

IDS 2935 // Quest 1// Theme: Identities // Fall 2024

**Representing Others, Representing Ourselves: Politics and Identity in Contemporary Art Hybrid
(Monday & Wednesday lectures online / Friday sections in person)**

**Syllabus & Weekly Schedule subject to change*

Primary General Education Designation: Humanities

Secondary General Education Designation: Diversity

A minimum grade of C is required for general education.

Instructor

Flounder Lee

Email:

Office location: TBD

Office hours: TBD

Office phone: TBD

Teaching Assistant

Alexander Abair

Email: aabair@ufl.edu

Office location: *TBA*

Zoom link for office hours: *TBA*

Office hours: *TBA*

Online Lecture Meetings

Monday & Wednesday // 11:45 AM - 12:35 PM (period 5)

Location: Online

Zoom link for lectures:

Passcode for zoom lectures:

In person TA Friday Sections //

Period 6

(12:50 PM - 1:40 PM)

UST 0108

In person TA Friday Sections // Period 7

(1:55 PM - 2:45 PM)

UST 0108

In person TA Friday Sections // Period 8

(3:00 PM - 3:50 PM)

UST 0108

Course Description

This course discusses how artists represent identities through their work and the different social, political, and philosophical contexts in which those identities develop. Rather than a narrow understanding of “identity politics” with identities being reducible to politics, it explores how artists use different representational practices to complicate and transform our understanding of identity. Students will be invited to reflect on their own identities and ideas throughout the course, as they engage with the works and their fellow students. Key questions will include: how do multiple overlapping ideas of one’s identity function to create the ways in which we see the world through creating and interpreting art? What ways of looking at work will inform a more complete picture of the person, the art, the audience, and the world? To understand how longstanding and widespread these concerns are in the world of art, we will draw on works from the Western Canon (such as Jan van Eyck, Pablo Picasso, and Walker Evans) and art from various international and national cultures and subcultures will be discussed.

The course will also use online sessions, giving students a unique opportunity to engage live with artists at work in their studios around the country and the world.

Given the potentially sensitive subject matter, students will be introduced in week 1 to a variety of tools for respectfully and meaningfully engaging with each other, which they will be expected to utilize throughout the semester.

The lectures will be held online on Monday and Wednesday. They will consist of a lecture on the readings, a presentation of artists’ work, and live studio visits with artists in their studios. Additionally, there will be time for questions and smaller group discussions.

Alex Abair will hold the TA breakout sessions in person on Fridays for the third contact hour. In these sections, students can discuss the readings and artwork in a small seminar format.

In this course, you will be asked to engage in conversation about challenging topics related to art, identity, politics, and ideology. I want you all to keep in mind that a primary objective of this course is to hone skills in critical thinking. This does not mean you need to ascribe to beliefs presented by the artists and artworks, but rather that you can identify and engage with the critical structures inherent in what is presented.

I know that some of the discussions outlined above can be fraught, and I want to ask that we collectively make this a space in which everyone feels comfortable to express themselves, while remaining mindful of the impacts that your expressions may have on others. If at any point in this course an issue occurs, around these or other concerns, please do not hesitate to speak with me or contact another campus resource, such as your undergraduate advisor. My door is always open. And if there is anything you would like me, or the rest of the class to know about you, please do not hesitate to let me know.

Required & Recommended Course Materials

All the readings, videos, and audio recordings are available through the UF Libraries Course Reserves, embedded in our Canvas course, through YouTube, or freely available online. See the course schedule for specific titles and authors.

Recommended Writing Manual

The Chicago manual of style, 16th edition, Chicago : The University of Chicago Press, 2010

Materials and Supplies Fees: N/A

Coursework & Schedule

List of Graded Work

1. Participation // Due: ongoing [20 % of final grade]

Consistent, informed, thoughtful, and considerate class participation is expected and will be evaluated using the rubric (see next page). Please note, if you have personal issues that prohibit you from joining freely in class discussion, see the instructor as soon as possible to discuss alternative modes of participation.

- In lectures participation will be graded by successful completion of: (25 points)
 - i. Having your camera on (whenever possible) and engaging with the class discussion through questions/responses, the chat box, and breakout rooms is important for participation
 1. Several random times throughout the semester, we will record who has their camera on, it should be on a significant portion of the time
 2. Having your camera on and engaging while the visiting artist is presenting and during the QA for the visiting artist is extra important as they are our guest.
 - ii. Engaging with questions via chat, polls, or speaking on camera.
 - iii. Engaging with your peers in the breakout rooms.

- **Discussion board responses // Due: Sundays at 11.59pm (50 points)**
 1. Beginning week 2, a question about the lecture will be posted after each class, and students are expected to respond in 2-3 sentences.

2. When we have visiting artists, you must submit a question or two for the artist by this due date. (These cannot be submitted late and will lower your grade by 20% for not submitting on time)
- In Friday sections, participation will be graded by successful completion of: (25 points)
 - i. Input and engagement during the discussion, sharing, and research

The instructor will inform you of your participation grade to date around mid-term and you should schedule a meeting with the TA or the instructor if you are earning below 60% of the possible points.

2. Journaling // Due: each Thursday from Week 2—Week 15 by 11.59pm [25% of final grade]

- Each week, beginning week 2 through to week 15, write a short journal entry reflecting on how the themes of the class help you understand something that happens in your life—such as a personal matter, a news story, a TV show you watch, or anything else.
- You may also use this entry to reflect on the limits of the reading or discussion; that is, how what we discussed misses something important that you experience.
- You will also take and embed one photo each week that relates to the themes, the readings, or the slide lectures in some way.
 - i. These can be taken with a cell phone.
 - ii. Aim for quality, but the idea is the important part.
 - iii. Write one sentence about how it is related.

3. Museum Visit & Semiotic Reading // Due: Week 5 [10% of final grade]

- Visit the Harn Museum or the University Galleries and find a work that relates to the questions of identity and representation.
- Based on our in-class discussion of how to use semiotics to analyze a work of art, use this method to discuss the formal elements that contribute to the artist's representation of identity in 450—500 words.

4. Artistic Assignment 1 // Due: Week 7 [15% of final grade]

- Make a collage that represents yourself and your various identities.
- In a brief statement of 100 words, explain the ideas and motivation behind your work.
- The collage will likely take the form of something familiar such as a magazine spread, an album cover, a family crest.
- There is a proposal and a draft which will make up part of your grade for the assignment.

5. Artistic Assignment 2 // Due: Week 11 [15% of final grade]

- Make a photo series of 5 to 7 photos, or short video up to 3 minutes, that explores an aspect of your identity that you did not think about very much prior to this class.
- In a brief statement of 100 words, explain the ideas and motivation behind your work.
- There is a proposal and a draft which will make up part of your grade for the assignment.

6. Final Reflective Essay // Due: Week 14 [15% of final grade]

- Look back through your journal entries, artist projects, participant responses, and lecture/discussion notes. Write an essay that reflects on what you have learned about identity, politics, and/or representation this semester in 500—700 words.

Grading

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/>

Late submissions will be penalized at 10% per class period late unless arranged in advance (1 week late = 30%, etc).

Generative AI (chat gpt and such)

You may use AI programs e.g. ChatGPT to help generate ideas and brainstorm. However, you should note that the material generated by these programs may be inaccurate, incomplete, or otherwise problematic. Beware that use may also stifle your own independent thinking and creativity.

You cannot use it to simply write your texts. You may not submit any work generated by an AI program as your own. If you include material generated by an AI program, it should be cited like any other reference material (with due consideration for the quality of the reference, which may be poor).

Overall note about this, it is a rapidly changing field and I'm not against using it for some purposes, but much of it is akin to just taking two- or three-people's ideas and cramming them together. It also tends to be formulaic and repetitive. Just use it cautiously. If I suspect you of abusing it (such as when a written submission sounds nothing like you do in class) then we will meet about it.

Just like any other plagiarism or other form of cheating, it will be dealt with severely under relevant UF policies.

Participation Grading Rubric

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.	Responses show depth of knowledge and engagement with both texts and images	Responses show basic understanding and engage with just a part of work	Responses show issues in understanding and do not engage with assigned works
Thoughtful: Shows evidence of having understood and considered issues raised.	Assignments demonstrate the ability to analyze key elements of debates and add original perspectives	Assignments demonstrate a basic understanding of debates.	Assignments suggest some confusion over key issues.

Considerate: Takes the perspective others into account.	Assignments successfully incorporate counterarguments and develop complex perspectives on issues with no obvious answer	Assignments sufficiently summarize various competing points of view.	Assignments present only one view with no consideration of how it is situated.
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Writing Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	<p>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.</p>	<p>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.</p>
ORGANIZATION AND COHERENCE	<p>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.</p>	<p>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.</p>
ARGUMENT AND SUPPORT	<p>Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only</p>	<p>Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide</p>

	<p>generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.</p>	<p>critical analysis.</p>
<p>STYLE</p>	<p>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.</p>	<p>Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction.</p> <p>Documents may also use words incorrectly.</p>
<p>MECHANICS</p>	<p>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.</p>	<p>Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.</p>

Artistic Assignments Grading Criteria

- This grade is awarded for exceptional work that demonstrates critical thinking, a full realization of the ideas put forth in assignment, and outstanding engagement of both form and content; excellent amount of effort given to the assignment
- This grade will be awarded for very good work that demonstrates a sound and competent realization of the ideas put forth in each assignment; excels in many areas but lacks one or more of the outstanding characteristics listed above.
- This grade will be awarded for well-presented, average work that demonstrates a fairly good attempt at grasping the expectations of given assignment. This work lacks a competent, comprehensive understanding mentioned in 'B' above.
- This grade is awarded for inadequate work-- extremely poor and/or half-finished work with no care or attention to the assignment.

Grading Scale

A 95-100, A- 94-90, B+ 89-87, B 86-84, B- 83-80, C+ 79-77, C 76-74, C- 73-70, D+ 69-67, D 66-64, D- 63-60, E 59-0
A: 4.0, A-: 3.67, B+:3.33, B:3.00, B-: 2.67, C+: 2.33, C: 2.00, C-: 1.67, D+: 1.33, D: 1.00, D-: .67

UF grading policies can be reviewed at: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Quest Learning Experiences

Details of Experiential Learning Component // Semiotic Reading of an Artwork in a museum

Students will visit the Harn Museum or the University Galleries and find a work that relates to the questions of identity and representation. Based on our in-class discussion of how to use semiotics to analyze a work of art, use this method to discuss the formal elements that contribute to the artist's representation of identity in 450—500 words.

Details of Self-Reflection Component // Artistic Assignments

Early in the semester, students will make their own collage that represents their identity. Later on, students will also make a photo series of up to 7 photos, or short video up to 3 minutes, that explores an aspect of their identity that they did not think about very much prior to this class. Both these artistic assignments will be accompanied by a brief statement of 100 words that explains the ideas and motivation behind the work.

Weekly Course Schedule

Week 0: No class (only Friday scheduled)

Week 1: Overview

Monday	Course Overview
Wednesday	Critical thinking
Friday	Bring in a show-and-tell object for an icebreaker activity
	Journal Overview
	Questions

Week 2: Diversity & Intro to Identity

Artists/art discussed include: Bill Viola, Pierre Huyghe, Kandinsky, and Joseph Beuys

Monday	Labor Day No Class
Wednesday	Overview of Identity
Friday	Bring Project Sheet from Workshop \ Participation discussion question \ Overview of collage assignment

Week 3: Intro to Politics in Art and How to Read an Artwork

Artists/art discussed include: Wendy Red Star, Cindy Sherman

Monday	Overview of Politics
Wednesday	Lecture & Discussion: Semiotic Method of Reading an Artwork
Friday	University Galleries and/or Harn Visit

Week 4: Intro to Representation in Art Part 1

Artists/art discussed include: Rene Magritte, Frank Stella, the Statue of Liberty, Caravaggio, Hieronymus Bosch, Hamilton: the musical

Monday	Overview of Representation, Part 1
Wednesday	Overview of Representation, Part 2
Friday	Drafts of Semiotic paper Discussion

Week 5: Intro to Representation in Art Part 2

Artists/art discussed include: Martha Rosler, Kehinde Wiley, Jan Van Eyck

Monday	TBD
Tuesday	Due: Museum Visit & Semiotic Method Assignment
Wednesday	TBD
Friday	Overview of Museum Visit & Semiotic Method Assignment; proposal discussion for Assignment 1

Week 6: Intersecting, overlapping, conflicting, combining

Artists/art discussed include: Lorna Simpson, Gees Bend Quilters, Moriko Mori,

Monday	Lecture & Discussion
Wednesday	Visiting artist: TBA
Friday	Draft of Assignment 1; Overview of Artistic Assignment 2 \ Discuss key ideas, share journal, research
visiting artist	

Week 7: Art of and about Labor

Artists/art discussed include: Michelangelo, Gustave Courbet, Thomas Hart Benton, Diego Rivera, Dortehea Lange, Lewis Hine

Monday	Lecture & Discussion
Wednesday	Visiting artist: TBA
Friday	Due: Artistic Assignment 1 // Collage Discuss key ideas, share journal, research visiting artist

Week 8: Race and Ethnicity

Artists/art discussed include: Picasso, Guillermo Gomez-Pena, Patrick Nagatani, Samuel Levi Jones, Nikki Lee

Monday	Lecture & Discussion
Wednesday	Visiting artist: TBA
Friday	Homecoming: No Class

Week 9: Nature & Ecology

Artists/art discussed include: Robert Smithson, Ana Mendieta, Will Wilson, Dr Elizabeth LaPensee, Ana Atkins, Eadweard Muybridge, Richard Misrach, Caleb Charland

Monday	Visiting artist: TBA
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Wednesday Lecture & Discussion

Friday Proposal discussion for Assignment 2 \ Discuss key ideas, share journal, research visiting artist

Week 10: Futurisms

Artists/art discussed include: Black Panther (movie), Lee Blalock, Jeffrey Gibson, Yinka Shonibare CBE RA, Shawn Hunt, Skawennati, Star Wars, Star Trek, Cannupa Hanska Luger, Kite, Saya Woolfalk

Monday Lecture & Discussion

Wednesday Visiting artist: TBA

Friday Overview of Reflective Essay

Draft Discussion of Artistic Assignment

Discuss key ideas, share journal, research visiting artist

Week 11: LGBTQIA+

Artists/art discussed include: Gauguin, David Hockney, Felix Gonzalez-Torres, Renate Lorenz

Monday Lecture & Discussion

Wednesday Visiting artist: TBA

Friday

Due: Artistic Assignment 2

Artistic Assignment share & discuss

Discuss key ideas, share journal, research visiting artist

Week 12: Appropriation and Cliché

Artists/art discussed include: Edward Weston, Duchamp, Walker Evans, Sherrie Levine, Christine Sun Kim, Botero, Van Eyck, Cindy Sherman, Yasumasa Morimura, Andy Warhol, Hokusai, Jerry Uelsmann

Monday

No Class, Veteran's Day

Wednesday

Lecture & Discussion

Friday

Outline for Reflective Essay

Week 13: Indigenous Contemporary Art

Artists/art discussed include: James Earle Fraser, James Luna, Edward Curtis, Dana Claxton, Carl Beam, Tracey Moffatt

Monday

Visiting artist: TBA

Wednesday

Lecture & Discussion

Friday

Discussion groups/ Workshop on outline/ draft

Discuss key ideas, share journal, research visiting artist

Week 14: Colonialism and Art in South Asia and Beyond

Monday Visiting artist: TBA

Wednesday TBD

Friday TBD

Week 15: Disability, Care, & Access

Artists/art discussed include: Marina Abramovic, Park McArthur, Shannon Finnegan, Matthew Barney

Monday Lecture & Discussion

Wednesday Visiting artist: TBA

This Course’s Objectives—Gen Ed Primary Area and Quest Humanities + Quest 1 + Course Objectives

Humanities Objectives	Quest 1 Objectives	Course Objectives	Objectives will be accomplished 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.	Identify, describe, and explain the concept of identity and the different modes of representation used by artists, with a particular focus on how the politics of identity and the possibilities for representation interact	Readings, viewings, in-class discussions & online studio visits germane to the topics.
Students will learn to identify and to analyze the key elements, biases and influences that shape thought.	Present different arts and humanities disciplines’ distinctive elements, along with their biases and influences on essential questions about the human condition.	Consider the relationship between theoretical reflection in philosophy, politics, and aesthetics and its relation to the forms of art-making practiced by contemporary artists	Lectures on the assigned readings, and guided questions and answer during online sessions with contemporary artists.
	Explore at least one arts or	Have students engage with issues of	Having students visit the Harn

	<p>humanities resource outside their classroom and explain how engagement with it complements classroom work.</p>	<p>identity and representation in contemporary art outside the classroom</p>	<p>museum and writing about a work.</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</p>	<p>Develop and present clear and effective responses to essential questions about identity and representation in oral and written forms appropriate to the relevant</p>	<p>In-class lectures and discussion, breakout discussion, readings, writing assignments, creative assignment</p>

Humanities Objectives	Quest 1 Objectives	Course Objectives	Objectives will be accomplished by
	forms appropriate to the discipline.	humanities disciplines incorporated into the course	<input type="checkbox"/>
	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.	Analyze, evaluate, and critically reflect on connections between these questions of identity and your intellectual, personal, and professional development at UF and beyond	In-class discussions, personal reflections, work with TAs

This Course's Student Learning Outcomes (SLOs)—Gen Ed Primary Area and Quest Humanities + Quest 1 + Course SLOs

- *(Students will be able to...)*

	Humanities SLOs	Quest 1 SLOs	This Course's SLOs	Assessment
	Identify, describe, and	Identify, describe, and explain	Identify, describe, and explain the theoretical	Class participation and

<i>Content</i>	explain the history, underlying theory and methodologies used.	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.	methodologies that explore the relationship between art and politics.	writing assignments
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	Humanities SLOs	Quest 1 SLOs ...	This Course's SLOs	Assessment
			Identify, describe, and explain the concept of identity and the different modes of representation used by artists, with a particular focus on how the politics of identity and the possibilities for representation interact	Participation and midterm exam.
<i>Critical Thinking</i>	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.	Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	Analyze and evaluate artistic representations with a particular focus on how the identity of the artists impacts the subject matter, and what the political ramifications of the artistic choices are.	Class participation, writing assignment 1 & 2, mid-term exam, artistic collage project, Harn Museum response and final essay.
<i>Communication</i>	Communicate knowledge, thoughts and reasoning clearly and effectively.	Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the	Develop and present clear and effective responses to essential questions about identity and representation in oral and written forms appropriate to the relevant humanities	In class discussion, breakout discussions, written assignments, mid-term exam

		relevant humanities disciplines incorporated into the course.	disciplines incorporated into the course	
<i>Connection</i>	N/A	Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond.	Connect course content with artist assignment on own identity and visit to the Harn Museum	Collage assignment and written response to work viewed in person at the Harn

Secondary Objectives and SLOs Diversity Objectives (for D co-designation)

Diversity Objectives	This Course's Objectives	Objectives will be accomplished by:
<p>Students engage with diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and (dis)abilities.</p>	<p>Analyze and evaluate artistic representations with a particular focus on how the identity of the artists impacts the subject matter, and what the political ramifications of the artistic choices are.</p>	<p>Readings and discussion, viewing works by a wide range of artists and discussing strategies in the work.</p>
<p>Students critically analyze and evaluate how social inequities are constructed and affect the opportunities and constraints across the US population.</p>	<p>Identify, describe, and explain how the artists we meet in studio visits discuss the histories of their work and how it relates to challenges they have faced.</p>	<p>Viewing and discussing work with artists through online studio visits.</p>
<p>Students analyze and reflect on the ways in which cultures and beliefs mediate their own and other people's understandings of themselves and an increasingly diverse U.S. society.</p>	<p>Develop and present clear and effective responses to essential questions about identity and representation in oral and written forms</p>	<p>Writing assignments including Writing assignment 1 &2, Mid-term exam and Final Writing Project</p>

Diversity Student Learning Outcomes (for D co-designation)

	Diversity SLOs	Course SLOs	Assessment
<i>Content</i>	<p>Identify, describe, and explain the historical processes and contemporary experiences characterizing diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and disability.</p>	<p>Identify, describe, and explain the concept of identity and the different modes of representation used by artists, with a particular focus on how the politics of identity and the possibilities for representation interact. In addition, they will be able to understand how changes in the representation of identity relate to broader trends in historical change both within art and the surrounding cultures.</p>	<p>Readings and discussion, viewing works by a wide range of artists and discussing strategies in the work, and how their work relates to broader historical trends and transformations.</p>
<i>Critical Thinking</i>	<p>Analyze and evaluate how social inequities are constructed and affect the opportunities and constraints of different groups in the United States.</p> <p>Analyze and reflect on the ways in which cultures and beliefs mediate</p>	<p>Identify, describe, and explain how the artists we meet in studio visits discuss the histories of their work and how it relates to challenges they have faced. In addition, they will be able to connect the artists' presentations to the readings and lectures to understand</p>	<p>Viewing and discussing work with artists through online studio visits, as well as weekly reflections and graded writing assignments.</p>

understandings of an
increasingly diverse U.S. society.

individuals within a broader
social and historical context.

Required Policies

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. [Click here to get started with the Disability Resource Center.](#) 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.

Class Demeanor Policy

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to ensure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class.

Academic Honesty

The university's codes for honesty and conduct will be upheld. Full information is available in the links below.

Academic Honesty:

<http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

Online Course Evaluations

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/>.

In-Class Recording

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

Campus Resources // Health and Wellness

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

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: Visit UF Police Department website or call 352-392-1111 (or 9-1-1 for emergencies).

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 prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website or call 352-273-4450.

Campus Resources // Academic Resources

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and Tutoring.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

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 or in 2215 Turlington Hall for one-on-one consultations and workshops.

Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information.

On-Line Students Complaints: View the Distance Learning Student Complaint Process.

