

# Social Impact of Music Entrepreneurs

**Course Code:** SOMXXXX

**Semester:** Fall/Spring

**Meeting Day/Time:** Asynchronous

**Location:** Online

**Instructor:** Dr. José Valentino Ruiz

**Graduate Assistant:** TBD

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**Office Hours:** By appointment

## Course Description

This course examines how music entrepreneurs create and sustain ventures that address social and cultural challenges through artistic expression, strategic communication, and community partnerships. Students will analyze case studies of musicians and organizations from the United States and globally that leverage music as a platform for societal impact. Through this exploration, students will develop entrepreneurial strategies for their own projects and engage with tools essential for navigating the modern music industry. Emphasizing practical, actionable skills, the course focuses on creating mission-driven enterprises, understanding the intersection of music with non-profit mission work, and leveraging digital platforms to drive social change.

## Course Objectives

By the end of this course, students will:

- Analyze how music entrepreneurs use creative, business, and advocacy strategies to address societal issues.
- Evaluate real-world examples of socially impactful music enterprises, with a focus on their strategies and outcomes.
- Design and articulate a comprehensive entrepreneurial plan that uses music to address a specific societal challenge.
- Develop practical skills for collaborating with organizations, engaging audiences, and utilizing digital tools for advocacy and impact.
- Reflect on the historical and cultural role of music in driving social change and apply these insights to contemporary challenges.

## Clarification on Evaluation and Assignments

### Assignments

There are 15 assignments in this course, each corresponding to the weekly topics outlined in the syllabus. Assignments are designed to engage students in critical analysis, creativity, and practical application of the concepts discussed each week. These assignments vary in format, including but not limited to reflective analyses, comparative essays, research reports, project drafts, and creative blueprints. Most assignments include a video lecture produced by Dr. Ruiz, the Instructor of Record, which correlates directly with the week's topic. Some assignments will also involve responding to short paragraph essay prompts based on entrepreneurial educational documentaries and teaching videos by the instructor, exploring concepts of music and social entrepreneurship. Detailed instructions for each assignment will

be provided on the course platform. Assignments are graded based on their alignment with the provided rubrics, which evaluate clarity, depth of analysis, creativity, and application of course concepts. Assignments are due on Fridays by 11:59 PM.

### **Discussions**

There are 14 weekly discussions designed to engage students with course materials and foster dialogue. Each discussion requires a 250-word initial post referencing the week's materials and replies to two classmates (minimum 100 words each). Discussions are graded on participation, relevance, critical thinking, and peer interaction. All discussions are due Sundays by 11:59 PM.

### **Entrepreneurial Blueprint**

The Entrepreneurial Blueprint is the capstone project for this course and accounts for 20% of the final grade. Students will create a comprehensive plan for a music enterprise aimed at addressing a societal issue. The project will be developed in stages over the semester, including a draft submission in Week 13 and a final submission in Week 14. The blueprint will include a mission statement, target audience analysis, marketing strategy, financial plan, and expected impact. A detailed rubric will be provided, and feedback will be given throughout the development process.

### **Final Exam**

The final exam, administered in Week 16, will assess students' understanding of the course content and their ability to synthesize major themes. The exam will consist of a mix of multiple-choice, short-answer, and essay questions. It will cover topics from all seven units, emphasizing key concepts such as entrepreneurial strategies, the social impact of music, and the application of course principles. Students will have a 48-hour window to complete the exam online. A study guide will be provided in advance.

### **Required Readings and Media**

There is no textbook required for this course. Instead, the required readings (editorials and research articles) and media, which will be carefully curated and distributed by the instructor via Canvas to ensure they align with the course's subject and discipline. These materials will include a selection of peer-reviewed academic articles, relevant editorials, podcasts, and video documentaries, including those created and/or authored by the instructor as well as works from other esteemed authors published in high-impact, open-access journals and reputable forums. Each resource has been chosen to provide meaningful insights and foster a deeper understanding of the course topics.

## **Unit 1: Foundations of Music Entrepreneurship and Social Impact**

This unit introduces the foundational concepts of music entrepreneurship and its potential for social impact. Students will explore how music entrepreneurs use their craft to address societal challenges and drive cultural change. Through historical and contemporary examples, students will analyze the interplay between artistic expression and entrepreneurship.

**Aim:** To understand the core principles of music entrepreneurship and its role in influencing societal change.

### **Week 1: Course Introduction & The Discipline of Music Entrepreneurship**

- **Topics:** Overview of music entrepreneurship, societal impact, and goals for the course.
- **Assignment 1: 500-Word Reflective Analysis:** Reflect on the documentary "*Getting to the GRAMMY®s and Beyond (Part 2)*" (Society of Arts Entrepreneurship Education documentary) by José Valentino Ruiz. Write a 500-word analysis examining how music entrepreneurship contributes to

societal change. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)

- **Discussion 1:** How can music entrepreneurship address societal needs? (Due Sunday)
- **Reading:** *The Artful Entrepreneur: Strategies for Visualizing, Conceiving, Believing, and Achieving*, National Association for Music Education (Editorial), authored by José Leonardo Leon. <https://nafme.org/blog/the-artful-entrepreneur/>

### **Week 2: Music as a Platform for Change: Early Examples**

- **Topics:** Historical review of artists using music for social impact (e.g., Woody Guthrie, Billie Holiday).
- **Assignment 2: 500-Word Reflective Essay:** Watch Dr. Ruiz’s video lecture, “Music as a Platform for Change.” Write a reflective analysis on the entrepreneurial approaches to music’s role in the Civil Rights Movement, focusing on the strategies employed to amplify messages and drive social impact. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)
- **Discussion 2:** Music and societal consciousness—examples and impact. (Due Sunday)
- **Reading:** *Nexus of Cultural Entrepreneurship and Digital Musicality: Exploring Afro-Diasporic Music Entrepreneurship in the Digital Music Industry* (Research Article), International Journal of Music Entrepreneurship and Leadership, authored by José Valentino Ruiz. <https://library.gimur.org/index.php/ijmel/article/view/8/3> (Pages 4-23)

## **Unit 2: Strategies and Marketing for Social Impact**

This unit focuses on the strategic aspects of music entrepreneurship, including branding, messaging, and partnerships. Students will learn how musicians amplify their social messages through effective marketing and collaborations with non-profits and other organizations.

**Aim:** To develop an understanding of branding and partnership strategies that enhance the impact of socially conscious music initiatives.

### **Week 3: The Marketing of a Mission**

- **Topics:** Strategies for branding and messaging in socially impactful music.
- **Assignment 3: Questionnaire with Short Essay Responses:** Watch Dr. Ruiz’s video lecture, “*The Marketing of a Mission*.” Complete the 10-question questionnaire analyzing the marketing strategies behind Marvin Gaye’s “What’s Going On.” Identify key messaging techniques and evaluate their effectiveness. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)
- **Discussion 3:** How can marketing amplify social messages in music? (Due Sunday)
- **Reading:** *From Portfolio to Platform: Career Navigating the Promise and Pitfalls of a Sustainable and Meaningful Life in the Performing Arts*, *Artivate: A Journal of Entrepreneurship in the Arts* (Research Article), authored by Mark Clague. <https://artivate.org/index.php/artivate/article/view/203> (Pages 1-16)

### **Week 4: Partnerships and Philanthropy in Music**

- **Topics:** Exploring collaborations between artists and non-profits (e.g., Bono and the ONE Campaign).
- **Assignment 4: Case Study Analysis:** Watch Dr. Ruiz’s video lecture, “Partnerships and Philanthropy in Music.” Research a music entrepreneur’s partnership with a non-profit organization and write a

case study highlighting the goals, strategies, and outcomes of the collaboration. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)

- **Discussion 4:** What makes partnerships between musicians and organizations successful? (Due Sunday)
- **Reading:** *Meta-Analysis on the Importance of Entrepreneurship in Canada's Music Industry*, *Artivate: A Journal of Entrepreneurship in the Arts* (Research Article), authored by Charlie Wall-Andrews. <https://artivate.org/index.php/artivate/article/view/162> (Pages 1-18)

### Unit 3: Cultural and Global Perspectives

In this unit, students will examine the global and historical dimensions of music entrepreneurship. They will study the contributions of iconic figures from the Western Canon and global music movements, exploring how entrepreneurship manifests in diverse cultural contexts.

**Aim:** To analyze the global and historical intersections of music, culture, and entrepreneurship.

#### Week 5: The Western Canon and Music Entrepreneurship

- **Topics:** Classical composers and their entrepreneurial contributions.
- **Assignment 5: Short Essay (500 Words):** Watch Dr. Ruiz's video lecture, "The Western Canon and Music Entrepreneurship." Write a 500-word essay examining the entrepreneurial elements in Beethoven's public concerts and commissioned works. Provide a specific example of how these practices influenced cultural norms. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)
- **Discussion 5:** How does entrepreneurship manifest in the Western Canon? (Due Sunday)
- **Reading:** *Looking Back to Move Forward: A Reflection on Music Entrepreneurship's Second Wave*, *College Music Symposium* (Editorial), authored by Nathaniel Zeisler. <https://symposium.music.org/63-2/item/11603-looking-back-to-move-forward-a-reflection-on-music-entrepreneurships-second-wave.html>

#### Week 6: Social Impact Across Cultures

- **Topics:** Global music movements and social impact (e.g., Residente, Fela Kuti, Bob Marley).
- **Assignment 6: PowerPoint Presentation:** Watch Dr. Ruiz's video lecture, "Social Impact Across Cultures." Create a PowerPoint presentation comparing and contrasting the social impact of two global artists. Analyze their strategies for addressing societal issues and discuss the effectiveness of their approaches. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)
- **Discussion 6:** How do different cultures use music to address societal issues? (Due Sunday)
- **Reading:** *Diversifying the Music Industry and Fostering Cross-Cultural Collaborations*, *Association of Popular Music Education* (Academic Blog), authored by Allison Chang. <https://www.popularmusiceducation.org/blog/diversifying-the-music-industry-and-fostering-cross-cultural-collaborations/>

### Unit 4: Innovation and New Technologies

This unit delves into the role of technology in modern music entrepreneurship. Students will explore how digital platforms, streaming services, and innovative tools have transformed how music entrepreneurs engage with audiences and address societal issues.

**Aim:** To investigate the impact of technological advancements on music entrepreneurship and its potential to foster societal change.

### **Week 7: Digital Entrepreneurship in Music**

- **Topics:** The rise of streaming platforms, social media, and direct-to-fan engagement.
- **Assignment 7: PowerPoint Presentation with Narration (Video Submission):** Watch Dr. Ruiz’s video lecture, “Digital Entrepreneurship in Music.” Create a narrated PowerPoint presentation analyzing a successful digital campaign by a music entrepreneur. Explain how digital tools were used to enhance audience engagement and discuss the campaign's impact. Submit the video of your narrated presentation. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)
- **Discussion 7:** How has technology changed music entrepreneurship? (Due Sunday)
- **Reading:** *Effectual Entrepreneurship in the Arts: The Story of Austin Classical Guitar*, *Artivate: A Journal of Entrepreneurship in the Arts* (Research Article), authored by Johnathan Gangi. <https://artivate.org/index.php/artivate/article/view/149> (Pages 1-19)

### **Week 8: Music for Health and Wellness**

- **Topics:** Arts entrepreneurship in health and wellness initiatives.
- **Assignment 8: Questionnaire with Short Essay Responses:** Watch the “Arts and Wellness” interview featuring Ferol Cartysas and José Valentino Ruiz. Complete the questionnaire by writing short essay responses reflecting on the role of music in health and wellness initiatives. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)
- **Discussion 8:** What role does music play in health and wellness? (Due Sunday)
- **Reading:** “*Can Music Improve Our Health and Quality of Life?*”, Harvard Health Publishing (Editorial), authored by Lorrie Kubicek. <https://www.health.harvard.edu/blog/can-music-improve-our-health-and-quality-of-life-202207252786>

## **Unit 5: Impact Through Large-Scale Projects**

Students will explore how large-scale initiatives such as benefit concerts and community engagement projects create widespread social impact. Through case studies of notable examples, students will learn to design and execute impactful events.

**Aim:** To understand the planning, execution, and impact of large-scale music projects aimed at societal benefit.

### **Week 9: Concerts and Fundraising Initiatives**

- **Topics:** Examining projects like We Are the World and Live Aid.
- **Assignment 9: Project Proposal:** Watch Dr. Ruiz’s video lecture, “Concerts and Fundraising Initiatives.” Develop a project proposal outlining a blueprint for a virtual concert fundraiser. Include the event’s mission, logistics, and anticipated impact. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)
- **Discussion 9:** What makes a fundraising event impactful? (Due Sunday)
- **Reading:** “*The New Philanthropy: Its Impact on Funding Arts and Culture*”, *Journal of Arts Management, Law, and Society* (Research Article), authored by Nina Kressner Cobb. <https://intranet.americansforthearts.org/sites/default/files/Cobb.pdf> (Pages 125-141)

### Week 10: Community and Localized Impact

- **Topics:** Case studies of artists using music for community engagement.
- **Assignment 10: Case Study Presentation:** Watch Dr. Ruiz’s video lecture, “Community and Localized Impact.” Research and create a case study presentation on a musician’s local impact project. Highlight the project's goals, strategies, and outcomes. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)
- **Discussion 10:** How can musicians best serve their local communities? (Due Sunday)
- **Reading:** “*Performance space and independent music*”, DIY, Alternative Cultures and Society (Research Article), authored by Anthony Fung and Qian Zhang. <https://journals.sagepub.com/doi/full/10.1177/27538702231152606>

### Unit 6: Visioning the Future of Music Entrepreneurship

This unit prepares students to think strategically about sustainability and the future of music entrepreneurship. Topics include financial planning, long-term vision development, and integrating entrepreneurial principles into educational frameworks.

**Aim:** To equip students with the tools and foresight to sustain impactful music enterprises and prepare future generations of music entrepreneurs.

### Week 11: Sustainability in Music Enterprises

- **Topics:** Financial strategies and long-term vision for social impact projects.
- **Assignment 11: Financial Plan:** Watch Dr. Ruiz’s video lecture, “Sustainability in Music Enterprises.” Draft a financial plan for a socially impactful music enterprise, outlining key revenue streams, expenses, and strategies for long-term sustainability. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)
- **Discussion 11:** What challenges do music entrepreneurs face in sustaining their work? (Due Sunday)
- **Reading:** “*Entrepreneurial Responses to the COVID Era: A Qualitative Study of Five Professional Music Entrepreneurs*”, Journal of Arts Entrepreneurship Education (Research Article), authored by José Valentino Ruiz, Derris Lee, and Chris Shelton. <https://digitalcommons.memphis.edu/jaee/vol3/iss2/4/> (Pages 38-56)

### Week 12: The Role of Education in Music Entrepreneurship

- **Topics:** Integrating music entrepreneurship into educational curriculums.
- **Assignment 12: Video Reflection:** Watch Dr. Ruiz’s video lecture, “The Role of Education in Music Entrepreneurship.” Reflect on The Four Rs of Music Education and propose methods for integrating entrepreneurship into music education. Record and submit a video reflection presenting your ideas. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)
- **Discussion 12:** How can education prepare future music entrepreneurs? (Due Sunday)
- **Readings:**
  - *Ensuring Legitimacy and Viability in Music Industry Education* (Editorial), authored by José Valentino Ruiz & Thaddaeus Bourne. <https://nafme.org/blog/ensuring-legitimacy-and-viability-in-music-industry-education/>
  - *The C.O.N.N.E.C.T. Framework: Face-to-Face Networking for College Students*, Ari Meyerowitz and José Valentino Ruiz, Ph.D. <https://nafme.org/blog/the-connect-framework-face-to-face-networking-for-college-students/>

## Unit 7: Capstone and Final Projects

The final unit allows students to synthesize their learning by creating and refining a comprehensive entrepreneurial blueprint. This capstone project challenges students to develop a real-world plan for using music as a tool for societal impact.

**Aim:** To apply course concepts in the creation of a personalized music enterprise blueprint that addresses a societal issue.

### Week 13: Individualized Entrepreneurial Blueprints

- **Topics:** Developing personal projects for social impact.
- **Assignment 13: Draft Submission:** Watch Dr. Ruiz's video lecture, "Individualized Entrepreneurial Blueprints." Submit a draft of your personalized entrepreneurial blueprint, outlining your vision, goals, strategies, and key steps for implementation. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)
- **Discussion 13:** Share feedback on peers' project drafts. (Due Sunday)
- **Reading:** "*Entrepreneurship 101: Your Blueprint For A Successful Startup*", Forbes Magazine (Editorial), authored by Eric Wagner. <https://www.forbes.com/sites/ericwagner/2015/02/04/entrepreneurship-101-your-blueprint-for-a-successful-startup/>

### Week 14: Refining Your Mission

- **Topics:** Reviewing and improving project blueprints based on feedback.
- **Assignment 14: Final Project Submission:** Finalize and submit your completed entrepreneurial blueprint, incorporating feedback and revisions as needed. Ensure the blueprint clearly outlines your vision, goals, strategies, and actionable steps. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)
- **Discussion 14:** Reflect on your journey in this course. (Due Sunday)
- **Reading:** *The Future of Arts Entrepreneurship: Observations and Yes, More Work to Do*, College Music Symposium (Editorial), authored by Gary Beckman. <https://symposium.music.org/63-2/item/11606-the-future-of-arts-entrepreneurship-observations-and-yes-more-work-to-do.html>

### Week 15: Presentations and Reflections

- **Topics:** Showcasing project outcomes and personal growth.
- **Assignment 15: Video Pitch Presentation:** Record and submit a video pitch of your project, clearly communicating its purpose, goals, and potential impact. Ensure your presentation is concise, engaging, and professional. Specific guidelines, expectations, and evaluation criteria for this assignment are provided in Canvas. (Due Friday)
- **Discussion 14:** No Discussion
- **Reading:** No Assigned Reading.

### Week 16: Final Exam

Cumulative assessment covering course content and major themes.

### Grading Breakdown

- Weekly Discussions (14): 30% (2.14% each)
- Assignments (15): 40% (2.67% each)
- Entrepreneurial Blueprint: 20%

- Final Exam: 10%

A minimum grade of C is required for general education credit.

### Discussions Rubric (15 Weekly Discussions)

Criteria	Exemplary (90-100%)	Proficient (80-89%)	Developing (70-79%)	Incomplete (<70%)
<b>Relevance to Prompt</b>	Fully addresses the discussion prompt, demonstrates depth, and incorporates course materials and personal insights.	Addresses the prompt with some depth and incorporates course materials, though some aspects may be underdeveloped.	Partially addresses the prompt; lacks depth or only minimally incorporates course materials.	Does not address the prompt or shows a lack of effort.
<b>Critical Thinking</b>	Insightful analysis and original thought that goes beyond surface-level understanding.	Demonstrates some critical thinking and original thought but lacks full depth or clarity.	Limited analysis; relies mostly on summaries or superficial observations.	Minimal or no critical thinking evident.
<b>Peer Interaction</b>	Provides meaningful, respectful, and constructive responses to at least two peers, fostering dialogue.	Replies to two peers with relevant responses but lacks depth or constructive feedback.	Responds to fewer than two peers or provides generic responses lacking depth.	Does not engage with peers.
<b>Mechanics</b>	Clear, concise, and free of grammar or spelling errors.	Mostly clear; minor grammar or spelling errors.	Grammar or spelling errors detract from readability.	Significant errors make the post difficult to understand.



### Assignments Rubric (14 Weekly Assignments)

Criteria	Exemplary (90-100%)	Proficient (80-89%)	Developing (70-79%)	Incomplete (<70%)
<b>Understanding of Concepts</b>	Demonstrates a deep understanding of course concepts with clear, insightful analysis.	Demonstrates understanding but with some minor gaps in clarity or analysis.	Demonstrates partial understanding but lacks depth or clarity in applying concepts.	Does not demonstrate understanding or analysis of course concepts.
<b>Application of Ideas</b>	Skillfully applies concepts to assignments with creativity and originality.	Applies concepts with some creativity but lacks full originality or connection.	Limited application of concepts; responses may feel incomplete.	Little to no application of course concepts.
<b>Clarity and Organization</b>	Ideas are well-organized, logical, and presented clearly.	Generally clear and logical, though some minor organizational issues may exist.	Some organizational issues that detract from clarity.	Poorly organized and unclear.
<b>Mechanics</b>	Free of grammar, spelling, and formatting errors.	Few minor grammar, spelling, or formatting errors.	Several errors that detract from professionalism.	Numerous errors that hinder comprehension.

## Entrepreneurial Blueprint Rubric (Capstone Project)

Criteria	Exemplary (90-100%)	Proficient (80-89%)	Developing (70-79%)	Incomplete (<70%)
<b>Mission Statement</b>	Clearly articulates a compelling and unique mission aligned with societal impact.	Articulates a clear mission but lacks full originality or alignment with societal impact.	Mission is vague or lacks alignment with societal impact.	No clear mission statement provided.
<b>Target Audience Analysis</b>	Thorough and insightful analysis of the target audience with specific details.	Analysis of the target audience is clear but lacks some depth or specificity.	Analysis is general or lacks depth.	Target audience is not clearly identified.
<b>Marketing Strategy</b>	Creative, detailed, and actionable strategy aligned with the mission.	Marketing strategy is clear and actionable but lacks full creativity or detail.	Strategy is vague or not fully actionable.	No clear marketing strategy provided.
<b>Financial Plan</b>	Comprehensive, realistic, and well-supported financial plan.	Financial plan is clear and realistic but lacks some detail or support.	Plan is incomplete or unrealistic.	Financial plan is missing or lacks feasibility.
<b>Overall Creativity and Impact</b>	Highly innovative, impactful, and aligned with course objectives.	Innovative with some areas lacking full alignment or impact.	Limited innovation or alignment with course objectives.	No innovation or alignment with objectives.
<b>Mechanics and Presentation</b>	Free of errors, professional, and visually compelling.	Minor errors but professional and visually clear.	Errors detract from professionalism or clarity.	Significant errors and lack of professionalism.



## **Course Policies and Procedures**

This section outlines important policies and procedures for the course, including attendance, accommodations, grading, evaluations, communication, academic integrity, and lecture recordings. Students are expected to review and adhere to these policies to ensure a successful academic experience.

### **Attendance**

Requirements for class attendance and make-up exams, assignments, and other work in the course are consistent with university policies. See UF Academic Regulations and Policies for more information regarding the University Attendance Policies. <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

### **Participation Engagement**

This is an asynchronous course, but active participation is crucial. Students are expected to log in at least three times a week to engage with course materials, participate in discussions, and complete assignments. Regular and thoughtful contributions to discussions are essential for success.

### **Accommodations for Students with Disabilities**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center. See the “Get Started With the DRC” webpage on the Disability Resource Center site. <https://disability.ufl.edu/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.

### **Grading Policy**

Information on current UF grading policies for assigning grade points. This may be achieved by including a link to the University grades and grading policies. <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/#gradestext>

### **Course Evaluation**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### **Communication and Technical Support**

For all course-related inquiries, students are encouraged to use the course’s designated communication tools (e.g., discussion boards, messaging systems within the LMS) for public communication. For private matters, email is the preferred method, and I can be reached at [jruiz@arts.ufl.edu](mailto:jruiz@arts.ufl.edu). Please allow 24-48 hours for a response during weekdays. If you encounter technical issues, you can visit the UF Helpdesk website at [helpdesk.ufl.edu](http://helpdesk.ufl.edu) or call 352-392-4357 for assistance. It is the student’s responsibility to ensure their technology is functioning properly to participate in the course and submit assignments on time.

To fully engage with this course, students are required to have access to a reliable computer, high-speed internet, and the UF LMS (Canvas). Any additional software or tools necessary for assignments will be detailed in the course instructions. Technical support can be obtained through the UF Helpdesk.

## **Honor Code and Academic 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 Conduct Code specifies various behaviors that violate this code and outlines potential sanctions. For more details, visit the [UF Conduct Code website: <https://sccr.dso.ufl.edu/students/student-conduct-code/>]. If you have any questions or concerns about academic integrity, please consult with the instructor or TAs for this class.

## **Recording Class Lectures Policy**

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.
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" refers to an educational presentation intended to inform or teach enrolled students about a particular subject, including instructor-led discussions that are part of the presentation. It must be delivered by an 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, or private conversations between students or between a student and the instructor or guest lecturer during a class session.

**Publication without permission 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. A recording or transcript of a recording is also considered published if posted or uploaded, in whole or in part, to any media platform, including but not limited to social media, books, magazines, newspapers, leaflets, or third-party note/tutoring services.

A student who publishes a recording without written consent may face a civil cause of action instituted by an injured party and/or disciplinary action under **\*\*UF Regulation 4.040 Student Honor Code and Student Conduct Code\*\***.

## **Campus Resources**

### **Health and Wellness**

- **U Matter, We Care:** If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), call 352-392-1575, or visit the U Matter, We Care website to refer or report a concern. A team member will reach out to the student in distress.

- **Counseling and Wellness Center:** For crisis and non-crisis services, visit the Counseling and Wellness Center website or call 352-392-1575.
- **Student Health Care Center:** Call 352-392-1161 for 24/7 assistance in finding the care you need, or visit the Student Health Care Center website.
- **University Police Department:** For emergencies, call 9-1-1. For non-emergencies, call 352-392-1111 or visit the UF Police Department website.
- **UF Health Shands Emergency Room / Trauma Center:** For immediate medical care, call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608. Visit the UF Health Emergency Room and Trauma Center website.
- **GatorWell Health Promotion Services:** For services focused on wellness and academic success, including Wellness Coaching, visit the GatorWell website or call 352-273-4450.

### Academic Resources

- **E-learning Technical Support:** For assistance with online learning platforms, contact the UF Computing Help Desk at 352-392-4357 or email [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- **Career Connections Center:** Located in Reitz Union Suite 1300, 352-392-1601. Provides career assistance and counseling services. Visit the Career Connections Center website.
- **Library Support:** Receive help with library resources by calling 866-281-6309 or emailing [ask@ufl.libanswers.com](mailto:ask@ufl.libanswers.com). Visit the UF Libraries website for more information.
- **Teaching Center:** Located in 1317 Turlington Hall. Call 352-392-2010 or 352-392-6420 for appointments. Offers tutoring and study skills resources. Visit the Teaching Center website.
- **Writing Studio:** For help with brainstorming, formatting, and writing papers, visit during the day at 2215 Turlington Hall, 352-846-1138, or in the evening at Library West (Room 339), 1545 W University Avenue. Visit the Writing Studio website.
- **Academic Complaints:** For academic concerns, contact the Office of the Ombuds or visit the Complaint Portal webpage.
- **Enrollment Management Complaints:** For issues with the Registrar, Financial Aid, or Admissions, visit the Student Complaint Procedure webpage.