

WST 2611 Humanities Perspectives on Gender and Sexuality

TERM | Fall 2016 **CREDITS** | 3 **SECTION NUMBER** | 0167

LOCATION | 2319 TURL **TIME** | MWF Period 4 (10:40 am – 11:30 am)

PROFESSOR | Dr. Carolyn Kelley

EMAIL | ckelley@ufl.edu

OFFICE LOCATION | 302 Tigert Hall **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

Teaching Assistant | Ms. Taylor Burtch

EMAIL | tburtch@ufl.edu

Office Location | 102A Ustler Hall

Office Hours | Tuesdays, 11:45 am to 12:35 pm or by appt.

COURSE DESCRIPTION

This course considers the social construction of gender, sexuality, race, class, and other identity categories. We will rely on close readings and analysis of primary texts coupled with examination of historical, cultural, and societal factors. This approach will emphasize:

- Ideologies that inhabit, haunt, and shape the texts [and their authors]
- How style elements reflect and inform a text's discourse
- How no text exists in an artistic vacuum
- That a multitude of interpretations exist for any text we study.

Twentieth and 21st century American texts that deal with gender and sexuality issues comprise the majority of the course. I added a few international and 19th century texts that illustrate how issues of gender and sexuality resonate throughout time and within all nationalities. The class strongly focuses on developing compassion and understanding as well as examining prejudices that hinder human beings from relating to one another.

The course is divided into four sections. In all sections, we discuss how gender and sexuality issues operate in each text as well as how they reflect and shape (mainly Western and American) ideology:

Section I: Women "Writing" Women

Section II: Concentration area: Marginalized within the Margins: Intersectionality

Section III: Concentration area: Bodies

Section IV: Men "Writing" Women

The first section explores women artists' depictions of gender and sexuality issues. We also discuss how cultural, social, and economic conditions have made it difficult for women to take up ownership of the pen. The second and third sections concentrate on individualized topics. In the second, we focus on texts that deal specifically with the issues many people face from being marginalized in a patriarchal society because of their race and/or sexuality. This section analyzes texts of (mostly) women authors who examine these issues. The third section deals with bodies as sites of power struggles within western patriarchal ideology.

The fourth section explores how male writers have imagined women. We look at ways women have been objectified and examine the problematic Madonna/Whore dichotomy.

GENERAL EDUCATION REQUIREMENTS, COURSE OBJECTIVES, AND STUDENT LEARNING OUTCOMES |

By the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking.

WST 2611 satisfies the General Education Requirements for the following areas:

Writing Requirement (WR) 2,000 words

The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. Course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. Your instructor will evaluate and provide feedback on all of your written assignments with respect to grammar, punctuation, clarity, coherence, and organization.

Diversity (D)

Diversity courses provide instruction in the values, attitudes and norms that create cultural differences within the United States. These courses encourage students to recognize how social roles and status affect different groups in the United States. Students are expected to analyze and evaluate their own cultural norms and values in relation to those of other cultures, and to distinguish opportunities and constraints faced by other persons and groups. You must earn a "C" grade or higher to receive Diversity credit. The topic of diversity will be threaded into all our class meetings. We will discuss how the issues of diversity that appear in the critical essays and films we study intersect in students' lives and experiences.

Humanities (H)

Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives. You must earn a "C" grade or higher to receive Humanities credit. The topic of humanities studies will be threaded into all our class meetings. We will discuss how the issues of the humanities that appear in the critical essays and films we study intersect in students' lives and experiences.

Subject Area Student Learning Outcomes

Subject Area	Content	Critical Thinking	Communication
Humanities	Identify, describe, and explain the history, underlying theory, and methodologies used within the subject area.	Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	Communicate knowledge, thoughts and reasoning clearly and effectively in forms appropriate to the subject area, individually and/or in groups.
Diversity (co-designation)-	Identify, describe, and explain the roles of social structure and status of different groups within the United States.	Analyze and evaluate their own cultural norms and values in relation to those of other cultures. Identify, evaluate and compare their own social status, opportunities, and constraints with those of other persons and groups.	The diversity designation is always in conjunction with another category. Communication outcomes are listed in those subject areas.

Course Objectives:

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

1. Trace the evolving attitudes towards gender and sexuality and how they intersect with race and class within Western culture (predominantly that of the U.S.)
2. Explain the ways in which changing historical circumstances, including but not limited to changing ideals of masculinity and femininity, have shaped those attitudes
3. Apply analytical concepts developed through class reading and discussion to thoughtful, clearly written independent work
4. Understand the concept of gender as a performance undertaken within specific historical circumstances
5. Establish a quality of writing at the level of sentences, paragraphing, and constructing arguments that complies with the requirements of a "2,000 word" Gordon Rule class.

Student Learning Outcomes:

As a result of this class, I hope you will all learn:

- A new and richer awareness and compassion concerning how gender and sexuality shape the way (primarily Western/American) ideology operates
- How these issues touch your lives every day
- Enthusiasm for exploring artistic texts that will inspire you beyond the borders of this course
- The confidence from becoming a better reader, writer, and thinker.

Grading Scale

Grade	GPA	Per 100 points	Final Grade Point Count
A	4.0	93– 100	930 – 1000
A-	3.67	90 – 92	900 – 929
B+	3.00	87 – 89	870 – 899
B	3.0	83 – 86	830 – 869
B-	2.67	80 – 82	800 – 829
C+	2.33	77 – 79	770 – 799
C	2.0	73 – 76	730 – 769
C-	1.67	70 – 72	700 – 729
D+	1.33	67 – 69	760 – 699
D	1.0	63 – 66	630 – 669
D-	0.67	60 – 62	600 – 629
E	0.00	0 - 59	000 – 599

ASSIGNMENT DESCRIPTIONS |

You will complete four assignments this semester (and one optional assignment, if you choose):

You are responsible for reviewing the detailed assignment documents for each assignment. You can find these descriptions on CANVAS under each assignment.

1. Writing Response Reading Paper (WRP): 200 points - 900 words minimum to 1200 maximum

You will work with one of the texts we will study in class. This assignment has three parts:

- a. Thesis: You will identify the thesis of the text
- b. Summary: You will summarize the text in your own words.

- c. ITC (Intertextual connection): You will compare and contrast the primary text you summarized to a text you found outside of class.

2. Analysis Essay: 250 points - 1100 words minimum to 1600 maximum

You will write a thesis-driven essay that will require close analytical reading of texts and/or comparison/contrast of two texts. You will have a choice of several possible prompts to use as your starting point for your analysis paper, or, with instructor's approval, you may suggest your own paper topic. You will receive a detailed assignment sheet for this assignment early in the semester.

3. In-Class, Closed-Book Reading/Comprehension Exams : 2 @ 225 points each = 450 points

You must keep up with the reading so you can participate meaningfully in class discussions and get the maximum benefits from this course. In order to get credit for keeping up with the reading and taking good notes, you will take TWO closed-book reading/comprehension exams to demonstrate that you are adequately reading, paying attention in class, and understanding and interpreting the texts. Each reading exam is non-cumulative and requires you identify prompts from reading/viewing assignments as well as answer multiple-choice questions.

4. Discussion Posts: total 100 points (200 words minimum for discussion posts/100 words minimum for response posts).

During the course of the semester, you will be posting Discussion entries on CANVAS under the "Discussion" tab. *Be aware that every person in our class can see your DISCUSSION posts.* You will post DISCUSSION entries about your reactions and insights about the texts studied in our class. In total, you will post 8 original entries (@10 points each- each at a minimum of 200 words) and you will write a response to 4 student DISCUSSION entries (@ 5 points each – each at a minimum of 100 words). These posts are due:

- 4 discussion posts and 2 responses due around the middle of the semester (50 points)
- 4 discussion posts and 2 responses due around the end of the semester. (50 points)

No late posts can be accepted.

- 5. Optional Re-write:** You will have the option to rewrite either the Writing Response Paper (WRP) or the Analysis Essay for the average of the two grades (you cannot rewrite both). In order to get credit for the rewrite, you must:

- Upload rewrite under "rewrite" on CANVAS
- Turn in original paper copy with my comments on it
- Turn in paper copy of rewrite

Due to time constraints, no late rewrites can be accepted.

All Assignments:

- Are due at the beginning of class, 10:40 am, on **the due date.**
- WRP and Analysis Essay must be uploaded on CANVAS as well as turned in on paper. Late WRPs/Analysis Essays will be penalized **10% per calendar day**. The "late clock" begins at 10:41 am the day the assignment is due, so the assignment is 1 day late if it is turned in from 10:41 am on the due date until 10:40 am the following day. Each 24-hour period will incur an additional 10% penalty. Weekends and holidays included. Late points cannot be made up in optional rewrites.
- WRP and Analysis Essays: If you turn in a paper copy of your assignment OR upload it on CANVAS by the due date/time, it will not be late. Either of these options "stops the late clock." However, your assignment will not be graded until you turn in a paper copy AND upload the assignment on CANVAS.

- In-class exams are completed on paper, which will be provided.
- The Discussion posts/Responses are uploaded on CANVAS only under “Discussions” – no paper copies are required. *Late discussion posts cannot be accepted. Any discussion post or response not completed by the due date/time will receive no points.*
- You must be in class for the exam dates. Make-up exams are possible *only* if you can adequately document your inability to be present due to a personal hardship or due to your involvement in a university-sponsored event or a religious holiday.

Additional information on current UF grading policies can be found at:

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

This table visually represents our due dates for the class

Due Dates Time: All at 10:40 am	Assignment	Point Value	# of words that count toward Gordon Rule	Mode of Submission
Monday, Sept 19	Writing Response Paper (WRP)	200	900 words minimum to 1200 words max	Paper copy AND Upload on CANVAS
Wednesday, October 5	First Half of Discussion Posts: 4 original posts (200 words each) 2 responses (100 words each)	50	N/A	Upload on CANVAS under Discussion – no paper copy
Fri, Oct 14 – prompts Monday, Oct 17 – MC	In-class Exam #1	225	N/A	On Paper only – paper will be provided
Monday November 7	Analysis Essay	250	1100 words minimum to 1600 words max	Paper copy AND Upload on CANVAS
Wednesday, Nov 30	Second Half of Discussion Posts: 4 original posts (200 words each) 2 responses (100 words each)	50	N/A	Upload on CANVAS under Discussion – no paper copy
Friday, December 2	<i>Optional</i> Rewrite: Either WRP or Analysis paper for the average of the two grades.		N/A	Annotated original paper copy with instructor’s comments AND Upload new draft under REWRITES on CANVAS
Mon, Dec 5- prompts Wed, Dec 7 – MC	In-class Exam #2	225	N/A	On Paper only – paper will be provided
TOTALS		1000	2000+ words	

Additional Information on Modes of Submission

For WRP and Analysis Essay:

- Turn in **single-sided, double-spaced paper** copy in class on day assignment is due
- Upload SAME assignment on CANVAS. If there are any differences between paper and uploaded assignment, the assignment will receive a grade of 0 (zero).
- Put word count after your name in parentheses. Example: Suzy Student (1225).
- Use proper MLA citation style for Works Cited and In-text Citations.

- You may choose your own font, but typically MLA style uses 12 or 11 point Times New Roman, Calibri, or Cambria.

For Discussion Posts:

- Upload on CANVAS only under “Discussions” tab. One “Discussion” will be opened for the first part of the semester and one will be opened for the second half of the semester. No paper copies are needed.

For Exams:

- Bring yourself and a writing utensil. All paper will be provided.

Paper Maintenance Responsibilities

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.

Attendance and Make Up 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 in the online catalog at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Attendance in this class is **mandatory**. You may miss **FOUR** classes (unexcused absences) with no penalty to your grade. For each unexcused absence after FOUR, **you will lose 10 points off your final grade**. However, 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) must be excused. Other reasons also may be approved and will be handled by your instructor on a case-by-case basis.

How CLASS Participation Affects Your Grade |

I expect students to participate in class discussions and pay attention. Although no “points” are assigned as part of your grade, let’s say, for example, your final grade is 895 (B+). If your class participation has been productive, your grade would be “bumped up” to an A-. If you have not participated in class, your grade would remain at a B+. I will look for “quality” not “quantity.” In other words, your grade will not be favorably influenced by talking just to talk. I expect you to make intelligent and insightful comments in relation to the texts we will study. In addition, inattention in class, such as reading the newspaper, checking social media, and checking your phone/internet for unrelated activities also will be noted and will discourage your instructor from “bumping up” your grade.

Work Expectations |

You will have to plan on reading an average of 20 pages for each day of class. As we will deal with various types of texts/media, it is difficult to figure out how to measure these “pages.” For example, reading a two-page poem may take you more time than reading a twenty-page short story. *Reading*, as opposed to just moving your eyes across the page, is essential for informed discussion, background work for papers, and exam preparation, all of which are your responsibility. In order to avoid feeling crunched around the end of the semester, a good general rule is to spend two to three hours studying—reading, taking notes, visiting the Writing Studio in 302 Tigert Hall—for each hour spent in class. The grading scale for this class reflects these expectations.

TEXTS |**REQUIRED |**

For Colored Girls Who Have Considered Suicide when the Rainbow is Enuf - Author: Ntozake Shange, NY: First Scribner Poetry Edition, 1997. Print.

RECOMMENDED |

Williams, Joseph and Joseph Bizup. *Style: The Basics of Clarity and Grace*. 5th ed. New York: Pearson, 2015. Print. **We will NOT cover this style book in class.** You may purchase it if you feel it will help you with your writing skills.

OTHER READING RESPONSIBILITIES |

ARES: There are additional readings for this course available **for free** through Library West's Course Reserve System (ARES). You can access these readings through CANVAS from the COURSE RESERVES button in the left hand margin. You also can access them directly from Library West's website:

<http://www.uflib.ufl.edu>.

VISUAL TEXTS |

You do not have to purchase any of the visual texts. They will be either **viewed in class**, in which case they will be coded **blue**, or they will have to be **watched on your own**, in which case they will be coded **purple**.

"Watch on your own visual texts" are available on reserve for free at Library West (2 hour reserve). Several of our visual texts, (*Tiny Furniture*, *The Twilight Zone* episode "Eye of the Beholder," and *Fatal Attraction*) are streaming on *Netflix*. Having a *Netflix* streaming subscription will be an asset (but not a necessity) for this course.

The specific readings are identified in the **Schedule of Classes and Assignments**. You can decide if you want to print the essays or use them online.

Review last two pages (11 and 12) of syllabus for other important information about our class.

COURSE SCHEDULE (Subject to change) |

You must be prepared to discuss the text listed for the day. So please, study the text carefully the night before class begins. (Exception: the visual texts we will view in class).

Section I: Women Writing Women**Monday, August 22**

Introduction to class

Dance: "Bleeding Love" posted under "PAGES" on CANVAS.

Wednesday, August 24

Song: "Song for Sharon" (1976) --Joni Mitchell (ARES)

Friday, August 26– add drop ends at 11:59 pm

Poem: *Goblin Market* (1862) - Christina Rossetti –*Paperback Text* or ARES

Monday, August 29

Play: *Trifles*: a play in one act (1916) - Susan Glaspell –*Paperback Text* or ARES

Wednesday, August 31

Discuss Discussion Posts Assignment

Short Story: "Prelude" (1922) – Katherine Mansfield - ARES

Friday, September 2

Short Story: "Prelude" (1922) – Katherine Mansfield - ARES

Monday, September 5

No Class – Labor Day

Wednesday, September 7

Discuss WRP Assignment

Film: [Watch on your own: Tiny Furniture](#) (2010) – Lena Dunham (On Netflix streaming: 7 minutes - 1:20 mark to 1:26 mark) – You are only responsible for seeing this 7-minute clip of the film.

Friday, September 9

Short Story: "A Telephone Call" (1927) - Dorothy Parker –ARES

Section II: Marginalized within the Margins- Intersectionality

Monday, September 12

Short Story: "Everyday Use" (1973) -Alice Walker - ARES

Wednesday, September 14

Short Story: "Everyday Use" (1973) -Alice Walker - ARES

Short Story: "Territory" (1982) David Leavitt - ARES

Friday, September 16

Short Story: "Territory" (1982) David Leavitt - ARES

Monday, September 19

Assignment: WRP Due --200 points

Poems: "Wild Nights! Wild Nights" (1861), "A word dropped careless on a page" (1873) and "There is no frigate like a book" (1873) – Emily Dickinson -ARES

Wednesday, September 21

Film – [Watch in Class](#): All About My Mother (Pedro Almodóvar, 1999)

Friday, September 23

Film – [Watch in Class](#): All About My Mother (Pedro Almodóvar, 1999)

Monday, September 26

Film – [Watch in Class](#): All About My Mother (Pedro Almodóvar, 1999)

Discuss Film

Wednesday, September 28

Choreopoem: For Colored Girls Who Have Considered Suicide when the Rainbow is Enuf (1975) - Ntozake Shange - Paperback Text

Friday, September 30

Choreopoem: For Colored Girls Who Have Considered Suicide when the Rainbow is Enuf (1975) - Ntozake Shange - Paperback Text

Homework for Monday, October 3 : Watch on your own *Bear Nation* documentary:

Google "Bear Nation Malcolm Ingram" and then click on the link:

[Bear Nation | Video Clips, Watch Full Episodes Online - Logo](#)

Monday, October 3

Discuss Documentary *Bear Nation* (Malcolm Ingram, 2010)

Wednesday, October 5

Discussion Posts Due: 4 Entries and 2 Responses Due --50 points

Novel Excerpt: Chapter 13 from *Stone Butch Blues* (Leslie Feinberg, 1993)

Friday, October 7

No Class – Homecoming

Monday, October 10

Essay: Excerpt from *The Souls of Black Folk* (1903) - W.E.B. Du Bois - ARES

Wednesday, October 12

Review for Exam 1

Friday, October 14

In Class: Closed Book Exam I: Prompts (125 points) - Materials from August 22 – October 12

Monday, October 16

In Class: Closed Book Exam I: Multiple Choice (100 points) - Materials from August 22 – October 12

Section III: Bodies

Wednesday, October 18

Essay: "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality" (1989): ONLY Sections II (Sexual Thoughts) and Section VII (Conclusions) – Gayle Rubin – ARES

Friday, October 20

Film: Watch on your own: *Unhung Hero* (Brian Spitz, 2013)

Watch **first 25 minutes only**. Streaming through UF Library West:

<http://ufl.kanopystreaming.com/video/unhung-hero>

You must be signed on via VPN or on campus to access streaming.

Discuss Film

Monday, October 24

Discuss Analysis Essay

Poem: "Not Your Erotic, Not Your Exotic" Suheir Hammad (2012) – Lyrics on ARES

YouTube: <https://www.youtube.com/watch?v=xarc5PFknfw>

Wednesday, October 26

Poem: "Daddy" (1962) -ARES

Friday, October 28

Poem: "Lady Lazarus" (1962) – Sylvia Plath -ARES

Monday, October 31

Essay: "Dealing with the, uh, problem" excerpt from *Crazy Salad* - Nora Ephron (1975) - ARES

Wednesday, November 2

Essay: "Willing and Able" *Bitch Magazine* (2011). C.T. Jones. -- ARES

Friday, November 4

Poem: "The Mother" (1945) - Gwendolyn Brooks - ARES

Monday, November 7

Assignment: Analysis Paper Due – 250 points

Song: "Little Green" (1971) - Joni Mitchell -ARES

Wednesday, November 9

TV: [Watch on your own](#): Episode of *The Twilight Zone* called "Eye of the Beholder" (Season 2, Ep. 6 [#42] 1960, Rod Serling) and discuss. (This series is also streaming on Netflix.)

Section IV: Men Writing Women**Friday, November 11**

No Class – Veteran's Day

Monday, November 14

Short Story: "Hills Like White Elephants" – Ernest Hemingway- ARES

Wednesday, November 16

Short Story: "The Short Happy Life of Francis Macomber" (1936) – Ernest Hemingway ARES

Friday, November 18

Short Story: "The Short Happy Life of Francis Macomber" (1936) – Ernest Hemingway ARES

Song: "Red Neck Friend"(1974) – Jackson Browne – ARES

Monday, November 21

No class today: Work on second set of discussion posts AND your optional rewrite; BOTH DUE next week!

Wednesday, November 23 and Friday, November 25

No Class – Thanksgiving

Homework for Monday, November 30: Please [watch on your own](#) the film *Fatal Attraction* by Adrian Lyne (1987) and be prepared to discuss it in class on Monday, November 30 - The film is available through Netflix Streaming and on reserve at the library.

Monday, November 28

Discuss Film *Fatal Attraction*

Wednesday, November 30

Discuss Film *Fatal Attraction*

Essay: *Backlash* excerpt (1991) - Susan Faludi -ARES

Discussion Posts Due: 4 Entries and 2 Responses Due --50 points

Friday, December 2

Essay: *Backlash* excerpt (1991) - Susan Faludi -ARES

Review for Final Exam

Optional Re-writes Due – late rewrites will not be accepted. Improperly turned in rewrites will not be accepted.

Monday, December 5

In Class: Closed Book Exam II: Prompts (125 points) - Materials from October 18 – December 2

Wednesday, December 7

In Class: Closed Book Exam II: Multiple Choice (100 points) - Materials from October 18 – December 2

Important Information about the Class on Next Three Pages - Please Read Carefully

University Policies Regarding Plagiarism and Academic Dishonesty

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 (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated 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.

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.*
- 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 also constitutes plagiarism unless such collaboration is part of the given assignment. 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 about academic honesty, including definitions and examples of plagiarism, see: <http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html>

For more information, see the Student Conduct and Conflict Resolution Web site: <https://www.dso.ufl.edu/sccr> or call 352-392-1261 x207.

Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. Students with disabilities requesting accommodation should contact the Students with Disabilities Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

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.

University 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 302 Tigert Hall for one-on-one consultations and workshops.

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