



# "WE'RE ALL MAD HERE":



## THROUGH THE CHILDREN'S LITERATURE LOOKING-GLASS

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*"But I don't want to go among mad people," Alice remarked. "Oh, you can't help that," said the Cat: "we're all mad here. I'm mad. You're mad." "How do you know I'm mad?" said Alice. "You must be," said the Cat, "or you wouldn't have come here."*

– *Alice's Adventures in Wonderland* by Lewis Carroll

*"Conor blinked. Then blinked again. "You're going to tell me stories?" "Indeed," the monster said. "Well—" Conor looked around in disbelief. "How is that a nightmare?" "Stories are the wildest things of all," the monster rumbled."*

– *A Monster Calls* by Patrick Ness

*"Hours later, they would return, breathless and weak-kneed and trembling, not understanding where they'd been, but knowing they'd been somewhere too impossible to exist."*

– *Bone Gap* by Laura Ruby

## COURSE DETAILS

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<b>Instructor:</b>	Kathryn Hampshire	<b>Course:</b>	Literature 4331
<b>Email:</b>	<a href="mailto:khampshire@ufl.edu">khampshire@ufl.edu</a>	<b>Details:</b>	Section 8AU1
<b>Office Hrs:</b>	MW per. 6 (12:50 - 1:40pm) & by appt.	<b>Meetings:</b>	MWF per. 5 (11:45am - 12:35pm)
<b>Office:</b>	Turlington Hall (TUR) 4361	<b>Delivery:</b>	Face-to-Face
<b>Zoom Link:</b>	<a href="https://ufl.zoom.us/j/3602176508">https://ufl.zoom.us/j/3602176508</a>	<b>Location:</b>	Matherly Hall (MAT) 011

## GENERAL INFORMATION

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### COURSE DESCRIPTION

In this course on children's literature, we will go down a series of rabbit holes to close read a diverse array of texts and the cultures that surround them. From board books and picture books for young readers to young adult novels, the texts for this class may seem eclectic at first glance. But by applying analytical frameworks such as critical disability studies, queer theory, monster theory, feminist theory, and more, we will trace themes of marginalization, madness, monstrosity, and magic in the wonderland of children's literature.

### CLASS ACCESSIBILITY & INCLUSION

This course is designed to be a place where you can learn effectively—this includes those with mental, physical or cognitive disabilities, illness, injuries, visible or invisible impairments, personal/family circumstances, or any other condition that tends to negatively affect one's equal access to education. If you need any kind of accommodation, please let me know and I'll try to make it happen.

If you have a diagnosis, you can request accommodations by contacting the [Disability Resource Center](#), which will provide documentation you can give your professors to ensure accommodations in all of your courses. If you don't yet have a diagnosis or accommodation letter or have encountered barriers to doing so, please contact me as soon as possible so that I may intervene on your behalf.

# COURSE TEXTS

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## REQUIRED TEXTS TO ACQUIRE

- |  |                     |
|--|---------------------|
| ☞ <i>Picture This: How Pictures Work</i> by Molly Bang           | ISBN: 9781452151991 |
| ☞ <i>Pet</i> by Akwaeke Emezi                                    | ISBN: 9780525647072 |
| ☞ <i>A Monster Calls</i> by Patrick Ness, illustrated by Jim Kay | ISBN: 9781406339345 |
| ☞ <i>Bone Gap</i> by Laura Ruby                                  | ISBN: 9780062317629 |

## TEXTS AVAILABLE FOR FREE ONLINE

- |   |  |
|---|--|
| ☞ "Access Intimacy, Interdependence, & Disability Justice" by Mia Mingus                            | <a href="#">article link</a>           |
| ☞ "Disability in Children's Literature" by Liz Crow   | <a href="#">article link</a>           |
| ☞ "'Mad,' Mad Studies, & Advancing Inclusive Resistance" by Peter Beresford                         | <a href="#">article link</a>           |
| ☞ <i>Where the Wild Things Are</i> by Maurice Sendak  | <a href="#">PDF link</a>               |
| ☞ <i>Alice's Adventures in Wonderland</i> by Lewis Carroll  | <a href="#">Project Gutenberg link</a> |
| ☞ <i>Through the Looking-Glass and What Alice Found There</i> by Lewis Carroll                      | <a href="#">Project Gutenberg link</a> |
| ☞ <i>Unbroken</i> anthology excerpts, ed. Marieke Nijkamp (in Canvas files)                         | ISBN: 9780374306502                    |
| ☞ "Monster Culture (Seven Theses)" by Jeffrey Jerome Cohen  | <a href="#">article link</a>           |
| ☞ <i>Me &amp; My Dysphoria Monster</i> by Laura Kate Dale & Ang Hui Qing                            | ISBN: 9781839970924                    |
| ☞ "Scheherazade's Children: Magical Realism & Postmodern Fiction" by Wendy Faris excerpt            | ISBN: 9780822397212                    |
| ☞ <i>Black Girl Magic: A Poem</i> by Mahogany L. Brown & Jess X. Snow                               | ISBN: 9781250173720                    |
| ☞ <i>Folk &amp; Fairy Tales</i> , eds. Martin Hallett & Barbara Karasek, excerpts (in Canvas files) | ISBN: 9781551118987                    |
| ☞ <i>Nursery Tales Around the World</i> by Judy Sierra excerpts (in Canvas files)                   | ISBN: 9780395678947                    |

## ASSIGNED VIEWING VIDEO LINKS

- |   |                                  |
|---|----------------------------------|
| ☞ "Functions of Children's Literature" by Dr. Carrie Sickmann | <a href="#">video lecture</a>    |
| ☞ "Forms of Children's Literature" by Dr. Carrie Sickmann     | <a href="#">video lecture</a>    |
| ☞ <i>Where the Wild Things Are</i> by Maurice Sendak          | <a href="#">read-along video</a> |
| ☞ <i>You've Got Dragons</i> by Kathryn Cave & Nick Maland     | <a href="#">read-along video</a> |
| ☞ <i>The Black Snowman</i> by Phil Mendez & Carole Byard      | <a href="#">read-along video</a> |

# ASSIGNMENTS

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## COLLABORATIVE CLASS NOTES

**(two x 50pts each = 100pts)**

Twice this semester, you (and whoever else signs up for that day) will be responsible for taking notes over that class meeting to share with everyone. Your notes will help synthesize and recap the information we discuss that day, make the class more accessible, demonstrate diverse methods of notetaking, and provide notes to anyone who may need to miss class that day. Please submit your notes as a text or word file to the appropriate assignment portal due by midnight two days after your selected class period; for example, if you are taking notes on a Wednesday, your deadline is that Friday by midnight. I will then copy and share your notes with the rest of the class anonymously. There is also the opportunity to earn up to ten points of extra credit by submitting one additional day of class notes.

## INDIVIDUAL JOURNAL

(fifteen x 20pts each = 300pts)

Journaling is an important method of reflecting on one's experiences, digesting new information, and envisioning the future; in this course, you will maintain a weekly journal in which you will reflect on that week's readings and discussions in whatever format makes the most sense for you. This can be a digital or physical journal, and your entries can take a variety of forms: freewriting, doodling, word mapping, question asking/answering, dreaming, characterizing, charting/graphing, keyword musing, reminiscing, etc. This is your space, so feel free to redact sections before submitting if there's anything you'd rather I not see.

Your journal is also where you will include and submit certain **required in-class activities**, so your journal entry grades will reflect their presence and quality. This may include freewrites, archival material reflections, responses to creative prompts, etc. These journals are due by midnight on the Friday of each week (indicated as journal checks, or JCs, in the schedule below). To submit, either copy & paste text or upload file(s) (Word/PDF/pics/scans/etc.) of your journal entries to Canvas.

## MICRO RESPONSE PAPER & PRESENTATION

(500+ words/2-5min.; 100pts)

Once during the semester, you will write a short response paper focusing on a course text and accompanied by a short presentation. You will have the opportunity to choose what day/text you would prefer at the beginning of the semester. For this assignment, you will write a micro response paper (500 words minimum) based on the assigned reading for that day; you will then present briefly (approximately 2-5 minutes) on a part of your paper, ending with a discussion question to launch our in-class conversation for that day.

You must anchor your argument in the assigned text (or portion of the text) we are reading for that day, but beyond that, you can choose a variety of different approaches for your papers, including:

- ☛ Choose an important, interesting, or intriguing quote from that section of the text and perform a close reading of it; questions to consider may include: Where does it fall in the narrative? What character's perspective does this quote reflect? What key words do you notice? How do those words connect with the rest of the text and/or course themes?
- ☛ Analyze a single character and their character development at this point.
- ☛ Identify what you see as the most important scene and analyze the interaction; questions to consider may include: What is literally happening? What seems to be going on below the surface? Why is this interaction significant to the character(s) and the narrative? What power dynamics are at play?
- ☛ Connect something from this portion of the text to another text we have read this semester. What is the connection you see here? Why is it significant? How does this connection help us see further below the surface within this text?
- ☛ For picture books, you may choose to write your paper about something interesting you notice about the art style, use of space, color, connection between words and images, etc.

## FINAL ACADEMIC PAPER OR CREATIVE PROJECT

(300pts)

### OPTION #1: ACADEMIC PAPER

If you choose to write a final paper, you will construct an in-depth exploration of an issue and/or text(s) relating to your own interests from this course. There is a fair amount of flexibility with this paper, but the basic requirements are that it engages in a scholarly discussion about your argument with at least three peer-reviewed sources, that it presents a unique argument regarding your chosen text(s), and that it meets the 1000-word minimum length requirement.

We will discuss this assignment in more depth prior to the deadline for your proposal (see below), but consider the texts, concepts, and questions that stand out to you throughout the semester so you have some ideas when the time comes to choose a topic. Your paper could take the form of:

- ☞ an analysis of a single text and how it engages with course themes;
- ☞ a theory-based argument (i.e., reader-response, monster, magical realism, cultural poetics, queer, feminist, etc.);
- ☞ an examination of how a collection of texts seek to address a single issue you notice they have in common;
- ☞ an analysis of a medium or genre and how that medium/genre presents narratives;
- ☞ a creative nonfiction essay that combines research and personal experience to explore one of these issues;
- ☞ a pedagogical essay on how or why to teach a particular text (including any others we did not read together);
- ☞ a syllabus proposal in which you design a course or individual unit on children’s literature, including a course description and a proposal essay in which you discuss your approach to designing the class and the pedagogical approaches you would use;
- ☞ or any other argument that you’d like to make based on what you’ve learned and read in this class.

## OPTION #2: CREATIVE PROJECT

### FINAL PAPER/PROJECT PROPOSAL

(100pts)

In at least 500 words, outline the basic idea of what you’d like to do for your final project. This can be relatively informal in tone but should still take the form of an academic essay; no citations necessary, but be sure to point out any specific texts that you find relevant to your idea. For the **paper** option, summarize what you know so far about the topic, what you hope to learn by writing the paper, and what you still need to find out to move forward. For the **creative project** option, summarize the story you’d like to tell, what you still need to determine about the story, what medium/media you may use for the artwork, and a plan for your process.

### ATTENDANCE/PARTICIPATION

(100pts)

At the end of the semester, your attendance and participation in class will factor into your final grade. See the Attendance and Participation section of the syllabus for more information on expectations in this department.

POINT BREAK-DOWN SUMMARY			
ASSIGNMENT TYPE	QUANTITY	TOTAL POINTS	PERCENTAGE
☞ Collaborative Class Notes	Two x 50pts each	100	10%
☞ Individual Journal	Fifteen x 20pts each	300	30%
☞ Micro Response Paper & Presentation	One x 100pts	100	10%
☞ Final Academic Paper or Creative Project	One x 300pts	300	30%
☞ Final Paper/Project Proposal	One x 100pts	100	10%
☞ Attendance/Participation	One holistic score	100	10%
<b>Total</b>		<b>1000</b>	<b>100%</b>

☞ All assignment categories are weighted equally. ☞

## ASSESSMENT POLICIES

### GRADING, FEEDBACK, & COURSE CREDIT

Although letter grades are rarely a comprehensive measure of a student’s efforts or progress in their learning, I recognize the importance of them for students to keep track of “where they’re at” and “how they’re doing” in their coursework. More important than the letter grades and point values, though, is the feedback you will receive on your written work in this class. I will provide you with constructive feedback on your assignments that are intended not only to help you understand the grade you received, but also to help you improve on

future assignments and grow as a critical reader and writer. You will receive this feedback through Canvas, and I encourage you to read it carefully and talk to me about anything you don't understand; I will show you how to access my comments after I've graded the first major assignment.

While the turnaround time for grades for each assignment will vary slightly based on their length and complexity, I will usually get you feedback within a couple days for minor assignments, and within about a week for major assignments. If there is a significant deviation from this timeline, I will let you know in advance so you know when to expect feedback!

This course follows the standard grade scale for UF, as presented below; because the course's point total for the semester is 1000, you can easily find the percent "weight" of each assignment by moving the decimal over one to the left (e.g., 200pts = 20%; 30pts = 3%); all assignment categories are weighted equally, so no assignment's points are worth more than another. Let me know if you have any questions about the grading policies for this course or if you have specific queries about a grade you earn on any given assignment.

## GRADING SCALE

LETTER	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
GPA	4.00	3.67	3.33	3.00	2.67	2.33	2.00	1.67	1.33	1.00	0.67	0.00
PERCENT	93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
POINTS	930-1000	900-929	870-899	830-869	800-829	770-799	730-769	700-729	670-699	630-669	600-629	0-599

For major writing assignments, here is a general guideline for understanding the meaning of each letter grade:

- ☞ A: Exceeds expectations in nearly all categories; offers a thoughtful, unique perspective on the text; contains sufficient textual evidence with insightful explication of all quotes; contains few (if any) mechanical errors.
- ☞ B: Meets expectations in nearly all categories of assessment; offers a decently creative perspective on the text; contains adequate textual evidence, although there may be either a bit too much or too little and/or the explication could use some work; contains a handful of mechanical errors.
- ☞ C: Meets most expectations for assessment but falls short of several; offers a surface-level reading of the text; contains either very little or far too much textual evidence with little to no explication; contains frequent mechanical errors, suggesting a lack of proofreading.
- ☞ D: Meets few (if any) expectations; offers no real substantive reading of the text; either offers zero textual evidence or contains more quoted text than original writing; mechanical errors significantly impede readability.
- ☞ E: Does not address the assignment requirements at all; automatic grade for plagiarism.
- ☞ A letter grade modified with a plus or minus indicates that the work is either on the high or low end of that letter grade's expectations, respectively.






You will receive further guidance on the expectations for individual assignments when we discuss them in class (see course schedule below for when each major assignment gets introduced in the "topic" column).

## UNIVERSITY GRADE-RELATED POLICIES









- ☞ **Departmental Policy on Completion:** You must complete all assignments to receive credit for this course.
- ☞ **UF Grading Policies:** <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
- ☞ **Grade Appeals:** In 3000- and 4000-level courses, students may appeal their final course grade (only after semester is finished and grades are reported) by contacting Dr. Kenneth Kidd, the department's Associate Chair and Undergraduate Coordinator, at [kbkidd@ufl.edu](mailto:kbkidd@ufl.edu), so he can explain the process.





# SCHEDULE

## UNIT ONE: INTRODUCTION













WK	DATE	IN CLASS	READING TO COMPLETE FOR TODAY	ASSIGNMENT DUE
1	 Aug. 23	Course introduction	Syllabus & Canvas site for course	Start journal for JC assignments; sign up for individual conferences
	 Aug. 25	What is children's literature?	Watch <a href="#">"Functions of Children's Literature"</a> & <a href="#">"Forms of Children's Literature"</a>	JC#1
2	 Aug. 28	No class/readings; meet with Kathryn for individual conferences.		
	 Aug. 30	<i>How Pictures Work</i> & Silverstein poems	<i>Picture This: How Pictures Work</i> by Bang	
	 Sept. 1	Picture Books	None (picture books for today provided in class); work on readings for next week	JC#2

## UNIT TWO: MADNESS
















WK	DATE	IN CLASS	READING TO COMPLETE FOR TODAY	ASSIGNMENT DUE
3	 Sept. 4	No class/readings due to university holiday (Labor Day).		
	 Sept. 6	Madness & Children's Lit; mad studies & critical disability studies intro	<a href="#">"Access Intimacy... &amp; Disability Justice"</a> by Mingus; <a href="#">"Disability in Children's Literature"</a> by Crow; <a href="#">"Mad, Mad Studies..."</a> by Beresford	
	 Sept. 8	<i>Wild Things</i>	<i>Where the Wild Things Are</i> by Sendak	JC#3
4	 Sept. 11	<i>Alice</i>	<i>Alice's Adventures in Wonderland</i> by Carroll (ch.1-4; "Down the Rabbit-Hole" – "...Little Bill")	
	 Aug. 13	<i>Alice</i> cont'd	<i>Alice's Adventures in Wonderland</i> by Carroll (ch.5-8; "Advice" – "The Queen's Croquet-Ground")	
	 Sept. 15	<i>Alice</i> cont'd	<i>Alice's Adventures in Wonderland</i> by Carroll (ch.9-12; "Mock Turtle's Story" – "Alice's Evidence")	JC#4
5	 Sept. 18	ARCHIVE VISIT #1	None; work on readings for Sept. 20 <sup>th</sup>	
	 Sept. 20	<i>Alice</i> cont'd	<i>Through the Looking-Glass and What Alice Found There</i> by Carroll	

	 Sept. 22	<i>Alice</i> in film	None; movie clips shown & discussed in class	JC#5
6	 Sept. 25	Short stories	"The Long Road" by Heidi Heilig from <i>Unbroken</i> anthology	
	 Sept. 27	Short stories cont'd	"Per Aspera ad Astra" by Katherine Locke from <i>Unbroken</i> anthology	
	 Sept. 29	Short stories cont'd	"Ballad of Weary Daughters" by Kristine Wyllys from <i>Unbroken</i> anthology	JC#6

## UNIT THREE: MONSTERS





Wk	DATE	IN CLASS	READING TO COMPLETE FOR TODAY	ASSIGNMENT DUE
7	 Oct. 2	Monstrosity & Children's Lit; monster theory intro	"Monster Culture (Seven Theses)" by Cohen	
	 Oct. 4	<i>You've Got Dragons</i>	<i>You've Got Dragons</i> by Cave & Maland	
	 Oct. 6	Monster Picture Books	None (picture books for today provided in class); work on readings for next week	JC#7
8	 Oct. 9	<i>Pet</i>	<i>Pet</i> by Emezi (ch.1-4/pp.1-70)	
	 Oct. 11	<i>Pet</i> cont'd	<i>Pet</i> by Emezi (ch.5-9/pp.71-154)	
	 Oct. 13	<i>Pet</i> cont'd	<i>Pet</i> by Emezi (ch.10-epilogue/pp.155-203)	JC#8
9	 Oct. 16	<i>Dysphoria Monster</i>	<i>Me &amp; My Dysphoria Monster</i> by Dale	
	 Oct. 18	<i>A Monster Calls</i>	<i>A Monster Calls</i> by Ness (pp. 11-53; beginning – "Grandma")	
	 Oct. 20	<i>A Monster Calls</i> cont'd	<i>A Monster Calls</i> by Ness (pp.54-89; "The Wildness of Stories" – "Little Talk")	JC#9
10	 Oct. 23	<i>A Monster Calls</i> cont'd	<i>A Monster Calls</i> by Ness (pp.90-131; "Grandma's House" – "Destruction")	
	 Oct. 25	<i>A Monster Calls</i> cont'd	<i>A Monster Calls</i> by Ness (pp.132-168; "Invisible" – "Punishment")	
	 Oct. 27	<i>A Monster Calls</i> cont'd	<i>A Monster Calls</i> by Ness (pp.169-216; "A Note" – end)	JC#10



# UNIT FOUR: MAGIC

WK	DATE	IN CLASS	READING TO COMPLETE FOR TODAY	ASSIGNMENT DUE
11	 Oct. 30	ARCHIVE VISIT #2	None; work on readings for Nov. 1 <sup>st</sup>	
	 Nov. 1	Magic & Children's Lit; magical realism intro	"Scheherazade's Children: Magical Realism and Postmodern Fiction" by Faris excerpt (pp.167-174)	
	 Nov. 3	<i>Black Girl Magic</i>	<i>Black Girl Magic: A Poem</i> by Browne	JC#11
12	 Nov. 6	<i>Bone Gap</i>	<i>Bone Gap</i> by Ruby (pp.1-74; beginning – "The Night Mare")	
	 Nov. 8	<i>Bone Gap</i> cont'd	<i>Bone Gap</i> by Ruby (pp.75-123; "Promise Ring" – "Just Like the Rest...")	
	 Nov. 10	No class/readings due to university holiday (Veterans Day).		JC#12
13	 Nov. 13	<i>Bone Gap</i> cont'd	<i>Bone Gap</i> by Ruby (pp.127-263; "Lost" – "The Dead")	Sign up for individual conferences for Week 14
	 Nov. 15	<i>Bone Gap</i> cont'd	<i>Bone Gap</i> by Ruby (pp.267-298; "Punched" – "The Fields")	
	 Nov. 17	<i>Bone Gap</i> cont'd	<i>Bone Gap</i> by Ruby (pp.299-345; "Crows" – end)	JC#13
14	 Nov. 20	No class/readings; meet with Kathryn for individual conferences to discuss your final paper/project proposal & work on readings for Week 15.		<b>Final Paper/Project Proposal due before individual conference</b>
	 Nov. 22	No class/readings due to university holiday (Thanksgiving Break).		None
	 Nov. 24	No class/readings due to university holiday (Thanksgiving Break).		None
15	 Nov. 27	<i>Folk &amp; Fairy Tales</i>	<i>Folk &amp; Fairy Tales</i> by Hallett & Karasek excerpts: "Introduction" & "Cinderella" tales	
	 Nov. 29	<i>Nursery Tales</i>	<i>Nursery Tales Around the World</i> by Sierra excerpts: "Runaway Cookies" & "Incredible Appetites" tales	
	 Dec. 1	<i>The Black Snowman</i>	<i>The Black Snowman</i> by Mendez & Byard	JC#14



## UNIT FIVE: CONCLUSION

WK	DATE	IN CLASS	READING TO COMPLETE FOR TODAY	ASSIGNMENT DUE
16	 Dec. 4	ARCHIVE VISIT #3	None; work on final paper/project	
	 Dec. 6	Last class meeting	None; work on final paper/project	
	 Dec. 8	No class/readings due to university holiday (Reading Day).		JC#15
17	 Dec. 11	No class/readings due to Finals Week.		<b>Final Paper/Project due;</b> last day to submit late or missing assignments

 *This schedule and the contents of this syllabus are subject to change; we will discuss any significant alterations in a class meeting, but check our Canvas page and your university email daily for potential updates.* 

## COURSE POLICIES

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### DEADLINES & MODE OF SUBMISSION

All assignments are due to the corresponding submission portal on Canvas by midnight (11:59pm) on the date listed on the course schedule (see above). I do accept late submissions, although there is a penalty of one letter grade per day late; for example, turning in a 100pt assignment one day late would incur a -10pt penalty to whatever grade it would have received, whereas a 10pt assignment two days late would be deducted two points from its score. Please submit all documents in the form of Microsoft Word (doc/docx) files or raw text files (rtf) because Canvas isn't a huge fan of other document types (e.g., Pages).

Although I would encourage you to try to stick to all assigned deadlines because they are designed to keep you on track and prevent work from piling up, I do understand that sometimes life throws you a curveball and it ends up being impossible to do your best work due to those circumstances. For this reason, I allow each of you **one no-questions-asked extension of 48hrs on any assignment**; the only requirement I have is that you let me know before the deadline that you would like to use your extension on that particular assignment. For instance, if an essay is due by midnight that Friday, you would just need to email me before 11:59pm that night notifying me that you're using your extension on that assignment; if you do that, your new deadline would be that Sunday by 11:59pm. Do not wait until after a deadline has passed to request an extension. If you have any questions about this policy, feel free to ask!

### ATTENDANCE & PARTICIPATION

Attendance is mandatory, and active participation is even more important in order to get the most out of this course. Make sure to: arrive to class on time, be present for the full class time (besides restroom breaks), participate in conversation regularly; practice active listening; and adhere to behavior expectations.

That being said, you may miss up to one week of class meetings with no penalty to your grade; since we meet three times a week, that means you only have three unexcused absences for the semester. However, I strongly

encourage you to only use these in an emergency—[attendance is one of the strongest indicators of student success](#). Absence is not an excuse for incomplete assignments; your work will still be due to Canvas on the specified deadline. **A student missing two weeks of unexcused class meetings will receive an automatic failure.** Information about excused absences can be found [on the university website](#).

## BEHAVIOR EXPECTATIONS

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class. Please note that texting during class is prohibited and will count against your attendance and participation grade.

## PLAGIARISM

Plagiarism is a serious violation of the Student Honor Code, which prohibits plagiarism and defines it as:

- ☞ Plagiarism: A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:
  - ☞ Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
  - ☞ Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

Keep in mind that plagiarism can also include submitting your own previous work from another class as new work for a current course unless you have received explicit permission from the instructor to include such prior writing in a new assignment. It is also possible to plagiarize without copying any words directly from someone else's work: if you mimic someone else's argument or just change words out for synonyms, you are still plagiarizing their ideas even if you are using your own words. Whenever paraphrasing someone else's ideas, make sure to include a citation so you are clearly distinguishing between your ideas and those of other writers.

In addition to the section on plagiarism, UF students are responsible for reading, understanding, and abiding by the entire Student Honor Code: [sccr.dso.ufl.edu/students/student-conduct-code/](http://sccr.dso.ufl.edu/students/student-conduct-code/).

☞ *Pro Tip: Never copy & paste something from the Internet without providing the exact location from which it came.* ☞

## OTHER COURSE POLICIES

**PAPER MAINTENANCE RESPONSIBILITIES:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

**UF'S POLICY ON SEXUAL HARASSMENT:** The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>

**POLICY ON ENVIRONMENTAL SUSTAINABILITY:** Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts. If you do not elect to keep your print books, consider sharing them

with others after the semester ends. (For example, you could donate them to the Alachua County Friends of the Library annual book sale.)

**COURSE EVALUATIONS:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx>

**ACCOMMODATIONS:** Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give your instructor early in the semester.

## CAMPUS, UNIVERSITY, & ONLINE RESOURCES

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### WRITING ASSISTANCE

I strongly encourage you to take advantage of the free services offered through the University Writing Studio! Tutors are available to work with you by appointment at any stage of your process, from brainstorming to final revisions. When working on written work for this class (or any other, for that matter), consider seeking assistance from the University Writing Studio and online resources like the Purdue OWL website.

### STUDENTS IN DISTRESS

For guidance during distressing situations, especially right now during the pandemic, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues. Please refer to the following list of resources available to you on campus and remotely:

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

### COUNSELING & WELLNESS CENTER (CWC)

The CWC believes that the college years are a time for change, growth, inquiry, and development. They strive to help students learn the skills to cope with the stresses of change and growth so they are better able to learn and thrive after their time as a student is over. Their services include short-term counseling, group, and couples' therapy as well as consultation, crisis services, outreach, referrals, self-care, and more.

If you feel like these services could benefit you, consider contacting them at (352) 392-1575 or on their website to set up an appointment: <https://counseling.ufl.edu/services/>. They also offer crisis support for those in need of immediate assistance: <https://counseling.ufl.edu/services/crisis/>.

# OTHER MENTAL HEALTH RESOURCES

## NATIONAL RESOURCES

- ☞ Any emergency, including mental health: 911
- ☞ National Suicide Prevention Hotline: 1-800-273-8255
- ☞ Spanish-Language National Suicide Hotline: 888-628-9454
- ☞ Deaf or Hard of Hearing National Suicide Hotline: 800-799-4889
- ☞ Asian LifeNet 24hr Hotline (Cantonese, Mandarin, Japanese, Korean, Fujianese): 1-877-990-8585
- ☞ LGBTQ+ Hotline: Call 866-488-7386 or text 202-304-1200
- ☞ Crisis Text Line (24/7): text HOME to 741741

## LOCAL RESOURCES

- ☞ Alachua County Crisis Center: 352-264-6789
- ☞ Counseling and Wellness Center (CWC): 352-392-1575 (NOTE: You can call the CWC or walk into the CWC office WITHOUT an appointment if you experience a mental health crisis.)

## FURTHER INFORMATION

- ☞ Urgent Services at the CWC: <https://counseling.ufl.edu/services/crisis/>
- ☞ Trevor Project (LGBTQ+ support): <https://www.thetrevorproject.org>
- ☞ Suicide Warning Signs: <https://www.sprc.org/about-suicide/warning-signs>

# COVID-19 RESOURCES & ASSISTANCE

## GENERAL UPDATES

- ☞ University of Florida Health Updates: <http://www.ufl.edu/health-updates/>
- ☞ Center for Disease Control: <https://www.cdc.gov/coronavirus/2019-ncov/index.html>

## FINANCIAL ASSISTANCE

- ☞ City of Gainesville Cares: <https://www.cityofgainesville.org/GNVCares.aspx>
- ☞ Aid-a-Gator: <https://www.sfa.ufl.edu/aidagator/>
- ☞ Needy Meds One-Stop COVID-19 Resource Center: <https://www.needymeds.org>
- ☞ HealthWell Fund for COVID-19 Costs: <https://www.healthwellfoundation.org/fund/covid-19-fund>

## MENTAL HEALTH AMIDST a PANDEMIC

- ☞ National Alliance on Mental Illness COVID-19 Guide: <https://www.nami.org/covid-19-guide>
- ☞ Anxiety & Depression Association of America Coronavirus Anxiety – Helpful Tips & Resources: <https://adaa.org/finding-help/coronavirus-anxiety-helpful-resources>
- ☞ American Psychological Association Guide to Finding Local Mental Health Resources during the COVID-19 Crisis: <https://www.apa.org/topics/covid-19/local-mental-health>