and delivery mediums—than ever before. This era has also seen the increased positioning of Self as the subject of dramatic narratives, ranging from the loosely autobiographical to the openly confessional.

This course explores the ways in which American artists and writers have utilized self-examination as the basis for artistic creation. The course examines the use of autobiography in Theatre, Film and Literature from the mid-twentieth century to the present. This course will explore such questions as:

- What social or cultural factors provide the context for the autobiographical exploration?
- What risks and rewards does an artist or writer take in placing herself as subject of a public work?
- While a Socratic form of self-examination is a life-long process, what situations or life events may lead to an intensified period of introspection?

- Is there a difference in experiencing an intensely autobiographical work as part of a live, collective audience as opposed to a solitary reading?
- Does autobiographical work encourage self-examination on the part of the viewer/reader?
- What narrative techniques have artists and writers used to relate personal experience, and what are their effects?

These questions and others will be examined through an analysis of specific literary and performance works, short critical essays, class and small group discussion, formal analytical writing, less formal reflective writing, and an out-of-classroom experiential encounter with live theatre performance.

QUEST 1 AND GENERAL EDUCATION OBJECTIVES AND STUDENT LEARNING OUTCOMES

Quest 1 Description: Quest 1 courses are multidisciplinary explorations of truly challenging questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, Quest 1 students use the humanities approaches present in the course to mine texts for evidence, create arguments, and articulate ideas.

Quest 1 SLOs:

- Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course (Content).
- Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
- Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Connection).
- Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course (Communication).

Humanities Description: Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

Humanities SLOs:

- Identify, describe, and explain the history, underlying theory and methodologies used in the course (Content).

- Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking).
- Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

Diversity Description: In Diversity courses, students examine the historical processes and contemporary experiences characterizing social and cultural differences within the United States. Students engage with diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and (dis)abilities. Students critically analyze and evaluate how social inequities are constructed and affect the opportunities and constraints across the US population. Students analyze and reflect on the ways in which cultures and beliefs mediate their own and other people's understandings of themselves and an increasingly diverse U.S. society.

Diversity SLOs:

- Identify, describe, and explain the historical processes and contemporary experiences characterizing diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and disability (Content).
- Analyze and evaluate how social inequities are constructed and affect the opportunities and constraints of different groups in the United States. Analyze and reflect on the ways in which cultures and beliefs mediate understandings of an increasingly diverse U.S. society (Critical Thinking).
- The diversity designation is always in conjunction with another category. Communication outcomes are listed in those subject areas (Communication).

Writing Description: The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. The writing course grade assigned by the instructor has two components: the writing component and a course grade. **To receive writing credit a student must satisfactorily complete all the assigned written work and receive a minimum grade of C (2.0) for the course.** It is possible to not meet the writing requirement and still earn a minimum grade of C in a class, so students should review their degree audit after receiving their grade to verify receipt of credit for the writing component.

Writing Evaluation:

- This course carries 2000 words that count towards the UF Writing Requirement. **You must turn in all written work counting towards the 2000 words in order to receive credit for those words.**
- The instructor will evaluate and provide feedback on the student's written work with respect to content, organization and coherence, argument and support (when appropriate), style, clarity, grammar, punctuation, and other mechanics, using a published writing rubric (see syllabus pages 12-13).
- More specific rubrics and guidelines for individual assignments may be provided during the semester.

COURSE OBJECTIVES AND STUDENT LEARNING OUTCOMES

At the conclusion of this Quest 1 course, students will be able to:

1. Identify, describe and explain the social and historical contexts, themes and methodologies used in an examination of self and the human condition, with attention to how they characterize diversity as a dynamic concept related to human difference. **(Content SLOs for Gen Ed Humanities & Diversity & Quest 1)**
2. Analyze and evaluate autobiographical literary texts and performances by a diverse group of artists and writers that depict how social inequities and constraints of different groups are constructed and mediated in the United States. **(Critical Thinking SLOs for Gen Ed Humanities & Diversity)**
3. Identify, describe and explain the methodologies of literature, film and theatre as they affect the use of autobiography in American performance and literature from mid-twentieth century to the present. **(Critical Thinking SLOs for Gen Ed Humanities & Quest 1)**
4. Analyze and evaluate the effectiveness of performance and literary techniques for conveying meaning and purpose to human experience. **(Critical Thinking SLOs for Gen Ed Humanities & Quest 1)**
5. Relate the use of autobiographical literature or performance to one's student experience at UF and after. **(Connect SLO for Quest 1)**
6. Create a short literary or stage narrative based on an examination of personal experience. **(Critical Thinking SLO for Quest 1)**
7. Formulate and present clear and organized responses to course material in both written and oral formats relevant to the humanities disciplines employed in the course. **(Communication SLOs for Gen Ed Humanities & Quest 1)**

To see how assigned work advances each SLO, refer to pages 9-11.

TEXTS AND MATERIALS

Required books for the class are available at the UF Bookstore. Shorter assigned readings are available through the class Canvas website. Students are required to bring a copy of the day's assigned reading to class every day; failure to do so may result in loss of participation points.

Required:

Books (any edition of these books is acceptable. The edition of *The House on Mango Street* should include the author's introduction, "A House of My Own."):

1. Sandra Cisneros, *The House on Mango Street*
2. Lisa Kron, *Well*
3. Tim O'Brien, *The Things They Carried*
4. Tennessee Williams, *The Glass Menagerie*

Films (available through streaming services):

1. Jason DaSilva, *When I Walk*, ASX Lab, Inc.
2. Sarah Polley, *Stories We Tell*, Lionsgate
3. Spalding Gray, *Swimming to Cambodia* (filmed solo stage performance), Shout Factory/MGM

Attendance at live theatrical performance: **Paula Poundstone, Friday, March 20, 2020, 7:30 pm performance**, UFPA, Phillips Center, 3201 Hull Road on the UF campus, across the Southwest Rec Center on Hull Road. UF student tickets are \$10 and go on sale **February 3rd for performances occurring in March and April. Seating is limited; you are advised to purchase your ticket immediately after they go on sale.** Tickets may be purchased online (performingarts.ufl.edu), by phone (352-392-2787) or in person at the Phillips Center Box Office. Box office hours are Mon.-Sat. noon to 6:00 pm (Sept.-April), as well as two hours prior to each UFPA performance. If purchasing a ticket will be a hardship for you, you must discuss and make arrangements with the instructor by the end of the first week of the semester. ***UFPA advises that this performance may contain adult content.***

Text and film options for the final project may be reviewed at Library West or purchased through any retailer or streaming service.

Recommended:

Writing and style manuals:

- Print: Diana Hacker and Nancy Sommers, *A Pocket Style Manual*, 8th ed. Bedford/St. Martin's, 2017.
- Free online: Purdue University OWL, https://owl.purdue.edu/owl/research_and_citation/resources.html (MLA, APA, or Chicago Manual style preferred)

COURSE SCHEDULE

Note: Course content and schedule is subject to change pending course developments. Changes will be announced on the Canvas course site and in class.

Wk.	Date	Topics, Assignments, Activities
1.	1/6 M	UNIT 1: INTRODUCTIONS Course overview. The examined life—introspection, self-indulgence: Socrates, Narcissus
	1/8 W	LeJeune’s “autobiographical pact” and literature, theatre & film. <u>Reading due:</u> Eudora Welty, “Finding a Voice” in <i>One Writer’s Beginnings</i> , pp. 79-83, 91-3, 95-8
	1/10 F	UNIT 2: AUTOBIOGRAPHICAL THEMES—Rites of Passage <u>Reading due:</u> Sandra Cisneros, “Introduction: A House of My Own,” <i>The House on Mango Street</i> , pp. xi-xxvii (also on Canvas)
2.	1/13 M	<u>Reading due:</u> <i>The House on Mango Street</i> , pp. 3-55 (through the chapter, “The First Job”)
	1/15 W	<u>Reading due:</u> <i>The House on Mango Street</i> , pp. 56-110
	1/17 F	THEMES—Family <u>Reading due:</u> Rebecca Walker, <i>Black, White and Jewish: Autobiography of a Shifting Self</i> , pp. 1-25 (Canvas)
3.	1/20 M	Martin Luther King, Jr. Day—No Class
	1/22 W	Memory and autobiography <u>Reading due:</u> Tennessee Williams, <i>The Glass Menagerie</i>
	1/24 F	<i>The Glass Menagerie</i> (cont.); functions of a narrator
4.	1/27 M	Autobiographical documentary <u>Viewing due:</u> Sarah Polley, <i>Stories We Tell</i>
	1/29 W	<i>Stories We Tell</i> (cont.); complication in narrative
	1/31 F	QUIZ #1. THEMES—Social Inequity and Diversity Intro to identity formation <u>Reading due:</u> Saul McLeod, “Erik Erikson’s Stages of Psychosocial Development,” https://www.simplypsychology.org/Erik-Erikson.html
5.	2/3 M	Identity in autobiography and autofiction <u>Reading due:</u> Ralph Ellison, “Prologue,” <i>Invisible Man</i> , pp. 3-14 (Canvas)

	2/5 W	<u>Reading due:</u> Sherman Alexie, “Forty Knives,” <i>You Don’t Have to Say You Love Me: a Memoir</i> , pp. 3-19 (Canvas)
	2/7 F	<u>Reading due:</u> Sherman Alexie, <i>The Absolutely True Diary of a Part-Time Indian</i> , excerpt, pp. 44-73 (Canvas)
6.	2/10 M	THEMES—Violence & Trauma Literature and theatre of trauma <u>Reading due:</u> Tim O’Brien, “The Things They Carried,” <i>The Things They Carried</i> , pp. 1-25 SHORT ESSAY #1 DUE
	2/12 W	<u>Reading due:</u> “Spin” (pp. 30-6) and “On the Rainy River” (pp. 37-58), <i>The Things They Carried</i>
	2/14 F	<u>Reading due:</u> “How to Tell a True War Story” (pp. 64-81) and “Good Form” (pp. 171-2), <i>The Things They Carried</i> , pp. 64-81
7.	2/17 M	<u>Reading due:</u> “The Lives of the Dead,” <i>The Things They Carried</i> , pp. 213-33
	2/19 W	THEMES—Illness and (Dis)ability Plot principles and metatheatre
	2/21 F	<u>Reading due:</u> Lisa Kron, <i>Well</i>
8.	2/24 M	QUIZ #2. <i>Well</i> (cont.); audience interaction
	2/26 W	In-class creative writing exercise
	2/28 F	creative writing exercise (cont.)
	2/29-3/8	Spring break—No Class
9.	3/9 M	THEMES—Illness and (Dis)ability (cont.) Literature of (dis)ability <u>Reading due:</u> Nancy Mairs, “Young and Disabled,” <i>Waist-High in the World: a Life Among the Nondisabled</i> , pp. 124-45 (Canvas)
	3/11 W	<u>Viewing due:</u> Jason DaSilva, <i>When I Walk</i>
	3/13 F	<i>When I/We Walk</i> (cont.), empathy, sympathy & activism
10.	3/16 M	THEMES—Confessional Solo Performance I: Humor & Self-deprecation Autobiography & stand-up comedy

	3/18 W	Stand-up comedy: video performance excerpts
	3/20 F	Viewing live performance; discussion of final project <u>Reading Due:</u> Paula Poundstone, “Introduction” (pp. 1-3) and “The Get Over Here and Help Experiment” (pp. 242-67), <i>The Totally Unscientific Study of the Search for Human Happiness</i> (Canvas) 7:30 p.m. Paula Poundstone performance, UFPA Phillips Center
11.	3/23 M	Discussion of Paula Poundstone performance; the rise of the solo monologist SHORT ESSAY #2 DUE
	3/25 W	THEMES—Confessional Solo Performance II: The Personal and the Political <u>Viewing:</u> Spalding Gray, <i>Swimming to Cambodia</i>
	3/27 F	<u>Viewing:</u> Gray, <i>Swimming to Cambodia</i> (cont.)
12.	3/30 M	Discussion of <i>Swimming to Cambodia</i>
	4/1 W	Brief presentations of proposed final projects, round 1 FINAL PROJECT PROPOSALS DUE.
	4/3 F	Brief presentations of proposed final projects, round 2
13.	4/6 M	UNIT 3: REFLECTIONS FROM AN EXAMINED LIFE—Failure <u>Reading due:</u> Pat Conroy, “Prologue” (pp. 1-10, 14) and Chapter 13 (pp. 181-90), <i>My Losing Season</i> (Canvas)
	4/8 W	<u>Reading due:</u> Conroy, “Epilogue” (pp. 393-400), <i>My Losing Season</i> ; Maya Angelou, TBA, <i>Wouldn’t Take Nothing for My Journey Now</i> (Canvas)
	4/10 F	QUIZ #3. Life writing: journals, diaries, letters
14.	4/13 M	REFLECTIONS FROM AN EXAMINED LIFE—Fulfillment <u>Reading due:</u> Maya Angelou, “Living Well, Living Good” (pp. 61-6), “Power of the Word” (71-6), <i>Wouldn’t Take Nothing for My Journey Now</i> ; and James Hollis, “Live the Examined Life: Live the Questions, Not the Answers,” <i>Living an Examined Life: Wisdom for the Second Half of the Journey</i> , pp. 115-18 (Canvas)
	4/15 W	REFLECTION PAPER DUE. Complete course evaluations and Quest questionnaire (in class).
	4/17 F	Individual meetings on final projects

15.	4/20 M	Individual meetings on final projects
	4/22 W	Individual meetings on final projects
16.		FINAL PROJECTS DUE AT THE UNIVERSITY-SPECIFIED DATE AND TIME FOR FINAL EXAM: April 29, 2020, 12:30 p.m.

ASSIGNMENT DESCRIPTIONS

Participation (SLO's: 1,2, 3, 4, 5, 6, 7—see page 4):

The following actions contribute positively to your participation grade (see rubric pp. 14-15):

- Attendance and promptness
- Demonstrated completion of assigned readings and activities
- Comments and questions that convey reflection on course content
- Demonstrated engagement with large and small group discussions
- Respect for the opinions held by others

Quizzes, 3 (SLO's: 1, 3):

- Convey a clear understanding of concepts, analytical techniques, themes, subjects and characters in assigned readings and class discussions. The format is largely objective in nature.

Short Essay #1 (500 words, counts toward the UF Writing Requirement of 2000 words; SLO's: 1, 2, 3, 4, 7):

- Summarize and explain one specific approach to developing autobiographical point of view in a dramatic or literary narrative. Identify how point of view is developed in one specific work discussed in class, including a focus on difference as presented through the relationship between the principal subject and one secondary character.

Short Essay #2 (500 words, counts toward UF Writing Requirement of 2000 words; SLO's: 1, 3, 4, 7):

- Discuss one autobiographical performance or work of literature encountered in class. Identify specific techniques in which the plot or narrative is developed, such as an inciting incident (or “trigger event”), motivation/obstacle, complication, moral or ethical choices, repetition, reversal, crisis/climax, and resolution. Does the structure of the work appear to promote an emotional release (catharsis) on the part of the viewer/reader? Do one or more of the plot techniques advance a theme of the work?

In-class creative writing exercise (250-500 words; does not count toward UF Writing Requirement of 2000 words; SLO's: 5,6):

- Write a short monologue or narrative passage that has some basis in personal experience. You will be provided with an image and/or phrase to incorporate in to

your narrative as seamlessly and truthfully as possible. Develop a clear point of view toward your subject matter.

Reflection paper (400 words; does not count toward UF Writing Requirement of 2000 words; SLO's: 5, 7):

- Articulate how the themes of this course may be relevant to your personal and intellectual development at UF and after. Identify works of performance or literature that you found especially impactful and explain why. In what ways might autobiographical writing or performance invite self-examination on the part of the reader/viewer. While this reflective paper is informal in nature, it should be clearly organized and written, reflecting a clear understanding of course themes and techniques of analysis.

Final Project (2 parts):

- **Submission of final paper topic (200 words; does not count toward UF Writing Requirement of 2000 words; SLO's: 1, 3, 4, 7)**
 - Provide a brief summary of an American autobiographical writing or film not encountered for class that you wish to examine in your final paper. Include a short overview of the author or originating artist, as well as the subject of the work. Identify specific analytical techniques and class works you will draw upon for your analysis.
- **Final paper (1000 words; counts toward UF Writing Requirement of 2000 words; SLO's: 1, 2, 3, 4, 7):**
 - Analyze an American autobiographical writing or film of your choosing. Identify the cultural context in which the work is set, as well as the context in which the work was presented (e.g. a contemporary work that sets the narrative in another place or moment in time). Discuss the themes of the work, especially as they may relate to the artist's or writer's process of self-examination, including any factors contributing to an awareness of difference. Identify specific techniques used to develop point of view and narrative and evaluate their effectiveness. Provide a *brief* but clear comparison with one work encountered for class.

Experiential Learning component (SLO's: 2, 3, 4, 7):

- All Quest 1 classes include an experiential learning component in which students engage with a UF or community resource. Because theatre performance is a live event, it is important that students in the course have an opportunity to attend a live performance, so they can experience the effects of the performance theories they have encountered. A live performance may be selected either on campus in the Constans Theatre or Phillips Center, or locally at the Hippodrome Theatre. Free student performances offered by the student government-sponsored Florida Players offer yet another option. Performance Art, which often has an autobiographical genesis or feature, is offered at times through the School of Art

+ Art History or one of the campus museums. The specific activity will be selected once the performance schedules of these organizations have been set.

SUBMISSION OF WRITTEN ASSIGNMENTS

All written assignments will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to the course site on Canvas. All papers should be formatted in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered. You must include a word-count at the top of the first page. Include your name, course number, date submitted, and a title for each essay.

All written assignments are due at the beginning of the class period on the date listed on the course schedule. Submission of late assignments without penalty requires a valid and documented reason, such as an excused absence. Otherwise, 1/3 of a letter grade for the assignment will be deducted for each school day that assignment is late (holidays and weekends excepted).

EVALUATION OF GRADES

Assignment	Total Points	Percentage of Grade
Quizzes (3 @ 50 pts. each)	150	15%
Short Essay #1	150	15%
Short Essay #2	150	15%
In-class creative writing exercise	50	5%
Participation in experiential activity/live performance	50	5%
Reflection Paper	100	10%
Class participation	100	10%
Final Project: <ul style="list-style-type: none"> Submission of topic (50 pts. or 5%) Final paper (200 pts. or 20%) 	250	25%
TOTAL	1000	100%

GRADING SCALE

Score	Percent	Grade	Grade Points
934-1000	93.4-100	A	4.00
900-933	90.0-93.3	A-	3.67
867-899	86.7-89.9	B+	3.33
834-866	83.4-86.6	B	3.00
800-833	80.0-83.3	B-	2.67
767-799	76.7-79.9	C+	2.33
734-766	73.4-76.6	C	2.00
700-733	70.0-73.3	C-	1.67

667-699	66.7-69.9	D+	1.33
634-666	63.4-66.6	D	1.00
600-633	60.0-63.3	D-	0.67
0-599	0-59.9	E	0.00

More information on grades and grading policies may be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

GENERAL EDUCATION WRITING ASSESSMENT RUBRIC

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.

MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.
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1) The student must earn a grade of C or better in the course, AND (2) The student must earn an S (satisfactory) evaluation on the writing requirements of the course.

WRITING RESOURCES

- The UF Writing Studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. The Writing Studio is staffed by consultants with extensive writing backgrounds. Most have graduate degrees, and many teach in the University Writing Program or English Department. Visit the Writing Studio online at <https://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall, (352) 846-1138, for one-on-one consultations and workshops.

COURSE POLICIES AND STUDENT RESOURCES

Attendance Policy:

Class attendance and prompt arrival are expected. Three unexcused absences are permissible. Each unexcused absence beyond the third will result in a 20-point reduction in the class participation score (e.g. 95 total points will become 75 and so on). Only those absences deemed excused according to UF policy will be exempted from this policy. The UF policy on excused absences reads, in part:

- “In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.”*

Appropriate documentation is required for excused absences. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. The full UF policy on absences, including religious holidays, illness policy, and the 12-day rule, may be found at:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

If absent, it is your responsibility to obtain information about missed course content. If an assignment is missed due to an excused absence, the assignment will be due by the next class period following the excused absence.

Tardiness: Attendance will be recorded at the beginning of each class period. Arrivals after the attendance roll are disruptive and will be considered tardy. Three instances of tardiness count as one absence.

Rubric for Evaluation of Class Participation				
Participation Area or Criteria	Exemplary (90-100%)	Proficient (80-89%)	Developing (70-79%)	Unsatisfactory (0-69%)
Frequency of Participation	Proactively and regularly contributes to class discussion; initiates discussion on issues related to class topic	Sometimes contributes proactively to class discussion; asks questions and responds to direct questions	Rarely contributes to class discussion; seldom volunteers but responds to direct questions	Never contributes to class discussion; fails to offer relevant responses to direct questions
Preparation	Consistently well-prepared with all assignments completed; demonstrated preparation with notes, observations, & questions	Arrives fully prepared with some frequency; partially prepared at other times; inconsistent demonstration of preparation through notes, observations & questions	Demonstrates infrequent completion of assignments and readings; often has not completed assignments or prepared notes or observations	Exhibits little evidence of having read or thought about assigned material
Listening Skills	Listens attentively when others present material & perspectives, as indicated by detailed comments that incorporate & build on others' remarks	Listens and appropriately responds, as indicated by basic comments or questions in reaction to others' remarks	Listens very infrequently and without attention to concept or detail, as indicated by comments that are often loosely related to others' remarks	Rarely or never listens when others talk; interrupts or makes inappropriate or disrespectful comments; engages in activity unrelated to class topic
Quality & Relevance of Contribution	Comments always insightful & constructive, balanced between general impressions,	Comments mostly insightful & constructive, occasionally too general or not relevant; mostly	Comments are sometimes insightful & constructive, with occasional signs of insight;	Comments are uninformed and counter-productive; almost never uses appropriate

	opinions, & thoughtful analysis; uses appropriate terminology	uses appropriate terminology	comments often general and rarely use appropriate vocabulary	vocabulary; heavy reliance on uninformed opinion & personal taste
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Academic Honesty and the Student Honor Code:

The Student Honor Code and Student Conduct Code received extensive revisions in 2018. The Honor Code contains the following statement:

- *“The Honor Pledge: We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity by abiding by the Student Honor Code. On all work submitted for credit by Students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”*

The Honor Code identifies a number of potential violations, including plagiarism. Section 3.E. prohibits and defines plagiarism as follows:

- **“Plagiarism.** *A Student must not represent as the Student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:*
 - 1. *Stealing, misquoting, insufficiently paraphrasing, or patch-writing.*
 - 2. *Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.*
 - 3. *Submitting materials from any source without proper attribution.*
 - 4. *Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.”*

Plagiarism on any assignment will automatically result in the referral of the student to the Dean of Students for consideration of academic and student status sanctions.

The Student Honor Code and Student Conduct Code may be read in their entirety at:

<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

Course Evaluation:

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Students Requiring Accommodations:

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Materials and Supplies Fees:

There are no additional fees for this course.

Class Demeanor:

Students are expected to arrive to class on time and behave in a manner that is respectful to the instructor, teaching assistant and fellow students. Please avoid the use of cell phones and restrict eating to outside of the classroom.

Some of the texts, performances and films we will examine may contain explicit language, as well as controversial topics and opinions. It is expected that students demonstrate respect for ideas that may differ from their own. Disruptive conduct is a violation of the Student Conduct Code: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>.

Counseling and Wellness Center:

Contact information for the Counseling and Wellness Center:
<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575.

University Police Department:

392-1111 or 9-1-1- for emergencies; <http://www.police.ufl.edu/>

Library Support:

To receive assistance with using the libraries for finding resources, consult <http://cms.uflib.ufl.edu/ask>