

CRW 1301—Beginning Poetry Writing (12010), Fall 2018

Stephanie R. Maniaci
R | Period 9–11 (4:05 p.m.–7:05 p.m.)
Office Location and Hours: TBA
smaniaci@ufl.edu

This course is designed to teach students the skills to read, write, and enjoy poetry. Through lectures, class discussions, and assigned readings, students will acquire the ability to thoughtfully and critically examine a poem. By participating in class workshops students will apply these skills to their peers' work as well as their own. Each week we will read the works of established authors as well as produce our own original work.

General Education Objectives:

- This course confers General Education credit for Composition (C), and also fulfills 6,000 of the university's 24,000 word writing requirement (WR).
- Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6,000 words.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- *Content:* Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- *Communication:* Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- *Critical Thinking:* Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts:

An Introduction to Poetry, Kennedy and Gioia, 13th ed.
Poems, Elizabeth Bishop

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New Collected Poems, Marianne Moore
Beyond Heart Mountain: Poems, Lee Ann Roripaugh
The Coronary Garden, Ann Townsend
Orbit, Cynthia Zarin
 Various handouts

Recommended Texts:

Pierce the Skin: Selected Poems, 1982-2007, Henri Cole
The Oxford English Dictionary. Available for free through the UF library's website.

Assignments:

Assignments	Points	Word Count
10 Original Poem Drafts	100	
Poet Presentation	100	
Participation	140	
Response Paper: Moore	75	1000
Response Paper: Bishop	75	1000
Response Paper: Roripaugh	75	1000
Response Paper: Zarin	75	1000
Response Paper: Townsend	75	1000
Reading review	40	500
Recitation	30	
Artist Statement	40	500
Portfolio	175	
<hr/>		
	<u>Totals:</u>	
	1,000	6,000 words

Assignment Descriptions:

PARTICIPATION:

Come prepared, having completed and made notes on all readings (textbooks, poetry collections, and poems for workshop). Bring all materials to class. Arrive on time. Make substantial comments in each class session. Be respectful.

POEM DRAFTS:

Poems are graded on a check, check-minus, and check-plus participation grade. You do not receive a final score on your poems until the end of the semester.

1. To receive credit, poems must:
 - a. have 1" margins and be single-spaced
 - b. be left-justified
 - c. be written in Times New Roman font, size 12
 - d. have a title
 - e. have your name, the date, and the assignment number at the top right of the page
3. Poems must be written in complete sentences. No fragments are allowed.

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Dime Store Erotics, Ann Townsend
Year of the Snake, Lee Ann Roripaugh

4. These poems are graded on fulfillment of the prompt, adherence to formatting guidelines, and effort in creativity, polish, and originality. I will be able to tell if you tried (or didn't).

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WORKSHOP:

Workshop is a participation-based grade. In order to receive full credit, you must be there and be prepared. You will bring enough copies of your poems to hand around for workshopping the following week + 1 extra. You will also bring the class poems from the previous week with annotations.

LEADING CLASS DISCUSSION:

Each student will sign up for a day and lead a class discussion about the assigned poet for that particular week. The student is responsible for providing brief overview of the poet's life, a close reading of a poem, and 3+ thought-provoking questions that will stimulate our discussion.

CRITICAL RESPONSE PAPERS:

Analytical readings train students in the active reading of poems so that they may better recognize effective writing practices to use in their own poetry, to practice constructing an argument and supporting it with literary evidence, and to grapple with a poem's ambiguities in order to arrive at a personal interpretation of the work. In order to actively engage with the readings, students will write seven response papers to the seven poets we will be reading and discussing.

These papers are intended to incorporate criticism, terminology from the textbook, and personal opinion. You may include quotes from the poems or from the textbook, but the quoted material may not exceed 10% of the word count. Minimum 1000 words/response.

"I" statements are allowed. I encourage you to share your opinions, criticisms, and praise.

READING REVIEW:

You are responsible for attending a non-class poetry event. You may choose a UF MFA reading, the UF Writers Festival, or a local town event (if the latter, you must give me details on the event in advance). Minimum 500 words. May be submitted any time before the final week of class.

MEMORIZED RECITATION:

Memorizing poems is one of the best way to approach the rhythm and meter of a poem, and poems are written to be spoken. Each of you will perform a memorized poem before the class by an author who is already dead. The poem will be at least 14 lines in length (minimum: a sonnet).

FINAL PORTFOLIO and ARTIST STATEMENT:

This is the culmination of your work. It will consist of a cover page and neat binding, all drafts of your poems, all critical responses, 10 revised poems that showcase what you have learned this semester, and an artist's statement of at least 500 words. This statement will be the introduction to your portfolio. Here you will address how certain poets have influenced your work in specific ways. You may identify strengths in your writing and weaknesses. You will discover and discuss themes or ideas that work to create a cohesive set of poems in your portfolio.

Course Policies:

1. You must complete all assignments to receive credit for this course. Late work will not be accepted. Failure of technology is not an excuse. The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, every assignment's word count must be fulfilled. Submitted assignments short of the minimum word count will receive zero credit.

2. Attendance is required. This class meets once a week, so missing one class means missing an entire week. After three 50-minute unexcused absences, your grade will be lowered. **If you miss two weeks of class, you will automatically fail.** Excused absence policies are consistent with the university policies that can be found here: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

I will consider absences due to documented, serious illness and/or family issues (death, serious illness) on a case-by-case basis. If you are absent, it is still your responsibility to make yourself aware of all due dates and to submit the next week's assignments on time. You are also responsible for getting in touch with a classmate to find out what you missed in class.

Attendance means not just being present in class, but also being prepared and participating actively. If you are unprepared, asleep, or otherwise "checked out," I maintain the right to mark you as absent. All personal electronics are to be kept out of sight, unless I give you explicit permission to use them.

The classroom is a safe space, and disrespect will not be tolerated. Listen actively and engage in discussion with sensitivity. Unseemly behavior will result in a warning. After one warning, I will ask you to leave the class, and you will be counted absent. If the act of disrespect is severe enough, I maintain the right to ask you to leave without a prior warning.

3. Assignments must be submitted both electronically via Canvas and as a hardcopy at the beginning of class. If there are multiple pages in the submission, they must be numbered and stapled.

4. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

5. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code:
<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

6. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.

7. For information on UF Grading policies, see
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

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8. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

9. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

10. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>

12. You are expected to check Canvas and your school email regularly. The best way to reach me is via email. Keep in mind that email is not an immediate means of communication and ask your questions early. If you would like a response to your email, your message will: have a greeting, a signature, and be professionally appropriate. This means no emoticons, emojis, swearing, "sent by my iPhone" taglines, or content that crosses any professional bounds.

13. UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

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Schedule:

Subject to change.

The calendar contains all the reading and writing assignments for the semester. Readings will be discussed on the day they appear, and assignments will be due on the date they appear. Bring your textbooks and writing materials to each class.

<u>Date</u>	<u>Readings and classwork</u>	<u>Readings/Assignments Due</u>
August 23	<ul style="list-style-type: none"> ▪ Introduction to course ▪ Discussion: what is poetry? ▪ Sign-up for leading in-class discussions 	
August 30	<ul style="list-style-type: none"> ▪ Lecture and discussion from <i>Intro to Poetry</i> ▪ Discussion of Moore 	<ul style="list-style-type: none"> ▪ Chs. 1, 6, and 18 <i>Intro to Poetry</i> ▪ <i>Observations</i> (Moore)
September 6	<ul style="list-style-type: none"> ▪ Lecture and discussion from <i>Intro to Poetry</i> ▪ Presentation and continued discussion of Moore 	<ul style="list-style-type: none"> ▪ Ch. 5 <i>Intro to Poetry</i> ▪ Prompt #1 ▪ <i>Poems-Like a Bulwark</i> (Moore)

September 13	<ul style="list-style-type: none"> Lecture and discussion from <i>Intro to Poetry</i> Continued discussion of Moore 	<ul style="list-style-type: none"> MM Critical Response Prompt #2 Ch. 3 <i>Intro to Poetry</i> <i>O to Be a Dragon—Appendix: Poems (Moore)</i>
September 20	<ul style="list-style-type: none"> Lecture and discussion from <i>Intro to Poetry</i> Presentation on Bishop 	<ul style="list-style-type: none"> Prompt #3 <i>A Cold Spring (Bishop)</i> Ch. 4 <i>Intro to Poetry</i>
September 27	<ul style="list-style-type: none"> Lecture and discussion from <i>Intro to Poetry</i> Continued discussion of Bishop 	<ul style="list-style-type: none"> Prompt #4 Ch. 12 <i>Intro to Poetry</i> <i>Questions of Travel, New and Uncollected Work (1969), Geography 3 (Bishop)</i>
October 4	<ul style="list-style-type: none"> Lecture and discussion from <i>Intro to Poetry</i> Continued discussion of Bishop Establish workshop guidelines 	<ul style="list-style-type: none"> EB Critical Response Prompt #5 <i>New and Uncollected Poems (1978–1979)—Uncollected Poems (1933–1969), Appendix 1 (Bishop)</i>
October 11	<ul style="list-style-type: none"> Lecture and discussion from <i>Intro to Poetry</i> Presentation on Roripaugh First workshop: Prompt 5 	<ul style="list-style-type: none"> Prompt #6 <i>Beyond Heart Mountain</i> Chs. 2 and 14 <i>Intro to Poetry</i>
October 18	<ul style="list-style-type: none"> Lecture and discussion from <i>Intro to Poetry</i> Continued discussion on Roripaugh Workshop Prompt 6 	<ul style="list-style-type: none"> LAR Critical Response Prompt #7 Chs. 7 and 9 <i>Intro to Poetry</i>
October 25	<ul style="list-style-type: none"> Lecture and discussion from <i>Intro to Poetry</i> Presentation on Zarin Workshop Prompt 7 	<ul style="list-style-type: none"> Prompt #8 <i>Orbit</i> Ch. 17 <i>Intro to Poetry</i>
November 1	<ul style="list-style-type: none"> Lecture and discussion from <i>Intro to Poetry</i> Continued discussion on Zarin Workshop Prompt 8 	<ul style="list-style-type: none"> CZ Critical Response Prompt #9
November 8	<ul style="list-style-type: none"> Presentation on Townsend Lecture and discussion from <i>Intro to Poetry</i> Workshop Prompt 9 	<ul style="list-style-type: none"> AT Critical Response Prompt #10 <i>The Coronary Garden</i> Chs. 8 <i>Intro to Poetry</i>
November 15	<ul style="list-style-type: none"> Journal Day Workshop Prompt 10 	
November 22	No class. Holiday.	
November 29	Recitations and adieus	Final portfolios due

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August 30 -- Lecture and discussion from *Intro to Poetry*. Discussion of Moore ¶

-- Due: Prompt #1. Ch. 1 *Intro to Poetry* ¶

September 6 -- Lecture and discussion from *Intro to Poetry*. Presentation and continued -- discussion on Moore ¶

-- Due: Prompt 2, MM Critical Response, Ch. 2 *Intro to Poetry* ¶

September 13 -- Lecture and discussion from *Intro to Poetry*. Presentation on Bishop ¶

-- Due: Prompt 3, Ch. 3 *Intro to Poetry* ¶

September 20 -- Lecture and discussion from *Intro to Poetry*. Continued discussion of Bishop ¶

-- Due: Prompt 4, EB Critical Response, Ch. 4 *Intro to Poetry* ¶

September 27 -- Lecture and discussion from *Intro to Poetry*. Presentation on Roripaugh ¶

-- Due: Prompt 5, LAR Critical Response, Ch. 5 *Intro to Poetry* ¶

October 4 -- Establish workshop guidelines.

Presentation on Zarin ¶

-- Due: Prompt 6, CZ Critical Response, Ch. 6 *Intro to Poetry* ¶

October 11 -- Presentation on Schuyler. Lecture and discussion from *Intro to First -- workshop: Prompt 6* ¶

-- Due: Prompt 7, Ch. 7 *Intro to Poetry* ¶

October 18 -- Continued discussion on Schuyler. Lecture and discussion from *Intro to Poetry -- Workshop Prompt 7* ¶

-- Due: Prompt 8, JS Critical Response, Ch. 8 *Intro to Poetry* ¶

October 25 -- Presentation on Cole. Lecture and discussion from *Intro to Poetry: Workshop -- Prompt 8* ¶

-- Due: Prompt 9, HC Critical Response, Ch. 9 *Intro to Poetry* ¶

November 1 -- TBA. Workshop Prompt 9 ¶

-- Due: Prompt 10 ¶

November 8 -- Presentation on Townsend. Lecture and discussion from *Intro to Poetry: -- Workshop Prompt 10* ¶

-- Due: Prompt 11, Ch. 10 *Intro to Poetry* ¶

November 15 -- Continued discussion on Townsend. Lecture and discussion from *Intro to -- Poetry: -- Workshop Prompt 11* ¶

-- Due: Prompt 12, AT Critical Response, Ch. 11 *Intro to Poetry* ¶

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Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Rubric:

Grade	Essays	Poems
A	An "A" paper responds to the assignment prompt in full. It presents an original, specific, and clearly worded argument supported by sufficient evidence from authoritative sources. Writing style is engaging, clear, and concise, and the paper employs a logical organization. It is free from mechanical or formatting errors and cites sources using the proper citation format.	An "A" poem responds to the assignment prompt in full. It uses vivid and carefully considered language and follows an original and cohesive vision. It employs poetic techniques discussed in class to a constructive purpose. Its sentences make complete grammatical sense and it is free from mechanical or formatting errors.
B	A "B" paper responds to the assignment prompt. It presents an original argument, but ideas may need further development or clearer articulation. The argument is supported by evidence. Writing style is generally clear and organization is logical, but there is room for improvement. There are very few mechanical errors and sources are cited properly.	A "B" poem responds to the assignment prompt. It presents a unique vision, but ideas may need further development. It uses poetic techniques but could be doing more to bring craft and drama to the poem. Language used is effective but may need some refining. There are very few mechanical errors.
C	A "C" paper may not fully respond to the prompt. Argument is overly broad or in need of clarification and development. Some evidence is used to support the argument, but claims are not sufficiently defended. Writing style lacks clarity and organization is problematic. Several mechanical errors or incorrect citations.	A "C" poem may not fully respond to the prompt. Vision is disjointed or overly clichéd. Poetic techniques are not used to their fullest potential. Language seems hastily chosen or unoriginal. There are several mechanical errors.

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Assignments: ¶

Assignments - - - - - Points - - - - - Word Count ¶

12 Poem Drafts - - - - - 120 ¶

Poet Presentation - - - - - 100 ¶

Participation - - - - - 350 - - - - - ¶

Response Paper: Moore - - - - - 25 - - - - - 750 ¶

Response Paper: Bishop - - - - - 25 - - - - - 750 ¶

Response Paper: Roripaugh - - - - - 25 - - - - - 750 ¶

Response Paper: Zarin - - - - - 25 - - - - - 750 ¶

Response Paper: Schuyler - - - - - 25 - - - - - 750 ¶

Response Paper: Cole - - - - - 25 - - - - - 750 ¶

Response Paper: Townsend - - - - - 25 - - - - - 750 ¶

Reading review - - - - - 25 - - - - - 750 ¶

Recitation - - - - - 30 - - - - - ¶

Portfolio - - - - - 200 - - - - - ¶

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Totals: ¶

1,000 - - - - - 6,000 words ¶

Assignment Descriptions: ¶

PARTICIPATION: ¶
Come prepared, having completed and made notes on all readings (textbooks, poetry collections, and poems for workshop). Bring all materials to class. Arrive on time. Make substantial comments in each class session. Be respectful. ¶

POEM DRAFTS: ¶

Poems are graded on a check, check-minus, and check-plus participation grade. You do not receive a final score on your poems until the end of the semester. ¶

1. To receive credit, poems must: ¶
 - a. have 1" margins and be single-spaced ¶
 - b. be left-justified ¶
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D	A "D" paper does not fully respond to the assignment prompt. Argument is underdeveloped or nonexistent. Little or no evidence is used to support claims. Writing style and organization are unclear. Many mechanical errors or incorrect citations.	A "D" poem does not fully respond to the assignment prompt. Poem seems hastily written with little overall vision to hold it together, unoriginal word choices, and many mechanical errors. Poetic techniques are missing or misused.
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August 23 in-class	Introduction to course. Discussion: what is poetry? Sign-up for leading discussions.
August 30	Lecture and discussion from <i>Intro to Poetry</i> . Discussion of Moore Due: Prompt #1. Ch. 1 <i>Intro to Poetry</i>
September 6 continued	Lecture and discussion from <i>Intro to Poetry</i> . Presentation and discussion on Moore Due: Prompt 2, MM Critical Response, Ch. 2 <i>Intro to Poetry</i>
September 13	Lecture and discussion from <i>Intro to Poetry</i> . Presentation on Bishop Due: Prompt 3, Ch. 3 <i>Intro to Poetry</i>
September 20 Bishop	Lecture and discussion from <i>Intro to Poetry</i> . Continued discussion of Bishop Due: Prompt 4, EB Critical Response, Ch. 4 <i>Intro to Poetry</i>
September 27 Roripaugh	Lecture and discussion from <i>Intro to Poetry</i> . Presentation on Roripaugh Due: Prompt 5, LAR Critical Response, Ch. 5 <i>Intro to Poetry</i>
October 4	Establish workshop guidelines. Presentation on Zarin Due: Prompt 6, CZ Critical Response, Ch. 6 <i>Intro to Poetry</i>
October 11	Presentation on Schuyler. Lecture and discussion from <i>Intro to First workshop</i> : Prompt 6 Due: Prompt 7, Ch. 7 <i>Intro to Poetry</i>
October 18 <i>to Poetry</i>	Continued discussion on Schuyler. Lecture and discussion from <i>Intro to Poetry</i> Workshop Prompt 7 Due: Prompt 8, JS Critical Response, Ch. 8 <i>Intro to Poetry</i>
October 25 Workshop	Presentation on Cole. Lecture and discussion from <i>Intro to Poetry</i> . Prompt 8 Due: Prompt 9, HC Critical Response, Ch. 9 <i>Intro to Poetry</i>
November 1	TBA. Workshop Prompt 9 Due: Prompt 10
November 8 <i>Poetry</i> .	Presentation on Townsend. Lecture and discussion from <i>Intro to Poetry</i> . Workshop Prompt 10 Due: Prompt 11, Ch. 10 <i>Intro to Poetry</i>

November 15 to	Continued discussion on Townsend. Lecture and discussion from <i>Intro to Poetry</i> . Workshop Prompt 11 Due: Prompt 12, AT Critical Response, Ch. 11 <i>Intro to Poetry</i>
November 11	No class. Holiday.
November 29	Workshop Prompt 12. Recitations and <i>adieu</i> Due: Final portfolios

Assignments:

Assignments	Points	Word Count
12 Poem Drafts	120	
Poet Presentation	100	
Participation	350	
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Response Paper: Zarin	25	750
Response Paper: Schuyler	25	750
Response Paper: Cole	25	750
Response Paper: Townsend	25	750
Reading review	25	750
Recitation	30	
Portfolio	200	

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poems are written to be spoken. Each of you will perform a memorized poem before the class by an author who is already dead. The poem will be at least 14 lines in length (minimum, a sonnet).

FINAL PORTFOLIO:

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All personal electronics are to be kept out of sight, unless I give you explicit permission to use them.

You are expected to check Canvas and your school email regularly. The best way to reach me is via email. Keep in mind that email is not an immediate means of communication and ask your questions early. If you would like a response to your email, your message will: have a greeting, a signature, and be professionally appropriate. This means no emoticons, emojis, swearing, "sent by my iPhone" taglines, or content that crosses any professional bound

Assignments must be submitted both electronically via Canvas and as a hardcopy at the beginning of class. If there are multiple pages in the submission, they must be numbered and stapled.

BOILERPLATE:

Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade. For information on UF Grading policies, see:

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

Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code:

<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty:
<http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>