

Cover Sheet: Request 12931

IDS2935 Quest 1, Identities: What is a Man?

Info

Process	Course New/Close/Modify Ugrad Gen Ed
Status	Pending at PV - General Education Committee (GEC)
Submitter	Patricia Travis ttravis@ufl.edu
Created	8/13/2018 1:42:35 PM
Updated	9/29/2018 4:50:26 PM
Description of request	IDS2935 is the course "shell" through which the first offerings in the new UF Quest curriculum will be offered. I am asking that the Gen Ed committee temporarily approve a section of IDS2935 titled UFQuest 1, Identities: What is a Man? as an offering that fills the Humanities, [Diversity, and Writing—2000 words] Gen Ed requirements. This temporary approval will last from Spring term, 2019, through fall term 2019.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - Womens Studies 011657006	Banafsheh Moradi		8/17/2018
Travis-- What is Man cover letter.pdf					8/13/2018
College	Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane		9/10/2018
No document changes					
General Education Committee	Pending	PV - General Education Committee (GEC)			9/10/2018
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 12931

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Submitter: Patricia Travis ttravis@ufl.edu

Created: 8/13/2018 1:22:57 PM

Form version: 1

Responses

Course Prefix and Number

Response:
IDs2935

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:
UFQ1 Identities: What is a Man?

Delivery Method

Please indicate the delivery methods for this course (check all that apply). Please note that content and learning outcome assessment must be consistent regardless of delivery method.

Response:
Classroom

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:
Spring

Effective Year

Response:
2019

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:
n/a

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

Requesting Temporary or Permanent Approval

Please select what type of General Education Approval you desire for this course. Selecting 'Permanent', will request a permanent General Education designation. You may also select a temporary General Education assignment for 1, 2, or 3 semesters.

Response:
3 semesters

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:
D, 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:

E2

1 August, 2018

To the General Education Committee:

Attached please find for your review my syllabus for "What is a Man? Constructing Masculinity in Late 20th Century America." I am proposing this class to run in the spring 2019 Trial of Quest 1, the new UF arts and humanities curriculum that will replace IUF1000 "What is the Good Life?" Courses in Quest 1 will fill the Gen Ed Humanities requirement. Unlike many existing Gen Ed courses, Quest courses are not standard "Introduction to..." or "Survey of..." offerings. Rather, they ask and invite students to answer essential questions about the human experience by looking at thematically structured, multidisciplinary courses that fit into one of five themes. They also include an experiential component, enhanced student-faculty interaction, attention to metacognitive thinking about what the Humanities are and why they are important, and student reflection on how essential questions raised in the course ramify across their own intellectual, professional, and personal lives.

"What is a Man?" fits under the Quest theme of "Identities," asking essential questions about how we evaluate gender, a central aspect of who we are, and one that is easy to see as given, rather than constructed. Implicit in the essential question of "what is a man?" are a set of other value judgements about who is a good or bad man; how one knows a man's worth; and how men (good and bad) should be represented. The multidisciplinary of the course is made evident by the selection of literary, visual, and musical texts that we will assess (along with a play that fills the experiential learning requirement). These are all treated in historical context (supplied by supplemental readings and lecture). Class discussion and assignments present and practice evaluation of texts using methods found in English, history, film and cultural studies, and art history; the instructor draws attention to these distinct disciplines, noting the similarities and differences of their analytical modes. Students' attention will be directed to the ways in which, unlike in a traditional high school setting, using historical analysis alongside of traditional close reading produces enhanced understanding of how texts help to create meaning. This contrast to practices they learned in high school helps students to build metacognitive skills and enhance their readiness for upper division courses. In addition, it sets the stage for students to make informed choices about taking a department-based Introductory or Survey class that might lead to a major or minor, and sets up a discussion on the last day of class about how the Quest 2 curriculum might take up questions of masculinity from a natural or social science perspective.

Because ideas about gender are always articulated in concert with ideas about sexuality, race, class, age, national identity, etc., I seek a Diversity designation along with the Humanities designation. A wide range of texts, including one that students select themselves for the final project, foreground issues of how the question of "What is a Man?" is never class or race-neutral given America's history of slavery and economic inequality. While the course materials focus on heteronormative sexuality, with particular attention to issues of "breadwinner masculinity" in changing economic times, attention is paid throughout to both homoerotic male friendships and to gay identity. Nationalism and citizenship are considered through the treatment of WW2, and the Vietnam and First Gulf Wars. The question of whether and how

Americans' answer to the question "What is a Man?" has become more open and equitable since the mid-20th century is addressed through textual analysis and through informal (Learning Logs) and formal assignments (Chapbook, final project) that prompt students to reflect not only on the text's answers to that question, but also on their own responses to it.

The class includes frequent writing beginning in the 2nd week, and most students will write far beyond the 2000 words they earn. The first paper offers a diagnostic from which the instructor will abstract several common technical issues (passive voice, comma splices, subject-verb agreement, etc.) which will be didactically addressed in class over the course of the term. Two short papers in the middle of the term will offer additional opportunities for commentary on how to frame, support, and develop an argument using textual evidence. This sets the students up well for their final project, in which they read a men's self-help book of their own choosing and argue for its inclusion in the class as an example of how Americans like themselves currently answer the question of "What is a Man?" This longer paper unfolds in four parts (the first three of which receive instructor comments) so that students have ample opportunity to develop and refine their arguments, and to polish their prose.

Obviously, instructor engagement through feedback on writing is a key feature of this class. In addition, at least two class meetings per week will be discussion based, and class time has been allocated for individual paper conferences for students who have difficulty making office hours. There will be some evening film screenings, as well as a field trip to the play "Mercy Killers" at the Philips Center, that lend themselves to informal interaction with the instructor. The visit to the class by the playwright will enhance this. Pending available funds for refreshments, I anticipate hosting a "chapbook release" party in the event space in the Women's Studies offices in Ustler Hall at the end of the term. I routinely teach a class of 50 as the Intro to our major and typically know all the students names by the third week of the term. My aim in this class is for first year students to feel both supported and challenged as they begin to ask and answer the essential question "What is a Man?"

Please do not hesitate to contact me if you have further questions.

Sincerely,

/s/ Trysh Travis
Waldo W. Neikirk Term Professor
Associate Professor, Women's Studies
ttravis@ufl.edu

WHAT IS A MAN? CONSTRUCTING MASCULINITY IN LATE 20TH CENTURY AMERICA

UF Quest 1/Identities IDS2935/####

General Education: Humanities, Diversity, Writing (2000 words)

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

Spring 2019, M/W/F # Period (TIME-TIME)

Location: ROOM

Class resources, announcements, updates, and assignments will be made available through the class Canvas site: [URL]

Instructor	Teaching Assistant
Trysh Travis, Assoc. Prof. of Women's Studies ttravis@ufl.edu 273-0393 Office Hours: DATES/TIMES 305 Ustler Hall Please email for an appointment, even within posted office hours.	NAME, MA Student in Women's Studies EMAIL AND PHONE Office Hours: DATES/TIMES/ROOM

Course Description

This course uses literature, art, music and film to complicate popular science claims about the “nature” of masculine identity. Focusing on the experiences of African American and White men in the late 20th century, we will examine the ways that ideas of “what is a man” are formed in dialogue with ideas about the family, meaningful work, class, race, and sexuality. To understand how that happens, we will read popular texts produced during moments in 20th century American life when changes in the nation’s political and economic structures have called long-held ideals of masculinity into question. Through these imaginative works we will see how diverse men construct identities for themselves (and find meaning and value in their lives) not only through their relationships with women, but also through their friendships and work, their political and their spiritual beliefs. We will ask and answer these questions through class discussion, formal/analytical writing, and less formal, personal writing.

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 DESCRIPTION:** Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in

general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

- HUMANITIES SLOS

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

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

- DIVERSITY SLOS:

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

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

- WRITING EVALUATION:

- This course carries 2000 words that count towards the UF Writing Requirement. You must turn in all written work counting towards the 2000 words in order to receive credit for those words.
- The instructor will evaluate and provide feedback on the student’s written work with respect to content, organization and coherence, argument and support (when appropriate), style, clarity, grammar, punctuation, and other mechanics, using the General Education writing rubric (see PAGE 7).
- More specific rubrics and guidelines for individual assignments may be provided during the course of the semester.

Student Learning Outcomes

Reflecting the curricular structures of Quest 1 and these Gen Ed designations, after taking What is a Man? students will be able to:

1. Identify, describe, and explain the historical evolution of African American and White masculine identity in the 20th-century US, with attention to the ways gender, race, and natural identity intersect and dynamically interact with other identity categories such as (but not limited to) class, ethnicity, religion, age, sexual orientation, and disability **(Content SLOs for Gen Ed Hum & Diversity and Q1)**
2. Analyze and evaluate popular culture texts by a diverse group of artists that depict and help to construct ideals of masculine identity using established practices appropriate to the arts and humanities **(Critical Thinking SLOs for Gen Ed Hum & Diversity and Q1)**
3. Analyze and evaluate how social inequities are constructed and affect the opportunities, constraints, and perceptions of different groups of men in the United States **(Critical Thinking SLO for Gen Ed Diversity)**
4. Analyze and reflect on the ways in which cultures and beliefs mediate understandings of masculinity in an increasingly diverse U.S. society **(Critical Thinking SLO for Gen Ed Diversity)**
5. Analyze, evaluate, and critically reflect on connections between course content and their intellectual, personal, and professional development at UF and beyond **(Critical Thinking SLO for Q1)**
6. Develop and present clear and effective responses to essential questions about masculine identity in the 20th-century US in oral and written forms appropriate to the relevant humanities disciplines incorporated into the course **(Communication SLO for Gen Ed Hum and Q1).**

TO SEE HOW ASSIGNED WORK ADVANCES EACH SLO, GO TO PAGES 6-7.

Required Texts

Books: Required books for class and the recommended writing guide are available at the UF Bookstore. Shorter assigned readings will be available through the class Canvas page. Students are required to bring hard copy of the day's assigned reading to class every day; failure to do so may result in loss of participation points. Book options for the final project may be reviewed at Library West and purchased through any retailer.

Required books for class:

- Hansberry, *A Raisin in the Sun* (1959; NY: Vintage Reissue, 2004)

Book options for final project:

- Harper, *Letters to a Young Brother* (NY: Avery, 2006)
- Manson, *Models: Attract Women through Honesty* (MarkManson.net, 2011)
- Mystery, *The Mystery Method: How to Get Beautiful Women into Bed* (NY: St Martins, 2007)
- Savage and West, *How to be A Person* (Sasquatch, 2012)

Recommended books:

- Lunsford, *Easy Writer* (NY: Bedford St. Martins, 2016)

Films: This course requires you to view several films, most of which are available through streaming services like Netflix or Amazon. If you cannot stream the films, you may watch them on closed reserve at Library West; request them from the circulation desk.

Required films:

- Curtiz, *Casablanca* (1944)
- Jewison, *In the Heat of the Night* (1967)
- Russell, *Three Kings* (1999)
- Jenkins, *Moonlight* (2016)

Music: Popular music assigned in this class may be streamed through services like Apple music or Spotify. Links to YouTube videos of the songs as well as the lyrics will be available in the class Canvas page.

Required music:

- Springsteen, *Born in the USA* (1984)
- NWA, *Straight Outta Compton* (1988)

Field Trip: This class includes a field trip to see the play *Mercy Killers* (Michael Milligan, 2016) at the Philips Center for the Performing Arts on Thursday, 21 March at 7:30 pm. Student tickets cost \$10; YOU MUST PURCHASE YOUR OWN TICKET FOR THIS PERFORMANCE at the box office: <https://performingarts.ufl.edu/tickets/>. A small fund is available to cover tickets for students with genuine financial hardship; if purchasing a ticket will be a hardship for you, OR if you cannot attend the performance due to a conflict, you must discuss and make arrangements with the instructor by 18 February.

UNIT ONE: INTRODUCTIONS

Week 1 Getting Started

M 7 Jan What is a Man? [In class analysis: photos from Memphis Sanitation Workers Strike, 1968]
 W What is a Quest class? [In class discussion; introduce chapbook assignment]
 F Why Humanities? [Fine video]

UNIT TWO: ARCHETYPES

Week 2 Historicizing

M 14 Jan Popular Science and “Boys will be Boys” [Fine, *Testosterone Rex*, excerpts]
 Due in class: Syllabus reflection paper (300-500 words)
 W Popular Science, cont’d
 F Historicizing Masculinity I [Kimmel, *Manhood in America*, excerpts]
 Due in class: Learning Log I

Week 3 Gender and the Greatest Generation

M 21 Jan Historicizing Masculinity, II [Kimmel, cont’d]
 W Lecture: Gender and the Greatest Generation [In-class analysis: WW2 propaganda posters]
 F Curtiz, *Casablanca* (1944)
 Due in class: Learning Log II

Week 4 The Hero and His Sidekick

M 28 Jan *Casablanca*, cont’d [Focus on gender and sex; romantic hero]
 W *Casablanca*, cont’d [Focus on male friendship/homoeroticism]
 F Lecture: Postwar Domesticity and Civil Rights [In-class analysis: VA mortgage advertisements; suburban home plans]
 Due in class: Learning Log III

UNIT THREE: RENEGOTIATIONS

Week 5 The Black Man and His Place

M 4 Feb Hansberry, *Raisin in the Sun* (1959)
 W *Raisin*, cont’d [Focus on matriarchy and breadwinner masculinity]
 F *Raisin*, cont’d [Focus on pan Africanism]
 Due in class: Learning Log IV

Week 6 The Meaning of “Mr.”

M 11 Feb Jewison, *In the Heat of the Night* (1967)
 W *Heat*, cont’d [Focus on sexualized criminality and race]
 F *Heat*, cont’d [Focus on professional camaraderie]
 Due in class: The Meaning of Work paper (500-750 words)

Week 7 Postwar-Liberal-Consensus-Masculinity (and Its Limits)

M 18 Feb Open class: Ask It Basket exercise [Review, reflect, look ahead]
 Due in class: Financial or Scheduling conflicts for *Mercy Killers*
 W Mid-term exam

F Lecture: the Limits of Postwar-Liberal-Consensus-Masculinity
Due in class: Final project commitment letter (150-250 words)

UNIT FOUR: REMIXING

Week 8 Masculinity and Popular Music

M 25 Feb Overview of final projects: topics, schedule

W Lecture: Rock and Hip Hop Masculinities

F Springsteen, *Born in the USA* (1984), selections [Focus on war and patriotism]

Due in class: Learning Log V

Week 9 No Class—spring break

Week 10 Post-Breadwinner Masculinity

M 11 March *USA*, cont'd [Focus on race, class, and absence of gender]

W NWA, *Straight Outta Compton* (1988), selections [Focus on gender and sexuality]

F *Compton*, cont'd [Focus on anti-authoritarianism and pleasure]

Due in class: Learning Log VI

Week 11 "These Jobs are Going, Boys"

M 18 March Lecture: Deindustrialization and Militarization

Due in class: Meaning of Women paper (500-750 words)

W TBA: Preparation for field trip

THURSDAY

21 March Field Trip: *Mercy Killers* at Philips Center, 7:30 pm (sign-in sheet will be available)

F Guest Speaker: Michael Milligan, author/performer *Mercy Killers*

Due in class: Final project formal proposal (250-300 words)

UNIT FIVE: REIMAGINING?

Week 12 The Hero and His Sidekicks, Revisited

M 25 March Open class: Ask It Basket exercise [Review, reflect, look ahead]

Due in class: Learning Log VII

W Russell, *Three Kings* (1999) [Focus on sexuality and status]

F *Kings*, cont'd [Focus on domesticity and fatherhood]

Week 13 Masculinity Here and Now, pt 1

M 1 April Lecture: The Critique of "Toxic Masculinity"

Due in class: Learning Log VIII

W Final project conferences

F Final project conferences

Due via canvas: Final project rough draft

Week 14 Masculinity Here and Now, pt 2

M 8 April Open class: Ask It Basket exercise [Review, reflect, look ahead]

W Organize peer editing groups

F Jenkins, *Moonlight* (2016) [Focus on extensions of hip hop masculinity]

Week 15 "What's a Faggot?"

M 15 April *Moonlight*, cont'd [Focus on queer of color masculinity]

Due via canvas: Chapbook pages (300-500 words)

W *Moonlight*, cont'd [Focus on breadwinner identity]

F Peer Editing groups meet

Week 15 Winding Up (or Down)

M 22 April Peer Editing groups meet

W Evaluations and Future Plans

F Conclusions [Look at chapbooks; distribute and go over take-home exam questions]

Due: Final project paper

☞ Take-home Exam essays due at UF scheduled date: ### ☞

Assigned Work (You must complete all the assigned work in order to pass the class)

Papers

- Syllabus paper (300-500 words) Week 2; Points: 16
 - Summarize and respond to syllabus with thoughts on/hopes for the class and potential challenges
 - Advances SLOs: 4, 5, 6

- Meaning of Work paper (500-750 words) Week 6; Points: 32
 - Summarize and explain Kimmel's theory of "breadwinner masculinity" and apply it to one character we have encountered in texts to this point, examining how he uses work to create identity and a sense of meaning and value
 - Advances SLOs: 1, 2, 3, 4, 6

- Meaning of Women paper (500-750 words) Week 11; Points: 32
 - Summarize and explain Kimmel's treatment of sexual conquest and domesticity and apply it to one character we have encountered during weeks 5-11, examining how women serve to create identity and a sense of meaning and value
 - Advances SLOs: 1, 2, 3, 4, 6

- Chapbook pages (300-500 words) Week 15; Points: 8 each for a total of 16
 - Drawing on learning logs, choose two quotations that represent key insights into an ideal of masculinity that you support. Summarize the source of the quotations, and explain their importance within the work from which they are taken and to you personally. One page from each student will be selected for inclusion in the class chapbook.
 - Advances SLOs: 2, 4, 5, 6

Final Project Components

- Commitment Letter (150-250 words) Week 7; Points: 8
 - A business letter to the instructor presenting the work about which you will write in your final paper, explaining your choice, and articulating concerns and hopes for the project as you move forward
 - Advances SLOs: 5, 6

- Formal Proposal (250-300 words) Week 11; Points: 16
 - Brief summary of the biography of the author of your chosen book, its status in the field, and its most important points, with overview of how you intend to analyze it and what texts read in class you will draw on in that analysis
 - Advances SLOs: 5, 6

- Rough Draft (no word limit) Week 13; Points: 24
 - Summarize and explain the main ideas of your chosen book, analyzing it in terms of the ideals of masculinity encountered in the class and your personal values
 - Advances SLOs: 1, 2, 3, 4, 5

- Final Paper (600-1000 words) Week 15; Points: 64

- Analysis of a popular men’s self-help book, placing it in the current historical moment and evaluating its arguments and ideals
- Advances SLOs: 1, 2, 3, 4, 5, 6

Exams

- Mid-term—in-class blue book exam with short answer and essay questions. Week 7; Points: 24
 - Advances SLOs: 1, 2, 3, 4
- Final—take-home exam with one required synthetic essay and another essay from a choice of two. Questions distributed last day of class, answers submitted via Canvas at assigned exam period. Points: 32
 - Advances SLOs: 1, 2, 3, 4, 5, 6

Other Assessments

- Learning Logs (variable words) 7 of 8 options over course of semester; S/U completion grade.
 - Periodic informal writing on assigned work and class discussion. Content will vary but in each log you must identify at least one quote (from class or an assigned text) that conveys a key insight regarding masculine identity; these quotes will be form basis of the class chapbook.
 - Advances SLOs: 1, 2, 3, 4, 5, 6
- Participation. Daily; Points: 20
 - Consistent informed, thoughtful, attentive, courteous, and professional engagement with class materials, fellow students, and instructor/TA in class and/or office hours
 - Advances SLOs: 1, 2, 3, 4, 6
- Attendance. Daily; Points: 37
 - On-time, all-class period, and consistent attendance at 37 class meetings (45 class days less one holiday + two conference days + five discretionary absences)

Total possible points: 321

Grading

- Participation Grading: Consistent high-quality class participation—in large and small groups—is expected. “High-quality” in this case means
 - informed (i.e., shows evidence of having done assigned work),
 - thoughtful (i.e., shows evidence of having understood and considered issues raised in readings and other discussions), and
 - considerate (i.e., takes the perspectives of others into account).
 If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.
- Paper Grading: It is not truly possible to separate the quality of ideas from the quality of the language through which they are expressed, but I attempt to do so by using the grading rubrics for papers. These grids assign point values to each of five levels of achievement (A-F), then assess what level you have reached in each of four areas: Content (the thoughtfulness, originality, and insight of the paper), Development (its organization and movement from one idea to another), Style (the appropriateness and effectiveness of the language), and Usage (mechanics of grammar, spelling, citation, formatting, and punctuation).

	Excellent (A)	Good (B)	Adequate (C)	Poor (D)	Failing (F)
Content	Significant controlling idea or assertion supported with concrete, substantial, and relevant evidence.	Controlling idea or assertion supported with concrete and relevant evidence.	Controlling idea or assertion general, limited, or obvious; some supporting evidence is repetitious, irrelevant, or sketchy.	Controlling idea or assertion too general, superficial, or vague; evidence insufficient because obvious, aimless, or contradictory.	No discernible idea or assertion controls the random or unexplained details that make up the body of the essay.
Development	Order reveals a sense of necessity, symmetry, and emphasis; paragraphs focused and coherent; logical transitions reinforce the progress of the analysis or argument. Introduction engages initial interest; conclusion supports without repeating.	Order reveals a sense of necessity and emphasis; paragraphs focused and coherent; logical transitions signal changes in direction; introduction engages initial interest; conclusion supports without merely repeating.	Order apparent but not consistently maintained; paragraphs focused and for the most part coherent; transitions functional but often obvious or monotonous. Introduction or conclusions may be mechanical rather than purposeful or insightful.	Order unclear or inappropriate, failing to emphasize central idea; paragraphs jumbled or underdeveloped; transitions unclear, inaccurate, or missing. Introduction merely describes what is to follow; conclusion merely repeats what has been said.	Order and emphasis indiscernible; paragraphs typographical rather than structural; transitions unclear, inaccurate, or missing. Neither the introduction nor the conclusion satisfies any clear rhetorical purpose.
Style	Sentences varied, emphatic, and purposeful; diction fresh, precise, economical, and idiomatic; tone complements the subject, conveys the authorial persona, and suits the audience.	Sentences varied, purposeful, and emphatic; diction precise and idiomatic; tone fits the subject, persona, and audience.	Sentences competent but lacking emphasis and variety; diction generally correct and idiomatic; tone acceptable for the subject.	Sentences lack necessary emphasis, subordination, and purpose; diction vague or unidiomatic; tone inconsistent with or inappropriate to the subject.	Incoherent, rudimentary, or redundant sentences thwart the meaning of the essay; diction nonstandard or unidiomatic; tone indiscernible or inappropriate to the subject.
Usage	Grammar, syntax, punctuation, and spelling adhere to the conventions of "edited American English."	Grammar, punctuation, syntax, and spelling contain no serious deviations from the conventions of "edited American English."	Content undercut by some deviations from the conventions of "edited American English."	Frequent mistakes in grammar, syntax, punctuation, and spelling obscure content.	Frequent and serious mistakes in grammar, syntax, punctuation, and spelling make the content unintelligible.

The grade you receive on formal written work is the sum of the points you got in each area. (Point values at each letter grade level vary depending on total point value of assignment.) Written comments on your papers add detail to and help to explain the numerical score you receive in each of the four areas.

Grading Scale

I record your points on all assignments over the course of the semester in the Canvas gradebook, which translates total points into a letter grade using a standard grading scale:

A= 94-100% of points possible	A- =90-93%	
B+=87-89%;	B=84-86%	B- =80-83%
C+=77-79%	C=74-76%	C- =70-73%
D+=67-69%	D=64-66%	D- =60-63%
<60=F		

More information on UF grading policy is [available here](#).

Policies

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/UGRD/academic-regulations/attendance-policies/>.

Students Requiring Accommodations

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.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing UF's standard [online evaluations](#) (summary results will be available to students [here](#)) as well as a course-specific evaluation that focuses on course content and the experience of the Quest curriculum. Class time will be allocated for the completion of both evaluations.

Class Demeanor

Students are expected to arrive to class on time, stay the full class period, and behave in a manner that is respectful to the instructor and to fellow students. Electronic devices should be turned off and placed in closed bags. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion should be kept to a minimum.

Materials and Supplies Fees

There are no additional fees for this course.

University Honesty Policy

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

have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 302 Tigert Hall for one-on-one consultations and workshops.