

## ENG 3503: The Cinema of Environmental Crisis

**Professor Terry Harpold**

**Fall 2025, Class no. 26218, sec. no. 8TH1**

**Class meetings: Tu, per. 4, Th., pers. 4–5, Turlington 2334**

**Film screenings: W, pers. 9–11, Turlington 2334**

office hours: Turlington 4105, Tu, 12:30–2:30 PM (F2F and via Zoom), and by appt.

email: [tharpold@ufl.edu](mailto:tharpold@ufl.edu)

home page for Terry Harpold: <https://people.clas.ufl.edu/tharpold/>

e-Learning (Canvas) site for ENG 3503 (*registered students only*): <https://elearning.ufl.edu/>

Imagining Climate Change: <https://imagining-climate.clas.ufl.edu/>

### Course description



World-weary newspaperman Peter Stenning (Edward Judd) walks toward the uncertain future of abandoned London, in Val Guest's *The Day the Earth Caught Fire* (1961).

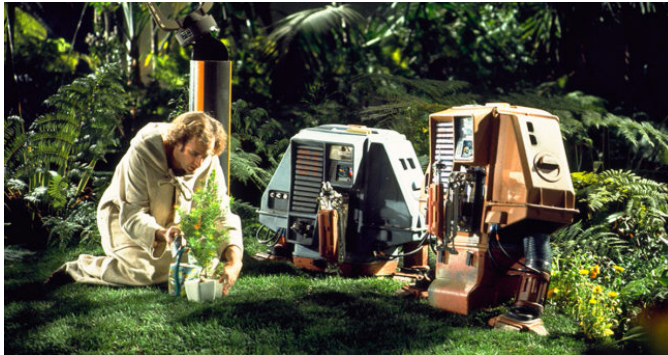


Dr. Ryan Stone (Sandra Bullock) and Commander Matt Kowalski (George Clooney) cling to a tangled parachute cord in the wreckage of the International Space Station, in Alfonso Cuarón's *Gravity* (2013).

This course is a survey of the imaginative ecologies and ethics of the cinema of environmental crisis. (Here, “crisis” applies to stories of natural and human-made disasters, and changes in weather and climate that catalyze the plot, images, and sounds of a film.) We will view and discuss primarily narrative fiction films in which human characters are thrust into conditions of environmental transformation – alienation, upheaval, collapse, extinction,

and restoration – and confront new relations to other humans and other beings of the natural and built worlds.

An emphasis of the course is on learning how to see environmental elements of a film as more than scenery or allegorical doubles of (human) characters' emotions and actions: as real, determinant situations of subjectivity and agency – human and more-than-human – in the film medium.



In the heart of the last remaining forest, botanist Freeman Lowell (Bruce Dern) instructs drones Dewey and Huey in planting techniques, in Douglas Trumbull's *Silent Running* (1972).



Letty Mason (Lillian Gish) listens in anguish to the sound of the rising wind, in Victor Sjöström's *The Wind* (1928).

Films discussed will include Victor Sjöström's *The Wind* (US, 1928); Joris Ivens's *Rain* (*Regen*, Holland, 1929); Jean Epstein's *The Storm-Tamer* (*Le Tempestaire*, France, 1947); Michael Powell and Emeric Pressburger's *Black Narcissus* (UK, 1947); Kaneto Shindô's *The Naked Island* (*Hadaka no Shima*, Japan, 1960); Val Guest's *The Day the Earth Caught Fire* (UK, 1961); Alfred Hitchcock's *The Birds* (US, 1963); Douglas Trumbull's *Silent Running* (US, 1972); Hayao Miyazaki's *Princess Mononoke* (*Mononoke-hime*, Japan, 1997); Andrucha Waddington's *The House of Sand* (*Casa de areia*, Brazil, 2005); Alfonso Cuarón's *Gravity* (US, 2013); Pella Kågerman and Hugo Lija's

*Aniara* (Sweden/Denmark, 2018); Saul Williams and Anisia Uzeyman's *Neptune Frost* (Rwanda/US, 2021); and Gints Zilbalodis's *Flow* (*Straume*, Latvia, 2024).



Áurea (Fernanda Torres) surveys the shifting horizon of the Lençóis Maranhenses, Brazil, in Andrucha Waddington's *The House of Sand* (2005).

Graded assignments include four short-form quick responses to assigned films and two long-form analyses of assigned films.

Extra-credit service learning activities in the course include opportunities to take part in supervised volunteer tree plantings in and around the city of Gainesville.

### Required texts to purchase

This text is available at the UF Bookstore and from online vendors. I encourage you whenever possible to buy your texts from independent booksellers. If you choose to buy your texts online, I recommend sources such as [Abebooks.com](https://abebooks.com) and [Alibris.com](https://alibris.com) that serve independent booksellers.

O'Brien, Adam. *Film and the Natural Environment: Elements and Atmospheres*. Wallflower, 2018. ISBN 9780231182652. 144 pp. (print). Also available in Apple Books and Kindle formats.

### Required film screenings

*These films are required viewing for the course and, unless otherwise indicated, are shown only during the scheduled screening sessions. To improve accessibility for all students, all films will be screened with subtitles. Films originally released in a language other than English will be shown in their original versions with English subtitles.*

*Note: Some films include scenes of menace, violence, and injuries and deaths of humans and other living beings. Some include human nudity and scenes of sexual activity.*

Epstein, Jean, director. *The Storm-Tamer* [*Le Tempestaire*]. 1947. France Illustration. 23 mins.

Guest, Val, director. *The Day the Earth Caught Fire*. British Lion Films, 1961. Kino Lorber, 2020. 98 mins.

Hitchcock, Alfred, director. *The Birds*. Universal Pictures, 1963. 119 mins.

Ivens, Joris, director. *Rain* [*Regen*]. Capi-Holland, 1929. 14 mins.

Kågërman, Pella and Hugo Lija, directors. *Aniara*. SF Studios, 2018. Magnolia, 2019. 106 mins.

Kahiu, Wanuri, director. *Pumzi*. Inspired Minority Pictures, 2009. Focus Features, 2010. 21 mins. Available on Vimeo: <https://vimeo.com/46891859> .

Miyazaki, Hayao, director. *Princess Mononoke* [*Mononoke-hime*]. Studio Ghibli, 1997. Miramax, 2000. 133 mins.

Powell, Michael, and Emeric Pressburger, directors. *Black Narcissus*. The Archers, 1947. Criterion, 2000. 100 mins.

Sjöström, Victor, director. *The Wind*. MGM, 1928. 95 mins.

Trumbull, Douglas, director. *Silent Running*. Universal, 1972. Arrow Video, 2020. 89 mins.

Waddington, Andrucha, director. *The House of Sand* [*Casa de areia*]. Columbia TriStar Filmes do Brasil, 2005. Sony Pictures, 2006. 115 mins.

Williams, Saul, and Anisia Uzeyman, directors. *Neptune Frost*. Kino Lorber, 2021. 110 mins.

Zilbalodis, Gints, director. *Flow* [*Straume*]. Baltic Content Media, 2024. 84 mins.

### **Other required and recommended texts**

Our discussions of screened films will be associated with short critical texts (articles or book chapters) about the films and/or their production, genres, and significance. These texts are available for free via the course's electronic reserves (*Ares*, <https://ares.uflib.ufl.edu>). All are PDF files with searchable text layers or in comparable digital formats capable of being parsed by screen readers.

Calvin, Ritch. "The Environmental Dominant in Wanuri Kahiu's *Pumzi*." *The Liverpool Companion to World Science Fiction Film*, edited by Sonja Fritzsche, Liverpool University Press, 2014, pp. 21–35.

Carroll, Siobhan. "Lost in Space: Surviving Globalization in Gravity and The Martian." *Science Fiction Studies*, vol. 46, no. 1, 2019, pp. 127–42.



- Costa de Beauregard, Raphaëlle. "The Mountains of Tibet in Powell & Pressburger's Film *Black Narcissus* (1947)." *Anglophonia Caliban/Sigma*, vol. 23, 2008, pp. 103–10.
- Daniels-Lerberg, Tracey and Matthew Lerberg. "To 'See With Eyes Unclouded by Hate': *Princess Mononoke* and the Quest for Environmental Balance." *Princess Mononoke: Understanding Studio Ghibli's Monster Princess*, edited by Rayna Denison, Bloomsbury, 2018, pp. 57–73.
- Du Maurier, Daphne. "The Birds." *The Birds and Other Stories*, Virago Press, 2004, pp. 1–39.
- Florin, Bo. "Conquering Nature – *The Wind*." *Transition and Transformation: Victor Sjöström in Hollywood, 1923–1930*, Amsterdam University Press, 2013, pp. 79–98, 144–45.
- Gorman, Alice. "Junkyard Earth." *Dr. Space Junk vs. the Universe: Archaeology and the Future*, MIT Press, 2019, pp. 114–45, 279.
- Goutierre, Juliette. "Hacking Boundaries and Subverting Systems of Oppression in *Neptune Frost* (2021)." *Introduction to Afrofuturism: A Mixtape in Black Literature & Arts*, edited by DuEwa M. Frazier, Routledge, 2025, pp. 92–101.
- Heise, Ursula K. "Plasmatic Nature: Environmentalism and Animated Film." *Public Culture*, vol. 26, no. 2, 2014, pp. 301–18.
- Hunter, I.Q. "*The Day the Earth Caught Fire*." *British Science Fiction Cinema*, edited by I.Q. Hunter, Routledge, 1999, pp. 99–112.
- Ivakhiv, Adrian J. "The *Stalker* Effect: Stalking the Cinema, Tracking the Psyche." *Ecologies of the Moving Image: Cinema, Affect, Nature*, Wilfrid Laurier University Press, 2013, pp. 13–23, 349.
- Kitsnik, Laurie. "Real and Slow: The Poetics and Politics of *The Naked Island*." *Asian Cinema*, vol. 29, no. 2, 2018, pp. 261–73.
- Lavender, Isaiah III. "On Defining Afrofuturism." *Afrofuturism Rising: The Literary Prehistory of a Movement*, Ohio State University Press, 2019, pp. 1–21.
- McKim, Kristi. "Interiority and Exteriority: Cinematic Weather as Plot and Effect." *Cinema as Weather: Stylistic Screens and Atmospheric Change*, Routledge, 2013, pp. 65–90, 201–3.
- Power, Aidan. "Eurocentrism, The Anthropocene and Climate Migration in *Aniara*." *Foundation*, vol. 50, no. 140, 2021, pp. 45–61.

- Santos, Jorge Hamilton Souza dos and Nádja Bessa dos Santos. "The Lençóis Maranhenses: A Paradise of Dunes and Ponds." *Landscapes and Landforms of Brazil*, edited by Bianca Carvalho Viera et al., Springer, 2015, pp. 79–90.
- Shaviro, Steven. "Affect vs. Emotion." *The Cine-Files*, vol. 10, 2016.
- Street, Sarah. "Analysis." *Black Narcissus*, I.B. Tauris, 2005, pp. 30–61, 93–96.
- Thompson, Matthew I. "Cinematic Arkitecture: *Silent Running* and the Spaceship Earth Metaphor." *New Review of Film and Television Studies*, vol. 18, no. 3, 2020, pp. 249–74.
- Wall-Romana, Christophe. "*Le Tempestaire, Les Feux de la mer, and phonogénie.*" *Jean Epstein: Corporeal Cinema and Film Philosophy*, Manchester University Press, 2013, pp. 149–56.
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## Course Calendar

*Major assignment deadlines and events outside of normal class meeting times are marked with an asterisk (\*). Assigned readings should be completed by the start of the class meeting in which they are to be discussed. Film screenings, marked (S) below, are scheduled on Wednesday evenings, pers. 9–11 (4:05–7:05 PM). **Attendance at the film screenings is mandatory. Attendance will be taken.***

Th, Aug 21	<p>Course introduction</p> <p>Film clips...</p> <p>William Friedkin, <i>Sorcerer</i> (1977) (excerpt)</p> <p>Joris Ivens, <i>Rain</i> (<i>Regen</i>, 1929)</p> <p>Gene Kelly &amp; Stanley Donen, <i>Singin' in the Rain</i> (1952) (excerpt)</p> <p>Andrew L. Stone, <i>Stormy Weather</i> (1943) (excerpt)</p>
Tu, Aug 26	<p>McKim, "Interiority and Exteriority"</p> <p>Shaviro, "Affect vs. Emotion"</p> <p>Film clips...</p> <p>Jacques Demy, <i>The Umbrellas of Cherbourg</i> (<i>Les Parapluies de Cherbourg</i>, 1964) (excerpt)</p> <p>Alfred Hitchcock, <i>Psycho</i> (1960) (excerpt)</p> <p>Orson Welles, <i>Citizen Kane</i> (1941) (excerpt)</p>

W, Aug 27 (S)	Epstein, <i>The Storm-Tamer</i> (1947) Sjöström, <i>The Wind</i> (1928)
Th, Aug 28	Florin, "Conquering Nature – <i>The Wind</i> " Wall-Romana, " <i>Le Tempestaire, Les Feux de la mer</i> , and <i>phonogénie</i> " <i>Discussion of The Wind + The Storm-Tamer</i>
Tu, Sept 2	O'Brien, <i>Film and the Natural Environment</i> , "Introduction" + ch. 1, "Film Studies and the Natural Environment" (pp. 1–30) <i>Film clips...</i> F.W. Murnau, <i>Sunrise: A Song of Two Humans</i> (1927) (excerpt)
W, Sept 3 (S)	Powell & Pressburger, <i>Black Narcissus</i> (1947)
Th, Sept 4	Costa de Beauregard, "The Mountains of Tibet" Street, "Analysis [ <i>Black Narcissus</i> ]" <i>Discussion of Black Narcissus</i>
Tu, Sept 9	O'Brien, <i>Film and the Natural Environment</i> , chs. 2–3, "Film Narrative and the Natural Environment" + "Film Genre and the Natural Environment" (pp. 31–72) Henry Hathaway, <i>Niagara</i> (1953) (excerpts)
W, Sept 10 (S)	Shindô, <i>The Naked Island</i> ( <i>Hadaka no Shima</i> , 1960)
Th, Sept 11	Kitsnik, "Real and Slow" O'Brien, <i>Film and the Natural Environment</i> , ch. 4, "National Cinemas and the Natural Environment" <i>Discussion of The Naked Island</i>
Tu, Sept 16	O'Brien, <i>Film and the Natural Environment</i> , "Conclusion" (pp. 96– 103) <i>Film clips...</i> John Ford, <i>Young Mr. Lincoln</i> (1939) (excerpt) Alfred Hitchcock, <i>Vertigo</i> (1958)
W, Sept 17 (S)	Waddington, <i>The House of Sand</i> ( <i>Casa de areia</i> , 2005)

Th, Sept 18	Santos & Santos, "The Lençóis Maranhenses: A Paradise of Dunes and Ponds" <i>Discussion of The House of Sand</i>
Tu, Sept 23	Du Maurier, "The Birds"
W, Sept 24 (S)	Hitchcock, <i>The Birds</i> (1963)
Th, Sept 25	<i>Discussion of The Birds</i> <i>Assigned reading TBA</i>
Tu, Sept 30	<i>Open class discussion – no assigned reading</i>
W, Oct 1 (S)	Tarkovsky, <i>Stalker</i> (1979)
Th, Oct 2	Ivakhiv, "The Stalker Effect" <i>Discussion of Stalker</i>
Tu, Oct 7	Gorman, "Junkyard Earth"
W, Oct 8 (S)	Cuarón, <i>Gravity</i> (2013)
Th, Oct 9	Carroll, "Lost in Space" <i>Discussion of Gravity</i>
Tu, Oct 14	<i>Open class discussion – no assigned reading</i>
W, Oct 15 (S)	Guest, <i>The Day the Earth Caught Fire</i> (1961)
Th, Oct 16	Hunter, "The Day the Earth Caught Fire" <i>Discussion of The Day the Earth Caught Fire</i>
<b>* M, Oct 20</b>	<b>First long-form film analysis due by midnight</b>
Tu, Oct 21	<i>Open class discussion – no assigned reading</i>
W, Oct 22 (S)	Miyazaki, <i>Princess Mononoke</i> (1997)



Th, Oct 23	Daniels-Lerberg & Lerberg, "To 'See With Eyes Unclouded by Hate': <i>Princess Mononoke</i> and the Quest for Environmental Balance" Heise, "Plasmatic Nature: Environmentalism and Animated Film" <i>Discussion of Princess Mononoke</i>
Tu, Oct 28	Lavender, "On Defining Afrofuturism" <i>Film clip...</i> Jim Coney, <i>Space is the Place</i> (1972)
W, Oct 29 (S)	Kahiu, <i>Pumzi</i> (2009) Williams & Uzeyman, <i>Neptune Frost</i> (2021)
Th, Oct 30	Calvin, "The Environmental Dominant in Wanuri Kahiu's <i>Pumzi</i> " Goutierre, "Hacking Boundaries and Subverting Systems of Oppression" <i>Discussion of Pumzi + Neptune Frost</i>
Tu, Nov 4	<i>Open class discussion – no assigned reading</i>
W, Nov 5 (S)	Trumbull, <i>Silent Running</i> (1971)
Th, Nov 6	Thompson, "Cinematic Arkitecture: <i>Silent Running</i> and the Spaceship Earth Metaphor" <i>Discussion of Silent Running</i>
Tu, Nov 11	<i>No class meeting – Veterans Day</i>
W, Nov 12 (S)	Kågerman & Lilja, <i>Aniara</i> (2018)
Th, Nov 13	Power, "Eurocentrism, The Anthropocene and Climate Migration in <i>Aniara</i> " <i>Discussion of Aniara</i>
Tu, Nov 18	<i>Open class discussion – no assigned reading</i>
W, Nov 19 (S)	Zilbalodis, <i>Flow</i> (Straume, 2024)
Th, Nov 20	<i>Discussion of Flow</i>

Tu, Nov 25	<i>No class meeting (Thanksgiving)</i>
W, Nov 26 (S)	<i>No screening (Thanksgiving)</i>
Th, Nov 27	<i>No class meeting (Thanksgiving)</i>
Tu, Dec 2	<i>Course debriefing (no assigned reading)</i> <i>Final class meeting</i>
<b>* Tu, Dec 9</b>	<b>Second long-form film analysis due by 5 PM</b>

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### Evaluation of Performance, Attendance Requirements & Other Course Policies

Your final grade in this course will be determined by the average of six assignments:

Short-form quick responses to an assigned film:  $10\% \times 4 = 40\%$  of final grade

Long-form analyses of assigned films:  $30\% \times 2 = 60\%$  of final grade

***Short-form quick response.*** Beginning with the September 4 class meeting (following the previous night's screening of *Black Narcissus*), for most Thursday meetings 3–5 randomly-selected students will each have posted to a prepared discussion thread in Canvas a 200 word “quick response” to the assigned film(s) for that week. We will use these responses to help organize our in-class discussion of the films. Each student will complete four such short responses by semester's end.

Your responses may address any aspect of the film(s) or reading(s) that you find engaging or provoking – a scene, dialogue, character, the film's structure or symbolism, etc. **Your response must be posted *no later than midnight following the Wednesday evening screening of that week's film(s)*.** Instructions for this assignment, and a schedule of students' assigned responses, will be announced within the first two weeks of the semester.

***Long-form film analyses.*** During the semester, you will complete two long-form analyses of two different films from among those we have viewed and discussed in class. Your analysis may treat the film as a whole, or focus narrowly on a scene or scenes, dialogue or visual elements that you find of particular relevance to the themes, methods, and aims of this course. Each of your completed analyses must be between 1500 and 2000 words in length, not including a bibliography. The due dates of these analyses are indicated in the

syllabus; each analysis must focus primarily on a film or films screened within that half of the semester. Detailed instructions for this writing assignment will be announced early in the semester.

**Extra-credit options.** This course includes extra-credit options that may be used to raise your final grade. Extra credit may be earned for your participation in two types of events closely associated with themes and methods of the course: 1) the Trees! volunteer tree planting initiative; 2) guest lectures and symposia sponsored by Imagining Climate Change. Three to four events of each type are scheduled for this semester. You may earn extra credit for attending up to three of these events. Extra credit is earned simply for participating in a Trees! volunteer planting (your attendance will be automatically noted). To earn extra credit for attending an ICC event, you must submit a 300 word essay on the event, in the form of a summary of the guest speaker's presentation, or a summary of one or more of the guest speakers' presentations in the case of a multi-speaker event. This essay must be sent to me by email no later than three days following the last day of the ICC event. This essay option must meet minimal requirements for accuracy and completeness, which I will explain in class.

For each extra-credit event, you will earn 1 point applied after the calculation of your final grade. You may earn this credit for *up to three* extra-credit events. Thus, a student with a final average of 87 (an A-) who took part in two tree plantings and attended one ICC event (for which she wrote a report) would have her reported final grade raised to 90 (an A). Note, however, an important restriction on the extra credit that you may earn. If you seek credit for participating in more than one event, they must include events of both kinds. You can earn extra credit for one planting plus one ICC event, but not for only two plantings or only two ICC events. If you seek extra credit for three events, at least one of them must be of a different type than the others.

**Trees! (extra-credit option).** A growing body of scientific evidence shows that encouraging the regeneration of natural forests and planting new trees on treeless lands are among the most economical and effective climate change mitigation solutions available to us.<sup>1</sup> You may receive extra course credit by taking part in a local effort to increase our forest canopy.

Since early 2019, UF's Imagining Climate Change initiative has worked closely with the Alachua County Department of Land Conservation and Management (opens in new tab) to coordinate volunteer tree plantings in and around the city of Gainesville. The plantings

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<sup>1</sup> Bastin, Jean-François, *et al.*, "The Global Tree Restoration Potential." *Science* 365, 76–79 (2019) <https://science.sciencemag.org/content/365/6448/76>; Lewis, S.L., "Regenerate Natural Forests to Store Carbon," *Nature* 568: 25-28 (2019) <https://www.nature.com/articles/d41586-019-01026-8> .

emphasize high-value tree species appropriate for site conditions on County owned right of ways, developed County properties, and properties directly influencing the public sphere. Of priority are trees that provide shade for bicycling and human pedestrians, provide erosion control, extend forest canopy, and support wildlife biodiversity and carbon sequestration. The most recent census (2021) showed that 98% of trees planted in this initiative remain in excellent health.

Tree plantings are fun, low-effort undertakings to beautify our community and to help foster a sustainable local ecosystem for decades to come.<sup>2</sup> Pretty much, you help to dig a hole a few feet deep, drop in a juvenile tree, refill, brace, bank the tree with mulch, water, and repeat. No prior tree planting experience is necessary. Needed tools, reflective safety vests, and vegan snacks are provided. A filled personal water bottle is strongly recommended, as access to potable water on site may be limited. You should wear lightweight but sturdy outdoor clothing and closed-toed shoes. Gloves suitable for garden work, a hat, protective eyewear (eyeglasses or sunglasses), sunscreen, and insect repellent are recommended. Typically, a planting takes 3–4 hours, usually beginning around 9 AM. You must complete a volunteer release form, provided on site, before the planting begins. See <http://imagining-climate.clas.ufl.edu/trees> for planting dates and locations and for a photographic gallery of previous plantings. *The Alachua County Department of Land Conservation and Management is unaffiliated with the University of Florida.*

**Imagining Climate Change events (extra-credit option).** Several UF events this semester sponsored by the Imagining Climate Change initiative (<https://imagining-climate.clas.ufl.edu>) are of direct relevance to this course. I encourage you to review the ICC schedule of events and plan on attending as many events as possible.

**Grading scheme and graded assignments.** The evaluation method in this course is consistent with UF's policies on grading (<http://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>).

Grades are calculated on a numeric scale, as below:

A	90–100	A–	87–89		
B+	84–86	B	80–83	B–	77–79
C+	74–76	C	70–73	C–	67–69

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<sup>2</sup> Andreu, M.G. et al., Urban Forest Ecological Analysis. Report to the City of Gainesville, March 2017. City of Gainesville, Florida, 2017 <http://sfrc.ufl.edu/wp-content/uploads/GNV-ECO-Report-2016.pdf>. Gainesville has been an Arbor Day Foundation “Tree City USA” since 1983. it was named a “Tree City of the World” by the Food and Agriculture Organization of the United Nations in 2020.

D+ 64–66      D 60–63      D– 57–59

A grade of 56 or below is a failing grade (E). A minimum final grade of C is required for General Education Credit.

If you do not complete an assignment, you will receive a grade of 0. If you feel that you've been unfairly graded on an assignment, you may make a case in writing for a better grade. I will consider no grade changes without this written rationale.

You may make up a missed assignment only if you have a written medical excuse from a doctor, a signed letter from a judge or law enforcement officer (if you are called for jury duty or to testify in court, for example), or if a death or serious illness or injury occurs in your family. You should contact me as soon as possible when you anticipate a delay in submission of graded work.

**Academic policies & resources.** The policies outlined below are consistent with UF's broad descriptions of academic policies and resources (<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/> ).

**Attendance.** The films, texts, and concepts we will review are complex and challenging. You cannot reasonably expect to master them if you do not keep up with required reading assignments and film screenings and come to class prepared and on time. Class discussions will often include review of materials not among the assigned texts or films. For these reasons, your presence in class is essential and is required. **Attendance is taken for both regular class meetings and film screenings. After four missed class periods, I reserve the right to lower your final course grade by five points for each additional class period that you miss. (Note: Screening times are treated as a single class period.)** I treat excused and unexcused absences alike in this regard. It is your responsibility to keep track of your absences and to make sure that you complete all required work. If you must miss class, make sure that you turn in any assignments due for that day, and that you are ready if another assignment is due on the day you return to class. In the event of a prolonged illness or other emergency you should notify me as soon as possible so that we may make provisions to insure that you do not fall behind.

Lateness is disruptive to others in the classroom, and is strongly discouraged. If you are more than 15 minutes late to class, this will be considered an absence.

If you have special requirements because of disability, do not hesitate to bring those to my attention so that I may make appropriate accommodations. Students with disabilities requesting accommodations should first register with the UF Disability Resource Center (<https://disability.ufl.edu/get-started/>) by providing appropriate documentation.

If you are unable to attend any part of a class meeting or work on a course assignment because these coincide with the timing of religious observances, you must notify me of this conflict well in advance, so that we may make appropriate adjustments to relevant assignment deadlines.

***Use of computers and other electronic devices in class.*** The use of personal computers and other electronic devices in class is acceptable for purposes related to class discussion and collaboration. Casual WWW browsing, emailing, chatting, texting, etc., unrelated to class activities will not be tolerated. Apart from those times when I have approved their use in advance, cell phones, pagers, and similar communication devices may not be used during class meetings, and must be set to silent ring at the start of class.

***Recordings of class meetings.*** *University of Florida policy requires me to add the following statement to my syllabus:*

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.



See this page for the University's guidelines on recording class lectures:  
<https://sccr.dso.ufl.edu/policies/code-change-faq/> .

**Course evaluation.** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

**Title IX and gender equity.** Title IX is a federal civil rights law that prohibits discrimination on the basis of sex, sexual orientation, or gender identity in federally funded education programs or activities. Title IX addresses sexual harassment, sexual violence, or any gender-based discrimination that may deny a person access to educational benefits and opportunities. Under Title IX, schools must ensure that all students and employees have equal access to education and educational facilities, regardless of sex, sexual orientation, or gender identity. The UF Office for Accessibility and Gender Equity (<https://titleix.ufl.edu>) provides support to anyone affected by sexual or gender-based misconduct, harassment, or discrimination. As the instructor of this course I am considered an Official with Authority who is required to report violations of UF's gender equity policy.

**Policy on academic honesty.** The University community's policies and methods regarding academic honesty, your obligations to me and mine to you with regard to academic honesty, are clearly spelled out in the UF Student Honor Code, which is available online at <http://sccr.dso.ufl.edu/students/student-conduct-code/>.

Academic dishonesty in any form will not be tolerated in this course. Examples of academic dishonesty include but are not limited to:

- Possessing, using, or exchanging improperly acquired written or oral information in the preparation of graded assignments submitted for this course.
- Substitution of material that is wholly or substantially identical to that created or published by another individual or individuals.
- False claims of performance or work submitted by a student for requirements of this course.

I am obliged to act on any suspected act of academic misconduct. This may include a reduced or failing grade for the course as a whole or other disciplinary proceedings, as per the recommendation of the Dean of Students. If you have any concern that you may not have made appropriate use of the work of others in your research or writing for this course, please confer with me before you submit the assignment. You should retain all graded materials that you receive from me until you receive your final course grade.

***Policy on the use of Generative AI (GenAI) tools in writing assignments.*** You are permitted to use GenAI tools (ChatGPT, Copilot, DeepSeek, Gemini, Stable Diffusion, DALL-E, Apple Intelligence, etc.) for assigned writing in this course but *only* under the following conditions and limitations:

- You MAY use these tools for basic research, brainstorming, outlining, and reviewing/correcting the grammar, spelling, and style of your finished writing.
- You MAY NOT use them to impersonate your contributions to threaded course discussions in Canvas.
- You MAY NOT use them to complete your portion of assigned group work without the knowledge and approval of others in the group.
- You MAY NOT use them to produce primary elements (such as bulleted text, citations, graphs and charts) of presentations that will be given in class, whether individually or collectively with other students. You MAY use them to create basic templates or the graphic layout of such presentations.
- You MAY NOT use them to compose full sentences or paragraphs of your individual or group written assignments. You MAY NOT use them to compose the whole of a writing assignment.
- You MUST document your uses of GenAI for textual and visual elements appearing in the final versions of your writing assignments as per MLA's recommended guidelines for including GenAI sources in your list of Works Cited – <https://style.mla.org/citing-generative-ai/>. I consider failures to document uses of these tools to be a violation of the course's policy on academic honesty.

I *very strongly* recommend that you verify all citations of scholarly sources produced by GenAI and insure that the citation is accurate and complete, the source is relevant to the topic of your writing, and any quotations from the source are accurate and complete.

***Emergency services.*** **U Matter, We Care** serves as the umbrella program for UF's caring culture and provides students in distress with support and coordination of a wide variety of appropriate resources. Contact [umatter@ufl.edu](mailto:umatter@ufl.edu) seven days a week for assistance if you are in distress. Call 352-392-1575 for a crisis counselor overnight and during weekends. Note also these support services:

- The University Counseling Center – 301 Peabody Hall, 352-392-1575;  
<http://www.counseling.ufl.edu>
- Student Health Care Center – 352-392-1171
- Career Resource Center, Reitz Union – 352-392-1601
- Center for Sexual Assault/Abuse Recovery and Education (CARE), Student Health Care Center – 352-392-1161
- University Police Department – 352-392-1111 (non-emergency); *call 9-1-1 for emergencies*

***Policy on environmentally unsustainable activity in the classroom.*** When possible I will distribute all course materials via paper-sparing digital media. I encourage you to purchase e-book editions of assigned texts when they are available, or used copies of print texts, and to return those to circulation if you choose not to keep them at the end of the course. (Donating your unwanted books to the Alachua County Friends of the Library annual book sale (<http://folaclld.org>) is a good way to get them into other readers' hands and to help raise a bit of cash for our county's excellent but criminally underfunded public libraries.) If you do elect to keep your books, share them with others after the course is over. And a final appeal to your common sense: bring food and/or beverages to the classroom only in reusable containers. Please, no food or beverages in single-use containers and no single-use, unrecyclable cutlery or straws.