

**Autobiography in American Performance and Literature Quest 1/The Examined
Life: IDS 2935-1EDO (Class #)
Fall 2021**

Instructor: Catron Booker

Class Meetings: M,W,F

Period 5 (11:45 AM - 12:35 PM)

Period 6 (12:50 PM - 1:40 PM)

Email: bookerc@ufl.edu or via Canvas

Location: AND 0021

Canvas website: <https://elearning.ufl.edu/>

***Office Hours:** Monday/Wednesdays : 2PM-4PM (Location TBD)
and by Appointment via Zoom

General Education:

Humanities (H)

Diversity (D)

Writing (WR, 2000 words)

Teaching Asst.: Greg Mallios

*Office & Hours: TBA on Canvas

Email: gregory.mallios@ufl.edu and via Canvas

*Zoom Meeting ID# for virtual office hours provided on Canvas course site.

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 narrative techniques have artists and writers used to relate personal experience and what are their effects?
- What risks and rewards do artists and 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?

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 1 AND GENERAL EDUCATION OBJECTIVES AND STUDENT LEARNING OUTCOMES

Quest 1 Description: Quest 1 courses are multidisciplinary explorations of truly challenging questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, Quest 1 students use the humanities approaches present in the course to mine texts for evidence, create arguments, and articulate ideas.

Quest 1 SLOs:

- Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course (Content).
- Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
- Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Connection).
- Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course (Communication).

Humanities Description: Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

Humanities SLOs:

- Identify, describe, and explain the history, underlying theory and methodologies used in the course (Content).
- Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking).
- Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

Diversity Description: In Diversity courses, students examine the historical processes and contemporary experiences characterizing social and cultural differences within the United States. Students engage with diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and (dis)abilities. Students critically analyze and evaluate how social inequities are constructed and affect the opportunities and constraints across the US population. Students analyze and reflect on the ways in which cultures and beliefs mediate their own and other people's understandings of themselves and an increasingly diverse U.S. society.

Diversity SLOs:

- Identify, describe, and explain the historical processes and contemporary experiences characterizing diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and disability (Content).
- Analyze and evaluate how social inequities are constructed and affect the opportunities and constraints of different groups in the United States. Analyze and reflect on the ways in which cultures and beliefs mediate understandings of an increasingly diverse U.S. society (Critical Thinking).

- The diversity designation is always in conjunction with another category. Communication outcomes are listed in those subject areas (Communication).

Writing Description: The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. The writing course grade assigned by the instructor has two components: the writing component and a course grade. **To receive writing credit a student must satisfactorily complete all the assigned written work and receive a minimum grade of C (2.0) for the course.** It is possible to not meet the writing requirement and still earn a minimum grade of C in a class, so students should review their degree audit after receiving their grade to verify receipt of credit for the writing component.

Writing Evaluation:

- This course carries 2000 words that count towards the UF Writing Requirement. **You must turn in all written work counting towards the 2000 words in order to receive credit for those words.**
- The instructor will evaluate and provide feedback on the student's written work with respect to content, organization and coherence, argument and support (when appropriate), style, clarity, grammar, punctuation, and other mechanics, using a published writing rubric (see syllabus page 13).
- More specific rubrics and guidelines for individual assignments may be provided during the semester.

COURSE OBJECTIVES AND STUDENT LEARNING OUTCOMES

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

To see how assigned work advances each SLO, refer to pages 12-13

TEXTS AND MATERIALS

There are no textbooks assigned for this course. Shorter assigned readings are available through the class Canvas website. Students are required to have an accessible copy of the day's assigned reading for class every day; failure to do so may result in loss of participation points.

Course fees: Information about course fees can be found at: <https://one.ufl.edu/soc/>. There are no additional fees required for this course.

Required:

Films (available through streaming services):

1. *Until the Flood*, Dael Orlandersmith, 2018
<https://www.rattlestick.org/20202021-season/2020/10/21/until-the-flood-2018>
2. Spalding Gray; “Spalding Gray: a Life in Progress”; and excerpts from *Swimming to Cambodia* (filmed solo stage performance), Shout Factory/MGM, online

Text and film options for the final project may be reviewed via UF Libraries or purchased through any retailer or streaming service.

Video Databases: Some videos for this course are accessed through UF Libraries Databases, <https://uflib.ufl.edu/using-the-libraries/off-campus-access/>. If accessing from off campus, you must login with your UF ID and password. From the webpage above, choose to access via a Virtual Private Network (VPN) or UF Proxy Server (the latter is easiest for fairly short sessions). Once logged in, select “Smathers Libraries” ->

“Databases” -> and the name of the database (for example, "Academic Video Online" or "Digital Theatre+"). If you are on campus and connected to any UF network, you may access the A-Z Databases list directly from: <https://uflib.ufl.edu/>.

Recommended:

Writing and style manuals:

- Print: Diana Hacker and Nancy Sommers, *A Pocket Style Manual*, 8th ed. Bedford/St. Martin's, 2017.
- Free online: Purdue University OWL, https://owl.purdue.edu/owl/research_and_citation/resources.html (MLA, APA, or Chicago Manual style preferred)

COURSE SCHEDULE

Note: Course content and schedule is subject to change pending course developments.

Changes will be announced on the Canvas course site and in class.

Wk.	Date	Topics, Assignments, Activities
1.	8/23 M	<u>UNIT 1: INTRODUCTIONS: Finding Your Voice-Form, Text, Style</u> Course overview. Welcome. The examined life—introspection, self-reflection vs. self-indulgence, notions of self/performance/identity
	8/25 W	Who is the autobiography for? And what purpose does it serve? <u>Discussion/Lecture:</u> What is the autobiography in relation to performance? What are performance strategies that artists use to frame their autobiographical narratives? Screenings/Performance Works/Poetry as Performance: Current, I , Film, Lehua M. Taitano (2020), Also in Living Nations, Living Words Collection Word Becomes Flesh , Marc Bamuthi Joseph (2016) Kennedy Center, Excerpts LeJeune's "autobiographical pact" and literature, theatre & film.
	8/27 F	Creative Work/Exercises: Reading due: Eudora Welty, "Finding a Voice" in <i>One Writer's Beginnings</i> , (pp. 79-83) (Canvas), Materials to bring: Please bring in an existing piece of writing that feels personal to you and inspires you in some way. Texts can include: a passage from a book, poem, song lyrics, etc.
2.	8/30 M	Quiz #1 Due: Syllabus & Reading Quiz 11:59PM (Canvas/Honorlock) <u>Continued: Finding Your Voice- Self-Discovery, Lineage, Narrative Agency</u> In Class Lecture: How do artists of various backgrounds utilize Hip Hop and Spoken Word as an autobiographical strategy, for "lifting each other up," and claiming narrative agency? I will be presenting a brief context of hip hop as autobiography and we will have a discussion of the following videos: Screenings/Performance Works: Viewing Due prior to class: Truthworker Theatre Uses Hip-Hop and Social Justice Brooklyn Made (video: 8 minutes) Reading Due: "Caged Bird" by Maya Angelou Please bring questions for your classmates-what are the performance approaches or "strategies" happening here? Screenings + Discussion: Zariya Allen - Somewhere in America (Nationality & Identity) inAmerica (I Was Born With Two Tongues) (Race/Ethnicity & Family) Hyphenation (I Was Born With Two Tongues) (Race/Ethnicity & Gender) Maya Angelou Tribute , "Caged Bird" NITTY SCOTT - "Flower Child" feat. Kendrick Lamar (Nitty Scott) (Gender, Race/Ethnicity, Identity) "Letter to the Free," Common at the White House, October 2016
	9/1 W	Continued Screenings & Discussion: No readings/Viewings Due Focused Discussion: How does Hip Hop serve as a vehicle for creating community and future building? Native American Hoop Dance and Hip-Hop, from Minneapolis to Albuquerque KQED Arts Dancing an Indigenous Future with Albuquerque's Native American Hip-Hop Scene KQED Arts

	9/3 F	<u>Discussion/Creative Workshop/Exercises</u> : Be ready to move and write. We will be writing and dancing while closing up this week's exploration of Hip Hop.
3.	9/6 M 9/8 W 9/10 F	<p><u>LABOR DAY-No Class</u></p> <p>UNIT 2: AUTOBIOGRAPHICAL THEMES:</p> <p>Rites of Passage/Coming of Age-Point of View</p> <p>How do artists use point of view to explore coming of age and rites of passage in performance and literature?</p> <p>Lecture/ Discussion: From theatre to the screen: Tarell Alvin McCraney Screenings: <i>Moonlight</i> (Excerpt) Moonlight writer on its origin and critical success Readings Due: Screenplay: Excerpts from <i>Moonlight</i> Screenplay (CANVAS), Directed by Barry Jenkins -Adapted from the play "In Moonlight Black Boys Look Blue" by Tarell Alvin McCraney Also, "Hoping the Songs Lead Him to Freedom" Only listen to "In Performance: Choir Boy," which is the <i>NY Times</i> video above the theatre review.</p> <p>Lecture/ Discussion: From graphic novel to theatre: Alison Bechdel Reading Due: <i>Fun Home</i> (Chapter 1:Canvas), Alison Bechdel Screenings & Discussion: Alison Bechdel's "Fun Home": The Coming-Out Memoir That Became a Hit Broadway Musical (Excerpts from a Democracy Now! special)</p>
4.	9/13 M 9/15 W 9/17F	<p>AUTOBIOGRAPHICAL THEMES--Home, Resistance, Identity How do communities create new artistic forms & aesthetics to assert their right to exist? Lecture/Discussion: "Subverting Expectations" Screening In Class: We will watch first quarter of <i>Zoot Suit</i> : Digital Theatre Plus Resources</p> <p>Viewing Due: Finish Zoot Suit on Digital Theatre Plus</p> <p>Lecture/Discussion of <i>Zoot Suit</i>.</p> <p>Point of View, Inciting incident, motivation/obstacle, crisis/climax, resolution</p> <p>Also with Lecture: Chicana Dance Crew Blends Tap and Mexican Footwork KQED Arts La Cosecha Pachuquismo Clips from Brava Theater!</p> <p>Lecture/Discussion (Recommended to peruse not required): THE POLITICS OF AESTHETICS: LAS PACHUCAS AND THE ZOOT SUIT</p> <p>Creative Workshopping: Radio play version listening excerpts: Zoot Suit, La Theatre Works production for radio. Call &Response creative exercises.</p> <p>QUIZ #2 DUE Monday, 9/20, 5PM</p>
5.	9/20 M	<p>AUTOBIOGRAPHICAL THEMES: Identity, Gender, Race, & Colonial Legacy Who am I? Who are you? Power, & The Audience</p>

	9/22 W	<p>Reading Due: Adrian Piper Confronts Racism concepts: repetition, point of view, motivation/obstacle</p> <p>Lecture/Discussion: Introduction to Performance Art & Autobiography: Screenings/Slides/Videos from Performance Artists 1940s-1970s Various Artists: Maya Deren, Meshes of the Afternoon, 1943 Yoko Ono: Cut Piece, 1965 Lorraine O'Grady: Mlle Bourgeoise Noire Adrian Piper: Mythic Being, 1973 Vito Acconci: Vito Acconci, Security Zone, 1971 Recommended Reading : MOMA Learning, Yoko Ono</p> <p>Lecture/Discussion: Performance/Art: 1980s- Present-"Finding power" Reading Due: ACADEMIC INTRO TEXT ON CONTEMPORARY PERFORMANCE ART concepts: complication, moral or ethical choices, motivation/obstacle, Guillermo Gomez Peña & Coco Fusco: The Couple in the Cage: Two Undiscovered Amerindians Visit the West, 1992-1994 The Yes Men, Bhopal Disaster - BBC - The Yes Men, 2004 Watch the Yes Men Impersonate Shell, Make 'Last Iceberg' Snow Cones, 2015 Shirin Neshat, Turbulent Pope.L, member, 1978–2001 & Artist Stories</p>
	9/24 F	<p>Creative Work/Exercises: Exploring Metaphor in Group and Individual Work Please dedicate a bit of time for preparing for Friday Creative Workshop. Please bring a simple personal object (like a favorite hat) which we will use to explore the concept of metaphor and autobiography. Think about Pope.L's flower!</p>
6.	9/27 M	<p>AUTOBIOGRAPHICAL THEMES: Autobiography of Place, (Re)membering, Retelling (Canvas). SHORT ESSAY #1 DUE</p> <p>Reading Due: Introducing Dael Orlandersmith (<i>Extreme Exposure: Solo Performance Texts-Canvas</i>) concepts: inciting incident, moral/ethical choices, complication, crisis/climax, resolution</p> <p>In class screening: Until the Flood (2018) by Dael Orlandersmith. We will watch the first half of this in class, the second half will be due for Wednesday prior to the discussion.</p> <p>Viewing Due: Finish Until the Flood (2018) Submit 1-2 Discussion questions on canvas by 9:00 ET (9/29). We will break into small groups for first 15-20 minutes of class and then summarize these questions to regroup.</p> <p>Creative Workshop: Please post a link to a musical piece that reflects your relationship to watching <i>Until the Flood</i> this week (CANVAS). Interviewing & listening exercises.</p>
	9/29 W	
	10/1 F	
7.	10/4 M	<p>UNIT III: AUTOBIOGRAPHICAL THEMES—Autobiography and the Body: "(Dis)ability as a Lens" Reading due: Nancy Mairs, "Young and Disabled," <i>Waist-High in the World: a Life Among the Nondisabled</i>, pp. 124-45 (Canvas)</p> <p>Viewing Due: Working in the Theatre: Sign Language Theatre, American Theatre Wing (30 minutes)</p> <p>Lecture/Discussion: How do artists use "Translation" as a strategy to create inclusive stories that reflect the experiences of disabled performers?</p> <p>Lens on Theatre: Spring Awakening: Deaf West Theatre Revival, 2015</p>

	10/6 W	<p>Lens on Television: Zoey's Extraordinary Playlist - Rachel Platten - Fight Song (Sandra Mae Frank & Deaf West)</p> <p>Lecture/Discussion: Lens on Dance: Dance/NYC Disability Task Force-Excerpts Screenings: Axis Dance Company, Oakland, Making Contemporary Dance Inclusive for All Infinite Flow Dance: An Inclusive Dance Company "Gravity" Wheelchair Dance by Marisa Hamamoto & Piotr Iwanicki</p>
	10/8 F	Homecoming--No Class
8.	10/11 M	<p>AUTOBIOGRAPHICAL THEMES: Mental Health/Wellness</p> <p>Discussion/Lecture: An Autobiographical Virtual Experience:</p> <p>Viewing/Experience Due Prior to Class: Please take 20-30 minutes to engage this virtual theatrical experience: The Manic Monologues best viewed on a laptop) ‘The Manic Monologues’ co-founders produce play to fight mental health stigma</p>
	10/13 W	<p>Discussion/Lecture: S O U P - Sam Ahmed - A spoken word dance piece on mental health "Cranes in the Sky" by Solange, 2016</p> <p>QUIZ #3 DUE 10/13, 11:59 pm.</p>
	10/15 F	In-class creative writing exercise (Part A)
9.	10/18 M	In-class creative writing exercise (Part B)
	10/20 W	<p>AUTOBIOGRAPHICAL THEMES -Confessional Solo Performance I-Humor</p> <p>Lecture/Discussion: Paula Poundstone; Reading Due: Paula Poundstone, “Introduction” (pp. 1-3) and “The Get Over Here and Help Experiment” (pp. 242-67), <i>The Totally Unscientific Study of the Search for Human Happiness</i> (Canvas) Viewing/Podcast due: View excerpt from Poundstone’s "Look What the Cat Dragged In" --listen to excerpt from interview (Canvas) Trevor Noah, "Hip Hop Censorship Is Wrong"</p>
	10/22 F	Creative Workshop: Please bring a favorite funny memory and/or thought on someone you find funny. We will find various ways to share and reflect on the art of humor.
10	10/25M	Discussion of final project
	10/27 W	<p>AUTOBIOGRAPHICAL THEMES—Confessional Solo Performance II: The Personal and the Political</p> <p>Lecture/Discussion: Reading Due: And Everything Is Going Fine: The Gray In-Between, Criterion Essay The rise of the solo monologist; Spalding Gray Julia Sweeney, Letting Go of God</p> <p>Lecture/Discussion: Continued Discussion of Spalding Gray and his legacy Viewing due: trailer and excerpt from <i>Swimming to Cambodia</i> (Canvas);</p>



	10/29 F	Creative Workshop: Exploring the art of confessional monologues with writing prompts and improvisation. Breaking into smaller groups as desired.
11.	11/1M	AUTOBIOGRAPHICAL THEMES-Performance and Community/Activism Lecture/Discussion: How does a community tell its own story? Viewing Due: The Laramie Project , Moisés Kaufman, (Please watch first 30 minutes)
	11/3 W	Lecture/Discussion: How do these theatre programs provide a critical resource for addressing trauma while living in incarceration? Rhodessa Jones and The Medea Project -In class viewing & Discussion A/LIVE INSIDE, DU Prison Arts Initiative, University of Denver, 2020 (I will share specifically selected excerpts in class) Marin Shakespeare Company , Shakespeare in Prison.
	11/5 F	Creative Workshop/Discussion & Reflection: Reflection on core questions raised in performances: How do you define humanity? Can you tell me about a time when you witnessed humanity?
12.	11/8 M	Unit IV: REFLECTIONS FROM AN EXAMINED LIFE- Fulfillment-SHORT ESSAY #2 DUE Discussion/Lecture: Closing Thoughts-The question of the search Consolidating Ideas: In class viewing: The Examined Life, Excerpt, 2008 documentary by Astra Taylor with Dr. Cornel West--What is Dr. West asking? Listen: Beethoven: Sonata No.32 in C Minor
	11/10 W	Discussion Lecture: Reflections from an Examined Life Writing: Reading due: Maya Angelou, "Living Well, Living Good" (pp. 61-6), "Power of the Word" (71-6), Wouldn't Take Nothing for My Journey Now; and James Hollis, "Live the Examined Life: Live the Questions, Not the Answers," Living an Examined Life: Wisdom for the Second Half of the Journey, pp. 115-18 (Canvas)
	11/12F	Final Creative Workshop: We will creatively construction a final document to mark the end of the course and the ideas we have covered. We will devise a mapping of your own design.
13.	11/15 M	Final Discussion/Lecture: "Journaling" in the Social Media Era/Digital and Avatar Autobiographies
	11/17 W	Brief Presentations of Proposed Final Projects, Round 1 FINAL PROJECT PROPOSALS DUE (PART I): WEDNESDAY, 11/17
	11/19 F	Complete course evaluations and Quest questionnaire (in class).
14.	11/22 M	Brief Presentations of Proposed Final Projects, Round 2 Monday, 11/22: QUIZ #3 DUE 11:59PM ET
	11/24&25WF	THANKSGIVING BREAK--NO CLASS

15.	11/29 M 12/1W	Individual meetings on final projects, as scheduled. Individual meetings on final projects, as scheduled. REFLECTION PAPER DUE: 12/1: 11:59PM
16.	12/6 M 12/8W	Individual meetings on final projects, as scheduled. FINAL PROJECTS DUE BY THE END OF THE UNIVERSITY-SPECIFIED DATE AND TIME FOR THE FINAL EXAM: 12/16/2021 @ 2:30 PM

ASSIGNMENT DESCRIPTIONS

Participation (SLO's: 1,2, 3, 4, 5, 6, 7—see page 4):

The following actions contribute positively to your participation grade (see rubric p. 15):

- Attendance and promptness
- Demonstrated completion of assigned readings, activities and in-class polls
- Comments and questions that convey reflection on course content
- Demonstrated engagement with large and small group discussions
- Respect for the opinions held by others
- Completion of the syllabus quiz

Quizzes, 3 (SLO's: 1, 3): QUIZ #1: DUE 9/30, QUIZ #2: DUE 9/20, QUIZ #3: DUE 10/13

- Convey a clear understanding of concepts, analytical techniques, themes, subjects and characters in assigned readings and class discussions. The format is largely objective in nature.

Short Essay #1 (500 words, counts toward the UF Writing Requirement of 2000 words; SLO's: 1, 2, 3, 4, 7): SHORT ESSAY #1 DUE: 9/27

- Summarize and explain one specific approach to developing autobiographical point of view in a dramatic or literary narrative. Identify how point of view is developed in one specific work discussed in class, including a focus on difference as presented through the relationship between the principal subject and one secondary character.

Short Essay #2 (500 words, counts toward UF Writing Requirement of 2000 words; SLO's: 1, 3, 4, 7): SHORT ESSAY #2 DUE: 11/8

- Discuss one autobiographical performance or work of literature encountered in class. Identify specific techniques in which the plot or narrative is developed, such as an inciting incident (or "trigger event"), motivation/obstacle, complication, moral or ethical choices, repetition, reversal, crisis/climax, and resolution. Does the structure of the work appear to promote an emotional release (catharsis) on the part of the viewer/reader? Do one or more of the plot techniques advance a theme of the work?

In-class creative writing exercise, Parts A & B (500-700 words; does not count toward UF Writing Requirement of 2000 words; SLO's: 5,6): SEE SYLLABUS TABLE

- Write a short monologue or narrative passage that has some basis in personal experience. You will be provided with an image and/or phrase to incorporate in to your narrative as seamlessly and truthfully as possible. Develop a clear point of view toward your subject matter. Part B involves revision of the writing exercise.

Reflection paper (400 words; does not count toward UF Writing Requirement of 2000 words; SLO's: 5, 7): REFLECTION PAPER DUE: 12/1

- Articulate how the themes of this course may be relevant to your personal and intellectual development at UF and after. Identify works of performance or literature that you found especially impactful and explain why. In what ways might autobiographical writing or performance invite self-examination on the part of the reader/viewer. While this reflective paper is informal in nature, it should be clearly organized and written, reflecting a clear understanding of course themes and techniques of analysis.

Final Project (2 parts):

FINAL PROJECT PROPOSALS DUE (PART I): WEDNESDAY, 11/17/2021 BY 11:59PM ON CANVAS

FINAL PROJECT PAPER DUE (PART II): THURSDAY, 12/16/2021 BY 2:30 PM ON CANVAS

- Submission of final paper proposal (200 words; does not count toward UF Writing Requirement of 2000 words; SLO's: 1, 3, 4, 7)

- Provide a brief summary of an American autobiographical writing or film not encountered for class that you wish to examine in your final paper. Include a short overview of the author or originating artist, as well as the subject of the work. Identify specific analytical techniques and class works you will draw upon for your analysis.
- **Final paper (1000 words; counts toward UF Writing Requirement of 2000 words; SLO's: 1, 2, 3, 4, 7):**
 - Analyze an American autobiographical writing or film of your choosing. Identify the cultural context in which the work is set, as well as the context in which the work was presented (e.g. a contemporary work that sets the narrative in another place or moment in time). Discuss the themes of the work, especially as they may relate to the artist's or writer's process of self-examination, including any factors contributing to an awareness of difference. Identify specific techniques used to develop point of view and narrative and evaluate their effectiveness. Provide a *brief* but clear comparison with one work encountered for class.

Experiential Learning component (SLO's: 2, 3, 4, 7):

- All Quest 1 classes include an experiential learning component in which students engage with a UF or community resource. Normally, this component would include attendance at a live event or performance. Due to complications arising from COVID-19, however, this component will include experiential learning via an online performance **or** an in person event. Title and dates TBA. A reservation and ticket may be required.

SUBMISSION OF WRITTEN ASSIGNMENTS

All written assignments will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to the course site on Canvas. All 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, and a title for each essay.

All written assignments are due at the beginning of the class period on the date listed on the course schedule. Submission of late assignments without penalty requires a valid and documented reason, such as an excused absence. Otherwise, 1/3 of a letter grade for the assignment will be deducted for each school day that assignment is late (holidays and weekends excepted).

EVALUATION OF GRADES

Assignment	Total Points	Percentage of Grade
Quizzes (3 @ 50 pts. each)	150	15%
Short Essay #1	150	15%
Short Essay #2	150	15%
In-class creative writing exercise (Parts A & B)	50	5%
Discussion board response to online and/or in person theatre performance	50	5%
Reflection Paper	100	10%
In-class participation in discussions/activities/polls; completion of syllabus quiz	100	10%
Final Project: ○ Submission of topic (50 pts. or 5%) ○ Final paper (200 pts. or 20%)	250	25%
TOTAL	1000	100%

GRADING SCALE

Score	Percent	Grade	Grade Points
934-1000	93.4-100	A	4.00
900-933	90.0-93.3	A-	3.67
867-899	86.7-89.9	B+	3.33
834-866	83.4-86.6	B	3.00
800-833	80.0-83.3	B-	2.67
767-799	76.7-79.9	C+	2.33
734-766	73.4-76.6	C	2.00
700-733	70.0-73.3	C-	1.67
667-699	66.7-69.9	D+	1.33
634-666	63.4-66.6	D	1.00
600-633	60.0-63.3	D-	0.67
0-599	0-59.9	E	0.00

More information on grades and grading policies may be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

GENERAL EDUCATION 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.

1) The student must earn a grade of C or better in the course, AND (2) The student must earn an S (satisfactory) evaluation on the writing requirements of the course.

WRITING RESOURCES

- The UF Writing Studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. The Writing Studio is staffed by consultants with extensive writing backgrounds. Most have graduate degrees, and many teach in the University Writing Program or English Department. Visit the Writing Studio online at <https://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall, (352) 846-1138, for one-on-one consultations and workshops.

COURSE POLICIES AND STUDENT RESOURCES

Attendance Policy:

Prompt arrival and attendance and engagement throughout each class are expected. Three unexcused absences are permissible. Each unexcused absence beyond the third will result in a 20-point reduction in the class participation score (e.g. 95 total points will become 75 and so on). Only those absences deemed excused according to UF policy will be exempted from this policy. The UF policy on excused absences reads, in part:

- *“In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.”*

Appropriate documentation is required for excused absences. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. The full UF policy on absences, including religious holidays, illness policy, and the 12-day rule, may be found at:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

If absent, it is your responsibility to obtain information about missed course content (study partners or small study groups are recommended). If an assignment is missed due to an excused absence, the assignment will be due by the next class period following the excused absence.

Tardiness: Attendance will be recorded at the beginning of each class period and reinforced through in-class polls. Arrivals after the attendance poll will be considered tardy; students must confirm a tardy arrival with the instructor. Three instances of tardiness count as one absence.

Rubric for Evaluation of Class Participation				
Participation Area/Criteria	Exemplary (90-100%)	Proficient (80-89%)	Developing (70-79%)	Unsatisfactory(0-69%)
Frequency of Participation	Proactively and regularly contributes to class discussion; initiates discussion on issues related to class topic	Sometimes contributes proactively to class discussion; asks questions and responds to direct questions	Rarely contributes to class discussion; seldom volunteers but responds to direct questions	Never contributes to class discussion; fails to offer relevant responses to direct questions
Preparation	Consistently well-prepared with all assignments completed; demonstrated preparation with notes, observations, & questions	Arrives fully prepared with some frequency; partially prepared at other times; inconsistent demonstration of preparation through notes, observations & questions	Demonstrates infrequent completion of assignments and readings; often has not completed assignments or prepared notes or observations	Exhibits little evidence of having read or thought about assigned material
Listening Skills	Listens attentively when others present material & perspectives, as indicated by polls & detailed comments that incorporate & build on others' remarks	Listens and appropriately responds, as indicated by polls & basic comments or questions in reaction to others' remarks	Listens very infrequently and without attention to concept or detail, as indicated by polls & comments that are often loosely related to others' remarks	Rarely listens when others talk, as indicated by polls/comments; interrupts or makes inappropriate/disrespectful comments; engages in activity unrelated to class topic
Quality & Relevance of Contribution	Comments always insightful & constructive, balanced between general impressions, opinions, & thoughtful analysis; uses appropriate terminology	Comments mostly insightful & constructive, occasionally too general or not relevant; mostly uses appropriate terminology	Comments are sometimes insightful & constructive, with occasional signs of insight; comments often general and rarely use appropriate vocabulary	Comments are uninformed and counter-productive; almost never uses appropriate vocabulary; heavy reliance on uninformed opinion & personal taste

Diversity, Inclusion and Teaching Practice:

As your instructor of Autobiography in American Performance and Literature, I will work to advocate and show commitment and transparency. I will strive to construct an open and democratic environment for us to grow as a community. I acknowledge differences. And for this reason, I encourage open discussions with no judgement in which I aim to promote understanding, empathy, critical thinking and creativity. You are important to me. I promise to respect you as a person and celebrate your artistic and intellectual abilities. As a teacher, I am committed to teaching and also see this process as one of collaboration. I hope to inspire, foster innovation, curiosity, and create a rigorously creative community together.

It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, (dis)ability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Your suggestions are encouraged and appreciated.

I would also like to acknowledge that what we are experiencing as a community is a challenging time. And I value our emotions around these sometimes difficult and constantly changing circumstances that we face. Starting from the global pandemic to the acts of violence based on racial, ethnic, gender, and socioeconomic discrimination makes us vulnerable and angry. All are valid emotions considering the severity of the situation. The pressure of being present, checking emails, Zooming in, and maintaining academic rigor during these uncertain times can feel redundant. I can share my practice around it and what I am learning from my mentors on an ongoing basis. I encourage you to slow down and be generous to yourself.

I look forward to practicing this together this semester amidst all the chaos and ambiguity. Let us be each other's support system, work together to transmit knowledge—be kind to each other, and keep the ball rolling—focus on your tasks and yourself. As a classroom, we are an ensemble, we are a community and I look forward to facilitating a collective experience of creative growth, leadership development and artistic excellence.

Content Notice:

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

Some of the texts, performances and films we will examine may contain explicit language, as well as controversial topics and opinions. It is expected that students demonstrate respect for ideas that may differ from their own. Disruptive conduct is a violation of the Student Conduct Code: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>.

Canvas and Email:

Students will need to access Canvas frequently for updates to the schedule, information about assignments, and other relevant course information. State laws require that all emails related to course content or delivery must come from students' UF accounts (@ufl.edu) rather than personal accounts (such as Gmail or Yahoo). The instructor will make every effort to respond to email communication within 24 hours during weekdays and within 48 hours during weekends and holidays.

Classroom Technology:

Cell phones should be silenced during class.

Class Demeanor:

Students are expected to join the class on time and engage in a manner that is respectful to the instructor, teaching assistant and fellow students.

Recordings and Student Privacy:

In the case of Zoom sessions, students are encouraged to participate with their camera engaged, especially when addressing the class. Video engagement remains optional, however, and carries no grading repercussion.

Privacy and Recording Statement Updated August 2021:

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image.

Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

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

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

Students registered with the Disability Resource Center who are provided reasonable accommodations that include allowing such Recordings must inform Faculty before making such Recordings.

[\(https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/\)](https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/)

Academic Honesty and the Student Honor Code:

The Student Honor Code and Student Conduct Code received extensive revisions in 2018. The Honor Code contains the following statement:

- *“The Honor Pledge: We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity by abiding by the Student Honor Code. On all work submitted for credit by Students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”*

The Honor Code identifies a number of potential violations, including plagiarism. Section 3.E prohibits and defines plagiarism as follows:

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

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 TAs 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/>

Course Evaluation:

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/>.

Students Requiring Accommodations:

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.

Campus Resources:

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](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 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](#).

Academic Resources

1. *E-learning technical support:* Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.
2. *Career Connections Center:* Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
3. *Library Support:* Various ways to receive assistance with respect to using the libraries or finding resources.

4. [Teaching Center](#): Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.
5. [Writing Studio](#): 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
6. *Student Complaints On-Campus*: [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)
7. *On-Line Students Complaints*: [View the Distance Learning Student Complaint Process.](#)