

# IDS 2935: Time, Culture, and Identity

## Quest 1 Spring 2021



*Time-lapse photography of cloud formations, Matt Molloy*

**Instructor:** Dr. Emily Bald

**Email:** [ebald@ufl.edu](mailto:ebald@ufl.edu)

**Office Hours:** F Period 3 (9:35-10:25 a.m. Eastern)

**URL:** <https://ufl.zoom.us/j/92039893993>

**Quest 1 Theme:** Identities

**General Education Designation:** Humanities

**Writing Designation:** 2000 words

**Class Meetings:** T Period 4 (10:40-11:30 a.m. Eastern); R Periods 4,5 (10:40 a.m.-12:35 p.m. Eastern)

**Face-to-Face Classroom:** AND 0021

**Zoom:** <https://ufl.zoom.us/j/95964435532?pwd=cFpEVdJFdXFHcWFYc1RNb3hpb0R6UT09>

**Password:** 2935

**Class Website:** [elearning.ufl.edu](http://elearning.ufl.edu)

## Course Description

We tend to accept clock time as “the” time, though we all have those moments when time seems to accelerate, protract, freeze, double back, hollow out, deepen, or rupture. In this class, we will explore different ways of conceptualizing and representing the experience of time across cultures, genres, and disciplines. Drawing upon multidisciplinary perspectives on time—in history, cultural anthropology, religion, literature, graphic narratives, film, and visual art—we will analyze how enculturated understandings of time shape language, experience, and identity. All narratives involve choices about how to represent time. Our project is to consider what assumptions, speculations, anxieties, or fantasies are reflected by those choices and, moreover, what the consequences are.

My hope is that this course invites diverse personal and cultural insights. We craft narratives about ourselves continuously: whether you’re posting a photo on Instagram, building a résumé, or simply

reminiscing, you are assembling your experiences and memories so as to reposition yourself within an ever-evolving autobiographical story. As we think about how we conceptualize and use time—from the rhythms that structure our days to the various timescales on which we think and feel—I want you to reflect on the relationship between your sense of time and identity. In short, I am excited to explore several lines of inquiry with you: How have our cultural backgrounds shaped our understanding of time? How do our enculturated notions of time impact our daily lives and sense of self? And, finally, why do some texts unsettle our assumptions about time?

## Required Texts

### Books

Gyasi, Yaa. *Homegoing*. Alfred A. Knopf, 2016. (novel)

Moon, Fábio, and Bá, Gabriel. *Daytripper*. DC Comics, 2011. (graphic novel)

Films (available from the UF and Alachua Public libraries, Netflix, Amazon, and/or Kanopy)

*Lola Rennt (Run Lola Run)*. Directed by Tom Tykwer, Columbia TriStar Home Video, 1999.

*Moonlight*. Directed by Barry Jenkins, A24, Plan B Entertainment, and Pastel Productions, 2016.

## Materials and Supplies Fees

There are no materials and supplies fees for this course.

## Recommended Texts

### Writing Manuals

Bullock, Richard, Michal Brody, and Francine Weinberg. *The Little Seagull Handbook*, 3<sup>rd</sup> ed. New York: W.W. Norton & Co., 2017.

## Assignments and Grading

### **Exams (3/11 and 4/15)**

There will be a midterm and final exam, each worth 400 points. Each exam will consist of passage identification questions, short-answer questions, and a short essay question based on the readings and class discussions. Students must demonstrate that they have read and thought critically about the course texts and have engaged in class discussions about the readings and course themes.

### **Reflective Journal (first half due 2/12; second half due 4/8)**

Throughout the semester, students will keep a journal where they document reflections on the course texts and themes. Journal entries should include firsthand observations, self-reflective insights, and thoughts about our readings and course conversations. These entries will provide primary evidence that can be used in the final analytical essay. The journal entries will be assessed on several criteria. Each entry should: offer a cohesive observation or reflection relating to time,

temporal experience, and identity; include concrete detail; and demonstrate critical thinking, analysis; and self-reflection.

### **Visit to the Harn (due 4/8 with Reflective Journal part 2)**

During our Visual and Musical Time unit, you will take a trip to the Harn Museum to see the “Tempus Fugit:: 光陰矢の如し:: Time Flies” exhibit. A virtual Harn experience is available for online students and those who do not feel comfortable visiting in person. Students will write a 500-word reflection on the visit that includes analysis of at least two works of art from the exhibit, focusing on how time is represented in visual art. The reflection will be assessed on descriptive detail, critical thinking and analysis, and coherent insight into the visual representation of time.

### **Interviews (due 4/1)**

Students will interview two people from a subculture that the students belong to, and which they are writing about for the analytical essay. Each interview must consist of at least 10 questions that focus on the conceptualization and experience of time within that subculture. Students must refer to and quote from these interviews in the analytical essay. We will discuss appropriate interview practices and strategies for developing effective questions during the first half of class. Students will transcribe their interviews and submit in advance of the analytical essay deadline. Students’ interviews will be assessed based on the clarity, focus, and demonstration of critical thinking in their questions. Because students will not be publishing their interviews or presenting them at a conference, no IRB is required, as the risk is considered very low. However, interviewees must sign consent forms, which I will provide to students.

### **Analytical Essay (due 4/21)**

The final analytical essay asks students to choose a cultural or subcultural group they belong to and analyze how that culture has shaped their understanding of time and attendant sense of identity. The essay requires a combination of primary and secondary research, including fieldwork and firsthand observations, two interviews with other members of the cultural group under study, library research, and autoethnographic analysis. Students are required to quote from their interviews and journals and to use at least three scholarly sources. Fieldwork observations and self-reflection will have been documented in students’ journals throughout the semester, and the interviews will have been completed and submitted before students begin to draft the analytical essay. I will assess how successfully each essay: (1) Draws conclusions about how a specific cultural group has shaped the student’s understanding of time and attendant sense of identity; (2) Incorporates primary evidence in the form of firsthand observations, quotations from interviews, and textual or visual evidence from relevant cultural artifacts (literature, films, songs, etc.); (3) Draws meaningful connections between primary evidence and at least three scholarly sources; (4) Demonstrates in-depth analysis of primary and secondary texts; (5) Demonstrates self-reflection; (6) Is logically organized; and (7) Is clear and carefully edited at the sentence level.

### **Participation**

This is a face-to-face class capped at 35 students. Classes will consist of lecture, large and small group discussions, and group activities. Additionally, students will occasionally be required to write

original posts or responses to peers on the Canvas discussion board outside of class. Participation will be assessed on: (1) Presence and engagement in class discussions; (2) Preparedness (occasionally tested with reading quizzes); (3) Contributions to small group discussions and activities; (4) Thoughtful contributions to the Canvas discussion board; and (5) Active engagement with peers' writing in peer reviews.

The table below lists all major assignments along with the General Education - Humanities and Quest 1 Student Learning Outcomes they target.

	Description	Gen Ed H SLOs	Quest 1 SLOs	Points
<b>Exams</b>	Passage IDs and short-answer questions to demonstrate knowledge of humanities methodologies and engagement with course texts (250 wds. x 2)	Content and Critical Thinking	Content and Critical Thinking	400
<b>Reflective Journal</b>	Record of observations, self-reflection, and questions relating to time/temporal experience. Includes reflection on Harn trip. (200 wds. x 10; do not contribute to 2000 WR wd. count)	Critical Thinking and Communication	Critical Thinking, Communication, and Connection	200
<b>Interviews</b>	Interviews with at least two people about their cultural perspectives on time (500 wds.; do not contribute to 2000 WR wd. count)	Critical Thinking and Communication	Critical Thinking and Communication	100
<b>Final Analytical Essay</b>	Research-based analytical essay (2000 wds.)	Critical Thinking and Communication	Critical Thinking, Communication, and Connection	200
<b>In-class Work and Homework</b>	Participation in small groups and class discussions, reading quizzes, discussion posts			100
<b>Total Points</b>				<b>1000</b>

## Weekly Schedule

Any changes to the schedule will be announced in class. See Canvas for the up-to-date calendar.

Cultural Time: Anthropological, Philosophical, and Religious Frameworks			
<p><b>Week 1</b></p> <p>Time across Cultures</p> <p>Keeping an Ethnographic Journal</p>	<p><b>1/12</b></p> <p>1. Shannon Stirone, "<a href="#">2020 was a time warp</a>," 2020 (6 pp.)</p>	<p><b>1/14</b></p> <p>1. Barbara Adam, "<a href="#">Time</a>," <i>Theory, Culture &amp; Society</i>, 2006 (7 pp.)</p> <p>2. Joan Didion, "<a href="#">On Keeping a Notebook</a>," from <i>Slouching Towards Bethlehem</i>, 1968 (9 pp.)</p>	<p>Humanities approaches to the study of time (Content); Analyzing cross-cultural perspectives on time (Critical Thinking); Self-reflection and keeping an ethnographic journal (Communication; Connection)</p>
<p><b>Week 2</b></p> <p>Time across Cultures and History</p>	<p><b>1/19</b></p> <p>Jay Griffiths, "<a href="#">Pips and Oceans and the Now</a>," from <i>A Sideways Look at Time</i>, 1999 (36 pp.)</p>	<p><b>1/21</b></p> <p>E. P. Thompson, "<a href="#">Time, Work-Discipline, and Industrial Capitalism</a>," pp. 56-63; 79; 85-91; 93-97, <i>Past &amp; Present</i>, 1967 (18 pp.)</p>	
<p><b>Week 3</b></p> <p>Philosophical and Spiritual Frameworks</p>	<p><b>1/26</b></p> <p>1. <a href="#">Ecclesiastes</a>, Old Testament, c. 450-200 BCE (16 pp.)</p>	<p><b>1/28</b></p> <p>1. Rose S. Aslan, "<a href="#">What Richard Dawkins doesn't get about the Muslim call to prayer</a>," <i>The Conversation</i>, 2018 (3 pp.)</p> <p>2. Masao Abe, "<a href="#">Time in Buddhism</a>," <i>Zen and Comparative Studies</i>, 1997 (6 pp.)</p> <p>3. <a href="#">Sutra of the Eight Realizations of Great Beings</a>, trans. from Pali to Chinese c. 140-171 A.D. (3 pp.)</p>	
Narrative Time: Chronology, Scale, Pacing, and Literary Form			
<p><b>Week 4</b></p> <p>Literary Analysis</p> <p>Shaping Time through Narrative</p>	<p><b>2/2</b></p> <p>1. "<a href="#">Time</a>" entry from <i>The Living Handbook of Narratology</i>, 2009 (13 pp.)</p> <p>2. Tobias Wolff, "<a href="#">Bullet in the Brain</a>," <i>New Yorker</i>, 1995 (5 pp.)</p> <p>3. Jenny Hollowell, "<a href="#">The History of Everything, Including You</a>," <i>New Sudden Fiction</i>, 2007 (3 pp.)</p>	<p><b>2/4</b></p> <p>1. Jennifer Egan, "<a href="#">Safari</a>," <i>New Yorker</i>, 2010 (17 pp.)</p> <p>2. Joshua Ferris, "<a href="#">The Breeze</a>," <i>New Yorker</i>, 2013 (14 pp.)</p>	<p>Methods of studying narrative time (Content); Analyzing literary representations of time and their effects (Critical Thinking); Close reading for Exam 1</p>

<p><b>Week 5</b></p> <p>Chronology</p> <p>Personal and Cultural Memory</p>	<p><b>2/9</b></p> <p>Anthony Doerr, "<a href="#">Memory Wall</a>," through "Harold," <i>Memory Wall: Stories</i>, 2010 (53 pp.)</p>	<p><b>2/11</b></p> <p>Anthony Doerr, "<a href="#">Memory Wall</a>" finish (32 pp.)</p> <p><b>*Journal Part 1 (5 entries @ 200 wds minimum each) due Fri. 2/12 11:59 p.m.*</b></p>	<p>(Communication); Self-reflection and keeping an ethnographic journal (Communication; Connection)</p>
<p><b>Week 6</b></p> <p>Temporal Scale</p> <p>The Novel</p>	<p><b>2/16</b></p> <p>Yaa Gyasi, <i>Homegoing</i>, 2016 through p. 69 "Quey" (66 pp.)</p>	<p><b>2/18</b></p> <p>Yaa Gyasi, <i>Homegoing</i>, 2016 through p. 110 "James" (41 pp.)</p>	
<p><b>Week 7</b></p> <p>Temporal Scale</p> <p>The Shaping of History</p>	<p><b>2/23</b></p> <p>Yaa Gyasi, <i>Homegoing</i> through p. 153 "Abena" (43 pp.)</p>	<p><b>2/25</b></p> <p><b>NO CLASS: Recharge Day</b></p>	
<p><b>Week 8</b></p> <p>Intergenerational Memory</p> <p>Race, History, and Identity</p>	<p><b>3/2</b></p> <p>Yaa Gyasi, <i>Homegoing</i> through p. 242 "Yaw" (99 pp.)</p>	<p><b>3/4</b></p> <p>Yaa Gyasi, <i>Homegoing</i> finish (62 pp.)</p> <p>Exam review session</p>	
<p><b>Visual Time: Aesthetic Experience in Graphic Narratives, Visual Art, and Film</b></p>			
<p><b>Week 9</b></p> <p>Graphic Narratives</p> <p>Spatial Representations of Time</p>	<p><b>3/9</b></p> <p>1. Scott McCloud, <a href="#">Understanding Comics. selections</a>, 1993 (16 pp.)</p> <p>2. Gabriel Ba and Fabio Moon, <i>Daytripper</i>, 2011 through p. 104 (93 pp.)</p>	<p><b>3/11</b></p> <p><b>*Exam 2 (on weeks 1-8)*</b></p>	<p>Methods of studying visual and aural representations of time (Content); Harn visit (Content; Connection; Experiential Learning); Conducting interviews (Communication; Experiential Learning)</p>
<p><b>Week 10</b></p> <p>Visual Analysis</p> <p>Temporalities of Aesthetic Experience</p>	<p><b>3/16</b></p> <p>Gabriel Ba and Fabio Moon, <i>Daytripper</i>, 2011 finish (141 pp.)</p>	<p><b>3/18</b></p> <p>Visit to the Harn: "Tempus Fugit:: 光陰矢の如し:: Time Flies" exhibit</p>	

<b>Week 11</b>	<b>3/23</b>	<b>3/25</b>	
Film Analysis Coming-of-Age Stories and Sexuality	Barry Jenkins, <a href="#">Moonlight</a> , 2016 (111 minutes)	1. Barry Jenkins, <i>Moonlight</i> , 2016 2. Tom Tykwer, <a href="#">Run Lola Run</a> , 1999 (79 minutes)	
<b>Week 12</b>	<b>3/30</b>	<b>4/1</b>	
Contingency  Autoethnographic Research and Analysis	Tom Tykwer, <a href="#">Run Lola Run</a> , 1999	Writing an autoethnographic essay  Ghada Alatrash, " <a href="#">On Understanding the Experience of Syrian Refugees Through an Autoethnographic Lens</a> ," <i>Canadian Ethnic Studies</i> , 2018 (10 pp.)  <b>*Interviews due*</b>	
<b>Time and Selfhood: Autoethnography</b>			
<b>Week 13</b>	<b>4/6</b>	<b>4/8</b>	Studying time and history in the digital age (Content); Analyzing cultural time in everyday life (Critical Thinking and Connection); Exam 2 (Communication); autoethnography and the analytical essay (Critical Thinking; Communication; Connection)
Autoethnography and Life Writing	Taryn Kiana Myers, " <a href="#">Can You Hear Me Now?: An Autoethnographic Analysis of Code-Switching</a> ," <i>Cultural Studies ↔ Critical Methodologies</i> , 2020 (9 pp.)	<b>Due:</b> Intro rough draft for workshopping  1. Joan Ryan, " <a href="#">Galarraga Steals Base, Stops Time</a> ," in <i>The Best American Sports Writing</i> , 2004 (2 pp.) 2. Joan Didion, " <a href="#">Goodbye To All That</a> ," from <i>Slouching Towards Bethlehem</i> , 1968 (13 pp.)  <b>*Journal Part 2 due Fri. 4/9 (11:59 p.m.)*</b>	
<b>Week 14</b>	<b>4/13</b>	<b>4/15</b>	
	Exam review session	<b>* Exam 2 (on weeks 9-13)*</b>	
<b>Week 15</b>	<b>4/20</b>		
	Essay Rough Draft for Peer Review		

**\*Analytical Essay Due 11:59 p.m. Wed. 4/21\***

## Grading

Successful assignments will illustrate a careful regard for spelling, grammar, and formatting and citation guidelines. Do not rely on your instructor for copy-editing, even on first drafts.

To receive a passing grade in the course, **every** assignment's word count minimum must be met. Submitted assignments short of the minimum word count will receive a 0.

Grade	GPA	Percent	Points
A	4.0	93-100%	930-1000
A-	3.67	90-92%	900-929
B+	3.33	87-89%	870-899
B	3.0	83-86%	830-869
B-	2.67	80-82%	800-829
C+	2.33	77-79%	770-799
C	2.0	73-76%	730-769
C-	1.67	70-72%	700-729
D+	1.33	67-69%	670-699
D	1.0	63-66%	630-669
D-	0.67	60-62%	600-629
E	0.00	0-59%	000-599

## 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/UGRD/academic-regulations/attendance-policies/>

- Attendance: will be taken daily. You are allowed four “personal days” for the semester, after which each absence that does not meet university criteria for “excused” will result in a two-point deduction from your final grade.
- Participation: Consistent informed, thoughtful, and considerate class participation is expected.
  - NOTE: If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

Spring 2021-Specific Policies:

- Face-to-Face (Classroom) – Students are expected to attend all F2F sessions while following health guidelines (see Illness Policy). F2F students may not substitute in-person with online attendance except with the instructor’s permission (e.g., because of illness or suspected exposure to COVID-19).
- Online – Students are expected to attend all synchronous class sessions via Zoom. Online students may not substitute online attendance with in-person attendance.



## Illness Policy

To monitor illness, students are expected to participate in UF's Screen Test Protect weekly health screening questionnaire and follow university protocol. **Students who have not been cleared by Screen Test Protect and show a red "not cleared" notice on ONE.UF (<https://one.uf.edu/>) will not be allowed in the classroom.** Clearance will be checked before admittance into each face-to-face class.

Students who feel ill should STAY HOME and notify the instructor as soon as possible. Submitting medical documentation of illness is strongly encouraged but not mandatory. For students attending in-person courses, students are expected to remain quarantined if ill and be tested and cleared before being admitted to the classroom. On campus, students are to comply with CDC guidelines for mask wearing and social distancing to ensure classroom safety.

- <https://coronavirus.ufl.edu/forward-students-families/forward-students-families-health-safety/>

## Assignment Deadlines

Writing assignments must be submitted in Canvas by the specified deadline. Late assignments will incur a grade penalty of 10% per calendar day late. Work submitted more than 3 calendar days past the deadline will not be accepted. Failure of technology is not an excuse. If illness or injury prevents a student from turning in a paper on time, the student should consult with the instructor to turn in the work as soon as is feasible given the situation.

## Academic Honesty

As a University of Florida student, your performance is governed by the UF Student Honor Code, (<https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>). The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation, all defined in detail at the above site.

**Plagiarism** is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

**Plagiarism. A student shall 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. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.**
- 2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.**

(University of Florida, Student Honor Code, 8, October, 2013)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code. The University Writing Program takes plagiarism very seriously and treats

instances of plagiarism as dishonesty and as a failure to comply with the scholarly requirements of this course. You commit plagiarism when you present the ideas or words of someone else as your own. Each student's work may be tested for its originality against a wide variety of databases by anti-plagiarism sites to which the University subscribes, and negative reports from such sites may constitute proof of plagiarism. Some (but not all!) examples of plagiarism are copying-and-pasting anything from the Internet without proper quotations and attributive tags, using work you have turned in to other classes without permission from the instructor, and insufficient paraphrasing. If you are unsure if what you are doing is considered academic dishonesty, ask your instructor before turning in an assignment.

If you commit academic dishonesty, you will receive a zero for the assignment, and the instructor will submit the incident to the Dean of Students Office as an Honor Code violation. Punishments can vary, but the instructor will recommend failing the course. (If you commit plagiarism in the workplace, at the very least you will be reprimanded. You could also be fired or even lose your career.)

**Important tip:** There should never be a time when you copy and paste something from the Internet and don't provide the exact location and citation information for the source.

## General Education - Humanities and Writing Requirement (2,000 wds)

A minimum grade of C is required for general education credit. Course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. The writing requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.

PLEASE NOTE: a grade of "C-" **will not** confer credit for the University Writing Requirement.

The instructor will evaluate and provide feedback on students' written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Conferring credit for the University Writing Requirement, this course requires that papers conform to the following assessment rubric. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester.

### General Education Writing Assessment Rubric

	<b>SATISFACTORY</b>	<b>UNSATISFACTORY</b>
<b>CONTENT</b>	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.

<b>ORGANIZATION AND COHERENCE</b>	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
<b>ARGUMENT AND SUPPORT</b>	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
<b>STYLE</b>	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
<b>MECHANICS</b>	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.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

## Quest 1 Learning Experiences

Quest 1 requires an out-of-classroom learning experience that offers students a new perspective on ideas discussed in class. This course incorporates experiential learning in several ways. First, students will visit the Harn Museum during week eight of the semester, and will write a reflection about the experience in their ethnographic journals. Second, students will conduct interviews with at least two people and submit written records of the interviews by week 10.

## Quest 1 Self-Reflection

Quest 1 requires formal self-reflection as students engage with course content and apply it to their lives within and beyond the university. This course will invite consistent self-reflection throughout the semester. Students will keep an ethnographic journal throughout the term where they will record self-reflective observations, personal experiences, and responses to readings. This will in turn prepare them to write a final analytical essay: an autoethnographic analysis of the relationships among time, culture, and identity.

## General Education-Humanities and Quest Objectives and SLOs

Humanities Objectives →	Quest 1 Objectives →	This Course's Objectives →	Objectives will be accomplished by:
Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general.	Address the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.	We will learn about and apply different approaches to the study of time and temporal experience across humanities disciplines, including ethnographic, philosophical, and narratological analysis.	Studying and applying critical methods of analysis in cultural anthropology, history, philosophy, religion, and literary and cultural studies.
Students will learn to identify and to analyze the key elements, biases and influences that shape thought.	Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.	We will analyze the cultural values, motivations, assumptions, and generic conventions that shape time's representation in a variety literary, visual, and performing arts texts	Reflecting on the possibilities, constraints, and effects of time's representation across genres and disciplines and formulating critical insights in the exams, journal, and analytical essay
	Explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.	We will reflect on the temporalities that shape everyday life, social interaction, aesthetic experience, and personal and cultural memory	Keeping an ethnographic journal, which includes observations and self-reflection; visiting the Harn Museum; and conducting interviews
These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.	Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.	We will consider our own and others' enculturated perspectives on time and representations of temporal experience across cultures, genres, and disciplines.	Recording relevant observations and self-reflection in ethnographic journal; analyzing different perspectives on time in exams; researching others' perspectives on time in set of interviews; self-reflecting on one's enculturated relationship to time in an analytical essay
	Analyze the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree programs and lives after college.	We will reflect on how and to what ends certain works of literature, film, visual art, and music reflect, unsettle, or transform our understanding of time.	Analyzing course texts and their sociocultural contexts and impacts; writing self-reflective journal entries on course texts; reflecting on one's relationship to artistic representations of time in an analytical essay

## Primary SLOs

	<b>Humanities SLOs →</b> Students will be able to...	<b>Quest 1 SLOs →</b> Students will be able to...	<b>This Course's SLOs →</b> Students will be able to...	<b>Assessment</b>  <b>Student competencies will be assessed through...</b>
<b>Content</b>	<b>Identify, describe, and explain</b> the history, underlying theory and methodologies used.	<b>Identify, describe, and explain</b> the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course.	<b>Identify, describe, and explain</b> the methodologies used across humanities disciplines to examine essential questions about temporal experience and identity	Class participation, exams, ethnographic journal, and analytical essay
<b>Critical Thinking</b>	<b>Identify and analyze</b> key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	<b>Analyze and evaluate</b> essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	<b>Analyze and evaluate</b> how texts across disciplines and genres represent the relationships among time, culture, and identity	Class participation, exams, ethnographic journal, and analytical essay
<b>Communication</b>	Communicate knowledge, thoughts and reasoning clearly and effectively.	<b>Develop and present</b> clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.	<b>Develop and present</b> clear and effective oral and written work that demonstrates critical engagement with the course texts and themes	Exams, interviews, and analytical essay
<b>Connection</b>	N/A	<b>Connect course content</b> with critical reflection on their intellectual, personal, and professional development at UF and beyond.	<b>Reflect</b> on their own enculturated understanding of time and its relationship to their identity	Class participation, ethnographic journal, analytical essay

## Accommodations

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the UF 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.a.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.a.ufl.edu/public-results/>.

## University Honesty Policy

Student conduct at the University of Florida is governed by the UF Student Honor Code, (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>). The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation, all defined in detail at the above site.

**Plagiarism** is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

*A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:*

- 1. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.*
- 2. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous Submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.*
- 3. Submitting materials from any source without proper attribution*
- 4. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.*

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code. The University Writing Program takes plagiarism very seriously and treats instances of plagiarism as dishonesty and as a failure to comply with the scholarly requirements of this course. Students commit plagiarism when they present the ideas or words of someone else as their own.

Using an assignment or part of an assignment from any other class or another student is considered plagiarism.

**Important tip:** Never copy and paste something from the Internet without providing the exact location and citation information for the source.

If a student plagiarizes all or any part of any assignment, he/she/they may receive a failing grade on the assignment. Additionally, instructors may impose a course grade penalty and report any incident of academic dishonesty to the Office of the Dean of Students. Each student's work may be tested for its originality against a wide variety of databases by anti-plagiarism sites to which the University subscribes, and negative reports from such sites may constitute proof of plagiarism. Other forms of academic dishonesty will also result in a failing grade on the assignment as a minimum penalty. Examples include cheating on a quiz or citing phony sources or quotations.

## **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.