

**University of Florida**  
**Department of English ENC 1145: 11694**  
**NATURE & ECO WRITING**

Instructor: K. Blasco Solér  
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Office Hours: Tuesdays, 11AM-1 PM  
Location: via Zoom / by appt:  
Link: <https://ufl.zoom.us/my/kblascosoler>

Location: Flint Hall Rm 0121  
Class Days and Durations:  
Tuesdays, Period 7, 1:55-2:45 PM  
Thursdays, Periods 7-8, 1:55-3:50 PM  
Course Credits: 3 Credit Hours

*That land is a community is the basic concept of ecology, but that land is to be loved and respected is an extension of ethics. That land yields a cultural harvest is a fact long known, but latterly often forgotten. –Aldo Leopold*

### **COURSE DESCRIPTION**

We are living in an era of profound environmental change. Terms like *climate catastrophe*, *megadrought*, *mass extinction*, and *forever chemicals* now frequent the literary landscape, along with pastoral and eco-poetic accounts of nature's beauty, complexity, fragility, and resilience. Our ability to grasp the meaning of these terms is a direct result of paradigmatic shifts in science, art, and philosophy that have fundamentally shaped how we think about and attend to ecologies. This course explores some of these shifts and intersections with influential texts of largely North American nature writing along with an introduction to contemporary works of Indigenous and Caribbean knowledge(s) based on ecological attunement and reciprocity. Course readings include interdisciplinary fiction, nonfiction, and poetry by biologists, rangers, botanists, anthropologists, philosophers, and artists spanning nearly 200 years of ecological thought and action. Course readings, class activities, and assignments include three key components: experiential observation, attentive documentation with descriptive if not elaborate detail, and reflection combined with critical analysis that problematizes the ecological status quo.

### **COURSE OBJECTIVES**

By the end of this course, students will be able to:

- Identify a variety of literary traditions, coexistent perspectives, and themes in genres of nature and ecological writing spanning the 19th century to the present
- Develop a comprehensive understanding of the unique features of various ecologies and the challenges they face in the current moment
- Understand and engage in critical-theoretical analyses that address ecological literary movements and sociohistorical context including shifting philosophical, political, and cultural frames of reference
- Discover field study practices involving experiential, observational, and process writing that culminate in both creative and empirical research writing competency
- Successfully procure, evaluate, and analyze primary and secondary academic sources in discussion and in formal research writing that follows MLA style guidelines

## GENERAL EDUCATION LEARNING DESIGNATION: HUMANITIES (H)

Humanities courses afford students the ability to think critically through the mastering of subjects concerned with human culture, especially literature, history, art, music, and philosophy, and must include selections from the Western canon. 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. By the end of the course, students will be able to clearly and effectively communicate knowledge, ideas, and reasoning in written and oral forms appropriate to the subject area. See all General Education area objectives [here](#).

This humanities course contributes 6,000 words of composition toward the 24,000-word undergraduate University Writing Requirement (WR). You can find this designation in the official UF [Schedule of Courses](#), and further explanation is provided in the UF undergraduate catalog [here](#). The WR ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. Course grades have two components. 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.

## COURSEWORK

### Required Readings

- *All Art is Ecological*, Timothy Morton (2021)
- *The Sixth Extinction: An Unnatural History*, Elizabeth Kolbert (2024)

### Provided Readings

- *Walden*, Henry David Thoreau (1854)
- *Steep Trails*, John Muir (1918)
- Excerpt of *A Sand County Almanac*, Aldo Leopold (1949)
- *Silent Spring*, Rachel Carson (1962)
- Excerpts from *Earth House Hold*, Gary Snyder (1969)
- Excerpts from *Pilgrim at Tinker Creek*, Annie Dillard (1974)
- Excerpt of *Never Cry Wolf: The Amazing True Story of Life Among Arctic Wolves*, Farley Mowat (2001)
- Excerpt of *The Wolf's Tooth: Keystone Predators, Trophic Cascades, and Biodiversity*, Christina Eisenberg (2011)
- Excerpt of *The Necropastoral*, Joyelle McSweeney (2014)
- Excerpt of *The Mushroom at the End of the World*, Anna Tsing (2015)
- Excerpt of *The Great Derangement: Climate Change and the Unthinkable*, Amitav Ghosh (2016)

- Excerpt of *Staying with the Trouble: Making Kin in the Chthulucene*, by Donna Haraway (2016)
- Excerpt of *Trophic Cascade*, Camille T. Dungy (2017)
- [\*The Service Berry: Abundance and Reciprocity in the Natural World\*](#), Robin Wall Kimmerer (2024)
- Excerpt of *Into the Thaw: Witnessing Wonder Amid the Arctic Climate Crisis*, Jon Waterman (2024)
- Excerpt of *We're Alone: Essays*, Edwidge Danticat (2024)
- Excerpt of *No Straight Road Takes You There: Essays for Uneven Terrain*, Rebecca Solnit (2025)
- Excerpt of *Immemorial*, Lauren Markham (2025)
- Relevant contextual and critical articles via link or PDF, as assigned

*Required texts are available for purchase at the University Bookstore or online. Feel free to acquire digital versions. Whenever possible, instructor will provide links or upload ADA-compliant PDFs of essays and excerpts via Canvas Course Reserves. The Internet Archive [website](#) provides additional reading resources.*

## WRITTEN ASSIGNMENTS

### **Process Notes (250 words each, 2 x 25 pts = 50 pts)**

At the start of the course, students will write a brief (about one page) note about their individual experiences of “nature,” “wildness,” etc., and naturalist/ecological writing. Describe how these have reflected and/or changed your identity, attitudes, and conceptualization of nature and ecology. At the end of the course, students will evaluate their engagement via class discussion and in written assignments. Process notes are an opportunity to identify texts or ideas that stand out as inspiring and/or challenging, key shifts in thinking, and writerly choices during the draft and re-visionary phases of composition.

### **Observational Logbook Entries (250 words each, 4 x 25 pts = 100 pts)**

Students will have the chance to leave the classroom and conduct field studies as a group in a variety of landscapes and locations around campus that provoke discussion about how we define what is “natural” and “ecological.” Accommodations will be provided as needed. Field studies will be scheduled during Thursday double-block class periods to support busy undergraduate class schedules. The objective of field study is to cultivate skills in experiential observation and detailed documentation via field notes taken in an observational logbook. Notes should include inquiries and research questions for further discovery and class discussion.

### **Reading Responses (500 words each, 4 x 50 pts = 200 pts)**

Students will select four of the assigned texts (including books, essays, articles, etc.) and submit a 500-word response (about two pages) for each via Canvas assignment. Responses may be affective, descriptive, and/or critical and address any element(s) of the text. These elements include historical and philosophical context, research and informative aspects, and style or aesthetics, etc. They must include quoted material from the text. Quoted material should be attributed to the appropriate source, but no other citations or secondary sources are required (exception: see AI policy). Written responses help develop close reading and analytical skills and prepare us for active in-class discussion. Therefore, responses should be submitted by midnight the night before a text is scheduled for discussion. Late responses are not permitted. All responses should be submitted by the Wednesday before Spring Break (3/11) to accommodate academic research essay preparation in the latter part of the course.

### **In-Class Presentation (500 words, 1 x 200 pts)**

Students will choose one of the assigned texts and give an informal presentation about the text and its author during the week/class period that the text is assigned for discussion. Presentations should be no more than 15 mins in duration, with or without A/V, and provide important information for discussion including biographical, historical, sociopolitical, and aesthetic context, and the text's legacy for future generations of writers. Presenter will prompt the start of discussion with a question or provocation. Notes (two pages) should be typed up roughly in MLA format (double-spaced with a heading and Works Cited) submitted via Canvas for word-count credit.

### **Academic Research Essay (1,500 words, 1 x 400 pts)**

During the latter part of the semester, students will write a formal essay focusing on an assigned reading or ecological literary movement discussed. The essay must include a clear thesis supported by primary and secondary evidence (from two reputable outside sources including *at least one peer-reviewed academic journal article*). Essays should be about five to six pages in length (at least 1,500 words). In the interest of writerly freedom and fairness, first drafts of academic essays are never graded. These are opportunities for growth as writers. Consider it a labor-based contract to start wherever you are. First drafts undergo peer review for helpful feedback. A revised draft is then submitted for instructor feedback, including line editing and global commentary that students can use toward a final draft due toward the end of the course. A detailed grading rubric is provided in this syllabus and in the assignment page via Canvas.

### **Peer Review One-Pager (250 words, 1 x 50 pts)**

In addition to reading, discussion, and writing composition, the coursework aims to prepare students to become encouraging and constructive peer reviewers of others' work. After marking up peer review drafts in Canvas and discussing these in pairs during workshop, reviewers will compose one double-spaced page of thoughtful feedback for their partner that addresses the writer's questions and concerns, and that points out their essay's strengths and potential areas for improvement. This exercise has the additional benefit of offering writers a different writerly perspective.

### **Optional Extra Credit Creative Piece (10 pts)**

If desired, students may submit a creative nonfiction piece that involves textual composition (a poem, essay, text/image, digital adaptation, film, etc.) for 10 points of extra credit. Consider this an ekphrastic composition, meaning it should be inspired by a text we have explored in class. Instructor feedback on creative work will be provided during the reading period or final office hours. There will be a Canvas assignment for creative work. Again, this is encouraged, but not required.

## **GRADING**

All assignments, with the exception of the academic research essay final draft, will be given full points for completion. This includes process notes, observational logbook entries, reading responses, in-class presentations, peer-review workshops, and peer-review one-pagers. Creative work is voluntary and not graded. Here are essential areas of focus for drafting and revising the academic research essay: depth of analysis, use of primary and secondary sources, the Four Cs (Clarity, Coherence, Cohesion, and Concision), MLA Style formatting and citation, grammar/mechanics.

### **Academic Research Essay Grading Rubric**

A-level essay: Meets or exceeds the assignment requirements. The paper goes beyond in-class discussion and has a thesis statement that is original, clear, and thoughtfully articulated. The main argument(s) are supported by critical analysis and sufficient evidence (primary and secondary). Sections/paragraphs build toward the argument. The overall essay maintains the Four Cs. Textual evidence is appropriately quoted and/or paraphrased and synthesized following sound logic that circles back to the thesis and main ideas/objectives indicated in the introduction. Essay uses varied sentence structure and college-level diction. The writing adheres to MLA formatting and is mostly free of grammatical and mechanical errors.

B-level essay: Meets most of the assignment requirements. The paper includes a thesis, but the argument and/or phrasing may be lacking in one or more of the four Cs (see above). There may be too many ideas that muddy the essay's argument and persuasiveness. Paragraphs refer to the argument, but do not necessarily offer strong connections between the primary text and the writer's thesis and/or the intentions set out in the introduction. The paper does not analyze the text as in-depth as the "A" paper. There is a strong conclusion, but the essay may include vague or meandering language on occasion with a few grammatical and/or other mechanical errors. The writer has improved upon the rough draft by addressing areas of concern indicated via peer and instructor feedback. MLA formatting is mostly correct.

C-level essay: Follows some of the assignment requirements. The introduction does not have a fully developed thesis or set of objectives. The essay may rely on descriptive content (i.e. it is more of a book report or review rather than critical analysis with an argument and supporting evidence). If analysis is present, it may be too superficial. Paragraphs do not echo the essay's thesis statement and/or objectives. The writing is disorganized with unintentional paragraph structure. Primary and/or secondary evidence is insufficient to prove the writer's argument and/or they are not

from reputable academic sources. Conclusion lacks clarity or does not restate the essay's thesis. There are repeated errors in grammar, spelling, punctuation, and MLA style (indicating that much or all of the relevant feedback provided was ignored).

D-level and below essay: The essay is missing or does not meet the assignment requirements. The paper lacks a thesis statement and formal analysis. There is woefully insufficient or absent textual and/or secondary evidence. The final draft includes a marked disregard for the four Cs, grammar and mechanics, and MLA formatting and citation. Any feedback provided was ignored.

### Grading Scale:

A	92.5 - 100%
A-	89.5 - 92.4%
B+	86.5 - 89.4%
B	82.5 - 86.4%
B-	79.5 - 82.4%
C+	76.5 - 79.4%
C	72.5 - 76.4%
C-	69.5 - 72.4%
D+	66.5 - 69.4%
D	62.5 - 66.4%
D-	59.5 - 62.4%
E	0 - 59.4%

See the UF "[Grades and Grading Policies](#)" for information on how UF assigns grade points. *Remember: A minimum grade of C is required for General Education credit.*

## DISCOURSE COMMUNITY EXPECTATIONS

### Check-Ins, Presentations, and Open Discussion

At the start of each class period, someone will offer a prompt for check-in. This can be an idea that connects the readings to our modern lives, or it can be an unrelated question, found language/object, video, or meme that brings us together and helps us decompress. Consider a note from one's observational logbook. Afterward, we'll move into the student-led presentation. The presenter will provide a prompt for open discussion. Lastly, there will be a moment for questions and pertinent course information. The 50-minute class format on Tuesdays does not allow time for a formal break, but there will be opportunities to stretch, breathe, laugh, etc. Double-block days in the classroom will include a 15 minute break.

Please be mindful that this is not a lecture course. The curriculum is student-centered, meaning the instructor facilitates and provides additional context and guided questions as needed. Also keep in mind that students (and authors) come from diverse socioeconomic and cultural backgrounds. Some of the texts we discuss engage in



controversial topics, opinions, outdated or problematic phrasing and/or terminology, and may include language considered by some to be profane or sacrilegious. Diverse student backgrounds combined with provocative texts require that we demonstrate the utmost respect and graciousness in the presence of opposing views.

Our duty as readers and writers is not to settle on whether a text is subjectively good or bad or right or wrong, but to fathom its depths and understand it as much as we can, thereby developing not only critical analytical skills but also empathy for others. Disrespectful and/or aggressive behavior, as determined by the instructor, will result in dismissal and a restorative justice meeting. If at any point a student wishes to opt out during check-in or any aspect of discussion for the sake of their wellbeing, such decisions will not incur instructor retaliation and should be respected by peers. Please be kind and attentive to presenters and offer encouraging words and body language whenever possible. Make certain that your phones and tablets are silenced and out of sight when not being used for class purposes. Disruptive patterns of lateness and unrelated use of devices that continue beyond first warning will prompt dismissal.

### **Close Reading and Listening**

Read with intention. Do not read hastily or neglect texts and rely on summaries and third-party notes or unassigned films. You will lose important details that we may discuss in class. Develop a reading routine. This is important, because the coursework is reading intensive. Please take notes and bring those and your text to class. For people who struggle with reading on the page, audiobook formats of the required text's edition, when available, are permitted. Text-to-talk technologies are also available for those with sensory processing difficulties. Page counts are capped at about 50 pages per class period (150 pages per week), and are often well below this, to ensure that close reading is achievable with a full-time undergraduate courseload.

### **Comprehensive Critique**

Thoughtful class discussion about each text should pertain to multiple elements of historicity, storytelling, and style. Participants should consider historical events and timelines, literary movements, politics, and attitudes that shaped critical/creative expressions during the era in which the text was conceived and published. Aspects of storytelling may include (but are not limited to) literary genre, formal structure and organization, narrative arc, temporality, transitions, relationships, philosophical and psychological subtext, power dynamics, endings and resolutions, use of specific diction and figurative language (allegory/symbolism, simile, metaphor, etc.), passages that evoke emotion or memory or sensations in the body, meaning and purpose, and intended audience. At the beginning of the course, we will hold a brief primer on basic critical literary theory. Class discussion will explore how different kinds of rhetoric are leveraged and/or subverted by a text's narrative(s).

### **Style and Formatting of Written Submissions**

*Written submissions must be uploaded via Canvas assignment and presented in MLA Style* (with a heading that features the writer's name, submission date, title for the piece, page numbers, running header with last name, etc.—all typed, double-spaced, and in legible 12-point font). Upload Word documents to Canvas for assignment submissions and peer reviews. These requirements are important for accessibility.

### Attendance and Participation

Every student must contribute ideas and be actively engaged in this course. Even the shyest among us will be called upon to speak. Due to the discussion-intensive class structure, attendance is mandatory. Although attendance and participation are not graded (to foster an open community that honors everyone's own style of learning, expression, and lived experience), *missing more than four days of class may result in failure of the course unless extenuating circumstances are promptly and appropriately documented in writing* (by a doctor, coach, letter of accommodation, etc.). There is no specific makeup or remote work available for the in-class peer review workshop. However, students' essay drafts will still receive instructor feedback. For student-led presentations: it is the student's responsibility to email the instructor well ahead of time if a presentation needs to be reassigned or rescheduled. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies found in the [Catalog](#). See the end of the syllabus for more UF policy information.

### SCHEDULE

*This schedule is a preliminary guide and subject to change. An Updated Schedule will be available via the Canvas home page after the start of the semester.*

#### **Week 1** *Welcome & "Lives of quiet desperation," the 19th Century Transcendentalist Pastoral*

- Tuesday, 1/13: Introductions, review of syllabus and Canvas course, discuss take-home presentation selections, preview of weeks ahead, Q&A  
Assigned: Process Note #1 due Friday, 1/16
- Thursday, 1/15: *Please come to class having read pp. 79-86, 164-180, 255-260, and 281-294 of Thoreau's "Walden"* (Canvas Course Reserves);  
class agenda: check-in, brief critical literary primer, break, group discussion, presentation selections, course announcements, Q&A  
Due Friday before midnight: Process Note #1

#### **Week 2** *From Lake Wisdom to Creek Pilgrim & The Essay as River*

- Tuesday, 1/20: Read excerpts from Dillard's *Pilgrim at Tinker Creek*: pp. 3-14, 55-60, 78-101, 149-160 (Canvas Course Reserves); agenda: check-in, presentation, group discussion, Q&A
- Thursday, 1/22: Read excerpt from Danticat's *We're Alone*: pp. 12-19 (Canvas Course Reserves), bring your observational logbook to class; agenda: check in, presentation, group discussion, break, composition workshop: from reading response to draft essay, field study and observational logbook expectations, guided prompts  
\*\*\* FIELD STUDY \*\*\* observation & documentation in the Plaza of the Americas



**Week 3** *The Long View: Leading up to the Anthropocene*

- Tuesday, 1/27: Read through Part III of Kolbert's *The Sixth Extinction* (pp. 1-47 of the required text); check-in, presentation, group discussion, Q&A
- Thursday, 1/29: \*\*\* FIELD STUDY \*\*\* Meet at the Museum of Natural History's Butterfly Rainforest exhibit (15 min delayed start of class for travel allowance), group discussion, guided prompts, field study observation and documentation (Please note that this location is contingent on the timing of the 2026 reopening of the exhibit; however, the Wilmot Botanical Gardens is a possible alternative location)

**Week 4** *What is Unnatural? Welcome to the Anthropocene*

- Tuesday, 2/3: Through Part VI of Kolbert's *The Sixth Extinction* (pp. 70-110); check-in, field study debrief and inquiry: human curation and captivity in the built world, film interlude: scene from Jurassic Park, group discussion, Q&A
- Thursday, 2/5: Through Part X of Kolbert's *The Sixth Extinction* (pp. 111-217) presentation, discussion, break, composition workshop: academic sources, Q&A

**Week 5** *The Philosophical Turn Toward Conservation and Preservation of Land*

- Tuesday, 2/10: Excerpt of Muir's *Steep Trails*; check-in, presentation, group discussion, Q&A
- Thursday, 2/12: Excerpt of Leopold's *A Sand County Almanac*: pp. 3-7, 25-35, 116-123, 147-166 (in Canvas Course Reserves); check-in, presentation, group discussion, break, composition workshop: MLA formatting and citation, Q&A

**Week 6** *Tracking Apex Predators and Trophic Cascades*

- Tuesday, 2/17: Excerpt of Eisenberg's *The Wolf's Tooth* (coming soon to Canvas Course Reserves); check-in, presentation, group discussion, Q&A
- Thursday, 2/19: Excerpt of Dungy's *Trophic Cascade* and Mowat's *Never Cry Wolf* (coming soon to Canvas Files); check-in, presentation(s), group discussion, break, film interlude: scenes from the fictional adaption of *Never Cry Wolf*, Q&A

**Week 7** *Interdisciplinary Indigenous Knowledge: Ecological "Abundance and Reciprocity"*

- Tuesday, 2/24: \*\*\* UF Library Research Demo \*\*\* (Date subject to change)  
Meet as a group during regular class time in Lib West Instruction Rm #211 (just to the left of the circulation desk) for a presentation with Dr. Jeanne Ewert;

Read the first half of Kimmerer's *[The Service Berry: Abundance and Reciprocity in the Natural World](#)* (pp. 1-39) for discussion on Thursday

- Thursday, 2/26: Come to class having finished reading Kimmerer's *The Service Berry* (pp. 40-78); Library research demo debrief, presentation, group discussion, break, composition workshops: essay topic brainstorming session, research in groups, Q&A  
*Weekend Reminder: Continue researching and outlining your research essay*

### **Week 8** *The Anthropological Turn & Interspecies Assemblages*

- Tuesday, 3/3: Excerpts of Haraway's *Staying with the Trouble* and Tsing's *The Mushroom at the End of the World*; check-in, presentation, discussion, Q&A
- Thursday, 3/5: \*\*\* FIELD STUDY \*\*\* Lake Alice, Field & Fork, & Optional Bats! Meet at [The Baughman Center](#) on Lake Alice at 982 Museum Rd and Radio Rd. (There will be a 15 min delayed start of class for travel allowance), group discussion, guided prompts, field study observation and documentation at proximal locations (if possible, students are encouraged to stay for the flight of the bats just after sunset)  
*Reminder: Begin drafting essay for peer review workshop in three weeks (3/26)*

### **Week 9** "The Thing" about Climate Change and the Ecological Arts

- Tuesday, 3/10: Excerpt of Ghosh's *The Great Derangement: Climate Change and the Unthinkable*; check-in, presentation, group discussion, Q&A  
Due Wednesday before midnight: Last possible Reading Response
- Thursday, 3/12: Morton's *All Art is Ecological* (required text, pp. 1-105); check-in, presentation, group discussion, break, film interlude: scenes from *Rivers and Tides*, dir. by Thomas Riedelsheimer, about the site-specific ecological artwork and writing of Andy Goldsworthy, Q&A

### **Week 10** *Have a Wonderful Spring Break!*

- \*\*\*IMPORTANT\*\*\* No class 3/16 –3/20 due to UF Holiday—Spring Break

### **Week 11** *Flashback: The Urgent Call to Acknowledge Environmental Pollution*

- Tuesday, 3/24: Read first half of Carson's *[Silent Spring](#)* (pp. 1-77); check-in, composition workshops: review of sample academic research essay, peer review workshop expectations, Q&A

- Thursday, 3/26: Read final half of Carson's *Silent Spring* (pp. 78-155); check-in, presentation, group discussion, break, peer review workshop in pairs (50 mins), Q&A  
Due Friday before midnight: Peer Review One-Pager

**Week 12** *Flash Forward: The Necropastoral*

- Tuesday, 3/31: Excerpt of McSweeney's *The Necropastoral: Poetry, Media, Occults* (coming soon to Canvas Course Reserves); check-in, presentation, discussion, Q&A
- Thursday, 4/2: Excerpts from Snyder's *Earth House Hold* (coming soon to Canvas Files) and Waterman's *Into the Thaw* (coming soon to Canvas Course Reserves); check-in, presentation(s), group discussion, Q&A  
Due Friday before midnight: Revised Draft of Research Essay for Instructor

**Week 13** *Wonder: The Antidote for Ecological Despair, Part I*

- Tuesday, 4/7: \*\*\* IMPORTANT \*\*\* Student-Teacher Conferences via Zoom (during office hours and regular class time) to discuss revised research essay instructor feedback \*\*\* FIELD STUDY \*\*\* Asynchronous observation and documentation of La Chua Trail / Paynes Prairie ecology (discuss any necessary accommodations with instructor well ahead of time)
- Thursday 4/9: \*\*\* IMPORTANT \*\*\* Student-Teacher Conferences via Zoom (during regular class time) to discuss revised research essay instructor feedback \*\*\* FIELD STUDY \*\*\* Asynchronous observation and documentation of La Chua Trail / Paynes Prairie ecology (discuss accommodations with instructor)

**Week 14** *Wonder: The Antidote for Ecological Despair, Part II*

- Tuesday, 4/14: Excerpt of Solnit's *No Straight Road Takes You There* (coming soon to Canvas Course Reserves); check-in, presentation, group discussion, Q&A
- Thursday, 4/16: Excerpt of Markham's *Immemorial* (coming soon to Canvas Course Reserves); check-in, presentation, group discussion, break, film interlude: *Maya Lin in "Identity," from the series Art in the Twenty-First Century*, about the artist's ecological and memorial architecture, discussion of the Creative Nonfiction Piece (noncompulsory and for extra credit only), preview of final day agenda, Q&A  
Due Friday before midnight: Final Draft of the Academic Research Essay

### Week 15 *Wrapping Up and Celebration*

- Tuesday, 4/21: Final Day of Class! Gator Evals and Celebration  
Due before midnight: Process Note #2, Last Possible Observational Logbook Entry, Optional Creative Nonfiction Piece
- Thursday, 4/23: \*\*\*IMPORTANT\*\*\* No Class (Reading Period)

### CALENDAR OF ASSIGNMENTS

Month	Day	Time	Assignment
January	16	Before Midnight	Process Note #1
March	11	Before Midnight	Last Possible Reading Response
March	26	Before Class	Peer Review Draft of Research Essay
March	27	Before Midnight	Peer Review One-Pager
April	3	Before Midnight	Revised Draft of Research Essay for Instructor
April	17	Before Midnight	Final Draft of Research Essay
April	21	Before Midnight	Last Possible Observational Logbook Entry
April	21	Before Midnight	Process Note #2
April	21	Before Midnight	Optional Creative Nonfiction Piece

Additional Considerations: Student-Led Presentations

### UNIVERSITY POLICIES

For the most up-to-date information, see the UF policies page [here](#).

#### Students Requiring Accommodation

Students who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester. The accommodations process may be more complicated than you realize. If there are obstacles to receiving accommodations, feel free, but not obligated, to share those with the instructor.

## UF Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online. Students can complete evaluations in three ways:

1. The email they receive from GatorEvals
2. Their Canvas course menu under GatorEvals
3. The central portal at <https://my-ufl.bluera.com>

Guidance on how to provide constructive feedback is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

## University Honesty Policy

University of Florida students are bound by the Honor Pledge. On all work submitted for credit by a student, the following pledge is required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Student Honor Code and Conduct Code (Regulation 4.040) specifies a number of behaviors that are in violation of this code, as well as the process for reported allegations and sanctions that may be implemented. All potential violations of the code will be reported to Student Conduct and Conflict Resolution. If a student is found responsible for an Honor Code violation in this course, the instructor will enter a Grade Adjustment sanction which may be up to or including failure of the course. For additional information, see <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>.

## 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 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 faculty or guest lecturer during class.

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 Honor Code / Student Conduct Code.

### **Procedure for Conflict Resolution**

Any classroom issues, disagreements or grade disputes should be discussed first between the instructor and the student. If the problem cannot be resolved, please contact Dr. Del Hierro ([vdelhierro@ufl.edu](mailto:vdelhierro@ufl.edu), 352-392-0375). Be prepared to provide documentation of the problem, as well as all graded materials for the semester. Issues that cannot be resolved departmentally will be referred to the University Ombuds Office (<http://www.ombuds.ufl.edu>; 352-392-1308) or the Dean of Students Office (<http://www.dso.ufl.edu>; 352-392-1261).

## **RESOURCES AVAILABLE TO STUDENTS**

### **Health and Wellness**

- U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto: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 [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.



## Academic Resources

- E-learning technical support: Contact the [UF Computing Help Desk](#) at [352-392-4357](tel:352-392-4357) or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- [Career Connections Center](#): Reitz Union Suite 1300, [352-392-1601](tel:352-392-1601). Career assistance and counseling services.
- [Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources. Call [866-281-6309](tel:866-281-6309) or email [ask@ufl.libanswers.com](mailto:ask@ufl.libanswers.com) for more information.
- [Teaching Center](#): 1317 Turlington Hall, Call [352-392-2010](tel:352-392-2010), or to make a private appointment: [352-392-6420](tel:352-392-6420). Email contact: [teaching-center@ufl.edu](mailto:teaching-center@ufl.edu). General study skills and tutoring.
- [Writing Studio](#): Daytime (9:30am-3:30pm) at 2215 Turlington Hall, [352-846-1138](tel:352-846-1138) AND Evening (5:00pm-7:00pm) at 1545 W. University Ave (Library West, Rm. 339). U Up to two sessions per week for brainstorming, formatting, and writing papers in
- Academic Complaints: Office of the Ombuds; [Visit the Complaint Portal webpage for more information](#).
- Enrollment Management Complaints (Registrar, Financial Aid, Admissions): [View the Student Complaint Procedure webpage for more information](#).