

Autobiography in American Literature and Performance

THE 1431 | Spring 2024
Quest 1: The Examined Life

General Information

Course Logistics

- Tuesdays: Period 4 (10:40 AM - 11:30 AM) and Thursdays: Periods 4 & 5 (10:40 AM - 12:35 PM)
- [FLG 230](#) Florida Gym, Room 230
- Canvas Website: <https://elearning.ufl.edu/>

Professor

- Dr. Manuel Simons, Ph.D. (they/them/their)
- Office Hours: Thursdays 2:30 - 4:30 pm (Drop-In) or [other times by appointment](#).
- [CON 223](#) - Constans Theatre Building, Room 223 (2nd Floor)
- Email: bmanuel.simons@ufl.edu | Phone: 352-273-0505

Response & Availability

- ❖ My drop-in office hours are Thursdays 2:30 - 4:30 pm in [Constans Theatre Bldg](#), Rm. 223 (2nd Fl.)
- ❖ To meet at a different date/time, click here to [set up an appointment](#).
 - I respond to emailed questions within 24 hours on school days.
 - I respond to phone voicemails within 8 hours on school days.
 - I do not respond to emails or voicemails on Saturdays, Sundays, or holidays observed by UF.
 - I provide feedback and grade assignments within 10 school days after the due date.

Teaching Assistant

- Teroy Roberts
- Office/Hours TBA on Canvas
- Email: roberts.teroy@ufl.edu

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/rewards do artists/writers take in placing themselves as subjects of public works?
- 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 and General Education Credit

- Quest 1
- Humanities (H)
- Diversity (D)
- Writing Requirement (WR) 2000 words

This course accomplishes [Quest](#) and [General Education](#) objectives and select *student learning outcomes* (SLOs) of the subject areas listed above. SLOs are the abilities, skills, and knowledge that students will develop by the conclusion of a given course or program of learning.

Student Learning Outcomes (SLOs)

By the conclusion of this Quest 1 course, students will be expected to 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. *(Addresses **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. *(Addresses **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. *(Addresses **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. *(Addresses **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. *(Addresses **Connect** SLOs for Quest 1)*
6. Create a short literary or stage narrative based on an examination of personal experience. *(Addresses **Critical Thinking** SLOs 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. *(Addresses **Communication** SLOs for Gen Ed Humanities & Quest 1)*

Students can accomplish the above SLOs via thorough and thoughtful engagement and participation in this course, which includes all of the following components:

I. Attendance

Attendance and punctuality are mandatory and count from day one of this course. This professor takes absence and lateness extremely seriously.

<u>Absence Count</u>	<u>Course Grade Penalty</u>
1	No Penalty
2	No Penalty
3	- 5 points / Half a Letter Grade Deduction
4	- 10 points / Full Letter Grade Deduction
5	- 15 points / Full Letter Plus Half a Letter Grade Deduction
6	- 20 points / Two Full Letter Grades Deduction
7	- 30 points / Three Full Letter Grades Deduction
8	AUTOMATIC COURSE FAILURE

If you provide official documentation (such as a doctor's note) for an absence, then the penalty for that absence will be waived, up to a maximum of 30 points. However, it is crucial to note:

8 absences result in automatic failure of this course—even if documentation was provided for previous absences.

Absence for religious observance is excused without documentation and receives no penalty. Students are expected to inform the professor within the 1st week of classes about all planned absence for religious observance.

- Three latenesses or early departures will be excused. Each additional lateness or early departure results in 3 points deducted from the course grade.
- Lateness or early departure of more than 15 minutes constitutes a full absence.

NOTE: A course grade lower than C (74 points) results in zero (0) writing credit for this course.

If you must miss a class meeting for any reason you must notify the instructor and any group partners PRIOR to the missed class; this does NOT “excuse” your absence; it is simple professional courtesy.

If absent, it is YOUR responsibility to obtain information about missed course content, which may include information or directions for upcoming assignments; class buddies, study partners, or small study groups are strongly recommended; reach out to your classmates and build community.

All requirements detailed above for class attendance and punctuality are consistent with UF policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

II. Readings & Materials

- 1. Required Reading:** There are no textbooks assigned for this course. Instead, shorter readings are assigned throughout the course and are typically available via links on the course syllabus. *An important requirement of the course is that students bring to every class a copy of the reading due on the corresponding class date(s).*
- 2. Required Viewing:** Film and video viewings are also assigned in this course. Typically, films/videos will be available via links on the course syllabus.
- 3. Required Theatre-Going:** Attendance to a live theatre production produced by UF's School of Theatre and Dance is also an important assignment in this course. Students will be required to buy a ticket (approximately \$15) well in advance of the performance date and complete an assignment based on the performance. Early in the semester, the professor will provide further information on the production and how to purchase tickets.

These writing manuals are recommended but not required:

- Diana Hacker and Nancy Sommers, *A Pocket Style Manual*, 8th Ed. Bedford/St. Martin's, 2017. \$23.99 Kindle/\$42.84 Spiral Bound. [Available on Amazon.](#)
- Purdue University OWL (Free Online) https://owl.purdue.edu/owl/research_and_citation/resources.html (MLA style preferred for citing sources used in papers/assignments)

III. Graded Work & Assignments

Participation

- Active participation in class discussions, learning activities, and creative workshops.
- In-class writing geared to help you analyze the material and reflect on learning.
- Reliable and punctual attendance at group work prep sessions outside of class.
- Fostering open, proactive, and productive communication with instructor and classmates; cooperating and working respectfully and harmoniously with instructor and classmates; supporting, encouraging, and including all classmates.
- Being accountable for your actions and taking responsibility for yourself and your own learning, (including proactive and productive communication with the instructor and classmates); keeping the promises you make to yourself and other people and doing what you say you will do; being an active, not a passive learner.

These actions will help you accomplish SLOs 1, 2, 3, 4, 5, 6, and 7 as listed above.

Reading & Viewing Responses

Each week of this course, students will read an **average** of 25 pages and view an **average** of 35 minutes of video/film/performance and prepare a brief response to the reading or viewing. These responses will:

- Help students think about and process the meanings of assigned readings/viewings;
- Prepare students for thoughtful participation in class discussions about the readings/viewings;
- Enable students to demonstrate how well they understand the readings/viewings, which informs the professor about aspects of the readings that may be unclear to the class, so that the instructor can address those aspects in a subsequent lesson; and
- Provide opportunities for students to respond to the readings/viewings not only with their minds, but also with their hearts—making personal, emotional, or creative connections to the material.

Students will respond to a question or prompt provided by the professor about the week's readings/viewings. The format of students' responses will vary according to the directions provided by the professor. Sometimes, the assignment will call for a response to be written in two or three paragraphs totaling 250 – 300 words. Other times, the assignment will call for a response to be prepared in a creative or media format (e.g., not only text, but also image, photo, audio, or video).

Please note: one of the response assignments will require students to see a live theatre performance on campus and this response will be worth double credit—meaning it will count as 2 responses.

These assignments will help you accomplish SLOs 1, 2, 3, 4, and 7 as listed above.

Analytical Essay

Students will write an analytical essay that examines and compares two autobiographical works studied in the course. At least one of the two works examined in the essay must be a text; the second work may be a text or film/video. This essay requires that you put forth a claim or *thesis* and present a compelling argument about the two autobiographical works you choose to analyze. Your thesis will necessarily make a claim that pertains to or involves both autobiographical works. You will use evidence in the form of quotations from each of the two autobiographical works to support all the main ideas and key points of the argument you make throughout the essay. Your entire argument, including all the evidence you provide, “builds a case” to prove your thesis to be true. You will complete a First Draft and a Final Draft.

Cite your sources using [MLA format with both in-text citations and a works cited page](#). NOTE: For information on how to cite time-based sources, such as a video, scroll to the bottom of the linked document.

This essay is 1,000 – 1,200 words and will count toward the 2,000-word UF Writing Requirement pending a grade of C (74) or higher in the course.

This assignment will help you accomplish SLOs 2, 3, 4, and 7 as listed above.

Autoethnographic Essay

The word *autoethnographic* is the adjective form of the word autoethnography. According to rhetoric and composition scholar Danielle Gray (2018), “autoethnography is a study of oneself in order to understand one’s culture.” By examining and analyzing our own life experiences from a cultural perspective, we can gain insight into and draw conclusions about how our culture has helped to shape who we are. Each of us are, in fact, members of *many* cultures and subcultures. In this context, for example, one’s race, ethnicity, religion, socio-economic status, gender identity, or sexual orientation may define one’s cultural affiliation(s). However, one’s culture or subculture may also be defined as what one does, where one lives, what one values, what event or circumstance one has experienced, etc. For example, one may be, or have been, involved in gaming culture (like *Minecraft* or *Halo* culture), skater culture, Dungeons & Dragons culture, win-at-any-cost culture or toxic workplace culture or another type of toxic culture, tattoo culture, music-related culture (like Hip Hop culture or being a “Dead head” or techno culture), cancer survivor culture or another type of survivor culture, university or sports-related culture (like Gator culture!), or Texan culture or New Yorker culture. Clearly, there are so many different kinds of culture.

For this assignment, you will write an essay that examines or investigates your own experience (particular moments, a relationship, a life event, etc.) and analyzes what your lived experience reflects about a culture, or subculture, of which you are a member. As with the Analytical Essay described above, this essay requires that you craft a thesis and present a compelling argument about what it means to participate in a culture based on one’s own experience from within that culture. Gray (2018) provided examples of this type of analysis as a rich description of “what it’s like to be ‘x’—a first generation college student or a multi-racial teen from Bellingham, WA, or a female softball player, or an aspiring jazz musician, or a survivor of a terrible car accident, [or] a *World of War Craft* player” or a member of another kind of culture (Gray, 2018). To support your argument, you will draw upon evidence gathered from research into your own experience and at least 2 autobiographical works examined in this course. You will need to provide enough evidence to

support all the main ideas and key points of the argument you make throughout the essay. Your entire argument, including all the evidence you provide, “builds a case” to prove your thesis to be true.

Cite your sources using [MLA format with both in-text citations and a works cited page](#).

This essay is 1,000 – 1,200 words and will count toward the 2,000-word UF Writing Requirement pending a grade of C (74) or higher in the course.

This assignment will help you accomplish SLOs 1, 2, 5, and 7 as listed above.

Group Presentation

Students will work in small groups to present a 7 – 8-minute presentation based on one of our course readings. As a group, students will imagine or re-imagine a video or stage adaptation of an excerpt of one of our course readings. The format and specifications for these presentations will be discussed further in class and written directions will be provided. An informative handout devised by the group will accompany the presentation and be distributed to the entire class. After the presentation, each student will submit a written self-assessment detailing their specific contributions to the project. The instructor will provide students with guiding questions to be answered in their self-assessments. This project will not be considered complete until the instructor receives the post-presentation self-assessment. Please note: The instructor will afford some class time for groups to work together on the preparation of their presentations. However, groups will also need to do some work outside of class to prepare their presentations.

This assignment will help you accomplish SLOs 1, 2, 3, 4, 6, and 7 as listed above.

Self-Reflection Map

The final assignment of the course is a creative self-reflection map that will illustrate the connections between your learnings in this course and your own life. Specifically, the question students will reflect upon is: How do your learnings in this course connect to your life experience at UF and beyond? The professor will provide more specific instructions for this assignment later in the semester. This assignment will require about 3 hours for the student to complete.

This assignment will help you accomplish SLO 5 as listed above.

Assignment Evaluation

Assignment	Total Points	Percentage of Grade
Participation	150	15%
Reading Responses (10)	250	25%
Essays (2)	300	30%
Group Presentation	200	20%
Self-Reflection	100	10%
TOTAL	1000	100%

Grading Scale

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

Grade	Percent	Score	GPA
A	94 – 100	940 – 1000	4.00
A-	90 – 93	900 – 939	3.67
B+	87 – 89	870 – 899	3.33
B	84 – 86	840 – 869	3.00
B-	80 – 83	800 – 839	2.67
C+	77 – 79	770 – 799	2.33
C	74 – 76	740 – 769	2.00
C-	70 – 73	700 – 739	1.67
D+	67 – 69	667 – 699	1.33
D	64 – 66	640 – 666	1.00
D-	60 – 63	600 – 639	0.67
E, I, NG, S-U, WF	0 – 59	0 – 599	0.00

Writing Requirement

Satisfactory completion of this course confers 2,000 words towards the UF Writing Requirement (WR), which ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. While helping students meet learning outcomes of content, communication, critical thinking, and connecting, the instructor will evaluate and provide feedback on students' written assignments with respect to grammar, punctuation, clarity, coherence, and organization.

Course grades have two interconnected components: Writing Requirement credit and the overall course grade. To receive Writing Requirement credit, a student must earn an overall course grade of C (74) or higher AND satisfactory completion of the writing component of the course.

Formatting Written Assignments

Written assignments will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to the course site on Canvas. PDFs will NOT be accepted. 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, word-count, and an engaging and appropriate title for all written assignments. *Note:* In addition to turning in assignments on Canvas, students will often be asked to bring in on the due date a print-out of the assignment on paper.

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.

Grading Rubrics

Participation Assessment Rubric*

	HIGH QUALITY	COMPETENT	IMPROVEMENT NEEDED	SIGNIFICANT IMPROVEMENT NEEDED
CONTRIBUTION	Student volunteers to share one or more well-reasoned, insightful, or analytical comments, questions, opinions, perspectives, or observations in every class meeting. Arguments, claims, or positions are relevant to the topic and supported with evidence from the readings (or other compelling evidence that may support or contradict ideas or concepts in the readings).	Student usually volunteers at least one analytical, well-reasoned, or thoughtful comment, question, opinion, perspective, or observation per class meeting. Arguments, claims, or positions are usually relevant to the topic and mostly supported with evidence from the readings (or other compelling evidence that supports or contradicts ideas in the readings).	Student volunteers a reasonable or thoughtful comment, question, or observation in some class meetings. Student sometimes does not volunteer or participate in discussion, though they may contribute when the instructor calls upon them. Arguments, claims, or positions are sometimes not entirely relevant to the topic or sometimes not supported with evidence from the readings.	Student rarely or never volunteers a comment, question, or observation. Student may participate if the instructor calls upon them, but otherwise the student rarely or never contributes to class discussions. If they do participate, comments are usually off-topic or unsupported by readings.
LISTENING	Student always listens to and makes collegial eye contact with peers or instructor whenever they are speaking or presenting. Always or nearly always responds to or productively builds upon peers' comments or questions. Often reminds group of comments made by someone earlier that are pertinent.	Student usually listens to and makes collegial eye contact with peers or instructor when they are speaking or presenting. Usually responds to or productively builds upon peers' comments or questions. Student is rarely distracted and is consistently attentive in class.	Student sometimes does not listen to or make collegial eye contact with peers or instructor when they are speaking or presenting. Only sometimes responds to or productively builds upon peers' comments or questions. Student is sometimes distracted, or their attentiveness is inconsistent.	Student often does not listen to or does not make collegial eye contact with peers or instructor when they are speaking or presenting. Rarely or never responds to or productively builds upon peers' comments or questions. Student is often distracted or inattentive.
CONDUCT	Student shows respect for all classmates and instructor, both in speech and manner, and for the method of shared inquiry and peer discussion. Does not dominate discussion. Student challenges, critiques, or analyzes ideas respectfully, and encourages and supports others to do the same. Student always works with all classmates and instructor in a cooperative, professional, and supportive manner.	Student generally shows respect for all classmates and instructor and for the method of shared inquiry and peer discussion. Participates regularly in the discussion but occasionally has difficulty accepting challenges to their own ideas or occasionally may lack diplomacy or consideration when challenging or critiquing others' ideas. Usually cooperative, professional, and supportive.	Student sometimes shows little respect for a classmate(s), the instructor, or the process as evidenced by speech and manner. Student may sometimes be uncooperative, apathetic, or unsupportive of other members of the class; may sometimes demonstrate rudeness, insensitivity, or lack of support or lack of consideration for other members of the class.	Student shows a lack of respect for members of the class or the process. Often dominates the discussion or disengages from the process. When contributing, can be argumentative or dismissive of others' ideas, or may resort to ad hominem attacks.

*Participation rubric adapted from Relearning by Design, Inc., 2000 and Eberly Center for Teaching Excellence, Carnegie Mellon University, 2022.

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.

IV. Course Schedule

IMPORTANT:

Readings & Viewings and all Assignments are due **ON THE DAY** they are listed; that means be ready to discuss the viewings and readings **ON THE DAY** they are listed. Assignments are due **AT THE START** of class **ON THE DAY** they are listed.

- Readings & Viewing Assignments appear in Blue.
- Assignments to **turn in** appear in **HIGHLIGHTED BOLD UPPERCASE**

Week	Topic / Inquiry	Class Date	Assignments Due
1	How do we begin our journey into the world of autobiography?	T 1/9	Course introduction and overview.
		TH 1/11	Class Activities: How could the autobiographical knowledge we already possess shape our experience in this course?
2	Why does autobiography matter?	T 1/16	Class Lecture/Discussion: What is autobiography? Why study it?
		TH 1/18	<p>RESPONSE #1 DUE - Directions and specific prompt are in Canvas. Class Discussion: Why do people create autobiographies? Total combined length of videos is approximately 25 minutes.</p> <ol style="list-style-type: none"> 1. Native American Hoop Dance and Hip-Hop, from Minneapolis to Albuquerque KQED Arts (entire video) 2. Dancing an Indigenous Future with Albuquerque's Native American Hip-Hop Scene KQED Arts (entire video) 3. Maya Angelou, STILL I RISE (entire video) 4. Maya Angelou, Inspirational Speech (entire video) 5. Tim Miller, MY QUEER BODY (entire video) <p>CONTENT ALERT: Racism, homophobia, profanity, sexually explicit material.</p>
3	What can an autobiography say about us and the society in which we live?	T 1/23	<p>RESPONSE #2 DUE - Directions and specific prompt are in Canvas. Class Discussion: What does Margaret Cho's autobiographical performance illuminate for us? (Total combined length of videos is approximately 1 hour, 40 minutes plus about 30 minutes of reading)</p> <ol style="list-style-type: none"> 1. Margaret Cho, I'M THE ONE THAT I WANT - Part 1 (entire video) 2. Margaret Cho, I'M THE ONE THAT I WANT - Part 2 (begin at 11:30 and watch to the end) 3. Edward Said—Framed: The Politics of Stereotypes in News (entire video) 4. Summary of ORIENTALISM by Edward Said. (Required: read pages X, 1, and 9 - 14.) (Pages 2 - 8 are optional.) Consider the questions on the last page and come to class with answers in mind.

Week	Topic / Inquiry	Class Date	Assignments Due
			CONTENT ALERT: Racism, sexism, eating disorders, profanity, slurs, sexually explicit material.
		TH 1/25	Class Discussion: How do Cho's and Said's ideas connect and interact? BUY TICKET FOR THEATRE PERFORMANCE Tickets are available at the O'Connell Center on campus and are less expensive than purchasing online.
4	What do autobiographies reveal about our history and circumstances?	T 1/30	Class Lecture/Discussion: What historical contexts and events propel the narrative of Dr. Angelou's autobiography? Why does this book matter? Maya Angelou, I KNOW WHY THE CAGED BIRD SINGS (pp. 1 - 21; from beginning of book to end of Chapter 4) CONTENT ALERT: Racism, hate speech, rape, sexual abuse, pedophilia.
		TH 2/1	Class Lecture/Discussion: How do you write an analytical essay?
5	How do autobiographies work to reveal their subjects?	T 2/6	RESPONSE #3 DUE - Visual Map Response Worth Double Credit - Directions and specific prompt are in Canvas. Class Lecture/Discussion: What is the significance of Maya Angelou's autobiography? Why does this particular story matter? Maya Angelou, I KNOW WHY THE CAGED BIRD SINGS (pp. 22 - 81; Chapters 5 through 16) <i>Side-Note:</i> Reading the <u>entire</u> book is optional, but encouraged.
		TH 2/8	Creative Lab: Exploring our visual maps. BRING VISUAL MAP (hard copy) to class and be prepared to share & discuss it. Also, turn in your visual map on Canvas.
6	How and why might autobiographies perform the self?	T 2/13	Class Lecture/Discussion: <i>How</i> does I KNOW WHY THE CAGED BIRD SINGS convey Maya Angelou's personal development and self-discovery?
		TH 2/15	ANALYTICAL ESSAY DUE: FIRST DRAFT BRING A PAPER COPY OF ESSAY TO CLASS & TURN IN ON CANVAS We will have a peer review workshop using the first draft of the Analytical Essay; this will support everyone's development as writers.
7	How and why should autobiographies amplify diverse and marginalized voices? (Part I)	T 2/20	Class Lecture/Discussion: Nancy Mairs' chapter: "Young and Disabled" from her book WAIST-HIGH IN THE WORLD: A LIFE AMONG THE NONDISABLED (pp. 124-145)

Week	Topic / Inquiry	Class Date	Assignments Due
		TH 2/22	RESPONSE #4 DUE - Directions and specific prompt are in Canvas. Class Lecture/Discussion: What are theories of disability? How are such theories reflected in autobiographical artworks? <ol style="list-style-type: none"> Susan R. Jones' article titled TOWARD INCLUSIVE THEORY: DISABILITY AS SOCIAL CONSTRUCTION (pp. 1-4 of PDF) Marisa Hamamoto & Piotr Iwanicki of Infinite Flow Dance Company in GRAVITY choreographed by Gary Franco (2 mins, 30 secs) Marisa Hamamoto & Piotr Iwanicki and the ensemble of Infinite Flow Dance Company in BRILLIANT MINDS choreographed by Phillip Chbeeb (1 min, 45 secs)
8	How and why should autobiographies amplify diverse and marginalized voices? (Part II)	T 2/27	Creative Lab: How are theories of disability reflected in our society? (Part 1) <ol style="list-style-type: none"> Season 1 trailer for Ryan O'Connell's Netflix series SPECIAL (2 mins) Season 2 trailer for Ryan O'Connell's Netflix series SPECIAL (3 mins)
		TH 2/29	Creative Lab: How are theories of disability reflected in our society? (Part II)
9	How do arts and media function to bring autobiographies to life? (Part I)	T 3/5	Group Activities: Disability Theory Scenes
		TH 3/7	ANALYTICAL ESSAY: FINAL DRAFT DUE Group Activities: Disability Theory Scenes
		T 3/12	NO CLASS: SPRING BREAK
		TH 3/14	NO CLASS: SPRING BREAK
10	How do arts and media function to bring autobiographies to life? (Part II)	T 3/19	Group Production Project: Introduction and Requirements
		TH 3/21	Work Session: Group Projects
11	How do arts and media function to bring autobiographies to life? (Part III)	T 3/26	Work Session: Group Projects
		TH 3/28	Work Session: Group Projects
12	How do arts and media function to bring	T 4/2	RESPONSE #5 DUE - Theatre Performance Response: Worth Double Credit Group Presentations Due: Part 1

Week	Topic / Inquiry	Class Date	Assignments Due
	autobiographies to life? (Part IV)	TH 4/4	Group Presentations Due: Part 2
13	How might autobiography reveal and heal? (Part I)	T 4/9	Group Presentations Due: Part 3
		TH 4/11	RESPONSE #6 DUE - Directions and specific prompt are in Canvas. Class Lecture/Discussion: What does Zoe Thorogood discover at Earth's center? And, how do you write a great Autoethnographic Essay? (upcoming paper) Zoe Thorogood, IT'S LONELY AT THE CENTRE OF THE EARTH (graphic memoir) CONTENT ALERT: Suicide, self harm, profanity.
14	How might autobiography reveal and heal? (Part II)	T 4/16	Creative Lab: What is your own journey to the center of the Earth? Discovering new ways to tell our own stories.
		TH 4/18	RESPONSE #7 DUE - Directions and specific prompt are in Canvas. Class Lecture/Discussion: How and why does MOONLIGHT convey its protagonist's personal development and self-discovery? MOONLIGHT a film directed by Barry Jenkins; co-written and based on a play by Tarell Alvin McCraney. (1 hour, 50 mins) Note: The film MOONLIGHT is available to watch at the UF Library -or- on your laptop or other devices connected to UF wifi on-campus . It can also be watched off-campus on your laptop/devices using these methods . Try the UF Proxy Server method first; it's usually the easier option. CONTENT ALERT: Racism, homophobia, hate speech, gun violence, physical violence, drug use, profanity.
15	How might autobiography reflect, shape, and transform who we are?	T 4/23	SELF-REFLECTION DUE - Directions and specific prompt are in Canvas. Course Reflection Session Who are we now versus who we were on the first day of the course? What knowledge, skills, and abilities have we acquired or sharpened? What new or changed perspectives or meanings have we found?
		TH 4/25	NO CLASS: READING DAY
FINALS WEEK		W 5/1	AUTOETHNOGRAPHIC ESSAY DUE

V. Quest Learning Experiences

1. Details of Experiential Learning Component

The experiential learning component will involve attending a live theater performance on campus and writing one of your weekly responses about the experience. The instructor will provide further specifics in class well in advance of the assignment.

2. Details of Self-Reflection Component

The self-reflection component is woven throughout the course in many of our activities, discussions, and in class writing. Specifically, however, you will create a final self-reflection assignment (as detailed above) that connects learning in this course to your life experience at UF and beyond.

VI. Additional Course Policies

Due Dates

All assignments are due at the start of the class period on the date listed on the course schedule.

- Submission of late assignments without penalty requires a valid, officially documented reason, such as absence excused by a doctor's note.
- The penalty for late assignments is 3 points (approximately one-third of a letter grade) deducted for EACH day the assignment is late.
- 14 days late is an automatic failure of the assignment. It is possible to fail an assignment that is less than 14 days late due to deductions for unmet criteria combined with late turn-in.
- If an assignment is missed due to an officially documented excused absence, then the assignment will be due no later than 7 days after the student's return to school.
- An assignment missed due to unexcused absence cannot be made up.

Class Demeanor

Students are expected to arrive to class on time, to participate with a positive attitude, and to conduct themselves in a professional manner that is always respectful to the instructor and fellow students. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion must be avoided.

Cell phones are not permitted in the classroom. Phones must be turned off or silenced (and NOT on vibrate), and phones must be stored entirely out of sight inside a pocket or bag. Cell phone use in class is disrespectful to the instructor and fellow students.

- **A visible or audible phone or any phone use in the classroom will count as a lateness to class.**

- **Do NOT gather your things or pack up your bag until the official end time of class; doing otherwise is disrespectful to classmates and instructor and will count as a lateness to class.**

You may consume only small, hand-held snacks with a wrapper (like a protein bar or apple slices in a baggie). You may consume only beverages with a very secure lid. You must properly dispose of all trash. Do not ever leave trash in the classroom; doing otherwise will result in the termination of food and beverage privileges for everyone in the class.

An open line of communication between us is of the utmost importance. **Always feel free to communicate with me**; my job is to guide and support you in learning. If you have a question, concern, confusion, or problem relevant to this course, please don't worry, don't fret, and don't go to other people before you come to me. **Reach out to me and I will be happy to help and support you.**

Canvas and Email

All students in this course are required to use Canvas, UF's official learning management system. Students will access Canvas frequently for updates to the course schedule, to access assignment information and materials, to turn in assignments, and for other important course information.

All students are required to have an active UF email account (@ufl.edu), which they check at least once a day (or more often, if possible). State laws require that all emails related to a course must come from students' UF accounts rather than personal accounts (such as Gmail or Yahoo).

Emails to the instructor should be respectful and use professional standards of language and communication. The instructor will make every effort to respond to student emails within 24 hours during weekdays and within 48 hours during weekends and holidays.

Both Canvas and UF email are extremely important modes of communication between student and instructor, and the instructor will use Canvas and UF email to communicate crucial course information to students.

To resolve technical issues with email or Canvas visit the [UF Computing Help Desk website](#) or email helpdesk@ufl.edu or call 352-392-HELP (4357).

Content Alert

In this course, we will cover content and materials that some may find difficult. It is important that in a process of learning and intellectual development we do not shy away from engaging with materials that may be controversial or challenging. In class, if you need to step away briefly as we are examining particular content, you may do so without penalty, but please remember that you are responsible for any information covered in your absence.

Content in the humanities sometimes includes works and discussions that address themes, situations, actions, or language that can be offensive to some students on the grounds of sexual explicitness, profanity, violence, or blasphemy. As UF is devoted to the principle of academic and artistic freedom, it is not the University's practice to censor controversial works on any of these grounds. Part of the student's work is to

learn how to investigate and analyze content that may convey perspectives that differ from their own views. Learning can be challenging and uncomfortable, at times. Our goal is to establish a learning environment that is both a safe space (physically, emotionally, mentally) AND a brave space where we can experience new ideas, take healthy and creative risks, and grow as scholars and human beings. If you have questions or concerns about these issues, then please communicate privately with the instructor as early as possible in the semester.

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/>.

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 class 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.

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 specifies several 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 [**including ChatGPT or any other source of artificial intelligence**] 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. 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 TA in this class.

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/>

VII. Campus Resources

ACADEMIC AND CAREER

- **E-Learning Technical Support:** Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.
- **Career Connections Center:** Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- **Library Support:** Various ways to receive assistance with respect to using the libraries or finding resources.
- **Teaching Center:** Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.
- **Writing Studio:** 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- **Student Complaints On-Campus:** [Visit the Student Honor Code and Student Conduct Code webpage](#) for more information.

HEALTH AND WELLNESS

- **U Matter, We Care:** If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- **Counseling and Wellness Center:** [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- **Student Health Care Center:** Call 352-392-1161 for 24/7 information to help you find the care you need or visit the [Student Health Care Center website](#).
- **Sexual Assault Recovery Services:** Visit [Student Health Care Center](#) or call 352-392-1161.
- **University Police Department:** [Visit UF Police Department website](#) or call 352-392-1111 (or 911 for emergencies).
- **UF Health Shands Emergency Room / Trauma Center:** For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- **Food Insecurity:** [Visit UF's Food Pantry website](#) or call 352-294-3601 or email fielandfork@ufl.edu for help if you are experiencing food insecurity.
- **Veterans and Military-Affiliated Students Resources:** Visit the [UF Collegiate Veterans Success Center website](#) or call 352-294-7233 or email yetsuccess@dso.ufl.edu for resources, community, and support.
- **Other Concerns and Needs:** See this [comprehensive list of concerns](#) with links to UF resources for help and support.

VIII. Freedom of Thought and Opinion

Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint, or belief.

The instructor reserves the right to modify the syllabus and/or course schedule as deemed necessary. Students will be notified via email and/or in class of any substantive changes to the syllabus.