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UNIVERSITY
OF FLORIDA

IUF1000: What Is the Good Life?

Spring 2018

Instructor

Dr. Vandana Baweja, Associate Professor of Architecture

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Office Hours: MW 3:00 pm to 5:00 pm and by appointment via email

Lectures

Monday and Wednesday Period 10 in CAR Building (Carleton Auditorium)

Teaching Assistants (see Canvas for their office hours)

Hassan Azad, School of Architecture/College of Design, Construction and Planning, Email: h.azad@ufl.edu

Section o8B8, Section o8C3, Section o8Fo

Jessica Jenkins, Anthropology/College of Liberal Arts and Sciences, Email: jajenkins@ufl.edu

Section o8FC, Section o8DH, Section o8Fg

Maria Waked, Spanish & Portuguese Studies/College of Liberal Arts and Sciences, Email: mrwaked@ufl.edu

Section o8B6, Section o8DE, Section o8FG

Discussions

Consult the Registrar's [Schedule of Courses](#) for the times and locations of the discussion section meetings.

Course Description

Drawing on the disciplines that make up the Humanities and the considerable resources at UF in support of the Humanities, this course inquires into the very nature and experience of being human. Applying multi-disciplinary and cross-cultural approaches to explore what is a good life, students consider the cost of the good life, examine how people have chosen to live as members of local and global communities, and analyze conceptions and expressions of beauty, power, love, and health.

Course Format

Elements common to all sections include the required “gateway” works, the common activities, and the course assignments. In addition, there are “pillar” works assigned by the individual instructors. The faculty select pillars to complement the gateways, while also drawing on their own areas of interest and expertise to make the course a unique experience for the students in their sections.

Course Objectives

Students are provided instruction in multi-disciplinary approaches used in the humanities to study the good life through an analysis of juxtaposed works of art, architecture, history, literature, music, religion, and philosophy.

- **Content Objectives:** Students will identify how different people from different societies across time conceptualize the good life, what meaning and value individuals ascribe to the lives that they live or want to live, and what are the choices, costs, and benefits of the good life.
- **Communication Objectives:** Students will communicate concepts, expressions, and representations of the good life clearly and effectively in written and oral form as stated in the rubrics of the course.
- **Critical Thinking Objectives:** Students will analyze the conflicts and tensions that arise between the individual and the community, the normative and the exceptional, culture and nature, needs and wants, pleasure and happiness, short-term benefits and long-term consequences of the pursuit of the good life. They will critically evaluate the costs and benefits of the good life in order to make sound decisions.

Common Activities

This course expects students to become actively engaged in experiences unique to UF. As such, course requirements include attending the Good Life Performance, participating in the Good Life Nature Activity at the Florida Museum of Natural History, and viewing the Good Life exhibit at the Harn Museum of Art. More information on these activities can be found on the course’s Canvas page.

Course Websites

- General [Good Life](#) website.
- Course materials for the individual sections are available in [Canvas](#).

The University Humanities & General Education Requirements

Undergraduates are required to take IUF 1000, What is the Good Life, to fulfill 3 credits of the Humanities [General Education Requirement](#).

Texts

Required readings and materials for the course consist of two types: “Gateways” and “Pillars.” Gateways are common to all sections of IUF 1000 regardless of the instructor. Pillars have been chosen by the individual instructors.

The following required readings are available in local bookstores and online retailers either as eBooks or paperbacks:

- Hermann Hesse, *Siddhartha*, trans. by Joachim Neugroschel (New York: Penguin Books, 2002). ISBN: 978-0142437186.
- *Sophocles’ Antigone*, trans. by Ruby Blondell (Newburyport, MA: Focus Publishing, 1998). ISBN: 978-0941051255.

All other required readings and materials are on the course’s [Canvas](#) webpage.

Assignments and Requirements

1. A forty-five-minute Midterm Exam in lecture on **Wednesday, February 21**. (200 points, 20% of the course grade)
2. Analytical Essay (1,000-1,250 words) **due 8:00 AM on Monday, March 26 in Canvas**. Detailed instructions will be supplied prior to the due date. (250 points, 25% of course grade)
3. This I Believe (TIB) Audio Essay. Instructions and deadlines for each part of the assignment are in Canvas. (80 points, 8% of course grade)
4. Discussion Activities. (330 points, 33% of course grade)
 - a. Participation in weekly discussions. (60 points)
 - b. Eleven Discussion Board Posts. (242 points)
 - c. Sacred Space Postcard. (20 points)
 - d. Essay Outline and Thesis Statement. (8 points)
5. Common Activities. (40 points, +20 extra-credit points, 4% of course grade)

Students receive forty points for completing two of the three Common Activities: (i) The Good Life Tour of the Harn, (ii) the Good Life Performance, and/or (iii) the Good Life Nature Activity at the Florida Museum of Natural History. Students who complete all three activities receive 20 extra credit points.
6. Attendance in lecture and discussion. (100 points, 10% of course grade)

Grading Scale and Assignment Summary

Assignment Weights

Attendance: 100 points (10%)
Discussion Activities: 330 points (33%)
Common Activities: 40 points (4%)
Midterm Exam: 200 points (20%)
Analytical Essay: 250 points (25%)
TIB Audio Essay: 80 points (8%)
Total: 1,000 points (100%)

Grade Scale*

Grade Value

930-1,000 = A	A = 4.0
900-929 = A-	A- = 3.67
870-899 = B+	B+ = 3.33
830-869 = B	B = 3.00
790-829 = B-	B- = 2.67
750-789 = C+	C+ = 2.33
720-749 = C	C = 2.00
690-719 = C-	C- = 1.67
660-689 = D+	D+ = 1.33
620-659 = D	D = 1.00
600-619 = D-	D- = 0.67
0-599 = E	E = 0.00

*Because Canvas cannot round to whole numbers, the Grade Scale in Canvas has been adjusted to achieve the same effect (e.g., 92.5% = A, 89.5% = A-, 86.5% = B+, etc.).

More information on grades and grading policy is available in the [Undergraduate Catalog](#).

Academic Honesty

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. 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 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.

Students with Disabilities

Please do not hesitate to ask for accommodation for a documented disability. Students requesting accommodation must first register with the Dean of Students Office: <http://www.dso.ufl.edu/drc>. The Dean of Students Office will provide documentation to the student, who must then provide this documentation to the Instructor when requesting accommodation. Please ask the instructor if you would like any assistance in this process.

Students in Distress

Your well-being is important to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact umatter@ufl.edu so that the U Matter, We Care Team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care Team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 9-1-1.

Other Policies, Rules and Resources

1. **Assignments:** Assignments due in class should be handed directly to your TA. All other assignments must be submitted online in Canvas by their deadline.
2. **Attendance and Make-up Policy:** Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>
 - In the case of an absence due to participation in an official university activity, observance of a religious holiday, performance of a military duty, or any other university-approved absence (e.g., jury duty) which the student knows about in advance, the student is expected to notify the instructor of the conflict *before the assignment is due*, and if possible at the start of the semester.
 - If a student does not hand in the Analytical Essay on time and an extension has not been granted, there is 15-point deduction for missing the deadline and a 30-point deduction for every day that passes before the paper is submitted.
 - For all other assignments, students will not be granted an extension (beyond the grace period specified in the rubric) without an acceptable reason, such as an illness or serious family emergencies, in accordance with [university policies](#) on absences.
3. **Grading Policy:** If you have questions about your grade on an assignment, **please make an appointment to meet with your TA within a week after the assignment has been returned so your TA can explain how you were graded.** If after meeting with your TA, you wish to dispute your grade, you may email your instructor to request that the instructor re-grade the assignment. The instructor will then re-grade the assignment and the second grade will stand, regardless of whether it is higher or lower than the original grade. You may request re-grading or dispute a grade up to one week after the assignment has been returned to you or the grade released.

4. *Common Courtesy:* Cell phones and other electronic devices must be set to vibrate mode during class. Students who receive or make calls or text messages during class will be asked to leave and marked absent for the day. The instructors may ask a student engaging in disruptive behavior, including but not limited to whispering or snoring, to leave the class, and the student will be marked absent for the day.
5. *Counseling Resources:* Resources available on-campus for students include the following:
 - a. University Counseling and Wellness Center, 3190 Radio Rd, 392-1575;
 - b. Student Health Care Center, 392-1161; and
 - c. Dean of Students Office, 202 Peabody Hall, 392-1261, umatter.ufl.edu.
6. *Course Evaluation:* Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at 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/>.
7. *Materials and Supplies Fee:* \$10.65.

Weekly Schedule

PART 1: THE INDIVIDUAL

WEEK 1: THINKING ABOUT THE GOOD LIFE (JANUARY 8 – 12)

Gateways:

Joel K. Kupperman, “Myth One: Pursuing Comfort and Pleasure Will Lead to the Best Possible Life,” in *Six Myths about the Good Life: Thinking about What Has Value* (Indianapolis: Hackett, 2006), 1–21.

Pillars:

1. Robert Waldinger, What Makes a Good Life? Lessons from the Longest Study on Happiness, 2015, (TED talk, 13 minutes).
https://www.ted.com/talks/robert_waldinger_what_makes_a_good_life_lessons_from_the_longest_study_on_happiness.
2. Tibetan Music piece: listen to: Om chanting on YouTube
https://www.youtube.com/watch?v=LMmuChXra_M

WEEKS 2 – 3: SEEKING THE GOOD LIFE (JANUARY 16 – 26)

Gateway:

Hermann Hesse, *Siddhartha*, trans. by Joachim Neugroschel (New York: Penguin Books, 2002).

Pillars:

1. Leo Eaton, *Kumbh Mela Part of the Series: Sacred Journeys*, (PBS, 2014), (kanopy video 55 minutes)
<https://www.kanopystreaming.com/product/kumbh-mela>
2. Leo Eaton, *Osun-Osogobo Part of the Series: Sacred Journeys* (PBS, 2014), (kanopy video 55 minutes)
<https://www.kanopystreaming.com/product/osun-osogobo>.

WEEKS 4 – 5: EMBODYING THE GOOD LIFE (JANUARY 29 – FEBRUARY 9)

Gateways:

1. Rebecca Skloot, *The Immortal Life of Henrietta Lacks* (New York: Random House, 2010), 1–7.
2. “Henrietta’s Tumor,” *Radiolab* (season 7, episode 4), n. d., web.
3. Susan Bordo, “Reading the Slender Body,” in *Unbearable Weight: Feminism, Western Culture, and the Body* (Berkeley: University of California, 1993), 185–212.

Pillars:

1. Ayana D. Byrd and Lori L. Tharps, “Revolutionary Roots--Naturals, Afros, and the Changing Politics of Hair: 1965–1979,” in *Hair Story Untangling the Roots of Black Hair in America* (New York: St. Martin’s Griffin, 2014), 49–68.
2. Allison Joseph, “Apologies to My Hair: A Black Woman’s Sonnet,” *Callaloo* 27, no. 3 (2004): 657–657.

3. Kaz Cooke and Sharon Connolly, *Gorgeous* (National Film and Sound Archive of Australia, 1994), (kanopy video 11 minutes). <http://ufl.kanopystreaming.com/video/gorgeous>.
4. Lauren Downing Peters, “‘Fashion Plus’: Pose and the Plus-Size Body in Vogue, 1986–1988,” *Fashion Theory* 21, no. 2 (March 4, 2017): 175–99, <https://doi.org/10.1080/1362704X.2016.1252520>.
5. Robert Dinozzi, *The Beauty Myth: The Culture of Beauty, Psychology, and the Self with Naomi Wolf*, 2009, (kanopy video 43 minutes) <https://www.kanopystreaming.com/product/beauty-myth>.
6. Maya Angelou, “Phenomenal Woman,” in *The Complete Collected Poems of Maya Angelou* (New York: Random House, 1994), <https://www.poetryfoundation.org/poems/48985/phenomenal-woman>.

PART 2: SOCIETY

WEEKS 6 – 7: SHARING THE GOOD LIFE (FEBRUARY 12 – 23)

Pillars:

1. Jolyon Hoff, *The Staging Post: The Refugee Education Revolution*, 2017, (kanopy video 62 minutes). <https://www.kanopystreaming.com/product/staging-post-1>.
2. Katherine Rosman, “An Open Adoption Now Crosses Many Time Zones,” *The New York Times*, November 8, 2017, sec. Style, <https://www.nytimes.com/2017/11/08/style/modern-love-a-daughter-has-questions-her-mothers-have-answers.html>.
3. Thomas Morton, “Constructed Landscape: Designing Urban Centers in Roman Africa,” in *Beyond Boundaries: Connecting Visual Cultures in the Provinces of Ancient Rome*, eds. Susan E Alcock, Mariana Egri, and James F. D Frakes (Los Angeles: Getty Publications, 2016), 281–93.
4. Amy Singer, “Serving Up Charity: The Ottoman Public Kitchen,” *Journal of Interdisciplinary History* 35, no. 3 (2005): 481–500. <http://www.mitpressjournals.org/doi/pdf/10.1162/0022195052564252>
5. Melinda Adams, “Regional Women’s Activism: African Women’s Networks and the African Union,” in *Global Feminism: Transnational Women’s Activism, Organizing, and Human Rights*, eds. Myra Marx Ferree and Aili Mari Tripp, (New York, NY: New York Univ. Press, 2006), 166–86.

Mid-Term Exam on Wednesday, February 21 in Lecture

WEEK 8: CELEBRATING THE GOOD LIFE (FEBRUARY 26 – MARCH 2)

Gateways:

1. Brenda Smith and Ronald Burrichter, Multimedia Lecture.
2. Excerpt from “Bernstein in Vienna.”
3. Leonard Bernstein’s Video on “Ode to Joy.”
4. Abraham Joshua Heschel, “A Palace in Time,” in *The Sabbath* (New York: Farrar, Straus and Giroux, 2005), 13–24.

Pillars:

1. Photograph to study:

Aleksandr Rodchenko, *Girl with a Leica (Devushka s Leikoi)*, 1932–33, Gelatin silver print, *Object: Photo. Modern Photographs: The Thomas Walther Collection 1909–1949 at The Museum of Modern Art.*

December 8, 2014. [moma.org/objectphoto](https://www.moma.org/objectphoto)

<https://www.moma.org/interactives/objectphoto/objects/83882.html>

2. Study this Japanese Art Work from the Muromachi period (1392–1573)

Attributed to Tosa Mitsunobu (1434–1525), *Bamboo in the Four Seasons*, late 15th–early 16th century, Pair of six-panel screens; ink, color, and gold leaf on paper. The Metropolitan Museum of Art, The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 (1975.268.44, .45) <https://www.metmuseum.org/toah/works-of-art/1975.268.44,45/>

Watch this video by the Japanese photographer Hiroshi Sugimoto, (Japanese, born Tokyo, 1948), who explains Tosa Mitsunobu's *Bamboo in the Four Seasons*.

<http://artistproject.metmuseum.org/2/hiroshi-sugimoto/>

WEEKS 9 – 10: FIGHTING FOR THE GOOD LIFE (MARCH 12 – 23)

Gateways:

1. Victoria Pagán, Multimedia Lecture on *Antigone*, Parts 1&2.
2. *Sophocles' Antigone*, trans. by Ruby Blondell (Newburyport, MA: Focus Publishing, 1998).
3. Martin Luther King, "Letter from a Birmingham Jail" (16 April 1963), *The Martin Luther King, Jr. Research and Education Institute*, n. d., web.
4. "Wo-Haw Between Two Worlds," a drawing by Kiowa artist/warrior Wo-Haw, c. 1875.
5. Nelson Mandela, *Long Walk to Freedom*, Vol. 2: 1962-1994 (London: Abacus, 1994), 431-38.

Pillars:

1. Maya Angelou, "Still I Rise," in *The Complete Collected Poems of Maya Angelou* (New York: Random House, 1994), <https://www.poetryfoundation.org/poems/46446/still-i-rise>
2. Sonia Sanchez, *A sun lady for all seasons reads her poetry* (New York: Folkways, 1971). <https://youtu.be/c8FNnSHycac>

PART 3: NATURE AND THE PHYSICAL ENVIRONMENT

WEEK 11: OWNING THE GOOD LIFE (MARCH 26 –30)

Gateways:

The Painted Desert

- a. Geraldine Brooks, “The Painted Desert,” *Griffith Review* 2 (2005): 146–57.
- b. Australian Exhibit

Pillars:

1. Sam Bozzo, *Blue Gold: World Water Wars*, PBS, 2009, (kanopy video 90 minutes), <https://www.kanopystreaming.com/product/blue-gold>.
2. Nicole Fabricant, “Agrarian Citizenship: Alternative Models of Production and Food Sovereignty,” in *Mobilizing Bolivia’s Displaced: Indigenous Politics and the Struggle over Land*, *First Peoples: New Directions in Indigenous Studies* (Chapel Hill: University of North Carolina Press, 2012), 104–32.
3. Teila Watson, “Indigenous Knowledge Systems Can Help Solve the Problems of Climate Change,” *The Guardian*, June 2, 2017, section Opinion, <http://www.theguardian.com/commentisfree/2017/jun/02/indigenous-knowledge-systems-can-help-solve-the-problems-of-climate-change>.

Analytical Essay due 8:00 AM on Monday, March 26 in Canvas

WEEK 12: SUSTAINING THE GOOD LIFE (APRIL 2 – 6)

Gateways:

Aldo Leopold, “The Land Ethic,” in *A Sand County Almanac and Sketches Here and There* (New York: Oxford University Press, 1948), 201-226.

Pillars:

1. Philipp Altmann, “Good Life as a Social Movement Proposal for Natural Resource Use: The Indigenous Movement in Ecuador,” *Consilience: The Journal of Sustainable Development* 12, no. 1 (2014): 82–94.
2. Jason Atkinson, Jeff Martin, *A River Between Us: The Struggle for Justice on the Klamath River*, 2015, (kanopy video 91 minutes), <https://www.kanopystreaming.com/product/river-between-us-struggle-justice-klamath->
3. Listen to Kelly Macdonald read a poem on climate change 🎵 <https://soundcloud.com/guardian-visuals/kelly-macdonald-reads-extinction-jackie-kay #cop21> <http://gu.com/p/4ebep>
4. Listen to Michael Sheen read a poem on climate change 🎵 <https://soundcloud.com/guardian-visuals/michael-sheen-reads-scratching-for-metaphor-in-the-somerset-coalfields #cop21>

<http://gu.com/p/4ebep>

WEEK 13: CONSTRUCTING THE GOOD LIFE (APRIL 9 – 13)

Gateways:

Margaret Carr, Multimedia Lecture on Sacred Spaces.

Pillars:

1. James Dickie (Yaqubzaki), “Allah and Eternity: Mosques, Madrasas and Tombs,” in *Architecture of the Islamic World Its History and Social Meaning: With a Complete Survey of Key Monuments*, eds. Ernst J Grube and George Mitchell (New York: W. Morrow, 1978), 15–48.
2. Leo Eaton, *Jerusalem Part of the Series: Sacred Journeys* (PBS, 2014), (kanopy video 55 minutes) <https://www.kanopystreaming.com/product/jerusalem-o>
3. Leo Eaton, *Hajj Part of the Series: Sacred Journeys* (PBS, 2014), (kanopy video 55 minutes) <https://www.kanopystreaming.com/product/hajj>.

Sacred Space Postcard due by discussion section meeting

PART 4: EPILOGUE (THIS I BELIEVE)

WEEKS 14–15: ACHIEVING THE GOOD LIFE (APRIL 16 – 25)

Pillars:

1. Henrique Cymerman and Erez Miller, *East Jerusalem West Jerusalem: Peace Through Music*, Documentaries, 2014, (kanopy video 84 minutes). <https://www.kanopystreaming.com/product/east-jerusalem-west-jerusalem>.
2. T. S Peterson, “Eat and Drink with Relish: An Islamic Anticipation of Paradise,” in *Acquired Taste: The French Origins of Modern Cooking* (Ithaca: Cornell University Press, 1994), 1–14.
3. BBC, *Australia to Cambodia: Part of the Series: Around the World in 80 Treasures*, 2005, (kanopy video, 60 minutes). <https://www.kanopystreaming.com/product/australia-cambodia>.
4. BBC, *Japan to China: Part of the Series: Around the World in 80 Treasures*, 2005, (kanopy video, 60 minutes). <https://www.kanopystreaming.com/product/japan-china>

SPRING HOLIDAYS (NO CLASSES)

January 15: Martin Luther King, Jr. Day

March 3 – 10: Spring Break