

## LIT 4930: The Entropic Shore: Science Fiction & Deep Time

**Professor Terry Harpold**

**Spring 2026, Class #26710**

**Time: MWF, per. 6, FAC 0127**

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

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e-Learning (Canvas) site for LIT 4930 (registered students only): <https://elearning.ufl.edu/>

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

### Course Description



The Traveler, nearly alone on the entropic shore. Les Edwards, 1979 illustration for H.G. Wells, *The Time Machine* (1895).

An eclectic survey of the influence on modern science fiction (sf) of two scientific concepts that emerged with the genre as its near-contemporaries during the nineteenth century: *deep time*, a measure of geological history that reaches far beyond humanity's narrow slice of the universe's calendar, and *entropy*, the tendency of isolated systems to evolve toward thermodynamic equilibrium and

maximum disorder. The under-appreciated penultimate chapter of H.G. Wells's *The Time Machine* (1895) is the model here: the Traveler journeys thirty million years into Earth's future to the shore of a frigid sea below a dim, swollen, red sun. The only sign of life is a repulsive football-shaped creature, the last descendant of *homo sapiens* hopping fitfully in the halting surf. The extinction of humanity coincides, Wells proposes, with the coming thermodynamic equilibrium. Wells' vision of unidirectional energy dispersal – the Traveler's post-historical leap to the entropic shore – owes much to physicist Lord Kelvin's comparison of the universe to a clock inexorably winding down.

We will read selected long and short sf by authors from the late 19th and early 20th centuries from whom the shocks to the system of these concepts elicited important future histories of decline and dispersal, including Wells, Camille Flammarion, William Hope Hodgson, J.-H. Rosny, aîné, Olaf Stapledon, and lesser-known authors writing in the

Radium and pulp sf eras. We'll consider the influences of that literature on others writing in the mid-to-late 20th and early 21st centuries, such as Isaac Asimov, J.G. Ballard, Ray Bradbury, Ted Chiang, and Pamela Zoline. We'll conclude with a brief reflection on a legacy of these concepts in the fatalist arc of contemporary environmental sf, in works by Fernanda Trías and Claire Vaye Watkins.

As the century progresses sf's version of entropy morphs into mostly a metaphoric and taxonomic, no longer a thermodynamic, inevitability, so long as the climate crisis is optimistically kept at arm's length. Visions of a long future are held fast but stripped of their notes of doom; deep time divided from the laws of physics makes for reassuring just-so stories in the twilight of the Anthropocene. The challenge for writers and readers, as we will see, is to imagine how the epoch can draw to a close and that not be felt as world-ending tragedy. (It can be; we'll develop methods of reading that make this clear.)

*Writing requirements include two short-form critical essays and one long-form research paper on assigned readings.*

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### **Required Texts to Purchase**

N.B. Several of the texts we will read are long out of copyright. Versions of these texts, including translations into English, are in the public domain and are recycled by modern publishers unaware of or unconcerned by their incompleteness and inaccuracy. The editions listed below have been chosen because that they are complete and the translations are the most accurate currently available. Several of these editions include invaluable scholarly apparatus – introductions, footnotes, and important supplementary materials. I very strongly discourage your acquiring other editions, motivated by their lower cost or their availability from free online repositories such as Project Gutenberg. Those editions are nearly guaranteed to be inferior for the purposes of scholarly research and informed academic writing.

Used and electronic versions (Apple Books, Kindle, pdfs, etc.) of these texts are permissible – indeed they are encouraged<sup>1</sup> – so long as the version of the text you read is *otherwise identical to these editions*.

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<sup>1</sup> See my "Policy on environmentally unsustainable activity in the classroom," 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://www.abebooks.com) and [Alibris.com](https://www.alibris.com) that serve independent booksellers.

Flammarion, Camille. *Omega: The Last Days of the World* [1894]. Bison Books, 1999. ISBN 9780803268982. 281 pp. (print).

Hodgson, William Hope. *The House on the Borderland* [1908]. Dover Publications, 2008. ISBN 9780486468792. 160 pp. (print).

Mack, Katie. *The End of Everything (Astrophysically Speaking)*. Scribner, 2021. ISBN 9781982103552. 256 pp. (print). *Also available in Apple Books and Kindle formats.*

Stapledon, Olaf. *Last and First Men* [1930]. Arcturus Publishing, 2024. ISBN 9781398834286. 320 pp. (print).

Trías, Fernanda. *Pink Slime: A Novel*. Translated by Heather Cleary, Scribner, 2025. ISBN 9781668049785. 240 pp. (print). *Also available in Apple Books and Kindle formats.*

Watkins, Claire Vaye. *Cold Fame Citrus*. Riverhead Books, 2015. ISBN 9781594634246. 352 pp. (print). *Also available in Apple Books and Kindle formats.*

Wells, H.G. *The Time Machine: An Invention* [1895]. Edited by Nicholas Ruddick, Broadview, 2001. ISBN 9781551113050. 300 pp. (print).

*N.B.: This edition of Wells's novel includes extensive appendices detailing the historical and scientific contexts of the text. Several of these appendices are required reading for the course.*

## **Other required & recommended texts**

Unless indicated otherwise these texts are available via the course's electronic reserves (Ares, <https://ares.ulib.ufl.edu>). All are PDF files with searchable text layers or in comparable digital formats capable of being parsed by screen readers.

Asimov, Isaac. "The Last Question." *Science Fiction Quarterly*, vol. 4, no. 5, 1956, pp. 6–15.

Ballard, J.G. "The Voices of Time." *New Worlds*, vol. 33, no. 99, 1960, pp. 91–123.

Bradbury, Ray. "August 2026: There Will Come Soft Rains." *The Martian Chronicles*. Illustrated by Ian Miller, Bantam Books, 1979, pp. 242–49.

Byron, George Gordon. "Darkness." *Byron's Poetry and Prose*, edited by Alice Levine, W.W. Norton & Co., 2010, pp. 245–47.

Campbell, John W., Jr. [as Don A. Stuart]. "Night." Illustrated by Elliot Dold, Jr., *Astounding Stories*, vol. 16, no. 2, 1935, pp. 8–23.

——— "Twilight." Illustrated by Elliot Dold, Jr., *Astounding Stories*, vol. 14, no. 3, 1934, pp. 44–59.

Chiang, Ted. "Exhalation." *Eclipse Two: New Science Fiction and Fantasy*, edited by Jonathan Strahan, Night Shade Books, 2008, pp. 109–23

Klingaman, William K., and Nicholas P. Klingaman. "The Volcano." *The Year Without Summer: 1816 and the Volcano That Darkened the World and Changed History*, St. Martin's Press, 2013, pp. 1–16, 287–88.

Rosny (aîné), J.-H. "The Death of the Earth." *Three Science Fiction Novellas: From Prehistory to the End of Mankind*, edited by Danièle Chatelain and George E. Slusser, translated by Danièle Chatelain and George E. Slusser, Wesleyan University Press, 2012, pp. 59–121, 139–44.

Swift, Jonathan. "A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbdubdrib and Japan" (excerpt). *Gulliver's Travels*, edited by Christopher Fox, Palgrave Macmillan, 1995, pp. 157–59.

Teasdale, Sara. "There Will Come Soft Rains." *Flame and Shadow*, The Macmillan Company, 1920, p. 89–90.

Wandrei, Donald. "The Red Brain." *Weird Tales*, vol. 10, no. 4, 1927, pp. 531–36.

Zoline, Pamela. "The Heat Death of the Universe." *New Worlds*, vol. 51, no. 173, 1967, pp. 33–39.

## 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*

***“The death watch I must keep at the end of time”***

W, Jan 14 Swift, “A Voyage to Laputa...” (excerpt)

F, Jan 16 Byron, “Darkness”  
Klingaman & Klingaman, “The Volcano”

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

W, Jan 21 Rosny (aîné), “The Death of the Earth”

F, Jan 23 Campbell [as Stuart], “Night”

***The End of Everything***

M, Jan 26 Mack, *The End of Everything*, chs. 1–2

W, Jan 28 Mack, *The End of Everything*, chs. 3–6

F, Jan 30 Mack, *The End of Everything*, chs. 7–9

***The View from the Entropic Shore***

M, Feb 2 *Excerpts from Ruddick edition of The Time Machine*, pp. 173–83 and 225–32:  
Wells, “On Extinction” [1893], “The Man of the Year Million” [1893], “The Extinction of Man” [1894]; Thomson, “On the Age of the Sun’s Heat” [1862]; Stewart, *The Conservation of Energy* [1874]; Stewart and Guthrie, *The Unseen Universe* [1875]; Darwin, “The Determination of the Secular Effects of Tidal Friction” [1879]; Darwin, “On the Precession of a Viscous Spheroid” [1879]; Wells, “The ‘Cyclic’ Delusion” [1894]

W, Feb 4 Wells, *The Time Machine*

F, Feb 6 Wells, *The Time Machine*

M, Feb 9 Wells, *The Time Machine*

### ***The Sea of Sleep***

W, Feb 11 Wandrei, "The Red Brain"

F, Feb 13 Hodgson, *The House on the Borderland*

M, Feb 16 Hodgson, *The House on the Borderland*

\* Tu, Feb 17 *First short-form critical essay is due by 5 PM*

### ***Last Men***

W, Feb 18 Campbell, *Twilight*

F, Feb 20 Flammarion, *Omega*

M, Feb 23 Flammarion, *Omega*

W, Feb 25 Flammarion, *Omega*

F, Feb 27 Stapledon, *Last Men and First Men*

M, Mar 2 Stapledon, *Last Men and First Men*

W, Mar 4 Stapledon, *Last Men and First Men*

F, Mar 6 Stapledon, *Last Men and First Men*

M, Mar 9 Ballard, "The Voices of Time"

W, Mar 11 Asimov, "The Last Question"

F, Mar 13 *No class meeting – TH is away*

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

### ***There Will Come Soft Rains***

M, Mar 23	Bradbury, "August 2026: There Will Come Soft Rains" Teasdale, "There Will Come Soft Rains"
W, Mar 25	Zoline, "The Heat Death of the Universe"
* Th, Mar 26	<i>Second short-form critical essay due</i>

***Beware the Blob***

F, Mar 27	"It creeps and leaps and glides and slides..." – TH lecture on the ecological formless
M, Mar 30	Watkins, <i>Gold Fame Citrus</i>
W, April 1	Watkins, <i>Gold Fame Citrus</i>
F, April 3	Watkins, <i>Gold Fame Citrus</i>
M, April 6	Trías, <i>Pink Slime</i>
W, April 8	Trías, <i>Pink Slime</i>
F, April 10	Trías, <i>Pink Slime</i>
MWF, April 13–17	No class meetings (TH is at a conference)

***"Eventually equilibrium will be reached"***

M, April 20	Chiang, "Exhalation"
W, April 22	<i>Final class meeting</i>
* M, April 27	<i>Long-form final research paper due by 5 PM</i>

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

Your final grade in this course will be determined by two kinds of assignments:

Short-form critical essays on assigned readings ( × 2 @ 30% each)	60%
Long-form final research paper	40%

***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.***

**Critical essays.** During the semester you will complete two short-form critical essays on texts we have read and discussed in class. Each of your completed essays must be between 1500 and 1800 words in length, not including a bibliography. Each essay must demonstrate a close 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 approximately 2/3 of the way through 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.

**Final research paper.** The final writing assignment is a long-form, comparative research paper focused on at least two of the texts we have read during the semester. (One of the texts discussed in the final paper may have been the subject of one of your short-form critical essays, but your final paper cannot be a comparison of the primary texts of the two critical essays.) Your completed essay must be between 1800 and 2400 words in length, not including a bibliography. Detailed instructions for this writing assignment will be announced early in the semester.

**Extra-credit options.** This course includes extra-credit options that may be used to raise your final grade. Extra credit may be earned for your participation in two types of events affiliated with practices and critical-theoretical methods of the environmental humanities – which discipline, it become clear over the course of the semester, offers an invaluable framework for rethinking the relation of humans another other living beings with deep time. These events are: 1) the Trees! volunteer tree plantings; 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.<sup>2</sup> You may receive extra course credit by taking part in a local effort to increase our forest canopy.

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

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<sup>2</sup> Bastin, Jean-François, et al., "The Global Tree Restoration Potential." *Science* 365, 76–79 (2019) <https://science.sciencemag.org/content/365/6448/76>; Lewis, S.L., "Regenerate Natural Forests to Store Carbon," *Nature* 568: 25–28 (2019) <https://www.nature.com/articles/d41586-019-01026-8>.

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

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

**Reading load.** The course reading load is substantial but it is not onerous. 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>).

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<sup>3</sup> Andreu, M.G. et al., Urban Forest Ecological Analysis. Report to the City of Gainesville, March 2017. City of Gainesville, Florida, 2017 <http://sfrc.ufl.edu/wp-content/uploads/GNV-ECO-Report-2016.pdf> . Gainesville has been an Arbor Day Foundation "Tree City USA" since 1983. it was named a "Tree City of the World" by the Food and Agriculture Organization of the United Nations in 2020.

Grades are calculated on a numeric scale, as below:

A	90–100	A–	87–89
B+	84–86	B	80–83
C+	74–76	C	70–73
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](mailto:umatter@ufl.edu) seven days a week for assistance if you are in distress. Call 352-392-1575 for a crisis counselor overnight and during weekends. Note also these support services:

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

**Policy on environmentally unsustainable activity in the classroom.** When possible I will distribute all course materials via paper-sparing digital media. I encourage you to purchase e-book editions of assigned texts when they are available, or used copies of print texts, and to return those to circulation if you choose not to keep them at the end of the course. (Donating your unwanted books to the Alachua County Friends of the Library annual book sale (<http://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.