

IDENTITY AND TRANSFORMATION: FICTION AND FILM

UF Quest 1/Identities IDS2935/ 16273

General Education: Humanities, International

[Note: A minimum grade of C is required for General Education credit]

Spring 2019, T 6-7th period; Thursday 7th period

Location: Turlington 2350

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

This course can be taken in place of “The Good Life” to fulfill the UF core requirement.

Instructor
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COURSE DESCRIPTION:

The course draws upon works of art in fiction, film, and classic travelogues to address one major issue of the human condition: identities and transformation. Identity, and transformations in identities, are analyzed in terms of several major social theories from scholars including Edward Said, Pierre Bourdieu, Mircea Eliade, E. Renan, Benedict Anderson, and Martin Buber. Transformation may occur at the level of individual identities in relation to local, national, or regional phenomena; or, it may involve a context of major world-historical, “structural” changes (e.g., global or regional shifts from: feudalism to the rule of law, religion to secularism, traditional capitalism to modern capitalism, local identities to nationalism, shifts in global power centers, etc.) and their impact upon individuals, communities, and the ways that people are able to (or are apt to) conceive of themselves, their communities, their life choices and themselves as humans.

Major themes relating to identity will include: cross-cultural dynamics both within and across communities and regions, including the theme of “cross-cultural encounter”; the development of sub-cultures within a local or national context; inter-generational tensions, coexistence, and issues relating to power sharing and autonomy; East/West dynamics; and the methodological theme, how can we find, or, what do we look for in order to identify when something is a question of identity? Students may identify other themes of significance as well and raise them in written assignments and in discussion. We will also consider whether individual or community identities and dynamics can have an impact upon the international or even the world historical arenas.

This is an introductory course. Students who find particular works in this course exciting and worthy of further investigation are encouraged to seek further study with courses in Comparative Literature; Media and Film Studies; Russian Literature; Arabic Literature; Cultural Studies in the Middle East, Asia, or Europe; History and Medieval Studies; Language Study; as well as other disciplines and courses.

Required Texts and Other Required Materials (Films)

1. *Midaq Alley* by Naguib Mahfouz. Anchor Press, 1992 (selections).
2. *The Brothers Karamazov* by Fyodor Dostoevsky. Translated by Richard Pevear and Larissa Volokhonsky. 12th edition. Farrar, Straus, and Giroux, 2002 (selections).
3. *The Travels of Ibn Battutah*, edited by Tim MacKintosh-Smith. Macmillan Collectors Library, 2003 (selections), **or**
4. *The Travels of Marco Polo*. Penguin Classics, 1958 (selections), **and**
5. A small reader with works by Pierre Bourdieu, Mircea Eliade, Clifford Geertz, Martin Buber, Aida Hurtado, Louis Bond (on Levinas), Edward Said, E. Renan, Rogers Smith, Benedict Anderson, Vincent Crapanzano, and Mark Howard Ross. These readings are available on e-reserves at Smathers Library and are free to access with your Gatorlink account.

Required Films – students must have access to the following films for home viewing and study (more information and links to each film are available on Canvas) (all of these films are available for streaming):

1. *Le Grand Voyage* (2004)
2. *Inescapable* (2012)
3. *London Has Fallen* (2016)
4. *Silence* (2016)
5. *Himalaya* (1999)
6. *Mongol: The Rise of Genghis Khan* (2007)
7. *The Man in the Iron Mask* (1998)
8. *Dangerous Liaisons* (1988)
9. *Doctor Zhivago* (1965)

Recommended films (not required) (more information and links to each film or television serial are available on Canvas) (all of these films or serials are available for streaming):

1. *The Black Tulip* (2010)
2. *Sand Storm* (2016)
3. *Once Upon A Time in Tibet* (2010)
4. *Crouching Tiger, Hidden Dragon* (2000)
5. *Pan's Labyrinth* (2006)
6. *Sofiya* (2016) (TV serial)

Quest 1 and Gen Ed Descriptions 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 (Critical Thinking).
 - 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 (H) 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 Student Learning Outcomes:
 - 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).

- INTERNATIONAL (N) DESCRIPTION: International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.
 - International Student Learning Outcomes:
 - Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world.
 - Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world.

Student Learning Outcomes

Reflecting the curricular structures of Quest 1 and these Gen Ed designations, after taking, *Identity and Transformation: Fiction and Film*, students will be able to:

1. Identify, describe, and explain what “identity” is; distinguish forms of identity at the individual, community, or international levels; identify, describe, and explain examples in which individual or community identities transform in the context of local, regional, or world historical changes. **(Content SLOs for Gen Ed H & N & Q1)**
2. Consider the impact of individual and community identities on international dynamics. **(Analysis SLOs for Gen Ed H & N & Q1)**
3. Consider the impact of world historical shifts on the conceptualizations of individuals and communities of: themselves, their life choices, and themselves as *human* individuals and *human* communities. Consider, what does it mean to be *human* for communities as they undergo these shifts and interact with one another (at the local, regional, or international levels) in that context? **(Analysis SLOs for Gen Ed H & N & Q1)**
4. Analyze and evaluate classic works of art in fiction; works of art in popular film, foreign film, and a limited number of classic or art films; and works of art in classic travelogues using social theories and modes of thought appropriate to arts and humanities, particularly as relate to consideration of the human condition in which humans interact with one another across a range of lines of identity and positions of (individual, community, regional, or international) power. These include: cultural, national, generational, religious, gender, and other lines of identity. **(Critical Thinking SLOs for Gen Ed H & Q1, and Analysis SLOs for N)**
5. Apply the lines of identity and social theories mentioned in SLO 4 and actively relate them to the student’s own experience in written assignments and discussions **(Communication SLOs for Gen Ed H & Q1)**
6. Analyze and evaluate how wealth, poverty, and relative power present themselves in the works of art analyzed in this course, and consider the extent to which these conditions affect protagonist thinking on issues of identity, power sharing, and cross-cultural interaction at the community, regional, or international levels. **(Critical Thinking SLO for Gen Ed N & Q1)**
7. Consider the question of identity, cross-cultural interaction, and transformation in the context of an increasingly connected global space. **(Analysis SLOs for Gen Ed N & Q1)**
8. Develop and demonstrate concise, substantive, and effective verbal presentations regarding films, texts, and social theories addressed in the course. **(Communication SLO for Gen Ed H & Q1).**

Grade Distribution

Participation 10%
Abstracts 20%
Journal 20%
Review Analysis 20%
Harn Museum or UF-PAC Visit Essay 5%
Final Paper 25%

Assignments

Please note: All assignments will be submitted and graded on-line through canvas. If this causes you hardship, please contact me immediately so that we can arrange a suitable alternative.

Participation – means attending class and participating in discussions of readings and films actively and in an appropriate manner. Reading is critical to success in this class. Each student will be assigned to a study group. Each study group will be in charge of: (1) leading discussion of the primary class texts for two weeks of the semester; (2) responding to prompts for a Round Table panel discussion; and (3) presenting on two assigned e-reserves readings during the semester. Participation Grade is made up of: 25% -- two weeks of assigned readings discussion leaders duty; 25% Round Table panel discussions; and 25% e-reserves presentation duty; and 25% other general individual participation. (SLOs 5 and 7)

Abstracts (3) – 1 page. Explain the central take-home message of the book and films in question, taken together and as you see it, through three major pieces of evidence in 5 – 7 sentences (strict limit) using analytical distance (should be 1 page each). Your own argument will revolve around explaining and justifying your answer analytically in terms of the evidence / examples offered in the text and films. Use Chicago Manual of Style formatting for footnotes and references; include page numbers. You are striving for a balance between being substantive and being concise. No generalized statements or flowery language in this type of writing. (SLO 4; may also consider 6, 7, 1, 2, 3)

Journal Entries (3) – this is your opportunity to engage with the course materials on a personal level (1.5 - 2 pages each). Discuss the readings and films through the lens of personal experience, issues in the news, and the like. This is your record of your personal engagement with the course materials. You can be a bit more evocative in this type of writing if you would like, although please avoid generalized statements. Only submit those materials that are appropriate for me to see. You may want to keep additional writing for yourself that you do not submit to me. **Paragraphs must be 5 – 7 sentences each.** I encourage you to hold onto these journals as part of your memory of your time at UF! Use Chicago Manual of Style, footnotes with page numbers for citations, and a reference list. No outside sources.(SLO 5, 4; should also consider one to three of the following SLOs: 1, 2, 3, 6, 7)

Harn Museum or UF Performing Arts Center (UF-PAC) Visit – students must attend one (1) exhibit or performance at either The Harn Museum of Art or the UF Performing Arts Center. Write a 1.5 page essay on the exhibit or performance, linking it to an important issue or theory raised in our course. With your essay, please provide your (1) ticket stubs; (2) Exhibit Flier or Playbill; and (3) a Selfie (pic) at the exhibit or performance with your essay to prove attendance. Please attach all three of these items as PDF or JPEG files alongside your essay in Canvas. Make sure that your selfie very obviously places you at the scene of the exhibit or performance. I encourage you to go with a few friends or acquaintances from class to experience the exhibit/performance together, and to discuss it afterwards with an eye to our class materials. You may use these brainstorming discussions to inform

your essay writing, but make sure not to write the essays together; it is very obvious when it happens and you will receive a zero on this assignment if you do so. This assignment allows you to think creatively about links between the creative work of the exhibit or performance, on the one hand, and the issues of identity and transformation under consideration in this class, on the other hand. Be sure to relate the exhibit/performance, briefly, to two texts and two films in class. Choosing a common theme that appears in all of these will be helpful to this end.

Admission for most Harn Museum exhibits is free, see: <http://www.harn.ufl.edu/visit/plan>. Any international exhibit or exhibit involving a new or recent immigrant is acceptable for this assignment.

At the UF Performing Arts Center, most performances cost money and require tickets in advance; for more information and the schedule of performances, see: <https://performingarts.ufl.edu/events/>. Any international performance or performance involving a new or recent immigrant is acceptable for this assignment. (SLO

Final Paper – use and distinguish in writing between (a) analytical distance and (b) personal engagement in analyzing the films and texts. Use Chicago Manual of Style for footnotes and references; include appropriate page numbers for citations. You may write this as a final analytical paper based on your own argument, or in response to an analytical prompt that I will provide. If the former, please consult with me regarding your approach by Week IV. I will provide more information in class on acceptable ways to approach and organize your paper. You may draw from some of your prior writing and analysis in this class in constructing this essay. Do not use outside materials. Address and cite from 5 films and 3 texts from class. (6 pages) (SLO 4, 5; please incorporate major themes in the class as raised in the prompt, or in one-on-one discussions of your independent project, and consider one to three of the following SLOs: 1, 2, 3, 6, 7)

UF AND COURSE POLICIES

CLASS Demeanor:

Tardiness: Please do not be tardy. If you are tardy, come in quietly and do not disturb discussion or films. More than 3 tardy days will impact your participation grade negatively.

Cell Phones: Students may have their cell phones out in class if they feel it is important for their safety; however, please do not read, use, or play with your cell phone during class.

Respect: All participants (students, faculty, and/or any guest speakers) in this class are asked and expected to be respectful to one another during discussions and other class exercises, remembering that your student body (just as the American polity) includes intelligent people of vastly ranging political, religious, social, and other opinions and subject positions. Discourse in this class is expected to cover a wide range of opinions and subject positions in a way that is civil at all times. We will practice how to do this in class. Sometimes it is hard work. Your cooperation in this effort will be greatly appreciated!

ADDITIONAL INFORMATION

- Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies, which can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>
- Absences over 3 will count 0.5 points off of your final grade (on a 100 point scale) without an appropriate scholastic, medical, or other approved excuse.
- Make-up assignments will not be allowed without a scholastic, medical, or other approved excuse.

- Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, or www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.
- Materials and supplies fees: none other than texts, films, and any costs you may choose to incur for your visit to the Harn Museum of Art or the UF Performing Arts Center (UF-PAC).
- Student evaluations: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.
- The university's honesty policy regarding cheating, plagiarism, etc. If a student is found to be cheating on a written assignment, the student will receive a zero (0) for that assignment.
 - 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 (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, students are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the faculty instructor for this class.
- Useful Contact Information:
- Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575
- University Police Department: 392-1111 or 9-1-1 for emergencies

Reading and Film Schedule

SECTION ONE: EAST/WEST ENCOUNTER – THE MIDDLE EAST

Week 1

- ✓ Introducing Course Materials, Assignments, and Course Participants (Students and Faculty)
- ✓ *Midaq Alley*, Chapters 1 through 4

Week 2

- ✓ Lecture and discussion, "Egypt through Images: Wealth, Poverty, Architecture, Streets, Social Conditions"; and "Creating Images of the Other in Edward Said"
- ✓ *Midaq Alley*, Chapters 5 through 9
- ✓ E-Reserves: Edward Said, "Imaginative Geography and Its Representations: Orientalizing the Oriental"
- ✓ Classroom viewing: *London Has Fallen*
- ✓ **Journal One on Canvas 11:59 p.m. Friday**

Week 3

- ✓ Lecture and discussion, "*Midaq Alley* and *London Has Fallen*: Time, Place, Cultural and Social Conditions"; and "Aida Hurtado on Identity"

- ✓ *Midaq Alley*, Chapters 10 through 14
- ✓ E-Reserves: Aida Hutado, “Language, Culture, and Community: Group Life in Creating and Maintaining Identities” in *Chicana/o Identity in a changing U.S. Society: Quien Soy? Quienes Somos?* Tuscon: University of Arizona Press, 2004.
- ✓ Complete *London Has Fallen*
- ✓ **Abstract One on Canvas 11:59 p.m. Friday**

Week 4

- ✓ Lecture and discussion, “Driving from Southern France to Mecca; Traditional versus Modern, Father and Son in *Le Grand Voyage*”; and “Sufism, Veiling, and Piety Movements in Egypt”
- ✓ *Midaq Alley*, Chapters 15 through 19
- ✓ E-reserves: Vincent Crapanzano, “Historical Origins: Sufism” in *The Hamadsha*. New York: Harcourt, Brace & World, 1959.
- ✓ Classroom viewing: *Le Grand Voyage*

Week 5

- ✓ Lecture, and wider discussion, “Power in Syria; Informal Economy in Cairo; and Micro- and Macro-levels of presentation in *Inescapable*”
- ✓ E-Reserves: Benedict Anderson, “Cultural Roots” in *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London and New York: Verso, 2016.
- ✓ *Midaq Alley*, Chapters 20 through 22
- ✓ Classroom viewing: *Inescapable*
- ✓ **Thursday: Round Tables One and Two**
- ✓ **Review Analysis One on Canvas 11:59 p.m. Friday**

SECTION TWO: EAST/WEST ENCOUNTER – ASIA

Week 6

- ✓ Lecture and discussion, “Competing Historical Perspectives, East and West, the Frightening or Heroic/Religious/Iconic Figure of Genghis Khan”; and “Symbolic Power, Identity, and Representation”
- ✓ *The Travels of Marco Polo*, Prologue and Chapter 1, OR
- ✓ *The Travels of Ibn Battutah*, Foreword and Chapter 1, AND
- ✓ E-Reserves: Pierre Bourdieu, “Identity and Representation” in *Language and Symbolic Power*. Cambridge, UK: Polity Press, 1991.
- ✓ Classroom viewing: *Mongol: The Rise of Genghis Khan*

Week 7

- ✓ Lecture and discussion, “East / West Encounters”; “Renan on the Nation”; and “Marco Polo vs. Ibn Battutah Representations (Similarities and Differences)”
- ✓ *The Travels of Marco Polo*, Chapter 2, OR
- ✓ *The Travels of Ibn Battutah*, Chapter 6, AND
- ✓ E-Reserves: Renan, “Qu’est-ce qu’une nation?” / “What is a Nation?” Translated by Ethan Rundell. Paris: Presses-Pocket, 1992.
- ✓ **Journal Two on Canvas 11:59 p.m. Friday**

Week 8

- ✓ Lecture and discussion, “Identity and Difference, Otherness and Alterity, and Building Identity through Encounter with the Other”
- ✓ *The Travels of Marco Polo*, pp. 113-155, OR
- ✓ *The Travels of Ibn Battutah*, Chapters 7 and 8, AND
- ✓ E-Reserves: Louis Bond, “Identity, Alterity and Racial Difference in Levinas” in *Identities and Difference*. Rafael Winkler, Ed. Cham, Switzerland: Palgrave Macmillan, 2017.
- ✓ Classroom viewing: *Himalaya*
- ✓ **Abstract Two on Canvas 11:59 p.m. Friday**

Week 9

- ✓ Lecture and discussion, “Identity Through Connection: Marco Polo, Ibn Battutah, and Martin Buber”
- ✓ *The Travels of Marco Polo*, pp. 155-162, and Chapter 4, OR
- ✓ *The Travels of Ibn Battutah*, Chapter 9, AND
- ✓ E-Reserves: Martin Buber, “First Part” in *I and Thou*. New York: Touchstone, 1970.
- ✓ Classroom viewing: *Silence*

Week 10

- ✓ Lecture and discussion, “Geertz on Local Culture and Local Knowledge; and Marco Polo and Ibn Battutah as Ethnographers?”
- ✓ *The Travels of Marco Polo*, Chapter 7, OR
- ✓ *The Travels of Ibn Battutah*, Chapters 10 and 18, AND
- ✓ E-Reserves: Clifford Geertz, “Deep Play: Notes on the Balinese Cockfight” in *Daedalus* 134:4 (2005): 56-86.
- ✓ **Thursday: Round Tables Three and Four**
- ✓ **Review Analysis Two on Canvas 11:59 p.m. Friday**

SECTION THREE: THE FALL OF EMPIRE IN EUROPE

Week 11

- ✓ Lecture and discussion, “Social Inequalities, Formative Experiences, and Identity”
- ✓ *The Brothers Karamazov*, From the Author, Book One, and Chapter 1 of Book Two
- ✓ E-Reserves: Mark Howard Ross, “Culture in Comparative Political Analysis” in *Comparative Politics: Rationality, Culture, Structure*. New York: Cambridge University Press, 2009.
- ✓ Classroom viewing: *The Man in the Iron Mask*

Week 12

- ✓ Lecture and discussion, “From Sacred (Authority) to Profane (Secular Neutrality): Modernization Theory”
- ✓ *The Brothers Karamazov*, Chapters 4 through 8 of Book Two
- ✓ E-Reserves: Maceo Eliade, “Sacred Space and Making the World Sacred” in *The Sacred and the Profane*. Berkeley, CA: University of California Press, 1973.
- ✓ Classroom viewing: *Dangerous Liaisons*
- ✓ **Journal Three on Canvas 11:59 p.m. Friday**

Week 13

- ✓ Lecture and discussion, “The Ivory Tower and Exile From It”
- ✓ *The Brothers Karamazov*, Book Seven
- ✓ E-Reserves: Rogers Smith, “Identities, Interests, and the Future of Political Science” in *Perspectives on Politics* 2:2 (2004): 301-312.
- ✓ Classroom viewing: *Doctor Zhivago*
- ✓ **Abstract Three on Canvas 11:59 p.m. Friday**

Week 14

- ✓ Lecture and discussion, “Perceptions of Justice, Morality, and Honor in the *Ancien* and Modern *Regimes*”
- ✓ *The Brothers Karamazov*, Chapters 4 through 7 of Book Eight
- ✓ Classroom viewing: *Doctor Zhivago*

Week 15

- ✓ Lecture and discussion, “The Disorientation of Secular Modernism”
- ✓ *The Brothers Karamazov*, Chapters 6, 7, 8, and 9 of Book Nine, and Epilogue
- ✓ Classroom viewing: *Doctor Zhivago*
- ✓ **Thursday: Round Tables Five and Six**
- ✓ **Review Analysis Two on Canvas 11:59 p.m. Friday**

Week 16

Conclusions

Grading Rubrics

1. Abstract

- a. 33% - Uses concise language and active voice, correct grammar, and well-chosen words (avoid informal language and contractions). See <http://www.Thesaurus.com> for word choice; avoid repeated words to the extent possible. Complete sentences without run-on sentences. Staying within space limits: no fewer than 5 sentences and no greater than 7 sentences per paragraph. No more than three semi-colons in a sentence unless being used to make a list requiring semi-colons.
- b. 33% - Maintains analytical distance and keeps the author’s argument in the text foremost in the written analysis. Stays away from flowery language or general statements. Keeps author arguments primary; address and analyze film(s) in terms of texts. Author arguments in the context of fiction or travelogue refers to the overall take-home message, or important sub-messages of which the author is trying to convince the reader. As per the assignment, specific examples from the text must be highlighted to explain how the author constructs his or her argument. Author arguments in the context of journal articles or chapters from reader (e-reserves) means the central take-home message of that scholar makes, together with major examples he or she uses in effort to convince the reader that his or her argument is the most compelling argument for that topic.

- c. 17% - The author argument and examples, and film overall message and sub-themes or examples, are correct in terms of content.
- d. 17% - Following Chicago Manual of Style for footnotes and references. Following other formatting requirements (number of pages, 11- to 12-point font, etc.).

2. Journal

- a. 33% - Direct, formal language, correct grammar, and well-chosen words (avoid informal language and contractions). See <http://www.Thesaurus.com> for word choice; avoid repeated words to the extent possible. Complete sentences without run-on sentences. Staying within space limits: no fewer than 5 sentences and no greater than 7 sentences per paragraph. No more than three semi-colons in a sentence unless being used to make a list requiring semi-colons.
- b. 33% - Engages with the work primarily through personal engagement, although when referring to texts, presentation of arguments and conclusions should be analytically correct. Personal engagement can include relating the text and film to personal experience, something in the news, or something historically that was once in the news. Texts should come first; films should be discussed in terms of the texts. Poetic language is welcomed, although flowery language and general statements not grounded in texts or films are not.
- c. 17% - The author argument and examples, and film overall message and sub-themes or examples, are correct in terms of content.
- d. 17% - Following Chicago Manual of Style for footnotes and references. Following other formatting requirements (number of pages, 11- to 12-point font, etc.).

3. Review Analyses, Final Paper, and Harn/UF-PAC Visit

- a. 33% - Concise language using active voice, correct grammar, and well-chosen words (avoid informal language and contractions). See <http://www.Thesaurus.com> for word choice; avoid repeated words to the extent possible. Complete sentences without run-on sentences. Staying within space limits: no fewer than 5 sentences and no greater than 7 sentences per paragraph. No more than three semi-colons in a sentence unless being used to make a list requiring semi-colons.
- b. 33% - Engages in both analytical distance and personal engagement. Distinguishes analytical distance from personal engagement with direct statements to the effect that you are engaging in one or the other form of analysis. Texts are primary; films are discussed and analyzed in terms of the texts. Includes works of social theory (two to three for review analysis; four for final paper). Analytical distance is primary in the assignment. When writing in mode of personal engagement, poetic language is welcomed, although flowery language and general statements not grounded in texts or films are not.
- c. 17% - The author argument and examples, and film overall message and sub-themes or examples, are correct in terms of content.
- d. 17% - Following Chicago Manual of Style for footnotes and references. Following other formatting requirements (number of pages, number of sentences per paragraph, 11- to 12-point font, etc.).

4. Participation

- a. 25% Two weeks of duty to lead discussion of assigned readings as part of study group assignment. You will be evaluated on the basis of your individual summary presentation as well as leading of discussion with questions for the class to consider.
- b. 25% Round Table panel discussions. You will be evaluated on the basis of your individual presentation.
- c. 25% E-reserves presentation duty. You will be evaluated on the basis of your individual summary presentation as well as leading of discussion with questions for the class to consider.
- d. 25% Other general individual participation. Classroom participation across the semester. Arriving daily with readings prepared. Able to talk about the readings in substantive way with reference to page numbers. Arriving daily with films prepared; reviewing films at home and able to discuss detailed examples. Ability to relate films to texts in verbal discussion.

Grading Scale for this Course

A	93-100	B-	80-82	D+	67-69
A-	90-92	C+	77-79	D	63-66
B+	87-89	C	73-76	D-	60-62
B	83-86	C-	70-72	E	Below 60%

Important Advisory Note:

- ✓ Some of the films in this class are R rated.
- ✓ A number of the films include graphic physical violence (arms being dismembered, heads being removed with swords, gunfire, or explosions, etc.).
- ✓ Some films include gross emotional manipulation.
- ✓ *Doctor Zhivago* and *Dangerous Liaisons* include non-graphic, suggestive rape scenes. These scenes will be skipped during class viewing.
- ✓ Some films include magical or paranormal elements.
- ✓ Some films include elements of romantic love.
- ✓ If one of the films creates a serious issue for you in terms of viewing it with your classmates in the classroom, please contact me as soon as possible (in advance) so that we can make other arrangements for you.