

# IDS 2935: Finding Lost Stories

## Quest 1: Justice and Power

### I. General Information

#### Class Meetings

- Fall 2024
- 100% Asynchronous Online, 76 residential AND UF Online students, 1 GTA @ 0.50 FTE)

#### Instructor

- Jennifer Coenen
- Turlington 2215
- T 4; R 7 (office hours held on Zoom; in-person appointments by request)
- [jcoenen@ufl.edu](mailto:jcoenen@ufl.edu), Canvas Inbox (preferred)

#### Teaching Assistant(s)

- TBD

#### Course Description

This course explores why stories from the past matter. Stories from the past come from the things that have been documented, collected, and curated—the records that have been archived. They provide evidence of our political, cultural, social, and personal lives, telling stories from the past that help us understand systems of power and the perspectives, values, and experiences that have built our world.

Using concepts, research methods, and analytical skills from history, cultural studies, and philosophy, we will explore stories as evidence of the past in three ways: How an object evokes the human connections to it, how collections work as archival spaces that determine how and what stories are told, and how archival research reveals stories from the past to expand our understanding of the world today.

#### Quest and General Education Credit

- Quest 1

- Humanities - [H]
- Writing Requirement (WR) 2000 words

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

## Required Readings and Works

**No required texts for purchase.** The required texts and videos we are using are available freely online or through UF library course reserves. They are listed in the schedule on the syllabus and are accessible through Canvas.

**Recommended Writing Manual:** *The Little Seagull Handbook, 5<sup>th</sup> ed.* by Richard Bullock, Michal Brody, and Francine Weinberg (W.W. Norton & Co., 2024)

**Materials and Supplies Fees:** n/a

## II. Graded Work

### Description of Graded Work

<p><b>Prep Sheets (10 @20 pts)</b> As part of your preparation for the week’s work, you will answer questions that indicate you have read/viewed and engaged with the lesson materials (lecture, readings) and that urge you to explore the ideas you encountered in those materials.</p>	<p><b>200 points</b></p>
<p><b>Group Discussion Posts (8 @25 pts)</b> You will engage in two-part discussions with a small group of your classmates regarding the information from the week’s lesson materials. The first part is your response, and the second part responds to your peers.</p>	<p><b>200 points</b></p>
<p><b>Writing Workshops (4 @25 pts)</b> Workshops 1 &amp; 3 include exercises for developing ideas for your papers and a lecture and exercise about writing skills. Workshops 2 &amp; 4 include peer review and a lecture and exercise about writing skills.</p>	<p><b>100 points</b></p>
<p><b>Reflections (4 @25pts)</b> At the end of each three units, you will submit a prompt-based reflection on the material covered in the unit, your experience of the unit, and how the unit’s topic applies to your life. In the final reflection, you will respond to prompts asking you to consider ideas and experiences from the whole course and how you will move forward with those ideas and experiences beyond the course.</p>	<p><b>100 points</b></p>

<p><b>Object Story (Satisfies 1000 words of the Word Requirement)</b>  For this essay, you will combine objective information about an object with yours and others' subjective experience with it to produce and comprehensive explanation of the object and its meaning.</p>	<b>125 points</b>
<p><b>Archive Analysis (Satisfies 1000 words of the Word Requirement)</b>  For this paper, you will research a collection of a figure and analyze that collection according to our understanding of an archive, archival systems, and the role of the archive.</p>	<b>125 points</b>
<p><b>Annotated Bibliography for Story in the Archives Presentation</b>  This annotated bibliography consists of 10 primary sources and 3 secondary sources for your Story in the Archives Presentation.</p>	<b>50 points</b>
<p><b>Story in the Archives Presentation</b>  For this presentation, you will gather primary sources that tell the story of the UF experience or the American experience.</p>	<b>80 points</b> for the presentation <b>20 points</b> for survey responses to ten presentations
<b>TOTAL</b>	<b>1000 points</b>

**Late submissions**

These activities will receive a **zero** if submitted late:

- Writing Workshops 2 & 4
- Group Discussion Posts
- Story in the Archives Presentation

These activities will have **no penalty for late submission within 24 hours after due date/time**. After 24 hours, these activities will receive a zero:

- Prep Sheets
- Writing Workshops 1 & 3
- Reflections
- Object Story
- Archive Analysis
- Annotated Bibliography for Story in the Archives Presentation

**Grading Scale**

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

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%

B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

## Grading Rubrics

As required for General Education requirements for WR courses, the rubric for the Object Story and Archive Analysis aligns with the Gen Ed Composition Writing Assessment Rubric (below).

## General Education Composition Writing Assessment Rubric and Statements

	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.
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- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- The instructor will evaluate and provide feedback before the end of the course on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.
- WR 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.

## Other Course Rubrics

**Prep Sheets, Group Discussion Posts, Writing Workshops, and Reflections** are graded on levels of engagement, thought, and completion according to these designations:

- Excellent – full points (high engagement and robust, critical, and creative thinking)
- Satisfactory – approx. 80% (engagement and thoughtful responses)
- Unsatisfactory – 50% (lack of engagement, significant misunderstanding of ideas, and/or superficial and/or unoriginal thinking)
- No Response/No Participation – 0%

The **Annotated Bibliography** is graded according to the following rubric:

Meets minimum requirement of 10 primary sources and 3 secondary sources	10 (-1 for each missing source up to 10 points)
Correct citations written in MLA format	15 (-1 for each type of error; the same error occurring in multiple citations is only penalized once)
Summaries	10 (-2 for inaccurate or insufficient summaries up to 10 points)
Analysis of sources	15 (15 points for robust, thoughtful analysis that follows the Library of Congress guides for document analysis; 11 points for minimal analysis that addresses some aspects of the Library of Congress guides for document analysis; 0 for insufficient or missing analysis)
Total	50

The **Presentation** is graded on excellence of each criterion. Each designation has a point range, and feedback will be given to all assessments lower than full credit.

	Excellent	Satisfactory	Unsatisfactory
<b>Argument</b> – historical claim connected to the theme (UF or American experience) supported by evidence and analysis	18-20	15-17	0-14
<b>Source material</b> – varied, relevant, and attributed primary sources and relevant, authoritative, and attributed secondary sources	18-20	15-17	0-14
<b>Context</b> – clear and sufficient historical context to understand information from its time and clear, logical effects or implications that explain the information’s application to today and our current understanding	18-20	15-17	0-14
<b>Audiovisual presentation</b> – relevant and clear visual aids, clear audio at appropriate volume; captioned or transcript included	18-20	15-17	0-14
<b>Survey of class presentations</b> – view at least 10 class presentations and respond to the survey questions about each one (2 points for each)	0-20		
<b>Total</b>	100		

### III. Annotated Weekly Schedule

Week & Topic	Required Readings/ Viewings	Graded Activities
<b>UNIT 1: OBJECTS</b>		
<b>1 – Curiosity, thinking, research, and writing</b>  We consider ‘falling down the rabbit hole’ as a method for exploring curiosity and conducting research and the connection of those activities to each other, to thinking, and to communicating ideas.	<ul style="list-style-type: none"> <li>• “On Going Down the Rabbit Hole” by Richard Miller and Ann Jurecic (PDF in Canvas; 6 pages)</li> </ul>	<b>Due Wed.:</b> <ul style="list-style-type: none"> <li>• Prep Sheet 1</li> <li>• “Me in Three” Disc. Part 1</li> </ul> <b>Due Fri.:</b> <ul style="list-style-type: none"> <li>• “Me in Three” Disc. Part 2</li> </ul>
<b>2 – Why objects matter</b>	<ul style="list-style-type: none"> <li>• “Introduction: The Things That Matter” from <i>Evocative Objects</i> by</li> </ul>	<b>Due Mon.:</b> <ul style="list-style-type: none"> <li>• Prep Sheet 2</li> </ul>

<p>We consider why objects matter, how our interactions with objects affects our own experiences and contributes to the story of those objects.</p>	<p>Sherry Turkle (ARES: UF library reserves; 8 pages)</p>	<ul style="list-style-type: none"> <li>• “Object Trading Card” Disc. Part 1</li> </ul> <p><b>Due Wed.:</b></p> <ul style="list-style-type: none"> <li>• “Object Trading Card” Disc. Part 2</li> </ul>
<p><b>3 – Evocative objects</b></p> <p>We consider how objects evoke feelings and experiences and how philosophers have thought about our relationship and experience(s) with objects.</p>	<ul style="list-style-type: none"> <li>• “What Makes an Object Evocative?” from <i>Evocative Objects</i> by Sherry Turkle (ARES: UF library reserves; 21 pages)</li> </ul>	<p><b>Due Mon.:</b></p> <ul style="list-style-type: none"> <li>• Prep Sheet 3</li> <li>• “Bricolage” Disc. Part 1</li> </ul> <p><b>Due Wed.:</b></p> <ul style="list-style-type: none"> <li>• “Bricolage” Disc. Part 2</li> </ul>
<p><b>4 – Objects’ stories</b></p> <p>We consider how objects are imbued with stories and how those stories are told. We also develop our own Object Story and learn about harnessing language to communicate.</p>	<ul style="list-style-type: none"> <li>• “Unpacking My Library: A Talk About Book Collecting” by Walter Benjamin (in <i>Illuminations</i>, trans. H. Zohn, 1968)</li> <li>• “The Bracelet” and one other object story from <i>Evocative Objects</i> by Sherry Turkle (ARES: UF library reserves; 8 pages + 6-8 pages)</li> <li>• “Shitty First Drafts” from <i>Bird by Bird</i> by Anne Lamott (PDF in Canvas; 3 pages)</li> </ul>	<p><b>Due Mon.:</b></p> <ul style="list-style-type: none"> <li>• Prep Sheet 4</li> </ul> <p><b>Due Wed.:</b></p> <ul style="list-style-type: none"> <li>• Writing Workshop 1</li> </ul>
<p><b>5 – Drafting the Object Story</b></p> <p>We complete our “fit-for-human-consumption” draft, participate in a peer review workshop, and learn revision and editing techniques to improve our written communication.</p>	<p><i>none</i></p>	<p><b>Due Tues.:</b></p> <ul style="list-style-type: none"> <li>• Draft for Peer Review in Writing Workshop 2</li> </ul> <p><b>Due Thurs.:</b></p> <ul style="list-style-type: none"> <li>• Writing Workshop 2</li> </ul> <p><b>Due Fri.:</b></p> <ul style="list-style-type: none"> <li>• Object Story</li> <li>• Reflection 1</li> </ul>
<p><b>UNIT 2: ARCHIVES</b></p>		
<p><b>6 – The archival system</b></p> <p>We learn what archives are, who archivists are, and what archives do.</p>	<ul style="list-style-type: none"> <li>• What are Archives? (YouTube video link in Canvas; 2:43)</li> <li>• “This library has every book ever published” by Tom Scott (YouTube video link in Canvas; 4:58)</li> <li>• “Why Archives?” presidential address of the 2015 SAA Annual Meeting by Kathleen Roe (PDF in Canvas; 7 pages)</li> </ul>	<p><b>Due Mon.:</b></p> <ul style="list-style-type: none"> <li>• Prep Sheet 5</li> <li>• “Archive Exploration” Disc. Part 1</li> </ul> <p><b>Due Wed.:</b></p> <ul style="list-style-type: none"> <li>• “Archive Exploration” Disc. Part 2</li> </ul>

	<ul style="list-style-type: none"> <li>• “What are Archives”? By the Society of American Archivists (SAA) (PDF in Canvas; 3 pages)</li> <li>• “What's an Archives?” by the National Archives and Records Administration (NARA) (PDF in Canvas; 2 pages)</li> <li>• “What’s an Archivist?” by NARA (PDF in Canvas; 2 pages)</li> <li>• “What’s a Record?” by NARA (PDF in Canvas; 2 pages)</li> <li>• “These Walls Can Talk” by Rob Crotty in <i>Prologue</i>, Fall 2009 (PDF in Canvas; 4 pages)</li> <li>• A History of the National Archives Building, Washington, DC by NARA (PDF in Canvas; 7 pages)</li> <li>• <i>The National Archives Building: Temple to our History</i> by NARA (online exhibit)</li> </ul>	
<p><b>7 – Archives and democracy</b></p> <p>We explore the role of archives in a democratic society, how archives hold power, and how the concept of the archive has developed over time.</p>	<ul style="list-style-type: none"> <li>• “Archives Change Lives” by SAA (YouTube video link in Canvas; 4:58)</li> <li>• “Democracy Starts Here” by US National Archives (YouTube video link in Canvas; 4:58)</li> </ul>	<p><b>Due Mon.:</b></p> <ul style="list-style-type: none"> <li>• Prep Sheet 6</li> <li>• “Archives and Democracy” Disc. Part 1</li> </ul> <p><b>Due Wed.:</b></p> <ul style="list-style-type: none"> <li>• “Archives and Democracy” Disc. Part 2</li> </ul>
<p><b>8 – Archival silences</b></p> <p>We explore what archival silences are, how they came about and how archivists today are working to amplify those silences, and what impact those voices have in our understanding of a more complete picture of history.</p>	<ul style="list-style-type: none"> <li>• “archival silence” by SAA (web; 1 page)</li> <li>• “Archives Have the Power to Amplify Marginalized Voices” by Dominique Luster (YouTube video link in Canvas; 8:24)</li> <li>• “What do historians mean when they talk about historical silences?” By the CHOICES Program of Brown Univ. (YouTube video link in Canvas; 3:27)</li> <li>• “Shall Not Be Denied” Exhibition: A Single Image Prompts Further Looking by Dana Bell, Library of Congress (web; 2 pages)</li> </ul>	<p><b>Due Mon.:</b></p> <ul style="list-style-type: none"> <li>• Prep Sheet 7</li> <li>• “Voices in the Archive” Disc. Part 1</li> </ul> <p><b>Due Wed.:</b></p> <ul style="list-style-type: none"> <li>• “Voices in the Archive” Disc. Part 2</li> </ul>



	<ul style="list-style-type: none"> <li>• “Archival Sounds and Silences” by Eduarda Lira Araujo in <i>ReVista</i> (web; 9 pages)</li> </ul>	
<p><b>9 – Analyzing archives</b></p> <p>We explore collections about a particular figure to determine their adherence to official definitions of archive, what these collections hold, in what ways are they accessible (or not), and how they contribute (or not) to democratization, contributing to the complete record. We also develop our own Archive Analysis and learn about harnessing language to communicate.</p>	<ul style="list-style-type: none"> <li>• “Please stop calling things archives: An archivist’s plea” in <i>Perspectives on History</i> by B.M. Watson (web; 4 pages)</li> <li>• “Reimagining the Academic Archive” by Christopher Prom in <i>New Approaches to Scholarship and Teaching from Digital Humanities</i> (ARES: UF library reserves; 4 pages)</li> <li>• Guidelines for Evaluation of Archival Institutions by SAA (web; 4 pages)</li> </ul>	<p><b>Due Mon.:</b></p> <ul style="list-style-type: none"> <li>• Prep Sheet 8</li> </ul> <p><b>Due Wed.:</b></p> <ul style="list-style-type: none"> <li>• Writing Workshop 3</li> </ul>
<p><b>10 – Drafting the Archive Analysis</b></p> <p>We complete our “fit-for-human-consumption” draft, participate in a peer review workshop, and learn more about language choices and communication.</p>	<p><i>none</i></p>	<p><b>Due Tues.:</b></p> <ul style="list-style-type: none"> <li>• Draft for Peer Review in Writing Workshop 4</li> </ul> <p><b>Due Thurs.:</b></p> <ul style="list-style-type: none"> <li>• Writing Workshop 4</li> </ul> <p><b>Due Fri.:</b></p> <ul style="list-style-type: none"> <li>• Archive Analysis</li> <li>• Reflection 2</li> </ul>
<b>UNIT 3: STORIES IN THE ARCHIVES</b>		
<p><b>11 – Stories in the Archives</b></p> <p>We learn about the UF Archives from UF Archivist Sarah Coates, and we see firsthand how archival records come together to show us a more complete picture of an event or experience.</p>	<ul style="list-style-type: none"> <li>• 2020 Black Lives Matter Protests by University of Florida Archives (web; 3 pages)</li> <li>• University of Florida Student Stories: Documenting Community Response to Racial Injustice by University of Florida (YouTube video link in Canvas; 2:18)</li> <li>• Preface to UF Yearbook Highlights by University of Florida Archives (web; 2 pages)</li> <li>• “The Plaza of the Americas: a place for...” by George A. Smathers Libraries (web; 3 pages)</li> </ul>	<p><b>Due Mon.:</b></p> <ul style="list-style-type: none"> <li>• Prep Sheet 9</li> <li>• “Archives in My Community” Disc. Part 1</li> </ul> <p><b>Due Wed.:</b></p> <ul style="list-style-type: none"> <li>• “Archives in My Community” Disc. Part 2</li> </ul>

	<ul style="list-style-type: none"> <li>• Documenting Campus History with the UF Archives by Sarah Coates (web; 2 pages)</li> <li>• What’s Cookin’ Uncle Sam? By U.S. National Archives (YouTube video link on Canvas; 2:52)</li> <li>• Under the Spring by Florida Memory (web; 2 pages)</li> </ul>	
<p><b>12 - Research and analysis of primary sources; Using secondary sources</b></p> <p>We take a closer look at the kinds of records found in archives, learn how to analyze them within their own historical context and within our own. We learn how secondary sources provide additional information and support for our analyzes of primary sources.</p>		<p><b>Due Mon.:</b></p> <ul style="list-style-type: none"> <li>• “Primary Source Analysis” Disc. Part 1</li> </ul> <p><b>Due Wed.:</b></p> <ul style="list-style-type: none"> <li>• “Primary Source Analysis” Disc. Part 2</li> </ul>
<p><b>13 – Putting it all together</b></p> <p>We learn how to construct an annotated bibliography and how they are used by researchers to document information they encounter in the research process and to record their thoughts about the information and the connections across and among a variety of sources. These connections will help us develop the story we will tell in our presentations.</p>		<p><b>Due Wed.:</b></p> <ul style="list-style-type: none"> <li>• Annotated Bibliography</li> </ul>
<p><b>14 – Story in the Archives presentations</b></p> <p>This week we will get to see our classmates’ presentations and engage with them through a survey and written responses.</p>	View classmates’ presentations	<p><b>Due Mon.:</b></p> <ul style="list-style-type: none"> <li>• Presentation</li> </ul> <p><b>Due Fri.:</b></p> <ul style="list-style-type: none"> <li>• Reflection 3</li> <li>• Presentation survey</li> </ul>

**COURSE WRAP-UP: ARCHIVES IN OUR LIVES**

<p><b>15 – The role of archives in our lives</b></p> <p>We explore the role of archives in our personal, academic, social, cultural, and professional lives.</p>	<ul style="list-style-type: none"> <li>• Your personal archiving project: Where do you start? By Mike Ashenfelder, Library of Congress (web; 4 pages)</li> <li>• Digital Curation and the Citizen Archivist by Richard Cox in <i>Digital Curation: Practice, Promises &amp; Prospects</i> (ARES: UF library reserves; 9 pages)</li> </ul>	<p><b>Due Mon.:</b></p> <ul style="list-style-type: none"> <li>• Prep Sheet 10</li> </ul>
<p><b>16 – Engaging with archives</b></p> <p>We conclude with a final reflection looking forward to our engagement with archives in our futures.</p>		<p><b>Due Wed.:</b></p> <ul style="list-style-type: none"> <li>• Reflection 4</li> </ul>

## IV. Student Learning Outcomes (SLOs)

### General Ed

**Humanities [H]** 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.

#### *Subject Area SLOs for Humanities*

Content	Critical Thinking	Communication
Identify, describe, and explain the history, underlying theory and methodologies used.	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.	Communicate knowledge, thoughts and reasoning clearly and effectively.

**Composition [C]** courses provide instruction in the methods and conventions of standard written English (i.e. grammar, punctuation, usage) and the techniques that produce effective texts. Composition courses are writing intensive, require multiple drafts submitted to the instructor for feedback prior to final submission, and fulfill 2,000 of the university’s 24,000-word writing requirement. Course content must include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students are expected learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

Content	Critical Thinking	Communication
Select and apply writing process strategies, including how to discover a topic, how to develop and organize a text, and how to adapt writing style and format to different audiences, purposes, and context.	Compare various genres of writing. Critique complex texts in writing using valid claims and persuasive evidence. Analyze texts for rhetorical competency.	Compose written texts for scholarly or professional purposes. Communicate using accepted conventions of standard written English and apply the techniques that produce effective texts.

These general education objectives will be accomplished through:

1. Composing a complete story of an object that includes objective facts about it and subjective connections to it.
2. Analyzing an archive according to current understanding of what an archive is and what it is supposed to do.
3. Discussing records and archives as evidence of history as well as of subjective history-makers.
4. Assembling primary archival sources supported by authoritative secondary sources to tell a story about the UF experience, the American experience, or an historical figure.

## This Course

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

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

- Identify, describe, and explain how archives function. [Q1, H] Assessments: Prep Sheets, Discussion Posts, Archive Analysis
- Identify the characteristics of archival records [Q1, H] Assessments: Discussion Posts, Archive Analysis, Story in the Archives Presentation

- Explain the role, currently and historically, of archives in a democracy. [Q1, H] Assessments: Prep Sheets, Discussion Posts, Archive Analysis
- Distinguish primary from secondary sources and describe how they interrelate within research. [Q1, H] Assessments: Discussion Posts
- Employ specialized research techniques which include use of archival databases, finding aids, and other research tools. [Q1, H] Assessments: Discussion Posts, Archive Analysis, Story in the Archive Presentation

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

- Analyze and research objects to understand multiple facets that contribute to a full understanding of their stories. [Q1, H] Assessments: Prep Sheets, Discussion Posts, Object Story
- Connect the political, social, and economic dynamics of an organization with their archival repository's goals and objectives. [Q1, H] Assessments: Prep Sheets, Discussion Posts, Archive Analysis
- Identify the reasons for silences, contradictions, and power relationships within archival collections and articulate how these may impact both the value of the source and the archival research process. [Q1, H] Assessments: Prep Sheets, Discussion Posts, Archive Analysis
- Analyze primary documents for historical, sociological, philosophical, and artistic content and context. [Q1, H] Assessments: Prep Sheets, Discussion Posts, Story in the Archives Presentation
- Synthesize primary and secondary sources to construct, support, or dispute a research argument. [Q1, H] Assessments: Prep Sheets, Discussion Posts, Story in the Archives Presentation

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

- In a written essay, communicate an object's practical, artistic, personal, and collective meaning, supported by research and critical analysis. [Q1, H, C] Assessments: Object Story
- In a written paper, communicate an analysis of a biographical collection supported by facts and scholarly perspectives on archival systems. [Q1, H, C] Assessments: Archive Analysis
- In an audiovisual presentation, communicate the story of a UF experience, an American experience, or an historical figure supported by synthesizing primary sources found through archival research. [Q1, H, C] Assessments: Story in the Archive Presentation
- Follow scholarly research writing processes through idea development, drafting, workshopping, and finalizing written work. [Q1, H, C] Assessments: Prep Sheets, Discussion Posts, Writing Workshops, Annotated Bibliography

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

- Connect course themes of evocative objects, the archival system, and archival research to their own intellectual, personal, and professional development at UF and beyond. [Q1] Assessments: Reflections
- Reflect on their own experience(s) collecting, curating, and archiving records for their intellectual, personal, and professional lives. [Q1] Assessments: Prep Sheets, Reflections, Object Story
- Reflect on the role of archives in democracy. [Q1] Assessments: Prep Sheets, Discussion Posts, Reflections, Archive Analysis

## V. Quest Learning Experiences

### 1. Details of Experiential Learning Component

In this class, students will use and access archival records from the UF Archives digital collection, the U.S. National Archives and Records Administration, and the Library of Congress. Students will be encouraged to visit archives, libraries, and museums in their locale and/or through the Internet.

### 2. Details of Self-Reflection Component

After each of the three units of the course, students will complete a reflection that explores their experience with the content, activities, and their personal, educational, and professional growth. The final reflection will focus on the course as a whole and the role of archives in the students' lives.

## VI. Required Policies

### Attendance Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

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

### Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

## UF Evaluations Process

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

## University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

## Counseling and Wellness Center

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

## The Writing Studio

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

## In-Class Recordings

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

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest

instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

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