

ENG 4133: Films of Environmental Crisis

Professor Terry Harpold

Fall 2020, Section 14C8

Time: MWF, per. 6 (12:50–1:40 PM) + Tu, pers. E1–E3 (7:20–10:10 PM)

office hours: M, 2:30–4:30 PM, and by appt. (via Zoom, no F2F meetings)

email: tharpold@ufl.edu

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

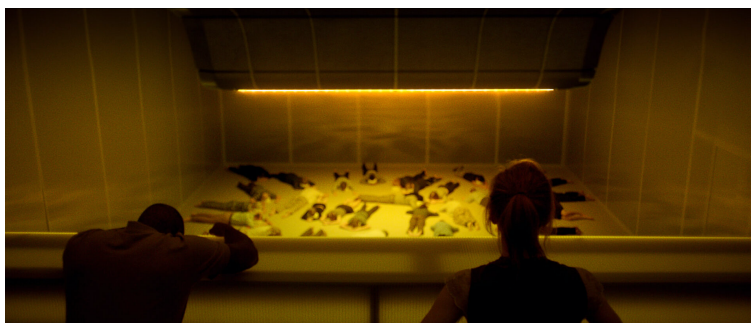
e-Learning (Canvas) site for ENG 4133 (*registered students only*): <https://elearning.ufl.edu/>

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).



The Mimaroben (Emelie Jonsson) observes passengers of the lost spacecraft *Aniara* asleep in their virtual reality memories of Earth, in Pella Kågerman and Hugo Lilja's *Aniara* (2018).

This course is a survey of the semiotics and imaginative ecologies of films of environmental crisis. (Here “crisis” applies to stories of natural and human-made disasters as well as 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 re-creation – and confront new relations

to other humans and other beings of the natural and built worlds. A key emphasis of the course is on learning how to see environmental elements of a film as more than scenery or allegorical doubles of characters' emotions and actions: as real, determinant situations of subjectivity and agency in the medium of film.



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).



San surveys the clear cut forest with her wolf brethren, in Hayao Miyazaki's *Princess Mononoke* (1997).

Films we will view and discuss include: Joris Ivens's *Rain (Regen)*, (Holland, 1929), Val Guest's *The Day the Earth Caught Fire* (UK, 1961), Douglas Trumbull's *Silent Running* (US, 1972), Peter Weir's *The Last Wave* (Australia, 1977), Hayao Miyazaki's *Princess Mononoke (Mononoke-hime)*, (Japan, 1997), Andrucha Waddington's *The House of Sand (Casa de areia)*, (Brazil, 2005), Jia Zhang-ke's *Still Life (Sānxiá hǎorén)*, (China, 2006), Sylvère Petit's *The Fanning Bees (Les Ventileuses)*, (France, 2010), Wanuri Kahiu's *Pumzi* (Kenya, 2009), Bong Joon-Ho's *Snowpiercer* (S. Korea/Czech Republic, 2013), George Miller's *Mad Max:*

Fury Road (Australia 2015), Jennifer Baichwal's *Anthropocene: The Human Epoch* (Canada, 2018), Alex Garland's *Annihilation* (2018), and Pella Kågeman and Hugo Lija's *Aniara* (Sweden/Denmark, 2018).

Graded assignments include two short-form responses to assigned films, two short-form replies to other students' responses, and three long-form analyses of assigned films.

This course is taught online via Zoom, synchronous with the MWF per. 6 schedule noted above. You are not required to attend a class meeting during the Tuesday pers. E1-E3 screening time, which is ostensibly allotted to required weekly film viewings.

Required Texts to Purchase

These texts are available at the UF Bookstore and from online vendors. Used and electronic editions (Apple Books, Amazon Kindle, etc.) are acceptable – indeed they are encouraged¹ – so long as the version of the text you read is *otherwise identical to the editions noted below*.

I encourage you whenever possible to buy from independent booksellers. If you choose to buy your texts online, I recommend sources such as Abebooks.com and Alibris.com that serve independent booksellers.

Ellis, Erle C. *Anthropocene: A Very Short Introduction*. Oxford University Press, 2018. ISBN 9780198792987. 208 pp. (print). *Also available in Apple Books and Kindle formats.*

VanderMeer, Jeff. *Annihilation*. Farrar, Straus and Giroux, 2014. ISBN 9780374537159. 210 pp. (print). *Also available in Apple Books and Kindle formats.*

Other required and recommended texts

Most of the films we will discuss are associated with short critical or scientific texts (articles or book excerpts) about the films and/or their genres, significance, production or environmental settings. The texts below are available for free via the course's electronic reserves (*Ares*, <https://ares.uflib.ufl.edu>), or at the URLs indicated below. All are PDF files with searchable text layers or in comparable formats capable of being parsed by screen readers.

Bellamy, Brent and Imre Szeman. "Life After People: Science Fiction and Ecological Futures." *Green Planets: Ecology and Science Fiction*, edited by Gerry Canavan and Kim Stanley Robinson, Wesleyan University Press, 2014, pp. 192–205. *Ares*.

Ellis, Jamie. "Colony Level Thermoregulation and the Honey Bee Dance Language." *American Bee Journal*, 2016, pp. 147–54. *Ares*.

Haraway, Donna J. "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin." *Environmental Humanities*, vol. 6, 2015, pp. 159-65. *Ares*.

Ivens, Joris. *The Camera and I*. International Publishers, 1974, pp. 34–40. *Ares*.

¹ See my "Policy on environmentally unsustainable activity in the classroom," below.

- Lewis, Christopher T. "The Flags of Time: Temporal Decoloniality in *Casa de areia* and *O ano em que meus pais saíram de férias*." *Journal of Lusophone Studies*, vol. 3, no. 2, 2018, pp. 24–46. Ares.
- Lu, Sheldon H. "Gorgeous Three Gorges at Last Sight: Cinematic Remembrance and the Dialectic of Modernization." *Chinese Ecocinema: In the Age of Environmental Challenge*, edited by Sheldon H. Lu and Jiayan Mi, Hong Kong University Press, 2009, pp. 39–55. Ares.
- McKim, Kristi. "Interiority and Exteriority: Cinematic Weather as Plot and Effect." *Cinema as Weather: Stylistic Screens and Atmospheric Change*, Routledge, 2013, pp. 65–90. Ares.
- Nunn, Patrick D. "Australian Aboriginal Memories of Coastal Drowning," *The Edge of Memory: Ancient Stories, Oral Tradition and the Post-Glacial World*. Bloomsbury Sigma, 2019. Ares.
- 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. Ares.
- Sontag, Susan. "The Imagination of the Disaster." *Against Interpretation and Other Essays*, Farrar, Straus & Giroux, 1966, pp. 209–25. Ares.

Required film screenings

These films are required viewing for the course. They are available in streaming formats from the course's electronic reserves (Ares) or at the URLs indicated below.

Some films required for this course include scenes of menace, violence, and the deaths of humans and other living beings. Some of the films include nudity and scenes of sexual activity.

- Arnborn, Arne. Dir. *Aniara*. Sveriges Radio, 1960. 120 mins. Available on archive.org: <https://archive.org/details/aniara.1960>.
- Baichwal, Jennifer. Dir. *Anthropocene: The Human Epoch*. Kino Lorber, 2018. 87 mins. Ares.
- Bong, Joon-ho. Dir. *Snowpiercer*. 2013. Anchor Bay, 2014. 126 mins. Ares.
- Guest, Val. *The Day the Earth Caught Fire*. 1961. Kino Lorber, 2020. 98 mins. Ares.
- Ivens, Joris. Dir. *Rain [Regen]*. Capi-Holland, 1929. 14 mins. Available on Vimeo: <https://vimeo.com/120679815>.

Jia, Zhang-ke. Dir. *Still Life* [*Sānxiá hǎorén*]. 2006. New Yorker Films, 2008. 108 mins. Ares.

Kågerman, Pella and Hugo Lija. Dirs. *Aniara*. 2018. Magnolia, 2019. 106 mins. Ares.

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

Miller, George. Dir. *Mad Max: Fury Road*. Warner Brothers, 2015. 120 mins. Ares.

Miyazaki, Hayao. Dir. *Princess Mononoke* [*Mononoke-hime*]. 1997. Studio Ghibli, 2019. 133 mins. Ares.

Petit, Sylvère. Dir. *The Fanning Bees* [*Les Ventileuses*]. C-P Productions, 2010. 21 mins. Ares.

Trumbull, Douglas. Dir. *Silent Running*. 1972. Universal, 2002. 89 mins. Ares.

Waddington, Andrucha. Dir. *The House of Sand* [*Casa de Areia*]. 2005. Sony Pictures, 2006. 115 mins. Ares.

Weir, Peter. Dir. *The Last Wave*. 1977. Criterion, 2001. 106 mins. Ares.

Course Calendar

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. In the case of readings discussed over several class meetings you should have completed a corresponding portion of the reading for each of the meetings in which it is discussed (e.g., 2/3 of the text for the second of three meetings.) Film screenings are notionally scheduled on Tuesdays but you are free to watch each week's assigned film(s) at any time so long as you have done so by Tuesday night.*

The Wind in the Trees (and the Rain and the Sand)

M, Aug 31 *Course introduction*

Tu, Sept 1 Ivens, *Rain* [*Regen*] (Holland, 1929)

- W, Sept 2 Ivens, Joris. *The Camera and I* (excerpt)
Discussion of Rain
Description of signature viewing exercise
- F, Sept 4 McKim, Kristi. "Interiority and Exteriority: Cinematic Weather as Plot and Effect"
 Santos, Jorge Hamilton Souza dos and Nádja Bessa dos Santos, "The Lençóis Maranhenses: A Paradise of Dunes and Ponds"
Introduction to The House of Sand
- M, Sept 7 *No class meeting – Labor Day Holiday*
- Tu, Sept 8 **Waddington, *The House of Sand* [Casa de Areia] (Brazil, 2005)****
Signature viewing exercise is due by 5 PM
- W, Sept 9 *Discussion of The House of Sand*
- F, Sept 11 Lewis, Christopher T. "The Flags of Time: Temporal Decoloniality in Casa de areia and O ano em que meus país saíram de férias"
Discussion of The House of Sand
- The Human Epoch***
- M, Sept 14 Ellis, *Anthropocene: A Very Short Introduction*
- Tu, Sept 15 **Baichwal, *Anthropocene: The Human Epoch* (Canada, 2018)****
- W, Sept 16 Ellis, *Anthropocene: A Very Short Introduction*
Discussion of Anthropocene: The Human Epoch
- F, Sept 18 Ellis, *Anthropocene: A Very Short Introduction*
Discussion of Anthropocene: The Human Epoch
- M, Sept 21 *Short readings on the history of the Three Gorges Dam – TBA*
Introduction to Still Life
- Tu, Sept 22 **Jia, *Still Life* [Sānxiá hǎorén] (China, 2006)****
- W, Sept 23 *Discussion of Still Life*

F, Sept 25 *Discussion of Still Life*

What a Lovely Day

M, Sept 28 **Long-form film analysis # 1 due by 5 PM**
Bellamy, Brent and Imre Szeman. "Life After People: Science Fiction
and Ecological Futures"
Sontag, Susan. "The Imagination of the Disaster"
Introduction to Snowpiercer

Tu, Sept 29 Bong, *Snowpiercer* (S. Korea/Czech Republic, 2013)

W, Sept 30 *Discussion of Snowpiercer*

F, Oct 2 *Discussion of Snowpiercer*

M, Oct 5 *Discussion of Snowpiercer*
Introduction to Mad Max: Fury Road

Tu, Oct 6 Miller, *Mad Max: Fury Road* (Australia, 2015)

W, Oct 7 *Discussion of Mad Max: Fury Road*

F, Oct 9 *Discussion of Mad Max: Fury Road*

M, Oct 12 *Short readings on Miyazaki & Princess Mononoke – TBA*
Introduction to Princess Mononoke

Tu, Oct 13 Miyazaki, *Princess Mononoke* [*Mononoke-hime*] (Japan, 1997)

W, Oct 14 *Discussion of Princess Mononoke*

F, Oct 16 *Discussion of Princess Mononoke*

After Us

M, Oct 19 *Introduction to The Day the Earth Caught Fire*

Tu, Oct 20 Guest, *The Day the Earth Caught Fire* (UK, 1961)

- W, Oct 21 *Discussion of The Day The Earth Caught Fire*
- F, Oct 23 *Discussion of The Day The Earth Caught Fire*
- M, Oct 26 *Introduction to Silent Running*
- Tu, Oct 27 **Trumbull, *Silent Running* (US, 1972)****
Recommended: Barbee, Chuck. Dir. The Making of Silent Running. 1974. (<https://youtu.be/9xtsNdLj1F4>)
- W, Oct 28 *Discussion of Silent Running*
- F, Oct 30 *Discussion of Silent Running*
- M, Nov 2 **Long-form film analysis # 2 due by 5 PM**
 Ellis, Jamie. "Colony Level Thermoregulation and the Honey Bee Dance Language"
 "Africa & Science Fiction: Meeting with Wanuri Kahiu," 2009
 (<https://youtu.be/SWMtgD9O6PU>)
Introduction to Pumzi and The Fanning Bees
- Tu, Nov 3 **Kahiu, *Pumzi* (Kenya, 2009)****
Petit, *The Fanning Bees [Les Ventileuses]* (France, 2010)
- W, Nov 4 *Discussion of Pumzi and The Fanning Bees*
- F, Nov 6 *Discussion of Pumzi and The Fanning Bees*
- M, Nov 9 Nunn, "Australian Aboriginal Memories of Coastal Drowning"
Introduction to The Last Wave
- Tu, Nov 10 **Weir, *The Last Wave* (Australia, 1977)****
- W, Nov 11 *No class meeting – Veterans Day*
- F, Nov 13 *Discussion of The Last Wave*

After Every One

M, Nov 16	<i>Discussion of The Last Wave</i> <i>Introduction to Aniara</i>
Tu, Nov 17	Arnborn, <i>Aniara</i> (1960) Kågerman and Lija, <i>Aniara</i> (Sweden/Denmark, 2018)
W, Nov 18	Haraway, "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin" <i>Discussion of Aniara (1960 & 2018)</i>
F, Nov 20	<i>Discussion of Aniara (1960 & 2018)</i>
M, Nov 23	VanderMeer, <i>Annihilation</i>
Tu Nov 24	<i>No film assigned</i>
W Nov 25	<i>No class meeting – Thanksgiving</i>
F, Nov 27	<i>No class meeting – Thanksgiving</i>
M, Nov 30	VanderMeer, <i>Annihilation</i>
Tu, Dec 1	Garland, <i>Annihilation</i> (US, 2018)
W, Dec 2	<i>Discussion of Annihilation</i>
F, Dec 4	<i>Discussion of Annihilation</i>
M, Dec 7	<i>Course debriefing</i>
Tu, Dec 8	<i>No film assigned</i>
W, Dec 9	<i>Course debriefing</i>
* W, Dec 16	Long-form film analysis #3 due by 5 PM

Evaluation of Performance, Attendance Requirements & Other Course Policies

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

Signature viewing exercise: 5% of final grade

Short-form responses to assigned films: $10\% \times 2 = 20\%$ of final grade

Short-form replies to student responses: $7.5\% \times 2 = 15\%$ of final grade

Long-form analyses of assigned films: $20\% \times 3 = 60\%$ of final grade

Signature viewing exercise. This is a brief writing exercise that will help me and your classmates to understand your film and television viewing habits; it's a good way to start off our conversations this semester and to identify common interests. I will explain the method of the exercise at the start of the second class meeting. (I will complete the exercise also.) The exercise is due at the beginning of the second week of classes. Students who register for the course nearer to the end of drop/add can make up this assignment during the second week of classes. If you complete this exercise and meet its (very) basic requirements, you will receive a grade of 100 on the assignment. In effect, the assignment is worth three points toward your final grade. The procedure for the signature viewing assignment will be reviewed in the second class meeting.

Short-form responses to screenings. Beginning on September 23, for most Wednesday class meetings 5–7 randomly-selected students will each compose a maximum 150 word response to the assigned film(s) for that week. Your response may address any aspect of the film(s) – a scene, dialogue, character, the film's structure or symbolism, its role in the course, etc. – that you find particularly engaging or provoking. We will use these responses to organize our discussions of the film during the Wednesday and Friday class meetings of that week. To that end, your response must be posted to a Canvas threaded discussion dedicated to this purpose *no later than 6 AM* on the Wednesday following the notional Tuesday night screening of that week's film(s). Each student will complete two such short responses by semester's end. Detailed instructions for this writing assignment, and schedule of students' assigned responses, will be posted to Canvas within the first two weeks of the semester.

Short-form replies to student responses. Beginning on September 25, for most Friday class meetings 5–7 randomly-selected students will each compose a maximum 100 word reply to another student's short-form response. We will use these replies to organize our discussions of the film during the Friday class meeting of that week. To that end, your reply must be posted to a Canvas threaded discussion dedicated to this purpose *no later than 5 PM* on the Wednesday following the notional Tuesday night screening of that week's film(s). Each student will complete two such short replies by semester's end.

Detailed instructions for this writing assignment, and schedule of students' assigned replies, will be posted to Canvas within the first two weeks of the semester.

Long-form film analyses. During the semester, each student will complete three long-form films analyses of three of the course's assigned films. Your analysis may treat the film as a whole, or focus narrowly on a scene or scenes in the film that you find of particular relevance to the themes, methods, and aims of this course. Each of your completed analyses will be between 1250 and 1500 words in length (\approx 5–6 double-spaced pages with 1 inch margins), not including a bibliography. The three due dates of these analyses are indicated in the syllabus; each analysis must focus primarily on a film taught within that third of the semester. Detailed instructions for this writing assignment will be posted to Canvas within the first two weeks of the semester.

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.² You may receive extra course credit by taking part in a local effort to increase our forest canopy.

The Office of the Alachua County Arborist, Department of Parks and Conservation Lands, supervises volunteer tree plantings in and around the city of Gainesville. The plantings 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.

This program adheres to strict protocols for the safety of participants during the COVID-19 crisis. Appropriate social distancing will be enforced. If you do not arrive at the planting site wearing your own mask, one will be provided to you. Masks *must* be worn during the planting.

Tree plantings are fun, low-effort undertakings to beautify our community and to help foster a sustainable local ecosystem for decades to come.³ Pretty much, you help to dig a

² Bastin, Jean-François, *et al.*, "The Global Tree Restoration Potential." *Science* 365, 76–79 (2019) <https://science.sciencemag.org/content/365/6448/76>.

³ 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" (<https://www.arborday.org/programs/treecityusa/about.cfm>) since 1983. It was named a "Tree City of the World" (<https://www.arborday.org/programs/tree-cities-of-the-world/about.cfm>) in 2020.

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 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 Office of the Alachua County Arborist is unaffiliated with the University of Florida.*

You will receive extra credit for participating in up to two sponsored plantings during the semester. For each planting, you will earn 2.5 points of extra credit applied *after* the calculation of your final grade. In other words, a student with a final average of 85 (a B+) who takes part in two plantings will have her or his grade raised to a 90 (an A).

If you are unable participate in the tree plantings, you may receive comparable extra credit for completing up to two (somewhat shorter) long-form film analyses, as per requirements I will distribute separately. If you wish to pursue this option please arrange to meet with me to discuss it.

Fall 2020 Imagining Climate Change events. 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. It is likely that ICC's lectures, seminars, and roundtables, featuring prominent climate activists, artists, researchers, and scholars, will be subjects of our discussions. I strongly recommend that you review the ICC schedule of events and plan on attending as many 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
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.

Attendance & lateness. 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. **I take attendance. 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.** 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 (352-392-8565, <http://www.dso.ufl.edu/drc/>) 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. This is an entirely online course. 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.

Online process and etiquette. Zoom is not an optimal environment for rigorous, free-ranging class discussions. I have constructed the syllabus and required assignments to encourage your active participation and collaboration during our online meetings and in asynchronous settings such as threaded discussions in Canvas. I will make every effort to foster collegial, effective, and wide-ranging discussion, and to give every student her or his best opportunity to participate. I ask that you make a comparable effort to engage with me and others in the classroom respectfully, constructively, and in the spirit of shared purpose.

Our online class meetings may be audio-visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voice recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the “chat” feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials by students or any other party is prohibited. If you elect not to have your image or voice recorded during class meetings you must alert me to this choice in the first week of classes with an email message to this effect.

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/>.

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.

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 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. 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 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. Were we meeting face-to-face I would make a final appeal to your common sense: always, bring food and/or beverages to the classroom only in reusable containers. Avoid whenever possible food and beverages in single-use containers and single-use, unrecyclable cutlery and straws.