

LIT 3622: The Literature of Sustainability & Resilience

Professor Terry Harpold

Spring 2026, Class #26089

Time: MWF, per. 4, Turlington 2333

office hours: Turlington 4105, M, 2–4 PM, and by appt.

email: tharpold@ufl.edu

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

e-Learning (Canvas) site for LIT 3622 (*registered students only*): <https://elearning.ufl.edu/>

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

Course Description



Moominpappa, Moominmamma, Moomintroll, and Sniff find their new home in Moominvalley. Tove Jansson, *The Moomins and the Great Flood* (1945).

“Dystopia is for losers” – Doug Henwood¹

This course takes as its founding premises two unassailible facts. First, we live in a time of increasing environmental instability, mass extinction, food insecurity, forced migration, and social and political unrest fostered by climate change. Second, the human literary, artistic, and ethical imaginations are among our species' most powerful and adaptive responses to the planetary realities of the twenty-first century and the possibility of a more just, sustainable, and resilient future for all living beings.

We will read widely from an established and emerging canon of literary nonfiction, fiction, memoir, and poetry that addresses the perils and vitality of the late Anthropocene, the geological epoch marked by the influences of humans on the Earth's planetary ecosystems.

¹ From his foreword to Sasha Lilley, et al., *Catastrophism: The Apocalyptic Politics of Collapse and Rebirth*. PM Press, 2012.

Primary writing assignments for the course include two long-form critical analyses of assigned course reading and a creative “ecobiographical” fragment.

This course qualifies as a 3-credit Humanities core course for UF's Bachelor of Arts in Sustainability Studies.

Required Texts to Purchase

Used and electronic versions (Apple Books, Kindle, pdfs, etc.) of the texts listed below are permissible – indeed they are encouraged² – 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 physical texts online, I recommend sources such as [Abebooks.com](https://abebooks.com) and [Alibris.com](https://alibris.com) that serve independent booksellers.

Harvey, Samantha. *Orbital*. Grove Press, 2024. ISBN 9780802163622. 224 pp. (print).
Also available in Apple Books and Kindle formats.

Jansson, Tove. *The Moomins and the Great Flood*. Translated by David McDuff, Drawn and Quarterly, 2018. ISBN 9781770463288. 64 pp. (print). *Also available in Apple Books and Kindle formats.*

———. *The Summer Book*. Translated by Thomas Teal, New York Review of Books, 2008. ISBN 9781590172681. 184 pp. (print). *Also available in Apple Books and Kindle formats.*

Kaza, Stephanie. *Conversations with Trees: An Intimate Ecology*. Shambala, 2019. ISBN 978-1611806779. 288 pp. (print). *Also available in Apple Books and Kindle formats.*

Other required & recommended texts

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.

Albrecht, Glenn A., et al. “Solastalgia: The Distress Caused by Environmental Change.” *Australian Psychiatry*, vol. 15, 2007, pp. 95–98.

² See my “Policy on environmentally unsustainable activity in the classroom,” below.

Belletti, Gabriele. *TOK*. Translated by Pasquale Verdicchio, ZEST Edizioni sostenibili, 2023. (excerpts)

Berry, Wendell. "To the Unseeable Animal." *New Collected Poems*, Counterpoint, 2012, p. 161.

Dōgen. "Waka on Impermanence." Translated by Lucien Stryk, and Ikemoto Takashi. *Zen Poems of China and Japan: The Crane's Bill*, edited by Lucien Stryk, and Ikemoto Takashi, Grove Press, 1973, pp. 81, 133–34.

Gabbott, Sarah, and Jan A. Zalasiewicz. "Eternal Literature." *Discarded: How Technofossils Will Be Our Ultimate Legacy*, Oxford University Press, 2025, pp. 116–39

Glück, Louise. "The Wild Iris." *The Wild Iris*, The Ecco Press, 1993, pp. 1.

Harjo, Joy. "Eat." *You Are Here: Poetry in the Natural World*, edited by Ada Limón, Milkweed Editions / The United States Library of Congress, 2024, p. 13.

Hughes, Langston. "The Negro Speaks of Rivers." *The Collected Poems of Langston Hughes*, edited by Arnold Rampersad, and David Roessel, Alfred A. Knopf, 1994, p. 23.

Jeffers, Robinson. "Vulture." *The Selected Poetry of Robinson Jeffers*, edited by Tim Hunt, Stanford University Press, 2001, pp. 697.

Kelly, Brigit Pegeen. "The Leaving." *To the Place of Trumpets*, Yale University Press, 1988, p. 42.

Komunyakaa, Yusef. "Blackberries." *Magic City*, Wesleyan University Press, 1992, p. 27.

Laux, Dorianne. "Life is Beautiful." *Smoke*, BOA Editions, 2000, pp. 64–65.

Limón, Ada. "Drowning Creek." *The Hurting Kind*, Milkweed Editions, 2022, pp. 4.

Næss, Arne. "Self-Realization: An Ecological Approach to Being in the World." *The Ecology of Wisdom: Writings by Arne Næss*, edited by Alan Drengson and Bill Devall, Counterpoint, 2008, pp. 81–96, 318.

Ray, Sarah Jaquette. "Why Turn Inward Just as the Planet Needs Us Most?" *Solastalgia: An Anthology of Emotion in a Disappearing World*, edited by Paul Bogard, University of Virginia Press, 2023, pp. 143–46.

Russell, Karen. "The Gondoliers." *Orange World and Other Stories*, Vintage, 2019, pp. 193–233.

Snyder, Gary. "Earth Verse." *Mountains and Rivers Without End*, Counterpoint, 1996, p. 150.

———. "Piute Creek." *The Gary Snyder Reader: Prose, Poetry, and Translations, 1952–1998*, Counterpoint, 2000, p. 400.

Stewart, Susan. "Four Questions Regarding the Dreams of Animals." *Yellow Stars and Ice*, Princeton University Press, 1981, pp. 54–57.

Verlie, Blanche. *Learning to Live with Climate Change: From Anxiety to Transformation*. Routledge, 2022. <https://www.taylorfrancis.com/books/mono/10.4324/9780367441265/learning-live-climate-change-blanche-verlie>. (This is an open access book, available free of charge.)

Whitman, Walt. "On the Beach at Night Alone." *Complete Poetry and Collected Prose*, edited by Justin Kaplan, The Library of America, 1982, pp. 400–1.

———. "Song of Myself, sec. 6: A child said *What is the grass?*." *Song of Myself, With a Complete Commentary*, edited by Ed Folsom and Christopher Merrill, University of Iowa Press, 2016, pp. 23–26.

———. "This Compost." *The Portable Walt Whitman*, edited by Michael Warner, Penguin Books, 2004, pp. 129–31.

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.)

M, Jan 12 *Course introduction*

"I'm almost certain, though I am certain of nothing"

W, Jan 14 Limón, "Drowning Creek"

F, Jan 16 Jeffers, "Vulture"
Family carbon biography project instructions given in class

M, Jan 19 *No class meeting (Martin Luther King, Jr. Day)*

* Tu, Jan 20 *Family carbon biography projects due in Canvas by 5 PM*

Living-with

W, Jan 21 Albrecht, "Solastalgia: The Distress Caused by Environmental Change"
Verlie, *Learning to Live*, ch. 1, "Climate is living-with"
Review of family carbon biographies

F, Jan 23 Ray, "Why Turn Inward Just as the Planet Needs Us Most?"
Verlie, *Learning to Live*, ch. 4, "Witnessing multiple climate realities"

M, Jan 26 Næss, "Self-Realization"

Conversations

W, Jan 28 Kaza, *Conversations with Trees*

F, Jan 30 Kaza, *Conversations with Trees*

M, Feb 2 Kaza, *Conversations with Trees*

W, Feb 4 Kelly, "The Leaving"

F, Feb 6 Komunyakaa, "Blackberries"

M, Feb 9 Ashbery, "Into the Dusk-Charged Air"
Hughes, "The Negro Speaks of Rivers"

W, Feb 11 *No class meeting – TH is at a symposium*

* Th, Feb 12 *First critical essay due by 5 PM*

"Now we shall never be separated again!"

F, Feb 13 Jansson, *The Moomins and the Great Flood*

M, Feb 16 Jansson, *The Summer Book*

W, Feb 18 Jansson, *The Summer Book*

F, Feb 20 Jansson, *The Summer Book*

Whatever returns from oblivion

M, Feb 23 Whitman, "Song of Myself, sec. 6: A child said *What is the grass?*"

W, Feb 25 Giovanni, "Winter Poem"
Glück, "The Wild Iris"

F, Feb 27 Wendell Berry, "To the Unseeable Animal"

M, Mar 2 Susan Stewart, "Four Questions Regarding the Dreams of Animals"

W, Mar 4 Snyder, "Piute Creek"

F, Mar 6 Belletti, *TOK* (selected poems from the book)
In-class conversation with the poet

M, Mar 9 Russell, "The Gondoliers"

W, Mar 11 Merwin, "The Wonder of the Imperfect"

* Th, Mar 12 *Ecobiographical fragments due in Canvas by 5 PM*

F, Mar 13 No class meeting

MWF, Mar 16–20 No class meetings (UF Spring Break)

There is oikos in bios

M, Mar 23 In-class review of ecobiographies

W, Mar 25 In-class review of ecobiographies

F, Mar 27 In-class review of ecobiographies

What chemistry!

M, Mar 30	Whitman, "This Compost"
W, April 1	Harjo, "Eat" Laux, "Life is Beautiful"
F, April 3	Gabbott and Zalasiewicz, "Eternal Literature"

The Overview Effect

M, April 6	Harvey, <i>Orbital</i>
W, April 8	Harvey, <i>Orbital</i>
F, April 10	Dōgen Zenji, "Waka on Impermanence" Whitman, "On the Beach at Night Alone"
MWF, April 13–17	<i>No class meetings (TH is at a conference)</i>
M, April 20	Snyder, "Earth Verse"
W, April 22	<i>Course debriefing</i> <i>Final class meeting</i>
* M, April 27	<i>Second critical essay due by 5 PM</i>

In-class conversation with poet Gabriele Belletti (March 6)

Our assigned reading for the March 6 class meeting will be from *TOK*, the 2023 bilingual (Italian/English) poetry collection by the celebrated ecopoet and my UF colleague, Gabriele Belletti (<https://languages.ufl.edu/directory/gabriele-belletti/>). Professor Belletti has generously agreed to join our in-class conversation. As we approach the date I will

distribute a copy of the text and additional materials to help you prepare an attentive reading of this richly evocative and nuanced work of speculative ecopoetry.

Evaluation of Performance, Attendance Requirements & Other Course Policies

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

Family carbon biography	5%
Critical essays on assigned readings (× 2 @ 30% each)	60%
Ecobiographical fragment	35%

Note that this course has a strict policy on the use of Generative AI (GenAI) tools in writing assignments. You should review the policy statement later in this syllabus and be certain that you understand it and adhere to it. I consider failures to correctly document uses of these tools to be a violation of the course's policy on academic honesty.

Family carbon biography. This assignment, given in the first week of classes, is a short practical exercise in thinking about the relation of human measures of time and change to geophysical indicators of planetary transformation. You will match the birth years of one or both of your grandparents, one or both of your parents, and yourself, to scientific records for global average atmospheric CO₂ levels in each of those years. (I will direct you to authoritative sources for this information.) The goal of the exercise is to qualify the dramatic rise in CO₂ levels during the twentieth century – in contrast to the generally stable ranges of between 200 and 250 PPM of CO₂, never higher than 300 PPM, during the previous 800,000 years – in the language of your individual family history and experience.

For example, my grandmother's carbon birthday was 299.3 PPM of CO₂, my mother's carbon birthday was 310.4 PPM, my carbon birthday was 318.5 PPM. My daughter's carbon birthday was 377.3 PPM. We live in an age in which four generations of a single family who could have been present, together, in each other's company, can have collectively witnessed a modern rise in atmospheric CO₂ to levels that are unmatched during the last 3 million years.

Critical essays. During the semester you will complete two critical essays on texts we have read and discussed in class. Each of your completed essays must be between 1800 and 2000 words in length, not including a bibliography. Each essay must demonstrate a close critical reading of a passage or passages from an assigned text that you find of particular interest or significance in relation to the themes and methods of the course. The first essay

is due approximately 1/3 of the way through the semester. The second essay is due at the end of the semester. You may submit the essays before these deadlines so long as the text(s) you are writing for the first essay were assigned before its due date, and those for the second essay were assigned after the first essay is due. Early in the semester I will distribute guidelines for completing these assignments.

Ecobiographical fragment. This is an experiment in creative, critical reflection on our individual and collective positions in a general ecology – an opportunity to, in the American poet Robinson Jeffers's words, “unhumanize our views a little.” Drawing on the work in this area by the French philosopher Jean-Philippe Pierron – to whom I owe my use of the term *ecobiography* – I will ask you to write an essay of between 1500 and 1800 words that describes the experience – the cognitive and affective *feeling* – of an ecological event or an encounter in your life that you find has marked your consciousness of self and other in a lasting way. The event or encounter may have been grand or commonplace; your emotions associated with it may have been joyous, despairing, or confusing. The key aspect of this fragment of your *ecobiography* is that it must be expressed, that it must be experienced, not *observationally* but *relationally*.

I will collate everyone's ecobiographical fragments in Canvas and we will devote a full week of class meetings discussing them and the experiences of writing them as an exercise in collective witness. Early in the semester I will distribute guidelines for this assignment.

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

For each extra-credit event, you will earn 1 point applied after the calculation of your final grade. You may earn this credit for *up to three* extra-credit events. Thus, a student with a final average of 87 (an A–) who took part in two tree plantings and attended one ICC event (for which she wrote a report) would have her reported final grade raised to 90 (an A).

Note, however, an important restriction on the extra credit that you may earn. If you seek credit for participating in more than one event, they must include events of both kinds. You can earn extra credit for one planting plus one ICC event, but not for only two plantings or only two ICC events. If you seek extra credit for three events, at least one of them must be of a different type than the others.

Trees! (extra-credit option). A growing body of scientific evidence shows that encouraging the regeneration of natural forests and planting new trees on treeless lands are among the most economical and effective climate change mitigation solutions available to us.³ You may receive extra course credit by taking part in a local effort to increase our forest canopy.

Since early 2019, UF's Imagining Climate Change initiative has worked closely with the Alachua County Department of Land Conservation and Management (opens in new tab) to coordinate volunteer tree plantings in and around the city of Gainesville. The plantings emphasize high-value tree species appropriate for site conditions on County owned right of ways, developed County properties, and properties directly influencing the public sphere. Of priority are trees that provide shade for bicycling and human pedestrians, provide erosion control, extend forest canopy, and support wildlife biodiversity and carbon sequestration. The most recent census (2021) showed that 98% of trees planted in this initiative remain in excellent health.

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

³ Bastin, Jean-François, et al., "The Global Tree Restoration Potential." *Science* 365, 76–79 (2019) <https://science.sciencemag.org/content/365/6448/76>; Lewis, S.L., "Regenerate Natural Forests to Store Carbon," *Nature* 568: 25-28 (2019) <https://www.nature.com/articles/d41586-019-01026-8>.

⁴ Andreu, M.G. et al., Urban Forest Ecological Analysis. Report to the City of Gainesville, March 2017. City of Gainesville, Florida, 2017 <http://sfrc.ufl.edu/wp-content/uploads/GNV-ECO-Report-2016.pdf>. Gainesville has been an Arbor Day Foundation "Tree City USA" since 1983. It was named a "Tree City of the World" by the Food and Agriculture Organization of the United Nations in 2020.

photographic gallery of previous plantings. *The Alachua County Department of Land Conservation and Management is unaffiliated with the University of Florida.*

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

Reading load. The course reading load is substantial but it is not onerous. Often we will have read only one poem or a short essay for a class meeting; sometimes we will have read several hundred pages of a novel. The pace of our discussions will vary according to the complexity of texts we read and the need to focus on selected portions of the texts. The page counts shown above are fair measures of reading load but they may be deceiving. Some of the texts we will read are illustrated, some include extensive scholarly apparatus. (Which of course you should also read.) You should always aim to have completed reading assigned texts by the last class period in which they are scheduled to be discussed.

Some of the texts we will read include depictions of class, race, indigeneity, and gender identities that may be offensive. They may also include descriptions of physical violence and indirect descriptions of sexual violence.

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).

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.

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

Attendance. The 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. For these reasons, your presence in class is essential and is required. **After four missed class meetings 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 (<https://disability.ufl.edu/get-started/>) by providing appropriate documentation.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

I **very strongly** recommend that you verify all citations of scholarly sources produced by GenAI and insure that they are accurate and complete, they are relevant to the topic of your writing, and any quotations are accurate and complete. This 2024 article on Large Language Models' (LLMs') indifference to the truth of their outputs is an excellent guide to why your skepticism of these tools for anything other than a minor supporting role in your writing is justified: <https://link.springer.com/article/10.1007/s10676-024-09775-5> .

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 (<http://folacld.org>) is a good way to get them into other readers' hands and to help raise a bit of cash for our county's excellent but criminally underfunded public libraries.) If you do elect to keep your books, share them with others after the course is over. And a final appeal to your common sense: bring food and/or beverages to the classroom only in reusable containers. Please, no food or beverages in single-use containers and no single-use, unrecyclable cutlery or straws.