

## LIT 3400: The Literature of Sustainability & Resilience

**Professor Terry Harpold**

**Fall 2023, Section 8TH4**

**Time: MWF, per. 8, Matherly Hall 0117**

office hours: Turlington 4105, M, 4:15–6:15 PM (F2F and via Zoom), and by appt.

email: [tharpold@ufl.edu](mailto:tharpold@ufl.edu)

home page for Terry Harpold: <https://people.clas.ufl.edu/tharpold/>

e-Learning (Canvas) site for LIT 3400 (*registered students only*): <https://elearning.ufl.edu/>

Imagining Climate Change: <https://imagining-climate.clas.ufl.edu/>

### Course Description

“Dystopia is for losers” – Doug Henwood<sup>1</sup>



Vincent van Gogh, *Tree Roots* (1890). In 2020, art historian Wouter van der Veen discovered the precise spot, on the edge of a heavily eroded embankment in the French town of Auvers-sur-Oise, where van Gogh painted this image on July 27, 1890, two days before his death by suicide.<sup>2</sup>

This course takes as its founding premises two unassailable facts. First, we live in a time of increasing environmental instability, mass extinction, food insecurity, forced migration, and social and political unrest fostered by climate change. Second, the human literary, artistic, and ethical imaginations are among our species’ most powerful and adaptive responses to the planetary realities of the twenty-first century and the possibility of a more just, sustainable, and resilient future for all living beings.

We will read widely from an established and emerging canon of literary nonfiction, fiction, memoir, and poetry that addresses the perils and vitality of the late Anthropocene,

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<sup>1</sup> From his foreword to Sasha Lilley, *et al.*, *Catastrophism: The Apocalyptic Politics of Collapse and Rebirth*. PM Press, 2012.

<sup>2</sup> Van der Veen, Wouter. *Attacked at the Very Root: An Investigation into Van Gogh’s Last Days*. Arthénon, 2020. <https://www.vangoghmuseum.nl/en/visit/whats-on/book-club> .

the geological epoch marked by the influences of humans on the Earth's planetary ecosystems.

Graded assignments include a short "family carbon biography," two critical essays on assigned readings and a creative photo-essay project. Extra-credit service learning activities in the course include opportunities to take part in supervised volunteer tree plantings in and around the city of Gainesville.

***This course qualifies as a 3-credit Humanities core course for UF's Bachelor of Arts in Sustainability Studies.***

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### **Required Texts to Purchase**

These texts are available at the UF Bookstore and from online vendors. Used and electronic versions (Apple Books, Kindle, pdfs, etc.) are permissible – indeed they are encouraged<sup>3</sup> – so long as the version of the text you read is *otherwise identical to the editions noted below*.

I encourage you whenever possible to buy from independent booksellers. If you choose to buy physical texts online, I recommend sources such as [Abebooks.com](https://www.abebooks.com) and [Alibris.com](https://www.alibris.com) that serve independent booksellers.

Boyd, Andrew. *I Want A Better Catastrophe: Navigating The Climate Crisis with Grief, Hope, and Gallows Humor*. New Society Publishers, 2023. ISBN 9780865719835. 417 pp. (print). *Also available in Apple Books and Kindle formats.*

Kaza, Stephanie. *Conversations with Trees: An Intimate Ecology*. Shambala, 2019. ISBN 978-1611806779. 288 pp. (print). *Also available in Apple Books and Kindle formats.*

Krivak, Andrew. *The Bear*. Bellevue Literary Press, 2020. ISBN 9781942658702. 224 pp. (print). *Also available in Apple Books and Kindle formats.*

Pancake, Ann. *Strange as This Weather Has Been*. Counterpoint, 2007. 369 pp. (print). ISBN 9781593761660. *Also available in Apple Books and Kindle formats.*

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<sup>3</sup> See my "Policy on environmentally unsustainable activity in the classroom," below.

## Other required & recommended texts & films

Unless indicated otherwise these texts are available via the course's electronic reserves (Ares, <https://ares.uflib.ufl.edu>). All are PDF files with searchable text layers or in comparable digital formats capable of being parsed by screen readers.

- Bellot, Gabrielle. "Starshift." *The World As We Knew It: Dispatches From a Changing Climate*, edited by Amy Brady and Tajja Isen, Catapult, 2022, pp. 13–30.
- Frye, Jason. "Buffalo Creek." *Ghost Fishing: An Eco-Justice Poetry Anthology*, edited by Melissa Tuckey, University of Georgia Press, 2018, pp. 256.
- Giovanni, Nikki. "Winter Poem." *The Collected Poetry of Nikki Giovanni, 1968–1998*, HarperCollins, 2003, pp. 148.
- Glück, Louise. "The Wild Iris." *The Wild Iris*, The Ecco Press, 1993, pp. 1.
- Haraway, Donna J. "The Camille Stories: Children of the Compost." *Staying with the Trouble: Making Kin in the Chthulucene*, Duke University Press, 2016, pp. 134–68, 215–28.
- Hedges, Chris and Joe Sacco. "Days of Devastation." *Days of Destruction, Days of Revolt*, Nation Books, 2012, pp. 115–75, 280–82.
- Jeffers, Robinson. "Vulture." *The Selected Poetry of Robinson Jeffers*, edited by Tim Hunt, Stanford University Press, 2001, pp. 697.
- Kimmerer, Robin Wall. "Putting Down Roots." *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, Milkweed Editions, 2013, pp. 254–67.
- Limón, Ada. "Drowning Creek." *The Hurting Kind*, Milkweed Editions, 2022, pp. 4.
- Macy, Joanna. "The Greening of the Self." *Dharma Gaia: A Harvest of Essays in Buddhism and Ecology*, edited by Allan Hunt Badiner, Parallax Press, 1990, pp. 53–63.
- Mancini, Donato. *Snowline*. Eth Press, 2015. ISBN 978-0692374528. 56 pp. Available at <https://library.oapen.org/handle/20.500.12657/25528>.
- Moore, Kathleen Dean. "A Call to Act." *Great Tide Rising: Finding Clarity and Moral Courage in a Time of Planetary Change*, Counterpoint, 2017, pp. 279–319, 337–38.
- Myers, Natasha. "How to Grow Livable Worlds: Ten Not-So-Easy Steps." *The World to Come: Art in the Age of the Anthropocene*, edited by Kerry Oliver-Smith, Samuel P. Harn Museum of Art, University of Florida, 2018, pp. 52–64.

- Pickering, Mimi, director. *The Buffalo Creek Flood: An Act of Man*. 40 mins. Appalshop, 1975. *This film will be shown in class.*
- . “Buffalo Creek Flood: An Act of Man (1975).” Library of Congress National Film Registry, 2005. <https://www.loc.gov/programs/national-film-preservation-board/film-registry/index-of-essays/> .
- Roberson, Ed. “To See the Earth Before the End of the World.” *Callaloo*, vol. 33, no. 3, 2010, pp. 638–39.
- Snyder, Gary. “Endless Streams and Mountains.” *Mountains and Rivers Without End*, Counterpoint, 1996, pp. 5–9.
- Sprinkle, Annie and Beth Stephens. “From Identity Politics to Environmental Concerns: Goodbye Gauley Mountain.” *Assuming the Ecosexual Position: The Earth as Lover*, University of Minnesota Press, 2021, pp. 90–102, 227–28.
- Thoreau, Henry David. “The Pond in Winter” (1854), *Walden*, edited by Bill McKibben, Beacon Press, 2017, pp. 265–79.
- Verlie, Blanche. *Learning to Live with Climate Change: From Anxiety to Transformation*. Routledge, 2022. <https://www.taylorfrancis.com/books/oa-mono/10.4324/9780367441265/learning-live-climate-change-blanche-verlie> . (Open access)
- Villon, François. “Ballade [des dames du temps jadis]” (c. 1461), *Complete Poems*, edited and translated by Barbara N. Sargent-Baur, University of Toronto Press, 1994, pp. 74–77.
- Whitman, Walt. “Song of Myself, sec. 6: A child said *What is the grass?*” *Song of Myself, With a Complete Commentary*, edited by Ed Folsom and Christopher Merrill, University of Iowa Press, 2016, pp. 23–26.
- Whitman, Walt. “This Compost.” *The Portable Walt Whitman*, edited by Michael Warner, Penguin Books, 2004, pp. 129–31.

## Course Calendar

*Deadlines and events outside of normal class meeting times are marked with an asterisk (\*). Assigned readings should be completed by the start of the class meeting in which they are to be discussed. In the case of readings discussed over several class meetings you should have completed a corresponding portion of the reading for each of the meetings in which it is discussed (e.g., 2/3 of the text for the second of three meetings.)*

***“I’m almost certain, though I am certain of nothing”***

- W, Aug 23            *Course introduction*
- F, Aug 25            Jeffers, “Vulture”  
Limón, “Drowning Creek”  
*Family carbon biography project instructions given in class*

***A better catastrophe, part 1***

- M, Aug 28            Verlie, *Learning to Live*, ch. 1, “Climate is living-with;” ch. 4,  
“Witnessing multiple climate realities”  
*Family carbon biography projects due in Canvas by the start of class*  
– we will review them in class
- W, Aug 30            Boyd, ch. 1
- F, Sept 1             Boyd, ch. 2
- M, Sept 4            *No class meeting (Labor Day)*
- W, Sept 6            Boyd, chs. 3 & 4
- F, Sept 8             Boyd, ch. 5

***The greening of the self***

- M, Sept 11            Leopold, “Thinking Like a Mountain”  
Macy, “The Greening of the Self”
- W, Sept 13            Kimmerer, “Putting Down Roots”  
*Recommended viewing: Kimmerer, “Gifts of the Land,” available*  
*online at <https://www.youtube.com/watch?v=OxJUFGIPYn4>*
- F, Sept 15            Kaza, *Conversations with Trees*
- M, Sept 18            Kaza, *Conversations with Trees*
- W, Sept 20            Kaza, *Conversations with Trees*

F, Sept 22 Myers, "How to Grow Livable Worlds"  
Studio Formafantasma, *Quercus*, available online at  
<https://vimeo.com/394196768>

**M, Sept 25** ***No assigned reading***  
***First critical essay due by midnight***

***A better catastrophe, part 2***

W, Sept 27 Bellot, "Starshift"

F, Sept 29 Boyd, ch. 6

M, Oct 2 Boyd, chs. 7 & 8

W, Oct 4 Moore, "A Call to Act"

F, Oct 6 *No class meeting (UF Homecoming)*

***Intending, attending***

**M, Oct 9** ***Photo-essay projects due in Canvas by the start of class***  
*In-class review of photo-essays*

W, Oct 11 *In-class review of photo-essays*

F, Oct 13 *In-class review of photo-essays*

***Strange as this weather***

M, Oct 16 *In-class review of photo-essays*

W, Oct 18 Hedges & Sacco, "Days of Devastation"  
Pickering, "Buffalo Creek Flood: An Act of Man (1975)" (LOC  
National Film Registry essay)  
Pickering, *The Buffalo Creek Flood*. *This film will be screened during  
class.*

- F, Oct 20 Sprinkle & Stephens, "From Identity Politics to Environmental Concerns: *Goodbye Gauley Mountain*"  
*Recommended viewing: Sprinkle & Stephens, Goodbye Gauley Mountain (DVD on course reserves)*  
 Pancake, *Strange as This Weather Has Been*
- M, Oct 23 Frye, "Buffalo Creek"  
 Pancake, *Strange as This Weather Has Been*
- W, Oct 25 Pancake, *Strange as This Weather Has Been*
- F, Oct 27 Pancake, *Strange as This Weather Has Been*

***Whatever returns from oblivion***

- M, Oct 30 Roberson, "To See the Earth Before the End of the World"
- W, Nov 1 Giovanni, "Winter Poem"  
 Glück, "The Wild Iris"
- F, Nov 3 Snyder, "Endless Streams and Mountains"
- M, Nov 6 Krivak, *The Bear*
- W, Nov 8 Krivak, *The Bear*
- F, Nov 10 *No class meeting (Veterans Day)*
- M, Nov 13 Krivak, *The Bear*

***Ubi sunt?***

- W Nov 15 Villon, "Ballade [des dames du temps jadis]"  
 Mancini, *Snowline*
- F, Nov 17 Thoreau, "The Pond in Winter"

## ***What chemistry!***

M, Nov 20	Maupassant, "Coco" Whitman, "This Compost"
W–F, Nov 22–24	<i>No class meeting (Thanksgiving)</i>
M, Nov 27	Haraway, "The Camille Stories: Children of the Compost"
W, Nov 29	Haraway, "The Camille Stories: Children of the Compost"
F, Dec 1	Whitman, "Song of Myself, sec. 6: A child said <i>What is the grass?</i> " ( <i>Highly!</i> ) recommended viewing: Brian Prectel's 2019 setting of the text to music for violin, cello, piano, percussion, and voice, available online at <a href="https://youtu.be/2-9yGBup19I">https://youtu.be/2-9yGBup19I</a>
M, Dec 4	<i>Open class discussion (Course debriefing)</i>
W, Dec 6	<i>Open class discussion (Course debriefing)</i> <i>Final class meeting</i>
* W, Dec 13	<b><i>Second critical essay due by 5 PM</i></b>

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## **Evaluation of Performance, Attendance Requirements & Other Course Policies**

Your final grade in this course will be determined by three kinds of assignments, each representing a portion of the grade:

Family carbon biography	5%
Critical essays on assigned readings ( × 2 @ 30% each)	60%
Creative photo essay	35%

***Family carbon biography.*** This assignment, given in the first week of classes, is a short practical exercise in thinking about the relation of human measures of time and change to geophysical indicators of planetary transformation. You will match the birth years of one or both of your grandparents, one or both of your parents, and yourself, to scientific records for global average atmospheric CO<sub>2</sub> levels in each of those years. (I will direct



you to authoritative sources for this information.) The goal of the exercise is to qualify the dramatic rise in CO<sub>2</sub> levels during the twentieth century – in contrast to the generally stable ranges of between 200 and 250 PPM of CO<sub>2</sub>, never higher than 300 PPM, during the previous 800,000 years – in the language of your individual family history and experience.

For example, my grandmother's carbon birthday was 299.3 PPM of CO<sub>2</sub>, my mother's carbon birthday was 310.4 PPM, my carbon birthday was 318.5 PPM. My daughter's carbon birthday was 377.3 PPM. We live in an age in which four generations of a single family who could have been present, together, in each other's company, can have collectively witnessed a modern rise in atmospheric CO<sub>2</sub> to levels that are unmatched during the last 3 million years.

**Critical essays.** During the semester you will complete two critical essays on texts we have read and discussed in class. Each of your completed essays must be between 1800 and 2000 words in length, not including a bibliography. Each essay must demonstrate a close critical reading of a passage or passages from an assigned text that you find of particular interest or significance in relation to the themes and methods of the course. The first essay is due approximately 1/3 of the way through the semester. The second essay is due at the end of the semester. You may submit the essays before these deadlines so long as the text(s) you are writing for the first essay were assigned before its due date, and those for the second essay were assigned after the first essay is due. Early in the semester I will distribute guidelines for completing these assignments.

**Creative photo-essay project.** This is an experiment in creative, critical reflection on our region's abundant, biodiverse natural landscapes: an opportunity to, in American poet Robinson Jeffers's words, "unhumanize our views a little." This assignment requires you to step out of the closed, built spaces that are the principal sites of our conversations this semester. You will move about for a time in a more real world, beneath and among Gainesville's forest canopy or along the edges of its springs, lakes, and streams, attending to the exuberant and ubiquitous non-human life that is going about its own way mostly at the periphery of human awareness, except when we make an effort to observe it. (If you live outside of Gainesville, you can find comparable opportunities for immersion and reflection in your community's natural landscapes.)

Your essay will record small, focused observations of life – plants, animals, insects – at your feet, at arms' length, or overhead in the forest canopy, in a short prose statement and a series of photographs or a brief video. Specific requirements of this assignment will be distributed in mid-September. After the photo-essays are submitted, I will collate students'

projects and we will spend a full week of the course reviewing and responding to them together.

**Extra-credit options.** This course includes extra-credit options that may be used to raise your final grade. Extra credit may be earned for your participation in two types of events closely associated with themes and methods of the course: 1) the Trees! volunteer tree planting initiative; 2) guest lectures and symposia sponsored by Imagining Climate Change. Three to four events of each type are scheduled for this semester. You may earn extra credit for attending up to three of these events. Extra credit is earned simply for participating in a Trees! volunteer planting (your attendance will be automatically noted). To earn extra credit for attending an ICC event, you must submit a 300 word essay on the event, in the form of a summary of the guest speaker's presentation, or a summary of one or more of the guest speakers' presentations in the case of a multi-speaker event. This essay must be sent to me by email no later than three days following the last day of the ICC event. This essay option must meet minimal requirements for accuracy and completeness, which I will explain in class.

For each extra-credit event, you will earn 1 point applied after the calculation of your final grade. You may earn this credit for *up to three* extra-credit events. Thus, a student with a final average of 87 (an A-) who took part in two tree plantings and attended one ICC event (for which she wrote a report) would have her reported final grade raised to 90 (an A). Note, however, an important restriction on the extra credit that you may earn. If you seek credit for participating in more than one event, they must include events of both kinds. You can earn extra credit for one planting plus one ICC event, but not for only two plantings or only two ICC events. If you seek extra credit for three events, at least one of them must be of a different type than the others.

**Trees! (extra-credit option).** A growing body of scientific evidence shows that encouraging the regeneration of natural forests and planting new trees on treeless lands are among the most economical and effective climate change mitigation solutions available to us.<sup>4</sup> You may receive extra course credit by taking part in a local effort to increase our forest canopy.

Since early 2019, UF's Imagining Climate Change initiative has worked closely with the Alachua County Department of Land Conservation and Management (opens in new tab) to coordinate volunteer tree plantings in and around the city of Gainesville. The plantings emphasize high-value tree species appropriate for site conditions on County owned right-

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<sup>4</sup> Bastin, Jean-François, *et al.*, "The Global Tree Restoration Potential." *Science* 365, 76–79 (2019) <https://science.sciencemag.org/content/365/6448/76>; Lewis, S.L., "Regenerate Natural Forests to Store Carbon," *Nature* 568: 25-28 (2019) <https://www.nature.com/articles/d41586-019-01026-8> .

of-ways, developed County properties, and properties directly influencing the public sphere. Of priority are trees that provide shade for bicycling and human pedestrians, provide erosion control, extend forest canopy, and support wildlife biodiversity and carbon sequestration. The most recent census (2021) showed that 98% of trees planted in this initiative remain in excellent health.

Tree plantings are fun, low-effort undertakings to beautify our community and to help foster a sustainable local ecosystem for decades to come.<sup>5</sup> Pretty much, you help to dig a hole a few feet deep, drop in a juvenile tree, refill, brace, bank the tree with mulch, water, and repeat. No prior tree planting experience is necessary. Needed tools, reflective safety vests, and vegan snacks are provided. A filled personal water bottle is strongly recommended, as access to potable water on site may be limited. You should wear lightweight but sturdy outdoor clothing and closed-toed shoes. Gloves suitable for garden work, a hat, protective eyewear (eyeglasses or sunglasses), sunscreen, and insect repellent are recommended. Typically, a planting takes 3–4 hours, usually beginning around 9 AM. You must complete a volunteer release form, provided on site, before the planting begins. See <http://imagining-climate.clas.ufl.edu/trees> for planting dates and locations and for a photographic gallery of previous plantings. *The Alachua County Department of Land Conservation and Management is unaffiliated with the University of Florida.*

***Imagining Climate Change events (extra-credit option).*** Several UF events this semester sponsored by the Imagining Climate Change initiative (<https://imagining-climate.clas.ufl.edu>) are of direct relevance to this course. I encourage you to review the ICC schedule of events and plan on attending as many events as possible.

***Reading load.*** The course reading load is substantial but it is not onerous. Often we will have read only one poem or a short essay for a class meeting; sometimes we will have read several hundred pages of a novel. The pace of our discussions will vary according to the complexity of texts we read and the need to focus on selected portions of the texts. The page counts shown above are fair measures of reading load but they may be deceiving. Some of the texts we will read are illustrated, some include extensive scholarly apparatus. (Which of course you should also read.) You should always aim to have completed reading assigned texts by the last class period in which they are scheduled to be discussed.

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<sup>5</sup> Andreu, M.G. et al., Urban Forest Ecological Analysis. Report to the City of Gainesville, March 2017. City of Gainesville, Florida, 2017 <http://sfrc.ufl.edu/wp-content/uploads/GNV-ECO-Report-2016.pdf>. Gainesville has been an Arbor Day Foundation “Tree City USA” since 1983. it was named a “Tree City of the World” by the Food and Agriculture Organization of the United Nations in 2020.

*Some of the texts we will read include depictions of class, race, indigeneity, and gender identities that may be offensive. They may also include descriptions of physical violence and indirect descriptions of sexual violence.*

**Grading scheme and graded assignments.** The evaluation method in this course is consistent with UF's policies on grading (<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>).

Grades are calculated on a numeric scale, as below:

A	90–100	A–	87–89		
B+	84–86	B	80–83	B–	77–79
C+	74–76	C	70–73	C–	67–69
D+	64–66	D	60–63	D–	57–59

A grade of 56 or below is a failing grade (E).

If you do not complete an assignment you will receive a grade of 0. If you feel that you've been unfairly graded on an assignment, you may make a case in writing for a better grade. I will consider no grade changes without this written rationale.

You may make up a missed assignment only if you have a written medical excuse from a doctor, a signed letter from a judge or law enforcement officer (if you are called for jury duty or to testify in court, for example), or if a death or serious illness or injury occurs in your family. You should contact me as soon as possible when you anticipate a delay in the submission of graded work.

**Attendance & lateness.** You cannot reasonably expect to master the course content if you do not keep up with required readings or do not come to class prepared and on time. Class discussions will often include materials not among the assigned readings. Your presence in class is essential and is required. **I take attendance. After four missed class meetings, I reserve the right to lower your final course grade by five points for each additional class period that you miss.** I treat excused and unexcused absences alike in this regard. It is your responsibility to keep track of your absences and to make sure that you complete all required work. If you must miss class, make sure that you turn in any assignments due for that day, and that you are ready if another assignment is due on the day you return to class. In the event of a prolonged illness or other emergency you should notify me as soon as possible so that we may make provisions to insure that you do not fall behind.

Lateness is disruptive to others in the classroom, and is strongly discouraged. If you are more than 15 minutes late to class, this will be considered an absence.

If you have special requirements because of disability, do not hesitate to bring them to my attention so that I may make appropriate accommodations. Students with disabilities requesting accommodations should first register with the UF Disability Resource Center (<https://www.dso.ufl.edu/drc/>) and provide me with appropriate documentation.

If you are unable to attend any part of a class meeting or work on a course assignment because these coincide with the timing of religious observances you must notify me of this conflict in advance, so that we may make appropriate adjustments to relevant assignment deadlines.

***Use of computers and other electronic devices in class.*** The use of personal computers and other electronic devices in class is acceptable for purposes related to class discussion and collaboration. Casual WWW browsing, emailing, chatting, texting, etc., unrelated to class activities will not be tolerated. Apart from those times when I have approved their use in advance, cell phones, pagers, and similar communication devices may not be used during class meetings, and must be set to silent ring at the start of class.

***Recordings of class meetings.*** University of Florida policy requires me to add the following statement to my syllabus:

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.

See this page for the University's guidelines on recording class lectures:

<https://sccr.dso.ufl.edu/policies/code-change-faq/> .

**Course evaluation.** 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/>.

**Title IX and gender equity.** Title IX is a federal civil rights law that prohibits discrimination on the basis of sex, sexual orientation, or gender identity in federally funded education programs or activities. Title IX addresses sexual harassment, sexual violence, or any gender-based discrimination that may deny a person access to educational benefits and opportunities. Under Title IX, schools must ensure that all students and employees have equal access to education and educational facilities, regardless of sex, sexual orientation, or gender identity. The UF Office for Accessibility and Gender Equity (<https://titleix.ufl.edu>) provides support to anyone affected by sexual or gender-based misconduct, harassment, or discrimination. As the instructor of this course I am considered an Official with Authority who is required to report violations of UF's gender equity policy.

**Policy on academic honesty.** The University community's policies and methods regarding academic honesty, your obligations to me and mine to you with regard to academic honesty, are clearly spelled out in the UF Student Honor Code, which is available online at <http://sccr.dso.ufl.edu/students/student-conduct-code/>.

Academic dishonesty in any form will not be tolerated in this course. Examples of academic dishonesty include but are not limited to:

- Possessing, using, or exchanging improperly acquired written or oral information in the preparation of graded assignments submitted for this course.
- Substitution of material that is wholly or substantially identical to that created or published by another individual or individuals.
- False claims of performance or work submitted by a student for requirements of this course.

I am obliged to act on any suspected act of academic misconduct. This may include a reduced or failing grade for the course as a whole or other disciplinary proceedings, as per the recommendation of the Dean of Students. If you have any concern that you may not have made appropriate use of the work of others in your research or writing for this course, please confer with me before you submit the assignment. You should retain all graded materials that you receive from me until you receive your final course grade.

**Emergency services. U Matter, We Care** serves as the umbrella program for UF's caring culture and provides students in distress with support and coordination of a wide variety of appropriate resources. Contact [umatter@ufl.edu](mailto:umatter@ufl.edu) seven days a week for assistance if you are in distress. Call 352-392-1575 for a crisis counselor overnight and during weekends. Note also these support services:

- The University Counseling Center – 301 Peabody Hall, 352-392-1575; <http://www.counseling.ufl.edu>
- Student Health Care Center – 352-392-1171
- Career Resource Center, Reitz Union – 352-392-1601
- Center for Sexual Assault/Abuse Recovery and Education (CARE), Student Health Care Center – 352-392-1161
- University Police Department – 352-392-1111 (non-emergency); *call 9-1-1 for emergencies*

**Policy on environmentally unsustainable activity in the classroom.** When possible I will distribute all course materials via paper-sparing digital media. I encourage you to purchase e-book editions of assigned texts when they are available, or used copies of print texts, and to return those to circulation if you choose not to keep them at the end of the course. (Donating your unwanted books to the Alachua County Friends of the Library annual book sale (<http://folacld.org>) is a good way to get them into other readers' hands and to help raise a bit of cash for our county's excellent but criminally underfunded public libraries.) If you do elect to keep your books, share them with others after the course is over. And a final appeal to your common sense: bring food and/or beverages to the

classroom only in reusable containers. Please, no food or beverages in single-use containers and no single-use, unrecyclable cutlery or straws.