

LAA 6342

## Advanced Landscape Criticism

UF Department of Landscape Architecture  
Fall 2023

### SYLLABUS

#### I. General Information

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CLASS MEETINGS: 100% In-Person, Tuesday Periods 8 - 9 (3:00 PM – 4:55 PM); Thursday Period 6 (12:50 PM – 1:40 PM)

LOCATION: FAC 208

CREDITS: 3 Credits

INSTRUCTOR: Belinda B. Nettles, Ph.D.  
Office Location: N/A  
Office Hours: By appointment.  
bbnettles@ufl.edu

#### COURSE DESCRIPTION

Case studies and readings of theories, models, and processes applicable to landscape architectural planning and design. Emphasizes the issues of perception, preference, and other user concerns. Designated core course.

This advanced course delves into the world of landscape architecture criticism, exploring techniques, perspectives, and theories that contribute to the evaluation and interpretation of both built and unbuilt landscape architecture projects. Through critical analysis and diverse methodologies, students will engage with the complexities of assessing the success, impact, and ethical dimensions of landscape designs. Upon completing this advanced course, students will possess a sophisticated ability to engage in landscape architecture criticism, utilizing diverse techniques, theoretical perspectives, and ethical considerations. They will emerge with the skills to critically analyze, thoughtfully evaluate, and effectively communicate their insights and interpretations of landscape architecture projects, contributing to the ongoing discourse within the field.

The course is formatted as a graduate seminar with supplemental lectures, readings, in-class exercises, and assignments.

#### PREREQUISITE KNOWLEDGE AND SKILLS

A foundational knowledge of the theories pertinent to the study of landscape architecture is recommended.

#### REQUIRED READINGS

No books are required. Required readings will be posted on Canvas.

Optional readings will also be posted on Canvas. These will primarily be readings related to some of the pertinent landscape architecture theories that will be used to critique landscapes throughout the course.

## II. Student Learning Outcomes (SLOs)

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Each student in the LA program is expected to continuously develop:

- a range of approaches (creative, cultural, and/or historic) to create spatial and temporal landscape compositions, and
- thoughtfully provide, receive, and respond to feedback and critique as part of iterative design decision making.

At the end of this course, students will be expected to have achieved the following development level course learning objectives (CLOs) under the program SLO headings as follows:

CONTENT
<b>SLO 1</b> – Integrate concepts from the general body of knowledge of the profession of landscape architecture in design decision-making.
CLO 1 – Develop a comprehensive understanding of the unique nature of landscape architecture criticism and its distinct role within the broader context of design and the built environment.
CLO 2 – Integrate the history and theories of landscape architecture to planning and design decisions in the built and natural environment, with consideration for urban, community, and ecological contexts.
CLO 3 – Explore a range of critical approaches and theoretical frameworks relevant to landscape architecture criticism, understanding how they shape the assessment of design interventions.
<b>SLO 2</b> – Apply core professional landscape architecture skills in design decision-making.
CLO 4 – Apply diverse critical methodologies to analyze and evaluate the effectiveness of landscape architecture projects, considering factors such as spatial organization, user experience, ecological sustainability, and cultural significance.
CLO 5 – Develop a personal approach to landscape architecture criticism that integrates insights from various theoretical positions, addressing the multidimensional aspects of design quality.
CLO 6 – Employ strategies to assess how design solutions respond to specific site challenges, societal needs, and aspirations, utilizing insights from aesthetics, social dynamics, and environmental considerations.
<b>SLO 3</b> – Apply ethical understanding to design decision-making.
CLO 7 – Demonstrate ethical behaviors and professional conduct in the context of landscape architecture, including respect for diversity, honesty, integrity, and responsibility.

CRITICAL THINKING
<b>SLO 4</b> – Combine and analyze information from multiple sources to support design decision-making.
CLO 8 – Students will be able to combine and analyze information from Landscape theories and methodologies to address current and future local, regional, and global challenges.
CLO 9 – Critically analyze and interpret case studies and examples to extract underlying design principles, innovative strategies, and cultural influences present in landscape architecture projects.

## COMMUNICATION

SLO 5 – Produce professional visual, oral, and written communications.

CLO 10 – Cultivate advanced written and oral communication skills to articulate insightful and well-reasoned design critiques, effectively conveying observations, evaluations, and recommendations.

CLO 11 – Explore diverse modes of communication beyond traditional writing, using visual representations, multimedia, and interactive platforms to enhance the clarity and impact of design criticism.

### III. Graded Work

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#### DESCRIPTION OF GRADED WORK

##### In-Class Activities (30% of total grade)

Throughout the semester, students will apply knowledge through in-class activities to reinforce concepts learned in class. These will primarily be performed during class; however, some exercises may require time outside of class. These activities will be discussed in class and posted on Canvas.

##### Discussion Leader (25% of total grade)

During weeks 7-10, two students each week will be responsible for leading the class in landscape critiques based on the topic of the week. Students will provide effective discussion questions that encourage in-depth discussion of the topic and moderate the discussion. Students will meet with the instructor at least 2 weeks prior to their assigned week to discuss the topic and receive guidance. Students will submit the landscapes they plan to discuss and a list of discussion questions 1 week prior to their assigned week. For a complete description of requirements and the grading rubric, please see Canvas.

##### Landscape Critique Paper & Presentation (30% of total grade)

Students will work individually on one critique to obtain hands-on experience with developing a long-form academic critique. This critique will be approximately 2,000 words (separate from the bibliography) and must represent original work. Selection of your landscape and research plans needs to be finalized by Week 6, and students shall be prepared to discuss these plans in class for feedback (10% of *project* grade). Students will give a 10-minute presentation of their critique during Week 13 (40% of *project* grade). Peer and instructor feedback from the presentation shall be incorporated into the final paper due during Week 16 (50% of *project* grade). For a complete description of requirements and the grading rubric, please see Canvas.

##### Landscape Redesign (15% of total grade)

In small groups, students will critique a landscape, identify ways that it could or should be improved, and redesign the landscape to align with their critique. This will primarily be an in-class activity, and students will share their evaluation and plans in class during Week 15.

The graded work assesses the course learning objectives as follows:

Assessment	LAA 6342-Course Learning Objectives (CLOs)											
	SLO 1			SLO 2			SLO 3	SLO 4	SLO 5			
	1	2	3	4	5	6	7	8	9	10	11	
In-Class Activities	x	x	x	x	x	x	x	x	x	x	x	x
Discussion Leader			x	x			x			x		
Landscape Critique Paper & Presentation	x	x		x	x	x	x		x	x		
Landscape Redesign		x		x			x	x		x	x	

## GRADING SCALE

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	93 – 100%		C	73 – 76%
A-	90 – 92%		C-	70 – 72%
B+	87 – 89%		D+	67 – 69%
B	83 – 86%		D	63 – 66%
B-	80 – 82%		D-	60 – 62%
C+	77 – 79%		E	<60

As per department policy, Landscape Architecture Majors must receive a C or better to move forward. Any grade lower than a C will require that the course be taken over again.

All student work may be retained and used by the Department of Landscape Architecture. Digital copies of student work for this course must be turned in at the completion of each assignment. Please follow the directions given by the instructor as to how they will be submitted (e.g., Canvas, CD, PDF, word file, etc.). If an assignment is required to be scanned, it must be scanned; photographs of assignments are not acceptable. If a multipage PDF is requested, do NOT submit each page as a separate PDF. It must be submitted as one file. Point deductions on the assignment may result from not following submittal directions or providing incorrect submittal or file formats.

Assignments are expected to be submitted by the specified due date. If no prior arrangement is made with the instructor for a late submittal, the maximum points that the student can earn for the assignment will be reduced by 2% for every day it is late. Assignments are out of 100 points. Therefore, if a 100-point project is five days late, the maximum points that the student can receive for the project is 90 points (i.e., 90% of the total grade). If the student receives the equivalent grade of 85% on the assignment, the student would receive 76.5 points (85% of 90 points). Assignments that are ten days late or more will be graded out of 80% of the total points of the assignment. Late assignments will be accepted on or before the last day of class. A grade of zero will be given until the assignment has been turned in.

Timely submission of assignments is included as part of the rubric.

A due date and time will be provided for every assignment, and an assignment is considered a day late if it is submitted after the specified date and time. The deadline is a hard deadline; no exceptions will be made for scanning, computer related issues, uploading, et cetera. Assignments are considered an additional day late every 24 hours from the due date.

Assignment submissions may be updated and re-uploaded to the Canvas site as needed prior to a submittal deadline. Once the deadline has passed for an assignment and a submission has been made, additional submittals are not guaranteed to be accepted. If the updated, late submittal is accepted, the entire submittal will be considered late, and points will be deducted based on the date of the late submission. In addition, it is the student’s responsibility to ensure that a submission is complete; missing items will not be given credit.

#### IV. Annotated Weekly Schedule

Week	Topics, Homework, and Assignments
Week 1	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Course Introduction &amp; Expectations</li> <li>• <b>Summary:</b> This week we will introduce the course and discuss the course structure, assignments, and expectations.</li> <li>• <b>Required Readings:</b> No readings due this week. Readings are listed on the week that they will be discussed in class. The readings listed below for Week 2 should be read <i>prior</i> to Tuesday’s class.</li> </ul>
Week 2	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Critique: Meaning &amp; Motivations</li> <li>• <b>Summary:</b> This week we will introduce Critique/Criticism. We will discuss what it means, why it is useful, and briefly discuss the history of Critique.</li> <li>• <b>Required Readings:</b> <ul style="list-style-type: none"> <li>○ Meinig, D.W. (1979). The Beholding Eye: Ten Versions of the Same Scene in <i>The Interpretation of Ordinary Landscapes</i>, D.W. Meinig, Ed. pp. 33-48.</li> <li>○ Foster, J. (2019). Landscape criticism: Between dissolution and objectification. <i>Journal of Landscape Architecture</i> 13(3): 8-11.</li> </ul> </li> <li>• <b>Assignment:</b> In-class Activity (Primarily) [See Canvas for activity &amp; submission details].</li> </ul>
Week 3	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Methods for Communicating Criticism</li> <li>• <b>Summary:</b> This week we will discuss various critique methods and the purposes for which they may be used.</li> <li>• <b>Required Readings:</b> <ul style="list-style-type: none"> <li>○ Clay, G. (1980) ‘Ultimate Flood Weapon’ Indian Bend Wash. <i>Landscape Architecture Magazine</i> 70(4): 395.</li> <li>○ Blanchon, B. (2016). Criticism: the potential of the scholarly reading of constructed landscapes. Or, the difficult art of interpretation. <i>Journal of Landscape Architecture</i> 11(2): 66-71.</li> <li>○ Gulsrud, N. &amp; Steiner, H. (2019). When urban greening becomes an accumulation strategy: Exploring the ecological, social and economic calculus of the High Line. <i>Journal of Landscape Architecture</i> 14(3): 82-87.</li> </ul> </li> </ul>

Week	Topics, Homework, and Assignments
	<ul style="list-style-type: none"> <li>● <b>Assignment:</b> In-class Activity (Primarily) [See Canvas for activity &amp; submission details].</li> </ul>
Week 4	<ul style="list-style-type: none"> <li>● <b>Topic:</b> Researching Landscapes</li> <li>● <b>Summary:</b> This week we will discuss sources and strategies for researching landscapes for the purpose of writing a critique. Students will also visit the UF Architecture Archives to learn about the collections and view primary source materials.</li> <li>● <b>Required Readings:</b> No required readings this week.</li> <li>● <b>Assignment:</b> No submissions due this week.</li> </ul>
Week 5	<ul style="list-style-type: none"> <li>● <b>Topic:</b> Critiquing Built &amp; Unbuilt</li> <li>● <b>Summary:</b> This week we will discuss critique of built versus unbuilt landscapes. We will also discuss visualization techniques and their relationship to the built landscape.</li> <li>● <b>Required Reading:</b> Lee, M &amp; Pae, J. (2018). Photo-fake conditions of digital landscape representation. <i>Visual Communication</i> 17 (1): 2-23.</li> <li>● <b>Assignments:</b> <ul style="list-style-type: none"> <li>○ In-class Activity (Primarily) [See Canvas for activity &amp; submission details]. Discussion leaders for Week 10 – submit landscapes and discussion questions [See Canvas for details].</li> <li>○ Discussion leaders for Week 7 need to meet with instructor [See Canvas for details].</li> </ul> </li> </ul>
Week 6	<ul style="list-style-type: none"> <li>● <b>Topic:</b> Critiquing Performance</li> <li>● <b>Summary:</b> This week we will discuss landscape performance as a method for critiquing landscapes and explore LAF’s Benefits Toolkit and other resources.</li> <li>● <b>Required Readings:</b> <ul style="list-style-type: none"> <li>○ Yang, B., Li, S, &amp; Binder, C. (2016). A research frontier in landscape architecture: landscape performance and assessment of social benefits. <i>Landscape Research</i> 41(3): 314-329</li> <li>○ LAF (2018) Evaluating Landscape Performance: A Guidebook for Metrics and Methods Selection. Read pp 1-11; skim and familiarize yourself with the rest of the guide.</li> </ul> </li> <li>● <b>Assignments:</b> <ul style="list-style-type: none"> <li>○ In-class Activity (Primarily) [See Canvas for activity &amp; submission details].</li> <li>○ Landscape selection and research plan due on <b>Thursday</b>. Students will briefly outline their research plans for the final critique assignment. The instructor and students will provide feedback. A written outline will be submitted on Canvas. [See Canvas for detailed requirements].</li> <li>○ Discussion leaders for Week 7 – submit landscapes and discussion questions [See Canvas for details].</li> <li>○ Discussion leaders for Week 8 need to meet with instructor [See Canvas for details].</li> </ul> </li> </ul>

Week	Topics, Homework, and Assignments
Week 7	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Critiquing Aesthetics</li> <li>• <b>Summary:</b> This week we will review aesthetic theories, formal properties of design, and Nassauer’s ‘Orderly Frames.’ These theories will then be used to critique the appearance, form, and content of landscapes.</li> <li>• <b>Required Readings:</b> <ul style="list-style-type: none"> <li>○ Way, T. (2013). Landscapes of industrial excess: A thick sections approach to Gas Works Park. <i>Journal of Landscape Architecture</i> 8(1): 28-39.</li> <li>○ Herrington, S. (1994). Strange scenes within the landscape: a critical analysis of the built work of Martha Schwartz. <i>Critiques of Built Works of Landscape Architecture</i> 1: 13-17.</li> <li>○ Reimer, M. (2010). Unsettling eco-scapes: Aesthetic performance for sustainable futures. <i>Journal of Landscape Architecture</i> 5(1): 24-37.</li> </ul> </li> <li>• <b>Assignments:</b> <ul style="list-style-type: none"> <li>○ In-class Activity (Primarily) [See Canvas for activity &amp; submission details].</li> <li>○ Discussion leaders for Week 7 will lead the discussion/critique on Thursday.</li> <li>○ Discussion leaders for Week 8 – submit landscapes and discussion questions [See Canvas for details].</li> <li>○ Discussion leaders for Week 9 need to meet with instructor [See Canvas for details].</li> </ul> </li> </ul>
Week 8	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Critiquing Meaning &amp; Power</li> <li>• <b>Summary:</b> This week we will review theories related to the construction of meaning in the designed landscape and power differentials. These frameworks will be used to critique landscapes.</li> <li>• <b>Required Readings:</b> <ul style="list-style-type: none"> <li>○ Valois, N. &amp; Paradis, J. (2010). Place Émilie-Gamelin in Montréal – Landscape narrative, meaning and the uses of public space. <i>Journal of Landscape Architecture</i> 5(2): 72-83.</li> <li>○ Safransky, S. (2014). Greening the urban frontier: Race, property, and resettlement in Detroit. <i>Geoforum</i> 56: 237-248.</li> </ul> </li> <li>• <b>Assignments:</b> <ul style="list-style-type: none"> <li>○ In-class Activity (Primarily) [See Canvas for activity &amp; submission details].</li> <li>○ Discussion leaders for Week 8 will lead the discussion/critique on Thursday.</li> <li>○ Discussion leaders for Week 9 – submit landscapes and discussion questions [See Canvas for details].</li> <li>○ Discussion leaders for Week 10 need to meet with instructor [See Canvas for details].</li> </ul> </li> </ul>
Week 9	<ul style="list-style-type: none"> <li>• <b>Topic:</b> Critiquing Experience &amp; Emotions</li> <li>• <b>Summary:</b> This week we will examine experience and emotion as a basis for landscape critique.</li> <li>• <b>Required Readings:</b> <ul style="list-style-type: none"> <li>○ Holsgens, S., Evers, C., &amp; Doering, A. (2019). Skill acquisition and Korean landscape architecture: An ethnographic account of skateboarding in Seoul, South Korea. <i>Journal of Sport &amp; Social Issues</i> 43(5): 368-385. [Skim to get an idea</li> </ul> </li> </ul>

Week	Topics, Homework, and Assignments
	<p>of how the work is structured and how the authors describe the landscapes and experiences.]</p> <ul style="list-style-type: none"> <li>○ Ware, S. (2016). Knowingly unfinished: Exploiting the temporality of landscapes. <i>Architectural Design</i> 86(1): 74-81.</li> <li>○ Bille, M. (2015). Lighting up cosy atmospheres in Denmark. <i>Emotion, Space and Society</i> 15: 56-63.</li> </ul> <ul style="list-style-type: none"> <li>● <b>Assignments:</b> <ul style="list-style-type: none"> <li>○ In-class Activity (Primarily) [See Canvas for activity &amp; submission details].</li> <li>○ Discussion leaders for Week 9 will lead the discussion/critique on Thursday.</li> <li>○ Discussion leaders for Week 10 – submit landscapes and discussion questions [See Canvas for details].</li> </ul> </li> </ul>
Week 10	<ul style="list-style-type: none"> <li>● <b>Topic:</b> Contextual Critique</li> <li>● <b>Summary:</b> This week we'll be exploring how contextual theories, particularly site and region, can be used in criticism.</li> <li>● <b>Required Readings:</b> <ul style="list-style-type: none"> <li>○ Treib, M. (2009). Two Squares in Helsinki: A Biography. <i>Journal of Landscape Architecture</i> 4(1): 74-89.</li> <li>○ Bowring, J. Egoz, S., &amp; Ignatieva, M. (2009). 'As good as the West': Two paradoxes of globalisation and landscape architecture in St. Petersburg. <i>Journal of Landscape Architecture</i> 4(1): 6-15.</li> </ul> </li> <li>● <b>Assignments:</b> <ul style="list-style-type: none"> <li>○ In-class Activity (Primarily) [See Canvas for activity &amp; submission details].</li> <li>○ Discussion leaders for Week 10 will lead the discussion/critique on Thursday.</li> </ul> </li> </ul>
Week 11	<ul style="list-style-type: none"> <li>● <b>Topic:</b> Critiquing Function</li> <li>● <b>Summary:</b> This week we will review CPTED and discuss Post-occupancy Evaluations, Weathering/Decay, and Performative Critiques.</li> <li>● <b>Required Readings:</b> <ul style="list-style-type: none"> <li>○ Sherman, S., Varni, J., Ulrich, R., &amp; Malcarne, V. (2005). Post-occupancy evaluation of a healing gardens in a pediatric cancer center. <i>Landscape and Urban Planning</i> 73(2): 167-183.</li> <li>○ Peinhardt, K. (2017). Still waiting for a nice place to sit. <i>Project for Public Spaces</i>. <a href="https://www.pps.org/article/still-waiting-nice-place-sit">https://www.pps.org/article/still-waiting-nice-place-sit</a></li> </ul> </li> <li>● <b>Assignment:</b> In-class Activity (Primarily) [See Canvas for activity &amp; submission details].</li> </ul>
Week 12	<ul style="list-style-type: none"> <li>● <b>Topic:</b> Seeking critique</li> <li>● <b>Summary:</b> This week we will discuss public/user critiques as part of the design or research process. Thursday's class will be held at the Landscape Plots to critique the landscape.</li> <li>● <b>Required Readings:</b> <ul style="list-style-type: none"> <li>○ Nassauer, J., Wang, Z., &amp; Dayrell, E. (2009). What will the neighbors think? Cultural norms and ecological design. <i>Landscape and Urban Planning</i> 92: 282-292.</li> </ul> </li> </ul>



Week	Topics, Homework, and Assignments
	<ul style="list-style-type: none"> <li>○ Nasir, M., Anuar, M., &amp; Saruwono, M. (2012). Barriers of user’s involvement in the design process of public parks as perceived by landscape architects. <i>Procedia-Social and Behavioral Sciences</i> 35:253-259.</li> <li>● <b>Assignment:</b> No assignments are due this week.</li> </ul>
Week 13	<ul style="list-style-type: none"> <li>● <b>Topic:</b> Critique Presentations</li> <li>● <b>Summary:</b> Students will present their landscape critiques and receive feedback from instructors and peers. This feedback shall be incorporated into the final paper.</li> <li>● <b>Required Readings:</b> No readings.</li> <li>● <b>Assignment:</b> Landscape Critique Presentation Due [See Canvas for detailed requirements].</li> </ul>
Week 14 (No class Thursday, Nov 23 <sup>rd</sup> – Thanksgiving)	<ul style="list-style-type: none"> <li>● <b>Topic:</b> Design as Critique</li> <li>● <b>Summary:</b> This week we will review the concept of design as critique. Students will then critique a landscape through the redesign of elements that they feel could or should be improved.</li> <li>● <b>Required Readings:</b> No readings.</li> <li>● <b>Assignment (Primarily In-class):</b> Landscape Redesign - Students will work in small teams to critique a landscape, identify ways that it could or should be improved, and redesign the landscape to align with their critique. Students will complete and present their redesigns during Week 15. [See Canvas for details].</li> </ul>
Week 15	<ul style="list-style-type: none"> <li>● <b>Topic:</b> Design as Critique (continued)</li> <li>● <b>Summary:</b> This week students will continue to redesign a landscape to address elements that they felt could or should be improved.</li> <li>● <b>Required Readings:</b> No readings.</li> <li>● <b>Assignment (Primarily In-class):</b> Landscape Redesign - Students will complete their redesigns and present their work during Thursday’s class. [See Canvas for details].</li> </ul>
Week 16 (Last class is Tuesday, Dec 5 <sup>th</sup> )	<ul style="list-style-type: none"> <li>● <b>Topic:</b> Course wrap-up and review</li> <li>● <b>Assignment:</b> Final Landscape Critique Paper Due [See Canvas for detailed requirements and grading rubric].</li> </ul>

## VI. Required Policies

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### ATTENDANCE POLICY

Attendance is mandatory. Students are expected to arrive on time. Acceptable reasons for excused absences are as follows:

- Illness
- Serious accidents or emergencies affecting the student, their roommates, or their family
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation

- o Severe weather conditions that prevent class participation
- o Religious holidays
- o Participation in official university activities such as music performances, athletic competition or debate.
- o Court-imposed legal obligations (e.g., jury duty or subpoena)
- o Other reasons (e.g., a job interview or club activity) may be deemed acceptable if approved by the instructor

Students shall be permitted a reasonable amount of time to make up material or activities covered during their excused absence(s) and should contact the instructor about any make-up work. Absences do not affect project deadline dates unless prior arrangements have been made.

Class discussion is essential to the learning experience; therefore, attendance is expected for the entire class time. During the class, it is expected that all students will be participating in discussions/activities or working on LAA6342 assignments. Arriving late to class, leaving during class for extended durations, or leaving early from class may be considered being absent from class.

The instructor will not provide the student notifications regarding absences and tardiness. You may email the instructor should you have any questions regarding your attendance. Please schedule a meeting for any discussions regarding attendance, tardiness, and late assignments.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:  
<https://gradcatalog.ufl.edu/graduate/regulations/>

## **STUDENTS REQUIRING ACCOMMODATION**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. 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.

## **UF EVALUATIONS PROCESS**

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/>.

## **UNIVERSITY HONESTY POLICY**

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the

following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/> ) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

## **COUNSELING AND WELLNESS CENTER**

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/> , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

## **COURSE MATERIALS AND IN-CLASS RECORDINGS**

The digital course materials provided on Canvas (e.g., lectures, assignments, quizzes, et cetera) are provided for personal study and are not intended for distribution by electronic or other means. Further distribution or posting on other websites is not permitted.

Our class sessions may be audio visually recorded. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who participate orally are agreeing to have their voices recorded.

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.