

## Cover Sheet: Request 12943

### IDS2935 UFQuest1, Examined Life: Higher Education, Creative Reading, and the Examined Life

#### Info

Process	Course New/Close/Modify Ugrad Gen Ed
Status	Pending at PV - General Education Committee (GEC)
Submitter	Phillip Wegner pwegner@ufl.edu
Created	8/15/2018 3:18:05 PM
Updated	9/10/2018 2:52:40 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, Examined Life: Higher Education, Creative Reading, and the Examined Life, as an offering that fills the Humanities and International 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 - English 011608000	Sidney Dobrin		8/16/2018
Wegner, Quest1 S19 cover letter.pdf					8/15/2018
Wegner, Quest1 S19 Examined life syllabus.pdf					8/15/2018
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 12943

## Info

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**Submitter:** Phillip Wegner pwegner@ufl.edu

**Created:** 8/15/2018 3:10:11 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 Examined Life: Higher Education, Creative Reading, and the Examined Life

### 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 semseters

**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, N

**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

August 15, 2018

Dear colleagues,

Please find attached for your review the syllabus for my new general education humanities course, entitled, “Higher Education, Creative Reading, and the Examined Life.” 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, in my case that of “The Examined Life.” They also include an experiential component, enhanced student-faculty interaction, attention to metacognitive thinking about the nature of the Humanities and why they are important, and student reflection on how essential questions raised in the course relate to their own intellectual, professional, and personal lives.

Let me begin with a bit of background about myself. I am a first-generation university graduate, earning my bachelor’s degree from California State University, Northridge. I received my doctorate from the Program in Literature at Duke University and have been a member of the faculty at UF since 1994. In that time, I have published four well-received books, with a fifth forthcoming and a sixth already well underway, as well as more than 50 articles and essays. In my first decade at UF, I was a two-time recipient of the CLAS Teacher of the Year Award, as well as a Teaching Improvement Award. In 2010, I was named a University Research Foundation Professor, and in 2012, the Marston-Milbauer Eminent Scholar in English, a post previously held by my renowned former colleague, Dr. Norman Holland. I served as the Coordinator of our Graduate Program from 2009–2012 and the Associate Graduate Coordinator from 2005–2009, and founded the Working Group for the Study of Critical Theory at UF in 2015. I am a member of a number of scholarly review boards, and served as the president for the international Society for Utopian Studies from 2010–2014. I received the Society’s lifetime Lyman Tower Sargent Award for Distinguished Scholarship in 2017.

A question might rightly arise, why would any senior eminent research scholar volunteer to take up the challenges represented by the new Quest course program? The Harvard philosopher, pioneering film scholar, and teacher Stanley Cavell—who sadly passed away this past June—wrote in his brilliant book, *The Pursuits of Happiness*, “Given

teachers with something to love and something to say and a talent for communicating both, you can afford to forget for a moment about the curriculum. Whatever such teachers say is an education. And there are books the reading of which is also an education.” Cavell’s words capture part of my motivation for proposing this course. I remain firmly convinced that there are books, works of visual art, performances, and films the reading of which is an education, and the multidisciplinary nature of this course will give me a unique opportunity to share with a diverse group of our recently arrived students—some from backgrounds not unlike my own—my own sometimes unexpected but always joyful encounters with these works. Secondly, I deeply concur with Cavell’s suggestion that even more important than the works being read, the very best courses in the humanities are those taught by the most passionate and deeply experienced faculty. Such a passion comes from the opportunity to design original syllabi, something I have done throughout my UF career and hope to continue to do in its remaining years. If among the fundamental goals of the new Quest courses are to introduce our undergraduates to the importance of the humanities, and even persuade some of them of the real value of continuing into a humanities degree program, then their first encounters with the humanities need to be mentored by our very best, most dedicated, and experienced senior faculty. I hope that in participating in this trial course, I can persuade some of my colleagues of the real potential of this program for reinvigorating general education in the humanities at UF.

Furthermore, in recent years, I have become increasingly interested in the relationship between the growing crisis in our democratic institutions and transformations that have taken place in the structure of higher education. The American historian, John Taylor—whose 2016 essay “The Virtue of an Educated Voter,” the students will read in this course—maintains that beginning in the 1980s a university education came to be defined exclusively as an economic good. This marks a departure, Taylor further contends, from the Jeffersonian ideal that a broad and expansive education is fundamental for preparing our nation’s citizens for the demands of democratic self-governance, giving them the tools necessary to continuously examine and assess the health of those institutions. This ideal was most fully put into practice during the tremendous period of growth for the public university that occurred following the Second World War. As the result of the break from this model, a rigorous general education, and especially coursework in the humanities, has come to be marginalized in the typical undergraduate experience in favor of skills-based and career training. Humanities faculty themselves contributed to these trends by turning their attention to their professional and research careers, at the cost of a diminishing engagement in undergraduate and especially general education teaching. I hope that the new Quest program, and my course in particular, might contribute in some small way to brushing against the grain of such trends.

My proposed course is organized around a number of central insights that I have developed over the course of my first quarter century of teaching at UF. First, we will address head-on the importance of the humanities for living the best possible and most fulfilling life and enacting to the fullest extent the principles of democratic self-governance. Our opening readings aim to help the students to begin to understand that an education in the humanities exposes one’s self to unfamiliar and sometimes challenging viewpoints and experiences. The greater the number of such encounters we have had, the greater freedom

we ultimately possess in determining how we might live our lives. It precisely to limit a people's possible freedom, and especially the freedom to question and challenge the reigning order, that all anti-democratic and authoritarian regimes begin by restricting the free circulation of ideas. All of the works we will discuss in this course thus aim to lead students to further reflect not only on their own educations and future careers, but also on our current national and global situation.

However, in order for such encounters and reflections to occur, one must first know how to read. Indeed, whatever the particular text under examination—the philosophical essay, historical archive, fiction, painting, performance, or film, all of which we will explore in my multidisciplinary course—at the very center of the humanities remains training in the art of reading. Throughout this course, we will focus on what is involved in reading: while all reading is a contingent and conditioned act, a fact that makes possible a continuously expanding range of different possible readings, it is also a practice that entails responsibilities that are antithetical to the tyrannies of both authority and opinion. Reading is thus a deeply creative activity, whose product, like that of other practices in the arts and humanities, is expressed through its communication, in whatever oral, written, visual, or other form such a communication takes. The best way to demonstrate one's skills as a creative reader is to communicate with others in turn, and we will also take up in our discussions and activities during the semester the question of how we might communicate the fruits of our readings most effectively and creatively. This will involve their producing a range of different writings that will greatly enhance my interactions with them, ranging from weekly notes on passages from the readings, which I will try to address in class, to short papers on what is involved in “reading” different forms and medium, to a more formal exercise in close reading in the middle of the semester.

Throughout the course we will put these lessons into practice by reading works drawn from different disciplines in the humanities and different international historical and cultural traditions—less than twenty-five percent of the works we will examine originate in the United States, and the rest come from nine countries in Europe, as well as the Caribbean and China—and a number will deal directly with the issue of cultures in contact. In this way, our engagement with these works will also provide students with the means of thinking about what it means to live in an increasingly interconnected, global world. The readings in the second half of the course will be arranged in chronological order, beginning with Chauvet cave paintings from more than 32,000 years and concluding with a science fiction film released in 2016. I plan to widen our encounters by emphasizing the links between different practices and traditions, by, for example, studying literary texts in conjuncture with visual arts and other forms of expression, and examining film adaptations as practices of reading in their own right. I also plan to underscore both the creativity in all acts of reading and the significance of historical context by breaking the frame at number of places, and including later representations of past historical events and personages.

As part of the experiential component of the term, we will visit the Harn Museum of Art, both to familiarize students with this extraordinary campus resource and to get them to reflect further about the difference between reading visual art forms when viewed in

person and in reproduction. I also plan to enhance their experiences in the course by asking them to interview another humanities faculty member, asking them both about their own educational experiences and current research and teaching passions. In the end, I hope that all of these activities will inspire the students to continue to reflect on their own goals in their time at UF; explore, in their education within and beyond the university, the traditions to which they have been introduced; and further develop their skills as creative readers.

Thank you for giving me the opportunity to explore these possibilities with our undergraduate students. Please do not hesitate to contact me if I can be of any further assistance.

Sincerely,

A handwritten signature in black ink that reads "Phillip E. Wegner". The signature is written in a cursive style with a large, stylized "P" and "W".

Phillip E. Wegner

Professor and Marston-Milbauer Eminent Scholar  
Department of English

(352) 294-2813  
[pwegner@ufl.edu](mailto:pwegner@ufl.edu)



## **IDS 2935, Section XXXX**

### **Higher Education, Creative Reading, and the Examined Life**

UF Quest 1 – Examined Lives

General Education – Humanities, International

Note: A minimum grade of C is required for General Education Credit

Spring 2019,

T,TH Period TBA

Location: TBA

Dr. Phillip Wegner

Professor and Marston Milbauer Eminent Scholar in English

Email: [pwegner@ufl.edu](mailto:pwegner@ufl.edu)

Department biography: <http://www.english.ufl.edu/faculty/pwegner/index.html>

Phone: 294-2813

Office location: Turlington 4115

Office Hours: TBA; and by appointment

Note: It is best to schedule an appointment by email to see Dr. Wegner, as otherwise you may have to wait during scheduled office hours.

Teaching Assistant: TBA

TA email: TBA

TA phone: TBA

TA Office: TBA

TA Office Hours: TBA

### **Course Description**

This course will explore the importance of a rich and wide ranging reading in the humanities for living the best possible and most fulfilling life, and enacting to the fullest extent the principles of democratic self-governance. In his *apologia*, or defense speech at his trial, the Greek philosopher and teacher Socrates expresses the deep value of finding time every day for “conversing and testing myself and others;” this is because, Socrates concludes, “the unexamined life is not worth living.” Socrates’ words would profoundly shape for the next two millennia notions of the value of higher education: a full education should provide us not only with specific skills and technical training, but also the tools for engaging in an ongoing, rigorous, and even sometimes painful examination of ourselves and the complex world in which we live. At the very heart of such an education in the humanities is the creative activity of *reading*, the latter understood in its broadest sense as a scene of an encounter and conversation with books, visual arts, theater, and film. If read in a truly creative fashion, these diverse works provide us with a way of accessing

the other lives and values necessary to reflect upon and examine our own. The founders of the United States similarly saw such an education as indispensable for the continuation of the fragile democratic experiment they had recently undertaken—and it is no coincidence that among the first things any tyrant does is to ban books and art, if not to undermine the activity of reading altogether. In our course, we will work to create a foundation for a life long practice of creative reading, both by looking at a rich variety of works that take up the themes of education, reading, and the examined life, and by engaging in such practices for ourselves. After reading Plato's account of Socrates' statements at his trial, we will turn to a handful of short readings that meditate on the role of higher education and especially its value for a democratic culture. We will then turn to a number of works where the themes of the importance of education and reading for an examined and free life are at the forefront. In the second half of the semester, we will turn our attention to diverse expressions of examined lives, from some of the earliest existent works of art to exciting recent fiction and film. These works will be drawn from a wide range of different national cultural traditions, and a number will deal directly with the issue of cultures in contact. In this way, they will also provide the means of thinking about what it means to live in an increasingly interconnected global world.

### **General Education Objectives and Learning Outcomes**

This course is a Humanities (H) subject area course in the UF General Education Program. Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

#### Humanities Student Learning Outcomes (SLOs)

At the conclusion of the course, students will be able to:

- 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 humanities from multiple perspectives (Critical Thinking).
- Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

This course also meets the International (N) of the UF General Education Program. International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and

beliefs mediate their own and other people's understanding of an increasingly connected world.

#### International Student Learning Outcomes

At the conclusion of the course, students will be able to:

- Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world.
- Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world.

#### UF Quest 1 Program Objectives and Learning Outcomes

This course is a UF Quest 1 subject area course in the UF Quest Program. Grounded in the modes of inquiry and expression characteristic of the arts and humanities, Quest 1 courses invite students to explore essential questions that transcend the boundaries of any one discipline—the kinds of complex and open-ended questions they will face as critical, creative, and thoughtful adults navigating a complex and interconnected world.

#### UF Quest 1 courses will:

- Address in relevant ways the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.
- Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.
- Require students to explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.
- Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.
- Embed critical analysis of the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree programs.

#### UF Quest 1 Student Learning Outcomes

At the conclusion of the course, students will be able to:

- 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).

<b>Course Objectives</b>	<b>Student Learning Outcomes</b>	<b>Assessment</b>
This course will accomplish the UF General Education, Quest I, and International objectives by:	At the conclusion of the course, students will be able to:	This will be assessed by:
<b>CONTENT</b>		
Exposing students to variety of disciplines in the humanities and challenging them to expand their horizon by engaging with works from different historical and cultural traditions.	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.	Short reading papers; Midterm close reading paper; Final examination
<b>CRITICAL THINKING</b>		
Introducing students to the fundamental practices in the humanities, especially deep listening and close creative reading.	Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	Class participation; Weekly passage identification assignments; Midterm close reading paper; Final examination
Exploring the values of a broad based education for both an individual life and for our common democracy.	Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond.	Humanities faculty interview; Final examination

COMMUNICATION		
Grasping the fundamental difference between expressing an opinion and developing a position on any issue	Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the humanities incorporated into the course	Class participation; all writing assignments; final examination
INTERNATIONAL		
Reading and thinking deeply about works drawn from cultures outside the U.S. and which explore cultures in contact	Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world.	Reading and class participation; writing assignments

### **Course Policies:**

#### **1) Attendance**

As one of the fundamental aims of this course is to familiarize you with the core humanities practices of close reading and deep listening, your engaged presence in class is indispensable for our work. Given that this class will meet only two days a week, every student will be allowed to miss during the course of the semester no more than 6 hours of classroom time: I would recommend you reserve these for various appointments, short-term illnesses, or other reasons. Each additional absence will result in a lowering of the attendance grade by 20 points. If the attendance grade drops to a zero, you will be considered not to have completed the requirements of the course, and hence will not receive a passing grade. Late arrivals and/or early departures from class meetings (especially at the break on the two-hour meeting day) will be counted as absences. 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>

#### **2) Participation**

You will discover that there are great benefits to your active engagement in our discussions in class. As someone who as a student was quite shy, I will be more than happy to meet with you individually to discuss strategies to enrich your participation in all of your future UF classes. However, participation is by no means

simply a quantitative assessment of the number of times we hear your voice. Rather, participation encompasses the qualities of all your activities for the course. This includes the preparation demonstrated in both your oral and written work for each class meeting; bringing the materials to be discussed in class to each and every meeting; the seriousness and respect for the readings, the professor and your fellow students demonstrated in any contributions you make to the course; the timeliness of your turning in your assignments; and so forth.

### 3) Use of electronic devices

Students may use computers or other electronic platforms for accessing readings and/or taking notes. However, Wi-Fi connections should be turned off unless otherwise instructed, and students are not allowed to surf the web, work on other assignments, read novels, play games, view other pages, or engage in any other such activities during course discussion. Cell phones also should be turned off or silenced as soon as class begins. Violations of this policy will be deducted from your participation points, and may count as absence for that class meeting. If you have any questions about appropriate use of these devices please come and see me.

### 4) Course Reading

Readings should be completed before the class meeting in which they are to be discussed. This means that from our first meeting onward, you should be reading continuously, with the aim of getting ahead of our discussions. You are also required to bring copies of the readings to class. This course will ask you to do a good deal of reading, some of which you may find challenging in that they may lead to questions about deeply ingrained and unexamined assumptions and expectations. If you approach these works with an open mind, a spirit of adventure, and a willingness to expand your horizons, I think you will find the effort required well worth it. However, this will also mean that you need to work on developing in your reading skills new levels of attentiveness, concentration, and listening. The first step in becoming a stronger creative reader is to become a more active and engaged one. If you do not already do so, start reading with a pencil or pen in hand, marking passages that seem especially important or intriguing to you, and jotting insights and questions in the book's margins or on a near-by note pad. At the same time, you should try as much as possible to inhabit the intellectual and cultural contexts of the work's author. Ask yourself these questions of the readings: What are the writer's goals? What things does she or he challenge or call into question? What are the writer's own expectations and assumptions? How does she or he work to achieve both their stated and implicit goals? And most importantly, in what ways does this work enable you to think in new ways?

During the course of the semester I will ask you to identify in advance at least three passages or scenes in the week's readings that are especially of interest to you or

raise difficulties or questions, and which you would like to see addressed in class. This will be very straightforward, involving no more than noting the passage followed by a one- or two-sentence statement concerning why this passage intrigued you. For example:

-- Plato's *Apology*, pg. 33: "the unexamined life is not worth living." This seems very important for Plato. How do we examine life?

I do ask that you give points from three different places in any reading, and preferably from different readings (i.e. three passages from the first two pages won't fulfill the assignment).

Given the demands of all of our schedules, you will need to do this for only 10 of the 15 weekly readings, beginning with the second week of the semester. Of course, you may do the readings and submit your notes in advance. We will try to touch on a number of your points in discussion.

### 5) Writing assignments

A) As our course will explore a number of different practices and forms in the humanities, I will be asking you to prepare four 2-page written assignments where you summarize the protocols of reading for non-fiction, fiction, visual arts, and film, as these are developed in our class discussions. Think of these as short take-home quizzes more than a formal paper.

B) A mid-term 4-6 page close reading essay. This will be the semester's formal writing assignment, wherein I will ask you to select a passage from one of the work's of fiction we have read up to that point, and explain both the significance of the passage and how it relates to the larger themes and issues of the course.

### 6) Encounters beyond the classroom

A) Around mid-semester, we will plan a trip to UF's Harn Museum of Art, in order both to familiarize you with this extraordinary campus resource and to think a bit about the difference between reading visual art forms when viewed in person and in reproduction.

B) Interview project. During the course of the semester, every student will be required to meet with a faculty member in a UF humanities departments of interest to you. In advance of the meeting, you will do a short bit of research on the faculty member concerning their education, research, and scholarship (these are readily available on UF Department websites). This will be followed by a short, no more than 15 minute interview where you ask that teacher about what led them to choose their vocation, and those things they find most rewarding about working in the humanities.

## 7) final exam

In order to encourage you to take good notes throughout the semester, the final exam will be open note, and involve short written responses to themes and issues we discuss during the semester. Typical questions might include:

- What is the name of the particular strategy of reading Homer's *Odyssey* that Max Horkheimer and Theodor Adorno practice in their essay? Discuss how they use this strategy to engage in a reading of the role of art and education in the present.
- Discuss the changes made in Gabriel Axel's film adaptation of "Babette's Feast." How does such a reading transform the story?

### **UF Policy Statements:**

1) Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://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.

2) UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://hr.ufl.edu/manager-resources/policies-2/sexual-harassment/>

3) UF students are bound by The Honor Pledge, which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-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 in this class.

4) Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.



5) 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.

### **Grading percentages**

- 1) Attendance (see above Course Policies 1)  
100 points
- 2) Participation (see above Course Policies 2)  
100 points
- 3) Passage identification assignments (see above Course Policies 4)  
10 X 30 points each = 300 points
- 4) Short "How to Read" papers (see above Course Policies 5)  
4 X 50 points = 200 points
- 5) Mid-term close reading essay (see above Course Policies 5)  
100 points
- 6) Interview (see above Course Policies 6)  
50 point
- 7) final exam (see above Course Policies 7)  
150 points

TOTAL: 1000 possible points

### **Grading Scale**

	A = 94-100% of points	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		

See the following web page for UF policies for assigning grade points:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

**Required texts:**

William Blake, *The Marriage of Heaven and Hell* (illustrated edition)  
Michelle Cliff, *Free Enterprise*  
Joseph Conrad, *Heart of Darkness*  
Frederick Douglas, *A Narrative of the Life of Frederick Douglas, A Slave*  
William Shakespeare, *Love's Labor's Lost*  
Mary Shelley, *Frankenstein; or, The Modern Prometheus*  
Muriel Spark, *The Prime of Miss Jean Brodie*

As we will be doing a good deal of close reading in class, you need to pick up copies of the editions ordered for our course.

All shorter readings and images of paintings we will discuss will be made available on the course Canvas web site at, TBA

Beginning in week 6, we will be screening a number of films. I will arrange evening screening times; if these are unworkable for you, we can discuss other possibilities for viewing the films.

**Schedule**

(This schedule is tentative and subject to change.)

**Part I: Introduction: Education for an Examined Life**

Week 1: Plato, *Apology* (c. 399 B.C.)

Week 2: Immanuel Kant, "Answering the Question: What is Enlightenment?" (1784)  
Thomas Jefferson, from *Notes on the State of Virginia*, Query 14: Laws (1787); and "A Bill for the More General Diffusion of Knowledge," Section I (1778)  
John Taylor, "The Virtue of an Educated Voter" (2016)

**Part II: Why Read?**

Week 3: Franz Kafka, letter to Oskar Pollack (1904)  
David Foster Wallace, "This is Water" (2005)  
Friedrich Nietzsche, *On the Genealogy of Morals: A Polemic*, Preface and First Treatise (1887)

Week 4: "The Twelve Articles of the Swabian Peasants" (1525)  
Mary Shelley, *Frankenstein; or, The Modern Prometheus* (1818)

**"How to Read Non-Fiction" paper due on Tuesday**

Week 5: Frederick Douglas, *A Narrative of the Life of Frederick Douglas, A Slave* (1845)

Week 6: Muriel Spark, *The Prime of Miss Jean Brodie* (1961)  
Micha Ullman, *Bebelplatz Bibliothek Memorial* (1995)

### **Part III: Examined Lives I**

Week 7: *Cave of Forgotten Dreams*, d. Werner Herzog (2010)  
Chauvet-Pont-d'Arc Cave paintings (29,000 – 27,000 B.C.)  
Kim Stanley Robinson, from *Shaman* (2013)

*Visit to Harn Museum of Art*

“How to Read Fiction” paper #2 due on Tuesday

Week 8: Homer, *Odyssey*, Book 12 (8<sup>th</sup> century B.C.)  
Max Horkheimer and Theodor Adorno, “Parable of the Oarsmen” from *Dialectic of Enlightenment* (1944)

Week 9: William Shakespeare, *Love’s Labor’s Lost* (1597)  
filmed performance of the play

Midterm close reading paper due Thursday

Week 10: Michelangelo de Caravaggio paintings (1571-1610)  
Simon Schama’s episode of *Power of Art* (2006)  
John Berger, “Carravagio” (1984)  
William Blake, *The Marriage of Heaven and Hell* (1790); with Blake’s illustrations

### **Part IV: Examined Lives II**

Week 11: Michelle Cliff, *Free Enterprise* (2004)  
J. M. W. Turner, *The Slave Ship* (1840)

“How to Read a Painting” short paper due on Tuesday

Week 12: Isak Dinesen, “Babette’s Feast” (1950)  
film adaptation, *Babette’s Feast*, d. Gabriel Axel (1987)

Week 13: Joseph Conrad, “Preface” (1897) and *Heart of Darkness* (1899)  
Pablo Picasso, *Les Demoiselles d’Avignon* (1907)  
Lu Hsun, Preface to *Call to Arms* and “A Madman’s Diary” (1922)

Humanities Faculty Interviews due on Tuesday

Week 14: James Joyce, "The Dead" (1907)

Week 15: Ted Chiang, "Story of Your Life" (1998)  
film adaptation, *Arrival*, d. Dennis Villeneuve (2016)

"How to Read a Film" final paper due at the last class meeting

Finals week: final examination

Final examination will be scheduled in appropriate period according to university exam schedule, which can be found at <https://registrar.ufl.edu/soc/201801/finalexamsched>