

IDS 2935: The Nature, Matter, and Agency of Magic

Quest 1: Nature and Culture

I. General Information

Class Meetings

- Spring 2024
- M and W 3:00-3:50pm, FAB 105
- F 9:35-10:25am, 11:45am-12:35pm, OR 1:55-2:45pm, FAC 201

Main Instructor

- Professor Ashley Jones
- Office Hours TBD, FAC 115
- ashley.jones@ufl.edu; 352-273-3069

Teaching Assistant

- Brittany Hughes
- Office Hours TBD
- brittanyhughes@ufl.edu

Course Description

How have people in different societies used the supernatural to try to understand and affect the natural world? What objects, words, rituals, and images have they employed to explain and harness the supernatural?

Focusing on relationships among the material, textual, experiential, and visual aspects of ancient artifacts related to magic, this course will investigate the ways in which pre-modern Mediterranean societies sought to interact with the supernatural. Following the porous border between magic and religion, it asks how the invisible was visualized and to what purposes.

This class uses art historical and anthropological approaches to address how we can learn from images and objects, and focuses on the materiality of ancient magical texts. The course uses objects and images to address fundamental questions related to ancient and modern conceptions of ancient magic: What are the problems for which pre-modern people sought supernatural aid? To whom did they turn for that aid? What belief systems were

used in constructing magical artifacts? Who were the practitioners of magic? How was magic understood to work? What are the boundaries between magic and religion? Between magic and science?

The answers to those questions can inform our critical and historical understanding of ancient Mediterranean societies and how they created and deployed knowledge.

The class will include two weekly lectures during which questions for and questions and comments from students will be welcome and included. During the weekly discussion section, led by the Graduate Assistant, students will meet in smaller groups to intensively discuss the week's theme(s) and readings. During both lectures and Discussion Sections students will have the opportunity to practice the skills of visual analysis.

Quest and General Education Credit

- Quest 1
- 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.
- Writing Requirement (WR) 2000 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."

This course accomplishes the [Quest](#) and [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

Required Readings and Works

- All required readings are available on Canvas, through the library, or on the internet, as indicated on the weekly plan.
- For help with writing and citing, we recommend Michael W. Cothren and Anne D'Alleva's *Fundamentals of Art History* (also available in earlier editions as *How to Write Art History*), particularly Chapter 5 "Writing art-history papers;" or, for a more general guide, Kate Turabian's *Student's Guide to Writing College Papers*. Resources for researching and writing an art history paper are also available as part of the Nasher Museum at Duke University's [How Do You Look?](#) guide to art history research and visual literacy.

- To complete the assignment to review a film, novel, or television show, students may need to purchase or pay to rent the title, but free options are available.
- Materials and Supplies Fees: N/A

Important Dates

January 8	1 st Day of Class
January 12	End of Drop/Add
January 15	MLK Day—No Class
February 2	Critical Reflection Essay Due
February 14	Midterm Exam, in class, FAB 105
February 16	No Section Meeting—Research Day
March 1	Film, Novel, or TV Series Review Due
March 18	Abstract & Bibliography for Research Paper Due
April 12	Research Paper Due
May 2	Final Exam, 3:00-5:00pm, FAB 105

II. Graded Work

Assignment	Total Points	Percent of Grade
Participation	100	10%
Weekly Discussion Board	100	10%
Short Critical Reflection Essay	100	10%
Midterm Exam	150	15%
Film, Novel, or TV Review	150	15%
Abstract & Bibliography	50	5%
Research Paper	200	20%
Final Exam	150	15%

Description of Graded Work

Attendance

Although not built into the course requirements, regular attendance is necessary to fulfill the participation requirement and ensure success in the class and a record of attendance will be kept. We reserve the right to mark you absent if you arrive late or leave early. Much of the test material will come from lectures and discussions. If you miss a class meeting, you will still be responsible for all course content and logistical information covered during the class. Class will begin and end promptly. Please notify both the instructor and the Teaching Assistant as soon as possible in the event of illness, emergency, or other unavoidable absence from

class. Exams can only be made-up or rescheduled in exceptional circumstances, please plan to attend the final exam at its scheduled date and time.

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 catalogue at:

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

Participation: 10%

Each section meeting will include discussion of the week's readings and other material presented in class. Students are assigned 3 points each week based on their participation (see the participation rubric below). A percentage is calculated based on the total number of participation points available in a semester, usually about 150. This then counts as 15% of the overall grade. If you have issues that inhibit you from joining freely in class discussion, please see the instructor as early in the semester as possible to discuss alternative modes of participation.

Weekly Discussion Board Comment: 10%

Each week prior to the discussion section meeting student's must post a short comment on the assigned reading to a weekly online discussion board.

Short Critical Reflection Essay: 10%

600 words (WR), due in week 4. Students will select one or more historical or contemporary artworks on view in Gainesville (such as at the Harn Museum) and write a short essay arguing how and why the work relates to the supernatural.

Midterm Exam: 15%

In week 6. Exams consist of multiple choice questions and short essays based on class material. A study guide is provided in advance.

Film, Novel, or Television Series Review: 15%

600 words (WR), due in Week 8

Students write a critical review of a feature film, novel, television show that deals with magic or the supernatural. Students should obtain prior approval of the work they wish to review in Week 4. In the case of a television show, students should watch at least two episodes.

Abstract and Bibliography for Research Paper: 5%

In advance of the research paper (see below), students should submit a short description of the object they will investigate, as well as a bibliography with at least three sources (print or digital), for the professor's feedback and approval. Due in Week 10

Research Paper: 20%

1,500 words (WR), due in Week 13

Students should investigate and report on a magical object or group of objects of their choosing from the ancient or medieval Mediterranean. Resources for identifying objects will be provided. They should articulate a clear thesis and use visual analysis to place their chosen object in its historical and social context.

Final Exam: 15%

Exams consist of multiple choice questions and short essays based on class material. A study guide is provided in advance. 5/2/2024, 3:00-5:00pm, FAB 105

Grading Scale

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

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

Grading Rubric(s)

Writing Assessment Rubric and Statements

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.

ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- The instructor will evaluate and provide feedback before the end of the course on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.
- WR 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.

Discussion Board Rubric

	High Quality	Average	Needs Improvement
Timely and active participation	3	2	1
Thoughtful and complete response to question(s)	3	2	1

Participation Rubric

	High Quality	Average	Needs Improvement
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Informed: Shows evidence of having done the assigned reading	3	2	1
Thoughtful: Shows evidence of having understood and considered issues raised.	3	2	1
Considerate: Takes the perspective of others into account.	3	2	1

III. Annotated Weekly Outline

Week	Topic and Activities
Week 1 January 8, 10, 12	<p>What is Magic?</p> <p>Reading:</p> <p>Bremer, "Preface: The Materiality of Magic," in Boschung and Bremmer (eds.) 2015. <i>The Materiality of Magic</i>. Morphomata 20. Paderborn: Wilhelm Fink, pp. 7-20</p> <p>Giordano 2018. "'Magic' in Rome: Towards a New Taxonomy." <i>I Quaderni del Ramo d'Oro On-Line</i> 10, pp. 27-39.</p> <p>Frankfurter 2019. "Ancient Magic in New Key: Refining an Exotic Discipline in the history of Religions," in <i>Guide to the Study of Ancient Magic</i>, ed. by Frankfurter, pp. 3-20.</p> <p>Summary:</p> <p>This week orients students to the content and pedagogy of the course. How has the term and concept of magic developed historically? What is its relationship to religion and to science? How is this a useful category for the study of material and visual culture? How can scholars productively use this term?</p>
Week 2 January 17, 19 (No Class 1/15/24, MLK Day)	<p>Curses and Binding Spells</p> <p>Reading:</p>

	<p>Blänsdorf 2015. "The Curse Inscriptions and the <i>Materia Magica</i> of the Anna-Perenna-Nymphaeum at Rome," in Boschung and Bremmer (eds.) 2015. <i>The Materiality of Magic</i>. Morphomata 20. Paderborn: Wilhelm Fink, pp. 293-308.</p> <p>Wilburn 2019. "Binding Ritual Agency: Foundations, Floors, Doors, and Walls," in <i>Guide to the Study of Ancient Magic</i>, ed. by Frankfurter, pp. 555-604.</p> <p>Summary:</p> <p>This week will explore curses and binding spells as one of the most fundamental forms of magic in the ancient world, asking the questions: What is a binding spell? What is our evidence for the use of curses and binding spells in the ancient world? How are curses structured visually, materially, textually, and conceptually? Against what entities were curses used?</p>
<p>Week 3 January 22, 24, 26</p>	<p>Visualizing the Invisible: Seeing the Supernatural in Art</p> <p>Reading:</p> <p>Simsky 2021. "Image-paradigms: The aesthetics of the invisible," in <i>Icons of Space</i>. London: Routledge, pp. 29-42.</p> <p>Summary:</p> <p>This week will include the visit to the Harn Museum of Art and will ask students to think critically and creatively about how the art of different traditions has sought to visualize the invisible or the supernatural.</p>
<p>Week 4 January 29, 31, February 2 Short Critical Reflection Essay Due 2/2/24, 11:59pm via Canvas</p>	<p>Persuasive Magic</p> <p>Reading:</p> <p>Faraone 2002. "Agents and Victims: Constructions of Gender and Desire in Ancient Greek Love Magic," in <i>The Sleep of Reason</i>, ed. by Nussbaum and Shivola, pp. 404-426.</p> <p>Frankfurter 2014. "Women's Erotic Magic in Antiquity," in <i>Daughters of Hekate</i>, ed. by Stratton and Kalleres. Oxford: Oxford UP, pp. 319-339.</p> <p>Summary:</p> <p>This week will ask who sought to persuade by means of ancient magic? Who or what were they trying to</p>

	<p>persuade? What is our evidence for the use of persuasive magic in the ancient world? What kind of objects are associated with charms of persuasion?</p> <p>Assignment: Short, Self-Reflection Paper Due</p>
<p>Week 5 February 5, 7, 9</p>	<p>Healing and Protection</p> <p>Reading:</p> <p>Dasen 2014. "Healing Images. Gems and Medicine." <i>Oxford Journal of Archaeology</i> 33:2, pp. 177-191.</p> <p>Cordovana 2020. "Pliny the Elder between Magic and Medicine," in <i>Ancient Magic: Then and Now</i>, ed. by Mastrocinque, Sanzo, and Scapini. Stuttgart: Franz Steiner Verlag, pp. 63-80.</p> <p>Summary:</p> <p>This week examines the ways in which magic intersected with medicine and religion in the protection and healing of the human body.</p>
<p>Week 6 February 12, 14 Midterm Exam: 2/14/24 No Section Meeting 2/16/24</p>	<p>Midterm Exam</p> <p>This week we will review for the midterm exam and take the midterm exam.</p>
<p>Week 7 February 19, 21, 23</p>	<p>Magical Animals and Wondrous Creatures</p> <p>Reading:</p> <p>Beagon 2014. "Wondrous Animals in Classical Antiquity," in <i>The Oxford Handbook of Animals in Classical Thought and Life</i>, ed. by G. L. Campbell, pp. 414-440.</p> <p>Mittman 2015. "Are the 'monstrous races' races?" <i>postmedieval</i> 6, pp. 36-51.</p> <p>Summary:</p> <p>What extraordinary animals or magical creatures were imagined by ancient societies? What made them extraordinary? How were they depicted? How did they help people or harm them?</p>
<p>Week 8 February 26, 28, March 1 Film, Novel, or Television Series Review, Due 3/1/24 11:59pm via Canvas</p>	<p>Divination</p> <p>Reading:</p> <p>Mastrocinque 2015. "The divinatory kit from Pergamon and Greek magic in late antiquity." <i>Journal of Roman Archaeology</i> 15, pp. 173-187.</p> <p>Faraone 2020. "The Use of Divine Images in the Dream-Divination Recipes of the Greek Magical</p>

	<p>Papyri," in <i>Ancient Magic: Then and Now</i>, ed. by Mastrocinque, Sanzo, and Scapini. Stuttgart: Franz Steiner Verlag, pp. 193-210.</p> <p>Summary: This week examines practices of divination, or seeing the future, in the ancient Mediterranean.</p> <p>Assignment: Review of novel/film/tv show due</p>
<p>Week 9 March 4, 6, 8</p>	<p>Astrology</p> <p>Reading: Mastrocinque 2020. "The dodekaoros, Magical Papyri, and Magical Gems: Egyptian Astrology and Later Hellenistic Traditions," in <i>Civilizations of the Supernatural: Witchcraft, Ritual, and Religious Experience</i>, ed. by F. Conti, pp. 31-64. Gordon 2020. "Evading Doubt: Astrology and Magic in the Greco-Roman Period," in <i>Sceptic and Believer in Ancient Mediterranean Religions</i>, ed. by Edelmann-Singer et al., Tübingen: Mohr Siebeck, pp. 243-267.</p> <p>Summary: How did ancient societies understand and draw meaning from the movements of the stars and planets? How did they diagram and visually communicate this knowledge? Who practiced astrology in the ancient world?</p>
<p>Week 10 March 18, 20, 22 Abstract & Bibliography for Research Paper Due 3/18/24, 11:59pm via Canvas</p>	<p>Alchemy</p> <p>Reading: Keyser 1990. "Alchemy in the Ancient World: From Science to Magic." <i>Illinois Classical Studies</i> 15:2, pp. 353-378. Viano 2018. "Greco-Egyptian Alchemy," in <i>The Cambridge History of Science</i>, ed. by Jones and Taub. Cambridge: Cambridge UP, pp. 468-482.</p> <p>Summary: How did pre-modern peoples understand the properties of natural elements? How did they combine them or try to change them? What is the relationship between magic and the natural sciences?</p> <p>Assignment: Abstract & Bibliography due</p>
<p>Week 11</p>	<p>Images of Magicians and Miracle-Workers</p>

<p>March 25, 27, 29</p>	<p>Reading:</p> <p>Fowden 1987. "Pagan Version of the Rain Miracle of A.D. 172." <i>Historia: Zeitschrift für Alte Geschichte</i> 36:1, pp. 83-95.</p> <p>Matthews 1993. "The Magician," in <i>Clash of Gods: A Reinterpretation of Early Christian Art</i>. Princeton: Princeton UP, pp. 54-91.</p> <p>Summary:</p> <p>This week asks how the practice of magic or the working of miracles was visually portrayed in the ancient Mediterranean.</p>
<p>Week 12 April 1, 3, 5</p>	<p>Miracle-Working Images</p> <p>Reading:</p> <p>Elsner 1996. "Image and Ritual: Reflections on the Religious Appreciation of Classical Art." <i>The Classical Quarterly</i> 46:2, pp. 515-531.</p> <p>Sweeney 2018. "Holy Images and Holy Matter: Images in the Performance of Miracles in the Age before Iconoclasm." <i>Journal of Early Christian Studies</i> 26:1, pp. 111-138.</p> <p>Summary:</p> <p>This week will look at how miracles or wonder-working come to be ascribed to images. How do people interact with images that they believe have the power to work miracles?</p>
<p>Week 13 April 8, 10, 12 Research Paper Due 4/12/24, 11:59pm via Canvas</p>	<p>Religious Syncretism in Magical Culture</p> <p>Reading:</p> <p>Mcnally 2002. "Syncretism in Panopolis? The Evidence of the 'Mary Silk' in the Abegg Stiftung," in <i>Perspectives on Panopolis: An Egyptian Town from Alexander the Great to the Arab Conquest</i>, ed. by Egberts et al., pp. 145-164.</p> <p>Karivieri 2010. "Magic and Syncretic Religious Culture in the East," in <i>Local Economy: Production and Exchange of Inland Regions in Late Antiquity</i>, ed. by L. Lavan, pp. 399-434.</p> <p>Summary:</p> <p>Magical objects from the ancient Mediterranean incorporate images, texts, and concepts from pagan religions, Judaism, and Christianity. How do these</p>

	<p>appear and on what kinds of objects? How are they used together? How can we relate magical objects to ancient religions?</p> <p>Assignment: Research Paper due</p>
<p>Week 14 April 15, 17, 19</p>	<p>Attacks on Magic and Magicians</p> <p>Reading:</p> <p>Rives 2003. "Magic in Roman Law: The Reconstruction of a Crime." <i>Classical Antiquity</i> 22:2, pp. 313-339.</p> <p>Stratton 2007. "My Miracle, Your Magic: Heresy, Authority, and Early Christianities," in <i>Naming the Witch: Magic, Ideology, and Stereotype in the Ancient World</i>. New York: Columbia UP, pp. 107-142.</p> <p>Summary:</p> <p>When, how, and by whom were ancient magicians or the practice of magic condemned? On what grounds? Is this visible in the material record?</p>
<p>Week 15 April 22, 24</p>	<p>Ancient Magic Today</p> <p>Reading:</p> <p>Rocca and Treu 2015. "Witch, Sorceress, Enchantress: Magic and Women from the Ancient World to the Present," in <i>Ancient Magic and the Supernatural in the Modern Visual and Performing Arts</i>, ed. by Carlà and Berti. London: Bloomsbury Academic Press, pp. 67-78.</p> <p>Lindner 2015. "Ancient Horrors: Cinematic Antiquity and the Undead," in <i>Ancient Magic and the Supernatural in the Modern Visual and Performing Arts</i>, ed. by Carlà and Berti. London: Bloomsbury Academic Press, pp. 151-162.</p> <p>Hofmann 2015. "The Phoenix, the Werewolf, and the Centaur: The Reception of Mythical Beasts in the Harry Potter Novels and their Film Adaptations," in <i>Ancient Magic and the Supernatural in the Modern Visual and Performing Arts</i>, ed. by Carlà and Berti. London: Bloomsbury Academic Press, pp. 163-176.</p> <p>Summary:</p> <p>When and how are ancient magic, or the antiquity of magic referenced in popular culture today? What are the modern stereotypes of magic? How might they</p>

	affect how individuals have approached ancient magic?
Final Exam, May 2, 3:00-5:00pm	FAB 105

IV. Student Learning Outcomes

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

- **Content:** *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline(s).* Students demonstrate competence in the art historical, archaeological, anthropological, and historical concepts, theories, and methodologies used to study the material and visual culture of ancient magic. Class discussions and activities, papers, and exams are all opportunities to achieve these outcomes.
- **Critical Thinking:** *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems with the discipline(s).* Students evaluate the different perspectives of individuals and entities involved in making, using, or commenting on the use of magical objects and consider how different forms of historical and archaeological evidence give access to those perspectives. They consider critically the ways ancient magic is represented in popular culture. Class discussions and activities, the film/novel/tv series review, and the research paper are the primary opportunities to achieve these outcomes.
- **Communication:** *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).* Students communicate content, analyses, and evaluations in written and oral forms. All assignments are opportunities to achieve this outcome.
- **Connection:** *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.* Students examine the ways in which modern and contemporary perceptions of magic and religion affect our understanding of ancient magical objects. Class discussion and the film/novel/tv series review are the primary opportunities to achieve this outcome.
- **Humanities:**
 - *Identify, describe, and explain the history, underlying theory and methodologies used.* As an interdisciplinary course there are various opportunities to compare and contrast different disciplinary methodologies. For example, those of art historians, archaeologists, anthropologists, and historians of religion will be explained and compared. Class discussion, course readings, the Harn experiential assignment, and the research paper are the main opportunities for this.
 - *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.* The class considers the ways in which various disciplines approach the material and visual culture of ancient magic, and the various biases and/or priorities from which they operate. Class discussions, course readings, and the research paper are the main opportunities for this.

V. Quest Learning Experiences

1. Details of Experiential Learning Component

Students will visit the Harn Museum of Art or the University Galleries as a class on one of the long two-hour class days. Students will select historical or contemporary artworks that they perceive to relate to the supernatural and the class will discuss some of these artworks in groups.

2. Details of Self-Reflection Component

After the class visit to the Harn Museum, students will select one or more historical or contemporary artworks on view in Gainesville (such as at the Harn Museum) and write a short essay arguing how and why the work relates to the supernatural.

VI. Required Policies

Attendance Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

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

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.ua.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.ua.ufl.edu/public-results/>.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx> , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform,

including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.