

Cover Sheet: Request 14690

Modifying ENL 3122

Info

Process	Course Modify Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Rae Yan raeyan@ufl.edu
Created	2/3/2020 3:10:20 PM
Updated	11/7/2020 9:47:26 AM
Description of request	This is a request to modify the course title, repeatability, topic rotation, and course description for the course ENL 3122. The British literature area group of the English Department is engaged in an effort to update and standardize our offers of British literary courses on the novel, including ENL 3112, 3122, and 3132, respectively covering the topic of the novel in the eighteenth, nineteenth, and twentieth centuries. This also aims to bring our British Literature offerings into parallel with long-established practices in other offerings in the Department (such as American Literature, for example).

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - English 16200000	Sidney Dobrin		5/15/2020
No document changes					
College	Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane		10/1/2020
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			10/1/2020
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

Course|Modify for request 14690

Info

Request: Modifying ENL 3122

Description of request: This is a request to modify the course title, repeatability, topic rotation, and course description for the course ENL 3122. The British literature area group of the English Department is engaged in an effort to update and standardize our offers of British literary courses on the novel, including ENL 3112, 3122, and 3132, respectively covering the topic of the novel in the eighteenth, nineteenth, and twentieth centuries. This also aims to bring our British Literature offerings into parallel with long-established practices in other offerings in the Department (such as American Literature, for example).

Submitter: Rae Yan raeyan@ufl.edu

Created: 2/3/2020 6:11:32 PM

Form version: 2

Responses

Current Prefix ENL

Course Level 3

Number 122

Lab Code None

Course Title The English Novel: 19th Century

Effective Term Earliest Available

Effective Year Earliest Available

Requested Action Other (selecting this option opens additional form fields below)

Change Course Prefix? No

Change Course Level? No

Change Course Number? No

Change Lab Code? No

Change Course Title? Yes

Current Course Title The English Novel: 19th Century

Proposed Course Title The British Novel: 19th Century

Change Transcript Title? Yes

Current Transcript Title English Novel 19 Cen

Proposed Transcript Title (21 char. max) 19th Brit Novel

Change Credit Hours? No

Change Variable Credit? No

Change S/U Only? No

Change Contact Type? No

Change Rotating Topic Designation? Yes

Rotating Topic Designation From Fixed to Rotating

Change Repeatable Credit? Yes

Repeatable Credit From Non-repeatable to Repeatable

Maximum Repeatable Credits 6

Change Course Description? Yes

Current Course Description Includes works by such writers as Scott, Austen, Dickens, Thackeray, Eliot and Hardy.

Proposed Course Description (50 words max) Includes works by such novelists as Austen, Dickens, Gaskell, Brontë, Eliot, Hardy. The instructor determines the breadth and focus of each course; refer to department website.

Change Prerequisites? No

Change Co-requisites? No

Rationale The British literature area group of the English department is engaged in a broad effort to update and standardize our offers of British literary courses on the novel, including ENL 3112, 3122, and 3132, respectively covering the topic of the novel in the eighteenth, nineteenth, and twentieth centuries. This also aims to bring our British Literature offerings into parallel with long-established practices in other offerings in the Department (American Literature, for example). To that end, we have made a few specific changes to ENL 3122. First, we have updated our title to recognize non-English British novelists in renaming the course “The British Novel: 19th Century.” Second, we have composed a new course definition that includes both a list of authors who better represent the broader scope of our teachings in the new description and a statement that allows faculty to rotate topics. Lastly, our principal goal has been to make the course repeatable for up to 6 credits with rotating topics. Making the course repeatable for credit would allow students the opportunity to deepen their familiarity with the evolving forms of Romantic and Victorian novels, the variety of nineteenth-century authors, and the novel’s dramatic effect on Britain’s literary and social history. This change would also make the course match our other course offering on nineteenth-century British literature, “ENL 3251: Victorian Literature,” which is already a repeatable course with rotating topic, and thereby reduce student confusion about these courses.

All ENL 3122 courses will remain cohesive by completing the same general work: they will analyze novels written during the long nineteenth century in Britain (usually defined as the period between the end of the French Revolution and the beginning of World War I) and remain focused on matters of genre, period, and culture. Individual instructors will be given the choice of different selections of primary and secondary sources organized by thematic interests, providing students a broader range of course offerings from which to choose. This practice is in line with the practices of the department’s other British novel courses, “ENL 3112: The British Novel: 18th Century” and “ENL 3132: The British Novel: 20th Century.”

Sample ENL3122 The Nineteenth-Century British Novel

Course Description

Instructor will compose individual course descriptions.

Course Objectives

A student who successfully completes this course will be able to:

- Analyze and interpret key tropes and themes within the nineteenth-century British novel as a literary genre that speaks to a range of social and historical concerns
- Discuss and defend critical ideas in public and group settings with respect for differing opinions
- Compose analytical papers that develop persuasive arguments and synthesize knowledge from primary and secondary readings in clear terms

Course Textbook(s) and Other Assigned Readings

Texts vary by course but will likely include works such as:

- Jane Austen, *Pride and Prejudice* (1813)
- Mary Shelley, *Frankenstein* (1818)
- Charles Dickens, *Oliver Twist* (1838)
- Charlotte Brontë, *Jane Eyre* (1847)
- Elizabeth Gaskell, *North and South* (1855)
- George Eliot, *Mill on the Floss* (1860)
- Mary Elizabeth Braddon, *Lady Audley's Secret* (1862)
- Oscar Wilde, *The Picture of Dorian Gray* (1891)
- Rudyard Kipling, *Kim* (1901)

Weekly Schedule of Topics

The following is a sample weekly schedule for a course titled “Novel Growth: Nineteenth-Century Developments”

Week 1: The Early History of the Novel

Tuesday, 1/7:

- Syllabus
- (optional) Watt, Ian. “Realism and the Novel Form.” *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*, University of California Press, 1957, pp. 9-34.***

Thursday, 1/9:

- Flint, Kate. “The Victorian Novel and Its Readers.” *The Cambridge Companion to the Victorian Novel*, edited by Deirdre David, Cambridge University Press, 2012, pp. 13-35.***
- Eliot, Simon. “The Business of Victorian Publishing.” *The Cambridge Companion to the Victorian Novel*, edited by Deirdre David, Cambridge University Press, 2012, pp. 36-61.***

Week 2: Frankenstein & Epistolary Novels

Tuesday, 1/14:

- Shelley, *Frankenstein* (Front Matter through Chapter IV, pp. 47-88)
 - <http://www.gutenberg.org/files/41445/41445-h/41445-h.htm>
- Broadview Introduction, “The Evolution of the Novel” (pp. 31-37)
- Broadview “Appendix I: Introduction to Shelley’s 1831 Edition” (pp. 347-352)

Thursday, 1/16:

- Shelley, *Frankenstein* (Vol 1 Chapter V through Vol II Ch VII, pp. 88-148)
- Watt, Ian. “Private Experience and the Novel.” *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*, University of California Press, 1957, pp. 174-207.
 - *Note: Watt writes about the 18th century, NOT the 19th century – we will want to think about what changes over the span of a century*
- Reflection 1 Due Wednesday 1/15 by 11:59pm

Week 3: Frankenstein & The Gothic Novel

Tuesday, 1/21:

- Shelley, *Frankenstein* (Vol II Ch VIII through Vol III Ch III, pp. 149-181)
- Sedgwick, Eve Kosofsky. “The Structure of Gothic Conventions,” (1980) *The Coherence of Gothic Conventions*, Methuen, 1986, pp. 9-36.

Thursday, 1/23:

- Shelley, *Frankenstein* (Vol III Ch IV to End, pp. 181-221)

- Johnson, Barbara "Review: My Monster/My Self." *Diacritics* , Vol. 12, No. 2, Cherchez la Femme Feminist Critique/Feminine Text (Summer, 1982), pp. 2-10.
- Reflection 2 Due Wednesday 1/22 by 11:59pm

Week 4: Oliver Twist & Popular Genres

Tuesday, 1/28:

- Dickens, *Oliver Twist* (Book 1 Ch 1 "Treats of the Place Where Oliver Twist Was Born, and of the Circumstances Attending His Birth" through Book 1 Ch 17 "Oliver's Destiny Continuing Unpropitious, Brings A Great Man to London to Injure His Reputation")
 - o <https://archive.org/details/olivertwistorpar01dick/page/n7>
- Hollingsworth, Keith. "Chapter 1: The Newgate Theme" and "Chapter 2: Reform in the Criminal Law," *The Newgate Novel, 1830-1847: Bulwer, Ainsworth, Dickens, and Thackeray* , Wayne State University Press, 1963, pp. 3-28.

Thursday, 1/30:

- Dickens, *Oliver Twist* (Book 1 Ch 18 "How Oliver Passed His Time in the Improving Society of his Reputable Friends" through Book 2 Ch 7 "Has an Introductory Account of the Inmates of the House to Which Oliver Resorted, and Relates What They Thought of Him")
 - o <https://archive.org/details/olivertwistorpar01dick/page/n7>
 - o <https://archive.org/details/olivertwistorpar02dick/page/n7>
- Schwarzbach, F.S. "Ch. 13 Newgate Novel to Detective Fiction." *A Companion to the Victorian Novel* , edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 227-243.
 - *Note: only read intro of chapter through part II, pp 227-236.*
- Reflection 3 Due Wednesday 1/29 by 11:59pm

Week 5: Oliver Twist & The Newgate Novel

Tuesday, 2/4:

- Dickens, *Oliver Twist* (Book 2 Ch 8 "Involves a Critical Position" through Book 3 Ch 4 "Containing Fresh Discoveries, And Showing that Surprises, Like Misfortunes, Seldom Come Alone")
 - o <https://archive.org/details/olivertwistorpar02dick/page/n7>
 - o <https://archive.org/details/olivertwistorpar03dick/page/n7>
- Miller, D.A. "Chapter One: The Novel and the Police." *The Novel and the Police* , University of California Press, 1988, pp. 1-32.***

Thursday, 2/6:

- Dickens, *Oliver Twist* (Book 3 Ch 5 "An Old Acquaintance of Oliver's, Exhibiting Decided Marks of Genius Becomes a Public Character in the Metropolis" through to end)
- Hollingsworth, Keith. "Chapter 5: The 'Real' World of *Oliver Twist*," *The Newgate Novel, 1830-1847: Bulwer, Ainsworth, Dickens, and Thackeray* , Wayne State University Press, 1963, pp. 111-131.
- Reflection 4 Due Wednesday 2/5 by 11:59pm

Week 6: North and South & The Regional Novel

Tuesday, 2/11:

- Draft of First Close-Reading Paper due Monday, 2/10, 11:59pm
- No readings. Paper Workshopping.

Thursday, 2/13:

- Gaskell, *North and South* (Ch 1 "Haste to the Wedding" through Ch 8 "Home Sickness")
 - o <https://archive.org/details/northsouth00gask/page/n11>
- Duncan, Ian. "Ch. 18 The Provincial or Regional Novel." *A Companion to the Victorian Novel* , edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 318-335.***
- Reflection 5 Due Wednesday 2/12 by 11:59pm
- Final Version of First Close-Reading Paper due Sunday, 2/16, 11:59pm

Week 7: North and South & The "Condition of England" Novel

Tuesday, 2/18:

- Gaskell, *North and South* (Ch 9 "Dressing for Tea" through Ch 25 "Frederick")
- Simmons, James Richard Jr. "Ch. 19 Industrial and 'Condition of England' Novels." *A Companion to the Victorian Novel* , edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 336-352.
 - *Note: only read intro of chapter through subsection on "The 'Factory Question'," pp 336-340.*

Thursday, 2/20:

- Gaskell, *North and South* (Ch 26 "Mother and Son" through Ch 38 "Promises Fulfilled")
- Childers, Joseph W. "Social Class and the Victorian Novel." *The Cambridge Companion to the Victorian Novel* , edited by Deirdre David, Cambridge University Press, 2012, pp. 148-169.***
- Reflection 6 Due Wednesday 2/19 by 11:59pm

Week 8: North and South & The Realist Novel

Tuesday, 2/25:

Tuesday, 2/25:

- Gaskell, *North and South* (Ch 39 “Making Friends” through Ch 52 “Pack Clouds Away”)
- Williams, Raymond. “Realism.” *Keywords: A Vocabulary of Culture and Society, Revised Edition*, Oxford University Press, 1983, pp. 257-262.***
- Barthes, Roland. “The Reality Effect.” 1968. *The Rustle of Language*, translated by Richard Howard, Hill and Wang, 1986, pp. 141-148.***

Thursday, 2/27:

- Auerbach, Erich. “Odysseus Scar.” 1953. *Mimesis: The Representation of Reality in Western Literature*, translated by Willard R. Trask, Princeton University Press, 1971, pp. 3-23.***
- Levine, Caroline. “Victorian Realism.” *The Cambridge Companion to the Victorian Novel*, edited by Deirdre David, Cambridge University Press, 2012, pp. 84-106.***
- Reflection 7 Due Wednesday 2/26 by 11:59pm

↑

Week 9: Spring Break

Tuesday, 3/3: No Class, Spring Break

Thursday, 3/5: No Class, Spring Break

Week 10: *Mill on the Floss* & The Historical Novel

Tuesday, 3/10:

- Eliot, *Mill on the Floss* (Vol 1 Book 1)
 - o <https://archive.org/details/flossmillon01eliorich/page/n5>
- (optional) Lukács, Georg. “Sir Walter Scott.” 1937. *The Historical Novel*, translated by Hannah and Stanley Mitchell, Beacon, 1962, pp. 30-63.***

Thursday, 3/12:

- Eliot, *Mill on the Floss* (Vol 1 Book 2 through Vol 2 Book 3)
 - o <https://archive.org/details/flossmillon02eliorich/page/n5>
- Reflection 8 Due Wednesday 3/11 by 11:59pm

Week 11: *Mill on the Floss* & Bildungsroman

Tuesday, 3/17:

- Eliot, *Mill on the Floss* (Vol 2 Book 4 and Vol 2 Book 5)
- Maynard, John R. “Ch. 16 The Bildungsroman.” *A Companion to the Victorian Novel*, edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 279-301.

Thursday, 3/19:

- Eliot, *Mill on the Floss* (Vol 3 all)
 - o <https://archive.org/details/onflossmill03eliorich/page/n5>
- Reflection 9 Due Wednesday 3/18 by 11:59pm

Week 12: *Lady Audley’s Secret* & Sensation Novels

Tuesday, 3/24:

- Draft of Second Close-Reading Paper due Monday, 3/23, 11:59pm
- Paper Workshopping.

Thursday, 3/26:

- Braddon, *Lady Audley’s Secret* (Vol 1 Ch I through Vol 1 Ch X)
 - o <https://archive.org/details/ladyaudleyssecre01brad/page/n9>
- Brantlinger, Patrick. “What is ‘Sensational’ About the ‘Sensation Novel’?” *Nineteenth-Century Fiction*, vol. 37, no. 1, 1982, pp.1-28.
- Reflection 10 Due Wednesday 3/25 by 11:59pm
- Final Version of Second Close-Reading Paper due Sunday, 3/29, 11:59pm

Week 13: *Lady Audley’s Secret* & Other Sensations

Tuesday, 3/31:

- Braddon, *Lady Audley’s Secret* (Vol 1 Ch XI through Vol 2 Ch IV)
 - o <https://archive.org/details/ladyaudleyssecre01brad/page/n9>
 - o <https://archive.org/details/ladyaudleyssecre02brad/page/n8>
- Felber, Lynette. “The Literary Portrait as Centerfold: Fetishism in Mary Elizabeth Braddon’s *Lady Audley’s Secret*.” *Victorian Literature and Culture* 35.2 (2007), pp. 471-488.

Thursday, 4/2:

- Braddon, *Lady Audley’s Secret* (Vol 2 Ch V through Vol 2 Ch XIII)
 - o <https://archive.org/details/ladyaudleyssecre02brad/page/n8>
- Badowska, Eva. “On the Track of Things: Sensation and Modernity in Mary Elizabeth Braddon’s *Lady Audley’s Secret*.” *Victorian Literature and Culture* 37.1 (2009), pp. 157-175.
- Reflection 11 Due Wednesday 4/1 by 11:59pm

Week 14: *Lady Audley’s Secret* & Legal Fictions

Tuesday, 4/7:

- Braddon, *Lady Audley’s Secret* (All of Vol 3)

- <https://archive.org/details/ladyaudleyssecre03brad/page/n8>

- Nayder, Lillian. “Three—Rebellious Sepoys and Bigamous Wives: The Indian Mutiny and Marriage Law Reform in *Lady Audley’s Secret*.” *Beyond Sensation: Mary Elizabeth Braddon in Context*, edited by Marlene Tromp, Pamela Gilbert, and Aeron Haynie, SUNY Press, 2000, pp. 31-42.
- Reflection 12 Due Monday 4/6 by 11:59pm

Thursday, 4/9:

- No readings. Paper Workshopping.

Week 15: The Picture of Dorian Gray (1891 version) & Decadence

Tuesday, 4/14:

- Wilde, *Dorian Gray* (Preface through Ch 10 from the 1891 edition)
- Pater, Walter. “*Conclusion* [The Renaissance].” Norton Critical Edition of *The Picture of Dorian Gray*, edited by Michael Patrick Gillespie, pp. 326-329.
- Pater, Walter. “A Novel by Mr. Oscar Wilde.” Norton Critical Edition of *The Picture of Dorian Gray*, edited by Michael Patrick Gillespie, pp. 372-375.

Thursday, 4/16:

- Wilde, *Dorian Gray* (Ch 11 through Ch 20 from the 1891 edition)
- Reflection 13 Due Wednesday 4/15 by 11:59pm

Week 16: Concluding

Tuesday, 4/21:

- Draft of Final Paper due by Monday, 4/20, 11:59pm
- Final Paper Workshop

**** Final Paper is Due Friday, 4/24 by 11:59pm****

Links and Policies

Instructors will determine how they plan to weigh requirements and specifics of assignments. The following is a sample of a possible grade breakdown calculated out of 1,000 points:

Points toward Final Grade	Assignment
100 points	Participation
300 points	Class Reflections (10 notes x 30 points each)
150 points	Close-Reading Paper 1
150 points	Close-Reading Paper 2
300 points	Final Paper

Further details for this example set of assignments could be as follows, adjustable to instructor’s needs:

I. Analytical Reflections (submit 1 page, once a week)

After each reading session, you should endeavor to take time to reflect about key passages and themes analytically. Analytical reflections should be your first attempts to produce close-readings about the passages, topics, ideas, and characters that most interest you in the texts we read. This form of analytical writing helps you (1) prepare for class participation and, more importantly, (2) develop ideas for close-reading papers. As you read, bookmark or highlight 2 to 4 passages you find interesting or important—passages that you are deeply confused by, profoundly angry at, uncharacteristically enraptured to read, etc. When you get ready to write your reflection, start with citation: write down the chapter number(s) and/or page number(s) of passage(s) that evoke strong interest so you can easily reference them later. Copy-and-paste or transcribe a part of the passage. Then, write a few interpretive arguments to close-read the textual material. You could also submit more artistic reflections by diagramming what interests you in passages from the text by linking together multiple quotes, major questions, plot points, characters, and themes in a visualization (i.e., a “mind map” or other brainstorming diagram) and uploading a picture of your thoughts as your 1-page submission.

Once a week (on weeks that we have reading), post your best page of analytical reflections for assessment before or by the assigned due date in the Course Schedule on the appropriate thread in Canvas Discussions as either a text response (250-500 words copied into a Canvas Discussions post, not posted as a separate Word file) or an embedded/attached image of a page from your notebook. Reflections are the only assignment that cannot be turned in “late” for a 10% grade reduction, as noted in the Course Policies section. You may miss up to 3 collections so that you will be graded for 10 out of 13 weeks’ worth of reflections; if you turn in all 13 weeks’ worth of reflections, your grade will reflect assessments from your 10 best-scoring weeks. I do not accept reflections submitted after the due date for credits.

II. Argumentative Close-Reading Papers (complete 2 papers, 5 pages each)

You will need to submit 2 short argumentative close-reading papers during the course of the semester. A handout on our Canvas site provides a guide on how to write these close-reading papers. You will need to submit a complete draft of your work for peer review. We will peer-review the draft on Tuesdays, and then you will have

Original file: Revised - Sample ENL3122 Syllabus.docx

until Sunday night that same week to submit a final version of your work

Draft Close-Reading Paper 1 Due : Monday, February 11, 11:59pm.

Final Close-Reading Paper 1 Due : Sunday, February 16, 11:59pm.

Deliverable : as a Word document, 12 pt. font, Times New Roman or Cambria, 3 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

Draft Close-Reading Paper 2 Due: Monday, March 23, 11:59pm

Final Close-Reading Paper 2 Due: Sunday, March 29, 11:59pm.

Deliverable : as a Word document, 12 pt. font, Times New Roman or Cambria, 3 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

III. Final Paper (7-9 pages)

Submit a final paper that provides a substantive argumentative close-reading about one of the texts we have read this semester. Though the focus on the paper should be on literary interpretation through close-reading, you may synthesize your close-reading with 1 or 2 of the following: literary criticism about genre, biographical analysis, or historical contextualization. You are encouraged to cite and use the literary critical material we cover in class, though you are certainly welcome to find your own resources to help you expand your paper as long as you only use credible, academic peer-reviewed sources (such as monographs published from academic/scholarly presses and articles from peer-reviewed academic journals—no websites). Use proper MLA formatting for your [parenthetical in-text citations](#) and [Works Cited section](#) at the end of your paper. Your Works Cited information will not count toward your final page count.

Participation and Class Conduct

Participation is graded out of 100 point based on adherence to the class conduct guides over the course of the semester.

	100 points	90 points	80 points	70 points	60 p
Participation Criteria	Class participation during discussions is excellent, thoughtful, and conducted in a respectful manner. All due dates and instructions for assignment submission have been followed. Student communicates well and professionally with instructor.	Class participation during discussions is thoughtful, mostly regular, and respectfully conducted. Due dates and instructions for assignment submission have been followed. Student communicates well and professionally with instructor.	Participates during discussions semi-regularly in a respectful manner. Due dates and assignment mostly followed. Student communicates professionally with instructor.	Student participates occasionally during the semester's class discussions in a respectful manner. Student has missed 1 or 2 dates and assignments without request for extension or notice to instructor. Lacks some communication with instructor.	Student pa rarely duri discussion Assignmer been turne not accord guidelines due dates. of commu with instru

Students who receive below 60 points have not met the criteria of participation expected in this course.

All students must do the following to receive participation credit for this course :

- 1) Abide by [the UF Student Honor Code](#) . The Honor Code requires students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation. Plagiarism is a serious violation of the Student Honor Code . Examples of plagiarism include presenting information from other resources as your own or citing phony sources or quotations to include in your assignments. Information on how to avoid plagiarism can be found on the Writing Studio's website [here](#) . Assignments containing plagiarized materials will receive a zero. The Honor Code defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

 1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
 2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.
- 2) Behave respectfully toward your classmates and instructor. UF students come from diverse cultural, economic, and ethnic backgrounds. This means that you will likely encounter ideas that may differ from your own. Relish this by showing respect. Disrespectful behavior in class will result in dismissal from the class period and will be counted as an absence.
- 3) Abide by UF's policy regarding sexual discrimination and sexual harassment. UF provides an educational and working environment that is free from gender discrimination and sexual harassment for its students, staff, and

faculty. More about UF policies regarding harassment can be found [here](#) .

- 4) Notify the instructor of any need for specific accommodations at the beginning of the semester or as soon as necessity arises. The University of Florida complies with the Americans with Disabilities Act. Students are requesting accommodations should first register with the Disability Resource Center (352-392-8565 or [website](#)) for access to resources and accommodations. Students should also be in contact with the Dean of Students through U Matter, We Care (umatter@ufl.edu) regarding general accommodation needs across courses. If you have a serious family and/or medical emergency you should be timely about contacting both (1) the Dean of Students via U Matter, We Care and (2) Disability Resource Center so that all of your faculty are well-prepared to accommodate your need.
- 5) Participate positively in class discussion and in-class activities. Finish all assigned readings and reflections before class begins. You should prepare to positively engage in class discussion using your reflections and aim to participate at least once every other class. If you tend to be quieter in class, you might consider volunteering to read passages aloud or offer a suggestion for a passage you would like to discuss.
- 6) Maintain good communication. Keep up-to-date with Announcements in our Canvas site and emails addressed to you directly through your school email account or Canvas inbox. Ensure that you reach out and communicate with your instructor in case of emergency or any concern about the ability to meet goals or requirements in class.
- 7) Complete submission of all assignments by their stated deadlines and in specified format. Late assignments will receive a 10% grade deduction per 24 hours the assignment is late after the deadline. Incomplete assignments, including reflections, will receive partial credit appropriate to effort expended. Generally, you should use 12-point font in either Times New Roman or Cambria, double-spaced for paper assignments. As a student, you are responsible for ensuring that you submit the complete, correct version of your assignment on time. Double-check your submissions after you have put them on Canvas to ensure you have uploaded the appropriate files.
- 8) Silence electronic devices and refrain from checking non-class related sites or materials during class. Working on non-class related material or consistent distraction will result in your being marked absent and asked to leave the class.
- 9) Save instructor comments and feedback for yourself. It is *your responsibility* to collect and save copies of your assignments with comments and feedback. This is especially important if you will need a letter of recommendation, as you will need to provide samples of your writing with the grades and comments for these assignments before I will write you a letter.
- 10) Complete online faculty evaluations at the end of the course. These evaluations are conducted online [here](#) .

Grading Scheme

A = 4.00	930-1000	B- = 2.67	800-829	D+ = 1.33	670-699
A- = 3.67	900-929	C+ = 2.33	770-799	D = 1.00	630-669
B+ = 3.33	870-899	C = 2.00	730-769	D- = 0.67	600-629
B = 3.00	830-869	C- = 1.67	700-729	E = 0.00	0-599