

ENG 6137: The Cinema of Environmental Crisis

Professor Terry Harpold

Fall 2022

Class meetings: M, pers. 3–5 (9:35 AM – 12:35 PM), Turlington 2322

Film screenings: W, pers. 9–11 (4:05 –7:05 PM), Rolfs 0115

office hours: Turlington 4105, M, 3–5 PM (F2F and via Zoom), and by appt.

email: tharpold@ufl.edu

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

e-Learning (Canvas) site for ENG 6137 (*registered students only*): <https://elearning.ufl.edu/>

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

Course description



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

“Everyone has experienced this confusion in front of images that mix up the categories of stationary and mobile, constant and inconstant, sluggish and lively... The dunes crawl away; minerals blossom and re-produce; animals get caught in lime and become petrified; plants move and strain toward the sun; water gets stuck; clouds break...”

– Jean Epstein, “The Fluid World of the Screen” (1950)

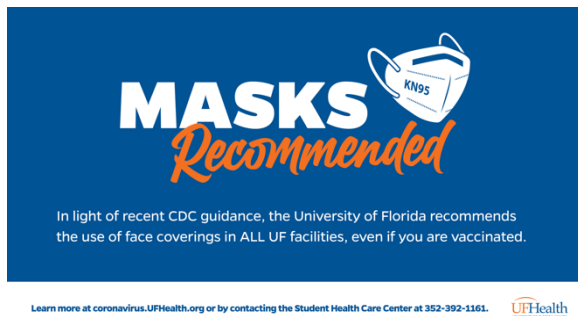
This course is an in-depth survey of the imaginative ecologies and ethics of the historical and contemporary cinema of environmental crisis. (Here, the term “crisis” describes natural and human-caused disasters, and conditions of weather and climate that catalyze the plot, images, and sounds of a film.) We will view and discuss primarily long-form narrative fiction films and short experimental films in which human and nonhuman agents are thrust into conditions of environmental transformation – alienation, upheaval, collapse, extinction, and re-creation – and confront new relations to 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 – human and more-than-human – in the medium of film.

Films discussed will include, among others: Victor Sjöström’s *The Wind* (US, 1928), Joris Ivens’s *Rain (Regen)* (Holland, 1929), Ralph Steiner’s *Surf and Seaweed* (US, 1931), Jean Renoir’s *A Day in the Country (Partie de campagne)* (1936), Jean Epstein’s *The Fall of the House of Usher (La Chute de la maison Usher)* (France, 1929) and *The Storm Tamer (Le Tempestaire)* (France, 1947), Michael Powell and Emeric Pressburger’s *Black Narcissus* (UK, 1947), Kenneth Anger’s *Eaux d’artifice* (US/Italy, 1953), Akira Kurosawa’s *Rashomon* (Japan, 1954), Val Guest’s *The Day the Earth Caught Fire* (UK, 1961), Ishirō Honda’s *Matango* (1963), 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), Wanuri Kahiu’s *Pumzi* (Kenya, 2009), Béla Tarr’s *The Turin Horse* (Hungary, 2011), Alex Garland’s *Annihilation* (UK, 2018), and Pella Kågerman and Hugo Lija’s *Aniara* (Sweden/Denmark, 2018).

Assigned readings will address the films and filmmakers discussed, the cultural, historical, and ecological contexts of their work, and selected texts from the emerging discipline of cinematic weather and climate studies. Writing requirements include short reports on screened films, collaborative moderation of in-class discussions, and a conference-length seminar paper. We will workshop the seminar papers in the closing weeks of the semester. Creative final projects in lieu of a seminar paper are permissible with the approval of the instructor.

Masking in the classroom



All class meetings will adhere to the University's recommendations that members of the class wear approved face coverings at all times during class meetings and within buildings even if they are vaccinated.

Students' concerns for their safety and well-being in the classroom will be respected.

Actions or comments that disregard or dismiss others' concerns regarding risks of infection will not be tolerated and are grounds for being expelled from the classroom.

Masks limit extent the range and nuance of spoken dialogue in the classroom. I will make every effort to speak clearly, deliberately, and with sufficient volume to make myself understood despite my wearing a mask. I ask you to do the same and to be tolerant of difficulties in classroom conversations that masking may create.

If you are not vaccinated, *get vaccinated*. If you are vaccinated, *get boosted*. Vaccines and boosters are readily available at no cost and have been demonstrated to be safe and effective against all variants of the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/> .

If you are showing symptoms, stay home and self-quarantine. If you believe that you may have been exposed to the virus but have yet to show symptoms, get tested. Visit the UF COVID-19 Information website (<https://coronavirus.ufhealth.org>) for up-to-date information on what you should do in case of exposure or illness. If you become seriously ill and need immediate care, call your primary care provider or the UF Student Health Care Center at 352-392-1161.

Required texts to purchase

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

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.

Prince, Stephen. *Apocalypse Cinema*. Rutgers University Press, 2021. 156 pp. (print). ISBN 9781978819849. *Also available in Apple Books and Kindle formats.*

Required film screenings

These films are required viewing for the course and, unless indicated otherwise in the course calendar, are shown only during the scheduled screening sessions. Films originally released in a language other than English will be shown in their original versions with English subtitles. Some films include scenes of menace, violence, and the deaths of humans and other living beings. Some include nudity and scenes of sexual activity.

Anger, Kenneth, director. *Eaux d'artifice*. 1953. 13 mins.

Epstein, Jean, director. *The Fall of the House of Usher*. [*La Chute de la maison Usher*]. 1928. 65 mins.

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

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

Honda, Ishirō, director. *Matango*. Toho, 1963. 89 mins.

Ivens, Joris, director. *Rain* [*Regen*]. Capi-Holland, 1929. 14 mins. *Available on Vimeo: <https://vimeo.com/120679815>.*

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

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

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

Kurosawa, Akira, director. *Rashōmon*. 1954. Criterion, 2009. 88 mins.

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

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

Renoir, Jean, director. *A Day in the Country* [*Partie de Campagne*]. 1936/1946. Criterion, 2015. 41 mins.

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

Steiner, Ralph, director. *Surf and Seaweed*. 1931. 12 mins.

Tarr, Béla, director. *The Turin Horse* [A torinói ló]. Másképp Alapítvány Cirko Film, 2011. 146 mins.

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

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

Other required texts

Our discussions of films will be associated with short critical texts (articles or book chapters) about the films and/or their production, genres, and significance. Unless indicated otherwise these texts are available 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.

Akutagawa, Ryūnosuke. "Rashōmon / In a Bamboo Grove." Translated by Jay Rubin. *Rashōmon and Seventeen Other Stories*, Penguin Books, 2006, pp. 3–19, 237–9.

Anderson, Robert. "What is the Rashomon Effect?" *Rashomon Effects: Kurosawa, Rashomon and Their Legacies*, edited by Blair Davis, et al., Routledge, 2016, pp. 66–85.

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.

- Cortade, Ludovic. "The 'Microscope of Time': Slow Motion in Jean Epstein's Writings." *Jean Epstein: Critical Essays and New Translations*, edited by Sarah Keller and Jason N. Paul, Amsterdam University Press, 2012, pp. 161–76. Available at <https://library.oapen.org/handle/20.500.12657/34548>.
- Costa de Beauregard, Raphaëlle. "The Mountains of Tibet in Powell & Pressburger's Film *Black Narcissus* (1947)." *Caliban*, vol. 23, 2008, pp. 103–10. Available at <https://journals.openedition.org/caliban/1163>.
- Epstein, Jean. "The Fluid World of the Screen." Translated by Sarah Keller. *Jean Epstein: Critical Essays and New Translations*, edited by Sarah Keller and Jason N. Paul, Amsterdam University Press, 2012, pp. 383–94. Available at <https://library.oapen.org/handle/20.500.12657/34548>.
- Florin, Bo. "Conquering Nature – *The Wind*." *Transition and Transformation: Victor Sjöström in Hollywood, 1923–1930*, Amsterdam University Press, 2013, pp. 79–98, 144–45.
- Heise, Ursula K. "Plasmatic Nature: Environmentalism and Animated Film." *Public Culture*, vol. 26, no. 2, 2014, pp. 301–18.
- Helmreich, Stefan. "Massive Movie Waves and the Anthropic Ocean." *Social Science Information*, vol. 57, no. 3, 2018, pp. 494–521.
- Hodgson, William Hope. "The Voice in the Night." *Deep Waters*, Arkham House, 1967, pp. 153–68.
- Hunter, I.Q. "The Day the Earth Caught Fire." *British Science Fiction Cinema*, edited by I.Q. Hunter, Routledge, 1999, pp. 99–112.
- Hutchinson, Alice L. "Eaux d'artifice." *Kenneth Anger: A Demonic Visionary*, Black Dog Publishing, 2004, pp. 81–85, 244.
- Ivens, Joris. *The Camera and I*. International Publishers, 1974, pp. 34–40.
- Jones, Matthew. "The Beast in the Atom: Britain's Nuclear Nightmares." *Science Fiction Cinema and 1950s Britain: Recontextualising Cultural Anxiety*, Bloomsbury, 2018, pp. 71–83, 190–91.
- Kurosawa, Akira. "Rashōmon." Translated by Audie E. Bock. *Something Like an Autobiography*, Vintage Books, 1983, pp. 180–89.
- 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.

- Louro, Ivo and Ana Matilde Sousa. "Troubled Gardens: Nature-Technology Binary and the Search for a Safe Operating Space in Hayao Miyazaki's *Mononoke Hime*." *Gardens and Human Agency in the Anthropocene*, edited by Maria Paula Diogo et al., Routledge, 2019, pp. 216–34.
- Maupassant, Guy de. "A Day in the Country (*Une Partie de campagne*)." Translated by Sandra Smith. *The Necklace and Other Stories: Maupassant for Modern Times*, Liveright, 2015, pp. 87–99.
- 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.
- Moore, Rachel. "A Different Nature." *Jean Epstein: Critical Essays and New Translations*, edited by Sarah Keller and Jason N. Paul, Amsterdam University Press, 2012. Available at <https://library.oapen.org/handle/20.500.12657/34548>.
- Nunn, Patrick D., and Reid, Nicholas J. "Aboriginal Memories of Inundation of the Australian Coast Dating from More than 7000 Years Ago." *Australian Geographer*, vol. 47, no. 1, 2016, pp. 11–47.
- Perez, Gilberto. "Landscape and Fiction." *The Material Ghost: Films and Their Medium*, The Johns Hopkins University Press, 1998, pp. 193–232, 433–37.
- Power, Aidan. "Eurocentrism, The Anthropocene and Climate Migration in *Aniara*." *Foundation*, vol. 50, no. 140, 2021, pp. 45–61.
- Rayner, Jonathan. "*The Last Wave* (1977) and *The Plumber* (1979)." *The Films of Peter Weir*, 2nd ed. Continuum, 2003, pp. 89–117.
- Rosol, Christoph. "Time Depth: Jean Epstein, Michel Serres and Operational Model Time." *Narratives of Scale in the Anthropocene*, edited by Gabriele Dürbeck and Philip Hüpkes, Routledge, 2022, pp. 55–72.
- Ryfle, Steve and Ed Godziszewski. "Dangerous Waters." *Ishirō Honda: A Life in Film, from Godzilla to Kurosawa*, Wesleyan University Press, 2017, pp. 196–205, 312.
- 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.
- Street, Sarah. "Analysis." *Black Narcissus*, I.B. Tauris, 2005, pp. 30–61.

Wakefield, Stephanie. "Sit Down, Be Humble: Imaginaries of Post-Apocalyptic Survival Amidst Interlinked Ruins." *Anthropocene Back Loop: Experimentation in Unsafe Operating Space*, Open Humanities Press, 2020, pp. 56–79, 161–66.

Weir, Peter and Susan Mathews. "The Last Wave." *Peter Weir: Interviews*, edited by John C. Tibbetts, University Press of Mississippi, 2014, pp. 90–92.

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.*

*Film screenings, marked (S) below, are scheduled on Wednesday evenings, pers. 9–11 (4:05–7:05 PM). **Your attendance at the film screenings is mandatory. Attendance will be taken.** In general, films screened on Wednesday will be the subject of our class discussion the following Monday. Note that Monday class meetings also require assigned readings relevant to the films discussed.*

Water

W, Aug 24 (S) *No film screening*

M, Aug 29 *Course introduction*
Epstein, "The Fluid World of the Screen"
McKim, "Interiority and Exteriority: Cinematic Weather as Plot and Effect"
Ponge, "Rain"

*Selected film clips (viewed in class) from... Altman, *Quintet* (1979); Bong, *Snowpiercer* (2013); Banno, *Godzilla vs. Hedorah* [*Gojira tai Hedorah*, 1971]; Demy, *The Umbrellas of Cherbourg* [*Les Parapluies de Cherbourg*, 1964]; Donen and Kelly, *Singin' in the Rain* (1952); Fleming, *The Wizard of Oz* (1939); Friedkin, *Sorcerer* (1977); Tourneur, *Out of the Past* (1947); Whale, *Bride of Frankenstein* (1935)*

- W, Aug 31 (S) Anger, *Eaux d'artifice* (1953)
 Epstein, *The Storm-Tamer* (1947)
 Ivens, *Rain* (1929)
 Renoir, *A Day in the Country* (1936/1946)
 Steiner, *Surf and Seaweed* (1931)
- M, Sept 5 *No class meeting (Labor Day)*
- W, Sept 7 (S) Kurosawa, *Rashōmon* (1954)
- M, Sept 12 Akutagawa, "Rashōmon / In a Bamboo Grove"
 Anderson, "What is the Rashōmon Effect?"
 Hutchinson, "*Eaux d'artifice*"
 Ivens, *The Camera and I* (excerpt)
 Kurosawa, "Rashōmon"
 Maupassant, "A Day in the Country (*Une Partie de campagne*)"
 Moore, "A Different Nature"
 Perez, "Landscape and Fiction"
 Rosol, "Time Depth"
- W, Sept 14 (S) Weir, *The Last Wave* (1977)
- M, Sept 19 Helmreich, "Massive Movie Waves and the Anthropoc Ocean"
 Brugidou & Helmreich, "Massive Movie Waves Mix" –
<https://vimeo.com/269392249>
 Nunn & Reid, "Aboriginal Memories of Inundation of the Australian
 Coast Dating from More than 7000 Years Ago"
 Rayner, "*The Last Wave* (1977) and *The Plumber* (1979)"
 Weir & Mathews, "*The Last Wave*"
- Air**
- W, Sept 21 (S) Epstein, *The Fall of the House of Usher* (1928)
 Sjöström, *The Wind* (1928)
- M, Sept 26 Cortade, "The 'Microscope of Time'"
 Florin, "Conquering Nature – *The Wind*"
- W, Sept 28 (S) Powell and Pressburger, *Black Narcissus* (1947)

M, Oct 3 Street, "Analysis [*Black Narcissus*]"
Costa de Beauregard, "The Mountains of Tibet in Powell & Pressburger's Film *Black Narcissus* (1947)"

W, Oct 5 (S) Tarr, *The Turin Horse* (2011)

M, Oct 10 Wakefield, "Sit Down, Be Humble"
Other assigned reading TBA

Fire

W, Oct. 12 (S) Waddington, *The House of Sand* (2006)

M, Oct 17 Lewis, "The Flags of Time: Temporal Decoloniality in *Casa de areia* and *O ano em que meus pais saíram de férias*"
Santos & Santos, "The Lençóis Maranhenses: A Paradise of Dunes and Ponds"

W, Oct 19 (S) Guest, *The Day the Earth Caught Fire* (1961)

M, Oct 24 Hunter, "*The Day the Earth Caught Fire*"
Jones, "The Beast in the Atom"
Prince, *Apocalypse Cinema*

Earth

W, Oct 26 (S) Miyazaki, *Princess Mononoke* (1997)

M, Oct 31 Heise, "Plasmatic Nature"
Louro & Sousa, "Troubled Gardens"
Other assigned reading TBA

W, Nov 2 (S) Honda, *Matango* (1963)
Kahiu, *Pumzi* (2009)

M, Nov 7 Calvin, "The Environmental Dominant in Wanuri Kahiu's *Pumzi*"
Hodgson, "The Voice in the Night"
Ryfle & Godziszewski, "Dangerous Waters"

W, Nov 9 (S)	Garland, <i>Annihilation</i> (2018)
M, Nov 14	<i>Assigned reading TBA</i>
W, Nov 16 (S)	Kågerman & Lija, <i>Aniara</i> (2018)
M, Nov 21	Power, "Eurocentrism, The Anthropocene and Climate Migration in <i>Aniara</i> "
W, Nov 23 (S)	<i>No screening (Thanksgiving)</i>
M, Nov 28	<i>Review of final projects</i>
W, Nov 30 (S)	<i>No screening</i>
M, Dec 5	<i>Review of final projects</i> <i>Final class meeting</i> <i>Course debriefing</i>

Evaluation of Performance, Attendance Requirements & Other Course Policies

Your final grade in this course will be determined by three assignments, each representing a portion of the grade:

Short film report + moderation of class discussion(s) × 2	50%
Research paper	50%

Collaborative moderation of class discussion. Beginning with the third class meeting (September 19), 2 or 3 students will be responsible each week to moderate the class discussion of the film and readings for that week. Each student will serve as moderator *twice* during the semester. Moderating a discussion means preparing a list of key questions and observations (max. 750 words) concerning that week's film(s) and readings, and guiding the class's discussion of these questions and observations. The list must be circulated to the class via Canvas no later than 48 hours before the meeting at which the readings are discussed. The list will not limit our conversations about the readings but it should be serve as a framework for them.

Before September 7 you must send me a ranked list of four class meetings that you would prefer to moderate, and any dates during the semester when know you *cannot* attend the class. I will collate students' preferences and assign the individual meetings to be moderated and announce the results before the second class meeting, when I will also review best methods for this assignment.

Research paper. This is a scholarly-critical project of 12–18 pp. in length – essentially, a short journal essay – informed by the subjects or methods of the course. It need not take as its principal subject films or texts we have discussed, but it should in some important regard take into account the wider domain of the imaginative ecologies and ethics of the historical and contemporary cinema of environmental crisis. It can also – it should – reflect your own research interests, the periods, disciplines, and genres in which you primarily work, viewed from or engaging with this cinema.

An abstract of your research paper (max. 750 words) and a short critical bibliography is due in Canvas by November 1. We will use your abstract as the basis of a collaborative workshopping of your project, in class, during the final weeks of the semester. I will review best methods for this assignment early in the semester.

Reading load. The course reading load is substantial but it is not onerous. Many of the individual texts we will read are quite short; your principal research responsibility this semester is to watch the films and reflect on them with care and discernment. The pace of our discussions will vary according to the complexity of the films we will view and the texts we will read. You should always aim to have viewed the designated film and to have completed all assigned texts by the class period in which they are scheduled to be discussed.

Grading scheme and graded assignments. The evaluation method in this course is consistent with UF's policies on grading (<https://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		

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 the submission of graded work.

Attendance & lateness. You cannot reasonably expect to master the course content if you do not keep up with required readings and screenings or do not come to class prepared and on time. Class discussions will often include materials not among the assigned readings and screenings. Your presence in class is essential and is required. **I take attendance. After two missed class meetings, 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 25 minutes late to class, this will be considered an absence.

If you have special requirements because of disability, do not hesitate to bring them 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.

Other course policies

Office hours. *University policy restricts my options with regard to office hours this semester.* I am permitted to offer a virtual (Zoom) option only if its timing coincides with face-to-face hours held in my office on campus. Therefore, I will be offering Zoom access to my office hours *at the same time* as in-person hours and will do my best to manage that hybrid context for our meetings. (I will post the Zoom link for office hours on the course Canvas site.) *If you come to see me in person, I request that you wear a mask when you enter my office.*

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 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/>.

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. 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 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. *Under conditions of global pandemic, I strongly recommend that you **not** eat in the classroom, and take appropriate precautions when drinking from an open container or while masked.*