

# IDS 2935: Gardens to Read and Visit

## Quest 1: Nature and Culture

### I. General Information

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#### Class Meetings

- Spring 2024
- Course Format: primarily classroom; Enrollment Capacity: 35 residential students.  
This is a course with one section. It is offered only to residential students and all required meetings are at the same time for all registered students. The class meets 100% in person, and there are no graduate teaching assistants.
- Tuesdays period 7; Thursdays periods 7 and 8
- Turlington 2328

#### Instructor

- Victoria Pagán, PhD
- 115C Dauer Hall, enter at 125 Dauer
- Office Hours: Tues/Thurs period 6 and by appointment
- [vepagan@ufl.edu](mailto:vepagan@ufl.edu); 352-273-3696

#### Course Description

Why do we create gardens? Such a question invites investigation from a variety of disciplines: landscape architecture; art history; history; literature; philosophy. Gardens are cultural artifacts that are embedded in the natural world; they exist between nature and culture. While gardens may seem permanent, and even eternal (think of Eden or Paradise), they are in fact ephemeral spaces that change with every passing moment. As places where life blooms and decays, gardens remind us of the essential fact of our mortality even as they promise eternity. In this course we will discover that gardens are beautiful and emotional, but also political and ideological. Above all, gardens are enclosures, and so they continually invite transgression and beg the questions, who is allowed in the garden, who are gardens for? Drawing on Homer's *Odyssey*, Vergil's *Georgics*, select writings by African American women and others, the many gardens on the University of Florida campus, and objects at the Harn Museum of Art, we will explore the essential question: why do we create gardens?

#### Quest and General Education Credit

- Quest 1
- Humanities

*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

1. Fallon, Peter, translator. 2006. *Virgil: Georgics*. Oxford World's Classics. Oxford.
2. Emily Wilson, translator. 2017. *The Odyssey by Homer*. W. W. Norton.

All other readings provided in Canvas. Materials and Supplies Fees: n/a

## II. Graded Work

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### Description of Graded Work

Assignment	Description	Requirements	Points
Mediasite quizzes	To supplement our class, five mediasite videos provide in depth discussion of unique gardens. You answer questions based on the videos.	5 @ 20 points each	100
UF Garden	Visit a garden on the UF campus and compose a "Spark Story" in which you (1) describe the physical features that make the space a proper garden as per the definition developed in discussion based on the essays by St-Denis and Hunt; (2) describe your emotional response to the garden; and (3) conjecture about the meaning of the garden to the UF community. In what ways is the garden a site of contest as defined by McKay?	Spark Story	150
Wilmot Garden	Based on our class visit to Wilmot Garden compose a Canva brochure in which you advertise Wilmot Gardens. Be sure to (1) describe the activities that take place in the garden; (2) identify the labor force(s) that maintain the garden; and (3) discuss the social and even political impact of the garden on the immediate community.	Canva Brochure	150
Harn Visual Analysis	Based on our class visit to the Harn Museum, find a work in the museum that is a visual representation of a garden. Using what you've learned in class, write a 500-word analysis of the representation and connect it to one of our readings.	500 words	150
<i>Georgics</i> Analytical Essay	What does Vergil's <i>Georgics</i> have to do with gardens? What themes in the poem contribute to our understanding of the gardens? Drawing on our theoretical readings, be sure to back up your thesis with evidence from the text.	1000 words	300

Final Reflection	Write a personal statement for admission to graduate or professional school, or a cover letter, in which you describe how this class has prepared you for your future career. What practical applications, writing skills, social applications, critical thinking or other abilities have you developed this semester that contribute to your professional development?	250 words	50
Attendance	Attendance will be taken using "Roll Call" in Canvas. The UF policy on absences will be followed.		100
Note on Weekly Reading	Readings are drawn from books, scholarly journal articles, chapters in books, and works of literature. Although the number of pages will seem high, please note that the <i>Odyssey</i> and <i>Georgics</i> are poems, so that much of the page is "white space." All of our readings are richly illustrated, which also adds to the page count.		
TOTAL			1000

## Grading Scale

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

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

### III. Annotated Weekly Schedule

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
<b>Week 1</b>	<b>Topic</b>	<b>Defining Gardens: What is a garden?</b>	
1/9, 1/11	Summary	How does the meaning of gardens change in different landscapes? What can the analysis of a landscape contribute to the definition of gardens?	
	Reading	St-Denis, Bernard. 2007. "Just what is a garden?" <i>Studies in the History of Gardens and Designed Landscapes</i> 27.1: 61-76. (15 pages of reading for the week)	
	Assignment	<b>First Mediasite: Garden Shukkei-en</b>	1/15
<b>Week 2</b>	<b>Topic</b>	<b>Defining Gardens: What is a garden?</b>	
1/16, 1/18	Summary	How does the meaning of gardens change over time? What can historical analysis contribute to the definition of gardens?	
	Reading	Hunt, John, Dixon. 1991. "The Garden as Cultural Object." in <i>Denatured Visions: Landscape and Culture in the Twentieth Century</i> . (13 pages of reading for the week)	
<b>Week 3</b>	<b>Topic</b>	<b>Intersections: Gardens of African American Women</b>	
1/23, 1/25	Summary	We explore what gardens mean to African American women. What can gardens contribute to the current racial reckoning in the United States?	
	Readings	<ol style="list-style-type: none"> <li>Walker, Alice. 1972. "In Search of our Mother's Gardens." in A. Mitchell, ed. <i>Within the Circle: An Anthology of African American Literary Criticism</i>. Durham and London: Duke University Press. 1994: 401-409</li> <li>Kincaid, Jamaica. 2001. "Sowers and Reapers." <i>The New Yorker</i> 76.43 (January 22, 2001): 41-46</li> <li>Vaughn Sills, "Places for the Spirit, Photographs of Traditional African American Gardens," in <i>Women and the Collaborative Art of Gardens</i>.</li> </ol>	
	Assignment	<b>Second Mediasite: A Man Named Pearl</b>	1/29
<b>Week 4</b>	<b>Topic</b>	<b>Political Gardens: What do gardens mean?</b>	
1/30, 2/1	Summary	What are "horticultural politics"? How are gardens places of struggle and activism?	
	Reading	McKay, George. 2011. <i>Radical Gardening: Politics, Idealism, and Rebellion in the Garden</i> . London. Chapters 1-2 (69 pages of reading, first half of book)	
<b>Week 5</b>	<b>Topic</b>	<b>Political Gardens: What do gardens mean?</b>	
2/6, 2/8	Summary	How are gardens uniquely capable of contributing to social justice?	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Reading	McKay, George. 2011. <i>Radical Gardening: Politics, Idealism, and Rebellion in the Garden</i> . London. Chapters 3-5, pages (100 pages of reading, rest of the book)	
	Assignment	<b>First Spark Story:</b> Visit a garden on the UF campus and compose a “Spark Story” in which you (1) describe the physical features, (2) describe your emotional response to the garden, and (3) conjecture about the meaning of the garden to the UF community. Is the garden a site of contest as outlined by McKay?	2/9
<b>Week 6</b>	<b>Topic</b>	<b>Representations of Gardens in Art</b>	
2/13, 2/15	Summary	How are gardens represented in the visual arts?	
	Meeting	We will meet at the Harn Museum on Thursday for a guided tour.	
	Assignment	<b>Third Mediasite: Little Sparta</b>	2/19
	Readings	Bettina Bergmann, “Pompeian Gardens and the Archaeological Imagination,” in <i>Women and the Collaborative Art of Gardens</i>	
<b>Week 7</b>	<b>Topic</b>	<b>Representations of Gardens in Art</b>	
2/20, 2/22	Summary	How do artists capture gardens in visual arts? How do they express the natural world in a cultural form? How do they express the temporality and eternity of gardens?	
	Meeting	We will meet at the Harn Museum on Thursday for an open exploration.	
	Assignment	<b>Harn Visual Analysis:</b> Based on our class visit to the Harn Museum, find a work in the museum that is a visual representation of a garden. Write a 500-word analysis that connects the work to one of our readings.	2/26
<b>Week 8</b>	<b>Topic</b>	<b>Gardens as Therapy</b>	
2/27, 2/29	Summary	Why are gardens powerful sites of healing and such effective spaces for therapy?	
	Reading	Harrison, Robert Pogue. 2008. <i>Gardens: An Essay on the Human Condition</i> . Chicago. pages 1-82. Leah Diehl, “Gardens that Heal,” in <i>Ecotherapy</i> .	
	Assignment	<b>Second Spark Story:</b> Wilmot Garden Based on our class visit to Wilmot Garden compose a “Spark Story” in which you (1) describe the activities that take place in the garden, (2) identify the labor force(s) that maintain the garden, and (3) discuss the social and even political impact of the garden on the immediate community.	3/4
	Meeting	We will meet at Wilmot Garden on Thursday.	
<b>Week 9</b>	<b>Topic</b>	<b>Gardens in Film</b>	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
3/5, 3/7	Summary	How are gardens captured in film?	
	Reading	Maureen Turim, "On the Diagonal, Through the Window," in <i>Women and the Collaborative Art of Gardens</i> .	
	Assignment	<b>Fourth Mediasite: Gardens in Film</b>	3/18
<b>Week 10</b>	<b>Topic</b>	<b>Vergil, <i>Georgics</i>: Poetics</b>	
3/19, 3/21	Summary	Who is this poem for? Where are the laborers of the gardens of the <i>Georgics</i> ?	
	Reading	<i>Georgics</i> Book 1, 24 pages	
<b>Week 11</b>	<b>Topic</b>	<b>Vergil, <i>Georgics</i>: Politics</b>	
3/26, 3/28	Summary	How does Vergil use gardens to criticize the Augustan political regime?	
	Reading	<i>Georgics</i> Books 2-3, 46 pages	
	Assignment	<b>Fifth Mediasite: Livia's Garden Room</b>	4/1
<b>Week 12</b>	<b>Topic</b>	<b>Vergil, <i>Georgics</i>: Eternity</b>	
4/2, 4/4	Summary	Why does the poem end with the myth of Orpheus and Euridice?	
	Reading	<i>Georgics</i> Book 4, 25 pages	
	Assignment	<b>Analytical Essay</b> Some might object to the inclusion of the <i>Georgics</i> on the syllabus for a class on gardens. Defend the choice. Drawing on our theoretical readings, support your thesis with evidence from the text.	4/8
<b>Week 13</b>	<b>Topic</b>	<b>Homer, <i>Odyssey</i></b>	
4/9, 4/11	Summary	How do gardens define the wealth of Odysseus and his family?	
	Reading	Books 1-12, 200 pages	
<b>Week 14</b>	<b>Topic</b>	<b>Homer, <i>Odyssey</i></b>	
4/16, 4/18	Summary	What dangerous gardens threaten to detain Odysseus on his journey home? How does the garden bring resolution to the epic?	
	Reading	Books 13-24, 200 pages	
<b>Week 15</b>	<b>Topic</b>	<b>Reflections</b>	
4/23	Summary	How has this class changed your assumptions about what gardens are, what gardens mean, why we garden, who gardens are for, and what activities can take place in a garden?	
	Assignment	<b>Final Reflection</b> (see "Details of Self Reflection Component" below)	4/23

## IV. Student Learning Outcomes (SLOs)

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

**Content:** *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline(s).*

- Students will be able to identify, describe, and explain the concept of a garden as a cultural artifact embedded in the natural world, and the different modes of visual and verbal representation used by artists and poets; identify and critique political and social contexts in which gardens are created; perceive, beyond the artist's aesthetic intentions, the hidden costs of gardens, the exploitations of gender, race, and class that gardens are built on.
- Student competencies will be assessed through discussion board posts and the First Spark Story.

**Critical Thinking:** *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the discipline(s).*

- Students will be able to analyze and evaluate works of visual art and poetry in their social and political contexts; make connections between individual gardens and garden representations and the larger theoretical frameworks that guide the study of gardens; create for themselves frameworks for interpreting any and all gardens that they will experience for the rest of their lives.
- Student competencies will be assessed through the Harn Visual Analysis; the Analytical Essay; and the Reflection Essay.

**Communication:** *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).*

- Students will be able to develop and present clear and effective responses in oral, visual, and written form, to the theoretical readings, visual arts encountered at the museum; the physical spaces on the University of Florida campus; and the poetry of Vergil and Homer from the ancient Mediterranean world.
- Student competencies will be assessed through the Harn Visual Analysis; Analytical Essay; Discussion Board Posts; Spark Stories

**Connection:** *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.*

- Students will be able to connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond
- Student competencies will be assessed through the Reflection Essay.

# V. Quest Learning Experiences

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## 1. Details of Experiential Learning Component

Together as a class we will visit the Harn Museum of Art for two class periods to explore exhibits relating to gardens. One visit will be guided, the other will be open. We will attend a special presentation about the history and contributions of Wilmot Garden, by Leah Deihl, master gardener and curator of Wilmot Garden. We will take walking tours in central campus to visit Yardley Gardens, the Bird Garden, and the Plaza of the Americas.

- For students who need special accommodations for the walking tours, please register with the DRC (see "Required Policies" below) and accommodations will be made for virtual, on-line tours.

For students whose course schedules make travel to and from the Harn prohibitive, alternate times will be arranged for visits with the professor together with other classmates.

## 2. Details of Self-Reflection Component

Write a personal statement for admission to graduate study or professional school in which you describe how this class has prepared you for your future career. If you do not plan on applying to graduate or professional school, you can frame the essay as a personal reflection, or you can frame the essay as a letter, addressed to someone to whom you wish to explain what you learned in this class.

Some topics to consider:

- Practical Applications: What have you learned in this course specifically about time management; personal responsibility; working under pressure; maintaining momentum; work ethic; persevering on a topic that you are not actually interested in; keeping up with readings; managing this course with your course load and/or work schedule/other commitments?
- Social Applications: What have you learned in this course specifically about working with others; listening to other people's points of view; expressing your own point of view; cooperating in a group of diverse students with different skills, abilities, and interests; thinking about questions posed by Greek and Roman authors from a different time/place/society?
- Critical Thinking: What are the skills that you have learned in this course specifically that can be applied to your career goals? Examples include:
  - Attention to detail
  - Filling in the gaps
  - Challenging assumptions
  - Courage of conviction

I admit that the question assumes a fair degree of satisfaction on your part. You might rather play "devil's advocate," and reflect on how "useless" the course proved to be. If this is the case, then I ask you to include a procataleptic refutation based on this quote from Pliny the Elder: "No book is so bad as to not have something of use in some part of it" (Pliny, Epistles 3.5.10).



## VI. Required Policies

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### **Attendance Policy**

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.

### **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.