

AML 3285-451A (17759): Surveys of American Literature
“Reading Contemporary Latinx Literature”
Summer B 2020

Instruction: Synchronous sessions (via Zoom)—MWF Period 2 (9:30-10:45 am, Eastern Standard Time); Asynchronous sessions—T/R

Location: Online

Instructor: Jonathan Hernandez (jhernandez4@ufl.edu)

Course Site: <https://ufl.instructure.com/courses/398810>

Office: Online

Office Hours: W & R, Period 3 (11:00 am-12:15 pm, EST), and by appointment

COURSE DESCRIPTION

This course provides us with an opportunity to explore contemporary (from the 1960s to today) literary texts that center Latinx individuals and the various issues and challenges they face. Of particular interest to us is how Latinx authors use a wide range of genres and forms, including novels, short stories, plays, poetry, and essays, to write about their own lives and their experiences with race, gender, class, sexuality, etc. We will also focus on the formation of a Latinx literary canon by interrogating who is included and excluded in the category of contemporary Latinx literature, both in terms of authorship as well as narratives “authorized” to represent this category. Finally, we will identify the different degrees to which works of contemporary Latinx literature and their authors seek to engage their readership politically.

COURSE OBJECTIVES/GOALS

By the end of this course, students are expected to have not only a greater understanding of the plurality of experiences of Latinx individuals, but also a sense of how the publishing industry and the literary marketplace shapes readers’ tastes for particular narratives. This includes acknowledging the political advantages of panethnic identifiers, including Latinx, as well as the ways in which these terms can potentially erase or flatten individuals’ identities.

In addition, students will gain experience analyzing various types of texts in order to form original arguments that allow them to explore their interests and contribute towards existing scholarship. These assignments include: discussion posts, a close reading assignment, panel papers and presentations, and a final research paper. Students will also write in the MLA citation style, which will allow them to properly incorporate primary and secondary texts in their own writing.

REGARDING OUR COURSE FORMAT

This class will be comprised of a mix of asynchronous and synchronous learning (via Zoom), with instances of the latter explicitly identified in the **Course Schedule** section of this syllabus, and on Canvas. This format has been chosen after considering the various challenges of online instruction in general, as well as the specific challenges of teaching a literature and discussion-based class online.

Also, I am fully cognizant that current events have had different and disproportionate effects (health, financial, etc.) on all of us and those close to us so I want to advocate for a mutual sense of understanding and communication as we work through this term. As your instructor, my role is to introduce you to our class material, help you understand it, and support you in the successful completion of the term as you develop your own insights and arguments. Please reach out to me if there are ever any outside circumstances impacting your work in this class and we will work together on finding a solution.

REQUIRED TEXTS

The following texts are required for our class. Feel free to shop around for the most economical option, but I highly recommend purchasing these texts as ebooks. Not only are these often cheaper than physical copies but this will also help you avoid being affected by the heavy shipping delays happening nowadays and will ensure you are able to keep up with the class. The rest of our readings will be posted on our course's [Canvas site](#).

- Capó Crucet, Jennine. *My Time Among the Whites: Notes from an Unfinished Education*. Picador, 2019. (ISBN: 1250299438)
- Quiñonez, Ernesto. *Bodega Dreams*. Vintage, 2000. (ISBN: 0375705899)
- Rodriguez, Richard. *Hunger for Memory: The Education of Richard Rodriguez*. Dial Press Trade Paperback, 2004. (ISBN: 0553382519)

ASSIGNMENTS (Total Points Possible: 500)

The following assignments are meant to provide students with the opportunity to engage with our course topic in a sustained manner and through a variety of contexts. Due dates for major assignments are noted on our **Course Schedule** and on [Canvas](#). Throughout the term, I will provide assignment sheets with detailed guidelines for each assignment.

1. Participation (36 pts.)

In order for this class to succeed, all students must be willing and ready to actively engage in the discussions taking place in all modalities of our course (see **Online Etiquette** section on p. 10 of this syllabus for details). The insights you will gain and provide during these discussions will help you and your classmates during individual writing assignments. This means that you are expected to not only complete **all** assigned readings before each class, but also, to be prepared to share your insights and questions about this material. Be prepared for unannounced quizzes on the assigned readings, which will contribute to your participation grade.

2. Office Hour Visit (5 pts.)

Each student is required to attend my virtual office hours or schedule an individual (virtual) meeting with me via Zoom at least once during the term. These meetings provide an opportunity for students to discuss their progress in the class or share any other course-related concerns or suggestions. In addition, conferences are frequently the best way for students to improve their understanding of the course material and organize their ideas while working on assignments.

3. Discussion Posts (10 pts. each [5 pts. for post + 5 pts. for response]; 100 pts. total)

For each asynchronous class session in weeks 1-5 of the term, students will post on the discussion board set up for that day on the [Discussions](#) section of our class' Canvas page. Posts must follow the specific instructions/guidelines for that day's discussion board.

Each post will be due by 11:59 pm on the day assigned. **In addition**, all students are required to respond to one classmate's post **by 9:00 am the following day**. Ex. For the Tuesday 7/7 prompt, your post is due by 11:59 pm that day, and your response to a classmate is due by 9:00 am the next day, Wednesday 7/8.

Since we will refer to these posts during our synchronous class discussion, you should make sure you are keeping up with the message board.

4. Close Reading Assignment (14 pts.)

For your first major assignment, which will be due at the end of week 1, you will provide a brief

(1^{1/2}-2 double-spaced pages), but sustained, analysis of an assigned literary text from that week. The goal of this assignment is to assess your ability to analyze a literary text in order to make a specific and well-supported argument regarding a particular aspect of the text. Because this assignment is meant to assess your close reading skills, no outside sources should be consulted or used.

5. Panel Paper (100 pts.)

To help guide our synchronous class discussion, students will write and present papers in panels. Students will sign up for panels during the first week of the term. Please note that due to the limited number of synchronous class sessions we have this term, presentations cannot be rescheduled, barring emergencies.

Each panel will have 5 students presenting on different aspects of the assigned text(s). Panel papers, which should be 3-4 double-spaced pages, will be read out loud to the class during the specific synchronous session for the panel. This assignment is an opportunity to explore those aspects of the day's text(s) you find the most interesting or important by practicing sharing your ideas with the class and getting feedback in preparation for the final paper. Your presentation can provide historical information on a text or issue, explore a specific theme in the text, or provide a close reading of a specific scene, passage, or image. Relevant secondary research is strongly encouraged for these presentations, especially when providing historical context.

To avoid repetition, each student will share their topic with me and their fellow panelists on the **synchronous** class session before their panel is scheduled (ex. panelists presenting Wednesday 7/15 must submit topics by 9:30 am on Monday 7/13), so make sure you plan ahead.

Panel papers will be due by 9:00 am on the day panelists are presenting. Following class, students will have until 11:59 pm to submit a final version, should they choose to revise based on feedback received during our class discussion.

6. Panel Presentation (25 pts.)

As noted above, students will present panel papers exploring an area of interest related to an assigned text. These presentations should be around 6 to 8 minutes (which corresponds to 3-4 double-spaced pages of writing) and presented in an engaging style, instead of simply reading the paper verbatim. After each panel, we will have a brief Q&A session in which panelists will discuss their papers with their fellow panelists, as well as the rest of the class.

As noted above, the goals of the panel paper and these presentations are to share interesting ideas, generate discussion, and practice presentation skills. General presentation tips will be provided in class but students are also encouraged to make a virtual appointment with me or visit office hours to discuss topics or to practice presenting.

7. Final Paper Proposal (50 pts.)

In preparation for the final paper, students will write a brief proposal for their topic (1-2 double-spaced pages). This proposal will present the primary text(s) being discussed/analyzed, and a summary of the argument being made, with a clear thesis and key examples from the primary text(s) and/or secondary readings. Each proposal must also mention at least two relevant, scholarly sources you will integrate in your final paper.

8. Peer Review Workshop (20 pts.)

During Week 6, students will complete a peer review of two classmates' final paper drafts, via Canvas. This peer review will consist of providing detailed and constructive feedback on your

classmates' submissions in regards to writing, ideas, and organization, as well as providing an end comment detailing specific suggestions for improvement. Peer review in general is a useful opportunity to share ideas, receive an outside perspective on your writing and ideas, and practice providing constructive feedback to others.

9. Final Paper (150 pts.)

For this assignment, students will write a research paper (7-8 double-spaced pages) that involves the texts we have discussed this semester and works with some of the major issues and themes discussed in this course. The paper should be a sustained, formally researched analysis in which students make an original argument about one or more assigned texts through a theoretical, historical, or critical lens.

As noted above, students will develop a topic of their own choosing by writing a brief proposal for their final paper.

The final paper should incorporate both primary and (relevant) secondary texts and provide evidence of the student's critical thinking and interpretive abilities. This paper requires a minimum of two outside sources of an *academic* nature, which means you will need to consult the UF library databases to carefully research your chosen topic in order to effectively present your argument.

GRADING

Summary of Assignments and Point Distribution

Participation	36 pts.
Office Hour Visit	5 pts.
Discussion Posts (10 posts + responses)	100 pts.
Close Reading Assignment (1 ^{1/2} -2 pgs.)	14 pts.
Panel Paper (3-4 pgs.)	100 pts.
Panel Presentation (6-8 mins.)	25 pts.
Final Paper Proposal (1-2 pgs.)	50 pts.
Peer Review	20 pts.
Final Paper (7-8 pgs.)	150 pts.
Total	500 pts.

Grading Scale

A	4.0	93-100	C	2.0	73-76
A-	3.67	90-92	C-	1.67	70-72
B+	3.33	87-89	D+	1.33	67-69
B	3.0	83-86	D	1.0	63-66
B-	2.67	80-82	D-	0.67	60-62
C+	2.33	77-79	E	0.00	0-59

The following is a basic rubric which will be used to grade your major writing assignments:

- A An A paper presents a **strong, original, and thought-provoking argument** that is **well-supported and organized**, and which demonstrates **thorough engagement** with the text and its relation to the themes and/or concepts discussed in the course. Papers at this level also contain strong prose and are mostly free of typos, as well as mechanical and stylistic errors.

- B A B paper falls noticeably short in **one or two** of the criteria for a strong argument listed above, but still demonstrates a thorough engagement with the text and its relation to the themes and/or concepts discussed in the course. Work in this range needs minor revision, but is otherwise stylistically and mechanically sound, with few errors.
- C A C paper falls noticeably short in terms of **two or more** of the criteria for a strong argument. Work in this range also needs significant revision in terms of its content and organization and may contain several spelling and/or mechanical errors. Nonetheless, a C paper still shows effort and potential.
- D A D paper is generally disorganized, too simple in terms of its argument and/or poorly-argued, and may also lack textual support for points being made. Work in this range is in need of significant revision and contains numerous spelling and/or mechanical errors that affect the clarity of the student’s writing.
- E An E paper falls short of **almost all** of the requirements for an effective argument listed above **and/or** may have lost excessive points for not following the basic assignment prompt or for being incomplete, late, or, missing. Work in this range is also full of spelling and mechanical errors which make the writing unclear and/or unreadable.

In addition, any assignment that is discovered to be plagiarized will automatically receive a grade of E.

Please note that the above rubric is not exact. Other factors, such as failure to follow basic assignment prompts or requirements, inaccurate textual references, etc. will affect your grade.

COURSE SCHEDULE

The following schedule is tentative and subject to change (with advance notice) throughout the term. **Please pay attention to all announcements or updates to this schedule posted on Canvas and note that the most up-to-date version of the course schedule will be posted there.** All assignments and readings are due the day they are listed.

Note: All readings listed below are posted on [Canvas](#), with the exception of those preceded by an asterisk.

Synchronous class meetings are highlighted and in bold. Please make sure you join the Zoom meeting at the beginning of class (9:30 am EST).

Week 1: The Chicano Movement		
Date	Reading Due	Assignment Due
M: 7/6	Dalleo and Machado Sáez, “The Formation of the Latino/a Canon,” from <i>The Routledge Companion to Latino/a Literature</i> (2013)	
T: 7/7	Gonzales, “I Am Joaquín” (1967) + Valdez, “Notes on Chicano Theatre” and “The Actos”	Discussion Board 1
W: 7/8	Chávez, “An Organizer’s Tale” (1966) and Valdez, “Las Dos Caras Del Patroncito” (1965)	
R: 7/9	Valdez, “Los Vendidos” (1967)	Discussion Board 2

F: 7/10	Valdez, "No saco nada de la escuela" (1969)	Close Reading Assignment due by 9:00 am
Week 2: The Nuyorican Movement		
Date	Reading Due	Assignment Due
M: 7/13	Morales, "¡Palante, Siempre Palante!: The Young Lords" (1996)	
T: 7/14	Algarín, "Nuyorican Literature" (1981) and "A Mongo Affair" (1975)	Discussion Board 3
W: 7/15	Pietri, "Puerto Rican Obituary" and "The Broken English Dream" (1973)	Panel 1 Presents
R: 7/16	Piñero, "This is Not the Place Where I Was Born," "A Lower East Side Poem," and "La Bodega Sold Dreams" (1980)	Discussion Board 4
F: 7/17	Figueroa, "Boricua" (1978) and Esteves, "Here" (1980) and "Puerto Rican Discovery #3: Not Neither" (1984)	Panel 2 Presents
Week 3: Essays and Nonfiction		
Date	Reading Due	Assignment Due
M: 7/20	*Rodriguez, <i>Hunger of Memory: The Education of Richard Rodriguez</i> (1982) Pt. 1	
T: 7/21	*Rodriguez, <i>Hunger of Memory: The Education of Richard Rodriguez</i> (1982) Pt. 2	Discussion Board 5
W: 7/22	*Rodriguez, <i>Hunger of Memory: The Education of Richard Rodriguez</i> (1982) Pt. 3	Panel 3 Presents
R: 7/23	Anzaldúa, "The Homeland, Aztlan: <i>El otro México</i> ," " <i>Movimientos de rebeldía y las culturas que traicionan</i> " and "How to Tame A Wild Tongue" (1987)	Discussion Board 6
F: 7/24	Moraga, "Preface, 1981" and "La Güera" from <i>This Bridge Called My Back: Writings by Radical Women of Color</i> (1981)	Panel 4 Presents
Week 4: Short Stories		
Date	Reading Due	Assignment Due
M: 7/27	Cisneros, "Eleven," "Barbie-Q," "Woman Hollering Creek," and "Never Marry a Mexican," from <i>Woman Hollering Creek and Other Stories</i> (1991)	
T: 7/28	Obejas, "We Came All the Way from Cuba So You Could Dress Like This?" and "Above All, A	Discussion Board 7

	Family Man,” from <i>We Came All the Way from Cuba So You Could Dress Like This?</i> (1994)	
W: 7/29	Díaz, “Ysrael,” “Drown,” and “How To Date a Browngirl” from <i>Drown</i> (1996)	Panel 5 Presents
R: 7/30	Menéndez, “In Cuba I Was a German Shepherd” and “Her Mother’s House” from <i>In Cuba I Was a German Shepherd</i> (2001)	Discussion Board 8
F: 7/31	Crucet, “Resurrection, or, The Story behind the Failure of the 2003 Radio Salsa 98.1 Semi-Annual Cuban and/or Puerto Rican Heritage Festival,” “Relapsing, Remitting,” and “How to Leave Hialeah,” from <i>How to Leave Hialeah</i> (2009)	Panel 6 Presents
Week 5: Negotiating Nostalgia		
Date	Reading Due	Assignment Due
M: 8/3	Flores, “Life Off the Hyphen,” from <i>From Bomba to Hip Hop: Puerto Rican Culture and Latino Identity</i> (2000)	
T: 8/4	*Quiñonez, <i>Bodega Dreams</i> (2000) Pt. 1	Discussion Board 9
W: 8/5	*Quiñonez, <i>Bodega Dreams</i> (2000) Pt. 2	Panel 7 Presents
R: 8/6	*Quiñonez, <i>Bodega Dreams</i> (2000) Pt. 3	Discussion Board 10
F: 8/7	Poetry Cluster 1: Cruz, “Problems with Hurricanes” (2001), Espinoza, “Spanish As Experienced by a Native Speaker” (2008)	Final Paper Proposal due by 11:59 pm
Week 6: Contemporary Considerations		
Date	Reading Due	Assignment Due
M: 8/10	Machado Sáez, “Generation MFA: Neoliberalism and the shifting cultural capital of US Latinx writers,” from <i>Latino Studies</i>, Vol. 16, No. 3 (2018)	
T: 8/11	*Crucet, <i>My Time Among the Whites: Notes from an Unfinished Education</i> (2019) Pt. 1	
W: 8/12	*Crucet, <i>My Time Among the Whites: Notes from an Unfinished Education</i> (2019) Pt. 2	Final Paper Draft Due by 9:00 am + Peer Review due by 11:59 pm
R: 8/13	Rodriguez, “Introduction: What We Talk About When We Talk About	Final Paper due by 11:59 pm

	Latinx Literature” from <i>Latinx Literature Unbound</i> (2018)	
F: 8/14	Poetry Cluster 2: Zamora, “Let Me Try Again” (2016), Olivarez “I Walk Into Every Room and Yell Where the Mexicans At” (2017), Limón “The Contract Says: We’d Like the Conversation to be Bilingual” (2018) and Giménez Smith, “from Be Recorder” (2019)	

COURSE POLICIES AND PROCEDURES

Since this is an English course, students should expect a fair amount of reading and writing assignments. Additionally, a class like AML 3285 thrives on a robust, high-quality discussion of the texts being read, whether online or in person, which means that the success of this class depends on the active and meaningful participation of *all* class members.

Attendance Policy

You should take attendance in this course very seriously, as class discussions cannot be replicated. If you miss class, you are also missing that day’s lesson and work.

If you miss more than SEVEN (7) synchronous classes during the term, you will automatically fail the entire course. As a result, you should always keep up with class, barring unforeseen circumstances like illness or personal emergencies, In those cases, communicate with me as soon as possible to let me know you are okay and to make arrangements to help you catch up with the class. Prolonged absences due to illness, or for any other reason, should be discussed with me in advance to arrange the possibility of make-up of assignments or to determine the options available to you.

Exempt from this policy are only those absences involving official university-sponsored events, such as athletics (see info on the Twelve-Day Rule), band, and debate; as well as religious holidays and extenuating circumstances like military duty and court-mandated responsibilities.

Note: Any absences related to official university-sponsored events, religious holidays, military duty, and court-mandated responsibilities must be discussed with me prior to the date of the absence in order to arrange potential make-up work.

Tardiness

For synchronous class meetings, students must join the Zoom meeting by 9:30 am. Joining late disrupts the class and may lead to you missing important information.

Mode of Submission for Papers

All papers you write for this class, but especially final drafts of assignments, should feature polished writing and reflect your best effort. In addition, your papers must conform to MLA format*. This means your papers must meet the following basic formatting guidelines:

- Your name and other relevant information (course title, name of instructor, date) on the *top left-hand* side of the page
- Original or creative title for assignment (something other than Close Reading Assignment, Panel Paper, etc.)
- 12 point Times New Roman font, double-spaced
- 1 inch margins all around
- MLA style headers with your last name and page number on the top right side of the page
- MLA-style citations (in-text, and at the end of your paper on a separate Works Cited page).

*If you are not familiar with MLA format, it is your responsibility to consult the resources posted in the MLA folder [on Canvas](#) and/or the resources available at the [Purdue OWL website](#).

All files for final drafts of papers need to be named according to the specifications on the respective assignment sheet and submitted as Word (.doc) or pdf. documents to the indicated location on Canvas ([no Pages for Mac files, please](#)).

Note: E-mailed assignments are **not** accepted, and failure of technology (computer/internet issues) is not an excuse for failing to turn in work on time.

Late Work Policy

As indicated in the ***Attendance Policy*** section of this syllabus, students are responsible for submitting assignments online/in class by the assigned date and time, unless other arrangements have been made with me ahead of time. Work turned in after the given deadline **will be considered late and the grade earned will fall one spot on the grade scale (B to B-, for example) for each day (Mon.-Sun.) the assignment is late.**

Paper Maintenance Responsibilities

Students are responsible for maintaining copies of all work submitted in this course and retaining all graded work until the term is over. Should the need arise for a resubmission of papers or a review of graded assignments, it is the student's responsibility to have and to make available this material.

Students should also get in the habit of carefully naming and saving all writing assignments and paper drafts not only on a computer, but also on a thumb drive, external hard drive, and/or a cloud-based service like Dropbox or Google Docs to prevent losing their work.

Grades

Feedback for major assignments will consist of inline comments and annotations that I make directly on your submission on Canvas, along with end comments. Please take time to review this feedback for the benefit of future assignments.

University policy prohibits discussions of grades via email due to privacy concerns. If you have grading-related questions after reviewing my feedback, please schedule an appointment to meet with me via Zoom to discuss.

Final Grade Appeals

If a student has any disagreement about their final grade, they should contact me first to arrange a (virtual) conference. If our discussion does not resolve the matter, the student may

appeal their final grade by contacting Dr. Kenneth Kidd, Director of Undergraduate Studies (kbkidd@ufl.edu). **Please note that grade appeals apply to final grades, not individual assignment grades, and may result in a higher, unchanged, or lower final grade.**

Academic Honesty

Plagiarism is a serious violation of the [Student Honor Code](#). The Honor Code prohibits plagiarism and defines it as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code, which can be found at <https://sccr.dso.ufl.edu/students/student-conduct-code/>.

Important: You should never copy and paste something from the Internet without providing the exact location from which it came.

Each student's work is tested for its originality against a wide variety of databases by anti-plagiarism sites to which the University subscribes, and negative reports from such sites may constitute proof of plagiarism. Other examples of plagiarism are resubmitting work you have turned in to other classes. If you are unsure if what you are doing constitutes academic dishonesty, ask me before turning in an assignment.

If you commit academic dishonesty, you will receive a zero for the assignment, and the incident may be submitted to the Dean of Students Office as an Honor Code violation.

Online Etiquette Participation

In general, it is vital that we treat everyone's thoughts and views with open-mindedness and respect, particularly since some of the texts we will be discussing may deal with sensitive or challenging topics. Whether online or in person, every member of the class has the right to express their thoughts on a topic or introduce a specific reading of a text but these perspectives and arguments should be made respectfully and supported with relevant evidence. Disrespect towards others will not be tolerated.

Synchronous Meetings

Out of respect for privacy, during synchronous class meetings via Zoom, students are not required to use video, unless they are presenting or speaking for an extended period of time. However, all students are expected to be attentive to what is being discussed and to participate during class. Participation includes speaking during discussions, making relevant comments on the Zoom chat, contributing to group activities, asking questions after panel presentations, and other actions demonstrating engagement. If you have trouble gauging what constitutes relevant participation, talk to me during office hours for advice on how you can contribute to our class discussions.

Also, students should place their microphones on mute, unless they wish to speak, to limit external distractions. Students who wish to use video during our synchronous meetings should limit external interruptions or visual distractions as much as possible. Excessively disruptive students may be asked to leave the meeting, marking you **absent** for the day.

In general, students are expected to be attentive and respectful of others and their time during these meetings.

Discussion Boards

Discussion board posts should reflect an *active engagement* with the larger themes and ideas of our texts and class discussions. Responses that do not address the discussion board prompt and/or merely summarize the texts without providing analysis will be considered unsatisfactory and will not earn full credit. In addition, responses should not feature lengthy set-ups or details that are not directly relevant to the material, nor should they be written in an informal tone. Finally, responses should provide **specific examples** from readings to provide support for any analysis or argument being made.

E-mails

All emails addressed to me should **only** be sent from Canvas or your UF email address and be written in a professional tone that follows rules of grammar and etiquette. Along with your message, please include: a clear subject line and a proper salutation and closing. I will respond to emails within 24 hours during the week and within 48 hours on weekends.

Changing display name on Canvas

To facilitate communication, and to respect how you identify, please let me know if you go by a nickname or name that's different than what appears on my class roster. You are also able to change your display name on Canvas by following the instructions found at the bottom of this page: <https://elearning.ufl.edu/student-help-faqs/>

Additional Resources:

Please note that some of the resources and services listed below have made adjustments in response to the COVID-19 pandemic. Please visit the respective link for details and updates on availability and hours of operation.

Technical Support

E-learning technical support: learning-support@ufl.edu, 352-392-4357

Computing Help Desk: <http://helpdesk.ufl.edu/>

Writing Studio

The University Writing Studio is available for free to all UF students. See <https://writing.ufl.edu/writing-studio/> to learn more and to make an appointment.

Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should visit the [Disability Resource Center](#) website for more information.

Students in Distress

For guidance during distressing situations, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues.

- U Matter We Care: <https://dso.ufl.edu/u-matter-care/>, umatter@ufl.edu, 352-294-2273 (CARE)
- Dean of Students: <https://dso.ufl.edu/>, 202 Peabody Hall, (352) 392-1261
- Counseling and Wellness Center: <https://counseling.ufl.edu/>, 3190 Radio Road, (352) 392-1575
- Field and Fork Pantry: <https://pantry.fieldandfork.ufl.edu/>, located near McCarty B, 352-294-2208
- Student Health Care Center: <http://shcc.ufl.edu/>, (352) 392-1161

Statement on harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <https://hr.ufl.edu/forms-policies/policies-managers/sexual-harassment/>