

LIT 6934: Critical Plant Studies

Professor Terry Harpold

Spring 2021, Section 24816

Time: W, pers. 3–5 (9:35 AM – 12:35 PM)

office hours: M, 2:30–4:30 PM, and by appt. (via Zoom, no F2F meetings)

email: tharpold@ufl.edu

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

e-Learning (Canvas) site for LIT 6934 (registered students only): <https://elearning.ufl.edu/>

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

Course Description

“Who made this planet livable and breathable for animals like us?
Say it out loud: *the photosynthetic ones.*” – Natasha Myers¹



Vincent Van Gogh, *Tree Roots* (oil on canvas, 1890). In 2020, researchers discovered the location of the scene depicted in the painting, a steep, eroded embankment on the rue Daubigny, Auvers-sur-Oise. *Tree Roots* is believed to be Van Gogh's final painting before his suicide in July 1890.

Traversing the fields of bioethics, botany, climate studies, cognitive science, cultural anthropology, ecocriticism, foodways studies, forestry, literary theory, and philosophy, critical plant studies addresses the myriad entanglements of (human) animal beings with plant beings and the imaginaries of plantlife and plantdeath in human culture. Focusing on vegetal alterity and sociality, critical plant studies radicalizes approaches of other

critiques of human exceptionalism, such as critical animal studies, challenging sentience-based concepts of agency, communication, and subjectivity.

In this course we will read scientific, popular, and theoretical texts by established and emerging researchers in the discipline – and by their critics from mainstream plant science – including among others Paco Calvo, Monica Gagliano, Matthew Hall, Eduardo Kohn,

¹ “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.

Stefano Mancuso, Michael Marder, Natania Meeker, Natasha Myers, Antónia Szabari, Lincoln Taiz, Timothy Walker, and Peter Wohlleben. We will also engage with works of fiction, film, and the visual arts in which (human) animal-plant relations are foregrounded, including among others works by Miriam Allen DeFord, Philip Kaufman, Ursula K. Le Guin, Pat Murphy, Richard Powers, Abel Rodríguez, Don Siegel, and John Wyndham.

Graded writing assignments include collaborative moderation of in-class discussions, a short critical essay on a plant-centered work of art in the collections of UF's Samuel P. Harn Museum of Art – the course essays will be included in a scheduled Fall 2021 Harn exhibit, *Plant Life* – and a long-form research paper.

This course is taught online via Zoom, synchronous with the W pers. 3–5 schedule noted above.

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 encouraged² – 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.

Gagliano, Monica. *Thus Spoke the Plant. A Remarkable Journey of Groundbreaking Scientific Discoveries & Personal Encounters with Plants*. North Atlantic Books, 2018. ISBN 9781623172435. 176 pp. (print.) *Available in Apple Books and Kindle formats.*

Hall, Matthew. *Plants as Persons: A Philosophical Botany*. State University of New York Press, 2011. ISBN 9781438434285. 248 pp. (print.) *Available in Apple Books and Kindle formats.*

Kohn, Eduardo. *How Forests Think: Toward an Anthropology Beyond the Human*. University of California Press, 2013. ISBN 9780520276116. 288 pp. (print.) *Available in Apple Books and Kindle formats.*

Le Guin, Ursula K. *The Word for World is Forest*. Tor Books, 2010. ISBN 9780765324641. 192 pp. (print.) *Available in Apple Books and Kindle formats.*

² See my “Policy on environmentally unsustainable activity in the classroom,” below.

———. *Vaster than Empires and More Slow*. Harper Perennial, 2017. Orig. pub. 1970. ISBN 9780062470850. *A standalone edition of this short story is available in Apple Books and Kindle formats. Also available online in Le Guin's 1975 collection The Wind's Twelve Quarters, via the UF Libraries catalog, <https://uf.catalog.fcla.edu/permalink.jsp?20FL020994987>.*

Mancuso, Stefano. *The Revolutionary Genius of Plants: A New Understanding of Plant Intelligence and Behavior*. Atria Books, 2018. ISBN 9781501187858. 240 pp. (print). *Available in Apple Books and Kindle formats.*

Marder, Michael. *Plant-Thinking: A Philosophy of Vegetal Life*. Columbia University Press, 2013. ISBN 9780231161251. 248 pp. (print). *Available in Apple Books and Kindle formats.*

Powers, Richard. *The Overstory*. Norton, 2018. ISBN 9780393356687. 512 pp. (print). *Available in Apple Books and Kindle formats.*

Walker, Timothy. *Plants: A Very Short Introduction*. Oxford University Press, 2012. ISBN 9780199584062. 129 pp. (print). *Available in Apple Books and Kindle formats.*

Wohlleben, Peter. *The Hidden Life of Trees: What They Feel, How They Communicate – Discoveries from a Secret World*. Translated by Jane Billinghurst, William Collins, 2018. ISBN 9780008218430. 288 pp. (print). *Available in Apple Books and Kindle formats.*

Wyndham, John. *The Day of the Triffids*. Random House (Modern Library), 2003. Orig. pub. 1951. ISBN 9780812967128. 256 pp. (print). *Available in Apple Books and Kindle formats.*

Other required and recommended texts and films

These texts and films are available for free via the course's electronic reserves (Ares, <https://ares.uflib.ufl.edu/>) or at the URLs indicated below. All are PDF files with searchable text layers or in comparable formats capable of being parsed by screen readers. Films are available in streaming formats from Ares and may be viewed at any time.

Ballard, Susan. "From the Plant to the Planetary: A Natural Science." *100 Atmospheres: Studies in Scale and Wonder*, edited by the Material Ecologies Research Network, Open Humanities Press, 2019, pp. 31–48. http://openhumanitiespress.org/books/download/The-MECO-Network_2019_100-Atmospheres.pdf.

- Bar-On, Yinon M., et al. "The Biomass Distribution on Earth." *PNAS*, vol. 115, no. 25, 2018, pp. 6506–11. <https://www.pnas.org/content/115/25/6506>.
- Borges, Jorge Luis. "The Garden of Forking Paths." Translated by Andrew Hurley. *Collected Fictions*, Penguin, 1999, pp. 119–28. Orig. pub. 1941. Ares.
- Brits, Baylee. "Brain Trees: Neuroscientific Metaphor and Botanical Thought." *Covert Plants: Vegetal Consciousness and Agency in an Anthropocentric World*, edited by Prudence Gibson and Baylee Brits, Brainstorm Books, 2018, pp. 81–98. <https://library.oapen.org/handle/20.500.12657/25422>.
- Calvo, Paco. "The Philosophy of Plant Neurobiology: A Manifesto." *Synthese*, vol. 193, no. 5, 2016, pp. 1323–43. Ares.
- DeFord, Miriam Allen. "Gathi." *The Magazine of Fantasy and Science Fiction*, vol. 14, no. 6, 1958, pp. 96–101. Ares.
- Eliot, Krissy. "Sentient Plants: A Product of Nature or Human Imagination?" *EdgeScience*, vol. 44, 2020, pp. 3–20. <https://www.scientificexploration.org/edgescience/44>.
- Gagliano, Monica. "Persons as Plants: Ecopsychology and the Return to the Dream of Nature." *Covert Plants: Vegetal Consciousness and Agency in an Anthropocentric World*, edited by Prudence Gibson and Baylee Brits, Brainstorm Books, 2018, pp. 183–94. <https://library.oapen.org/handle/20.500.12657/25422>.
- Harpold, Terry. "The End Begins: John Wyndham's Zombie Cozy." *Generation Zombie: Essays on the Living Dead in Modern Culture*, edited by Stephanie Boluk and Wylie Lenz, McFarland & Co., Inc., 2011, pp. 156–64. Ares.
- Hynes, Maria. "The Ethico-Aesthetics of Life: Guattari and the Problem of Bioethics." *Environment and Planning A: Economy and Space*, vol. 45, 2013, pp. 1929–43. Ares.
- Kaufman, Philip, dir. *Invasion of the Body Snatchers*. United Artists, 1978. Ares.
- Määttä, Jerry. "'Bloody unnatural brutes': Anthropomorphism, Colonialism and the Return of the Repressed in John Wyndham's *The Day of the Triffids*." *Plants in Science Fiction: Speculative Vegetation*, edited by Katherine E. Bishop et al., University of Wales Press, 2020, pp. 32–55. Ares.
- Mathews, Andrew S. "Coming into Noticing: On Being Called to Account by Ancient Trees." *Intertwined Histories: Plants in their Social Contexts*, edited by Jim Ellis, Calgary Institute for the Humanities / University of Calgary Press, 2019, pp. 102–

12. <https://uf.catalog.fcla.edu/permalink.jsp?202ae5ba7b-5d55-4546-b14b-b54f0c15c338>.

Meeker, Natania and Antónia Szabari. "Plant Horror: Love Your Own Pod." *Radical Botany: Plants and Speculative Fiction*, Fordham University Press, 2020, pp. 144–70, 240–45. *Ares*.

Murphy, Pat. "His Vegetable Wife." Illustrated by Richard Kadry, *Interzone*, vol. 16, 1986, pp. 33–35. *Ares*.

Myers, Natasha. "Photosynthesis." *Anthropocene Unseen: A Lexicon*, edited by Cyrene Howe and Anand Pandian, Punctum Books, 2020, pp. 317–24. <https://library.oapen.org/handle/20.500.12657/22995>.

———. "Ungrid-able Ecologies: Decolonizing the Ecological Sensorium in a 10,000 Year-old NaturalCultural Happening." *Catalyst: Feminism, Theory, Technoscience*, vol. 3, no. 2, 2017, pp. 1–24. *Ares*.

Rodríguez, Abel et al. "The Ancestral Tree of Plenty." *The Word for World is Still Forest*, edited by Anna-Sophie Springer and Étienne Turpin, K. Verlag / HKW, 2017, pp. 96–124. *Ares*.

Sartre, Jean-Paul. "The Chestnut Tree," *Nausea*. Translated by Lloyd Alexander, New Directions, 2013, pp. 151–160. *Ares*.

Siegel, Don, dir. *Invasion of the Body Snatchers*. Allied Artists, 1956. *Ares*.

Taiz, Lincoln, et al. "Plants Neither Possess nor Require Consciousness." *Trends in Plant Science*, vol. 24, no. 8, 2019, pp. 677–87. *Ares*.

A note on contents of readings and screenings and method of screenings

Some texts/films we will discuss include representations of class, race, and gender that are by contemporary standards outdated and mildly offensive. Some of the assigned readings/screenings include depictions of physical violence and indirect depictions of sexual violence.

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.*

Minimal Cognition

- W, Jan 13 *Course introduction*
Bar-On *et al.*, "The Biomass Distribution on Earth"
Eliot, "Sentient Plants: A Product of Nature or Human Imagination?"
Le Guin, *Vaster than Empires and More Slow*
Myers, "Photosynthesis"
- W, Jan 20 Calvo, "The Philosophy of Plant Neurobiology: A Manifesto"
Taiz *et al.*, "Plants Neither Possess nor Require Consciousness"
Walker, *Plants: A Very Short Introduction*
Wohlleben, *The Hidden Life of Trees*
- W, Jan 27 Borges, "The Garden of Forking Paths"
Brits, "Brain Trees: Neuroscientific Metaphor and Botanical Thought"
Mancuso, *The Revolutionary Genius of Plants*

The Word for World

- W, Feb 3 Kohn, *How Forests Think*
- W, Feb 10 Ballard, "From the Plant to the Planetary: A Natural Science"
Le Guin, *The Word for World is Forest*
Rodríguez *et al.* "The Ancestral Tree of Plenty"
- W, Feb 17 Mathews, "Coming into Noticing"
Powers, *The Overstory*

Plants as (not)Persons

- W, Feb 24 DeFord, "Gathi"
Gagliano, "Persons as Plants"

Hall, *Plants as Persons*
Murphy, "His Vegetable Wife"

W, Mar 3 Harpold, "The End Begins"
Määttä, "'Bloody unnatural brutes'"
Wyndham, *The Day of the Triffids*

W, Mar 10 Kaufman, *Invasion of the Body Snatchers* (1978)
Meeker and Szabari, "Plant Horror: Love Your Own Pod"
Siegal, *Invasion of the Body Snatchers* (1956)

Living in the Planthroposcene

W, Mar 17 *Plant Life* presentations 1

W, Mar 24 *Plant Life* presentations 2

W, Mar 31 Hynes, "The Ethico-Aesthetics of Life"
Myers, "Ungrid-able Ecologies"
Sartre, "The Chestnut Tree"

W, Apr 7 Marder, *Plant-Thinking*

W, Apr 14 Gagliano, *Thus Spoke the Plant*

W, Apr 21 *Course debriefing*

* W, Apr 28 ***Research paper due by 5 PM***

Evaluation of Performance, Attendance Requirements & Other Course Policies

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

Threaded responses to assigned readings/screenings (× 2 @ 15%)	30%
<i>Plant Life</i> exhibit short essay + in-class presentation	30%
Research paper	40%

Threaded responses. Beginning with the January 27 class meeting, our discussions will be oriented by students' responses to assigned readings and films; for each class meeting, your individual and collaborative engagements with the texts will form the principal basis of our conversations.

For each class meeting several students (generally, 2–3) will be responsible for ≈1000 word responses to the readings/screenings assigned for that meeting. The responses will be posted to threaded discussions in the course Canvas site. They may discuss any aspects or elements of the texts/films; they do not need to summarize the works discussed, or discuss all of the works assigned for that meeting. They may (for example) take the form of a narrative essay or a series of brief observations and questions; the format of your response is up to you. These responses are meant to prime our discussions by tapping into what you find particularly compelling, enlightening, frustrating (etc.) about the works to be discussed. *The responses must be posted at least 48 hours prior to the class meeting for which they are due.*

Because the responses are posted to a threaded Canvas discussion, others in the class will be free to add their observations and questions in advance of the class meeting. You should have read the resulting threaded discussion(s) prior to every class meeting.

Each student in the course is responsible for two threaded responses during the semester. I will poll students after the first class meeting, asking for your preferences as to which meetings you should be assigned these responsibilities, and for at a list of least four texts/films to which you would like to respond, ranked in order of preference. I will collate your preferences to develop the schedule of responses. It is possible that some class meetings will include fewer than two responses/replies; some may include more than two. I will make every effort to spread out your responsibilities in this regard. No student will be tasked with contributing responses in two successive class meetings.

Plant Life short essay and presentation. In Fall 2021, I will guest-curate *Plant Life*, a “Faculty Focus” exhibit at the Samuel P. Harn Museum of Art featuring a selection of works of art (drawings, paintings, photographs, objets d’art) in the Harn collection in which plants and (human) animal-plant relations feature prominently. Students in this seminar will play a primary role in the selection and description of these works. I will ask you to choose from a prepared database of artworks one that you find of particular interest and relevance to the concerns of this course. You will research its provenance and cultural-semiotic contexts and write a short critical essay on the work that discusses its

ethico-aesthetic significance.³ Students will present their research for this project and their essays in two successive class meetings. A Harn Museum symposium on the exhibit is planned for Fall 2021, when students will be invited to present their work to a wider audience. I will review details of this endeavor early in the semester.

Research paper. The final writing assignment is a scholarly-critical project of 12–18 pp. in length – essentially, a short journal essay – on subjects or texts relevant to the field of critical plant studies. The paper may include or provide an overview of a digital humanities component. The paper can – and should – reflect your own research interests, the periods, disciplines, and genres in which you primarily work, viewed from a critical plant studies perspective. The research paper can be an extension of your *Plant Life* short essay.

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		

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. The texts we will review are complex and challenging. You cannot reasonably expect to master them if you do not keep up with required reading or do not come to class prepared and on time. Class discussions will often include materials not among the assigned readings. For these reasons, your presence in class is essential and is required. **I take attendance. After two missed class meetings, I reserve the right to lower**

³ “Ethico-aesthetic significance” : a concept developed by Félix Guattari that extends the understanding of “life” beyond the merely biological into other creative practices. See Hynes, “The Ethico-Aesthetics of Life.”

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 30 minutes late to class, this will be considered an absence.

If you have special requirements because of disability, do not hesitate to bring those 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. This is a entirely online course. 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.

Online process and etiquette. Zoom is not an optimal environment for rigorous, free-ranging class discussions. I have constructed the syllabus and required assignments to encourage your active participation and collaboration during our online meetings and in asynchronous settings such as threaded discussions in Canvas. I will make every effort to foster collegial, effective, and wide-ranging discussion, and to give every student her or his best opportunity to participate. I ask that you make a comparable effort to engage with me and others in the classroom respectfully, constructively, and in the spirit of shared purpose.

Our online class meetings may be audio-visually recorded for students in the class to refer back to and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or

image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voice recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the “chat” feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials by students or any other party is prohibited. If you elect not to have your image or voice recorded during class meetings you must alert me to this choice in the first week of classes with an email message to this effect.

Trees! 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.⁴ You may receive extra course credit by taking part in a local effort to increase our forest canopy.

The Office of the Alachua County Arborist, Department of Parks and Conservation Lands, supervises 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-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.⁵

This program adheres to strict protocols for the safety of participants during the COVID-19 crisis. Appropriate social distancing will be enforced. If you do not arrive at the planting site wearing your own mask, one will be provided to you. Masks *must* be worn during the planting.

Tree plantings are fun, low-effort undertakings to beautify our community and to help foster a sustainable local ecosystem for decades to come.⁶ 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

⁴ Bastin, Jean-François, *et al.*, “The Global Tree Restoration Potential.” *Science* 365, 76–79 (2019) <https://science.sciencemag.org/content/365/6448/76>.

⁵ Gainesville has been an Arbor Day Foundation “Tree City USA” (<https://www.arborday.org/programs/treecityusa/about.cfm>) since 1983. It was named a “Tree City of the World” (<https://www.arborday.org/programs/tree-cities-of-the-world/about.cfm>) in 2020.

⁶ 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>.

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 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 Office of the Alachua County Arborist is unaffiliated with the University of Florida.*

Spring 2021 Imagining Climate Change events. 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. It is likely that ICC's lectures, seminars, and roundtables, featuring prominent climate activists, artists, researchers, and scholars, will be subjects of our discussions. I strongly recommend that you review the ICC schedule of events and plan on attending as many as possible.

Course 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/>.

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 spelled out in the UF Student Honor Code, which is available online at <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-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. If you are found to have engaged in misconduct penalties may include a reduced or failing grade for the course 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 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 but have no interest in reading them again, share them with others after the course is over.