

IDS 2935: Placing Florida

Quest 1: The Examined Life

I. General Information

Class Meetings

- Spring 2024
- Synchronous Online (Zoom)

Tuesdays Period 7: <https://ufl.zoom.us/j/94658683199>

Thursdays Periods 7 & 8: <https://ufl.zoom.us/j/94409568018>

Canvas site: <https://ufl.instructure.com/courses/499576>

Instructor

- Dr. Kenneth Kidd, Professor and Associate Chair
- Zoom Office hours: W Periods 6-7 (12:50 to 2:45pm) and by appointment
<https://ufl.zoom.us/j/4362800881>
- Phone: 352-294-2874
- kbkidd@ufl.edu
- kbkidd.org (syllabus also posted here)

Course Description

What is place, and how does the idea of place help us understand and write about ourselves and the lives of others? In this course we'll explore this question by focusing on the place called Florida, and thinking about how our ideas about Florida inform our understanding of ourselves as individuals and members of a geographical and human community. Floridians have diverse origins and histories and are a representational subset of the US population, and we will consider how the factors such as geography, region, and economic status affect the opportunities for and constraints on Floridians. To what extent are we the products of place, and to what extent do we place ourselves, as it were, both in Florida more broadly and with respect to particular areas?

“Florida” has never been a self-evident or stable idea. Consider what Dominick Daly had to say on the topic in 1896, when introducing a sixteenth-century account of colonial exploration:

It may be advisable to remind the reader that in the days of De Soto, the name *Florida* was the vague appellation of the then little known continent now called North America. The Spaniard who first discovered the peninsula at the southeast corner of that continent called

the country Florida, without having an idea of the vast extent of the territories stretching away to the north and west for thousands of miles. Thus for a long time "Florida" was a kind of geographical expression of wide but uncertain application. In the course of time and political changes the name came to be more and more restricted in application, until now it applies only to that comparatively small area which is included in the United States under the name of the "State of Florida."

Abraham Ortelius's map of "La Florida" gives us a pictorial sense of what Daly references (image from George A. Smathers Libraries on the UF campus):



A century plus later, Florida remains “a kind of geographical expression of wide but uncertain application,” describing not only a U.S. state with distinctive flora and fauna but also a rich site of human cultural encounter. Florida is at once part of the U.S. South (originally a slave state) and part of the Caribbean, with South Florida especially having close ties to Cuba, other Caribbean nations, and Central and South America. Florida is often considered a land of enchantment and opportunity but it also has a complicated history of settler colonialism, frontier violence, land speculation, racial segregation, and ongoing migration. Across the state’s geographical and cultural diversity it remains as much a state of mind or fantasies as a physical place, fashioned first as a semi-exotic frontier and then as a semi-exotic destination for leisure and tourism. And, of course, locations in Florida differ vastly, from the Panhandle to north Florida to the Space Coast to Orlando to Key West. There are many and diverse Floridas, even as those many/mini Floridas have a family resemblance. The geographical complexity of Florida goes hand in hand with the state’s human diversity.

We’ll draw on multidisciplinary writing about Florida, including literary genres. Florida claims not only the nation’s oldest city (St. Augustine) but also the nation’s oldest literary tradition. We’ll explore how authors, especially authors for children and teenagers, write Florida – and how we do, too, whether we are native Floridians or transplants. As part of the course’s

commitment to experiential learning and multidisciplinary commitment we will visit and write about a Florida-themed art collection on the UF campus, and for another assignment you will have the option of visiting and writing about a Florida historical place of your choice.

We will be reading a number of novels this semester, and that will require some time.

Quest and General Education Credit

- Quest 1
- Humanities
- Diversity (D)
- Writing Requirement (WR) 4000 words

This course accomplishes the [Quest](#) and [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

Required Readings and Works

Books

Marjorie Kinnan Rawlings, *The Yearling* (1938)

(Free here: <http://gutenberg.net.au/ebooks03/0301541h.html>) (also plentiful cheap copies)

Betsy Carter, *Swim to Me* (2007)

Enrique Flores-Galbis, *90 Miles to Havana* (2010)

Victoria Bond and T. R. Simon, *Zora and Me* (2011)

Sarah Gerard, *Sunshine State: Essays* (2017)

Tyler Gillespie, *Florida Man: Poems* (2018) (new edition will be available by late Feb:

<https://burrowpress.com/floridaman/>)

Carl Hiaasen, *Squeeze Me* (2018)

Films in full (available on multiple streaming platforms; viewing is your responsibility, which may involve some minor cost)

The Florida Project (Baker, 2017, run time 111 minutes)

Hoot (Shriner, 2006, run time 91 minutes)

Pahokee (Bresnan and Lucas, 2019, run time 102 minutes)

Recommended writing manual: Jeffrey Andrew Weinstock, *The Mad Scientist's Guide to Composition*

All other readings and works available in Canvas, in the "Files" folder.

Materials and Supplies Fees: n/a

Class Format and Procedures

We will conduct class as a seminar, so participation is vital, all the more so in a synchronous Zoom format. Please attend class having read the assigned material and ready to discuss. I may sometimes speak for a while but usually we'll be talking together.

I recognize that some of you may have audio and/or video or other accessibility challenges. Please keep your video on where possible, and mute audio unless you are speaking. I appreciate your video being on because I'm hearing-impaired and read lips. I would recommend using gallery view so you can see as many people as possible. If you need to close your video for a while, that's ok, as long as you are participating via voice or chat.

The temptation online is to multitask. Resist.

II. Graded Work

Description of Graded Work

Participation

Participation includes speaking during class discussions, reflecting on the assigned material, commenting on the Zoom chat (totally fine to chat instead of speak), contributing to group activities, and engaging with class visitors. I reserve the right to call on you if needed. I recognize not everyone likes to talk a lot; that's ok. I assume an A grade on participation but I lower the grade if I don't see evidence of in-class involvement as explained here.

Quizzes

Some weeks you will take a short quiz about the current and previous week's course materials, including readings and lectures. You will need to attend and attend to the lectures and complete any reading or viewing assignments for the week in order to pass the quiz. That is, the quizzes will be based on material presented in the reading and in the lectures/discussion. The quizzes will not focus on details BUT will assume reading comprehension. Quizzes may take place on Tuesday or Thursday and are not announced ahead of time. They cannot be made up. If you have an excused absence that day, you will be excused from the quiz.

Analytical Reflection Essays (see Weekly Schedule for due dates). All analytical reflection essays will be uploaded to and evaluated in Canvas. NOTE: These are not freewriting exercises, but rather require analysis, organization, critical thinking, and effective communication. For each of these essays, imagine your audience to be an interested public and not just your teacher or classmates. First person is ok but you also want to keep the tone appropriate. Imagine you are writing for a publication such as *The Atlantic*, which has a broad audience of people interested in

culture and ideas. Another model might be the script for a podcast episode, one offering personal but informed discussion of a topic or set of topics.

For source citing, as appropriate, please consult the *MLA Handbook*, 9th Edition.

Analytical Reflection Essay 1: My Florida Life So Far. Write an informal, first-person narrative about your relationship to the place called Florida, reflecting on how you understand and experience Florida personally. How do you place yourself in Florida? Where you born here, or did you move here later? What was it like growing up here? How did your experience of place intersect with factors such as family or schooling? What regions of Florida have you experienced, and how has that history contributed to your sense of identity or to your beliefs and values? How do you tend to think about Florida as a place or experience? 1000 words.

Analytical Reflection Essay 2: Harn Museum of Art Visit. The exhibition “A Florida Legacy: Gift of Samuel H. and Robert T. Vickers” features more than fifty paintings representing about forty-five artists who engaged with Florida history and culture, part of a donated permanent collection at the Harn Museum (the current exhibit is scaled down from the inaugural exhibition of nearly 170 paintings, watercolors and drawings representing 125 artists). It’s organized in six thematic sections: Florida Nature, Florida History, Florida Landmarks, Florida Diversions, Florida Living, and Florida Impressions.

Pick one artwork from those exhibited, and write a reflection piece about that artwork, interpreting it on its own terms and merits and in relation to the thematic category in which it’s grouped, if relevant. Begin with some basics about the piece: medium, date, artist, title. Describe the piece: what’s happening in it, or seems to be? What’s the mood or atmosphere? What feelings and thoughts does it evoke or invite? How does it exemplify or speak to the relevant category – diversions, landmarks, etc.? You do not need any knowledge of art or art history to write this essay and you do not need to conduct any research, though you may. If you do consult sources, please cite them. 1000 words.

Analytical Reflection Essay 3:

Option 1: Site Visit. Visit a Florida place of historical and/or literary significance, and write about the site *and your experience of visiting it*. You can discuss its history briefly and describe its layout and location, but the main purpose is to reflect critically on your experience of moving through this space/place. What kind of place is it, and whose histories are reflected therein? Feel free to take photographs and incorporate them, if photography is allowed on location. If this site has connections to our readings, please discuss that connection and share any thoughts you might have about how your visit changes or contributes to your experience of that reading. Some good candidates for the site visit include any number of historical sites in nearby St. Augustine, as well as the Marjorie Kinnan Rawlings Historic State Park, just outside of Gainesville, (<https://www.floridastateparks.org/parks-and-trails/marjorie-kinnan-rawlings-historic-state-park>) and further afield, the Zora Neale Hurston Dust Tracks Heritage Trail in Ft. Pierce (<https://cityoffortpierce.com/386/Zora-Neale-Hurston-Dust-Tracks-Heritage->) or any number of conservation and historical sites across the state. Gainesville sites appropriate for this assignment

include the Historic Haile Homestead, the Matheson Museum, the Micanopy Historical Society Museum, and Dudley Farm Historic State Park. 1000 words.

OR

Option 2: Textual Analysis. Pick one of the major texts for our course, listed under “Books” above, and write an analysis of this book, making a central claim of some kind about how it works or how to approach it and supporting your claim with evidence from the text. You may build upon the ideas and perspectives we entertained in class but you need to develop those ideas or perspectives further, or you may offer a perspective or interpretation that we did not entertain collectively. Place-or placing-focused essays encouraged. 1000 words.

Analytical Reflection Essay 4: Through engagement with Florida history and select literary and media, this course has explored how Floridians experience and reflect on place and place-making. We’ve considered how variable resources and opportunities have enabled or restricted experiences of place and place-based identity. This final essay asks you to reflect on what you have learned about Florida as a human and geographical place through your encounters with our course materials and assignments. You can and should draw on the first three Reflection Essays as appropriate. Some key questions to consider in formulating your essay: How has the course helped you developed your own sense of place, in terms of what you know about Florida and in terms of the way you place yourself? What aspects of human and geographical diversity have been of interest or import to you; what genres of Florida narrative have been especially compelling or illuminating? 1000 words.

Grading Percentages

Participation	10%
Quizzes (averaged)	15%
Analytical Reflection Essay 1	15%
Analytical Reflection Essay 2	20%
Analytical Reflection Essay 3	20%
Analytical Reflection Essay 4	<u>20%</u>
	100%

Note: see attendance policy under “VI. Required Course Policies” and the explanation of potential reductions for unexcused absences.

Grading Scale and Rubrics

A essays use an original and spirited argument to illuminate complexities of language and theme. **B** essays are well-organized, well-developed, relatively error-free essays with sparks of originality or daring, and **B-**'s are competent essays needing more complex development and/or clearer focus. The best essays sustain complex and or audacious arguments; a **B** essay capably summarizes and compares themes. Lower grades mean greater problems with development,

structure, and grammar. Recurrent grammatical errors lower the grade; occasional spelling errors and typos don't. Proof your essays.

The quizzes will averaged numerically. I assign all other assignments letter grades, but will calculate grades numerically. To determine your grade, I use the following point equivalences:

- A 95
- A- 90
- B+ 87
- B 85
- B- 80
- C+ 77
- C 75
- C- 70
- D+ 67
- D 65
- D- 60
- E 0

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Writing Assessment Rubric and Statements (this rubric is for WR assessment)

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.

STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- The instructor will evaluate and provide feedback before the end of the course on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.
- WR course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.

III. Annotated Weekly Schedule

The schedule is tentative and subject to change. Check Canvas for updates. Reading listed under each date in the schedule should be completed before class; any websites listed should also be consulted before class. Run time for media is in minutes.

Wk	Date	Topic and Readings	Due
1	T 1/9	<p>Topic: Introduction to Quest 1, and to Placing Florida</p> <p>Summary: Our goal this week is to learn about the Quest program and the Quest 1 focus on humanities learning. We'll talk first about space and place, and then about how writing about and for the place called Florida tends toward ambivalence, reflecting general trends in representations of and rhetoric about the</p>	

		<p>“Sunshine State.” We’ll have some in-class discussion of student experiences and thinking about place and Florida specifically, to be developed in Analytical Reflection Essay 1.</p>	
	R 1/11	<p>Tuan, Introduction, <i>Space and Place: The Perspective of Experience</i> (Canvas, pp. 3-7)</p> <p>Stowe, “The Wrong Side of the Tapestry” (<i>Palmetto Leaves</i>, 1873) http://www.online-literature.com/stowe/palmetto-leaves/3/</p> <p>[if you are interested, full text of <i>Palmetto Leaves</i>: https://www.gutenberg.org/files/39972/39972-h/39972-h.htm]</p> <p>Rawlings, “Florida: A Land of Contrasts” (1944) (Canvas, pp. 302-308)</p> <p>Viren, “Everything Went Wild”: https://www.oxfordamerican.org/item/1520-everything-went-wild (5 pages)</p> <p>Arnett, “The Problem with Writing About Florida”: https://lithub.com/the-problem-with-writing-about-florida/ (4 pages)</p>	
2	T 1/16	<p>Topic: A Snapshot of Florida Literary History</p> <p>Summary: How has Florida been written about as a place in creative literature? We’ll discuss Florida history in relation to what’s arguably the oldest literary heritage in the United States, dating to the period of Spanish colonization and extending to our current moment. Examples will be drawn from the UF Digital Collections and will include a lecture about Florida pirate fictions and Florida shipwreck stories or Robinsonades.</p> <p>Readings from last week continued.</p> <p>Carolina Hospital, “Sorting Florida,” intro to <i>Florida: A Case Study</i> (Canvas, pp. 2-4)</p> <p>A historical timeline of Florida: https://www.ereferencedesk.com/resources/state-history-timeline/florida.html (online; several pages)</p> <p>https://earlyfloridalit.net/anonymous-have-you-not-heard-of-florida/ (2 pages)</p>	

		Maurice J. O’Sullivan, Introduction, <i>Have You Not Hard of Floryda?: The Origins of American Multiculturalism in Florida’s Colonial Literature</i> (Canvas, pp. 1-15)	
	R 1/18	<p>Virtual visit with Dr. James Cusick, Curator, P.K. Yonge Library of Florida History (UF). See https://pkyonge.uflib.ufl.edu/</p> <p>Maurice J. O’Sullivan, “Interpreting Florida, its Nineteenth-Century Literary Heritage” (Canvas, pp. 320-365)</p> <p>Snapshots of Goulding, <i>Robert and Harold</i> (UF Digital Collections); will be shared in class (does not need to be previewed before class).</p>	Reflection Essay 1 due
3	T 1/23	<p>Topic: Florida in Art (and How to Write About It)</p> <p>Summary: There’s a rich tradition of Florida visual art across mediums such as painting and photography. One of the premier collections is on our campus, and like Florida literature, material in this collection engages with the diverse people and places of our state. We’ll visit that collection and students will write about one artwork of their choice, as detailed in Analytical Reflection Essay 2.</p> <p>Guides to writing about art:</p> <p>https://www.studentartguide.com/articles/how-to-analyze-an-artwork (printable pdf is 20 pages)</p> <p>https://ualr.edu/art/art-history-resources/guidelines-for-analysis-of-art/ (2 pages)</p>	
	R 1/25	<p>Out of class activity: visit to the Harn Museum of Art, to tour “A Florida Legacy: Gift of Samuel H. and Robert T. Vickers.” Students must visit the Museum to complete Analytical Reflection Essay 2, so if there are scheduling or transportation problems an alternative visit must be made on the student’s own time. The instructor will be on site for conversation and help.</p>	
4	T 1/30	<p>Topic: Frontier Living and Florida Crackers</p> <p>Summary: For the next two weeks we’ll read and discuss a famous work of Florida literature by Marjorie Kinnan Rawlings titled <i>The Yearling</i>. It’s very much a story of a place as well as time, set near Gainesville, in what’s now the Ocala National Forest. It’s a landmark work of “cracker literature,” and we’ll discuss this frontier story in the context of Florida “crackers,” poor Whites who emigrated largely from the Carolinas and Georgia and took</p>	

		<p>up homesteading and/or cattle farming in Florida. (Note: students have the option of visiting the Rawlings home in connection with the site visit writing option of Analytical Reflection Essay 3.)</p> <p>Rawlings, <i>The Yearling</i>, chs. 1-10 (approx. 96 pages, varies with edition) Free here: http://gutenberg.net.au/ebooks03/0301541h.html)</p>	
	R 2/1	<p><i>The Yearling</i>, chs. 11-18. (approx. 120 pages, varies with edition)</p> <p>Tarr, "Preserving Southern Culture" (Canvas, pp. 42-61)</p> <p>"On Location: The Central Florida of <i>The Yearling</i>: https://www.npr.org/2011/07/21/138561573/on-location-the-central-florida-of-the-yearling (2 pages)</p>	
5	T 2/6	<i>The Yearling</i> , chs. 19-24 (approx. 90 pages, varies with edition)	
	R 2/8	<i>The Yearling</i> , finish (approx 114 pages, varies with edition)	
6	T 2/13	<p>Topic: African American Life and Literature in Florida</p> <p>Summary: This week we'll focus on African American life and literature in Florida, using the life of famed writer and intellectual Zora Neale Hurston as a focal point. We'll talk about the relative lack of published material by and about African-Americans in Florida and explore the reasons for and consequences of that absence. We'll use a contemporary reimagining of Zora's childhood life in Eatonville, FL, the first incorporated African-American town in the U.S and a highly significant place for Hurston. How, we'll ask, did the coauthors of that book write or rewrite Zora's life in relation to Eatonville and Florida, and how does that project fit into the broader challenge of writing about African American experiences in the state?</p> <p>Florida Black Heritage Trail: https://dos.myflorida.com/historical/preservation/heritage-trails/black-heritage-trail/ (3 pages)</p> <p>Excerpt, McCarthy, <i>African American Sites in Florida</i> (Canvas; pp. 1-8, entry on Alachua County).</p> <p>Browse UF's digital collection of the Hurston Papers: https://ufdc.ufl.edu/znhours Bond and Simon, <i>Zora and Me</i>, chs. 1-13, pp. 1-88</p>	
	R 2/15	<i>Zora and Me</i> , finish; pp. 89-170.	Reflection Essay 2 due

		Walker, “Looking for Zora” https://docs.google.com/viewer?a=v&pid=sites&srcid=c3R1ZGVudC5iY3Nkbnkub3JnfG1yLWFsYmFuby1ob21lcGFnZXxneDo2MmNhNTJhNGM4OWI0YTY3 (9 pages)	
7	T 2/20	<p>Topic: Florida Enchantments, Before and After Disney</p> <p>Summary: The next two weeks (before and following Spring Break) will consider the character and impact of Florida tourism and especially tourist attractions emphasizing natural-magical enchantments, both before and after the transformative impacts of a particularly visible and much-visited place: Walt Disney World. How, we’ll ask, did the promoters of tourism before and in the wake of Disney write Florida; what sorts of appeals did they make, written and otherwise, to the physical and imaginative landscape? We’ll consider film and fiction both, and we’ll talk about experiences of economic class in relation to tourism and as played out in <i>Swim to Me</i> (and more briefly, <i>The Florida Project</i>).</p> <p>“Vintage Florida Films 1942”: https://www.youtube.com/watch?v=GCgA9Z7oQzQ (run time 6:23)</p> <p>“Florida Hot Spots 1957”: https://www.youtube.com/watch?v=P5dWxjihyGE (run time 7:57)</p> <p>“Walt Disney Presents the Plans for the ‘Florida Project’” [1965]: https://www.youtube.com/watch?v=MGEKE5JZQV8 (run time: 5:06)</p> <p>“60 Minutes: Florida Before Disney”: https://www.youtube.com/watch?v=msN1mPdGonI (run time 11:03)</p>	
	R 2/22	<p>Revels, “Magic Kingdoms” (Canvas, pp. 120-135)</p> <p>Mormino, “Tourist Empires and the Invention of Florida” (Canvas, pp. 76-122)</p> <p>Watch <i>The Florida Project</i> prior to class (2017, Baker, total run time 101 minutes).</p>	
8	T 2/27	<p>A History of Weeki Wachee State Park: https://weekiwachee.com/about-us/history/</p> <p>Carter, <i>Swim to Me</i>, chs. 1-12 (Part One), pp. 1-156</p>	

	R 2/29	<i>Swim to Me</i> , finish, (Parts Two and Three), pp. 157-325	
		UF Spring Break 3/4 to 3/8	
9	T 3/12	<p>Topic: Florida Man (and Woman?)</p> <p>Summary: One marker of Florida is a collective “person” or persona identified with place: so-called Florida Man. This week’s discussion will focus on the rise of Florida Man as a narrative type and trope across literature, journalism, and social media. How did this trope arise and develop; what are its cultural contours and implications today? Who is Florida Man, and is there also Florida Woman? We’ll draw primarily on a collection of poems about Florida Man that themselves draw on newspaper headlines and other sources.</p> <p>Capó Jr., and Gillespie, ‘The Florida Man is notorious. Here’s where the meme came from’ (<i>Washington Post</i>, 9/14/2022, also in Canvas as pdf) (3 pages)</p> <p>Gillespie, <i>Florida Man</i>, pages TBA (new edition has new pages, will be released after class starts).</p>	
	R 3/14	Gillespie, <i>Florida Man</i> continued, pages TBA. Virtual visit with Gillespie.	
10	T 3/19	<p>Topic: Environmental Writing on Florida</p> <p>Summary: The next two weeks we’ll focus on environmental writing about Florida, from early work emphasizing the state’s flora and fauna to more contemporary work focused on the need for preservation and conservation in the wake of (over)development and environmental spoilage. We’ll think about the forms of environmental writing, from naturalist sketches of place to conservation manifestos to film and fiction emphasizing the plight of endangered species, with a spotlight on UF alum and Florida writer Carl Hiaasen. How do concerned citizens use writing to document and dramatize environmental challenges and speak to diverse audiences?</p> <p>Hallock, “Between Topos and the Terrain: A Brief Survey of Florida Environmental Writing, 1513-1821” (Canvas, pp. 25-46)</p> <p>Kidd, “Ch. 2. Ruffling Feathers: The Environmental Tradition” (Canvas; 67 pages)</p>	
	R 3/21	<p>Watch <i>Hoot</i> prior to class. (Shriner, 2006, run time 91 minutes)</p> <p>In-class discussion of <i>Hoot</i>, an adaptation of Carl Hiaasen’s conservationist young adult novel of the same name.</p>	

		Aitchison, “Little Saboteurs, Puerile Politics” (Canvas, pp. 141-160) https://www.fanfiction.net/book/Hoot/ (read at least one fic; all are short, 1-3 pp.)	
11	T 3/26	Hiaasen <i>Squeeze Me</i> , pp. 1-150.	
	R 3/28	<i>Squeeze Me</i> , finish, pp. 151-369.	Reflection Essay 3 due
12	T 4/2	Topic: Cuba on Our Minds Summary: Few events had a greater impact on the population and culture of Florida (South Florida in particular) than the Cuban Revolution of 1959 and the consequent relocation of many Cubans to Florida. Here, place gets complicated, with a sense of Cuba persisting in the place called Florida. This week explores one fictionalized story of Cuban emigration to Florida via Operation Pedro Pan, in the broader context of Cuba-Florida history and the development of Cuban-American literature. What is Cuban-American identity, as expressed in this material, and how is it distinctly Floridian in setting and concern? Flores-Galbis, <i>90 Miles to Havana</i> , pp. 1-146	
	R 4/4	<i>90 Miles to Havana</i> , finish, pp. 147-292. Kidd, “Ninety Miles from Havana” (Canvas; 19 pages).	
13	T 4/9	Topic: Placing Florida Now Summary: We began the course by writing about our own experiences with and perceptions about Florida as an actual and imagined place (Reflection Essay 1). For the next two weeks we’ll consider personal and contemporary accounts of life and place in Florida in two mediums, documentary and autobiographical writing. We’ll turn first to an award-winning documentary about the lives and futures of four teenagers in the small agricultural town of Pahokee in the Florida Everglades. We’ll follow up with personal essays by Sarah Gerard that touch on the larger themes of the course (Florida history, geography, personal and collective identity). What choices do the film directors and Gerard make in topic, theme, point of view, general approach? What are the effects on viewers and readers? And how do we “place” ourselves in and around Florida? We’ll undertake these questions with an eye toward the final Analytical Reflection Essay.	

		Watch <i>Pahokee</i> prior to class (Bresnan and Lucas, 2019, run time 102 minutes) In-class discussion of <i>Pahokee</i> .	
	R 4/11	Continued discussion of <i>Pahokee</i> . Virtual visit with Jocabed Martinez, UF alum and one of the four subjects of <i>Pahokee</i> .	
14	T 4/16	Gerard, <i>Sunshine State: Essays</i> (“BFF” and another selections, chosen by students; pp. 1-16; plus one more essay of around 20 pages)	
	R 4/18	<i>Sunshine State: Essays</i> continued (2 selections to be determined by students; approx 50 pages)	
15	T 4/23	Course recap, in-class previews of Reflection Essay 4	Reflection Essay 4 due

IV. Subject Area Objectives and Student Learning Outcomes (SLOs)

At the end of this course, students will be expected to have achieved the [Quest](#) and [General Education](#) subject area objectives and student learning outcomes as follows:

General Education Subject Area Objectives.

Humanities. *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.*

Student will read and discuss assigned material on the history, literature, and culture of Florida and on how various modes of writing present such. Instructor will sometimes lecture and provide additional information. Instruction and student learning will be supported (and assessed) through in-class quizzes and four analytical reflection essays keyed to Gen Ed and Quest 1 objectives.

Diversity. *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.

Student will read and discuss assigned material on the diverse people, histories, and places of Florida, with attention to the specifics of group and intersectional identities and to the forms of writing that articulate diverse human experiences in the state. The instructor will sometimes lecture and provide additional information. Instruction and student learning will be supported (and assessed) through in-class quizzes and four analytical reflection essays keyed to Gen Ed and Quest 1 objectives.

More than 50% of the major assigned readings and screenings thematize social and cultural diversity: *Zora and Me* focuses on Hurston and Eatonville, FL, for instance, while *90 Miles to Havana* attends to Cuba and Cuba-Florida identity. *The Yearling*, *Swim to Me*, and *The Florida Project* give voice to working-class and poor Floridians living interior rural areas of the state. The film *Pahokee* follows four multiethnic kids graduating high school in a community near Lake Okeechobee and making plans for their future; *Sunshine State* creatively documents segregation in Florida beach towns (with its fictionalized Lincoln Beach a version of the real-life Black community of American Beach).

Student Learning Outcomes (keyed to Gen Ed and Q categories)

Content: *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline(s).* Assessments: in-class quizzes, analytical reflection essays.

- Identify, describe, and explain the methodologies used across humanities disciplines to examine essential questions about the construction of identity and culture (personal and collective) through writing about Florida. (H)
- Identify, describe, and explain key themes, principles, terminologies, and methodologies of humanities disciplines such as literature, history, and art history that ask essential questions about the human condition and that use particular genres or forms to pose and address those questions (Q1).
- Identify, describe, and explain the historical processes and contemporary experiences characterizing social and cultural differences within Florida, both on its own and as a microcosm for the United States. Analyze human diversity with respect to race, gender identity, sexual orientation, ethnicity, class, religion, age, and disabilities through attention to written engagement of those issues across variable genres and forms. (D)

Critical Thinking: *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the discipline(s).* Assessments: in-class quizzes, analytical reflection essays.

- Analyze how texts across disciplines and genres and diverse populations represent and negotiate the challenges of constructing “Florida” as an individual and collective identity. (H)
- Analyze, evaluate, and produce diverse stories of Florida identity (personal and collective) through diverse texts, images, and films by using close reading, critical analysis, and reflection. (Q1)
- Analyze and evaluate texts, film, and art by Floridians past and present that depict how social and cultural differences both reflect and influence our understanding of Florida identity and experience. (D)

Communication: *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).* Assessment: In-class quizzes, analytical reflection essays.

- Develop and present clear and effective oral and written work that demonstrates critical engagement with course texts, films, and experiential learning activities. (H & Q1)
- Analyze and reflect on the ways that diverse people have experienced and represented the place called Florida, with written assignments that demonstrate use of clear and organized language and well-supported ideas. (D)

Connection: *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.* Assessment: experiential activities linked with Analytical Reflection Essays, in particular visit to the Harn Museum of Art; virtual meetings with Curator of the P.K. Yonge Library of Florida History, UF alum Jacobed Martinez, and possibly Florida writer Tyler Gillespie.

- Connect course content with their intellectual, personal, and professional lives at UF and beyond. (Q1)
- Reflect on their own and others’ experience with writing Florida. (Q1)

V. Quest Learning Experiences

1. Details of Experiential Learning Component

For experiential learning opportunities, students will visit the Harm Museum of Art to view one of the premier collections of Florida art available anywhere, part of the ongoing exhibition “A Florida Legacy: Gift of Samuel H. and Robert T. Vickers.” Students will write about one of the artworks on display. Students will also meet virtually with the Curator of the P.K. Yonge Library of Florida History, and they will also have the option of visiting and writing about a historical/literary site of their choice in the Gainesville area or elsewhere in the state. For details, see Analytical Reflection Essay assignments above. We may also have visits with Florida authors, such as Tyler Gillespie, whose work we are reading and who teaches in Sarasota, FL.

2. Details of Self-Reflection Component

Self-reflection is at the core of the course, with an emphasis on how we both individually and collectively “write” Florida. The course opens with an essay assignment in which students will reflect on their experiences as Floridians thus far and think about how they do and don’t think about Florida as a place and experience. The optional site visit assignment also involves self-reflection, as does the final written assignment, which asks students to think about their experience of the course and its content. Even the required Harn museum site assignment involves self-reflection in that it prompts students to examine their responses to the artwork about which they’re writing.

VI. Required Policies

Attendance Policy

Attendance is required. **Only** those absences deemed excused according to UF policy, including university-sponsored events, such as athletics and band, illness, and religious holidays will be exempted from this policy. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. You may miss two class sessions (i.e. one week) without explanation or excuse. For each subsequent **unexcused** missed class I reserve the right to reduce your final course grade one-half of a letter grade (so, from A to A-). I will check attendance at either end of class.

Please Note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

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>

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at

<https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

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.

Use of AI Tools

Your work in this course should demonstrate your learning and your ability to apply that learning through critical thinking and the development of your own ideas. Although there are many tools (technological and human) that exist to support your work, you need to be skilled in your own right. It is why I ask you to embrace the challenge of thinking through and developing your responses to assignments without the support of AI. If you do use AI programs to help generate ideas, please keep in mind also that material generated by these programs may be inaccurate, incomplete, or otherwise problematic. If you include material provided by an AI program, it should be cited like any other reference material.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The 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 2215 Turlington Hall for one-on-one consultations and workshops.

In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited.

Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.