# LIT 5216: Comics and ImageText

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## Contents

* [LIT 5216: Comics and ImageText](#lit-5216-comics-and-imagetext)
  + [Contents](#contents)
  + [Course Description](#course-description)
  + [Course Objectives](#course-objectives)
  + [Materials and Texts](#materials-and-texts)
  + [Evaluation and Grading](#evaluation-and-grading)
  + [Asynchronous Course Structure](#asynchronous-course-structure)
  + [Weekly Schedule](#weekly-schedule)
    - [Week One: “Kid Stuff” (Opens Monday, May 17, 2021)](#X1322c871983db470a7257d2596ec3b1a3650bd3)
    - [Week Two: Pictures (Opens Monday, May 24, 2021)](#X7f1e7790879ca21f61f0783b17e310ea0ce4014)
    - [Week Three: Words (Opens Monday, May 31, 2021)](#X8d931b36285c2380bb7217f63aab675b83c972e)
    - [Week Four: Time (Opens Monday, June 7, 2021)](#week-four-time-opens-monday-june-7-2021)
    - [Week Five: Memory (Opens Monday, June 14, 2021)](#Xc1c98c330dbb84b371e3374842d167c9b20f043)
    - [Week Six: Body (Opens Monday, June 21, 2021)](#week-six-body-opens-monday-june-21-2021)
    - [Week Seven: Self (Opens Monday, June 28, 2021)](#X0d8f077668d8e6e98de7fce4dfe37bbcc119ff6)
    - [Week Eight: Trauma (Opens Monday, July 5, 2021)](#X9ca039bb7841446c36e954a02bfbf17981a343d)
    - [Week Nine: Heroes (Opens Monday, July 12, 2021)](#X22dcb73e1a15a51720625c6a5b81d83e0563f56)
    - [Week Ten: Futures (Opens Monday, July 19, 2021)](#X20321fe9f7624949cdbd636af7d21f922ece58c)
    - [Week Eleven: Platforms (Opens Monday, July 26, 2021)](#Xadcdf0e46587bfad92113d95efa10aad16ccdce)
    - [Week Twelve: Final Paper (Submit by Saturday, August 7th)](#X7debe16746b22cc23d1368dc261fdfc50eae26b)
  + [General Policies](#general-policies)
    - [Academic Integrity](#academic-integrity)
    - [Responses to Academic Dishonesty, Plagiarism, or Cheating](#Xcd90dc0660186fa8893b90854aa5c0032bc4bd1)
    - [Course Accessibility Statement](#course-accessibility-statement)
    - [Land Acknowledgement Statement](#land-acknowledgement-statement)
    - [Campus Safety Statement](#campus-safety-statement)
    - [Deployed Active Duty Military Students](#deployed-active-duty-military-students)
    - [Authorized Events and Religious Observances](#Xc4303ea20c05ae02abc4a98341e23194adbe7e8)
  + [COVID-19 Statements and Policies](#covid-19-statements-and-policies)

## Course Description

In this seminar, we will explore the contemporary comic, considering literary and cultural works across a range of platforms and markets. Comics are still frequently (and historically) associated with popular culture, and linked to children’s literature and mass media, even as they loom large through big and small screen adaptations with global reach. However, the combination of image and text has a powerful role in literary practice. As we survey works by influential artists and authors including Ta-Nehisi Coates, Gilbert Hernandez, Jason, Nnedi Okorafor, Noelle Stevenson, and Gene Luen Yang, we will consider the influence of changing technologies and distribution mechanisms on our understanding of “comics” and imagetext more broadly. Forms under examination include:

* Newspaper one-panel and “daily” strips
* Experimental graphic novels
* Comic as memoir / Autobiographical comics
* Literary influences on mainstream superhero comics
* Representation and cultural reception of comics
* Experimental webcomics and zines
* Motion comics and interactive work

Through our attention will be primarily focused on the recent state of comics and comic studies as a field, lectures and discussions will draw in historical perspectives on each form, as well as the shifting impact of cultural discourse and conflict on how comics are perceived. Assignments include weekly discussions with shared close readings; comic annotation; and an iterative conference-length or short journal research paper. Venues recommended for the paper include graduate-student friendly journals such as [*The Comics Grid*](https://www.comicsgrid.com/); [*ImageText: Interdisciplinary Comic Studies*](http://imagetext.english.ufl.edu/); [*Transformative Works and Cultures*](https://journal.transformativeworks.org/index.php/twc); and relevant conferences (such as **Console-ing Passions**, which will be hosted at UCF in Summer 2022).

Each week, plan on following following instructions in online modules regarding readings and online exercises. Each module will be divided into three sections:

* **Weekly readings.** Complete this combination of primary and secondary texts prior to engaging with the rest of the module. The full schedule of required readings is listed in the syllabus: additional recommended readings will be provided in each module.
* **Analysis.** A combination of prerecorded lectures, recommended readings and viewings, and annotations from the instructor for reflection. In addition, optional live sessions will offer opportunities to gather for group discussion. Recordings will be available after all optional live sessions.
* **Discussion.** A weekly discussion will focus on progress towards the course paper, with opportunities to share and reflect upon the works with your peers. Discussions are required, and will be graded on completion.

## Course Objectives

* Develop an understanding of comics as a form, including the terminology and theoretical frameworks necessary to discuss image-texts broadly
* Explore the influence of comics on culture through both popular icons and independent, literary works
* Analyze comics and graphic novels through an intersectional lens, situating them as a site of cultural conflict and identity discourse
* Situate arguments in the history of comic studies, and draw parallels to other literary forms and theories
* Critique emerging and experimental works in the context of changing platforms and technologies impacting creation, distribution, and reception of image-text

## Materials and Texts

While students are welcome to purchase the individual books, all primary texts will be available through [Comixology Unlimited](https://www.comixology.com/unlimited), a service with a free one-month trial ($6 monthly after) that is significantly cheaper than the purchase price of the course texts. Additional texts will be available as PDFs or on library e-reserve (marked with an asterisk).

* Coates, Ta-Nehisi, et al. *Black Panther: A Nation Under Our Feet,* Vol. 1.. Marvel, 2016.
* Davis, Eleanor. *How To Be Happy.* Illustrated edition, Fantagraphics, 2014.
* DeConnick, Kelly Sue, and Valentine De Landro. *Bitch Planet*, Vol. 1: Extraordinary Machine. Illustrated edition, Image Comics, 2015.
* Gillman, Melanie. *As the Crow Flies.* Iron Circus Comics, 2017.
* Hernandez, Gilbert, and Brian Evenson. *Julio’s Day.* Fantagraphics, 2013.
* Jason. *Tell Me Something.* Fantagraphics, 2004.
* Karasik, Paul, et al. *How to Read Nancy: The Elements of Comics in Three Easy Panels.* Illustrated edition, Fantagraphics, 2017.
* Okorafor, Nnedi, and Leonardo Romero. *Shuri: The Search for Black Panther.* Illustrated edition, Marvel, 2019.
* Snyder, Scott and Jeff Lemire. *A.D. After Death*, Vol 1. Image Comics, 2016.
* Stevenson, Noelle, et al. *Lumberjanes*, Vol. 1. BOOM! - BOOM! Box, 2015.
* Una. *Becoming Unbecoming.* Illustrated edition, Arsenal Pulp Press, 2016.\*
* Wilson, G. Willow, et al. *Ms. Marvel*, Vol. 1: No Normal. Marvel, 2014.
* Yang, Gene Luen. *New Super-Man*, Vol. 1: Made In China. Illustrated edition, DC Comics, 2017.

Supplementary recommended readings are included in each module to guide work towards the final research paper, while providing additional entry points into each form and genre under examination. Recommended primary texts will take advantage of the “Unlimited” offerings in Comixology. Not all works need to be read in their completion (guidance and suggestions will be offered in the modules), but as graphic novels are generally short, we will typically look at one to two primary texts a week alongside supplemental secondary readings.

## Evaluation and Grading

|  |  |  |
| --- | --- | --- |
| Points | Assignment Summary | Due Date |
| 5 | **Activity Verification** - Complete the brief survey posted on Webcourses as soon as possible to confirm your enrollment in the course. As this is required by the university, please attend to it as soon as possible at the start of classes. | Friday, May 21st |
| 30 | **Discussions** - Weekly discussions will consist of sharing preliminary readings and arguments, as well as progress towards the final paper. Students are encouraged to use screenshots from the works under discussion, and models will be provided for annotating and engaging through these visuals. | Weekly |
| 10 | **Comics Annotation** - Using the methodology of *How to Read Nancy*, annotate a section of the work chosen for final analysis. Students are encouraged to use graphics programs to break down the panels and components, and draw attention to details of symbolism, design, and structure in the chosen sequence. A 2-page spread is recommended. | Sunday, June 13, 2021 |
| 10 | **Literature Review** - Following the selection of a text or text(s) for the final project, students will develop a literature review to become familiar with the discussion of the work or its genre. Plan to gather at least five additional scholarly sources, and two journalistic or fan sources, to complete a literature review for the final analysis paper. Students are encouraged to use Zotero to manage their works cited efficiently. | Sunday, June 27, 2021 |
| 15 | **Paper Draft** - An approximately 5,000 word draft of a final paper targeting a single graphic novel or comic, chosen in consulation with the professor, and building from the annotation and literature review. Students should follow the formatting guidelines of their chosen venue, or default to MLA requirements if targeting a conference without specific format requirements. This drdaft is graded on completion only, but will serve as the foundation for both peer and instructor feedback to guide revisions. | Sunday, July 11, 2021 |
| 10 | **Peer Review Feedback** - Paired critique and detailed, constructive, response to an assigned draft. Focus on content, substance, and clarity of communication: students should provide the quality of peer review feedback they hope to receive from others. | Sunday, July 18, 2021 |
| 20 | **Final Paper** - At the closure of the course, students will have completed a 6,000 - 7,000 word draft of the final paper, targeted towards one of the suggested venues, and prepared with future submission in mind. Final papers should be submitted with a brief summary overview of all revisions, with specific notes regarding how peeer and instructor feedback influenced the final writing. | Saturday, August 7, 2021 |

Students can access their grades and feedback at any time using the Grade Book function of Webcourses. All assignments will be submitted through Webcourses. Plan on checking the site at least twice a week for updates and assignment information. Grades are calculated out of 100 following a standard letter scale.

Late work is accepted without penalty through one week after the assignment deadline. If circumstances require extension beyond that deadline, please reach out to the instructor immediately. As assignments throughout the course are designed to build on the previous exercise, assignments must be completed in sequence.

There is no extra credit work available in this class. Grades will be available through Webcourses and updated weekly.

## Asynchronous Course Structure

This course uses an asynchronous format, and relies upon students to complete all readings, engage with both pre-recorded and external videos, and join in on course discussions. All assignments are due on Sunday night at the close of their listed module, but will be accepted with no penalty through the next listed deadline. Once an assignment closes, late work will not be accepted unless an additional extension has already been approved by the instructor: please reach out early if circumstances will require additional time!

* Office hour assistance is available both through text on Webcourses messages and via Zoom: Zoom is recommended for advanced technical problems, where screen-sharing might be helpful to resolving errors.
* All course materials are asynchronous, using a mix of video and text as appropriate. However, optional synchronous sessions approximately every two weeks (recorded for later viewing) offer an opportunity for direct Q&A, and students are encouraged to participate as their schedule permits.
* Students will need access to a reliable internet connection and computer, chromebook, or tablet in order to participate in the course.
* In the event of an emergency or medical challenge, additional flexibility beyond the grading guidelines is available: when anticipated, students should reach out to the instructor as soon as feasible to form a plan or discuss an incomplete if needed.

## Weekly Schedule

### Week One: “Kid Stuff” (Opens Monday, May 17, 2021)

We open with an exemplar of current “all-ages” comics: *Lumberjanes*, a series that has been recognized for its feminist and queer representation, and represents the significant progress in mainstream children’s comics. Using it as a lens to look back, we will discuss the history of the children’s comic, and consider how the “daily newspaper” strips and ephemeral, disposable, comic books influenced early reception of the form.

* *How to Read Nancy*: Strip, Script
* Stevenson, Noelle, et al. *Lumberjanes*, Vol. 1. BOOM! - BOOM! Box, 2015.
* Hatfield, Charles. “Comic Art, Children’s Literature, and the New Comic Studies.” *The Lion and the Unicorn*, vol. 30, no. 3, Johns Hopkins University Press, 2006, pp. 360–82.
* **Due: Activity Verification (Friday May 21st)**

### Week Two: Pictures (Opens Monday, May 24, 2021)

In week two, we use a wordless comic by Norwegian cartoonist Jason, *Tell Me Something*: through considering his sparse minimalism, we can think through the role of visual expression in image-text. We place Jason’s work in the context of other wordless, or limited text, pieces, including picture books that serve a dual audience as a bridge towards literacy.

* *How to Read Nancy*: Cast
* Jason. *Tell Me Something.* Fantagraphics, 2004.
* Nikolajeva, Maria, and Carole Scott. “The Dynamics of Picturebook Communication.” *Children’s Literature in Education*, vol. 31, no. 4, 2000, pp. 225–39.

### Week Three: Words (Opens Monday, May 31, 2021)

As we move towards contemporary comics, we consider how borders are defined based on texts and their placements: using Scott Snyder and Jeff Lemire’s indie-comic influenced *A.D.* as a starting point, we contextualize the ways that image-text relationships are ever-changing, and focus in on the role of words as both aesthetic and literary.

* *How to Read Nancy*: Props, Costumes
* Snyder, Scott and Jeff Lemire. *A.D. After Death*, Vol 1. Image Comics, 2016.
* Witek, Joseph. [“Imagetext, or, Why Art Spiegelman Doesn’t Draw Comics.” *ImageText Vol 1:1*, 2004.](http://imagetext.english.ufl.edu/archives/v1_1/witek/)
* Buxton, Marc. [“A.D. After Death: An Interview with Scott Snyder and Jeff Lemire.”](https://www.denofgeek.com/comics/ad-after-death-an-interview-with-scott-snyder-and-jeff-lemire/) *Den of Geek*, 10 Oct. 2016.

### Week Four: Time (Opens Monday, June 7, 2021)

Considering the challenges and opportunities of closure, we move to exploring the space between panels, and the potential for play and experimentation with time. Using the century-spanning *Julio’s Day* as a starting point, we consider how comics relates to more linearly time-driven media.

* *How to Read Nancy*: Production, Staging
* Hernandez, Gilbert, and Brian Evenson. *Julio’s Day.* Fantagraphics, 2013.
* Souza, Marcelo Mendes de. “Comic-Chronotope in Julio’s Day: Gilbert Hernandez’s Explorations of the Form-Shaping Ideologies of the Medium.” *Journal of Graphic Novels and Comics*, vol. 8, no. 4, Routledge, July 2017, pp. 359–75.
* **Due: Comics Annotation (Sunday, June 13th)**

### Week Five: Memory (Opens Monday, June 14, 2021)

As we move from time to our hazy recollections, we explore the comic as a space for memoir, considering both the nature of self-representation and the intentional use of layers of the real and the abstracted. By considering both more traditional comics and web-based work, we can consider the role that changing platforms play in comics as a site of memory.

* *How to Read Nancy*: Performance
* Backderf, Derf. *My Friend Dahmer.* Illustrated edition, Harry N. Abrams, 2012.
* Brosh, Allie. “The God of Cake.” [*Hyperbole and a Half.*](http://hyperboleandahalf.blogspot.com/2010/10/god-of-cake.html) 2010.
* Quesenberry, Krista. “Intersectional and Non-Human Self-Representation in Women’s Autobiographical Comics.” *Journal of Graphic Novels and Comics*, vol. 8, no. 5, Routledge, Sept. 2017, pp. 417–32.
* Earle, Harriet E. H. “My Friend Dahmer: The Comic as Bildungsroman.” *Journal of Graphic Novels and Comics*, vol. 5, no. 4, Routledge, Oct. 2014, pp. 429–40.

### Week Six: Body (Opens Monday, June 21, 2021)

Continuing to consider the body and its contested representation in image-text, we move to feminist imaginings and interventions, using Una’s *Becoming Unbecoming* work on representing and denouncing sexual violence as a central text. We will explore the history of feminist graphic art, and its role in reshaping both indie and mainstream comics.

* *How to Read Nancy*: Eye, Hand
* Una. *Becoming Unbecoming.* Illustrated edition, Arsenal Pulp Press, 2016.\*
* Mok, Annie. [*The Personal Politics of “Passing.”* 2019.](https://thenib.com/the-personal-politics-of-passing/)
* Chute, Hillary. “Feminist Graphic Art.” *Feminist Studies*, vol. 44, no. 1, Feminist Studies, Inc., 2018, pp. 153–70. JSTOR, doi:10.15767/feministstudies.44.1.0153.
* **Due: Literature Review (Sunday, June 27th)**

### Week Seven: Self (Opens Monday, June 28, 2021)

Continuing with feminist lenses and amplifying the role of changing platforms in shaping comics authorship, distribution, and readership towards greater inclusivity, we turn to the anthology work of Eleanor Davis’s *How to Be Happy.* By placing her work alongside other web and indie comics artists, we explore the current role of image-text in exploration of the self.

* *How to Read Nancy*: Details, Reader, The Strip (Again)
* Rosenbaum, S.I. and Starr, Arigon. [*How to Have a Powwow in a Pandemic.* 2020.](https://thenib.com/how-to-have-a-powwow-in-a-pandemic/)
* Chanani, Nidhi. [*Flying While Brown.* 2017.](https://thenib.com/flying-while-brown/)
* Davis, Eleanor. *How To Be Happy.* Illustrated edition, Fantagraphics, 2014. -Brown, Hillary. [“Taking Inventory: The Comics Of Eleanor Davis |.” The Comics Journal, 16 June 2020.](http://www.tcj.com/taking-inventory-the-comics-of-eleanor-davis/)

### Week Eight: Trauma (Opens Monday, July 5, 2021)

Building on our discussions of Una’s work, we turn to *Bitch Planet* as an exemplar of feminist influences in mainstream comics, noting both its resonance as a work of dystopian fiction and its cultural influence through the popularization of “Non-Compliance.”

* DeConnick, Kelly Sue, and Valentine De Landro. *Bitch Planet*, Vol. 1: Extraordinary Machine. Illustrated edition, Image Comics, 2015.
* Gray, Brenna Clarke, and David N. Wright. “Decentering the Sexual Aggressor: Sexual Violence, Trigger Warnings and Bitch Planet.” *Journal of Graphic Novels and Comics*, vol. 8, no. 3, Routledge, May 2017, pp. 264–76. Taylor and Francis+NEJM, doi:10.1080/21504857.2017.1307240.
* Whitted, Qiana. [“Caged and Enraged: Bitch Planet Comics Studies Round Table (Part One).” The Middle Spaces, 6 Mar. 2018.](https://themiddlespaces.com/2018/03/06/bitch-planet-1/)
* **Due: Paper Draft (Sunday, July 11th)**

### Week Nine: Heroes (Opens Monday, July 12, 2021)

Drawing on the ongoing threads of “indie” interventions pushing change in mainstream comics spaces, we move to the big two of comics (DC and Marvel), and consider critical changes in race, identity, and the superhero. While we will be attentive to the impact of such work on transmedia cultural franchises, and their corresponding influence on culture, we focus on the books that represent key sites of cultural change and tensions.

* Wilson, G. Willow, et al. *Ms. Marvel*, Vol. 1: No Normal. Marvel, 2014.
* Yang, Gene Luen. *New Super-Man*, Vol. 1: Made In China. Illustrated edition, DC Comics, 2017.
* Kent, Miriam. “Unveiling Marvels: Ms. Marvel and the Reception of the New Muslim Superheroine.” *Feminist Media Studies*, vol. 15, no. 3, Routledge, May 2015, pp. 522–27. Taylor and Francis+NEJM, doi:10.1080/14680777.2015.1031964.
* **Due: Peer Review Feedback (Sunday, July 18th)**

### Week Ten: Futures (Opens Monday, July 19, 2021)

As we draw towards the close the semester, we turn towards the future of superhero comics, considering the significant influence of Afrofuturism on the current graphical and literary imagination of image-text. Does such work suggest an anti-racist, queer, and feminist move within the mainstream of comics, shifting the margins towards the center?

* Coates, Ta-Nehisi, et al. *Black Panther: A Nation Under Our Feet,* Vol. 1.. Marvel, 2016.
* Okorafor, Nnedi, and Leonardo Romero. *Shuri: The Search for Black Panther.* Illustrated edition, Marvel, 2019.
* carrington, andré. “Desiring Blackness: A Queer Orientation to Marvel’s Black Panther, 1998–2016.” *American Literature*, vol. 90, no. 2, June 2018, pp. 221–50. Silverchair, doi:10.1215/00029831-4564286.
* Chambliss, Julian C. “The Evolution of the Idea.” Science Fiction Film and Television, vol. 12, no. 3, Liverpool University Press, 2019, pp. 373–80.

### Week Eleven: Platforms (Opens Monday, July 26, 2021)

Continuing our theme of comics-futures, we turn towards the role of technology in changing the form and function of the “comic”: from the square multi-paneled posts of Instagram, to the animated gif comics of Tumblr, to the motion comics popularized by larger publishers, how will technology continue to redefine the image-text and its limits?

* Carroll, Emily. [*The Worthington.* 2018.](http://emcarroll.com/comics/worthington/)
* Explore [Webtoons](https://www.webtoons.com/en/)
* Gillman, Melanie. *As the Crow Flies.* Iron Circus Comics, 2017.
* LaPensée, Elizabeth et al. [*When Rivers Were Trails.* 2019.](https://indianlandtenure.itch.io/when-rivers-were-trails)
* Close, Samantha. “The Absent Presence of Gender in Webcomics.” *Feminist Media Studies*, vol. 15, no. 3, May 2015, pp. 533–38. DOI.org (Crossref), doi:10.1080/14680777.2015.1031969.
* Resha, Adrienne. “The Blue Age of Comic Books.” *Inks: The Journal of the Comics Studies Society*, vol. 4, no. 1, The Ohio State University Press, 2020, pp. 66–81. Project MUSE, doi:10.1353/ink.2020.0003.

### Week Twelve: Final Paper (Submit by Saturday, August 7th)

All work (including extensions granted throughout the semester) is due by the close of classes on Saturday, August 7th. Any work submitted after that time must be part of an approved incomplete.

* **Due: Final Paper! Class ends Saturday, August 7th!**

## General Policies

### Academic Integrity

[The Center for Academic Integrity (CAI)](http://academicintegrity.org/) defines academic integrity as a commitment, even in the face of adversity, to five fundamental values: honesty, trust, fairness, respect, and responsibility. From these values flow principles of behavior that enable academic communities to translate ideals into action.

**UCF Creed:** Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.

1. Integrity: I will practice and defend academic and personal honesty.
2. Scholarship: I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.
3. Community: I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.
4. Creativity: I will use my talents to enrich the human experience.
5. Excellence: I will strive toward the highest standards of performance in any endeavor I undertake.

Students should familiarize themselves with [UCF’s Rules of Conduct](https://scai.sdes.ucf.edu/student-rules-of-conduct/). According to Section 1, “Academic Misconduct,” students are prohibited from engaging in

1. Unauthorized assistance: Using or attempting to use unauthorized materials, information or study aids in any academic exercise unless specifically authorized by the instructor of record. The unauthorized possession of examination or course-related material also constitutes cheating.
2. Communication to another through written, visual, electronic, or oral means: The presentation of material which has not been studied or learned, but rather was obtained through someone else’s efforts and used as part of an examination, course assignment, or project.
3. Commercial Use of Academic Material: Selling of course material to another person, student, and/or uploading course material to a third-party vendor without authorization or without the express written permission of the university and the instructor. Course materials include but are not limited to class notes, Instructor’s PowerPoints, course syllabi, tests, quizzes, labs, instruction sheets, homework, study guides, handouts, etc.
4. Falsifying or misrepresenting the student’s own academic work.
5. Plagiarism: Using or appropriating another’s work without any indication of the source, thereby attempting to convey the impression that such work is the student’s own.
6. Multiple Submissions: Submitting the same academic work for credit more than once without the express written permission of the instructor.
7. Helping another violate academic behavior standards.
8. Soliciting assistance with academic coursework and/or degree requirements.

### Responses to Academic Dishonesty, Plagiarism, or Cheating

Students should also familiarize themselves with the procedures for academic misconduct in UCF’s student handbook, [The Golden Rule](https://goldenrule.sdes.ucf.edu/). UCF faculty members have a responsibility for students’ education and the value of a UCF degree, and so seek to prevent unethical behavior and respond to academic misconduct when necessary. Penalties for violating rules, policies, and instructions within this course can range from a zero on the exercise to an “F” letter grade in the course. In addition, an Academic Misconduct report could be filed with the Office of Student Conduct, which could lead to disciplinary warning, disciplinary probation, or deferred suspension or separation from the University through suspension, dismissal, or expulsion with the addition of a “Z” designation on one’s transcript.

### Course Accessibility Statement

This course is built with universal design for learning principles in mind: if you encounter challenges with any of the course materials, assignments, platforms, or requirements, please reach out for assistance, and know that additional support is always available regardles of documentation.

Additionally, the University of Central Florida is committed to providing access and inclusion for all persons with disabilities. Students with disabilities who need access to course content due to course design limitations should contact the professor as soon as possible. Students should also connect with [Student Accessibility Services (SAS)](http://sas.sdes.ucf.edu/) (Ferrell Commons 185, sas@ucf.edu, phone 407-823-2371). For students connected with SAS, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential course access and accommodations that might be necessary and reasonable. Determining reasonable access and accommodations requires consideration of the course design, course learning objectives and the individual academic and course barriers experienced by the student. Further conversation with SAS, faculty and the student may be warranted to ensure an accessible course experience.

### Land Acknowledgement Statement

The UCF Department of English acknowledges that our main campus stands on the traditional territories of the Seminole and Timucua peoples, and that other Native American traditional territories exist throughout Florida where our regional campuses are located. We collectively recognize their continuing connection to the land, water, and air and pay respect to their elders past, present, and emerging. We recognize the continuing consequences of colonialism on Indigenous peoples and their resilience in the face of colonial and state sponsored violence, and we fully endorse Indigenous Sovereignty.

### Campus Safety Statement

In the event you are working from or near campus, please note the following policies with regards to campus safety:

* To stay informed about emergency situations, students can sign up to receive UCF text alerts by going to <https://my.ucf.edu> and logging in. Click on “Student Self Service” located on the left side of the screen in the toolbar, scroll down to the blue “Personal Information” heading on the Student Center screen, click on “UCF Alert”, fill out the information, including e-mail address, cell phone number, and cell phone provider, click “Apply” to save the changes, and then click “OK.”
* Students with special needs related to emergency situations should speak with their instructors outside of class.

### Deployed Active Duty Military Students

Students who are deployed active duty military and/or National Guard personnel and require accommodation should contact their instructors as soon as possible after the semester begins and/or after they receive notification of deployment to make related arrangements.

### Authorized Events and Religious Observances

Students who represent the university in an authorized event or activity (for example, student-athletes) and who are unable to meet a course deadline due to a conflict with that event must provide the instructor with documentation in advance to arrange a make-up. No penalty will be applied.

Students must notify their instructor in advance if they intend to miss class for a religious observance. For more information, see the [UCF policy](http://regulations.ucf.edu/chapter5/documents/5.020ReligiousObservancesFINALJan19.pdf).

## COVID-19 Statements and Policies

To protect members of our community, everyone is required to wear a facial covering inside all common spaces including [classrooms](https://policies.ucf.edu/documents/PolicyEmergencyCOVIDReturnPolicy.pdf). Students who choose not to wear facial coverings will be asked to leave the classroom by the instructor. If they refuse to leave the classroom or put on a facial covering, they may be considered disruptive (please see the Golden Rule for student behavior expectations). Faculty have the right to cancel class if the safety and well-being of class members are in jeopardy. Students will be responsible for the material that would have been covered in class as provided by the instructor.

Depending on the course of the pandemic during the semester, the university may make changes to the way classes are offered. If that happens, please look for announcements or messages in Webcourses@UCF or Knights email about changes specific to this course.

**COVID-19 and Illness Notification** – Students who believe they may have a COVID-19 diagnosis should contact UCF Student Health Services (407-823-2509) so proper contact tracing procedures can take place. Students should not come to campus if they are ill, are experiencing any symptoms of COVID-19, have tested positive for COVID, or if anyone living in their residence has tested positive or is sick with COVID-19 symptoms. CDC guidance for COVID-19 symptoms is [located here](https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html)

Students should contact their instructor(s) as soon as possible if they miss class for any illness reason to discuss reasonable adjustments that might need to be made. When possible, students should contact their instructor(s) before missing class.

**In Case of Faculty Illness** – If the instructor falls ill during the semester, there may be changes to this course, including having a backup instructor take over the course. Please look for announcements or mail in Webcourses@UCF or Knights email for any alterations to this course.