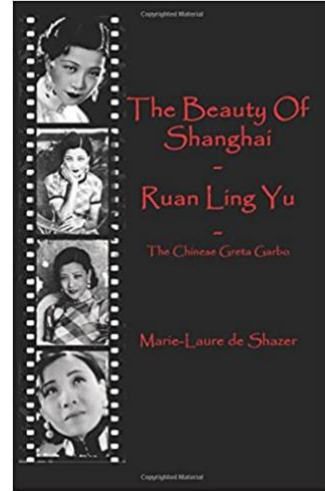


**Modern Chinese Fiction and Film\***  
Spring 2022: CHI4930/LIT4930, Sect 7B23/S227



Instructor: Dr. XIAO Ying, [yx241@ufl.edu](mailto:yx241@ufl.edu), 352-392-6539 (office)

<http://languages.ufl.edu/people/faculty-alpha/ying-xiao/>

Class Meeting: MWF6 (12:50-1:40pm), MCCB 1108

Office Hours: MW 2-3:30pm or by appointment

You are welcome to stop by my office Pugh 306 or join the Zoom meeting through the following link: <https://ufl.zoom.us/j/95834412088>

\*The syllabus is subject to change according to the needs of the class and upon the instructor's notification.

***Course Description***

This course presents an overview of the literary and cinematic productions and cultural life in modern China of the first half of the twentieth century. Through the close reading of a selection of renowned fictions and films and critical writings, the course explores the important changes and transformations in modern Chinese history, the key patterns and developments of literature and film, and the intersecting roles of arts and culture with sociopolitical changes and intellectual thought in twentieth century China. With

particular attention to the ways how fiction and film engage and constitute the narratives of modernity and revolution, we will view and discuss the modes of literary and cinematic experiments and movements in a cross-cultural context of its various negotiation with the influx of Western ideas and traditional Chinese ideologies. Literary works and visual materials will be paired together to examine the relationship between literature, film, and different forms of media. Moreover, the course introduces students to a set of conceptual vocabularies and critical issues of nation-state, class, gender, ethnicity, the dialectics of the West/East, global/local, high art/mass culture, and cultural diversity that are used and applied in a wide range of fields of humanities and social sciences. All works are read in English translation and films are in Chinese with English subtitles.

### ***Course Objectives***

This course is designed as an undergraduate advanced seminar that combines readings of original literature and criticism, film screenings, lectures, and substantial class discussions. The primary goals of the course are to:

- Provides a general survey and introduces the main themes, authors, and genres in modern Chinese literature and film and its major developments and transformations in the sociohistorical context.
- Help students gain knowledge of modern China and its interactions with the West and the world through the lens of fiction and film.
- Offers an open-ended transnational, comparative, and interdisciplinary approach that facilitates students' global understanding and appreciation of diverse cultures, arts, and societies.
- By reading, viewing, reflecting upon, and discussing a broad range of materials, students receives training in critical thinking and effective analysis, as well as develop public speaking and communication skills that enable them to intelligently discuss key issues from a multiplicity of perspectives.
- Students learn about the topics on a larger global scale that serve as a constructive conceptual framework for reflecting on their own culture and identity and study to identify, formulate, and conduct a final research project as a capstone experience.

### ***Empirical Study and Experiential Learning***

In addition to the engaging and cutting-edge academic discussions, students will be exposed to a variety of experiential learning opportunities and extra-curricular activities over the course of the semester, including but not limited to:

- UF SONGS (A Sustainable Online Network for Global-Cultural Studies) film screenings and talks  
<https://songs.clas.ufl.edu/>
- UF CAME (Center for Arts, Migration, and Entrepreneurship) events and talks  
<https://arts.ufl.edu/sites/center-for-arts-migration-and-entrepreneurship/about-the-center/>
- a field trip to the Harn museum, especially a tour for contemporary art and the Asian Art Wing and a special exhibition of "She/Her/Hers: Women in the Arts of China"  
<https://harn.ufl.edu/exhibitions/future>

- a multi-modal communication campaign, music performance, and culture-based event of “Engaging the Arts to Build Vaccine Confidence on UF Main Campus”  
<https://www.cdc.gov/vaccines/covid-19/vaccinate-with-confidence/art.html>

All of these are part of creative efforts and public services the instructor has been affiliated with and committed to. Students are welcome to consult with the instructor to join and get involved in the events and media campaigns should such opportunities fit into your interests or may advance your career goals in the future. Or they shall be considered as additional extra-credit points for students to obtain if possible.

### ***Textbooks and Readings***

--Lau, Joseph and Goldblatt, Howard, eds. *The Columbia Anthology of Modern Chinese Literature*. 2<sup>nd</sup> edition. NY: Columbia University Press, 2007. (required, abbreviated henceforth as *CAMCL*)

--Mostow, Joshua S. et al., eds. *The Columbia Companion to Modern East Asian Literature*, New York: Columbia University Press, 2003. (required, E-book available online)

--Rea, Christopher. *Chinese Film Classics 1922-1949*. NY: Columbia University Press, 2021. (recommended, E-book available online)

--Other readings can be accessed through ARES, UF Libraries Course Reserve System, also available through Canvas.

This class utilizes E-learning in Canvas to conduct Zoom conference meetings when needed, facilitate class communications and discussions, distribute and submit course documents & assignments, and share links, videos, music, and other media; and most of all, to create a quality learning experience for students. Be sure to check E-learning class page on a regular basis for updates and announcements.

### ***Weekly Topics and Class Schedule***

#### **Week 1 (01/05-01/07) Introduction and Course Overview**

Film: *China's Century of Humiliation* (dir. Mitch Anderson, 2011)

Reading:

--this syllabus

#### **Week 2 (01/10-01/14) History, Identity, and the Origins of Modern China/Chinese Literature**

Film: *Farewell My Concubine* (dir. CHEN Kaige, 1993)

Reading:

--Liang Qichao. “On the Relationship Between Fiction and the Government of the People.” In *Modern Chinese Literary Thought: Writings on Literature, 1893-1945*, ed. Kirk Denton. Stanford: Stanford University Press, 1996, 74-81.

--Jameson, Fredric. “Third-World Literature in the Era of Multinational Capitalism.” *Social Text*, No. 15 (Autumn, 1986): 65-88.

#### **Week 3 (01/19-01/21) May Fourth: Crisis, Reform, and the Chinese Enlightenment**

Film: *China in Revolution, 1911–1949* (dir. Sue Williams, 1997)

Reading:

- Lu Xun, "Preface to the First Collection of Short Stories, *Call to Arms*" and "A Madman's Diary," *CAMCL*, 3-16.
- Hu Shi. "Some Modest Proposals for the Reform of Literature." In *Modern Chinese Literary Thought: Writings on Literature, 1893-1945*, ed. Kirk Denton. Stanford: Stanford University Press, 1996, 123-139.
- Chen Duxiu. "On Literary Revolution." In *Modern Chinese Literary Thought: Writings on Literature, 1893-1945*, ed. Kirk Denton. Stanford: Stanford University Press, 1996, 140-145.
- Tang, Xiaobing. "Lu Xun's 'Diary of a Madman' and a Chinese Modernism." In *China Modern: The Heroic and the Quotidian*. Durham: Duke University Press, 2000, 49-73.

#### **Week 4 (01/24-01/28) May Fourth Critique: Family, Gender, and Social Class**

Film: *New Year's Sacrifice* (dir. SANG Hu, 1956)

Reading:

- Lu Xun, "Kong Yiji," *CAMCL*, 17-21.
- For many other works of Lu Xun, check out the Lu Xun Reference Archive:  
<https://www.marxists.org/archive/lu-xun/index.htm>
- Lee, Leo Ou-fan. "Literary Trends: The Quest for Modernity, 1895-1927." In *An Intellectual History of Modern China*, eds. Goldman Merle and Leo Ou-Fan Lee. New York: Cambridge University Press, 2002, 142-195.
- Huss, Ann. "The Madman That Was Ah Q: Tradition and Modernity in Lu Xun's Fiction." In *The Columbia Companion to Modern East Asian Literature*, ed. Joshua S. Mostow et al. New York: Columbia University Press, 2003, 385-394.

#### **Week 5 (01/31-02/04) May Fourth Revolution: The Power of Realism and the Leftist Ideological Turn**

Film: *Spring Silkworms* (dir. CHEN Bugao, 1933)

Reading:

- Mao Dun, "Spring Silkworms," *CAMCL*, 56-73.
- Mao Dun. "Literature and Life." In *Modern Chinese Literary Thought: Writings on Literature, 1893-1945*, ed. Kirk Denton. Stanford: Stanford University Press, 1996, 190-195.
- Lee, Leo Ou-fan. "Literary Trends: The Road to Revolution, 1927-1949." In *An Intellectual History of Modern China*, eds. Goldman Merle and Leo Ou-Fan Lee. New York: Cambridge University Press, 2002, 196-266.
- Wang, David Der-wei. "Fictive History: Mao Dun's Historical Fiction." In *Fictional Realism in Twentieth-Century China: Mao Dun, Lao She, Sheng Congwen*. New York: Columbia University Press, 1992, 25-66.

#### **Week 6 (02/07-02/11) The Earliest Chinese Film Scenes: Teahouse, Chinese Opera, and Shadowplay**

Film: *Laborer's Love* (dir. ZHANG Shichuan, 1922)

Reading:

- Pang, Laikwan. "Walking Into and Out of the Spectacle: China's Earliest Film Scene." *Screen* 47:1 (Spring 2006): 66-80.
- Rea, Christopher. "*Laborer's Love*." In *Chinese Film Classics, 1922-1949*. New York:

Columbia University Press, 2021, 21-37.

--Berry, Chris and Farquhar, Mary. "Operatic Modes: Opera Film, Martial Arts, and Cultural Nationalism." In *China on Screen: Cinema and Nation*. Columbia University Press, 2006, 47-74.

### **Week 7 (02/14-02/18) Shanghai Modern: Cityscape, Literary Imagination, and the Golden Age of Chinese Cinema**

Film: *Street Angel* (dir. YUAN Muzhi, 1937), *Two Stars in the Milky Way* (dir. SHI Dongshan, 1931), *Children of Trouble Time* (dir. XU Xingzhi, 1935)

Reading:

--Shi Zhecun, "One Evening in the Rainy Season," *CAMCL*, 116-124.

--Lee, Leo Ou-fan. "The Urban Milieu of Shanghai Cinema." In *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930-1945*. Cambridge: Harvard University Press, 1999, 82-119.

--Riep, Steven L. "Chinese Modernism: The New Sensationists." In *The Columbia Companion to Modern East Asian Literature*, ed. Joshua S. Mostow et al. New York: Columbia University Press, 2003, 418-424.

### **Week 8 (02/21-02/25) Shanghai Cosmopolitanism: Transnational Imaginary and Culture in Transit/Translation**

Film: *Song at Midnight* (dir. MAXU Weibang, 1937), *Hollywood Chinese: The Chinese in American Feature Films* (dir. Arthur Dong, 2007)

Reading:

--Hansen, Miriam. "The Mass Production of the Senses: Classical Cinema as Vernacular Modernism." *Modernism/Modernity* 6.2 (April 1999): 59-77.

--Zhang, Zhen. "Song at Midnight: Acoustic Horror and the Grotesque Face of History." In *An Amorous History of the Silver Screen: Shanghai Cinema, 1896-1937*. Chicago: University of Chicago Press, 2005, 298-344.

--Rea, Christopher. "Song at Midnight." In *Chinese Film Classics, 1922-1949*. New York: Columbia University Press, 2021, 139-157.

### **Midterm Exam: questions distributed 02/25, exam due back 03/04**

### **Week 9 (02/28-03/04) Beijing Flavor: The Melancholic, the Absurd, and the Real**

Film: *Rickshaw Boy* (dir. LING Zifeng, 1982)

Reading:

--Lao She, "An Old and Established Name," *CAMCL*, 74-81.

--Moran, Thomas. "The Reluctant Nihilism of Lao She's *Camel Xiangzi*." In *The Columbia Companion to Modern East Asian Literature*, ed. Joshua S. Mostow et al. New York: Columbia University Press, 2003, 452-457.

### **Week 10 (03/07-03/11) Spring Break**

### **Week 11 (03/14-03/18) Native Soil Literature and Modern Writers: Nature, Women, and Cultural Roots**

Film: *A Girl from Hunan* (Dir. XIE Fei and U Lan, 1986)

Reading:

--Shen Congwen, "Xiaoxiao," *CAMCL*, 82-94.

--Shen Congwen. "Universal or Restricted?" In *Modern Chinese Literary Thought: Writings on Literature, 1893-1945*, ed. Kirk Denton. Stanford: Stanford University Press, 1996, 450-454.

--Kinkley, Jeffrey. "Shen Congwen and Imagined Native Communities." In *The Columbia Companion to Modern East Asian Literature*, ed. Joshua S. Mostow et al. New York: Columbia University Press, 2003, 425-430.

### **Week 12 (03/21-03/25) Constructing the "New Woman": Ruan Lingyu, Melodrama, and the Goddess of Chinese Cinema**

Film: *The Goddess* (dir. WU Yonggang, 1934), *New Women* (dir. CAI Chusheng, 1935)

Reading:

--Hansen, Miriam. "Fallen Women, Rising Stars, New Horizons: Shanghai Silent Film as Vernacular Modernism." *Film Quarterly*, 54.1 (Autumn 2000):10-22.

--Reynaud, Bérénice. "The 'New Woman' Question in Chinese Cinema." In *Electric Shadows: A Century of Chinese Cinema*, ed. James Bell. London: British Film Institute, 2014, 94-101.

### **Week 13 (03/28-04/01) The New Women: Ding Ling and Xiao Hong**

Film: *The Golden Era* (dir. Ann Hui, 2014)

Reading:

--Ding Ling, "When I Was in Xia Village," *CAMCL*, 132-146.

--Xiao Hong, "Hand," *CAMCL*, 161-173.

--Zhang, Jingyuan. "Feminism and Revolution; The Work and Life of Ding Ling." In *The Columbia Companion to Modern East Asian Literature*, ed. Joshua S. Mostow et al. New York: Columbia University Press, 2003, 395-400.

### **Week 14 (04/04-04/08) War, Nation-building, and the Revolution of Art and Literature at the Historical Juncture**

Film: *Spring in a Small Town* (dir. FEI Mu, 1948), *Crows and Sparrows* (dir. ZHENG Junli, 1949)

Reading:

--Mao Zedong. "Talks at the Yan'an Forum on Literature and Art." In *Modern Chinese Literary Thought: Writings on Literature, 1893-1945*, ed. Kirk Denton. Stanford: Stanford University Press, 1996, 458-484.

--FitzGerald, Carolyn. "Between Forgetting and the Repetitions of Memory: Fei Mu's Aesthetics of Desolation in *Spring in a Small Town*." In *Fragmenting Modernisms: Chinese Wartime Literature, Art, and Films, 1937-49*. Leiden: Brill, 2013, 169-216.

--Wang, Yiman. "*Crows and Sparrows*: Allegory on a Historical Threshold." In *Chinese Films in Focus II*, ed. Chris Berry. Palgrave Macmillan, 2008, 82-89.

**Final Project Proposal Due: 04/04**

### **Week 15 (04/11-04/15) Love in a Fallen City: Eileen Chang as World Literature and Global Cinema**

Film: *Red Rose White Rose* (dir. Stanley Kwan, 1994), *Lust, Caution* (dir. Ang Lee, 2007)

Reading:

- Zhang Ailing, "Sealed Off," *CAMCL*, 174-183.
- Eileen Chang, "Chinese Life and Fashions." *The XXth Century* 4.1 (January 1943): 54-61.
- Zhang Ailing. "My Writing." In *Modern Chinese Literary Thought: Writings on Literature, 1893-1945*, ed. Kirk Denton. Stanford: Stanford University Press, 1996, 436-442.
- Huang, Nicole. "Eileen Chang and Alternative Wartime Narratives." In *The Columbia Companion to Modern East Asian Literature*, ed. Joshua S. Mostow et al. New York: Columbia University Press, 2003, 458-462.
- Deppman, Hsiu-Chuang, "Chinese Literature and Film Adaptation." In *The Columbia Companion to Modern Chinese Literature*, ed. Kirk Denton. New York: Columbia University Press, 2016, 80-86.

### **Week 16 (04/18-04/20) Class Review and Final Project Presentation**

\*There might a special film screening/event or a field trip arranged near the end of the semester. It depends on the development of COVID-19 and the general circumstances. The visit of the guest speaker/filmmaker to our class will be announced in advance of the event.

**Final Research Paper Due: 5pm, Wednesday, 04/27**

### ***Course Assessment and Grading Scale***

- 1) Attendance—11%
- 2) Participation and Performance—5%
- 3) Online Entry and Film Journal—9%
- 4) Presentations—12%
- 5) Midterm Exam (03/04)—20%
- 6) Final Project Proposal (04/04) and Final Project Presentation (04/18 & 04/20)—8%
- 7) Final Research Paper (04/27)—35%

### **Grading Scale**

A=93-100%; A-=90-92%; B+=87-89%; B=83-86%; B-=80-82%; C+=77-79%; C=73-76%; C-=70-72%; D+=67-69%; D=63-66%; D-=60-62%; E=below 60%. S is equivalent to C or better.

### **Passing Grades and Grade Points**

According to university guidelines, letter grades will convert to GPA as follows: A = 4.0; A- = 3.67; B+ = 3.33; B= 3; B- = 2.67; C+ = 2.33; C = 2.0; C- = 1.67; D+ = 1.33; D = 1.0; D- = .67; E = 0; WF = 0; I = 0; NG = 0; S-U = 0

“Students must earn a grade of C or higher to meet their major, minor, or General Education requirements. The S-U option is not counted toward their major or minor degree, nor General Education requirements.”

For more information on grades and grading policies, please visit:

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

Students are responsible for maintaining duplicated copies of all work submitted and all returned work in this course. Should the need for a review of the grade arises, it is the student’s responsibility to make available all work and documentation.

### **Attendance and Make-up Policy—11%**

Attendance is extremely important for you to have a successful learning experience. All students are expected to attend every class meeting and attendance will be recorded. You are allowed to have three unexcused absences. Each additional unexcused absence after the 3rd will result in 1% deduction from the final grade of the course. You may be excused from the class only if you provide an official document, such as a note from the doctor, accident report, school activities etc. All other absences will NOT be excused unless receiving special permission from the instructor. Make-up presentations, quizzes, tests, and late homework and late papers will NOT be accepted unless mitigating circumstances are declared, which requires appropriate documentation for consideration. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/> Medical related absences including disability related absences may not exceed 6 class times due to interfering with the essential course requirements. Each additional medical related absence after the 6th will result in 1% deduction from the final score.

**For an excused absence:** You need to contact the office of the Dean of Students at [dsocares@dso.ufl.edu](mailto:dsocares@dso.ufl.edu) by email or call 352-294-2273 to request assistance by phone. The office of the Dean of Students will alert your instructor and certify the related documentation. Students who work with the Dean of Students Office or are registered with the Disability Resource Center are responsible for providing related documentation.

**Please be punctual.** If you are late to class, you will not be given extra time to complete the exams and quizzes. If you are more than 5 minutes late three times without your instructor's consent, they will be counted as one absence. If you are more than 25 minutes late, it will be considered as one absence. If you leave 10 minutes prior to the end of class without your instructor's permission, it is counted as one absence as well.

### **Participation and Performance—5%**

Participation in class discussion is important and will affect your overall grade. Students are expected to accomplish the class assignments in a timely fashion, to actively engage with the course materials including readings and viewings, and furthermore to share and communicate their observations and reflections with others. Failure to meet any of these expectations will not only impair your own education and final grades, but also the whole class performance. We expect that everyone who enrolls in this course to be prepared to partake in this “discussion platform.” Thus, your grade of performance will be assessed by the quality and quantity of your contributions to the class along the following rubrics:

#### ➤ **Class Participation Scoring Guide**

**5** Students always take a voluntary, thoughtful, and active role in their own learning, challenging themselves on a daily basis. Through participation and inquiry, they



consistently demonstrate a genuine desire to learn and share ideas with the teacher and their classmates. They initiate discussions, ask significant questions, and act as leaders within the group. They are willing to take challenge, to assert an opinion and support it, and to listen actively to others. These students are always well prepared to contribute to the class as a result of having thoughtfully completed assignments, and the thoroughness of their work demonstrates the high regard they hold for learning.

**4** Students consistently take an active role in their own learning. They participate regularly in class discussions and frequently volunteer their ideas, ask thoughtful questions, and defend opinions. They listen respectfully to their classmates and are willing to share ideas as a result of having completed assignments. Though never causing disruption to the class, these students do not always demonstrate a consistent commitment to make the most out of our class time each and every day.

**3** Students sometimes take an active role in their own learning, sharing relevant ideas and asking appropriate questions. Although reluctant to take challenge, they contribute regularly to class discussions. These students listen to their classmates and respect their opinions. As a result of having completed assignments, these students are prepared to answer questions when called upon. They may need occasional reminders to stay on task, to make the most of our class time, and to increase their level of commitment to the course.

**2** Students occasionally take an active role in their own learning. They participate and ask questions infrequently. They hesitate to share their ideas or to take challenge, and they may not always listen to or respect the opinions of others. These students usually participate only when called upon. As a result of assignments being sometimes incomplete or missing, they may not be prepared to answer thoughtfully with detail or substance. These students need regular reminders to stay on task, and a conference with the teacher and parent(s) is required to re-establish the expectations for participation.

**1** Students rarely take an active role in their own learning. They often do not participate and rarely share ideas or ask questions. These students display poor listening skills, and they may be intolerant of the opinions of others. As a result of being unprepared for or disengaged from class, these students often refuse to offer ideas even when called upon. These students are more of a liability than an asset to the overall progress of the class, and a conference with the grade-level administrator and parent(s) is required to re-establish classroom expectations and identify clear consequences for inappropriate participation.

### **Online Entry and Film Journal-9%**

In a time of rapid technological change and the evolving new digital learning environment, it would be essential for us to incorporate and leverage the technologies available to us. There will be two brief writing excises students are asked to engage and complete on our Canvas threaded discussion. The first post (3%) is your self-introduction that will help me and your classmates to get to know you better; it is a good way to start off our conversations and to identify shared interests. The second post (6%) would be a short-form response to a film we view or discuss in class. Students will compose a 500-word essay to review the film and analyze the important aspects that you find particularly illuminating and thought-provoking should they relate to certain sociohistorical contexts, textual complications, cinematic forms, and auteurist styles. The journal should be posted

on our discussion board during the first half of the week when the specific film is assigned (before Wednesday's class). Although you will not be asked to make a separate formal presentation for the film you choose to write about, you will be expected to share your ideas and lead the discussions should the circumstances arise. I will explain the method of the exercises and provide some prompts at the beginning of the semester.

### **Presentations—12%**

Students are asked to select one piece of literary work or essay by the major authors and one article from our list of critical readings to conduct two oral reports in class (6% each x 2). The presentations should be 10-15 minutes each, summarizing the key points of the article/fiction and relating it to our class discussions or screenings. The date of the presentation would roughly correspond to the schedule when the particular reading is assigned to. For each assignment, a brief written summary of the presentation is also due on the day of the oral report at the discussion board of our Canvas page. Students are encouraged to engage, peer review, and comment on someone else's post of their presentation on Canvas. Detailed instructions for the assignments and schedules of students' sign-up presentations will be announced within the first two weeks of the semester.

### **Midterm Exam—20%**

There will be a take-home exam in the middle of the semester. These are straightforward content questions and important themes we cover in class and addressed in our readings and screenings. Attention to our discussions and engagement with our course materials are the basis for successful accomplishments of the exams. Further details and specific guidelines will be announced prior to the exam.

### **Final Project Proposal—5%**

Students need to submit a proposal for a final research paper, which should be approximately 1-2 pages, 12 font, double-spaced, type-written. The proposal needs to include the following elements: 1) a tentative title of your final paper; 2) one-two paragraph outline of your topic such as your main arguments, research questions, methodological approaches, examples and case studies; 3) a short bibliography, including at least TWO published scholarly texts not covered in class.

### **Final Project Presentation—3%**

A presentation and open discussion of your final research project will occur during the last week of the class. This would be a topic that you explore in your final paper and that you develop throughout the semester and plot in your proposal. You do not yet need to finish the final paper by this point, but you are recommended to flesh out the ideas in your presentation (5 minutes for each person), report your progress, and incorporate the feedback if possible. Students are invited to engage, peer review, and comment on someone else's post of their research project and presentation on Canvas as well as in class.

### **Final Research Paper—35%**

The final paper is a 10-12 page long research paper (no less than 9-page main text and a minimum of one-page bibliography, 12 font, double-spaced, MLA or Chicago style) on a topic of your own design and in the area of your specific interest. It should relate to the course, go beyond and enhance your understanding of the class materials as it comes at the end of the semester learning. Some examples of feasible topics could be a close reading of a fictional work, a comparison of a couple of narrative writings or the original literary work and its film adaptation, or a discussion of literary/film phenomenon or movement. Your paper will be evaluated for its clarity, coherence, analytical skill, research substantiality, focus of argument and effectiveness in your use of primary and secondary sources in support of your thesis. Further details and specific guidelines will be distributed later as the assignment comes closer. Because of the large number of papers received, I will not be able to peruse and give detailed comments on your draft before submission. However, I would be happy to assist you and answer any questions or concerns that may arise during the process of your research. Visitation to my office hours and individual consultations are highly recommended.

### ***Classroom Etiquette, Feedback, and Communications***

All cell phones and hand-held devices must be silenced and off the desk during class time. Laptops and ipads are allowed to be used for the purpose of our class only. Please be sure that the course makes best effort to provide various forms of faculty and peer support available to students. Students are encouraged to reach out to and communicate with the instructor and classmates via emails or other appropriate measures whenever needed. The instructor will reply to emails within two business days or sooner. Constructive feedback is provided within a reasonable time of assignment completion with positive reinforcement and suggestions for improvements. It is frequently provided throughout the semester to help students progress and succeed in the course. On the other hand, students can provide valuable insight into ways to continue and enhance the success of the course, which will be incorporated in an ongoing basis to help plan instruction and assessment of student learning throughout the semester.

### ***Required Technologies***

In order to attend class and complete course work, students need to adopt and get acquainted with technological tools such as Zoom, Adobe Reader, high speed internet connection, and the related software. For public and private communication regarding the course and a method for resolving technical issues, [visit the helpdesk website](#) or call 352-392-4357.

### ***Privacy and Accessibility Policies***

For information about the privacy policies of the tools used in this course, see the links below:

- Instructure (Canvas)
  - [Privacy Policy](#)
  - [Accessibility](#)
  - [Links to an external site.](#)
- Vimeo
  - [Privacy Policy](#)

- [\(Links to an external site.\)](#)
- [Accessibility](#)
- [\(Links to an external site.\)](#)
- Zoom
  - [Privacy Policy](#)
  - [\(Links to an external site.\)](#)
  - [Accessibility](#)
  - [\(Links to an external site.\)](#)
- YouTube (Google)
  - [Privacy Policy](#)
  - [\(Links to an external site.\)](#)
  - [Accessibility](#)
  - [\(Links to an external site.\)](#)
- Microsoft
  - [Privacy Policy](#)
  - [\(Links to an external site.\)](#)
  - [Accessibility](#)
  - [\(Links to an external site.\)](#)
- Adobe
  - [Privacy Policy](#)
  - [\(Links to an external site.\)](#)
  - [Accessibility](#)
  - [\(Links to an external site.\)](#)

Student work in this course may be collected, archived, and analyzed for the purpose of assessing student learning and program evaluation. Likewise, notes or recordings made by students based on a university class or lecture may only be made for instructional and study purposes. They may not be reproduced, redistributed, copied, or disseminated in any media or in any form unless being given informed consent.

***This course is aligned with the UF policies below.***

- Contact Hours: "Contact Hours" refers to the hours per week in which students are in contact with the instructor, excluding office hours or other voluntary contact. The number of contact hours in this course equals the number of credits the course offers.
- Workload: As a Carnegie I, research-intensive university, UF is required by federal law to assign at least 2 hours of work outside of class for every contact hour. Work done in these hours may include reading/viewing assigned material and doing explicitly assigned individual or group work, as well as reviewing notes from class, synthesizing information in advance of exams or papers, and other self-determined study tasks.
- Accommodation for Student with Disabilities: 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/>. This class supports the needs of different learners; 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.

- **Statement Regarding Evaluations:** 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/>.
- **Statement Regarding In-Class Recording:** 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.
- **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 honesty and integrity by abiding by the Honor Code. On all work submitted for credit by students at the university, 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 obliged to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor and Student Conduct and Conflict Resolution (SCCR) in the Dean of Students Office. Your paper should be properly cited if drawing from other sources. TurnItIn is adopted in the class to assess the originality of the submitted papers.
- This course adheres strictly to the protocols of COVID-19 as provisioned and regulated by the University to ensure the safety of the public.

## **Campus Resources**

### Health and Wellness

- *U Matter, We Care:* If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center:* [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center:* Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department:* [Visit UF Police Department](#)

[website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

- *UF Health Shands Emergency Room / Trauma Center*: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- *GatorWell Health Promotion Services*: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website or call 352-273-4450.

#### Academic Resources

- *E-learning technical support*: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- *Career Connections Center*: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- *Library Support*: Various ways to receive assistance with respect to using the libraries or finding resources.
- *Teaching Center*: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.
- *Writing Studio*: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- *Student Complaints On-Campus*: Visit the Student Honor Code and Student Conduct Code webpage for more information.
- *On-Line Students Complaints*: View the Distance Learning Student Complaint Process.

*"Check in. Unpack. Relax. Look closer..."*

