

ENC 3254: Writing for Women's Studies: Feminist Voice(s)

"Dear God, please make me stop writing like a woman." –Dorothy Parker

TERM | Fall 2016 **CREDITS** | 3 **SECTION NUMBER** | 03H3

LOCATION | TURL 1101 **TIME** | MWF Period 7 (1:55 pm – 2:45 pm)

INSTRUCTOR | Dr. Carolyn Kelley **EMAIL** | ckelley@ufl.edu

OFFICE HOURS |

Days of Week	Time
Mondays	11:45 am – 12:35 pm (period 5) 3:00 pm – 4:00 pm
Wednesdays	11:45 am – 12:35 pm (period 5)
Fridays	11:45 am – 12:35 pm (period 5) 3:00 pm – 4:00 pm

Or by appointment if office hours are not convenient

COURSE DESCRIPTION |

In the choreopoem, *for colored girls who have considered suicide when the rainbow is enuf*, Ntozake Shange writes: "i want my stuff back/my rhytums & my voice/open my mouth." The "stuff" in Shange's poem potentially represents her identity, her pride, or her self-respect, for example. We can, however, also interpret her "stuff" as her ability, as a woman writer in general, and an African American woman writer in particular, to have access to her voice. For centuries, women's voices as artists, writers, and creators have been silenced or suppressed. Although women writers have fought and continue to fight to have their voices heard, the hangover of these centuries of oppression lingers. While women artists struggle to have their voices heard, what about the students who read their work? Do you ever feel your own voice as a writer has been oppressed or even silenced?

What forces keep you from being a confident reader, writer, and thinker? Are any of these forces or pressures the results of your intersectionality – your biological sex, gender identity and expression, sexual orientation, race, ethnicity, class, or ability for example? Do women write differently than men? What is at stake to say that there is a kind of women's writing? Does the creation of this category produce a prison of essentialism that further stereotypes women, or does it produce a freedom from having to "write like a man" to survive or be considered a good writer? Also, who gets to decide what "women's writing" actually is? Does women's writing automatically become white, wealthy, straight women's writing because of the way privilege operates in our culture? This course will explore all these issues this semester.

In this course, we will task ourselves to become better readers, writers, and thinkers. I've used this triptych twice already in this description, because writing does not exist in a vacuum. To be a good writer, you must also be a good reader and thinker. We will concentrate on building your abilities in these three areas, so that you will leave the class a more *confident* reader, thinker, and writer. If you can

write with skill and confidence, you have a powerful tool in achieving the goals you've set for yourself. In the parlance of Shange, these tools will help you keep anyone or anything from stealing your "stuff."

Twentieth and 21st century American texts that deal with gender and sexuality issues comprise the majority of the texts studied. The class also focuses on developing compassion and understanding as well as examining prejudices that hinder human beings from relating to one another.

This course is divided into four sections:

1. Fictional Writing

We will read/watch several works of fiction. We will discuss the themes in the texts by practicing close reading analysis. At the end of this section, students will write a thesis-driven analysis essay in which they will fashion a major thesis identifiable in the text (s) and support that thesis with evidence from the text(s).

2. Literary Journalism and Memoir Essay

We will read several examples of literary journalism and memoir writing. Under this section, you will be tasked with writing either a memoir or a literary journalism essay.

3. Literary Criticism

We will read several scholarly articles. Most will fall under the topic of feminist literary criticism. Under this section, you will compose a modified précis in which you summarize one of the essays and then apply the major concepts of the essay to a fictional text you find on your own.

4. Bringing it all Together: Synthesis: Personal and Academic and Anthology

We will end the class by making connections among all the materials we've studied this semester. You will write a synthesis essay in which you discuss the common theme(s) you've found throughout the semester and the texts (fictional, critical essays, and literary journalism) in which you've found them. You also will complete a group project in which the class creates a class anthology and each student writes about his/her best work of the semester.

This course is designed to pay dividends years after you have completed it. When your memory of the grade you received and the instructor are either only distant memories or forgotten altogether, you will still be reaping the benefits from the skills you have learned in this class.

COURSE OBJECTIVES AND STUDENT OUTCOMES |

By the end of the semester, students should be able to:

1. Express ideas, whether personal, political, or analytical in clear, organized prose.
2. Read thoughtfully, critically, and creatively.
3. Analyze specific influential research, theories, or philosophies.
4. Understand the importance of the writer, message, and audience for each piece of writing.
5. Demonstrate critical thinking skills.
6. Apply analytical concepts developed through class reading and discussion to thoughtful, clearly written independent work
7. Understand how intersectionality affects every person's engagement with texts, whether reading them or writing about them.
8. Establish a quality of writing at the level of sentences, paragraphing, and constructing arguments that complies with the requirements of a "6,000 word" Gordon Rule class

TEXTS |**REQUIRED TEXTS |**

- **Drama:** Lopez, Josefena. *Real Women Have Curves*. Woodstock, IL: Dramatic Publishing, 1996. Paperback.
- **Drama:** Wasserstein, Wendy, *Uncommon Women*. NY: Dramatists Play Services, Inc., 1998. Paperback.

ADDITIONAL (Free OR Almost) TEXTS |

- Materials posted on ARES - available for free online via Course Reserves link on our CANVAS homepage or in person (for 2-hour reserve) at 2nd Floor (Reference Desk) in Library West
- Materials posted on CANVAS
- **Film (streaming on Netflix):** *Beyond the Lights*. Dir. Gina Prince-Bythewood. Perf. Gugu Mbatha-Raw, Nate Parker, Minnie Driver. 2014. Relativity Media. 116 minutes.

The two dramas can be purchased for minimal cost on *Amazon.com*, the UF Bookstore, or a similar venue. The remaining texts are available for free through Library West's Course Reserve System (ARES), which you access from the library's main web page: <http://www.uflib.ufl.edu> or our CANVAS homepage.

You are responsible for printing or having electronic access to these materials on the days they are discussed in class. The film is presently streaming on *Netflix*. It is also on reserve at Library West – you can watch it in the library for free. You can also rent or buy it through *Amazon.com*, *iTunes*, or a similar service. You only need to view the film; purchasing it is not a course requirement.

GRADING AND GRADING SCALE |

Successful assignments will demonstrate understanding and practice of professional writing. Students are expected to follow the conventions of the discipline as specified in the appropriate formats for each assignment. To receive a passing grade in the course, each paper must reach the minimum assigned word count. The grading scale:

Grade	GPA	Percent	Points	Grade	GPA	Percent	Points
A	4.0	93-100%	930-1000	C	2.0	73-76%	730-769
A-	3.67	90-92%	900-929	C-	1.67	70-72%	700-729
B+	3.33	87-89%	870-899	D+	1.33	67-69%	670-699
B	3.0	83-86%	830-869	D	1.0	63-66%	630-669
B-	2.67	80-82%	800-829	D-	0.67	60-62%	600- 629
C+	2.33	77-79%	770-799	E	0.00	0 – 59%	000- 599

ASSIGNMENTS |

As this course requires that you produce 6,000 words, you will be writing extensively. Writing is a learned skill. Like any other learned skill, like playing an instrument, lifting weights, or drawing, for example, you get better through practice. The assignments below make up the minimum of 6,000 words

you will write this semester. **Over the course of the semester, you will receive detailed instruction sheets for every assignment on CANVAS under ASSIGNMENTS.**

Analysis Essay or Comparison/Contrast Essay. Minimum 1200 words, 200 points or 20% of final grade

You will produce a thesis-driven analysis essay on a fictional text or a comparison/contrast analysis essay on two fictional texts from the semester.

Literary Journalism/Memoir Essay. Minimum 1200 words, 200 points, or 20% of final grade

You will write an essay in which you document an important event in your life (memoir) or you will write an essay about a woman, a book, or idea that you find inspiring or interesting.

Modified Précis. Minimum 1200 words, 200 points or 20% of final grade

The assignment has 4 parts: 1) formatting the MLA citation of the scholarly essay, 2) identifying the thesis statement of the essay, 3) summarizing the essay, and 4) applying the concepts of the essay to a found text. You will choose a found text (one outside of class) and submit it to the same type of critical analysis that any one of the critical articles we have studied uses. This assignment shows you can summarize scholarly articles and apply the concepts you've learned from the article.

Synthesis Essay with 5 outside sources. Minimum 1200 words, 200 points, or 20% of your final grade

This assignment will help you make connections among the texts studied this semester. Your task will be to identify one or two themes that have circulated throughout the semester in the texts we have studied. You will create a conversation in which these texts "talk" to each other in terms of how they explore the theme(s) in question. You will have to work with at least 5 texts from the semester in composing this assignment.

Out-of-Class, Open Book Quizzes. 1000 words (2 @ 500 words each), 2 @ 75 points each = 150 points, or 15% of your final grade

In any class, keeping up with the reading responsibilities is key to succeeding in the course and enabling your confident participation in class discussions. Therefore, as an added incentive for you to keep up with reading, and as a way for your instructor to gage your level of involvement in the course materials, you will take two non-cumulative quizzes. The quizzes will be completed out of class and are open book. They are designed to show me that you studied the texts, understand them well, and can engage with their main ideas in a meaningful way. The quizzes are comprised of mostly short essays responses, but have some fill-in-the-blank and multiple-choice questions.

Class Anthology Project. Minimum 200 words, 50 points, or 5% of final grade.

You will work as a class on this project. Each of you will choose your best piece of writing from the semester, which you will include in the anthology. Students will decide on the design and layout of the anthology. You all will share 25 points on the design, professional appearance, and layout of the anthology. The other 25 points will be individual. You will write a 200-word essay describing why you picked your piece of writing for the anthology and how the piece reflects what you learned about yourself as a writer in this class. Each student will get a copy of the anthology, which I hope you will cherish as a keepsake of your collective growth and talent as writers. If you don't submit a piece, you will lose 50 points off your total grade.

ASSIGNMENT TABLE: DUE DATES AND POINT VALUES |

This table provides a visual representation of our assignments this semester. See the assignment descriptions above for more details (as well as individual assignment information on CANVAS.

Assignment	Point Value	Words minimum	Due Date Time: 6:00 pm	Candidate for Revision?
Analysis or Comparison/Contrast Essay	200	1200	Mon Sept 26	Yes – better of 2 grades
Literary Journalism or Memoir Essay	200	1200	Mon Oct 17	Yes- average of 2 grades
Out-of-Class Take-Home Quiz #1	75	500	Fri Oct 21	N/A
Modified Precis	200	1200	Wed Nov 9	Yes – average of 2 grades
Out-of-Class Take-Home Quiz #2	75	500	Mon Nov 21	N/A
Synthesis with 5 sources	200	1200	Fri Dec 2	No
Anthology 25 points (1/2) shared by class 25 points (1/2) individual for 200-word essay	50	200	Wed Dec 7	No
Totals	1000	6000		

TURNING IN ASSIGNMENTS and PAPER MAINTENANCE RESPONSIBILITIES |

Guidelines for turning in Assignments:

- All assignments are due at 6:00 pm.
- Late written work will be deducted by 10% for every 24-hour calendar day.
- Late points **cannot** be made up with rewrites.
- Emailed assignments cannot be accepted at any time during the semester.
- Essays must be double-spaced and include the word count after your name in parentheses. Example: Suzy Student (1225).
- All papers will use proper MLA citation style (Works Cited) and In-text Citations. Typical fonts used: 12 or 11 point Times New Roman, Calibri, or Cambria.

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers; the student is responsible for making this material available.

OPTIONAL REWRITES |

Optional rewrites are available for some assignments for either the better or average of the two grades (see table above). Rewrites are due one week after the original paper is returned. Late rewrites cannot be accepted due to time constraints. Late points from original assignments cannot be made up in rewrites.

ATTENDANCE AND MAKE UP POLICY |

Attendance is required. **Your grade will not be affected if you have 0 – 4 unexcused absences. You will lose 10 points for each unexcused absence after four.** If students are absent, they are responsible for

materials discussed that day. Please do not email your instructor to ask what was covered on the day you missed class. To find out the materials covered, you can ask a classmate for notes, visit your instructor during office hours, or make an appointment to see the instructor. Students are expected to be on time. Habitually tardiness may result in a -105 point penalty. Your instructor will speak to students individually who may be in jeopardy of receiving this penalty.

Although attendance is mandatory, in general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, and professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition, or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) will be excused. If you have an acceptable absence that causes you to miss an assignment due date, please provide proper documentation and speak to your instructor as soon as possible.

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/ugrad/current/regulations/info/attendance.aspx>.

**Read over the important information AFTER the course schedule (PAGES 10 – 12).
 You are responsible for all the material in this entire syllabus.**

COURSE SCHEDULE |

This schedule is subject to change. New versions of the syllabus, if needed, will be posted on CANVAS.
 Assignments/Readings are due on the date they are listed.

TEMPLATE |

ARES: Course Reserves **CANVAS:** on CANVAS under “FILES” or “PAGES”
TEXT: other material **ONLINE:** Web links (also posted on CANVAS under “PAGES”)

Topic 1: Fiction and Academic Analysis

Monday, August 22

Introduction to Course

ARES: Poetry: “somebody almost ran off wid alla my stuff” Ntozake Shange

Wednesday, August 24

ARES: Chapter from Novel *Stone Butch Blues* – Ch 13 Leslie Feinberg

Friday, August 26

ARES: Poetry: Gwendolyn Brooks

- “A Bronzeville Mother Loiters. Meanwhile, a Mississippi Mother Burns Bacon”
- “The Last Quatrain of Emmett Till”

Monday, August 29

ARES: Short Story: “Where Are You Going? Where Have You Been?” Joyce Carol Oates

Wednesday, August 31

ARES: Short Story: "Six Gilded Bits" Zora Neale Hurston

Friday, September 2

Grammar

Monday, September 5

No class – Labor Day

Wednesday, September 7

Drama: *Real Women Have Curves*. Josefina López

Friday, September 9

Discuss Analysis Essay

Drama: *Real Women Have Curves*. Josefina López

Monday, September 12

Drama: *Uncommon Women*. Wendy Wasserstein -TEXT

Wednesday, September 14

Drama: *Uncommon Women*. Wendy Wasserstein

Film: *Beyond the Lights* (Netflix, buy viewing, COURSE RESERVES, Library West)

Friday, September 16

Film: *Beyond the Lights* – (Netflix, buy viewing, COURSE RESERVES, Library West)

Monday, September 19

In-class writing: Coming up with a thesis

Wednesday September 21

Inserting Quotations

MLA Citations

ARES: Various Chapters on Sources (pgs 482- 539) from *How to Write Anything* by John Ruszkiewicz

Friday, September 23

Introductions/Conclusions

In-class workshop – analysis essay

Topic 2: Literary Journalism and the Memoir Essay

Monday, September 26

Due: Analysis Essay: 200 points

Discuss Literary Journalism/Memoir Essay Assignment

Online – The Purdue Owl: "The Personal Memoir"

<https://owl.english.purdue.edu/owl/resource/753/2/>

Online – The Purdue Owl: "Literary Journalism"

<https://owl.english.purdue.edu/owl/resource/753/03/>

Wednesday, September 28

ARES: "If You're A Mouseburger" (pgs 82-95) from *The Most of Nora Ephron*

ARES: "Dorothy Parker" (pgs 102-105) from *The Most of Nora Ephron*

Friday, September 30

ARES: "Introduction" and "Barry" from *Not that Kind of Girl* Lena Dunham

Monday, October 3

ARES: "Pat Loud: No, but I read the book" (pgs. 114 – 119) from *The Most of Nora Ephron*

ARES: "Julie Nixon Eisenhower: The Littlest Nixon" (pgs. 119-123) from *The Most of Nora Ephron*

ARES: "Jan Morris: Conundrum" (pgs. 110-114) from *The Most of Nora Ephron*

Wednesday, October 5

ARES: "Slouching Towards Bethlehem" from *Slouching Towards Bethlehem* Joan Didion

Friday, October 7

Style

Monday, October 10

Catch-up Day

Wednesday, October 12

In-class workshop: Literary Journalism/Memoir

Friday, October 14

No Class – Homecoming

Topic 3: Literary Criticism and the Modified Precis

Monday, October 17

Due: Literary Journalism/Memoir Essay 200 points

Discuss Modified Precis Assignment

ARES: Critical Essay: "Composing as a Woman" Elizabeth Flynn

Out-of-class open-book quiz opens today at 3 pm. Quiz covers all of the *fictional* texts:

- "somebody almost ran off wid alla my stuff"
- "Bronzeville mother" and "last quatrain"
- Excerpt from *Stone Butch Blues*
- "Six Gilded Bits"
- "Where are you going? Where have you been?"
- *Real Women Have Curves*
- *Uncommon Women and Others*
- *Beyond the Lights*

Wednesday, October 19

ARES: Critical Essay: "Ch 3: Prisons for Our Bodies, Closets for our Minds." (87-116) from *Black Sexual Politics*. Patricia Hill Collins -I've included the Introduction ("Introduction: No Turning Back" (1-22) from

Black Sexual Politics) in case you wanted to read it for background. We only will cover Ch 3 in class. You only are responsible for Ch 3.

Friday, October 21

No class meeting today

Out-of-Class Open-Book Quiz #1 due at 6:00 pm. 75 points. Late Quizzes penalized 8 points for each 24-hour period

Monday, October 24

ARES: Short Story: "The Blank Page" Isak Dinesen

ARES: Critical Article: "'The Blank Page' and the Issues of Female Creativity." Susan Gubar

Wednesday, October 26

ARES: Critical Essay: Introduction (1-20 and end notes) from *Color Stories: Black Women and Colorism in the 21st Century*. JeffriAnne Wilder

Friday, October 28

ARES: Critical Essay: Ch 1 "Breaking Silence and Going Public" (21-44 and end notes) from *Color Stories: Black Women and Colorism in the 21st Century*. JeffriAnne Wilder

Monday, October 31

ARES: Critical Essay: "Excerpts from *Borderlands: La Frontera*" Gloria Anzaldúa

Wednesday, November 2

Practice Summary

Friday, November 4

Practice ITC

Monday, November 7

Workshop on Modified Précis

Topic 4: Synthesis: Academic and Personal

Wednesday, November 9

Due: Modified Précis Assignment 200 points

Grammar and Style BINGO competition

Friday, November 11

No Class – Veteran's Day

Monday, November 14

Discuss Synthesis Assignment

Non-Timed Out-of-Class Open-Book Quiz #2 opens at 3:00 pm

Wednesday, November 16

Synthesis

Friday, November 18

In-class workshop: find themes for Synthesis Assignment

Monday, November 21

No class meeting

Out-of-Class Open-Book Quiz #2 due at 6:00 pm. 75 points. *Late Quizzes penalized 8 points for each 24-hour period.* Quiz covers: all of the critical essays and all of the literary journalism pieces:

- Critical Essays by Flynn, Collins, Wilder, Gubar (along with Dinesen short story), and Anzaldúa
- Literary Journalism/Memoir: Ephron (5 pieces), Didion, and Dunham

Wednesday, November 23 – Friday November 25

No class – Thanksgiving break

Monday, November 28

Synthesis/Review Grammar or Style or Format Issue

Optional Draft of Synthesis Due: must be turned in on paper – due at beginning of class

Completed drafts only can be accepted

Wednesday, November 30

In-Class Workshop Synthesis

Friday, December 2

Due: Synthesis Assignment – 200 points

Discuss Class Anthology Project

Work on Anthology Project in Class

Monday, December 5

Work on Anthology Project in Class

Wednesday, December 7

Work on Anthology Project in Class

Due: Anthology Project 50 points – UPLOAD on CANVAS –only one student has to upload by 6:00 pm

Read over this important information HERE (PAGES 10 – 12). You are responsible for all the material in this entire syllabus.

CLASS PARTICIPATION |

Although no points directly are assigned to “participation,” you are expected to, well, participate in class discussions and in-class exercises, which means, no texting, checking FB, sleeping, or general disengagement in class. If you are not engaged in class, it will affect your grade in that your grade will not be adjusted in your favor, even if you are only one or two points away from the next grade.

ACADEMIC HONESTY and PLAGIARISM |

All students are required to abide by the Academic Honesty Guidelines which have been accepted by the University. The academic community of students and faculty at the University of Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to

pursue knowledge with integrity. 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 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 in this class. **Honor Code:** <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

If a student plagiarizes all or any part of any assignment, I will award a failing grade on the assignment, and I will report you to the honor board at the Office of the Dean of Students. Once a student is reported to the honor board, he/she cannot drop the course. Your work will be tested for its “originality” against a wide variety of databases by anti-plagiarism guardian sites to which the university subscribes, and negative reports from such sites constitute PROOF of plagiarism. Other forms of academic dishonesty will also result in a failing grade on the assignment as a minimum penalty. Examples include cutting and pasting a BLOG entry or citing phony sources/quotations to include in your assignments. You are responsible for understanding the University's definitions of plagiarism and academic dishonesty, which include the following:

- Submitting all or part of someone else’s work as if it is your own.
- “Borrowing” all or portions of anything (books, song lyrics, poetry, movie scripts) without crediting the source.
- “Borrowing” verbatim text without enclosing in quotation marks and citing source.

As a general rule, anytime you cut and paste you are citing a source. If you do any cutting and pasting without giving credit to that source, you are committing plagiarism. For more information about academic honesty, including definitions and examples of plagiarism, see:

<http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html>

Making "duplicate submissions" of assignments - that is, submitting work in one class that you also submit in another class (UNLESS you have permission of both instructors in advance and IN WRITING.) “Collaborating” or receiving substantive help in writing your assignment unless such collaboration is part of the given assignment also constitutes plagiarism. However, you may receive general advice from tutors or UF writing lab instructors and you may form study groups among your classmates to study for the exams.

For more information, see the Student Conduct and Conflict Resolution Web site: <https://www.dso.ufl.edu/sccr> or call 352-392-1261 x207. As a University of Florida student, your performance is governed by the UF Student Honor Code, (<https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>). The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation, all defined in detail at this site.

GENERAL EDUCATION and OUTCOMES |

This section of ENC 3254 satisfies the requirements for General Education Credit in the following area: Composition- E6 (6,000 words). Course grades now have two components: To receive writing credit, a

student must receive a grade of “C” or higher and a satisfactory completion of the writing component of the course to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). You must turn in all papers totaling 6,000 words to receive credit for writing 6,000 words. The writing requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. PLEASE NOTE: a grade of “C-” **will not** confer credit for the University Writing Requirement or the CLAS Composition (C) requirement. The instructor will evaluate and provide feedback on the student's written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Please see the following web site for more information:

<http://www.registrar.ufl.edu/catalog1011/policies/advisinggordon.html>

STUDENTS WITH DISABILITIES |

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202 or online at <http://www.dso.ufl.edu/drc/>

The office will provide documentation to the student whom must then provide this documentation to the instructor when requesting accommodation.

CLASSROOM BEHAVIOR |

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will study engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

COURSE EVALUATION |

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>

NOTIFICATION LETTER from the DEAN of STUDENTS’ OFFICE |

Students who experience a family or personal emergency (death in the family, unplanned hospitalization, etc.) may contact the Dean of Students Office and request notification letters be sent to their professors. Students are required to provide faculty members with appropriate documentation to support their absence unless, due to the nature of the issue, the information is provided to and verified by the Dean of Students’ Office.

STUDENT COUNSELING and MENTAL HEALTH |

Campus resources are available for students having personal problems or lacking clear career and academic goals which interfere with their academic performance. These resources include:

- UF Counseling & Wellness Center (CWC): (352) 392-1575 for documentation, stress and wellness, mental health screening, concerns about a classmate, self-help, sexual or physical abuse
<http://www.counseling.ufl.edu/cwc/>
- Career Resource Center: 392-1601, First floor, Reitz Union, career development assistance

For Emergencies

University Police Department: 352-392-1111