

Cover Sheet: Request 15463

POW 4XXX – Dystopian Narrative in Brazil

Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Gillian Lord-Ward glord@ufl.edu
Created	11/12/2020 10:14:42 AM
Updated	3/9/2021 11:09:31 AM
Description of request	Creation of permanent number/title for a POW 4K course we have previously offered under rotating topic number.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - Spanish and Portuguese - PORTUG/SPA 16880500/168803	Gillian Lord-Ward		11/12/2020
No document changes					
College	Conditionally Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane	The College Curriculum Committee conditionally approves this request, with the following: <ul style="list-style-type: none"> Grading scale missing Remove week 16 Course objectives need to be rewritten to be measurable. See Bloom's Taxonomy verbs in common suggestion pdf. https://gov.clas.ufl.edu/files/College-Curriculum-Committee-Problems-Checklist.pdf Prereq not programmable. 	2/4/2021
No document changes					
Department	Approved	CLAS - Spanish and Portuguese - PORTUG/SPA 16880500/168803	Gillian Lord-Ward	Requested changes have been made	2/5/2021
No document changes					
College	Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane		2/5/2021
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			2/5/2021
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					

Step	Status	Group	User	Comment	Updated
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

Course|New for request 15463

Info

Request: POW 4XXX – Dystopian Narrative in Brazil

Description of request: Creation of permanent number/title for a POW 4K course we have previously offered under rotating topic number.

Submitter: Gillian Lord-Ward glord@ufl.edu

Created: 2/5/2021 10:48:25 AM

Form version: 3

Responses

Recommended Prefix

Enter the three letter code indicating placement of course within the discipline (e.g., POS, ATR, ENC). Note that for new course proposals, the State Common Numbering System (SCNS) may assign a different prefix.

Response:
POW

Course Level

Select the one digit code preceding the course number that indicates the course level at which the course is taught (e.g., 1=freshman, 2=sophomore, etc.).

Response:
4

Course Number

Enter the three digit code indicating the specific content of the course based on the SCNS taxonomy and course equivalency profiles. For new course requests, this may be XXX until SCNS assigns an appropriate number.

Response:
xxx

Category of Instruction

Indicate whether the course is introductory, intermediate or advanced. Introductory courses are those that require no prerequisites and are general in nature. Intermediate courses require some prior preparation in a related area. Advanced courses require specific competencies or knowledge relevant to the topic prior to enrollment.

Response:
Advanced

- 1000 level = Introductory undergraduate
- 2000 level = Introductory undergraduate
- 3000 level = Intermediate undergraduate
- 4000 level = Advanced undergraduate
- 5000 level = Introductory graduate
- 6000 level = Intermediate graduate
- 7000 level = Advanced graduate
- 4000/5000= Joint undergraduate/graduate
- 4000/6000= Joint undergraduate/graduate

**Joint undergraduate/graduate courses must be approved by the UCC and the Graduate Council)*

Lab Code

Enter the lab code to indicate whether the course is lecture only (None), lab only (L), or a combined lecture and lab (C).

Response:

None

Course Title

Enter the title of the course as it should appear in the Academic Catalog. There is a 100 character limit for course titles.

Response:

Dystopian Narrative in Brazil

Transcript Title

Enter the title that will appear in the transcript and the schedule of courses. Note that this must be limited to 30 characters (including spaces and punctuation).

Response:

Dystopian Narrative in Brazil

Degree Type

Select the type of degree program for which this course is intended.

Response:

Baccalaureate

Delivery Method(s)

Indicate all platforms through which the course is currently planned to be delivered.

Response:

On-Campus

Co-Listing

Will this course be jointly taught to undergraduate, graduate, and/or professional students?

Response:

No

Effective Term

Select the requested term that the course will first be offered. Selecting "Earliest" will allow the course to be active in the earliest term after SCNS approval. If a specific term and year are selected, this should reflect the department's best projection. Courses cannot be implemented retroactively, and therefore the actual effective term cannot be prior to SCNS approval, which must be obtained prior to the first day of classes for the effective term. SCNS approval typically requires 2 to 6 weeks after approval of the course at UF.

Response:
Earliest Available

Effective Year

Select the requested year that the course will first be offered. See preceding item for further information.

Response:
Earliest Available

Rotating Topic?

Select "Yes" if the course can have rotating (varying) topics. These course titles can vary by topic in the Schedule of Courses.

Response:
No

Repeatable Credit?

Select "Yes" if the course may be repeated for credit. If the course will also have rotating topics, be sure to indicate this in the question above.

Response:
No

Amount of Credit

Select the number of credits awarded to the student upon successful completion, or select "Variable" if the course will be offered with variable credit and then indicate the minimum and maximum credits per section. Note that credit hours are regulated by Rule 6A-10.033, FAC. If you select "Variable" for the amount of credit, additional fields will appear in which to indicate the minimum and maximum number of total credits.

Response:
3

S/U Only?

Select "Yes" if all students should be graded as S/U in the course. Note that each course must be entered into the UF curriculum inventory as either letter-graded or S/U. A course may not have both options. However, letter-graded courses allow students to take the course S/U with instructor permission.

Response:
No

Contact Type

Select the best option to describe course contact type. This selection determines whether base hours or headcount hours will be used to determine the total contact hours per credit hour. Note that the headcount hour options are for courses that involve contact between the student and the professor on an individual basis.

Response:

Regularly Scheduled

- Regularly Scheduled [base hr]
- Thesis/Dissertation Supervision [1.0 headcount hr]
- Directed Individual Studies [0.5 headcount hr]
- Supervision of Student Interns [0.8 headcount hr]
- Supervision of Teaching/Research [0.5 headcount hr]
- Supervision of Cooperative Education [0.8 headcount hr]

Contact the Office of Institutional Planning and Research (352-392-0456) with questions regarding contact type.

Weekly Contact Hours

Indicate the number of hours instructors will have contact with students each week on average throughout the duration of the course.

Response:

3

Course Description

Provide a brief narrative description of the course content. This description will be published in the Academic Catalog and is limited to 500 characters or less. See course description guidelines.

Response:

Examination of dystopian narrative as a unique vehicle for understanding the cultural and political consequences of modernity and social disparities in Brazil.

Prerequisites

Indicate all requirements that must be satisfied prior to enrollment in the course. Prerequisites will be automatically checked for each student attempting to register for the course. The prerequisite will be published in the Academic Catalog and must be formulated so that it can be enforced in the registration system. Please note that upper division courses (i.e., intermediate or advanced level of instruction) must have proper prerequisites to target the appropriate audience for the course.

Courses level 3000 and above must have a prerequisite.

Please verify that any prerequisite courses listed are active courses.

Response:

POW3100 or POW3130 or POW3131

Completing Prerequisites on UCC forms:

- Use "&" and "or" to conjoin multiple requirements; do not use commas, semicolons, etc.
- Use parentheses to specify groupings in multiple requirements.
- Specifying a course prerequisite (without specifying a grade) assumes the required passing grade is D-. In order to specify a different grade, include the grade in parentheses immediately after the course number. For example, "MAC 2311(B)" indicates that students are required to obtain a grade of B in Calculus I. MAC2311 by itself would only require a grade of D-.
- Specify all majors or minors included (if all majors in a college are acceptable the college code is sufficient).
- "Permission of department" is always an option so it should not be included in any prerequisite or co-requisite.
- If the course prerequisite should list a specific major and/or minor, please provide the plan code for that major/minor (e.g., undergraduate Chemistry major = CHY_BS, undergraduate Disabilities in Society minor = DIS_UMN)

Example: A grade of C in HSC 3502, passing grades in HSC 3057 or HSC 4558, and undergraduate PBH student should be written as follows: HSC 3502(C) & (HSC 3057 or HSC 4558) & UGPBH

(1970): 67-89.

<https://www.revistas.usp.br/rieb/article/viewFile/69638/72263>

DOI: <https://doi.org/10.11606/issn.2316-901X.v0i8p67-89>

DaMatta, Roberto. Carnavais, malandros e heróis: para uma sociologia do dilema brasileiro. Rio de Janeiro: Zahar, 1979.

DeHaan, Mike. "Comparing the Genetic Code of DNA to Binary Code." Decoded Science. Aug. 25, 2015.

<https://www.decodedscience.org/comparing-genetic-code-dna-binary-code/55476>

Echeverría, Bolívar. "El ethos barroco." Modernidad, mestizaje cultura, ethos barroco. Mexico City: UNAM, 1994. 13-36.

Foucault, Michel. Discipline and Punish. Trans. Alan Sheridan. New York: Vintage, 1978.

Gandler, Stefan. Critical Marxism in Mexico. Trans. George Ciccariello-Maher and Stefan Gandler. Leiden: Brill, 2015.

Holston, Michael. "Dangerous Spaces of Citizenship." Insurgent Citizenship: Disjunctions of Democracy and Modernity in Brazil. Princeton University Press, 2008, pp. 271-214.

Larkins, Erika Robb. In "Guarding the Body: Private Security Work in Rio de Janeiro." Conflict and Society. June 2017, pp. 61-72.

"Marielle Franco: After the Takeover—Mobilizing the Political Creativity of Brazil." Trans. Jamille Pinheiro Dias, Katrina Dodson and Deise Faria Nunes. The New Left Review 110 Mar-April 2018, pp. 135-140.

Mbembe, J. A. "Necropolitics." Trans. Libby Meintjes. Public Culture 15.1 (2003): 11-40.

Moraña, Mabel. El monstruo como máquina de guerra. Vervuert, 2017.

Perlman, Janice. Favela: Four Decades of Living on the Edge. Oxford University Press, 2010.

Sclofsky, Sebastian. "Policing in Two Cities: From Necropolitical Governance to Imagined Communities." Journal of Social Justice 6 (2016): 1-24.

Suppia, Alfredo. "Acesso negado: circuit bending, borderlands and science fiction e lo-fi sci-fi em Branco sai, preto fica." Revista Famecos: mídia, cultura e tecnologia. 24.1 (2017).

Suvin, Darko. The Metamorphosis of Science Fiction. New Haven, CT: Yale University Press, 1979.

Ventura, Zuenir. Cidade Partida. Companhia das Letras, 1994.

Weekly Schedule of Topics

Provide a projected weekly schedule of topics. This should have sufficient detail to evaluate how the course would meet current curricular needs and the extent to which it overlaps with existing courses at UF.

Response:

Week 1: Introduction to class; what is dystopia

Week 2: Organized crime, militas

Week 3: Family and religion

Week 4: Biopolitics and modernism

Week 5: Morals and ethics

Week 6: Suspense and drama (TV shows)

Week 7: Necropolitics and biotechnology

Week 8: Fiction of origins / heteronormativity / miscegenation

Week 9: Race and politics

Week 10: Utopias, alternative societies

Week 11: Constitutional crisis in Brazil

Week 12: The neoliberal state

Week 13: Utopia and resistance; work on projects

Week 14: Work on projects; presentations

Week 15: Presentations

Grading Scheme

List the types of assessments, assignments and other activities that will be used to determine the course grade, and the percentage contribution from each. This list should have sufficient detail to evaluate the course rigor and

grade integrity. Include details about the grading rubric and percentage breakdowns for determining grades. If participation and/or attendance are part of the students grade, please provide a rubric or details regarding how those items will be assessed.

Response:

Grade scale

A = 100-93

A- = 92-90

B+ = 89-87

B = 86-83

B- = 82-80

C+ = 79-77

C(S) = 76-73

C-(U) = 72-70

D+ = 69-67

D = 66-63

D- = 62-60

E = 59-0

Participation Preparation (10%)

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

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

Class attendance is especially important given the nature of this small class that will be more in a seminar style. You will have to watch the episodes and understand the article/s and to participate in the discussion. To that end, students are expected to be present at all class meetings and must hand in their notes or a paragraph at the end of Tuesday's class. These notes can be about the episodes watched or the readings depending on student interest. Any absence must be justified and discussed with the instructor either prior to the absence or within 24 hours of the absence. EACH unexcused absences after 3 absences will result in a 5-point deduction from the final calculated average (i.e., ½ a letter grade). Any work missed (e.g., handing in notes, blogs, class presentations) on the day of an unexcused absence will receive a 0; work missed due to an excused absence will be either made up or accommodated depending on the circumstances.

Written assignments/blogs (15%)

These assignments must be done on the dates indicated in the calendar – usually/often a Friday at midnight after we have discussed the episode and the readings. Grades will be on a 5-point scale based on accuracy, thoroughness, and evidence of effort. No late assignments will be accepted unless absence is excused

Presentations (25%)

Students will present an article on either a theoretical approach or a critical article on the series/film, depending on their own area of interest. Students may choose another article in consultation with the professor. Although the presentations may begin with a brief summary of the work, the bulk of the grade for the presentation will be determined by the discussion generated by the student leaders who will make connections between the article and the episodes or viewing. A handout, worksheet or PowerPoint is expected for this part of the class for the first hour on Thursday.

Sign-up for the dates of these presentations will take place the first week of class.

Final project (40%)

The purpose of the final paper is to give you the opportunity to carry out a writing project on some aspect of Brazilian science fiction film or television that is interesting to you or relevant to your future area of specialization. The project will involve reading background studies and then coming up with your own thematic or social interpretation. The paper should present a well-argued analysis of the data within a theoretical framework. You should consider a text from the Biopolitics reader or Arjun's Mediascapes as your framework. The paper can be divided into 3 steps:

STEP 1. Topic proposal

You will turn in a short (approximately one paragraph) proposal of the general topic you would like to investigate, and why. You should include in this proposal a discussion of the questions you will address, the examples you will use, and how those will help you answer those questions. I suggest scanning ahead in the Biopolitics or other topics and further readings at the end of the

syllabus for topics early on in the semester to get an idea of what topic and kind of project might interest you. 10%

STEP 2. First version of the final paper topic and partial bibliography MLA

The purpose of this first version (3 pages, plus an additional page for references) is to give your classmates and me an idea of the research topic that you plan to pursue as well as some research articles or considerations that are relevant to your project. We will share and discuss these in class in order to get input from your peers. I will use the latter submission to provide feedback and suggestions on your project. Late papers will be penalized unless an extension has been granted beforehand or in the case of medical emergency.

For your class presentation of your paper [final weeks of the semester] 20%

Do extra research, using articles and other resources

Use a Power Point to be posted on Canvas afterwards

Cite your sources on the last slide or handout

Include at least questions to ask the class for discussion and feedback for the last blog

STEP 3. Final paper

The final, complete and polished version of your paper (including references) is due on (the scheduled date of the final exam on ISIS), Dec. 13 by 12pm, to be turned in by email in lieu of a final exam. The overall length will vary by topic and analysis, but will likely be between 3-5 pages (typed, double-spaced, 1-inch margins, 12 point normal font, etc.). Full bibliography (minimum of five sources in MLA style). You should organize the project in the standard sections that you encounter in other articles: introduction; general theme; approach/theories; examples/conclusions; etc., although the specifics will vary depending on the approach you use. 10%

Instructor(s)

Enter the name of the planned instructor or instructors, or "to be determined" if instructors are not yet identified.

Response:

M. Elizabeth Ginway

Attendance & Make-up

Please confirm that you have read and understand the University of Florida Attendance policy.

A required statement related to class attendance, make-up exams and other work will be included in the syllabus and adhered to in the course. Courses may not have any policies which conflict with the University of Florida policy. The following statement may be used directly in the syllabus.

• *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>

Response:

Yes

Accommodations

Please confirm that you have read and understand the University of Florida Accommodations policy.

A statement related to accommodations for students with disabilities will be included in the syllabus and adhered to in the course. The following statement may be used directly in the syllabus:

• *Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, 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.*

Response:
Yes

UF Grading Policies for assigning Grade Points

Please confirm that you have read and understand the University of Florida Grading policies. Information on current UF grading policies for assigning grade points is require to be included in the course syllabus. The following link may be used directly in the syllabus:

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

Response:
Yes

Course Evaluation Policy

Course Evaluation Policy

Please confirm that you have read and understand the University of Florida Course Evaluation Policy. A statement related to course evaluations will be included in the syllabus. The following statement may be used directly in the syllabus:

- 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/public-results/>. 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/>.

Response:
Yes



Bem- vindos ao
Processo de 3%

POW 4XXX Dystopian Narrative [semester]

Section xxxx | MWF per. X in xxx

Instructor information

Name: M. Elizabeth Ginway, PhD

Office: 149 Dauer Hall

Email: eginway@ufl.edu

Phone: 352.273.3745

Office Hours:

Wednesdays 3-5 pm,

Thursdays 5-6pm,

or by appointment

Course description

This course deals offers perspectives on Brazilian society through dystopian narratives in either television, literature or film. This class has a focus Netflix's dystopian thriller *3%* and will use various approaches—from biopolitics to audiovisual theories—to analyze these popular mediascapes within the context of science fiction and Brazilian culture. The class will be taught in Portuguese, but the majority of readings will be in English.

Objectives

Upon successful completion of this course, students will be able to:

- Identify and classify the subgenres of dystopian narratives
- Expand the understanding of the country and its modern culture
- Interpret texts, films and critical essays in a way that decolonizes dystopia and science fiction
- Reflect on how cultural context impacts dystopian themes in a more informed way
- Write and communicate effectively in the target language

Dystopia is a widely used term, but here we will consider it as a part of SF that describes a fictional society: Darko Suvin, "Defining the Literary Genre of Utopia" *The Metamorphosis of Science Fiction*, Yale UP 1979.

Required Texts and Materials

- Subscription to Netflix to watch 3%, seasons 1-3 (Required)
- Recommended: Timothy Campbell and Adam Sitze, *Biopolitics, A Reader* (Duke UP, 2013)
- Additional required scholarly readings will be either through UF's library access, or will be made available on CANVAS.

Optional Resources

- Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (U of Minnesota P, 1996)
- Alfredo Suppia, *Atmosfera rarefeita* (Devir, 2015)
- Alfredo Suppia, *Limite alerta*: <http://livros01.livrosgratis.com.br/cp141750.pdf>
- See the end of this document for further readings and citations

Assessment

The grade scale for classes in the Department of Spanish and Portuguese Studies is as follows:

A = 100-93	C(S) = 76-73
A- = 92-90	C-(U) = 72-70
B+ = 89-87	D+ = 69-67
B = 86-83	D = 66-63
B- = 82-80	D- = 62-60
C+ = 79-77	E = 59-0

NOTE: A grade of C- will not be a qualifying grade for major, minor, Gen Ed, Gordon Rule or Basic Distribution Credit courses. For further information regarding passing grades and grade point equivalents, please refer to the Undergraduate Catalog at <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

The following categories will be assessed in determining the final grade. Each is described in more detail below.

- - Participation/preparation/notes = 15%
- - Blog assignments = 20%
- - Article presentation (2) = 20%

- Final project: Script or Critical Analysis
 - STEP 1: Topic proposal = 5%
 - STEP 2: Draft of paper = 20%
 - STEP 3: Final paper = 15%
 - STEP 4: Presentation = 10%

Participation Preparation (10%)

Students are expected to come to class having viewed the required episodes for Tuesday's class or then completing the readings for the Thursday two-hour session in order to participate fully in the discussion. "Preparing" the readings means more than just glancing over the text, however, and encompasses the following: **(a)** thoroughly reading the material while devoting 100%

attention to it; **(b)** noting any unknown words or concepts in order to ask questions in class **(c)** taking notes on the salient points of the text in order to be able to intelligently discuss it in class; **(d)** *writing down* any questions you have regarding things you don't understand or arguments that don't convince you; **(e)** also *writing down* any points you find especially well-made, or with which you find you agree ; and **(f)** noting any areas of particular interest, always keeping in mind that you will need to come up with a topic for a final paper. In addition to the thoroughness of preparation, as described above, the participation grade will also reflect other affective factors, such as: attitude and demonstrated respect towards the instructor, the students and the material; willingness to participate in class discussion and to share ideas; and being open to the input and opinions of others as well as working well with others.

☛ *Written assignments/blogs (15%)*

These assignments must be done on the dates indicated in the calendar – usually (often a Friday at midnight after we have discussed the episode and the readings. Grades will be on a 5-point scale based on accuracy, thoroughness, and evidence of effort. No late assignments will be accepted unless there is a case of emergency.

☛ *Presentations (25%)*

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☛ *Final project (40%)*

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STEP 1. *Topic proposal, [CANVAS]*

You will turn in a short (approximately one paragraph) proposal of the general topic you would like to investigate, and why. You should include in this proposal a discussion of the questions you will address, the examples you will use, and how those will help you answer those questions. I suggest scanning ahead in the *Biopolitics* or other topics and further readings at the end of the syllabus for topics early on in the semester to get an idea of what topic and kind of project might interest you. 10%

STEP 2. *First version of the final paper topic and partial bibliography MLA [printed and email]*

The purpose of this first version (3 pages, plus an additional page for references) is to give

your classmates and me an idea of the research topic that you plan to pursue as well as some research articles or considerations that are relevant to your project. We will share and discuss these in class in order to get input from your peers. I will use the latter submission to provide feedback and suggestions on your project. Late papers will be penalized unless an extension has been granted beforehand or in the case of medical emergency.

For your class presentation of your paper [final weeks of the semester] 20%

Do extra research, using articles and other resources

Use a Power Point to be posted on Canvas afterwards

Cite your sources on the last slide or handout

Include at least questions to ask the class for discussion and feedback for the last blog

STEP 3. Final paper [email]

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Late papers will lose a letter grade per day late

Calendar

NOTE: the outline below is tentative and may change throughout the term if necessary. Students will be notified in advance of any changes.

DATE	TOPIC/VIEWINGS	READINGS & ASSIGNMENTS
Week 1	Utopia/distopia	
Aug. 20	Apresentação/debate de utopia/distopia https://www.nalip.org/netflix_announces_first_original_brazilian_series_sci_fi_thriller_3	Escreva em português um parágrafo a respeito destes termos [utopia/distopia]
Aug. 22	A ditadura brasileira: Como os episódios 1Cubos e 2Moedas se relacionam à situação do Continente e o Maralto? Que temas tem em comum a literatura distópica brasileira dos anos 70/80 e a série 3%	Assista 3% Cubos and; read Ginway, Ficção distópica brasileira, 93-140 Arjun, Disjuncture and Difference Apresentação: Ginway
Week 2	Crime organizado/milícias	Mídia e identidade
Aug. 27	3% episódios 3. Corredor e 4. Portão	Anotações para entregar
Aug. 29	Como os artigos de Apadurai, McCann e Arias se relacionam a estes episódios	Bryan McCann Urban Crisis Desmond Arias, Milícias Appadurai, Global Ethnoscapes Apresentação 1. _____
Week 3	Família, Religião	Blog 1
Sept. 3	Família e religião: Episódios 5. Água e 6. Vidro	Anotações para entregar

DATE	TOPIC/VIEWINGS	READINGS & ASSIGNMENTS
	Como podemos ver pessoas como objetos? Quem perde os direitos de reproduzir?	
Sept. 5	O que oferece a religião? Quem seria o “homo sacer” ou pessoa eliminável?	Biopolítica Agamben Bare Life McCann Pentacostalism Apresentação: 2. _____
Week 4	Biopolítica e modernidade	Foucault e biopoder
Sept. 10	Episódios 7. Cápsula e 8. Botão	Anotações para entregar
Sept. 12	Como se controla a corrupção Como se mudam os conceitos de utopia/distopia Qual é a biopolítica? Como se “disciplinam” os corpos para “defender” a sociedade?	Ericka Robb Larkins, Security Foucault, Society Must be Defended Apresentação 3. _____
Week 5	Utopia e moralidade	Corpos e capacitação
Sept. 17	Segunda temporada Episódio 9. Espelho e 10. Torradeira	Anotações para entregar
Sept. 19	O que representa a Causa? Qual é o outro lado da ilha utópica do Maralto? O que protegem Marcela e sua equipe?	
		Montag, Necro-economics Haraway, Cyborg bodies Apresentação 4. _____
Week 6	Suspense e drama televisivos	Blog 2
Sept. 24	Episódios 11. Estática, 12. Guardanapo e 13. Lâmpada	Anotações para entregar
Sept. 26	Duas gerações, momentos históricos, traições e reivindicações Como os personagens se desdobram?	
		Abstract of final paper
Week 7	Necropolítica e biotecnologia	
Oct. 1	Episódios 14. Garrafas, 15. Neblina e 16. Sapos	Mbembe Necropolitics
Oct. 3	Quem vai morrer? Quem controla as informações, mídia?	Esposito, Biopolitics
		Apresentação: 5. _____
Week 8	Ficção de origens/heteronormatividade/mestiçagem	Biopolítica e biotecnologia
Oct. 8	Episódios 17. Colar e 18. Sangue	Anotações
Oct. 10	Qual é a origem da sociedade Continente/Maralto? Como se fundou? Como se mitificou? Quais são as alternativas utópicas?	Sommer, Mitos de fundação, Esposito, Enigma of biopolitics, biotecnologia
		Apresentação 6. _____
Week 9	<i>Branco sai, preto fica</i>	Raça, SF lo-fi
Oct. 15	Debater o artigo de Suppia/usos da FC	Artigo, Suppia online
Oct. 17	Assistir o filme de Adirley Queirós	
		First version of Final paper
Wk. 10	Utopia do povo/meio termo/sociedade alternativa	
Oct. 22	Temporada 3 Episódios 19. Areia, 20. Bisturi	Anotações
Oct. 24	A distopia crítica é um meio-termo entre distopia e utopia?	Tom Moylan and critical dystopia

DATE	TOPIC/VIEWINGS	READINGS & ASSIGNMENTS
	Qual é o conceito de “casa” e política de Arendt? O que representa a criatividade de pessoas como Marielle Franco? Como podemos comparar o filme de Queirós com 3%?	Hannah Arendt, 113-126 Marielle Franco: After the Takeover—6. Apresentação
Wk. 11	Crise constitucional no Brasil	Blog 3
Oct. 29	Episódios 21. Medicina 22. Pato Recursos, aparências de processo democrático	Anotações
Oct. 31	Como a manipulação de opinião e controle de informações por “aparatos” estaduais e corporativos podem influenciar a realidade política?	Agamben What is an apparatus? Timothy Campbell on Agamben Apresentação 7. _____
Week 12	O estado neoliberal	Aparatos de poder
Nov. 5	Episódios 23. Alavanca 24. Alçapão	Anotações
Nov. 7	Como Lava-jato e o golpe institucional se relacionam ao tema de uma democracia? Qual foi o papel da mídia como YouTube nas eleições e atitudes? Que imagem projeta o Brasil de si em 3%? Como podemos entender as tensões culturais no Brasil?	Reportagem Greenwald https://theintercept.com/2019/06/15/watch-glenn-greenwald-explains-the-political-earthquake-in-brazil-caused-by-our-ongoing-exposes/ NYTimes Brazil/Youtube 8/14/19 Arjun, Production of Locality Apresentação 8. _____
Week 13	Utopia, resistência/Projetos	Alternativas à necropolítica
Nov. 12	Episódios 25. Gardrone 26. Onda Alegoria política, presidência Roussef, Marielle Franco	Anotações
Nov. 14	Apresentações de projetos individuais (duas a três pessoas) <i>Histórias de amor e fúria</i> (seleções/Bolognese)	Debate/feedback:Apresentadores
Week 14	Projetos	
Nov. 19	Apresentações de projetos individuais (duas pessoas)	Debate/feedback
Nov. 21	Apresentação de projetos (quatro pessoas)	Debate/feedback
Week 15	Projetos	Blog 4
Nov. 26	Apresentação de projeto (duas pessoas tímidas)	Debate/feedback
Nov. 28	<i>Dia de ação de graças/Thanksgiving</i>	
Week 16	Avaliação	
Dec. 3	Despedida, avaliações, revisões	Final paper
	Final paper due on via email eginway@ufl.edu by 12pm Dec. 13	

Policies and Procedures

Attendance

Class attendance is especially important given the nature of this discussion-based small class. You will have to watch the episodes and understand the article/s and to participate in the discussion. To that end, class attendance is mandatory and students are expected to be present at all class meetings and must hand in their notes or a paragraph at the end of Tuesday's class. These notes can be about the episodes watched or the readings depending on student interest. Any absence must be justified and discussed with the instructor either prior to the absence or within 24 hours of the absence. EACH unexcused absences after 3 absences will result in a 5-point deduction from the final calculated average (i.e., ½ a letter grade). Any work missed (e.g., handing in notes, blogs, class presentations) on the day of an unexcused absence will receive a 0; work missed due to an excused absence will be either made up or accommodated depending on the circumstances.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online 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>.

Academic Integrity

All students are required to abide by the Academic Honesty Guidelines of the University. The UF Honor Code reads: *"We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity."* 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." For more information please refer to <http://www.dso.ufl.edu/studentguide>.

Accommodations

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. For more information see <http://www.dso.ufl.edu/drc>.

Counseling and Wellness

A variety of counseling, mental health and psychiatric services are available through the UF Counseling and Wellness Center, whose goal is to help students be maximally effective in their academic pursuits by reducing or eliminating emotional, psychological, and interpersonal

problems that interfere with academic functioning. The Center can be found online at <http://www.counseling.ufl.edu/cwc> or reached by phone at 392-1575.

🗨 Possible Themes, “theoretical” and critical readings*

Consider buying the book *Biopolitics: A Reader*, ed. Timothy Campbell and Adam Sitze
We will be reading selections from this book, but there may be another approach or theorist you may be interested in.

Disability studies/Branco sai, preto fica/3%
Dystopian fiction/utopian fiction
Gender and power/ Women as leaders/security detail
Panopticon/surveillance
Religion/Communitas
Militias/Immunitas
Modernity/circuit bending
Biopower/Biotechnology
Biopolitics/Necropolitics
Reproduction/social body vs. individual body
Social media/corruption/resistance

- **In addition to** Timothy Campbell and Adam Sitze, *Biopolitics, A Reader* (Duke UP, 2013), other sources:

Agamben, Giorgio. Introduction. *Homo Sacer*. Trans. Daniel Heller-Roazen. Stanford University Ppress, 1998, pp. 1-29.

Caldeira, Teresa. *City of Walls: Crime, Segregation and Citizenship*. University of California Press, 2000.

Campos, Haroldo de. “Da razão antropofágica: a Europa sob o signo da devoração.” *Colóquio Letras* 62 (1981): 10-25.

<http://colouquio.gulbenkian.pt/bib/sirius.exe/issueContentDisplay?n=62&p=10&o=p>

Cândido, Antônio. “A dialética da malandragem.” *Revista do Instituto de Estudos Brasileiros* 8 (1970): 67-89.

<https://www.revistas.usp.br/rieb/article/viewFile/69638/72263>

DOI: <https://doi.org/10.11606/issn.2316-901X.v0i8p67-89>

DaMatta, Roberto. *Carnavais, malandros e heróis: para uma sociologia do dilema brasileiro*. Rio de Janeiro: Zahar, 1979.

DeHaan, Mike. “Comparing the Genetic Code of DNA to Binary Code.” *Decoded Science*. Aug. 25, 2015.

<https://www.decodedscience.org/comparing-genetic-code-dna-binary-code/55476>

Echeverría, Bolívar. “El ethos barroco.” *Modernidad, mestizaje cultura, ethos barroco*. Mexico City: UNAM, 1994. 13-36.

Foucault, Michel. *Discipline and Punish*. Trans. Alan Sheridan. New York: Vintage, 1978.

Gandler, Stefan. *Critical Marxism in Mexico*. Trans. George Ciccariello-Maher and Stefan Gandler. Leiden: Brill, 2015.

Holston, Michael. "Dangerous Spaces of Citizenship." *Insurgent Citizenship: Disjunctions of Democracy and Modernity in Brazil*. Princeton University Press, 2008, pp. 271-214.

Larkins, Erika Robb. In "Guarding the Body: Private Security Work in Rio de Janeiro." *Conflict and Society*. June 2017, pp. 61-72.

"Marielle Franco: After the Takeover—Mobilizing the Political Creativity of Brazil." Trans. Jamille Pinheiro Dias, Katrina Dodson and Deise Faria Nunes. *The New Left Review* 110 Mar-April 2018, pp. 135-140.

Mbembe, J. A. "Necropolitics." Trans. Libby Meintjes. *Public Culture* 15.1 (2003): 11-40.

Moraña, Mabel. *El monstruo como máquina de guerra*. Vervuert, 2017.

Perlman, Janice. *Favela: Four Decades of Living on the Edge*. Oxford University Press, 2010.

Sclofsky, Sebastian. "Policing in Two Cities: From Necropolitical Governance to Imagined Communities." *Journal of Social Justice* 6 (2016): 1-24.

Suppia, Alfredo. "Acesso negado: circuit bending, borderlands and science fiction e lo-fi sci-fi em Branco sai, preto fica." *Revista Famecos: mídia, cultura e tecnologia*. 24.1 (2017).

Suin, Darko. *The Metamorphosis of Science Fiction*. New Haven, CT: Yale University Press, 1979.

Ventura, Zuenir. *Cidade Partida*. Companhia das Letras, 1994.

*Remember, these are merely suggestions. Students are encouraged to find their own articles that relate as closely as possible to their areas of interest for their presentations or papers.