

**Get Your Act Together: How and Why We Perform**  
**Quest 1/Identity: IDS 2935, sec. 1IR1,**  
**Spring 2020**  
version 12/19/19

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Class Meeting Times: T 3-4 per., R 3 per.  
Location: WEIL 0273, TUR 2354  
Canvas website: <https://elearning.ufl.edu/>  
General Education: Humanities (H),  
International (I)  
Writing (2,000 words)

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## **COURSE SUMMARY**

Through a series of close readings of critical essays, viewing of video and film, discussion of live performances, and a foray into developing and realizing a short performance, this class will allow students to reflect in a richly layered way on the role of performance in their lives and culture(s) and gain an understanding of how much of contemporary communication takes place in a performative context. The class proceeds from being primarily instructor-led to culminating in student-curated and student-produced work.

## **COURSE DESCRIPTION**

The impulse to perform, which Aristotle associates in his *Poetics* with the human instinct for imitation and identifies as primary to our acculturation and education, seems deeply rooted in almost all cultures. Beyond that, in the present context of a thoroughly media-dominated environment, advanced postindustrial societies seem to have taken a distinct “performative turn,” both in the way non-performative practices are increasingly framed and inscribed as performance, and in the analytical frames through which we see individual and social identities.

This course explores the many intersections between performance – very broadly conceived – and the formation and negotiation of individual and cultural identity. It will explore such questions as:

- What is performance, and how is it connected to human culture?
- What happens to the “authentic self” in the age of performativity?
- How and why do we perform ourselves in interpersonal and social situations?
- What does it mean to perform professionally?
- What are the varieties of performance (linguistic, cultural, gender- and race-based, etc.)?
- How can one engage in a critique of performance cultures?
- How can one write, rehearse, and produce a (self-) expressive performance?

## QUEST 1 AND GENERAL EDUCATION OBJECTIVES AND STUDENT LEARNING OUTCOMES

Quest 1 Identity looks at how people shape their identities and are identified as belonging to various groups. Topics may include how identities shift with age, position, time, place, and sociopolitical categories (e.g., gender, class, ethnicity, race, sexual orientation); the formation of identities at intrapersonal, interpersonal, and systematic levels; the history of the concept of identities; how self-fashioning, portraits, and the built environment construct identities; how past societies understood the configuration of identity; identities' role in politics and activism; how identities may function to sustain or change relations of power influence.

**Quest 1 Description:** Quest 1 courses are multidisciplinary explorations of essential 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 apply approaches from the humanities to mine works 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 (Critical Thinking).
- 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).

**International Description:** International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and

opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.

International SLOs:

- Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world.
- Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world.
- The international designation is always in conjunction with another category. Communication outcomes are listed in those subject areas.

**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 2,000 words that count towards the UF Writing Requirement. You must turn in all written work counting towards the 2,000 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 10-11).
- More specific rubrics and guidelines for individual assignments may be provided during the semester.

## COURSE OBJECTIVES AND STUDENT LEARNING OUTCOMES

Taking the course *Get Your Act Together* will enable students to:

1. Identify, describe, and explain the social and historical contexts, themes, and methodologies used in the course's examination of performance practices, cultures, and theories. (Quest 1 and Humanities Content SLOs.)
  - Assessed through Participation and Semester Quizzes
2. Analyze and evaluate critical, literary and media sources and generate a reflected, multi-dimensional understanding and opinion on questions of performance, including the ability to detect key elements, biases, and influences. (Humanities Critical Thinking SLOs.)
  - Assessed through Analytical Paper Assignments
3. Analyze and reflect on the historical formations of performance and the ways in which performance operates within diverse cultural, economic, political, and/or social systems in the contemporary world. (International Critical Thinking SLOs.)
  - Assessed through Analytical Paper Assignments

4. Connect the wider domain of performance with a critical reflection on their intellectual, personal, and professional development at UF and beyond (Quest 1 Critical Thinking SLOs).
  - Assessed through Participation and Student-Curated Texts Assignment
5. Clearly and effectively communicate and respond to essential questions raised by the readings, viewings, and live experiences in oral and written forms. (Quest 1 and Humanities Communication SLOs).
  - Assessed through Participation and Analytical Papers Assignment
6. Engage in critical reflection of their own personal and intellectual development by creating and realizing a solo work for their peers. (Quest 1 Communication and Connection SLOs.)
  - Assessed through Solo Performance Assignment

## TEXTS AND MATERIALS

Assigned readings are available through the class Canvas website. Students are required to bring a paper or electronic copy of the day's assigned reading to class every day; failure to do so may result in loss of participation points. Please make sure the electronic copy is viewable on a screen larger than a cell phone (e.g., tablet or laptop). The amount of reading assigned for each week varies, but averages to about 30 pages, which is a workload that can be expected of college freshmen.

### Print:

- Auslander, Philip. 2006. "Humanoid Boogie: Reflections on Robotic Performance" In *Staging Philosophy*. Ed. David Krasner and David Saltz. University of Michigan Press. 87-103.
- Brady, Sara. 2012. "Obamania." *Politics, Performance, and the War on Terror: 'Whatever It Takes'*. Palgrave Macmillan. 140-159.
- Brecht, Bertolt. 1963. "Alienation Effects in Chinese Acting" In *Brecht on Theatre*. Hill and Wang. 91-99.
- Brook, Peter. 1968. *The Empty Space*. New York: Scribner. 42-48; 131-141.
- Butler, Judith. 1988. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Theatre Journal* 40.4: 519-531.
- Chow, Broderick, and Eero Laine. 2014. "Audience Affirmation and the Labour of Professional Wrestling." *Performance Research* 19.2: 44-53.
- Duncan, Ann. 2006. "Extreme Mimesis: Spectacle in the Empire" In *Performance and Identity in the Classical World*. Cambridge University Press. 189-217.
- Ehrenreich, Barbara. 2006. *Dancing in the Streets: A History of Collective Joy*. New York: Holt. 77-95.
- Goffman, Erving. 1956. *The Presentation of Self in Everyday Life*. University of Edinburgh Social Sciences Research Centre. 1-22.
- Gómez-Peña, Guillermo. 1998. *Borderstasis: A Performance Monologue*. In *Extreme Exposure: An Anthology of Solo Performance Texts from the Twentieth Century*. Ed. Jo Bonney. TCG. 278-285.
- Hadley, Bree. 2017. "Social Media as Cultural Stage" In *Theatre, Social Media, and Meaning-Making*. Palgrave Macmillan. 169-229.
- McConachie, Bruce. 2011. "An Evolutionary Perspective on Play, Performance, and Ritual." *TDR* 55.4: 33-50.
- Phelan, Peggy. 2004. "Marina Abramovic: Witnessing Shadows." *Theatre Journal* 56.4: 569-577.
- Pizzo, Antonio. 2016. "Actors and Acting in Motion Capture." 1-22.  
[https://www.researchgate.net/publication/303280378\\_Actors\\_and\\_Acting\\_in\\_Motion\\_Capture](https://www.researchgate.net/publication/303280378_Actors_and_Acting_in_Motion_Capture)

- Roach, Joseph. 1993. *The Player's Passion: Essays in the Science of Acting*. University of Michigan Press. 133-139.
- Stanislavsky, Konstantin. 1950. *On the Art of the Stage*. Trans. and intr. David Magarshack. Faber and Faber. 104-113.
- States, Bert O. 1983. "The Actor's Presence: Three Phenomenal Modes." *Theatre Journal* 35.3: 359-75.
- Turner, Victor. 1990. "Are there universals of performance in myth, ritual and drama?" In *By means of performance: Intercultural studies of theatre and ritual*. Ed. Richard Schechner and Willa Appel. Cambridge University Press. 8-18.

### Media:

- Abramovic, Marina. *Electricity Passing Through*. Video
- Clip on Kabuki theatre Takarazuka performance, Egungun Masquerade, to be posted on Canvas
- Gadsby, Hannah. 2018. *Nanette*. Netflix streaming.
- Iñárritu, Alejandro, dir. 2014. *Birdman (or the Unexpected Virtue of Ignorance)*. Film. On reserve at Library West.
- The Moth* podcast.
- Riefenstahl, Leni, dir. 1935. *Triumph of the Will*. Film.
- Attendance at two live performances events, TBA. If an admission fee is required, you must purchase your own student-priced ticket for this performance (instructions will be given in class).

### Recommended writing guide:

- Lunsford, Andrea A. 2019. *EasyWriter*. 6<sup>th</sup> ed. Bedford/St. Martin's.

## COURSE SCHEDULE

| WEEK | DATE                 | TOPIC AND READINGS   | NOTES                                    |
|------|----------------------|--|--|
| 1    | JAN<br>T 7<br><br>R9 | <b><u>Introduction to the Course</u></b><br><br><b>The Empty Space and the Society of the Spectacle</b><br>Reading: Brook  | <b>Solo<br/>Performance<br/>Kickoff!</b> |
| 2    | T 14<br><br>R 16     | <b><u>UNIT 1: Setting the Scene: Readings in the Science of Performance</u></b><br><br><b>The Science of Performance: The Evolutionary Perspective</b><br>Reading: McConachie<br><b>The Science of Performance: The Anthropological Perspective</b><br>Reading: Turner |  |
| 3    | T 21                 | <b>The Science of Performance: The Sociological Perspective</b><br>Reading: Goffman  |  |

|   |                       |   |  |
|---|-----------------------|---|--|
|   | R 23                  | <b>The Science of Performance: The Phenomenological Perspective</b><br>Reading: States  | <b>Quiz #1</b>                               |
| 4 | T 28<br>R 30          | <b><u>UNIT 2: Performance and/as Social Practice</u></b><br><br><b>Sport as Performance</b><br>Reading: Chow and Laine<br><b>Discuss Production/Live Performance # 1 (<i>And Jesus Moonwalks the Mississippi</i>, Constans Theatre)</b>   | <b>Paper #1</b>                              |
| 5 | FEB<br>T 4<br><br>R 6 | <b>Gender and Race as Performance</b><br>Reading: Butler<br>Viewing: Kabuki and Takarazuka<br><b>The Performance of Politics and the Politics of Performance</b><br>Reading: Brady. Viewing: <i>Triumph of the Will</i>   | <b>Quiz #2</b>                               |
| 6 | T 11<br>R 13          | <b><u>UNIT 3: Performance on the Edge</u></b><br><br><b>The Roman Real</b><br>Reading: Duncan<br><b>Carnival and Transgression</b><br>Reading: Ehrenreich<br>Viewing: <i>Egungun Masquerade of Nigeria</i>  |  |
| 7 | T 18<br><br>R 20      | <b>The Body in Crisis: Body Art and Durational Performance</b><br>Reading and Viewing: Phelan, Abramovic<br><br><b><u>UNIT 4: The Performative Self. Crafting a Solo Performance</u></b><br><br><b>Solo Performance as Genre</b><br>Reading: Gómez-Peña<br>(Guest Ryan Hope Travis) | <b>Quiz #3</b>                               |
| 8 | T 25<br>R 27          | <b>In-Class Writing Lab</b><br><b>On</b><br><b>Solo Performance</b><br>Suggested listening and viewing: <i>The Moth</i> , Gadsby, <i>Nanette</i>  | <b>First Draft of Solo Performance Texts</b> |
| 9 | MAR<br>T 3            | <b>Spring Break</b>   |  |

|    |                    |   |                                  |
|----|--------------------|---|----------------------------------|
|    | R 5                |   |                                  |
| 10 | T 10<br>R 12       | <b><u>UNIT 5: Being an Actor: Performance as Profession</u></b><br><br><b>To Feel or Not to Feel: The Player's Passion</b><br>Reading: Roach<br><b>Building a Character/Deconstructing a Character</b><br>Reading: Stanislavsky, Brecht                                       | Student-curated texts due        |
| 11 | T 17<br>R 19       | <b>Performance and Paranoia</b><br>Viewing: <i>Birdman</i><br>Discuss <i>Birdman</i>  | Quiz #4                          |
| 12 | T 24<br>R 26       | <b><u>UNIT 6: From Androids to Alexa: Performance and/in the Digital</u></b><br><br><b>Capturing Performance: The Digital Actor</b><br>Reading: Pizzo<br>(Perhaps: Visit to Digital Worlds Institute)<br><b>Do Androids Perform on Electric Stages?</b><br>Reading: Auslander | Paper # 2                        |
| 13 | T 31<br>APR<br>R 2 | <b>Social Media and Performance</b><br>Reading: Hadley<br><b>Discuss Production/Live Performance # 2 (Candy Simmons <i>Expiration Date</i>, UFPA)</b><br>(Actor visits class)   |                                  |
| 14 | T 7<br>R 9         | <b>Student-Curated Texts</b><br>Reading/Viewing: TBD from class submissions<br><b>Student-Curated Texts</b><br>Reading/Viewing: TBD from class submissions  | Quiz #5                          |
| 15 | T 14<br>R 16       | <b>Final Projects</b><br>Solo Performance Showings<br><b>Final Projects</b><br>Solo Performance Showings  | Final Solo Performance Texts Due |
| 16 | T 21               | <b>Class wrap-up and assessment</b>   |                                  |

## ASSIGNMENTS AND GRADING

|  |   |
|--|---|
| <p><b>A. Participation (Content, Critical Thinking, Communication):</b></p> <p>The course is designed to be strongly participatory and requires students to be present and engage with the material and each other. At midterm, a first Participation score (out of 100) will be posted so students can keep track of their standing. The following actions contribute positively to your participation grade:</p> <ul style="list-style-type: none"> <li>• Completion of assigned readings and activities</li> <li>• In-class comments that convey reflection on course content</li> <li>• Engagement with group discussions</li> <li>• Willing and open participation in in-class exercises and assignments</li> </ul> | <p><b>/200 points</b></p>                       |
| <p><b>A Note on Attendance:</b></p> <p>Attendance at all scheduled class meetings and outside activities is expected. Class attendance will be monitored. Since those not present cannot participate meaningfully, absences are detrimental to the participation grade.</p>  |   |
| <p><b>B. 5 Semester Quizzes (Content):</b></p> <p>These brief objective quizzes, posted on Canvas, examine whether class materials were read carefully and completely, and test understanding of concepts, methodologies, and factual knowledge addressed in lecture and discussion. They should take about 15 minutes online each.</p>  | <p><b>/100 points<br/>(@20 points each)</b></p> |
| <p><b>C. First Analytical Paper (1,000 words; Content, Critical Thinking, Communication):</b></p> <p>In this writing assignment, students respond to the first theatre production not as a critic but as an anthropologist or sociologist, using the methodological and terminological tools from Unit 1. What does a theatre performance (a highly ritualized and tightly controlled repeatable event) reveal about the culture that produces it? The assignment will be to give a “thick description” (Clifford Geertz) of the performance and argue for (or against) its utility and centrality in human culture.</p>   | <p><b>/150 points</b></p>                       |
| <p><b>D. Second Analytical Paper (1,000 words; Content, Critical Thinking, Communication):</b></p> <p>In this writing assignment, students respond to the second performance from the perspectives and using concepts and methodologies explored in Units 2, 3, and 5. For instance, the approach might be through gender or race performativity; embodiment and transgression; or characterization and affectivity. The assignment will be to describe, situate, and evaluate the event critically via the methodological approach selected. The prompt will ask students to reference and compare one of the global</p>  | <p><b>/150 points</b></p>                       |



|  |  |
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| performance modes discussed in class as comparison.  |  |
| <b>E. Student-Curated Text(s) (Critical Thinking, Communication):</b><br><br>Students are asked to procure and curate a text relevant to the emergent discussions in class. In this context, “text” is defined expansively as allowing any mode of cultural communication that can be shared with the class, including but not limited to essays, artworks, videos, music, social media posts, etc., etc. The texts will be posted or linked on Canvas and include a 200-word rationale. The instructor will select four submissions to be discussed fully in class, <u>though all submissions will be accessible to the class and receive equal credit.</u> This is intended as an opportunity for students to inflect the discussion based on their perception of important thematic complexes that have arisen.   | <b>/100 points</b>                                       |
| <b>F. Solo Performance (Critical Thinking, Communication):</b><br><br>The creation of a solo performance piece and its realization will be an ongoing creative element of the entire semester. It is both a writing and a practical assignment which will have the following components: <ul style="list-style-type: none"> <li>• Solo performance kickoff at the beginning of the semester to lay foundation for the assignment and discuss principles</li> <li>• Mid-semester in-class writing lab to create a first draft</li> <li>• Instructor-guided in-class rehearsals in Week 14</li> <li>• Final presentation (on video/audio or live in class) in Week 15</li> <li>• Submission of final text and brief 500-word reflection</li> </ul> The text should provide opportunity for a performance that should be experience-based, though not necessarily closely autobiographical. The realized duration might be 2-3 minutes and the final presentation may be as a podcast or video or live in class, depending on the students’ inclination and confidence in performing. Students will be paired with peers in the rehearsal round who will act as shapers and directors. Students may choose to perform/enact each other’s text (Brechtian intervention). | <b>/300 points</b>                                       |
| <b>G. Attendance at two live performances (Experiential Learning Component)</b><br><br><b>Other integrated activities (excursion to Digital Worlds Institute; tour of theatre facilities; guest lecturers and artist visits) TBD.</b>  | <b>N/A (part of Participation and other assignments)</b> |
| <b>Total points</b>  | <b>/1,000 points</b>                                     |

## 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>

## PARTICIPATION GRADING AND RUBRIC

Students will be assessed ½ of their participation points at midterm. This enables those who have lagged in participation to improve their scores.

| Criteria          | Unsatisfactory  | Developing   | Accomplished   | Exemplary  | Total      |
|-------------------|---|--|--|--|------------|
| <b>Attendance</b> | <b>0-33 points</b>  | <b>34-39 points</b>  | <b>40-44 points</b>  | <b>45-50 points</b>  | <b>/50</b> |
|                   | 3 or more unexcused absences  | 2 unexcused absences   | 1 unexcused absence  | Attended all class sessions (3 absences allowed)   |            |
| <b>Frequency</b>  | <b>0-33 points</b>  | <b>34-39 points</b>  | <b>40-44 points</b>  | <b>45-50 points</b>  | <b>/50</b> |
|                   | Student does not initiate contribution and needs instructor to solicit input.                                 | Student initiates contribution at least in half of the class sessions  | Student initiates contribution once in each session.   | Student initiates contributions more than once in each class session.  |            |
| <b>Quality</b>    | <b>0-33 points</b>  | <b>34-39 points</b>  | <b>40-44 points</b>  | <b>45-50 points</b>  | <b>/50</b> |
|                   | Comments are uninformative, lacking in appropriate terminology. Heavy reliance on opinion and personal taste. | Comments are sometimes constructive, with occasional signs of insight. Student does not use appropriate terminology; comments not always relevant to the discussion. | Comments mostly insightful and constructive; mostly uses appropriate terminology. Occasionally comments are too general or not relevant to the discussion. | Comments always insightful and constructive; uses appropriate terminology. Comments balanced between general and specific, thoughtful criticisms or contributions. |            |
|                   | <b>0-33 points</b>  | <b>34-39 points</b>  | <b>40-44 points</b>  | <b>45-50 points</b>  | <b>/50</b> |

|                     |  |  |   |  |      |
|---------------------|--|--|---|--|------|
| <b>Listening</b>    | Does not listen to others; regularly talks while others speak or does not pay attention while others speak; detracts from discussion; sleeps, etc. | Student is often inattentive and needs reminder of focus of class. Occasionally makes disruptive comments while others are speaking. | Student is mostly attentive when others present ideas, materials, as indicated by comments that reflect & build on others' remarks. | Student listens attentively when others present materials or perspectives, as indicated by comments that build on others' remarks and contributes to the dialogue. |      |
| <b>Total points</b> |  |  |   |  | /200 |

## GENERAL EDUCATION WRITING ASSESSMENT RUBRIC

|                                   | <b>SATISFACTORY (Y)</b>  | <b>UNSATISFACTORY (N)</b>   |
|-----------------------------------|--|---|
| <b>CONTENT</b>                    | 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.                    |
| <b>ORGANIZATION AND COHERENCE</b> | 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. |
| <b>ARGUMENT AND SUPPORT</b>       | 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.   |

|                  |   |  |
|------------------|---|--|
| <b>STYLE</b>     | 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. |
| <b>MECHANICS</b> | 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.  |

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.
- Recommended writing and style guide: Andrea A. Lunsford, *EasyWriter*, 6<sup>th</sup> ed., Bedford/St. Martins 2019.

## COURSE POLICIES AND STUDENT RESOURCES

### Attendance Policy:

Class attendance and prompt arrival are expected. Three unexcused absences are permissible. 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.

### **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:*
  - *Stealing, misquoting, insufficiently paraphrasing, or patch-writing.*
  - *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.*
  - *Submitting materials from any source without proper attribution.*
  - *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 requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure 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>