

# Pirates & Power: A Global History

## I. COURSE INFORMATION

### QUEST 1 THEME: Justice and Power

Spring 2021

Meeting day/ time: MW 10:40 – 11:30 (Period 4)

Location: Turlington L005

Primary General Education designation: H

Writing designation: WR2000 words

A minimum grade of C is required for general education.

### Professor Max Deardorff

Email: [deardorff.max@ufl.edu](mailto:deardorff.max@ufl.edu)

Virtual Office Hours: Mon. & Weds. 2:30 - 4:00

### Teaching Assistants

Jeffrey Jones | email: [jeffrey.jones@ufl.edu](mailto:jeffrey.jones@ufl.edu)

Office Hours: TBA

Jacob Senory | email: [jsenory@ufl.edu](mailto:jsenory@ufl.edu)

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## REQUIRED BOOKS

Robert J. Antony, *Pirates in the Age of Sail* (Norton, 2007) ISBN-13: 978-0393927887

Kris Lane, *Pillaging the Empire: Global Piracy and the High Seas, 1500-1750* 2<sup>nd</sup> ed. (Routledge, 2015) ISBN-13: 978-0765638427

Marcus Rediker, *Villains of All Nations: Atlantic Pirates in the Golden Age* (Beacon, 2005) ISBN-13: 978-0807050255

Patrick Rael, “Reading, Writing, and Researching for History: A Guide for College Students.” Brunswick, ME: Bowdoin College, 2004. <https://courses.bowdoin.edu/writing-guides/>

Harvard College Writing Center. “A Brief Guide to Writing the History Paper.” [https://writingproject.fas.harvard.edu/files/hwp/files/bg\\_writing\\_history.pdf](https://writingproject.fas.harvard.edu/files/hwp/files/bg_writing_history.pdf)

Additional documents, articles, and chapters available via Canvas.

## COURSE DESCRIPTION

*“Every Man has a Vote in Affairs of Moment; has equal title to the fresh Provisions, or strong Liquors, at any Time seized, and use of them at Pleasure, unless a Scarcity make it necessary, for the good of all, to Vote a Retrenchment.”*

In popular imagination, pirates are most often depicted as robbers, murderers, and outlaws whose violent actions and plundering challenged established power structures. But as the excerpt above--extracted from the “Articles aboard Capt. Bartholomew Roberts’ Royal Fortune”\*--demonstrates, pirates abided by their own set of morals and rules. While their exterior actions clearly conflicted with habitual definitions of justice (such as the laws of empires, international law, etc.), an examination of the ulterior logic behind pirates’ actions and their social organization reveals alternative understandings of justice and uncovers particular power dynamics within pirate communities. This course therefore raises a series of questions around the roles that justice and power played in shaping pirate communities and their actions across time and space. What motivated men and women to engage in pirate activities? Were pirates pariahs, or were they vigilantes seeking justice against tyrant monarchs? Can pirate crews be classified as democratic? What are the similarities and differences between those classified as pirates during the “Golden Age of Piracy,” and contemporary pirate-like activities off the coast of East Africa? And to what extent is it accurate to use the term “piracy” to describe contemporary phenomena that circumvent copyrights and membership fees, such as online streaming and file sharing (Torrent, Sci-Hub, etc.)? This course examines these questions in a global framework, from the Ancient World to our own contemporary times.

\*“Articles aboard Capt. Bartholomew Roberts’ Royal Fortune” (1720) in: Robert J. Antony, *Pirates in the Age of Sail* (Norton, 2007), 92.

## II. COURSEWORK AND SCHEDULE

Assignment	Description	Requirements	Points
Map Assignments (x3)	Create a map from a word bank (precision and creativity will be rewarded). Assmt. 1: Ancient World & Mediterranean; Assmt. 2: Atlantic World; Assmt. 3: Indian Ocean		3x3

Primary Source Analyses (x2)	Read and evaluate primary course (specific prompt to be distributed in class)	500 words	2x8
Tests (x2)	In-class test consisting of a combination of IDs, short answers, and essay.		2x15
Active Reading Journal	Summarize and respond to assigned weekly readings		10
Capstone Project – Analytical Essay	Each student will select a work of fiction (novel, movie, TV show) and analyze it in light of the semester-long interactions with readings and materials in Special Collections. (Discussion sections throughout semester prepare students by engaging literary and visual materials - i.e. short clips from popular movies, cartoons, paintings, etc.) Guiding questions for the assignment: How are pirates depicted in popular culture? What stereotypes are propagated in these fictional representations? To what extent do representations align with and depart from historical realities?	1000-1500 words	20
Participation	Actively engage in class discussion and other in-class activities (small-group exercises, etc.)		10
Attendance	Attend lectures and discussion sections regularly and ready to engage with the material, the professor, the TA, and your peers	Follow attendance policies for this course	5

## 2. Weekly Course Schedule

### Week 1. Introduction - Defining Piracy

Mon 1/11, Wed 1/13, Fri 1/15

**Read:** Rediker, *Villains of All Nations*, ch. 1, 1-18

Lane & Bialuschewski, “Global Piracy and European Law,” in *Piracy in the Early Modern Era*, 1-8

## UNIT 1: POWER IMBALANCES: CONFLICT on the MEDITERRANEAN

### Week 2. Piracy in Ancient Greece and Rome

Mon 1/18 ~~MLK DAY~~, Wed 1/20, Fri 1/22

**Read:** Souza, *Piracy in the Graeco-Roman World*, 1-14

\*Map Quiz 1, in class (10 minutes) on Wednesday, 1/20

### Week 3. Pirates and Corsairs in the Sixteenth-Century Mediterranean

Mon 1/25, Wed 1/27, Fri 1/29

**Read:** Lane, *Pillaging the Empire*, ch. 1, 11-32

\*Primary Source Analysis 1 due Friday 1/29

### Week 4. Portugal, Spain, and the Rise of Global Empires

Mon 2/1, Wed 2/3, Fri 2/5

**Read:** Lane, "Potosí Mines," 1-15

Elliott, "Empire and Identity," ch. 8 in *Empires of the Atlantic World*, 219-251

Columbus, "Memorandum to Antonio de Torres, Isabela, 30 January 1494" in *Columbus on Himself*, 115-127

"**Episode 81: The Trans Pacific Silver Trade and Early-Modern Globalization**" at 15 Minute History

## UNIT 2: POWER and JUSTICE in the AGE of ATLANTIC EMPIRES

### Week 5. Smugglers, Pirates, and Privateers: The Elizabethans

Mon 2/8, Wed 2/10, Fri 2/12

**Read:** Lane, *Pillaging the Empire*, ch. 2, 33-61

\*Map Quiz 2, in class (10 minutes) on Wednesday, 2/10

### Week 6. Case Study in Early Modern Globalization – The World of Francis Drake

Mon 2/15, Wed 2/17, Fri 2/19

**Read:** Antony, *Pirates in the Ages of Sail*, 61-64, 143-146

Kelsey, *Sir Francis Drake: The Queen's Pirate*, xv-xviii

\*Test 1 - In class on Friday, 2/19

### Week 7. The Fight for Netherlands Independence and the birth of the Dutch Sea Rovers

Mon 2/22, Wed 2/24, Fri 2/26

**Read:** Lane, *Pillaging the Empire*, ch. 3, 62-95

\*Students visit Special Collections with their sections on Friday 2/26

**Week 8. Buccaneers of the Seventeenth-Century Caribbean**

Mon 3/1, Wed 3/3, Fri 3/5

**Read:** Lane, *Pillaging the Empire*, ch. 4, 96-130

**UNIT 3: REGIMES of (IN)JUSTICE on the HIGH SEAS**

**Week 9. Economics and Ideology (On Contraband, Free Trade, and Egalitarianism)**

Mon 3/8, Wed 3/10, Fri 3/12

**Read:** Rediker, *Villains of All Nations*, ch. 4-5, 60-102

\*Map Quiz 3, in class (10 minutes) on Wednesday, 3/10

\*Hand in Active reading journal for initial check

**Week 10. Life, Labor, (and Love?) on Ship and in Port**

Mon 3/15, Wed 3/17, Fri 3/19

**Read:** Rediker, *Villains of All Nations*, ch. 3 & 6, 38-59 & 103-126

\*Primary Source Analysis 2 due Friday 3/19

**Week 11. The Golden Age of Piracy in the Atlantic**

Mon 3/22, Wed 3/24, Fri 3/26

**Read:** Rediker, *Villains of All Nations*, ch. 7, 127-147

Lane, *Pillaging the Empire*, ch. 6, 164-197

Bialuschewski, "Black People under the Black Flag: Piracy and the Slave Trade on the West Coast of Africa, 1718-1723" *Slavery & Abolition* 29, no. 4 (2008): 461-475.

**Week 12. Pirates in Popular Culture**

Mon 3/29, Wed 3/31, Fri 4/2

**Read:** Rediker, *Villains of All Nations*, ch. 8, conclusion, 147-177

**UNIT 4: POWER CONVERGENCES in the INDIAN OCEAN**

**Week 13. Three Great Waves: Piracy on the China Coast**

Mon 4/5, Wed 4/7, Fri 4/9

**Read:** Antony, *Pirates in the Age of Sail*, I. iv, 32-43  
Murray, “Cheng I Sao in Fact and Fiction,” in *Bandits at Sea: A Pirates Reader*, 253-282

\*Test 2 - In class on Friday 4/9

**Week 14. Raiders, Warriors, and Traders in Southeast Asia**  
Mon 4/12, Wed 4/14, Fri 4/16

**Read:** Antony, *Pirates in the Age of Sail*, I.v, 44-55

Prange, “A Trade of No Dishonor: Piracy, Commerce, and Community in the Western Indian Ocean, Twelfth to Sixteenth Century,” *American Historical Review* 116, no. 5 (2011): 1269-1293.

\*Turn in reading journal for final check

**Week 15. Global Piracy Today**  
Mon 4/19, Wed 4/21, ~~Fri 4/23 READING DAY~~

**Read:** Antony, *Pirates in the Age of Sail*, I. vi, 56-59  
Alpers, “Piracy and Indian Ocean Africa,” *Journal of African Development* 13, no. 1 (2011): 17-38.

Documentary: *Stolen Seas* (2013).

\*Capstone Project Due 4/26

### III. GRADING

#### Statement on Attendance and Participation

##### Attendance and Participation:

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/UGRD/academic-regulations/attendance-policies/>

**Attendance** (5 points) is required; students are permitted three discretionary, unexcused absences without penalty. Further absences require official documentation, otherwise one point will be deducted for each unexcused absence. Poor attendance (40% or more of the semester) is grounds for failing the course.

**Classroom Mask Policy:** Effective until the whole Gainesville community has received vaccinations against COVID-19, **all students who attend class in-**

person are required to wear a mask that covers mouth and nose from the time they enter the classroom until they leave it. There will be a zero-tolerance policy. **If any student enters the classroom without a mask or removes a mask while in the classroom, the student will be assumed to be an asymptomatic carrier of COVID-19 and the in-class meeting will be cancelled immediately. Furthermore, to avoid spread of contamination, the whole class will undertake a two-week (14 days) quarantine period, in which all instruction will move online.** Only after completion of the quarantine period will in-person classes resume. No due dates for assignments will be changed because of the shift to virtual learning during the quarantine, and students will be responsible for all material in the cancelled class period. If any student enrolled for in-person sections has trouble finding a mask on class day, that student should avoid attending in-person and should instead attend virtually.

<https://policy.ufl.edu/policy/masking-and-physical-distancing/>

**Class participation** (10 points) includes: completion of assigned reading and consistent, informed, thoughtful, attentive courteous and professional engagement with class materials, fellow students and instructor/TA in class and/or office hours. Consistent high-quality class participation—in large and small groups—is expected. “High-quality” in this case means: informed (i.e., shows evidence of having done assigned work); thoughtful (i.e., shows evidence of having understood and considered issues raised in readings and other discussions), and considerate (i.e., takes the perspectives of others into account).

If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

### Participation Grading Rubric

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.			
Thoughtful: Shows evidence of having understood and considered issues raised.			

Considerate: Takes the perspective others into account.			
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### WR Statements and Grading Rubric

For courses that confer WR credit, the course grades have two components:

To receive writing credit, 1) a student must receive a grade of “C” or higher, and 2) you must turn in all essays totaling 2,000 words to receive credit for writing 2,000 words. The writing requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.

PLEASE NOTE: a grade of “C-” will not confer credit for the University Writing Requirement.

The instructor and/or Teaching Assistants will evaluate and provide feedback on the student's written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Conferring credit for the University Writing Requirement, this course requires that essays conform to the following assessment rubric. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester. The instructor and/or Teaching Assistants will assess feedback and provide suggestions for improvement by the time of the second writing assignment. For additional assistance with writing, take advantage of the writing studio: writing@ufl.edu, at 2215 Turlington.

### WRITING RUBRIC

GRADE	Introduction	Analysis	Organization	Clarity and Style
A	Contextualizes the topic in a way that addresses the prompt.  Lays out clearly what the essay will accomplish, and anticipates the overall conclusion.  Includes a detailed organizational statement guiding the reader.	Equal analysis of all portions of the prompt. Essay provides crisp and insightful assessment of the evidence, and clearly connects the primary source to the week’s topic and readings.	Logically organized and easy to follow. Paragraphs are united by topic sentences that are relevant, accurate, and specific	Virtually no grammar/spelling mistakes.  Style is crisp and eloquent.  Correct use of foreign words and words from other historical periods.



<b>B</b>	The Introduction either contextualizes the topic to which the prompt relates, OR it points to the main insights the reader will gain from reading this essay.	Thoroughly explains and analyzes relevant evidence. Addresses most (but not all) points laid out in the instructions.	Most paragraphs have topic sentences that are accurate, and contain analysis.	Small grammar/spelling mistakes. An occasional word is misused.
<b>C</b>	The introduction directly addresses the questions noted on the assignment's instructions, in a direct answer style rather than an essay format. It may not provide a broader introduction to the topic at hand. Introduction may imperfectly communicate specific time and place.	Some relevant explanation and analysis, but insufficient connection to the week's topic and readings.	<b>EITHER</b> exhibiting clear organizational pattern but no/few topic sentences, <b>OR</b> topic sentences, but ones <u>lacking analysis or specificity</u> . May stray from organizational pattern.	Essay format partially or not achieved. Despite repeated grammar/spelling errors, writing is still relatively clear. Several words may have been misused.
<b>D</b>	The introduction does not give the reader a clear idea of the purpose of the essay, and fails to contextualize the topic at hand.	Analysis is irregular or generally lacking.	Topic sentences are attempted but are sometimes unclear, OR do not clearly answer respond to the prompt	Paper is full of grammatical errors that may hinder comprehension. Several words may have been misused.
<b>E</b> <b>(failing)</b>	There is no introduction	May contain accurate statements, but no analysis	No attempt to format as essay.	Paper is full of grammatical errors that hinder comprehension. Several words may have been misused.

### Grading Scale

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

A	94 – 100% of possible points		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

#### IV. QUEST LEARNING EXPERIENCES

##### Experiential Learning Component

Students will spend a class session working with the librarians and curators in UF’s Special Collections and Map and Imagery Library. They will be introduced to and examine pirate-related materials such as treasure maps, performance programs (Performing Arts and Popular Culture Collections), pirate chronicles (the Florida Literature section), and children’s books (Baldwin Library). These items will be considered in light of historical documents from the Florida History Collection and Manuscripts Collection. Students will use the opportunity to gather material for their Capstone Project and be required to complete a directed entry for their Active Reading Journals.

[Note: faculty in the Department of History are in conversation with the librarians about using this course to create a WordPress site on the theme of Pirates and Piracy: Myths and Realities with student group contributions for images, blog entries, etc. The feasibility of this project will depend in part on the number of students in the class.]

##### Self-Reflection Component: Active Reading Journal

According to historian Mary Lynn Rampolla, author of *A Pocket Guide to Writing in History*: “To do your best work in history, you need to become an active reader. In contrast to passive readers, active readers are engaged in a dialogue with the text. They ask questions, make comments, and connect what they are reading to information they already know and texts they

have already read. This kind of careful and critical reading is crucial both for active and intelligent participation in class discussion and for writing effective papers.”

Students will keep an Active Reading Journal for the semester. For some weeks, they will be given prompts based on the assigned readings and the week’s topics; for others, they will be able to determine the nature of their entries. On occasion, the responses will be completed in sections in conjunction with discussions. Completion of the journal will allow you to:

- Keep up with the weekly reading
- Engage in a dialogue with the course materials, exploring what you think and why you think it
- Pose questions, explore new ideas, make connections across the reading
- Relate course materials, discussions, etc. to current events, your own experiences, and your intellectual development

Grading criteria: While this is a writing exercise and your expression needs to be clear, the journal will not be graded according to the formal writing rubric (see above). Rather, it will be graded in terms of your on-time submission, thoroughness, and level of engagement. Journal entries will not count toward the 2,000 word writing requirement.

## V. General Education and Quest Objectives & SLOs

### This Course’s Objectives—Gen Ed Primary Area and Quest

Humanities Objectives	Quest 1 Objectives	This Course’s Objectives (This course will....)	Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)
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.	Address the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.	Explore the long and complex history of global piracy and privateering, examining the role of these activities in the building of imperial power structures and the construction of competing legal regimes.	Examining a variety of primary and secondary source readings, works of fiction, films, and television shows.

<p>Students will learn to identify and to analyze the key elements, biases and influences that shape thought.</p>	<p>Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.</p>	<p>Introduce students to how knowledge is produced and how historians interpret the past; use literary and visual analysis to explore representations of piracy, past and present; conduct analysis of laws concerning piracy; examine historical manifestations of pirate sociology.</p>	<p>Close and guided-reading of, discussion of, and writing about historical, literary, visual, and legal sources.</p>
	<p>Explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.</p>	<p>Expose students to primary sources in UF's Library and Special Collections and the ways in which librarians/archivists and historians work together to preserve, chronicle, and interpret the past.</p>	<p>Taking students to Library East where they will meet with librarians and archivists and study pirate-related items from the University's collections.</p>
<p>These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.</p>	<p>Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.</p>	<p>Engage with written and visual materials produced by actors of varied backgrounds.</p>	<p>Active reading journal: students will record their impressions regarding the course materials</p> <p>Weekly discussion: students will contribute their thoughts and assessment about the course themes and materials in oral form, in group discussions in the break-out sections</p>
	<p>Analyze the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree programs and lives after college.</p>	<p>Present interdisciplinary approaches to studying the global history of piracy, allowing students to consider the importance of the arts and humanities in understanding issues of</p>	<p>Writing assignments: Primary source analysis and final essay</p>

		justice and power -- both in the past and present.	
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**This Course’s Student Learning Outcomes (SLOs)—Gen Ed Primary Area and Quest**

	<b>Humanities SLOs</b> Students will be able to...	<b>Quest 1 SLOs</b> Students will be able to...	<b>This Course’s SLOs</b> Students will be able to...	<b>Assessment</b> Student competencies will be assessed through...
<b>Content</b>	<b>Identify, describe, and explain</b> the history, underlying theory and methodologies used.	<b>Identify, describe, and explain</b> the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course.	<b>Identify, describe, and explain</b> the historical evolution of piracy, from Ancient Greece and the early modern Mediterranean, to the “Golden Age of Piracy” in the Atlantic World of the 17th and 18th centuries, and in the Indian Ocean, as well as contemporary manifestations of piracy.	Class participation, Tests 1 and 2, and Active reading journal.
			<b>Identify and explain</b> the intersections between piracy, justice, and power	Class participation, Tests 1 and 2, and Capstone project.

<p><b>Critical Thinking</b></p>	<p><b>Identify and analyze</b> key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.</p>	<p><b>Analyze and evaluate</b> essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.</p>	<p><b>Analyze</b> historical documents (primary sources) and scholarly texts (second sources) that depict and help to construct ideals of pirate identity using established practices appropriate to the arts and humanities.</p>	<p>Class participation, Primary Source Analyses 1 and 2, and Capstone project.</p>
			<p><b>Analyze</b> popular culture representations of piracy and pirates (fictional texts and/or movies) <b>and evaluate</b> them against historical evidence and scholarship</p>	<p>Class participation and Capstone project</p>
<p><b>Communication</b></p>	<p>Communicate knowledge, thoughts and reasoning clearly and effectively.</p>	<p><b>Develop and present</b> clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.</p>	<p><b>Formulate</b> clear, focused, and effective arguments in written and oral form and support those arguments with relevant evidence.</p>	<p>Active reading journal; Primary source analysis; Capstone Project</p>
<p><b>Connection</b></p>	<p>N/A</p>	<p><b>Connect course content</b> with critical reflection on their intellectual, personal, and professional development at UF and beyond.</p>	<p><b>Think critically</b> about questions of justice and power in their own lives, and <b>think self-reflexively</b> about the legacies of violence, marginalization, and inequality.</p>	<p>Active reading journal; Capstone Project</p>

## VI. REQUIRED POLICIES

### CLAS Policy on Zoom Presence

**Lecture sessions may be recorded** (This text is a component of UF syllabus policy.)

*Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.*

**Friday discussion sessions are not recorded, but both audio and video presence is required**

*Participation in discussion meetings is fundamental. Thus, students are required to have their cameras on from start to finish during our classes on Zoom. A default setting for our sessions in Zoom is that participants will be muted when they enter, so you will unmute yourself when you comment orally during our whole-group conversations and when you are in small groups. Your instructor may also ask students to reply in the chat box for specific activities. Oral comments on camera and written comments in the chat box are considered activities for participation. If you have technical issues, please immediately consult UF IT Help to resolve them and then contact your instructor. Zoom sessions will not be recorded by the instructor and may not be recorded by students. As in all courses, unauthorized recording and unauthorized sharing of recorded material is prohibited.*

### 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.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/>.

### **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.