

# CHI 4930 SPECIAL TOPICS

## Writing Women in Chinese Literary Heritage

University of Florida (Spring 2021)

[3 credits] <LLC-Chinese>

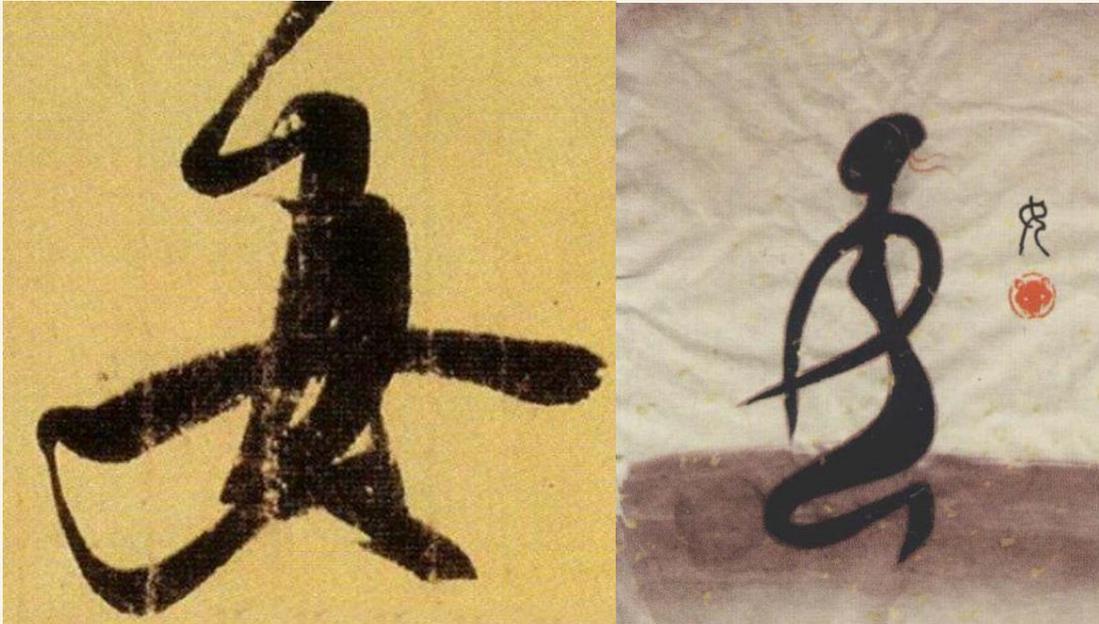
Class Number: 11411 / 28716 (online) Section 7A23 / 7B23 (online)

TIME: M,W,F | Period 7 (1:55 PM - 2:45 PM)

PLACE: MAT 0013 / online (ZOOM/Canvas)

Dr. Stephan N. Kory (skory@ufl.edu)

Office Hours: W, F (3:00-4:00 pm), or by appointment



### Course Description

This course investigates woman writers and the writing of women in classical Chinese literature. Readings include philosophical essays, poems, rhyme-prose, biographies, hagiographies, moral lessons, and tales of the strange written by women or featuring descriptions of their lives. Special attention will be afforded to ancient through early modern female writers and their works, but we will also study and compare literary representations of women in Chinese writings from ancient times to the early second millennium of the Common Era to help identify continuities and significant changes in description over time. Modern academic theories and approaches to the study of literature and gender will be actively and critically assessed and applied. All readings are in English. No knowledge of Chinese language is required.

## COURSE DESIGN

This course will be conducted synchronously using the traditional class setting and the Zoom function on our Canvas page. It is designed to re-create our face-to-face lectures and activities using a virtual platform and is meant to help foster human connections. Synchronous sessions are challenging and depend much on your active participation. To help you get the most out of our meetings, they will include lectures, discussions, and social and cooperative learning activities. **NOTE that ALL sections will be online during the first week of class, as will ALL Friday classes.**

## REQUIREMENTS (I-III)

### (I) ATTEND CLASS AND CONTRIBUTE TO CLASS DISCUSSION

1. Everyone (*both* the traditional and virtual classrooms) is expected to attend virtual class in person with the video turned on. All students in the traditional classroom must wear a mask at all times (along with the instructor/s), and all students in the traditional classroom should have a microphone and earphones. For more on class etiquette in a ZOOM setting, see the "Netiquette Guide for Online Courses: LLC Edition" file on our Canvas site (Files).
2. *At least* two hours of preparation is required for each "hour" we meet. Much of this time should be devoted to reading. Everything but our required texts is accessible online or on our CANVAS course page. You will need to consult the readings in class, so please have a copy (hard or virtual) for every meeting
3. Everyone is expected prepare at least one informed question for each and every reading we cover in class. One third of the class will be responsible for submitting questions before class on either Mon., Wed., or Fri. There is a sign-up sheet on our Canvas page in Pages.
4. Three unexcused absences are allowed. Every unexcused absence after our three 'freebies' will result in a 40-point reduction from your final point total (/1000). More than six unexcused absences will result in automatic withdrawal from the course (or an F). Tardiness is discouraged. If you are more than 15 minutes late for class, it is an absence. Excused absences must be documented and emergencies should be brought to my attention as soon as possible. **The University of Florida's attendance policy may be found at:**  
<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#absencestext>

### (II) REQUIRED TEXTS (2) RECOMMENDED TEXTS (2)

#### Required

[1] Cahill, Suzanne Elizabeth. *Divine Traces of the Daoist Sisterhood*. Magdalena, NM: Three Pines Press, 2006.

[2] Wang, Robin. *Images of Women in Chinese Thought and Culture: Writings from the Pre-Qin Period through the Song Dynasty*. Indianapolis: Hackett Publishing, 2003.

**Recommended** [e-books available through UFL Library and ARES]

[1] Kinney, Anne Bahnke. Trans. *Exemplary Women of Early Han*. New York: Columbia University Press, 2014.

[2] Raphals, Lisa. *Sharing the Light: Representations of Women and Virtue in Early China*. Albany: State University of New York Press, 1998.

NOTE that all four texts have been requested for our ARES Library Course Reserves works. <<https://ares.uflib.ufl.edu/ares/ares.dll?Action=10&Form=60&Value=21874>>. Three of the texts above (all but the Robin Wang text) are available through Course Reserves.

### **(III) COMPLETE ALL GRADED WORK (/1000 points)**

All graded work will be submitted to and graded in Canvas.

- |                |   |
|----------------|---|
| [1] 100 points | Five Reading Quizzes  |
| [2] 100 points | Weekly Question Submissions (Weeks 4-13)                          |
| [3] 150 points | Two-Page Review of a Selected Article (Goldin's Bibliography)     |
| [4] 150 points | Five-Paragraph Comparative Paper ( <i>A Touch of Zen</i> )        |
| [5] 100 points | Topic of Interest Paper Title, Thesis, and Annotated Bibliography |
| [6] 100 points | Topic of Interest Paper Presentation                              |
| [7] 300 points | Ten-Page Topic of Interest Paper                                  |

#### **[1] Five Reading Quizzes (100 points)**

A total of five reading quizzes will be administered in class. These quizzes are meant to keep you on track with your weekly readings. They are cumulative and include the reading/s for the day they are held and all of the readings before the last quiz. Quizzes cannot be made up unless there is pre-arranged excuse or in the case of a documented illness.

#### **[2] Weekly Question Submissions (100 points)**

Before each class meeting, all students should formulate one specific question regarding each assigned reading. To help keep everyone on track, one third of the class will formally submit questions to Assignments/Postings on Canvas at least FIVE hours before meetings (by 9:00 am) on either Mondays, Wednesdays, or Fridays from Week 4 through Week 13 (10 submissions). A sign-up sheet is posted on our Canvas site (Pages).

#### **[3] Two-Page Critical Review of a Selected Article (150 points) [due 1/25]**

[A] Select an article from Goldin's "Bibliography Gender and Sexuality in Pre-Modern China" <[https://www.academia.edu/37490644/Gender\\_and\\_Sexuality\\_in\\_Pre\\_Modern\\_China\\_Bibliography\\_of\\_Materials\\_in\\_Western\\_Languages](https://www.academia.edu/37490644/Gender_and_Sexuality_in_Pre_Modern_China_Bibliography_of_Materials_in_Western_Languages)>.

[B] Claim it by recording your name and the title of the article (no books!) on our sign-up sheet (Canvas/Pages).

[C] Read the article, then review it. Answer the following questions in your review: What is the topic? What is the thesis? How is the thesis defended? How effective is the thesis and defense? What does the article do well? What does it not do well? Is the article worth obtaining

or reading? Why or why not? While a minimal description of the article is necessary, keep in mind that this is a critical review rather than an exercise in description. Due Class 6 [1/25]). NO more than TWO pages (double spaced). Like your comparative essay and the topic of interest paper, this review will be graded according to the following five criteria: [1] Thesis/Argument (20%), [2] Organization/ Coherence (20%), [3] Effectiveness/Defense (20%), [4] Style (20%), and [5] Grammar (20%). <see Paper Grading Rubric in "Files">.

**[4] Five-Paragraph Comparative Paper (100 points) [due 3/1]**

Watch King Hu's *A Touch of Zen* (1971). Set in the Ming Dynasty (1368-1644), loosely based on a short story written in around 1700, and produced in Taiwan in the early 1970s, the film's heroine differs greatly from the images of women we have seen in early Chinese texts. Or does she? Select an early image of women (or two, or three, or more) we've encountered in class and compare them to Yang Huizhen 楊惠貞 (played by Hsu Feng) as she is portrayed in the film.

**[5] Topic of Interest Paper Title, Thesis, and Bibliography (100 points) [due 4/9]**

Based on your preliminary research, clearly and concisely articulate a working title and thesis for your paper. Then, compile a bibliography of at least eight *peer-reviewed academic sources*. List them in alphabetical order based on the author's last name. Non-peer-reviewed sources are unacceptable and *at least one reference should be a primary source in translation*. Briefly annotate each source (i.e., sum up the work [topic; thesis; defense]) and explain how you plan to use it in a few sentences). No more than two double-spaced pages will be graded.

**[6] Topic of Interest Paper Presentation (100 points)**

Submit a rearticulation of the working title and thesis of the paper. Only the title and the thesis! Due Class 41 (4/16). AND, present the paper in a conference-like setting (~10 minutes).

**[7] Ten-Page Topic of Interest Paper (300 points) [due 4/29, noon]**

Look over the whole syllabus and the topics and works in Wang's *Images of Women in Chinese Thought and Culture* very carefully before you choose a potential topic. Don't be afraid to leap into the unfamiliar, uncomfortable, or unknown, but try to explore potential topics and questions as much as you can before your initial title-thesis proposal. The Topic of Interest Paper should feature at least one primary literary work in translation. It should critically examine pertinent secondary scholarship and should strike a balance between information and interpretation. You must articulate a clear thesis, defend that thesis, and conclude. In our course, a thesis includes both a concisely articulated question, argument, or insight; and a concisely articulated plan for how you will answer the question, defend the argument, or illustrate the insight. For example, "Blueberries are the best fruit. I will use medical research, social surveys, and sales statistics to defend this claim." Or, "The present study critically investigates and compares medical studies, social surveys, and sales statistics to argue that blueberries are the best fruit." Once again, an argument *plus a plan*. Your paper should perfectly reflect this plan and should

end with a conclusion. Be *conservative and conformist* in presentation, but *bold and critical* in content. The topic of interest paper must be at least TEN double-spaced pages (including a bibliography). Additional details on formatting and citation methods can be found on our Canvas course page under “Files” (Chinese Studies Style Guide).

### Grading Scale

A = 93+      A- = 90-92.9      B+ = 87-89.9      B = 83-86.9      B- = 80-82.9      C+ = 77-79.9  
 C = 73-76.9      C- = 70-72.9      D+ = 67-69.9      D = 63-66.9      D- = 60-62.9      E = 0-59.9

For information on the university’s grading policies, see: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/#gradestext>

Late work will receive a 10% deduction per 24-hour period that passes until it is submitted.

### GENERAL COURSE OVERVIEW (CLASS 1- CLASS 43)

M 1/11 Class 1: Introductions	F 3/5 Class 23: Wei, Jin, North/South Miscellanea
W 1/13 Class 2: Western Literary Theory	M 3/8 Class 24: Real Miracles and Fictional Love
F 1/15 Class 3: Gender in Traditional China	W 3/10 Class 25: Early Medieval Poetry
W 1/20 Class 4: Overview	F 3/12 Class 26: Women in Medieval Buddhism
F 1/22 Class 5: Shang and W. Zhou Images	M 3/15 Class 27: Women in Medieval Buddhism
M 1/25 Class 6: <b>2-Page Article Review (from Biblio.)</b>	W 3/17 Class 28: A Survey of Tang Images
W 1/27 Class 7: Early Poetic Images	F 3/19 Class 29: A Survey of Tang Images
F 1/29 Class 8: E. Zhou Images	M 3/22 Class 30: Wu Zhao
M 2/1 Class 9: E. Zhou Images	W 3/24 Class 31: Wu Zhao [NO CLASS DAY]
W 2/3 Class 10: Gendered Cosmos	F 3/26 Class 32: Lasting Images <b>Topic and Thesis</b>
F 2/5 Class 11: Gendered Bodies	M 3/29 Class 33: Tang Lessons on Female Virtues
M 2/8 Class 12: Gendered Bodies II	W 3/31 Class 34: Women in Daoist Traditions
W 2/10 Class 13: Gendered Society	F 4/2 Class 35: The Daoist Sisterhood
F 2/12 Class 14: Han Images	M 4/5 Class 36: The Daoist Sisterhood
M 2/15 Class 15: Mawangdui and Lady Dai	W 4/7 Class 37: The Daoist Sisterhood
W 2/17 Class 16: Mawangdui and Sexuality	F 4/9 Class 38: Film Day <b>Title, Thesis, Annt. Biblio.</b>
F 2/19 Class 17: Liu Xiang’s <i>Exemplary Women</i>	M 4/12 Class 39: Li Qingzhao
M 2/22 Class 18: <i>Exemplary Women &amp; Wu Liang Shrine</i>	W 4/14 Class 40: Li Qingzhao
W 2/24 Class 19: Liu Xiang’s <i>Exemplary Women</i>	F 4/16 Class 41: Conference <b>Title, Thesis, Outline</b>
F 2/26 Class 20: Liu Xiang’s <i>Exemplary Women</i>	M 4/19 Class 42: Conference
M 3/1 Class 21: Film Day. <b>5-Paragraph Comp. Essay</b>	W 4/21 Class 43: Parting Images
W 3/3 Class 22: Ban Zhao and Her <i>Lessons</i>	<b>Final 10-page Paper Due 4/29 (noon)</b>

### WEEKLY COURSE OVERVIEW (WEEK 1-WEEK 15)

WEEK 1: Introductions, Literary Theory, Gender	WEEK 9: Poetry & Women in Chinese Buddhism
WEEK 2: Overview and the Earliest Images	WEEK 10: Tang Images
WEEK 3: Eastern Zhou Images	WEEK 11: Wu Zhao and Tang Images
WEEK 4: Gendered Cosmos	WEEK 12: Tang Lessons and Women in Daoism
WEEK 5: Gendered Society and Early Han Images	WEEK 13: The Daoist Sisterhood and Film Day
WEEK 6: Mid-Han Images	WEEK 14: Li Qingzhao and Class Conference
WEEK 7: Liu Xiang’s <i>Traditions</i>	WEEK 15: Class Conference and Parting Images
WEEK 8: Ban Zhao’s <i>Lessons</i> and Medieval Images	

# COURSE SCHEDULE

## WEEK 1: Introductions, Literary Theory, and Gender

### M 1/11 Class 1: Introductions (ALL online)

- [1] Syllabus, Style Guide, and Canvas Site
- [2] Krystal, "What Is Literature?" <<http://harpers.org/archive/2014/03/what-is-literature/>>.
- [3] Wang, ed. *Images of Women*, ix-xiv. <text>
- [4] Raphals, *Sharing the Light*, "Table of Contents," 1-9. <library Ebook and ARES>
- [5] Jung-Palandri, "Gender and Sexism in Chinese Language and Lit.," 167-170.

### W 1/13 Class 2: Western Literary Theory (ALL online)

- [1] Brewton, "Literary Theory" <<https://www.iep.utm.edu/literary/#H9>>.
- [2] Foucault, *The History of Sexuality*, 1-13.
- [3] Gutting and Oksala, "Michel Foucault."  
<<https://plato.stanford.edu/archives/spr2019/entries/foucault/>>.  
(only [1] Biographical Sketch, [2] Intellectual Background, [3.5] History of Modern Sexuality, and [3.6] Sex in the Ancient World).

### F 1/15 Class 3: Gender in Traditional China (ALL online)

- [1] Shen and D'Ambrosio, "Gender in Chinese Philosophy,"  
<<https://iep.utm.edu/gender-c/>>.
- [2] Jia, Kang, and Yao (eds.), *Gendering Chinese Religion*, 1-24.

## WEEK 2: Overview and the Earliest Images

### M 1/18 NO CLASS

### W 1/20 Class 4: Overview

- [1] Hou, "Women's Literature," 175-92.
- [2] Kinney, "Women in Early China," 373-388.

### F 1/22 Class 5: Shang and W. Zhou Images (ALL online)

- [1] Wang, ed. *Images of Women*, 2-3, 25-60.

## WEEK 3: Eastern Zhou Images

### M 1/25 Class 6: Two-Page Article Review DUE

- [1] Read through Goldin's bibliography. Choose one article, find it, and review it.  
<[https://www.academia.edu/37490644/Gender\\_and\\_Sexuality\\_in\\_Pre\\_Modern\\_China\\_Bibliography\\_of\\_Materials\\_in\\_Western\\_Languages](https://www.academia.edu/37490644/Gender_and_Sexuality_in_Pre_Modern_China_Bibliography_of_Materials_in_Western_Languages)>

Answer the following questions in your review: [1] What is the topic? [2] What is the thesis? [3] How is the thesis defended? [4] How effective is the thesis and defense? What does the article do well? What does it not do well? [5] Is the book or article worth obtaining or reading? Why or why not? Limit yourself to two pages (dbl-sp).

- W 1/27**      **Class 7: Early Poetic Images**  
[1] Wang, ed. *Images of Women*, 4-24, 132-134.  
[2] Farman, *Jade Mirror*, 17-33.
- F 1/29**      **Class 8: E. Zhou Images (ALL online)**  
[1] Wang, ed. *Images of Women*, 61-95.
- WEEK 4:      Gendered Cosmos**
- M 2/1**      **Class 9: E. Zhou Images**  
[1] Wang, ed. *Images of Women*, 96-131.
- W 2/3**      **Class 10: Gendered Cosmos**  
[1] Raphals, *Sharing the Light*, 139-168.
- F 2/5**      **Class 11: Gendered Bodies (ALL online)**  
[1] Raphals, *Sharing the Light*, 169-193.  
[2] Yates, "Medicine for Women in Early China," 127-139.
- WEEK 5:      Gendered Society and Early Han Images**
- M 2/8**      **Class 12: Gendered Bodies II**  
[1] Yates, "Medicine for Women in Early China," 140-181.
- W 2/10**      **Class 13: Gendered Society**  
[1] Raphals, *Sharing the Light*, 195-234.
- F 2/12**      **Class 14: Han Images (ALL online)**  
[1] Wang, ed. *Images of Women*, 135-148, 162-176, 188-194.
- WEEK 6:      Mid-Han Images**
- M 2/15**      **Class 15: Mawangdui and Lady Dai**  
[1] Loewe, *Ways to Paradise*, 17-59.

- W 2/17**      **Class 16: Mawangdui and Sexuality**  
 [1] Harper, "Ancient and Medieval Chinese Recipes," 91-100.  
 [2] Raphals, "The Treatment of Women," 7-28.
- F 2/19**      **Class 17: Liu Xiang's Traditions of Exemplary Women (ALL online)**  
 [1] Kinney, *Exemplary Women of Early Han*, xv-xxi, xxiv-xxxii, xxxvi-xlvii, 1-20.
- WEEK 7:**      **Liu Xiang's Traditions of Exemplary Women**
- M 2/22**      **Class 18: Liu Xiang's Traditions of Exemplary Women & the Wu Liang Shrine**  
 [1] Wu, *The Wu Liang Shrine*, xxi-xxiii, 170-180, 252-272.
- W 2/24**      **Class 19: Liu Xiang's Traditions of Exemplary Women**  
 [1] Kinney, *Exemplary Women of Early Han*, 25-26, 99-100, 95-96, 78-79, 103-104, 97-99, 107-108, 124-128 (2.1, 5.9, 5.6, 4.10, 5.12, 5.8, 5.15, 6.10).
- F 2/26**      **Class 20: Liu Xiang's Traditions of Exemplary Women (ALL online)**  
 [1] Raphals, *Sharing the Light*, 27-50.  
 [2] Kinney, *Exemplary Women of Early Han*, 27-30, 36-37, 40-41, 45-52, 109-116, 135-141.
- WEEK 8:**      **Ban Zhao's Lessons and Early Medieval Images**
- M 3/1**      **Class 21: Interlude (Film and Comparative Paper)**  
 Read: Pu, *Strange Tales from a Chinese Studio*, 108-110.  
 Watch: King Hu, *A Touch of Zen (The Gallant Lady)* (1971, 180 min.).  
**Five-Paragraph Comparative Paper DUE**
- W 3/3**      **Class 22: Ban Zhao and Her Lessons**  
 [1] Wang, ed. *Images of Women*, 177-188.  
 [2] Raphals, *Sharing the Light*, 235-258.
- F 3/5**      **Class 23: Wei, Jin, North/South Miscellanea (ALL online)**  
 [1] Wang, ed. *Images of Women*, 207-228, 245-264.
- WEEK 9:**      **Poetry and Women in Chinese Buddhism**
- M 3/8**      **Class 24: Real Miracles and Fictional Love**  
 [1] Wang, ed. *Images of Women*, 196-206.  
 [2] Hsieh, *Love and Women in Early Chinese Fiction*, 1-32. (mid-Tang)

- W 3/10**      **Class 25: Early Medieval Poetry**  
 [1] Wang, ed. *Images of Women*, 229-244.  
 [2] Chang and Saussi, *Women Writers of Traditional China*, 22-45.
- F 3/12**      **Class 26: Women in Medieval Chinese Buddhism (ALL online)**  
 [1] Wang, ed. *Images of Women*, 265-298.
- WEEK 10:      Tang Images**
- M 3/15**      **Class 27: Women in Medieval Chinese Buddhism II**  
 [1] Schuster, "Striking a Balance," 87-103.  
 [2] Tsai, *Lives of the Nuns*, 1-19, 36-38, 67-68, 87-91. [Library E-book]
- W 3/17**      **Class 28: A Survey of Tang Images**  
 [1] Wang, ed. *Images of Women*, 299-315, 327-345.
- F 3/19**      **Class 29: A Second Survey of Tang Images (ALL online)**  
 [1] Yao, "Women in Portraits," 157-83.  
 [2] Schafer, *The Divine Woman*, 1-5, 104-114.
- WEEK 11:      Wu Zhao and Tang Images**
- M 3/22**      **Class 30: Wu Zhao**  
 Watch: *The Only Empress Of China: Wu Zetian*, Timeline (2019)  
 <<https://www.youtube.com/watch?v=aeZ7esmQcm4>> (accessed 12/14/20).  
 [1] Chang, Saussy, and Kwong, *Women Writers of Traditional China*, 47-51, 669-671.  
 [2] Idema and Grant, *The Red Brush*, 61-72.
- W 3/24**      **Class 31 (NO class): Wu Zhao**  
 <THIS is an at-home reading/research/recharge day.>  
 [1] Farman, *Jade Mirror*, 67-84.  
 [2] Jay, "Imagining Matriarchy," 220-229.
- F 3/26**      **Class 32: A Trinity of Lasting Images (ALL online)**  
 [1] Wang, ed. *Images of Women*, 391-413, 421-431.  
**Topic and Thesis DUE (oral; in class)**
- WEEK 12:      Tang Lessons and Women in Daoism**
- M 3/29**      **Class 33: Tang Lessons on Female Virtues**  
 [1] Wang, ed. *Images of Women*, 372-390; 414-418, 437-446.

- W 3/31**      **Class 34: Women in Daoist Traditions**  
 [1] Despeux, "Women in Daoism," 384-407.  
 [2] Despeux and Kohn, *Women in Daoism*, 177-220.
- F 4/2**      **Class 35: The Daoist Sisterhood (ALL online)**  
 [1] Despeux and Kohn, *Women in Daoism*, 221-243.  
 [2] Cahill, *Divine Traces of the Daoist Sisterhood*, 27-40.
- WEEK 13:      The Daoist Sisterhood**
- M 4/5**      **Class 36: The Daoist Sisterhood**  
 [1] Cahill, *Divine Traces of the Daoist Sisterhood*, 1-20, 43-69.
- W 4/7**      **Class 37: The Daoist Sisterhood**  
 [1] Cahill, *Divine Traces of the Daoist Sisterhood*, 70-90, 93-100, 103-118.
- F 4/9**      **Class 38: The Daoist Sisterhood (ALL online)**  
 [1] Cahill, *Divine Traces of the Daoist Sisterhood*, 119-134, 176-193.  
**Title, Thesis, and Annotated Bibliography DUE**
- WEEK 14:      Li Qingzhao and Class Conference**
- M 4/12**      **Class 39: Li Qingzhao**  
 [1] Wang, ed. *Images of Women*. 435-436.  
 [2] Idema and Grant, *The Red Brush*, 204-216.  
 [3] Egan, *The Burden of Female Talent*, TBD.
- W 4/14**      **Class 40: Li Qingzhao**  
 [1] Wixted, "The Poetry of Li Ch'ing-chao," 145-168.  
 [2] Chang, Saussy, and Kwong, *Women Writers of Traditional China*, 89-99.
- F 4/16**      **Class 41: Conference (ALL online)**  
**Title, Thesis, and Presentation DUE**
- WEEK 15:      Parting Images and Evaluations**
- M 4/19**      **Class 42: Conference**
- W 4/21**      **Class 43: Parting Images [Chen Xiangmei]**

**Final 10-page Paper due Thursday, April 29, noon.**

## **Course Learning Outcomes**

By the completion of this course, a student will be able to...

- locate and analyze primary Chinese sources in translation (ancient and medieval)
- critically access and negotiate secondary studies on Chinese literature
- become acquainted with premodern Chinese women writers and their works
- analyze how women are represented, interpreted, or valued in premodern China
- describe the diversity and complexity of traditional Chinese literature
- introduce, assess, and apply modern literary and gender theories
- develop critical thinking skills and problem-solving techniques
- make connections across disciplines and/or relevant experiences
- access and use academic information and data ethically and legally
- evaluate the relevance, quality, and appropriateness of different sources of information
- develop, discuss, and defend a thesis
- properly format a paper according to a well-defined style guide

All of these outcomes will be assessed in graded assignments (see 1-7 above).

## **Links and Policies**

### **Academic Honesty**

UF's academic honesty policy prohibits "cheating, plagiarism, misrepresentation, bribery, conspiracy, and fabrication." UF's Honesty Guidelines and Honor Code may be accessed at <http://www.dso.ufl.edu/sccr/currentstudents.php>. Any violation of the Honor Code in any assignment for this course will be prosecuted according to UF policy, which may include failing the class or expulsion (see paragraph IX of the Student Conduct Code). For more information regarding the Student Honor Code, please see: <https://sccr.dso.ufl.edu/process/student-conduct-code/>

### **Privacy and Accessibility**

See <https://privacy.ufl.edu/privacy/studentfaculty/> for more on privacy issues.

### **Late Work and Extensions**

Late work will result in a deduction of 10% each day it is late. Extensions only granted for excused absences or dire circumstances like personal or family emergencies.

### **Evaluation/Feedback**

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

### **Policy for Requesting a Letter of Recommendation**

I only write letters of recommendation for *students who have finished at least one course with me* and have consistently maintained a B or higher average. If you would like to request a letter, please download, print, and fill out the Release for Letter of Recommendation from the

following link: <https://registrar.ufl.edu/pdf/ferparelease.pdf>. This is a university-wide requirement. You should give me at least three weeks to write the letter, so plan early.

### **Counseling Services**

Students experiencing crises or personal problems that interfere with their general well-being are encouraged to utilize the university's counseling resources. The Counseling & Wellness Center provides confidential counseling services at no cost for currently enrolled students. Resources are available on campus for students having personal problems or lacking clear career or academic goals, which interfere with their academic performance. See: [www.counseling.ufl.edu/cwc/](http://www.counseling.ufl.edu/cwc/).

### **Writing Studio**

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <https://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

### **Disability Resources**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting our [Get Started page](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester. This includes registering disabilities, recommending academic accommodations within the classroom, accessing special adaptive computer equipment, providing interpretation services and mediating faculty-student disability related issues. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation <0001 Reid Hall, 352-392-8565> <https://disability.ufl.edu> <https://disability.ufl.edu/services/accommodations/accommodation-letters/>

### **Other Resources Available for Students**

**WRITING STUDIO:** The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <https://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

### **ACADEMIC RESOURCES**

- E-Lrnng tech. support: [Learningsupport@ufl.edu](mailto:Learningsupport@ufl.edu); <https://lss.at.ufl.edu/help.shtml>; 352-392-4357 (opt. 2)
- Career Resource Center: Reitz Union; <http://www.crc.ufl.edu/> ; 392-1601
- Library Support: <http://cms.uflib.ufl.edu/ask>
- Teaching Center: Broward Hall; 392-2010 or 392-6420
- Writing Studio: 302 Tigert Hall; <http://writing.ufl.edu/writing-studio/> ; 846-1138

### **HEALTH AND WELLNESS** - U Matter, We Care: [umatter@ufl.edu](mailto:umatter@ufl.edu); 392-1575

- Counseling and Wellness Center: <https://counseling.ufl.edu/about/>; 392-1575
- Sexual Assault Recovery Services (SARS): Student Health Care Center; 392-1161
- University Police Department: <http://www.police.ufl.edu/> ; 392-1111 (911 for emergencies)

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