

# Cover Sheet: Request 10832

## RUT3506 Creative Lives: Writers, Artists, and Extraordinary People

### Info

Process	Course New/Close/Modify Ugrad Gen Ed
Status	Pending
Submitter	Gorham,Michael S mgorham@ufl.edu
Created	3/4/2016 10:43:36 AM
Updated	3/7/2016 1:36:58 PM
Description	"H" & "N"  FYI: this is a revised syllabus that reflects changes requested by General Education Committee, after having reached that level once already and being denied. We would appreciate expedited approval at Dept. and College levels.

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - Languages, Literatures and Cultures 011686001	Kleespies, Ingrid		3/7/2016
No document changes					
College	Approved	CLAS - College of Liberal Arts and Sciences	Pharies, David A		3/7/2016
No document changes					
General Education Committee	Pending	PV - General Education Committee (GEC)			3/7/2016
No document changes					
Office of the Registrar					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

# Course|Gen\_Ed|New-Close-Modify for request 10832

## Info

**Request:** RUT3506 Creative Lives: Writers, Artists, and Extraordinary People

**Submitter:** Gorham,Michael S mgorham@ufl.edu

**Created:** 3/4/2016 10:43:36 AM

**Form version:** 1

## Responses

### Course Prefix and Number

Response:  
RUT3506

*Enter the three letter prefix, four-digit course number, and lab code (if applicable), as the course appears in the Academic Catalog (or as it has been approved by SCNS, if the course is not yet listed in the catalog).*

*If the course has been approved by the UCC but is still pending at SCNS, enter the proposed course prefix and level, but substitute XXX for the course number; e.g., POS2XXX.*

### Course Title

*Enter the title of the course as it appears in the Academic Catalog (or as it has been approved by SCNS, if the course is not yet listed in the catalog, or as it was approved by the UCC, if the course has not yet been approved by SCNS).*

Response:  
Creative Lives: Writers, Artists, and Extraordinary People

### Request Type

Response:  
Change GE/WR designation (selecting this option will open additional form fields below)

### Effective Term

*Enter the term (semester and year) that the course would first be taught with the requested change(s).*

Response:  
Earliest Available

### Effective Year

Response:  
Earliest Available

**Credit Hours**

Select the number of credits awarded to the student upon successful completion. Note that variable credit courses are not eligible for GE or WR certification.

Response:

3

**Prerequisites**

Response:

sophomore standing or higher, or instructor's permission

**Current GE Classification(s)**

Indicate all of the currently-approved general education designations for this course.

Response:

None

**Current Writing Requirement Classification**

Indicate the currently-approved WR designation of this course.

Response:

None

**One-semester Approval?**

Response:

No

**Requested GE Classification**

Indicate the requested general education subject area designation(s) requested for this course. If the course currently has a GE designation and the request includes maintaining that designation, include it here.

Response:

H

**Requested Writing Requirement Classification**

Indicate the requested WR designation requested for this course. If the course currently has a WR designation and the request includes maintaining that designation, include it here.

Response:

None



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**Spring 2016**

**RUT 3506 (015E): Creative Lives: Writers, Artists, and Extraordinary People  
Cross-listed with Honors (IDH 3931)**

**Wednesday, 9-11, TUR 2342**

Instructor Dr. Galina Rylkova ([grylkova@ufl.edu](mailto:grylkova@ufl.edu))

Office Hours: T, R 3.00-3.50 p.m., room 256 Dauer Hall



**Course Description:** Explores Russian visions of creativity and creative people in Russian culture by placing them in dialogue with broader European and American models and considerations of creativity. Topics include: the image of the artist; artists' self-fashioning and self-preservation strategies; the celebrity culture; artists as "criminals," "degenerates" and outcasts; artists as supermen; artists' habitats (the "rooms of their own"); and what it generally takes to realize one's talent. We will be discussing films, music, painting, short stories, plays, various articles and essays; and will be reading such famous novels as Vladimir Nabokov's *The Luzhin Defense* and *Despair*. Taught entirely in English. No knowledge of Russian required. **Format:** an informal lecture course with contributions and discussion from the students encouraged. Final project. No final exam. **GenEd credit in "H" & "N" pending. Counts toward a Russian major or minor.**

**Course Objectives / Student Learning Outcomes:** Students will learn about different types of creative personalities from presidents to chess champions, from Roman emperors to scholars, historians, and editors of fashionable magazines, actors, writers, painters, and men of letters. By reading various theoretical works, students will learn to discuss different manifestations of creativity. Students will also learn how society controls creative people through its various institutions (such as prizes and competitions) and cultural constructs (such as "degeneracy," for example). Students will also appreciate that the way we treat creative people and the ways in which

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creative people expect to be treated change with time.

In addition to gaining a deeper appreciation of creativity and psychology of creative personalities as manifested in various works of art and biopics, students will develop a broader cultural literacy and an understanding of the changing definition and role of creative individuals in modern society.

Therefore, by the conclusion of the course it is expected that students will be able to:

- Demonstrate knowledge of various manifestations of creativity.
- Produce original, critical readings of works of art and other records, using different methods of interpretation and analysis.
- Critically assess the variety of roles that creative personalities have played historically and continue to play in the human experience.
- Draw connections between works of art and their biographical, historical, and cultural contexts of authorship and interpreting.

### **GENERAL EDUCATION INFORMATION:**

RUT 3506 counts for three (3) hours of the University of Florida's General Education Requirement in the Humanities (H) area by providing instruction in the key themes, principles and terminology of a humanities discipline. **Course with the Humanities (H) designation** reflect the following objectives: 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.

**These general education objectives will be accomplished through:**

- 1. Identification, evaluation, critique, discussion of the basic tools, terms, and methods germane to course work in the Humanities, and for examining biography and creativity in particular.**
- 2. Identification, evaluation, critique, and discussion of cultural and historical contexts key to understanding the emergence, lives, and impact of creative personalities across cultures and time.**
- 3. Identification, evaluation, critique, and discussion of the ways in which creative personalities and production across time and cultures speak to broader humanistic issues of relevance to students and readers today.**

**(See week-by-week annotations below for specific topics.)**

RUT 3506 also counts for three (3) hours of the University of Florida's General Education Requirement in the **International (N)** area by addressing values, attitudes and norms of a non-US culture. **Course with the International (N) co-designation** reflect the following objectives: International courses provide instruction in the values, attitudes and norms that constitute the contemporary cultures of countries outside the United States. These courses lead students to understand how geographic location and socioeconomic factors affect these cultures and the lives of citizens in other countries. Through analysis and evaluation of the students' own cultural norms and values in relation to those held by the citizens of other countries, they will develop a cross-cultural understanding of the rest of the contemporary world.

**These general education objectives will be accomplished through:**

- 1. Identification, evaluation, critique, and discussion of the values, attitudes and norms reflected in the various models of creativity examined in the course.**

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2. **Comparison of those underlying values, attitudes and norms with those commonly associated with those cultures of greatest familiarity to students.**
3. **Identification, evaluation, critique, and discussion of the historical, cultural, social, geographical, and socioeconomic factors that may figure into the cross-cultural differences and similarities ascertained in preceding discussions.**

**(See week-by-week annotations below for specific topics.)**

See: <http://gened.aa.ufl.edu/subject-area-objectives.aspx>

**A minimum grade of C is required for general education credit.**

**STUDENT LEARNING OUTCOMES (Humanities and International):** Students will acquire a basic understanding of literary analysis and learn to apply this knowledge and develop their own reading skills. Students will pursue these goals across the following three categories:

- **CONTENT:** Students will demonstrate competence in the history, terminology, concepts, methodologies and theories used in the literary humanities and cultural studies. They will identify, describe, and explain the values, attitudes, and norms that shape the cultural differences of the Russian and Western European people. Assessment by exams, written assignments and in discussion.
- **COMMUNICATION:** Students will communicate knowledge, ideas, and reasoning clearly and effectively in written and oral forms appropriate to the literary humanities and cultural studies. They will also clearly communicate knowledge, ideas, and reasoning stemming from their analysis of Russian and Western European cultural traditions.

Assessment by written assignments and in discussion.

- **CRITICAL THINKING:** Students will analyze information carefully and logically from multiple perspectives, using methods specific to the literary humanities and developing reasoned solutions to interpretive problems. They will analyze and evaluate their own cultural norms and values by placing them in dialogue with those of the Russian and Western European people.

Assessment by written assignments and in discussion.

**Required Texts** (required texts are really required, they should be available at UF Bookstore or please, order them through amazon.com asap, used copies are very inexpensive!)

- 1) Vladimir Nabokov, *The Luzhin Defense*
- 2) Vladimir Nabokov, *Despair*
- 3) Anton Chekhov, *Plays (in Michael Heim's translation)*
- 4) William Styron, *Darkness Visible*

Attendance and Late Policy:

Students are permitted one unexcused absence (a three-hour block), beyond which each additional unexcused absence will result in a lowering of the final grade by one full letter. In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Please, see UF Attendance Policies: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

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A class roll will be passed around at the beginning of the class. If a student is late, he or she will have to sign the roll after the class. Such lateness distracts other students and the instructor and will affect the student's final participation grade. Students will lose 1% from their final grade each time they arrive late.

Make-up Policy:

There are NO MAKE-UPS for un-excused absences for quizzes or exams. No late assignments will be accepted without legitimate reason (documented illness, excused absence). If you have to miss class or an assignment, please contact me ahead of time to discuss arrangements.

Grades Disputes:

Should a student wish to dispute any grade received in this class (other than simple addition errors), the dispute must be in writing and be submitted to the instructor within a week of receiving the grade. The dispute should set out very clearly, the grade that the student believes the assignment should have received as well as why he or she believes that he or she should have received such a grade.

The following scale will be used in grading your assignments and in calculating the overall grade for the course:

A = 95 – 100% (4 points)	B - = 75-79% (2.67 points)	D + = 55-59% (1.33 points)
A - = 90 – 94% (3.67 points)	C+ = 70 – 74% (2.33 points)	D = 50 – 54% (1.0 point)
B+ = 85 – 89% (3.33 points)	C = 65 – 69% (2.0 points)	D - = 45 – 49% (0.67 points)
B = 80 – 84% (3.0 points)	C - = 60-64% (1.67 points)	E = 40 – 44% (0 – Failure)

If you have questions, please, consult:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Course Policies

Please, come to class on time.

Be certain to give proper credit whenever you use words, phrases, ideas, arguments, and conclusions drawn from someone else's work. Failure to give credit by quoting and/or footnoting is PLAGIARISM and is unacceptable. Please review the University's honesty policy at [www.dso.ufl.edu/judicial/](http://www.dso.ufl.edu/judicial/).

Please do not hesitate to contact me during the semester if you have any individual concerns or issues that need to be discussed. Contact the Disability Resources Center (<http://www.dso.ufl.edu/drc/>) for information about available resources for students with disabilities.



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#### Counseling and Mental Health Resources:

Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352-392-1575; <http://www.counseling.ufl.edu/cwc/>).

#### STUDENTS WITH DISABILITIES:

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.

#### GRADE DISTRIBUTION (100%)

- Attendance and participation in discussion: **10%**
- **Discussion moderation: 10%**
- Journal: 40%
- Final Paper: **40%**

#### ATTENDANCE AND PARTICIPATION IN DISCUSSION (10%)

**Attendance:** Attendance is mandatory and will be assessed by class roll or sign-up sheet. Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class. Students are permitted **two** unexcused absences (2 x 50 minutes), beyond which **each additional** unexcused absence will result in a lowering of the final grade by one full letter. In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate.

Please, see UF Attendance Policies:

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

**Participation:** Students are expected to do all the readings carefully so that they will form the basis of their contributions to class discussion. Discussion questions will be distributed in advance via e-mail several days prior to each meeting. Each class will include a series of questions on the contents of the assigned readings. Attention will be paid not only to the quantity of your contributions to in-class discussion but also to the quality. **During or directly following each class meeting, the instructor will award points to students based on the quality of their in-class contributions – 2 points for a substantive contribution that demonstrates critical assessment of assigned course materials; 1 point for contributions not based on assigned material but nevertheless demonstrating critical thinking. Point totals will be added at the end of the semester and graded on a bell curve. Students may enquire at any time to receive feedback on their in-class participation.**

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**Participation Rubric:**

Outstanding	Satisfactory	Unsatisfactory
<ul style="list-style-type: none"> <li>• Consistently thorough preparation of readings as evidenced by ability to answer introductory questions</li> <li>• Discussion contributions manifesting mastery of concepts, terminology, methodologies, and intellectual nuances of material</li> <li>• <b>Discussion contributions exhibiting consistently sound and concerted effort at exploring and addressing the General Education objectives spelled out on pp. 2-3 above.</b></li> </ul>	<ul style="list-style-type: none"> <li>• Predominantly thorough preparation of readings as evidenced by ability to answer introductory questions</li> <li>• Discussion contributions manifesting basic though not necessarily sophisticated understanding of concepts, terminology, methodologies, and intellectual nuances of material</li> <li>• <b>Discussion contributions exhibiting predominantly sound and concerted effort at exploring and addressing the General Education objectives spelled out on pp. 2-3 above.</b></li> </ul>	<ul style="list-style-type: none"> <li>• Generally incomplete preparation of readings as evidenced by ability to answer introductory questions</li> <li>• Discussion contributions manifesting inaccuracy or confusion in understanding of concepts, terminology, methodologies, and intellectual nuances of material</li> <li>• <b>Discussion contributions exhibiting incomplete, inaccurate, or no effort at exploring and addressing the General Education objectives spelled out on pp. 2-3 above.</b></li> </ul>

**TIPS:** *Interpretive* (or *Critical*) questions are open-ended and are concerned with textual meaning. They ask for opinions on themes, figurative language, symbolism within the narrative. They also ask for judgments regarding the period, history, politics and ethical questions that are relevant to the text. The open-endedness of Interpretive and Critical questions—which often use phrases such as "do you think" or "why do you suppose"—indicates that there may well be neither simply "right" nor simply "wrong" answers; the success of a response is based on the evidence and reasoning students employ to support their analysis and judgment.

**DISCUSSION MODERATION (10%)**

You will be responsible for preparing for and moderating discussion for one specific class. In anticipation of your assigned discussion, you will select and provide additional material you deem necessary, prepare a set of study questions, meet with me to vet both of these items and discuss main themes to be addressed in your class meeting. Your main job during the class meeting will be to moderate discussion and, in doing so, demonstrate thorough knowledge of the assigned texts. Two students can be responsible for the same class. Discussion questions for each session will **must be** distributed well in advance via e-mail.

**JOURNAL (40%)**

Keep a journal of your reactions to the readings for the class. Apart from jotting down your impressions of the texts, you may want to write down the questions that you have, your disagreements, problems with understanding the literary text, quotes you find particularly meaningful, and whatever else you think important. You will also want to address, where appropriate, either specific instances or broader issues relevant to the General Education objectives spelled out on pp. 2-3 above and annotated in greater detail in course calendar below. You should make at least 1 entry per week. Each entry should consist of 12-15 complete

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sentences. Maintaining a journal will result in your being better prepared for class, in your becoming more fully engaged with all the material, and therefore your receiving a better grade for participation. Your entries should be typed. If they have to be hand-written, please, write legibly. I will collect your journals once every three-four weeks (see Course calendar for the exact dates), **and will assess each entry according to the gradations spelled out in the "Participation Rubric" above.**

**FINAL PAPER/PROJECT (40%), due Monday, May 2nd, 2016, midnight or earlier**

**Choose any one project:**

1) 7-9 double-spaced-page-long paper or a short film or an installation about any creative person of your choice.

- You will need to choose an object of your study/fascination.
- Compile bibliography. This should include articles, biographies and biopics about your chosen creative person.
- Explain what this person is famous for, how his or her creativity has influenced other people's lives and how it affected the life of that person him/herself. How successful do you think this person was/is in realizing his/her talents?
- You can invent an artist and come up with an imaginary story of his/her life and a body of his/her work.
- **You should also devote attention, where appropriate, either specific instances or broader issues relevant to the General Education objectives spelled out on pp. 2-3 above and annotated in greater detail in course calendar below.**

2) Or you can write a paper on some (2-3) best (from your point of view) portrayals of creativity in film or literature. Or about the very worst portrayals. You will need to explain why they worked or why they didn't.

3) You can come up with your own project but you will need to clear that with me first (April 10, 2016, the latest).

Whatever topic or medium you choose, your project has to reflect the readings and discussions that we would have had in class. **Your project needs to demonstrate a concerted effort at applying the methods and tools commonly employed in Humanities and discussed and developed over the course of the semester. Your project likewise needs to reflect a concerted effort at drawing out and analyzing cross-cultural similarities and differences germane to the themes and case studies discussed over the course of the semester.** Please do not hesitate to discuss your project and your readings with me. I am really interested in what you decide to do. The sooner you start working on this project, the better.

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## **Course Calendar**

Please note:

- This schedule of readings is preliminary and may undergo modifications as the semester progresses.
- All reading and writing assignments must be completed by the beginning of the class period under which they are listed.
- **General-Education related topics for each set of assignments are indicated by “H” (Humanities) and “N” (International Diversity) below.**

January 6:

Introduction

Film Screening: “Black Swan” (2010), Director: Darren Aronofsky

Starring: Natalie Portman, Mila Kunis, Vincent Cassel, Barbara Hershey, and Vinona Rider

Run time: 1 hour 41 minutes

**H: Creativity and the humanities: big-picture questions**

**N: Creativity across cultures: big-picture questions**

### ***I The Image of the Artist***

January 13, January 20:

Discussion of “Black Swan”

Mattathias Schwartz, “Amazing or Shit,” review of *Steve Jobs* by Walter Isaacson, which he describes “as a case study in creativity” LRB, Dec 15, 2011 (a PDF file from the Instructor).

David Foster Wallace, “Backbone” (ARES)

Dmitrii Merezhkovsky, *The Romance of Leonardo da Vinci* (excerpt, ARES)

Milos Forman, “Amadeus” (clip)

Andrei Tarkovsky, “Andrei Rublev” (clip)

**H: Genius across genres – similarities and differences**

**N: Genius across cultures – similarities and differences**

January 27:

Ernst Kris, and Otto Kurz, *Legend, Myth, and Magic in the Image of the Artist* (excerpt, ARES)

Vladimir Nabokov, *The Luzhin Defense, Foreword, Chapters 1,2,3,4,5*

**H: Genius across genres (con’t)**

**N: Chess and genius in cross-cultural perspective**

February 3:

Vladimir Nabokov, *The Luzhin Defense, Chapters 6-14*

Eric Naiman, chapter on *The Luzhin Defense* from *Nabokov, Perversely* (ARES)

Film, “Chess Fever” (clip)

**H: Genius across genres (con’t)**

**N: Chess and genius in cross-cultural perspective**

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## **II Artists as “Degenerates” and as “Criminals”**

February 10:

Max Nordau, *Degeneration* (e-book:

<http://www.archive.org/stream/degenerationtrfr00norduoft#page/n13/mode/2up>

Read chapters 1-4 from Book 1 (pp. 1-44).

Chekhov, “Black Monk” (online: <http://www.ibiblio.org/eldritch/ac/blackmonk.htm>)

Frederick Crews, “Physician, Heal Thyself: Part II, NYRB, October 2011 (a PDF file from the Instructor)

Film screening: “The Black Swan” (clips)

**Journals due**

**H: The logic of degenerative narratives**

**N: Cross-cultural portraits of artists as miscreants**

February 17:

Terry Castle on Outsider’s Art, “Do I like it?” LRB, 28<sup>th</sup> July, 2011 (a PDF file from the Instructor)

Terry Castle’s own work: <http://www.stanford.edu/~castle/cgi-bin/wordpress/artwork/photography/>

Vladimir Nabokov, Foreword to *Despair, Despair* (chapters 1-4)

Film: “Despair” (clip)

**H: The logic of degenerative narratives**

**N: Cross-cultural portraits of artists as miscreants**

February 24:

Vladimir Nabokov, *Despair* (chapters 5-11)

Otto Rank, *Art and Artist* (excerpt, ARES)

Irina Sirotkina, *Diagnosing Literary Genius* (excerpt, ARES)

**H: The logic of degenerative narratives**

**N: Cross-cultural portraits of artists as miscreants**

**March 2 – no class, spring break**

## **III Art/Boredom/Depression/Hypochondria/Death**

March 9:

Anton Chekhov, “A Boring Story”/”A Dreary Story”:

<http://www.grtbooks.com/exitfram.asp?idx=3&yr=1889&aa=HU&at=DU&ref=chekhov&URL=http://www.eldritchpress.org/ac/jr/156.htm> (you might need to cut and paste)

Lars Svendsen, *The Philosophy of Boredom* (excerpt, ARES);

Michael Kimmelman, *The Accidental Masterpiece* (excerpt, ARES)

Becker, *The Denial of Death* (excerpt, ARES)

Peter Greenaway, “The Belly of an Architect” (clips)

**Journals due**

**H: Writing as therapy**

**N: Boredom, depression, and death as cultural categories**

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March 16:

Marcus Aurelius, *Meditations* (excerpts, ARES)

Tony Judt, "The Night" (ARES)

Film screening: "The Diving Bell and the Butterfly"

Discussion

**H: Writing as therapy**

**N: Boredom, depression, and death as cultural categories**

March 23:

William Styron, *Darkness Visible*

Joyce Carol Oates, "Papa at Ketchum, 1961" (ARES)

Joseph Shenk, Lincoln and Melancholia (excerpt, ARES)

Brian Dillon, *Hypochondriacs, Nine Tormented Lives* (chapter on Glenn Gould, ARES)

"32 short films about Glenn Gould" (clips)

**H: Writing as therapy**

**N: Boredom, depression, and death as cultural categories**

#### ***IV Artists "Among Us"; Celebrity Culture; Artists and Posterity***

March 30:

Anton Chekhov, *The Seagull* (Acts I-IV)

Guy de Maupassant, *Afloat* (excerpt, ARES)

Schopenhauer, *Essays and Aphorisms* (excerpts)

Adam Philips, "Judas' Gift" (on Betrayal), PDF file

Films: *The Seagull* (various versions, clips)

**Journals due**

**H & N: Chekhov in translation**

April 6:

Schopenhauer, *Essays and Aphorisms* (excerpts)

Anton Chekhov, *Uncle Vanya* (Acts I-IV)

Films: "Cold Souls" (clips); "Vanya on the 42<sup>nd</sup> Street" (clips)

Chekhov in translation: <http://sohorep.org/chekhov-me-hilton-als>

**H & N: Chekhov in translation**

April 13:

Leo Tolstoy, "The Death of Ivan Il'ich" (online)

Sophia Tolstoy, *Diaries* (excerpt, ARES)

Ivan Bunin, *The Liberation of Tolstoy* (excerpt, ARES);

Jay Parini, *The Last Station* (novel) (excerpt, ARES)

Michael Hoffman, "The Last Station" (2009, film, clips)

**H: Leo Tolstoy – art and life**

**N: Celebrity writer across cultures and centuries**

April 20:

Anna Akhmatova, *Poems* (online)

Galina Rylkova, "No Room of Her Own: Anna Akhmatova's Tenure in Soviet Culture" (online)

Galina Rylkova, "Saint or Monster: Anna Akhmatova in the 21st Century" (PDF HANDOUT)

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Semyon Aranovich, "The Anna Akhmatova File" (clips)

Anatolii Naiman, "Film about Anna Akhmatova" (clips)

Concluding remarks.

**Journals due**

**H: Portraits of creative lives: biography, history, and politics**

**N: Celebrity biography across cultures**

**FINAL PAPER/PROJECT (30%) is due MONDAY, MAY 2, 2016, midnight or earlier.** Please, e-mail it to me as an attachment (grylkova@ufl.edu) or you can bring your installation to my office. Please, contact me in advance to make an arrangement.