

Body, Self, World: Movement through Lived Experience

UF Quest 1 General Education: Humanities

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Course Number: IDS 2935 Section: 1EF1 Class Number: 23183

Location: Nadine McGuire Pavilion Studio G-10

Meeting times: Wednesday – 8th period (3:00p – 3:50p) and Friday – 4th and 5th periods (10:40a – 12:35p)

Office location and hours: McGuire Pavilion, Rm T212 Wednesday 1:30p – 2:30p

This course is a traditional face-to-face class focused on participation in class discussions of readings and movement practices. The course will meet on Wednesdays for a one-period discussion and on Fridays for a two-period movement lab.

Course Description:

This interdisciplinary Quest 1 course will introduce the students to the philosophical movement of phenomenology (study of experience and consciousness) through readings and discussion. A somatic (relating to body) approach will be used in a series of movement labs that will lead students through movement practices in breathing, spatial awareness, coordination, and time-consciousness. The experience of embodiment and intention of movement will offer students alternative ways of perceiving and engaging with the world through the lens of first-person subjectivity and intersubjectivity. As the course progresses, students will have the opportunity to examine questions concerning: What is existence? What is lived experience? What is Active Life? The course will include written responses to readings as well as drawing connections to experience through movement studies in class. During experiential events, students will balance thinking and doing through a series of projects that will explore self, relationship to other, and community. Each project will incorporate a movement study with written reflection and analysis using the method of phenomenology.

Required Readings and Course Content:

All required readings and course content will be available on Canvas. All announcements, resources, and assignments will also be located on Canvas at <https://elearning.ufl.edu>.

Helpful Resource: Smathers Libraries “How do I...?”
<http://www.uflib.ufl.edu/tutorials/default.html>

Course Accessibility and Attire:

Previous movement knowledge (i.e. dance, athletics, etc.) is **NOT** required. The movement labs in this course are focused on individual attentiveness and growth that is adaptable to all bodies and comfort levels. Students will have opportunities to engage in reflection and investigate their unique process of experiencing. The atmosphere is welcoming and collaborative while encouraging personal choice and inclusive participation.

Respect for other students and the instructor is of the utmost importance.

- Attire should be form fitting and allow for comfortable movement.
- Leggings, athletic pants, fitted tanks tops, and fitted t-shirts are suitable.
- Form fitting warmers can be worn and should be removed after warm-up.
- Dance shoes are not required for this course, but socks are recommended.
- **No baggy sweats, shirts, pants or shorts. No street clothes or street shoes.**
- ***No large jewelry, no chewing gum, no hats, and no loose hair.***

Personal hygiene is expected and is its own reward. **You may lose points for improper attire, hair, or attitude.**

A note about physical touch: The nature of the movement labs may involve touch in the forms of corrections of placement, partnering, and/or weight sharing. Guidance and corrections will primarily be given verbally. Physical contact with partners will be minimal and adaptable to comfort level. If you have questions or concerns, please contact me through email or during office hours.

Quest 1 and General Education Descriptions:

Quest 1 Description:

Quest 1 courses are multidisciplinary explorations of essential questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, Quest 1 students apply approaches from the humanities to mine works for evidence, create arguments, and articulate ideas.

Quest 1 SLOs:

- Identify, describe, and explain 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 (Content).

- Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
- Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Connection).
- Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course (Communication).

General Education Description:

Humanities (H): Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

Humanities SLOs

- *Content* – Identify, describe, and explain the history, underlying theory, and methodologies used.
- *Critical Thinking* – Identify and analyze key elements, biases, and influence that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.
- *Communication* – Communicate knowledge, thoughts, and reasoning clearly and effectively.

Student Learning Outcomes (SLOs): to be achieved by students by the end of the course.

1. Define, describe, and explain concepts of “somatic”, “phenomenology”, “embodiment”, and “perception”. **(Content SLOs for Gen Ed Humanities & Quest 1)**
2. Identify, describe, and explain developments in concepts, theories, and methodologies in somatic practices in relation to embodiment of sensory stimuli and body-awareness. **(Content SLOs for Gen Ed Humanities & Quest 1)**
3. Identify, describe, and explain developments in concepts, theories, and methodologies in in phenomenology through lived experience and lifeworld. **(Content SLOs for Gen Ed Humanities & Quest 1)**
4. Analyze, evaluate, and interpret movement through the lens of phenomenological analysis through consciousness of self and others. **(Critical Thinking SLOs for Gen Ed Humanities and Quest 1)**

5. Analyze, evaluate, and interpret the human existence by considering the shared characteristics, events, and situations that connect individuals. **(Critical Thinking SLOs for Gen Ed and Q1)**
6. Develop and present clear and effective responses to questions of lived experience as expressed through movement, discussion, and observation. **(Communication SLOs for Gen Ed Humanities and Q1)**
7. Connect discoveries realized through the evolution of self to other to community through movement presentations and written analysis to develop an active life and engage with the world. **(Connect SLO for Quest 1)**

Course Schedule:

(all the following readings will also be available on Canvas)

Week 1: How to Lie on the Floor

- **Weds, Jan 8** - Discussion: What is somatic movement? Familiarizing our understanding of terminology as well as tips for reading scholarly works.
- **Fri, Jan 10** - Movement Lab: Beginning with Ideokinetic Facilitation exercises, also known as “Constructive Rest”. Through the use of imagery, skeletal alignment will be addressed through mental exercises using the principles of center of gravity is the center of movement control and the skeleton should be balanced in order to not use excess energy.
- Reading: [How to Land: Finding Ground in an Unstable World](#) by Ann Cooper Albright– read Introduction pp 1-16

Week 2: Breathing While Moving

- **Weds, Jan 15** - Discussion: Phenomenology and its use as an analytical perspective. Review and discuss terminology from assigned video.
- **Fri, Jan 17** - Movement Lab: Connecting breath with the movement of the body
- Reading: [“Ideas: General Introduction to Pure Phenomenology”](#) (5 pages)
- Media: “Husserl in 12 minutes”
<https://www.youtube.com/watch?v=PjknxljepKA&t=135s>

Week 3: Body Parts and Halves

- **Weds, Jan 22** -Discussion: Introduce methodologies: Laban Movement Analysis (LMA) and Bartenieff’s Fundamentals.
- **Fri, Jan 24** - Movement Lab: Exploring isolation of movement in main body sections such as head, shoulders, arms, torso, hips, legs, ankles, and feet. Connecting movement through right-side/left-side and upper/lower body.
- Reading: [“Consciousness Matters”](#) by Sondra Fraleigh
Source: Dance Research Journal, Vol. 32, No. 1 (Summer, 2000), pp. 54-62 Published by: Congress on Research in Dance

Stable URL: <http://www.jstor.org/stable/1478276>

Accessed: 16-07-2017 10:44 UTC

Week 4: Connecting the Whole

- **Weds, Jan 29** - Discussion: Continue discussion on methodologies: Laban Movement Analysis (LMA) and Bartenieff's Fundamentals (BF).
- **Fri, Jan 31** - Movement Lab: Continuation of somatic practices moving through the body halves, upper/lower body, and investigating the cross-extensor connections.
- Reading: [“Of Meanings and Movements: Re-Languaging Embodiment in Dance Phenomenology and Cognition”](#) by Edward C. Warburton
Source: Dance Research Journal, Volume 43, Number 2, Winter 2011, pp 65-83 (article)
URL: <https://muse.jhu.edu/article/473154>
- Assignment: Discussion Post #1 on Canvas – Considering the following quote from this week's reading which begins: “The body is our general medium for having a world.” (Merleau-Ponty)
Full assignment instructions are located on the Discussion Board in Canvas

Week 5: Space/Weight/Time/Flow

- **Weds, Feb 5** - Discussion: Laban Movement Analysis explanation of space (direct/indirect), time (sudden/sustained), weight (light/strong), and flow (free/bound)
- **Fri, Feb 7** - Movement Lab: Through movement exploration exercises using sensory stimuli and body awareness that is developing from previous weeks, movers will experience orientations in space and time while focusing on weight and flow.
- Reading: [“Maurice Merleau-Ponty and Rudolf Laban: An Interactive Appropriation of Parallels and Resonances”](#) pp 27-42

Week 6: Skeleton in Action (Solo)

- **Weds, Feb 12** - Discussion: Preparation for presentation. Begin discussion on perception.
- **Fri, Feb 14** - Movement Lab: One-minute solo preparation (building upon previous movement labs) and **presentation**.
- Guidelines for presentation: Incorporate elements of LMA and/or BF, well prepared movement that can be repeated and discussed, evidence of developing creative process.
- Assignment: Writing assignment #1 Self-Reflection Paper

Week 7: Mapping Senses

- **Weds, Feb 19** - Discussion: Feedback on presentations. Different orientations will be explored and observed to discuss how perceptions developed and/or altered.
- **Fri, Feb 21** - Experiential Event: In preparation for duet presentation **HARN MUSEUM VISIT during class time. Class will meet at the [Harn Museum of Art](#) (3259 Hull Rd** for a guided tour from 11:00 am – 12:30pm.

- Reading: “Seeing Movement: Dancing Bodies and the Sensuality of Place”
<https://doi.org/10.1016/j.emospa.2018.12.002> pp 20-25
- Media: “Proprioception and Kinesthesia – Processing the Environment”
<https://www.youtube.com/watch?v=yKfpBGicqNQ>

Week 8: Kinesthetic Awareness

- **Weds, Feb 26** - Discussion: What can movement communicate? Be about? Be inspired by? How can movement relate to experience?
- **Fri, Feb 28** - Movement Lab: The kinesphere (space around the body) will be experienced through partner movement exercises of mimicking movement, mirroring movement, and filling in the space around shapes (positive and negative space)
- Movement Lab: Continue exploration of senses as we investigate proprioception expanding awareness to peripersonal space in relationship to environment and others. Movers will explore spatial patterning (pathways) noticing different stimuli from the environment.
- Assignment: Discussion Post #2 on Canvas – The lived experience of visiting a museum. Post a picture and/or description of the object of interest and inspiration that you found during your visit to the Harn Museum of Art. Include information on why, how, and what attracts and inspires you.

SPRING BREAK (March 2 – 6)

Week 9: Awareness of Other

- **Weds, Mar 11** - Discussion: Partners will be given time to discuss the experience of the visit to the Harn Museum and how to embody the inspiration discovered through the knowledge acquired in the movement labs.
- **Fri, Mar 13** - Movement Lab: Through exercises of sculpting shapes and initiating impulses of movements, partners will develop knowledge of intersecting and merging kinespheres as a way of moving together, apart, in unison, and in opposition.
- Reading: *The Place of Dance* by Andrea Olsen and Caryn McHose, Day 17 “Words and Feedback” pp 129 – 137 (provided on Canvas)

Week 10: Duets

- **Weds, Mar 18** - Discussion: Preparation for presentation. Rehearsal time in the studio.
- **Fri, Mar 20** - Movement Lab: Review/ Two-minute movement presentation (duet)
- Guidelines for presentation: Incorporate elements of LMA and/or BF, well prepared movement that can be repeated and discussed, evidence of developing creative process with a partner, understanding of shape, space, and environment, and compositional aspects of moving together, apart, in unison, and/or in opposition.
- Assignment: Writing Assignment #2 – Duet Reflection/Narrative Paper

Week 11: Intersubjectivity

- **Weds, Mar 25** - Discussion: Discussion concerning the terminology and concepts set forth in *Vita Activa*
- **Fri, Mar 27** - Movement Lab: Students will be introduced to moving together in small groups discovering ways to follow different pathways while shifting focus and also developing skills in leading and following.
- Reading: Section 4 *The Human Condition, Vita Activa, Labor, Work, and Action*. <https://www.iep.utm.edu/arendt/#SH4a> (approximately 6 pages)

Week 12: Lifeworld

- **Weds, Apr 1** - Discussion: Review somatic work throughout the semester and analysis through the lens of phenomenology. Discuss how perceptions have shifted and evolved from solo to duet to group. Begin to consider collaboration groups.
- **Fri, Apr 3** - Movement Lab: Continued group work exploring exercises in observation, repetition, and communication through movement. Establish members of each collaboration group and review exercises from week 11 and 12 with consistent members of your ‘community’
- Reading: *The Human Condition* – Introduction by Margaret Canovan (14 pages)

Week 13: Moving as Experiencing

- **Weds, Apr 8** - Discussion: Facilitator and peer observations, discoveries, perceptions, and progress of group movement exercises. What process is being discovered to create final presentation?
- **Fri, Apr 10** - Movement Lab: Review/ Three to four-minute movement composition (group) – work in progress. Rehearsal time in the studio
- Guidelines for presentation: Incorporate elements of LMA and/or BF, well prepared movement that can be repeated and discussed, evidence of developing creative process in a group, continued understanding of shape, space, and environment, and compositional aspects of moving together, apart, in unison, and/or in opposition. Include elements of intersubjectivity (shared, common agreement), communication, and observation relating to lifeworld.
- Reading: *The Spectacle of Difference: Dance and Disability on Screen* by Sarah Whatley pp 41- 50
- Media: Axis Dance Company clip - <https://www.youtube.com/watch?v=2-ge79k5qgE>
- Assignment: Discussion Post #3 on Canvas - Considering the following quote from this reading during Week 11 & 12: *Vita Activa* “can be viewed as the phenomenological uncovering of structures of human action *qua* existence and experience rather than abstract conceptual constructions or empirical generalizations about what people typically do.” (Yar) Full assignment instructions are located on the Discussion Board in Canvas

Week 14: Collaboration

- **Weds, Apr 15** - Discussion: Rotating discussions with facilitator based on smaller groups as working through creative process. Rehearsal time in the studio.
- **Fri, Apr 17** - Movement Lab: Present three to four-minute movement composition (group)
- Assignment: Writing Assignment #3 – Group Analysis/Critique – work in progress

Week 15: Collaboration

- **Weds, Apr 22** - Movement Lab and Discussion: If needed, present remaining three to four-minute movement composition (group) –feedback/evaluations/conclusions
- Complete course evaluation (link available on Canvas)
- Assignment: Writing Assignment #3 – Group Analysis/Critique – submission

Week 16: Reading days

Assignment Descriptions (Total Points possible - 500):

Solo Movement Presentation (50 points): A one-minute movement study presented in class demonstrating first-person experience of orientations in space, weight, time, and flow.

Self-Reflection Paper (50 points): Written from a first-person subjective viewpoint, discuss perceptions and motivations that resulted in the solo movement presentation. Initial understanding of phenomenology and somatic practices should be evident. Minimum 300 words.

Duet Movement Presentation (50 points): HARN MUSEUM VISIT during class time prior to creating the duet will assist in informing and inspiring the work. (week 8 on Weds, Feb. 26) A two-minute collaborative movement study presented in class demonstrating experience of orientations in sensory, kinesphere, and awareness of other.

Duet Reflection/Narrative Paper (50 points): - Written from a third-person subjective viewpoint, discuss encountering, creating, and performing with another body in space and time. References to phenomenological aspects of awareness, time-consciousness, embodiment, and perception will be evident. Minimum 500 words.

Performance Viewing/Critical Essay (25 points): Attend a dance performance or performance art event at the School of Theatre and Dance, The UF Performing Arts venue, or The Harn Museum. Write an essay analyzing the performance through the lenses of phenomenology and somatic practice supported by examples and resources from the course (minimum of 2). Bibliography required. MLA format. Minimum 300 words.

Discussion Participation in-class and online (75 points): Ongoing contribution and active involvement in class discussion. Three topics that arise in class and from the readings will be continued on the Canvas discussion board. Minimum 100 words each. Each Canvas discussion

post will be worth 15 points each for a total of 45 points. The remaining 30 points will be based on attentiveness and participation during class discussions.

Group Movement Presentation (100 points): A three to four-minute collaborative movement study presented in class demonstrating experience of orientations in environment, experiencing movement, and intersubjectivity in groups of 4-5.

Group Analysis/Critique Paper (100 points): Written from a third-person objective viewpoint, with references to knowledge of practice (*epistemology*), technique (*technê*), practical knowledge brought into action (*phronesis*), and bringing something new into existence (*poiesis*). References to phenomenological aspects of time-consciousness, embodiment, and perception will be evident as well as the concept of expanding beyond lived experience to active life (*Vita Activa*). At least two independently sourced works will be cited in addition to the course readings. A bibliography is required. MLA format. Minimum 750 words.

Grading:

Evaluation:

Assignment	Total Points	Percentage of Grade
Solo Movement Presentation	50	10%
Self-Reflection Paper	50	10%
Duet Movement Presentation	50	10%
Duet Reflection/Narrative Paper	50	10%
Performance Viewing/Critical Essay	25	5%
Discussion Participation	75	15%
Group Movement Presentation	100	20%
Group Analysis/Critique Paper	100	20%
TOTAL	500	100%

Grading Scale:

Percentage	Grade	Grade Points
93 – 100%	A	4.00
90 – 92.99%	A-	3.67
87 – 89.99%	B+	3.33
82 – 86.99%	B	3.00
79 – 81.99%	B-	2.67
76 – 78.99%	C+	2.33
70 – 75.99%	C	2.00
67 – 69.99%	C-	1.67
64 – 66.99%	D+	1.33
59 – 63.99%	D	1.00
56 – 58.99%	D-	0.67
55% or below	E	0.00

A minimum grade of C is required for General Education courses. More information on grades and grading policies is here: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Writing Rubric:

Criteria	Outstanding A 93-100 A- 92.99-90	Very Good B+ 87-89.99 B 82-86.99 B- 79-81.99	Good C+ 76-78.99 C 70-75.99 C- 67-69.99	Satisfactory D+ 64-66.99 D 59 – 63.99 D- 56 – 58.99	Failure 55 or below
Depth of Reflection	Demonstrate a conscious and thorough understanding of the writing prompt and the subject matter. This reflection can be used as an example for other students.	Demonstrate a thoughtful understanding of the writing prompt and the subject matter.	Demonstrate a basic understanding of the writing prompt and the subject matter.	Demonstrate a limited understanding of the writing prompt and subject matter. This reflection needs revision.	Demonstrate little or no understanding of the writing prompt and subject matter. This reflection needs revision
Use of required reading resources and application of concepts	Uses specific and convincing examples from the texts studied to support claims in your own writing, making insightful and applicable connections between texts.	Uses relevant examples from the texts studied to support claims in your own writing, making applicable connections between texts.	Uses examples from the text to support most claims in your writing with some connections made between texts.	Uses incomplete or vaguely developed examples to only partially support claims with no connections made between texts.	No examples from the text are used and claims made in your own writing are unsupported and irrelevant to the topic at hand.
In-class participation in movement labs and evidence of experience	Uses specific and convincing examples from the experiential knowledge gained from movement labs.	Uses relevant examples from the experiential knowledge gained from movement labs.	Uses examples from the text to support most claims in your writing with some connections made with movement labs.	Use incomplete or vaguely developed examples to only partially support claims with no connections made with movement labs	No examples from the text are used and claims made in your own writing are unsupported and irrelevant to the topic at hand.

Language use	Use stylistically sophisticated language that is precise and engaging, with notable sense of voice, awareness of audience and purpose, and varied sentence structure.	Use language that is fluent and original, with evident a sense of voice, awareness of audience and purpose, and the ability to vary sentence structure.	Use basic but appropriate language, with a basic sense of voice, some awareness of audience and purpose and some attempt to vary sentence structure.	Use language that is vague or imprecise for the audience or purpose, with little sense of voice, and a limited awareness of how to vary sentence structure.	Use language that is unsuitable for the audience and purpose, with little or no awareness of sentence structure.
Conventions	Demonstrate control of the conventions with essentially no errors, even with sophisticated language.	Demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language.	Demonstrate partial control of the conventions, exhibiting occasional errors that do not hinder comprehension.	Demonstrate limited control of the conventions, exhibiting frequent errors that make comprehension difficult.	Demonstrate little or no control of the conventions, making comprehension almost impossible.

Movement Lab Rubric:

Criteria	Outstanding A 93-100 A- A- 92.99-90	Very Good B+ 87-89.99 B 82-86.99 B- 79-81.99	Good C+ 76-78.99 C 70-75.99 C- 67-69.99	Satisfactory D+ 64-66.99 D 59 – 63.99 D- 56 – 58.99	- Failure 55 or below
Attendance & prompt arrival to class	Excellent	Very good	Good	Satisfactory	Insufficient
Preparation for each class-preparatory assignments (readings and or studio based)	Excellent	Very good	Good	Satisfactory	Insufficient
Participation in studio work.	Excellent	Very good	Good	Satisfactory	Insufficient
Development of skills in the topic areas	Excellent	Very good	Good	Satisfactory	Insufficient
Participation in feedback and response discussions.	Excellent	Very good	Good	Satisfactory	Insufficient

UF Absence Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies, as follows:

- Students are responsible for satisfying all academic objectives as defined by the instructor. Absences count from the first class meeting.
- In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.
- You cannot participate in classes unless you are registered officially or approved to audit with evidence of If you do not participate in at least one of the first two class meetings of a course or laboratory in which you are registered, and you have not contacted the department to indicate your intent, you can be dropped from the course. You must not assume that you will be dropped, however.
- The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences.

Additional information: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

MAKE-UP POLICY:

- You are responsible for all material covered during any absence
- Attendance is important to fully experience the coursework. Absences will result in a loss of participation points.
- There are no makeup options for unexcused absences.
- Absences from Written Exams, Quizzes, Mid-Terms, and/or Finals may only be made up with approved documentation
- To earn credit for an excused absence you must do two things:
 - 1) Immediately after your return to class, turn in approved/legal documentation to instructor. If you need the original documentation, the instructor will accept copies.
 - 2) Excused absences will require a makeup assignment. Possible makeup assignments may include observing another movement class and writing a summary of your observation or attending a live performance and writing a review.

Please consult the following sites for UF's physical and mental health resources:

Student Health Care Center: <https://shcc.ufl.edu>

Excuse Note Policy: <https://shcc.ufl.edu/forms-records/excuse-notes/>

Dean of Students Office: <https://dso.ufl.edu>

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:

Students requesting accommodation for disabilities must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams.

Accommodations are not retroactive; therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

Disability Resource Center: <https://disability.ufl.edu>

STUDENT ONLINE EVALUATION PROCESS

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://gatorevals.aa.ufl.edu> . Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. The instructor is the only person that views your written comments. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/evals/Default.aspx>

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT:

Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <https://sccr.dso.ufl.edu/process/student-honor-code/>

NETIQUETTE: COMMUNICATION COURTESY:

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. Netiquette guide: <http://teach.ufl.edu/wp-content/uploads/2012/08/NetiquetteGuideforOnlineCourses.pdf>

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 <https://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

GETTING HELP:

If applicable: For issues with technical difficulties for E-learning in Canvas, please contact the UF Help Desk at:

- Learning-support@ufl.edu
- (352) 392-HELP - select option 2
- <https://elearning.ufl.edu>

Any requests for make-ups due to technical issues **MUST** be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You **MUST** e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

Other resources are available at <https://distance.ufl.edu/getting-help/> for:

- Counseling and Wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support