

# IDS 2935 Comedy and Citizenship

(Class# 18503)

Quest 1: Nature and Culture

## I. General Information

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### Class Meetings

- Spring 2024
- Turlington 2350
- MWF Period 6 (12:50-1:40)

### Instructor

- Prof. Jill Ingram
- CSE E574
- Office Hours: Wed. 2-3:00 and by appointment
- jillingram@ufl.edu

### Course Description

How is comedy an expression of citizenship? How do we use comedy as responsible citizens in a democratic republic? This Quest course explores the Classical foundations of comedy in the Western tradition up through our contemporary experience. Comedy is often used in works of art to critique aspects of culture and politics. At the root of the exercise of citizenship in a democratic republic is the practice of free speech. The freedom to express opinions and to shed light on vice or fraud has not, however, always been an available option for societies in the past. This limitation resulted in covert methods of expression, often involving veiled, satirical allusions. Examining how comedy has developed through the ages, we will ask questions such as: how does comedy act as a social corrective, seeking to modify the excesses of individuals or of institutions in society? We will explore multiple genres and comic media: Greek philosophy, Greek drama, Medieval Muslim philosophy, English Renaissance drama, modern Opera, twentieth-century American fiction, twentieth-century Russian fiction, and modern film. Among the authors we will study are Aristotle, Aristophanes, Averroes, Erasmus, Ben Jonson, Henri Bergson, Mikhail Bulgakov, Eudora Welty, Flannery O'Connor, the caricatures of William Hogarth, and the film *Brazil*.

### Quest and General Education Credit

- Quest 1
- Humanities

*This course accomplishes the [Quest](#) and [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.*

## Required Readings and Works

Materials and Supplies Fees: n/a

## II. Graded Work

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### Description of Graded Work

1. Active Participation and Attendance: 20%
  - i. 10% of your grade is based on discussion participation: an exemplar participant shows evidence of **having done the assigned reading before each class**, consistently offers thoughtful points and questions for discussion, and listens considerately to other discussants. See participation rubric below. (R)
  - ii. 10% of your grade is based on attendance. On-time class attendance is required for this component of the course grade. You may have two unexcused absences without any penalty. Starting with the third unexcused absence, each unexcused absence reduces your attendance grade by 2/3: an A- becomes a B, and so on.
  - iii. Except for absence because of religious holiday observance, documentation is required for excused absences, per [UF attendance policy](#). Excessive unexcused absences (10 or more) will result in failure of the course. If you miss 10 or more classes (excused or not), you will miss material essential for successful completion of the course.
2. Reading Reflections (4 all term): 30%
  - a. Written reading reflections will engage with the reading and other students' ideas.
    - i. You will complete 4 reading reflection assignments, which are informal 300-wd postings to our Canvas discussion board, reflecting on the course readings for that week, and responding to other students' postings. See Canvas for grading rubric. (R)
      1. Due weeks 2-3 (#1); 5-6 (#2); 9 (#3); 12-13 (#4)
3. Experiential Learning Component—[Special Coll. Visit, presentation and paper]—20%
  - a. See "Experiential Learning Component" in syllabus, below: Choose political cartoon from Special Collections, do 5-min presentation & write 500-wd (2 pp.) report on a cartoon or caricature you have chosen from the library. Due Week 15. Professor will provide written feedback. See Canvas for details. (R)
  - b. Visit Special Collections in Smathers Library [Professor has arranged a time for class]
4. Midterm paper (1,000 wds), due Week 8: 20%
  - a. You will submit a 1,000-wd (min.) essay on "Comedy and Citizenship," in which you develop an analytic argument based on your own thesis regarding a comic genre used as commentary on a political or cultural issue in contemporary society. Your paper must incorporate at least three course readings, and three historical examples of comedy (i.e., primary sources) as critique that we have studied in class. Professor will provide written feedback on thesis topic and on completed paper. See Canvas for details and grading rubric.
  - b. Due week 8
5. Self-Reflection Presentation: 5%
  - a. Due week 9,10

- b. See “Self-Reflection Component,” in syllabus, below. This is a verbal, in-class presentation. No written work is required except for a brief outline. Professor will provide written feedback. See Canvas for details. (R)
- 6. Report on two other students’ self-reflection presentations: 5%
  - a. Due week 11
  - b. Write two (1-page, at least 300-wd) reports on two other students’ presentations, summarizing their presentations in terms of clarity, incorporation of class materials, and connection to their own lives. You will sign up for these by week 8, and they are due Mon. March 25.

## Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

## Grading Rubric(s)

### Participation Rubric

	Excellent (90%-100%)	Good (80%-89%)	Average (70%-79%)	Insufficient (60%-69%)	Unsatisfactory (below 60%)
Knowledgeable: Shows evidence of having done the assigned work.					
Thoughtful: Evaluates carefully issues raised in assigned work.					
Considerate: Takes the perspective of others into account and listens attentively.					

## Writing Assignment Rubric

	A	B	C	D
<b>Thesis and Argumentation</b>	Thesis is clear, specific, and presents a thoughtful, critical, engaging, and creative interpretation. Argument fully supports the thesis both logically and thoroughly.	Thesis is clear and specific, but not as critical or original. Shows insight and attention to the text under consideration. May have gaps in argument's logic.	Thesis is present but not clear or specific, demonstrating a lack of critical engagement to the text. Argument is weak, missing important details or making logical leaps with little support.	Thesis is vague and/or confused, demonstrates a failure to understand the text. Argument lacks any logical flow and does not utilize any source material.
<b>Use of Sources</b>	Primary and secondary texts are well incorporated, utilized, and contextualized throughout.	Primary and secondary texts are incorporated but not contextualized significantly.	Primary and secondary texts are mostly incorporated but are not properly contextualized.	Primary and secondary texts are absent.
<b>Organization</b>	Clear organization. Introduction provides adequate background information and ends with a thesis. Details are in logical order. Conclusion is strong and states the point of the paper.	Clear organization. Introduction clearly states thesis, but does not provide as much background information. Details are in logical order, but may be more difficult to follow. Conclusion is recognizable and ties up almost all loose ends.	Significant lapses in organization. Introduction states thesis but does not adequately provide background information. Some details not in logical or expected order that results in a distracting read. Conclusion is recognizable but does not tie up all loose ends.	Poor, hard-to-follow organization. There is no clear introduction of the main topic or thesis. There is no clear conclusion, and the paper just ends. Little or no employment of logical body paragraphs.

Grammar, mechanics, and MLA Style	No errors.	A few errors.	Some errors.	Many errors.
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### III. Annotated Weekly Schedule

Week	Topics, Homework, and Assignments
Week 1	<ul style="list-style-type: none"> <li>• <b>Topic:</b> How is comedy related to citizenship?</li> <li>• <b>Summary:</b> Week 1 lecture and discussion will introduce the origins of theories of comedy. We will look at the medieval Muslim philosopher Averroes’s commentary on Aristotle’s <i>Poetics</i>, defining comedy as the art of blaming the wicked. We will compare contemporary examples with this Classical definition.</li> <li>• Wed. Jan. 10: <b>Canvas: (read by class time on Wed.)</b> <ul style="list-style-type: none"> <li>○ Aristotle, <i>Poetics</i> (pp. 51-57)</li> <li>○ Averroes’ Commentary on Aristotle’s <i>Poetics</i> (pp. 59-72)</li> <li>○ Begin reading <i>Lysistrata</i></li> </ul> </li> <li>• Fri. Jan. 12: Contemporary Comedy: Blaming the wicked?           <ul style="list-style-type: none"> <li>• <b>Post two questions</b> to our Canvas Discussion board by Thursday at 5 pm for Friday’s class. These are questions you feel should be addressed in defining comedy and its function for a participatory electorate. See Canvas for details and sample questions. (This first discussion post is part of your general "participation" grade and not graded separately as a "reading reflection.")</li> </ul> </li> </ul>
Week 2	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Aristophanes and Greek Comic Drama</li> <li>• <b>Summary:</b> Greek drama often stages dialogues about ways in which political goals sometimes debase cultural norms, contextualizing conflicts in personal clashes. In the case of Greek Comedy, these are often portrayed as battles between the sexes, which occur in <i>Lysistrata</i> as a battle over the treasury needed in time of war. The play offers scenarios where violence and aggression inherent in our natures are played out in the love act, for life, rather than in the service of war and thus death. We will discuss if such a serious topic is convincingly treated with comic drama. Can we think of examples in our modern life of a comic treatment of war?</li> <li>• Mon. Jan. 15—Holiday</li> <li>• Wed. Jan. 17: <i>Lysistrata</i>, pp. 133-165 [Aristophanes, <i>Lysistrata</i>, in <i>Aristophanes: Lysistrata and Other Plays</i>, ed. Sommerstein]           <ul style="list-style-type: none"> <li>○ <b>Assignment:</b> Reading Reflection #1 due for 17 students (300 wds) (see sign-up) (R)</li> </ul> </li> <li>• Fri. Jan. 19: <i>Lysistrata</i>, pp. 165-193</li> </ul>
Week 3	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Chaucer and Ethical Dimensions of Medieval Comedy</li> <li>• <b>Summary:</b> We will examine ways in which comedy acts as a social corrective. We will read an essay on the ethical dimensions of medieval comedy, and read selections from Chaucer’s <i>Canterbury Tales</i>. Can you find similar examples in contemporary comedy that critique corruption or vice and work to correct it or eliminate it from our society?</li> <li>• Mon. Jan. 22: Nicolino Applauso, “Ethical Dimensions of Medieval Comedy,” pp. 161-83</li> <li>• Wed. Jan. 24: Chaucer, “The Miller’s Prologue and Tale”           <ul style="list-style-type: none"> <li>○ See link in module for Week 3: [<a href="https://chaucer.fas.harvard.edu/pages/millers-prologue-and-tale">https://chaucer.fas.harvard.edu/pages/millers-prologue-and-tale</a>]</li> <li>○ <b>Assignment:</b> Reading Reflection #1 due for 17 students (300 wds) (R)</li> </ul> </li> </ul>

Week	Topics, Homework, and Assignments
	<ul style="list-style-type: none"> <li>• Fri. Jan. 26: "The Miller's Prologue and Tale," cont.</li> </ul>
Week 4	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Comic Style and Theories of Comedy</li> <li>• <b>Summary:</b> Does categorizing types of humor aid in our conception of humor's function and in our own use of it? Walter Kerr says that the first comic fact is "the body." We will read philosopher Henri Bergson's essay on "Laughter" and study Fowler's "Humour" chart in <i>Modern English Usage</i> to apply the terms we learn to examples of comic genres as cultural critique. We will examine particularly the targeting of specific audiences with certain types of humor.</li> <li>• Mon. Jan. 29: Henri Bergson, "Laughter," in <i>Comedy</i>, Doubleday, 1956, pp. 116-145</li> <li>• Wed. Jan. 31: H. W. Fowler, "Humour" in <i>Modern English Usage</i>, 1 p.</li> <li>• Fri. Feb. 2: Leonard Feinberg, <i>Introduction to Satire</i>, pp. 111-139</li> </ul>
Week 5	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Comic Opera and Musical Satire</li> <li>• <b>Summary:</b> This week we will listen to Carl Orff's Opera, <i>Carmina Burana</i> and look at translations of its libretto. This opera sets to music twelfth-century satirical poems. How do we interpret early medieval musical satire and "translate" it to our modern predicaments? Is there something to learn with this deep context? What social corrective or cultural commentary do you find in the opera?</li> <li>• Mon. Feb. 5: Listen in class [Carmina Burana, University of California-Davis concert. <a href="https://www.youtube.com/watch?v=QEIIlLECo4OM">https://www.youtube.com/watch?v=QEIIlLECo4OM</a>]; English tr. of Libretto, <a href="http://www.classical.net/music/comp.lst/works/orff-cb/carmlyr.php">http://www.classical.net/music/comp.lst/works/orff-cb/carmlyr.php</a></li> <li>• Wed. Feb. 7: Review Bergson, Fowler re: Chaucer, Carmina Burana</li> <li>• Fri. Feb. 9: Lecture on Erasmus (begin reading <i>Praise of Folly</i>) <ul style="list-style-type: none"> <li>○ <b>Assignment:</b> Reading Reflection #2 due for 17 students (300 wds) (R)</li> </ul> </li> </ul>
Week 6	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Burlesque, caricature, and the absurd in political satire</li> <li>• <b>Summary:</b> By comparing writers living under two very different regimes and in different political climates we can find commonalities in the deployment of the techniques of burlesque, caricature, and satire. We will read selections from the sixteenth-century religious and political writer Erasmus and from the twentieth-century Russian fiction writer Bulgakov. How did Erasmus use satire to raise awareness of church corruption? How did Bulgakov portray Stalin's reign of terror during his political show trials and assassinations in the 1930's? Why are comparisons of such different writers and periods helpful in understanding how comedy works as a social corrective?</li> <li>• Mon. Feb. 12: Desiderius Erasmus, <i>Praise of Folly</i>, 155-168. <ul style="list-style-type: none"> <li>○ <b>Assignment:</b> Reading Reflection #2 due for 17 students (R)</li> </ul> </li> <li>• Wed. Feb. 14: Mikhail Bulgakov, <i>The Master and Margarita</i> (pp. 39-63)</li> <li>• Fri. Feb. 16: Mikhail Bulgakov, <i>The Master and Margarita</i> (pp. 64-82)</li> </ul>
Week 7	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Eudora Welty</li> <li>• <b>Summary:</b> Welty's darkly comic stories examine the relationship between flaws in character and/or morals, and the effect of the culture into which people are born and raised. We will look at Welty's comic techniques to determine if she is critiquing individual faults or rather cultural forces impinging on individuals.</li> <li>• Mon. Feb. 19: Welty, "Why I live at the P.O." (659-668)</li> </ul>

Week	Topics, Homework, and Assignments
	<ul style="list-style-type: none"> <li>• Wed. Feb. 21: Welty, "Petrified Man" (69-84)</li> <li>• Fri. Feb. 23: Welty, "Keela, the Outcast Indian Maiden" (49-58)</li> </ul>
Week 8	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Flannery O'Connor and Irony</li> <li>• <b>Summary:</b> Writers often use a fictional narrator and perspective different from their own to a subtle comic effect that must be deciphered by a well-informed reader. We will analyze O'Connor's verbal, situational, and dramatic irony that does not demean her characters but highlights the ways people rationalize and misconstrue their situations. We will look at how she dramatizes characters' belated revelations that puncture their pride and sense of social superiority, discussing how the literary effect is used to make a larger cultural critique.</li> <li>• Mon. Feb. 26: O'Connor, "A Late Encounter with the Enemy" (84-92); "The King of the Birds" (224-232)</li> <li>• Wed. Feb. 28: O'Connor, "A Good Man is Hard to Find" (422-433)</li> <li>• Fri. Mar. 1: O'Connor, "Everything That Rises Must Converge" (447-458) <ul style="list-style-type: none"> <li>○ <b>Assignment:</b> Mid-term paper (1,000 wds) due by 5 pm, Friday Mar. 1 on Canvas. (See Canvas for details)</li> </ul> </li> </ul>
Week 9	<ul style="list-style-type: none"> <li>• <b>Topic:</b> <i>Maus</i> by Art Spiegelman</li> <li>• <b>Summary:</b> Books using animals to portray the horrors of war and to critique political regimes, such as George Orwell's <i>Animal Farm</i>, have been celebrated in the history of satirical novels. We will read parts of Spiegelman's <i>Maus</i>, a novel-length graphic novel on the horrors of the Holocaust during WWII that won the Pulitzer Prize in 1992.</li> <li>• Mon. Mar. 4: <i>Maus II</i>, "Mauschwitz, Chpt. 1" (pp. 11-44)</li> <li>• Wed. Mar. 6: <i>Maus II</i>, "Auschwitz: Time Flies" (45-574) <ul style="list-style-type: none"> <li>○ <b>Assignment:</b> Reading Reflection #3 due for all students (R)</li> </ul> </li> <li>• Fri. Mar. 8: Self-Reflection Presentations: <ul style="list-style-type: none"> <li>○ In groups, share idea &amp; get feedback (see description in syllabus under "Self-Reflection Component.")</li> </ul> </li> </ul>
	<ul style="list-style-type: none"> <li>• <b>SPRING BREAK</b> Mar. 11-16</li> </ul>
Week 10	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Self-Reflection Presentations</li> <li>• <b>Summary:</b> Students will identify a contemporary issue and locate a comic form of cultural and/or political critique concerning that issue, and prepare a 5-minute presentation to the class, first sharing it with a group of 4 other students (on 3/8, see above). Students will reflect on how comedy is used as a form of cultural critique, and how it is visible in our own society today, focusing on their chosen issue. Students will evaluate each other's presentations and each student must first respond to questions within their own group and revise their presentations accordingly.</li> <li>• Mon. Mar. 18: 11 student presentations</li> <li>• Wed. Mar. 20: 11 student presentations</li> <li>• Fri. Mar. 22: 11 student presentations</li> </ul>
Week 11	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Film and comic dystopia</li> <li>• <b>Summary:</b> We will view in class the comic distopic film <i>Brazil</i>, a dark comedy that tells the story of a government clerk in a future world who gets caught up in a case of mistaken identity. We will analyze how absurdist humor can be used to critique authoritarianism and discuss the</li> </ul>



Week	Topics, Homework, and Assignments
	<p>effectiveness of this approach in illuminating the effects of authoritarian government as a tool of social control.</p> <ul style="list-style-type: none"> <li>• Mon. Mar. 25: <i>Brazil</i> (Dir. Terry Gilliam, 1985) <ul style="list-style-type: none"> <li>○ <b>Assignment:</b> Turn in analysis of Week 10 student presentations.</li> </ul> </li> <li>• Wed. Mar. 27: <i>Brazil</i> viewing</li> <li>• Fri. Mar. 29: <i>Brazil</i> viewing</li> </ul>
Week 12	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Political Cartoons</li> <li>• <b>Summary:</b> By viewing a variety of political cartoons throughout history, we will examine the ways in which political critique of corruption in regimes and leaders has changed throughout history. We will examine printed "broadsides" from as early as the sixteenth century, printed political pamphlets and prints from the seventeenth century, and eighteenth-century satirical prints. We will compare those early examples with contemporary political cartoons.</li> <li>• Mon. Apr. 1: 16<sup>th</sup>-18<sup>th</sup> C. political cartoons (on Canvas)</li> <li>• Wed. Apr. 3: The American Founding and political cartoons <ul style="list-style-type: none"> <li>○ "Join or Die" in Ben Franklin's Newspaper, <i>The Pennsylvania Gazette</i> (1754); "The Federal Superstructure," in <i>The Massachusetts Centinel</i> (1788), and others on Canvas</li> <li>○ <b>Assignment:</b> Reading Reflection #4 due for 17 students (R)</li> </ul> </li> <li>• Fri. Apr. 5 Political Cartoons of the Civil War <ul style="list-style-type: none"> <li>○ <a href="https://digital.librarycompany.org/islandora/object/Islandora:CWPC1?display=list">https://digital.librarycompany.org/islandora/object/Islandora:CWPC1?display=list</a></li> <li>○ <a href="https://teachtnhistory.org/File/Political_Cartoons_of_the_Civil_War.pdf">https://teachtnhistory.org/File/Political_Cartoons_of_the_Civil_War.pdf</a></li> </ul> </li> </ul>
Week 13	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Visual Caricature</li> <li>• <b>Summary:</b> Sometimes thought of as a subgenre of political cartoon, the caricature has extended into many areas of cultural critique historically. We will look at caricatures from the 18th-century caricaturist William Hogarth, and other etchings that caricatured political figures.</li> <li>• Mon. Apr. 8 <ul style="list-style-type: none"> <li>○ View caricatures in Canvas (Hogarth)</li> </ul> </li> <li>• Wed. Apr. 10 <ul style="list-style-type: none"> <li>○ View caricatures in Canvas (Napoleon, etc.)</li> <li>○ <b>Assignment:</b> Reading Reflection #4 due for 17 students (R)</li> </ul> </li> <li>• Fri. Apr. 12 <ul style="list-style-type: none"> <li>○ View caricatures in Canvas</li> </ul> </li> </ul>
Week 14	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Special Collections Visit [Smathers Library]</li> <li>• <b>Summary:</b> This week the class will visit Special Collections and with the help of the Special Collections librarian, will identify an illustration or political cartoon which will provide the subject matter for a 500-wd report. See details under "Experiential Learning Component" in syllabus, below.</li> <li>• Mon. Apr. 15 <ul style="list-style-type: none"> <li>○ Visit Special Collections</li> </ul> </li> <li>• Wed. Apr. 17 <ul style="list-style-type: none"> <li>○ In-class work on cartoon analysis/meeting with Professor in class.</li> </ul> </li> </ul>

Week	Topics, Homework, and Assignments
	<ul style="list-style-type: none"> <li>• Fri. Apr. 19               <ul style="list-style-type: none"> <li>○ In-class work on cartoon analysis; begin presentations</li> </ul> </li> </ul>
Week 15	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Student Presentations</li> <li>• Mon. Apr. 22: Present your visual cartoon/caricature</li> <li>• Wed. Apr. 24: Present your visual cartoon/caricature               <ul style="list-style-type: none"> <li>○ <b>Assignment:</b> 500-wd report on your cartoon due in class [Experiential Learning Component]</li> </ul> </li> </ul>

## IV. Student Learning Outcomes (SLOs)

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At the end of this course, students will be expected to have achieved the [Quest](#) and [General Education](#) learning outcomes as follows:

**Content:** *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline(s).*

- Identify, describe, and explain theories of humor from Greek philosophy and drama through modern writers such as Bergson (H). **Assessments:** Reading reflections, and midterm paper.
- Identify, describe, and explain ways in which comedy has been employed to critique religious and political power structures in Western Civilization (Quest 1, H). **Assessments:** Reading reflections, and midterm paper.
- Identify, describe, and explain how the value and virtues of individual free speech have been maintained through the use of comic genres from the Classical period to today (Quest 1, H). **Assessments:** Reading reflections.

**Critical Thinking:** *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the discipline(s).*

- Evaluate the extent to which individual writers and artists such as Erasmus, Jonson, and Bulgakov reflected and illuminated the awareness of political and cultural pressures on the individual in societies with rigid power structures, and how they articulated critique through the use of humor (Quest 1, H). **Assessments:** Reading reflections, midterm paper.
- Analyze primary documents and artistic works that employ comedy, situate them in historical and literary context, and develop critical interpretations of their significance in the history of critical analysis of regimes and political and cultural corruption. (Quest 1, H). **Assessments:** Reading reflections, midterm paper.
- Evaluate multiple perspectives on the relation of artistic to political freedom, and competing notions of comedy as a means to offer cultural critique (Quest 1, H). **Assessments:** Reading reflections, midterm paper, experiential learning activity presentation and paper.

**Communication:** *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).*

- Develop and articulate in writing clear and effective responses to central questions about theories of comedy as a means to express opposition to corrupt individuals and forms of government (Quest 1, H). **Assessments:** Midterm paper, in-class quizzes.
- Communicate orally and in writing the significance of the conceptions of comic forms of cultural critique as an expression of citizenship and as part of a citizen's responsibility in a just society (Quest 1, H). **Assessments:** Active class participation, reading reflections, self-reflection oral presentation.

**Connection:** *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.*

- Connect course themes such as comedy, citizenship and individual freedom of expression to their own intellectual, personal, and professional development at UF and beyond (Quest 1). **Assessments:** self-reflection presentation, reading reflections. (R)

- Reflect on their own experience identifying a contemporary comic form of cultural critique and compare it to issues faced by artists in other historical periods(Quest 1). **Assessments:** self-reflection presentation.
- Reflect on how the expression of citizenship is visible in their own society today in a comic medium (Quest 1). **Assessments:** self-reflection presentation; experiential learning component

## V. Quest Learning Experiences

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### 1. Details of Experiential Learning Component

Visit Special Collections in Smathers Library and view a variety of political cartoons and caricatures in printed materials there. [This visit will be directed by Special Collections Librarian Neil Weijer]. Using at least two definitions of comedy from our readings by Bergson or Feinberg and utilizing the Fowler Comedy Chart, analyze the ways in which the printed examples offer a critique of society or politics. Did you find this critique funny and/or apt? More details on the assignment are available in Canvas, but you must write a 500-wd report identifying the comic techniques used [satire, parody, sarcasm, invective, etc.], what is being critiqued, and the intended audience for the critique. Offer your own analysis of the extent to which the humor is an example of free speech, and how the implied critique frames questions regarding society, government, politics, and/or leaders. How, in your view, does humor work in your cited examples to express the role of citizens? You will present your piece visually to the class on the last week (Week 15). See Canvas for details.

### 2. Details of Self-Reflection Component

Students will identify a contemporary issue and locate a comic form of cultural and/or political critique concerning that issue, and prepare a 10-minute presentation to the class, first sharing it with a group of 4 other students. Examples may come from printed sources, YouTube, Film, Instagram, etc. Students will reflect on how comedy is used as a form of cultural critique, and how it is visible in our own society today, focusing on their chosen issue. Students will evaluate each other's presentations and each student must first respond to questions within their own group and revise their presentations accordingly. Presentations must quote at least two course readings, but also will incorporate at least two contemporary political cartoons, videos, journal articles, music, or books. You are encouraged to find an issue that is relevant to your life at UF, if possible. Presentations will be given verbally and individually, with no written component excepting a brief outline to cite any quoted materials. See Canvas for details.

## VI. Required Policies

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### Attendance Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

## Students Requiring Accommodation

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.

## UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

## University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the 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 (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

## Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

## The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

## In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in

preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.