

# Culture in crisis: The European avant-gardes (1909-1939)

EUS3140 (Course No. 25934, Section No. 02HR)  
Fall 2021, 3 credits  
T 8-9, R 9 (Tues. 3:00-4:55 & Thu. 4:05-4:55)  
Turlington Hall 2350

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**Instructor:** Holly Raynard, hraynard@ufl.edu

**Office:** 3326A Turlington Hall, (352) 294-7150

**Tentative office hours:** Wednesday 12-1 PM, Thursday 12-2 PM & by appointment. Meetings will be held on Zoom or face-to-face by appointment. A waiting room will be set up on Zoom whereby each student is limited to an initial 15 minutes if others are waiting (but you are welcome to wait & return):

- Wednesday 12-1 Zoom link: <https://ufl.zoom.us/j/92075674678>
- Thursday 12-2 Zoom link: <https://ufl.zoom.us/j/98609040459>

**Course website:** [elearning.ufl.edu/](http://elearning.ufl.edu/) (then use Gatorlink ID & password to log in to Canvas)



## COURSE DESCRIPTION

World War I. The Russian Revolution. The rise of Hitler and the Nazi party. Freud and the unconscious. Marx and class-consciousness. Airplanes, automobiles, and industrial factories. The radio, telegraph and movie camera. How did these radical developments and contributions change life in modern Europe? What role did art play in these revolutions? How did this new era inspire innovation in art?

The European avant-gardes, arising out of the cultural crisis before the First World War, present a unique opportunity to explore the interstices of art, politics, and ideas. This course will approach the avant-gardes in a comparative and interdisciplinary light, showing the cross-fertilization of ideas between cultures and interdependence between traditionally distinct media. The course is an introduction to the ideology and aesthetics of the major movements of the 20th-century avant-garde, focusing on developments in Paris, Berlin, Prague and Moscow (with excursions beyond the capitals). We will draw from several disciplines and media to present the avant-garde in all the dynamics of its development.

## PREREQUISITES: None.

All required readings are in English; all films are subtitled. (If you have studied a foreign language and would *like* to read materials in the original, please let me know, and I will try to accommodate you.)

## GENERAL EDUCATION CREDIT: Humanities (H); International (N).

- **Content:** Students in this course will acquire the critical vocabulary needed to describe and discuss art, film, literature, and theater. They will be able to describe the practices and underlying aesthetic and ideological tenets of major movements of the European historical avant-gardes, noting the impact of national and international events, social issues and cultural developments on art and artists.
- **Communication:** Students will hone oral communication skills and deliver an oral class presentation. You will also engage writing skills, producing a course paper that demonstrates original research.
- **Critical thinking:** You will develop critical thinking skills as we evaluate and contextualize aesthetic works, study events and concepts from multiple perspectives, and identify inherent biases in primary and secondary works.

**COURSE MATERIALS & SUPPLIES FEES: \$0.**

## **COURSE REQUIREMENTS**

<b>Assignment</b>	<b>Value</b>	<b>Due date</b>
Participation	8%	Ongoing/weekly
Presentation	8%	Date depends on topic (see sign-up sheet)
Short Response Papers (4 total @ 4%)	16%	Students respond to any 4 during semester
Creative Assignment	28%	11/4; submit optional revision by 11/12
Course Paper (in 3 stages: 2%+6%+32%)	40%	11/23 (proposal), 12/2 (biblio), 12/14 (paper)

## **DESCRIPTION OF COURSE REQUIREMENTS <sup>1</sup>**

### **1. Participation (8 points).**

- **Preparation:** You should prepare for each class by completing all assigned readings/films and considering my related discussion prompts before we meet. (You can find assigned works and discussion prompts in Canvas "Modules.")
- You can expect intermittent **quizzes** that are designed to gauge your preparation. Quizzes generally contain 4-6 short, straightforward (not interpretive) questions that are graded 1-4 (whereby 4 = A). I will drop the lowest quiz score from your average at the end of the semester.
- **Participation:** You are also expected to share your ideas (and questions!) during class discussions. Consistent, thoughtful and informed contributions will be rewarded. (If you are the quiet type who hates to speak in class, keep in mind you can prepare for these discussions!)
- There will be a few specific days when you are asked to do extra preparation/participation, if small: for example, you might be asked to highlight certain types of words as you read a poem or you might be asked to give feedback to 1-2 peers when they present their creative works in class.
- You should behave in a collegial manner with instructor and classmates. Even if you disagree with one's opinions, please be respectful and limit comments to those that improve our understanding of course concepts. Please avoid disruptions (cell phones, loud food, late entrances etc.).

**2. Short response papers (16 points).** Each student will submit **four response papers** (@ 4 points), each on an assigned reading and/or film from the course syllabus. Responses should be approx. 1.5-2 pages (double-spaced, 12 pt, 1" margins) and should address my prompts (located in Canvas Discussions and linked in our weekly Modules). Strong ("A") responses will demonstrate reasoned analysis, attention to detail and thoughtful consideration of the work in connection with course themes. Poorly supported or off-topic responses will be downgraded. If unhappy with your grade, you may post on later topics, and your four best scores will be tallied. Please **1) post** your response to our online Discussion forum before class begins (no credit given for responses posted after class begins) and **2) turn in a hard copy** in class. And please be prepared to share what you posted in class!

**3. Presentation (8 points).** You will each be responsible for guiding one focused discussion (15 min. max) of an assigned reading or a film along with its associated reading. I highly recommend you review the "*Oral Presentation Guidelines and Scoring Overview*" on Canvas before starting your work. You will choose a topic on a sign-up sheet circulated in the first two weeks of class (and can further identify a sub-topic or two on your own). Depending on class size, you will likely present in pairs or possibly threes (which will increase your time limit to 20 minutes per pair/group).

**4. Creative assignment (28 points).** Students will create their own avant-garde work and will briefly present it in class. Formats may include traditional genres and media (like photography, collage/montage, poetry, prose, drama, manifesto, sculpture, film, etc.), but you are also welcome and encouraged to look to new technologies (digital arts, social media, etc.), aesthetic expression and performance in the

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<sup>1</sup> **This syllabus is tentative.** While I don't anticipate changes, I reserve the right to make adjustments as needed to ensure quality of instruction. Should public health concerns force UF to move F2F courses to a synchronous online format (as in Spring 2020), some of these assignments may change slightly in nature (though overall workload should not vary much). Any changes, due to COVID or other, will be announced in class and on Canvas.

broadest sense. Accompanying text (approx. 3-4 pp.) should explain how your creation illustrates a principle or strategy of the historical avant-gardes. This assignment is conceptual: you don't need to be "artistic" to produce something great—just clever. **Detailed assignment guidelines** can be found on Canvas along with some past examples. (Selected examples will also be shown & discussed in class.)

**☞ DUE DATE: Thu. 11/4.** Students will present their rough draft in class on **Thu. 11/4 & Tues. 11/9** (order to be announced in class). Please post your creative work to the Discussions forum of our website before class begins (if it's in electronic format) and submit your write-up to the Assignments area the same day. You may then incorporate or address any ideas/comments raised during class discussion and submit a revised final draft (or artistic work and/or write-up) **by 5 PM on Fri. 11/12.** Please post to Canvas on 11/12 and then submit a hard copy in the following class (Tues. 11/16).

**5. Course paper (40 points: 2 for proposal, 6 for annotated bibliography, 32 for paper).** There will be one course paper (approx. 8-10 pages) in which students analyze and evaluate ideas discussed during the term in connection to their own research topic. Students will ideally select a topic and develop an argument according to their own interests (not limited to topics or regions covered in class). To encourage students to start work early, the writing will be broken down into three stages: a proposal, an annotated bibliography and the final paper. Detailed information on each assignment as well as some topic ideas will be provided on the course website.

☞ **PROPOSAL DUE: Tues. 11/23** - Due in class (please also post to Canvas in docx format.).

☞ **ANNOTATED BIBLIO DUE: Thu. 12/2** - Due in class (please also post to Canvas in docx format.).

☞ **PAPER DUE DATE: Tues. 12/14 at 12:00 noon.** Due in my department mailbox in **3324 Turlington** (usually open M-F 9-5) **and** also post to the Assignments forum on Canvas in .docx format.

## GRADING

Many course assignments will be graded on a 4-point scale (similar to UF's GPA scale). Since Canvas requires that I input all grades as a percentage, I will convert any 4-point grades to percentages using the system below. (You can see a more specific conversation table on Canvas.)

Letter grade	4-point scale	Percentages
A (UF doesn't give A+ grades)	3.68-4.0	93-100%
A-	3.55-3.679	90-92.99%
B+	3.2-3.549	87-89.99%
B	3.0-3.199	83-86.99%
B-	2.67-2.99	80-82.99%
C+	2.33-2.669	77-79.99%
C	2.0-2.3299	73-76.99%
C-	1.67-1.99	70-72.99%
D+	1.33-1.669	67-69.99%
etc.	etc.	etc.

## Policy on late work, make-up work, etc.

- Late response papers will not be given credit, but you are free to post on any remaining topics.
- Other late assignments will be downgraded by ½ grade per day (for ex: from a "B+" to a "B").
- Missed quizzes may be made up in the event of an *excused* absence (due to illness, serious family emergencies, religious holidays, participation in special curricular requirements or official university activities (see more [examples in the UF catalog](#)) or with advance permission.
- If you miss your oral presentation, you can select another topic/date unless all slots have been taken.
- Penalties for a missed presentation of creative work will be assessed if the absence was not excused. If the absence was excused, students will be allowed to present the project on Canvas (video or PPT with voice/video narration recommended) and in a later class if time permits.
- More info on UF grades and grading policies can be found here: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

## REQUIRED READINGS

**Books to purchase:** The following paperbacks are available in the **UF Bookstore**. You are also welcome to purchase used textbooks from other vendors or online. A copy is available on UF Course Reserves. (And some may be available online / in public domain.)

- Brecht, *The Threepenny Opera*. New York: Grove Press, 1960 (or later editions). (Paper, ISBN 080215039X)
- Breton, André. *Nadja*. New York: Grove Press, 1960 (or later editions). (Paper, ISBN 0802150268)
- Kafka Franz, *The Metamorphosis*. New York: Norton, 1996 (or later editions). (Paper, ISBN 0393967972)

**Optional purchase** (also in UF Bookstore):

- Cardullo, Bert and Robert Knopf, eds. *Theater of the Avant-Garde 1980-1950: A Critical Anthology*. New Haven: Yale U. Press, 2001. (Paper, ISBN 0300085265 )

**Other scheduled readings** listed below are in the **course reader**; see "Reader" folder in "Files" (in left frame) or "Modules" on Canvas.

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## \*TENTATIVE\* COURSE SCHEDULE & READINGS

Please complete all assigned readings before class begins on the dates indicated below. In the event that our schedule changes, any updates will be announced in class and posted on the class website. You can find the full bibliographic info for the works below on Canvas.

### **WEEK 1: Course intro; notion of "avant-garde" & the "futurist moment"**

#### **Tues 8/24: Intro to course (syllabus, Canvas); notion of "avant-garde"**

- No reading (first day of class)

#### **Thu 8/26: Marinetti & Futurist manifesto**

- Parent, "The Poetics of the Manifesto. Nowness and Newness."
- Marinetti, "Founding and Manifesto of Futurism" & "Futurist synthesis of the War" (Italian futurism)

"The new canon of beauty ... runs like a machine gun"

### **WEEK 2: Russian cubo-futurists**

#### **Tues 8/31:**

##### **Hour 1: Russian futurist manifestos: problem of perpetual newness**

- Burlinuk and others, "A slap in the face of public taste"
- Mayakovsky, "We, too, want meat!" & "A drop of tar."

##### **Hour 2: Autonomy of art & abstraction**

- Khlebnikov and Kruchenykh, "The Letter as Such," "The Word as Such" (read carefully)
- Read Douglas's "Intro to Khlebnikov's writing" (it will help you understand poems below!)
- Khlebnikov, 2 short poems, "Bo-bay-o-be" and "Incantation by Laughter" (please review/compare different translations as well as the transliterated Russian text).
- Marinetti, "Destruction of Syntax—Radio Imagination—Words-in-Freedom" (OK to browse quickly)
- **TBA:** Khlebnikov, "To the Artists of the World," "On Poetry," and "The Radio of the Future"

##### **Thu 9/2: Back to the future: Futurist dynamism & Russian primitivism**

- Khlebnikov, "Nikolai," "Thicket," "Mound"
- Burlinuk, "I like the pregnant man"

"Long live the word, bright as a bugle call!"

### WEEK 3: Futurism & revolution

#### **Tues 9/7: Avant-guerre Mayakovsky**

- Mayakovsky, "I" (it's very short, but read carefully)
- Mayakovsky, "A Cloud in Pants" (Be sure to read prompts online before you start reading!)

#### **Thu 9/9: Civil war propaganda**

- Mayakovsky, *Mystery Bouffe* (Some discussion may carry over to Hour 1 on Tues. 9/14.)
- Read through webpage in Canvas Module about Russian history (1905, Feb. & Oct. 1917 revolutions); these revolutions provide the historical backdrop for this allegorical play.

"The stars have again been beheaded"

### WEEK 4: From Futurism to Constructivism

#### **Tues 9/14: Constructivism in poetry & projects**

- Mayakovsky, 2 poems: "Brooklyn Bridge" and "Home!"

#### **Thu 9/16: FILM – Last 18 min. to be completed out of class / before class on Tues. 9/21**

👁️ Dziga Vertov, *Man with the Movie Camera* (1929), 68 minutes 🗣️

- Our class is 50 minutes, but I will ask you to see a 68-minute film. I can show you the first 50 minutes in class; you will complete the remaining 18 minutes outside of class—whether online, in the library (it is on Course Reserves in Library West; just ask for it at the main Circulation Desk), or at my on-campus screening (exact time & room TBA, pending class vote).

"Architectural plans instead of babies' rattles"

### WEEK 5: The Modern city and artistic technology

#### **Tues 9/21: The "film-eye" method (Finish Vertov's film before class! See 9/16 for details.)**

- Petric, "Cinematic abstraction as a means of conveying ideological messages"
- Pending: Vertov, "The field is bare" (a very short poem; note the structure & connecting images)

#### **Thu 9/23: Woodcut in the age of mechanical reproduction**

- Willett, "The Cutting Edge of German Expressionism: The Woodcut Novel of Frans Masereel [...]"
- Review images in Masereel's graphic novel, *The City: A Vision in Woodcuts* (website)

"This is the city and I am one of the citizens"

### WEEK 6: Fathers & sons (but avant-garde?)

#### **Tues 9/28: Film in class**

- Fritz Lang, *Metropolis* (we will start promptly and continue through the break)

#### **Thu 9/30: Avant-garde "look" vs. ethos**

- Kaes, "Metropolis: City, Cinema, Modernity" (discussion may continue into Tues. a bit)

"Art is the collective dream of a period"

### WEEK 7: Against realism

#### **Tues: 10/5: Fantastic as counter-discourse**

- Franz Kafka, *The Metamorphosis*

#### **Thu 10/7: Anti-illusionism: Epic theater, alienation effect**

- Bertolt Brecht, *The Threepenny Opera* & author's notes
- **TIP:** Read author's notes first; this discussion may continue to Tues

"Art is not a mirror held up to reality  
but a hammer with which to shape it."

### **WEEK 8: Dada & Anti-art**

#### **Tues 10/12: Dada's response to WWI & the Cabaret Voltaire**

- Tzara, "Dada Manifesto" (TAG)
- Read over the following pages online (check there for updates as I may revise/reduce some):
  - In file, "Dada 1":
    - Read over the first 3 pdf pages (original page numbering 16-21)
    - Very quickly skim/glance over pdf pages 4-10.
    - Read pdf p. 11 (original p. 42, "Dada disgust")
    - Read pdf p. 13 (original p. 46, Tzara's Zurich chronicles) a bit more closely.
  - In file, "Dada 2":
    - **Focus on (and bring to class!)** pdf p. 9 "L'amiral cherche une maison a louer".
    - Quickly glance over other pages in packet.
  - In file, "Dada 3":
    - Skim pdf p. 1 quickly
    - Read pdf p. 2 more closely. (Ball's fragments; you'll notice p. 3 already begins to overlap with some of the above documents.
    - Read pdf pp. 5 and 16 and then 21-22 more closely. Glance over the other pages, noticing headlines, fonts, marginalia and images--so you get a sense of the general activities.
- *Optional:* See pages in Gilbert & Large on WWI

#### **Thu 10/14: Stop making sense**

- Tzara, *The Gas Heart*
- **TBA:** We might move a few very short readings from Tues up to today (stay tuned for updates)

"A little yes and a big no"

### **WEEK 9: Dada beyond Zurich**

#### **Tues 10/19: Blasphemy & Politics**

- In pdf file "Dada 5":
  - Read pdf pp. 8-11 (my hand numbering 99-104): read the comments about Expressionism carefully.
  - Read pdf p. 20 (my hand numbering 308-309): read Grosz's comments on outbreak of WWI).
- In pdf file "Dada 6 after Zurich":
  - Read pdf p. 2 (on Pfemfert and WWI) and p. 4 (my hand numbering 88-89) on Expressionism.
- **Student choice:** skim the pdf packet "Dada Beyond Zurich"; select 1-2 readings (even very short ones) that you find interesting. **Be prepared to share your impressions (& page #s) in class!**

#### **Thu 10/21: What is Dada? It is (and isn't) political**

- MoMA review from 1936 (I'd recommend reading the MoMA review first and then Behar)
- Behar, "Dada in Context"

"Art needs an operation"

### **WEEK 10: Liberation & lyricism: Poetism**

#### **Tues. 10/26: The art of living, Poetry for the five senses**

- Teige, "Poetism" and "Excerpts from Poetism Manifesto" (one pdf file)
- Nezval, "Alphabet": read through short poems for letters A, H & L only (we will discuss them in class)

#### **Thu. 10/28: Poetist projects & limitations**

- Winner, Czech Poetism: A New View of Czech Poetic Language (< *check for updates; I might cancel*)
- Levinger, Poetry for the Five Senses

- Please select one letter-based poem from “Alphabet” (assigned for Tues) & be prepared to tell us about it in class (similar to how I presented A, H & L on Tues.)

“Beauty is the seventh day of the soul”

**WEEK 11: Surrealist forerunners, Presentation of creative projects begin**

**Tues. 11/2: Surrealist forerunners**

- Apollinaire, *The Mammaries of Tiresias*

**Thu. 11/4: ☞ IN CLASS: PRESENTATIONS OF CREATIVE ASSIGNMENTS BEGIN!**

- See schedule to see if you will present today or on Tues. Assignments should be uploaded today!

"Objects have disappeared"

**WEEK 12: Presentation of creative projects continue**

**Tues 11/9: ☞ IN CLASS: PRESENTATIONS OF CREATIVE ASSIGNMENTS CONTINUE**

- If you choose to revise your creative project based on feedback received in/after class, you can resubmit it thru 5 pm on Friday, 11/12.

**Thu 11/11: **HOLIDAY - Veterans' Day / No class****

“The acme of mystery”

**WEEK 13: Surrealist visions**

**Tues 11/16 : Automatic writing, automatism in visual art & film**

- Breton, First Surrealist Manifesto (TAG)
- Breton & Soupault, *The Magnetic Fields*. The intro is the most important part, so read it carefully (pp. 7-21), then read through sections: "The Unsilvered Glass" (p. 25-->) and Seasons (p. 33-->); then very quickly scan "Barriers" (p. 61-->) and "The Hermit Crab Says" (p. 93-->).
- Film in class (16 minutes): Bunuel & Dali, *An Andalusian Dog*; (1929)

**Thu 11/18: Mutilated eye, trauma & suture**

- Webber, “Dream visions: *Un chien andalou*” (156-166; *it is short but dense; read carefully!*)

“The complete lack of peace ...provoked by certain juxtapositions”

**WEEK 14: Work on course papers, Thanksgiving**

**Tues 11/23:** No reading assigned. Class will take place.

☞ **DUE: PAPER PROPOSAL** (1-2 paragraphs, see assignment description online).

Hard copy due in class; please also post on Canvas in .docx format.

**Thu 11/25: **HOLIDAY – Thanksgiving. No class.**** Perhaps celebrate with a recipe from the Salvador

Dali cookbook? :-)  
<https://news.artnet.com/art-world/pbs-salvador-dali-cookbook-1194464>

“Beauty should be edible, or not at all.”

**WEEK 15: Surrealist metaphors & myths**

**Tues. 11/30: Riddle, romance, or case study?**

- Breton, *Nadja* (**Tip:** Start on p. 23 & then read the first part afterward; it's much easier this way!)

**Thu 12/2: Redefining surrealism**

- Grant, "On Surrealism and Painting I"

☞ **DUE: ANNOTATED BIBLIOGRAPHY.** (1-2 pp.) See description online. Hard copy due in class; please also post on Canvas in .docx format.

“Documents not of edification but of paradox”



## **WEEK 16: Review & conclusion**

### **Tues 12/7: Fate of avant-gardes**

- Wood, "Conclusion: for and against the avant-garde"
- ☞ Please complete an online evaluation of this course! (Check your email for link.) I usually offer extra credit quiz questions depending on the response rate.

**Thu 12/9: NO CLASS - READING DAY. UF CLASSES END on 12/8.**

☞ **PAPER DUE: TUES. DEC 14. 12:00 PM noon.** Please submit a hard copy to my mailbox ("Raynard") in **3324 Turlington Hall** (or give it to me in person in 3326A) **and** post an electronic copy in .docx format through the **Assignments** tool of our course website.

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## **ADDITIONAL NOTES**

### **ACADEMIC HONESTY & UF HONOR CODE**

All students are bound by the Honor Pledge: "*[o]n all work submitted for credit by students at the university, the following pledge is either required or implied: On my honor, I have neither given nor received unauthorized aid in doing this assignment.*" Violations of the code (including acts like cheating, plagiarizing, multiple submissions, etc.) will not be tolerated. Before submitting any work for this class, please familiarize yourself with the Honor Code (especially pp. 11-13) and consequences for violating it: <https://regulations.ufl.edu/wp-content/uploads/2020/12/UF-Regulation-4.040.pdf>

### **STUDENTS REQUIRING ACCOMMODATIONS**

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.

### **ONLINE COURSE EVALUATIONS**

At the end of the semester, you are expected to provide feedback on the quality of instruction in this course using a standard set of university and college criteria. These evaluations are conducted online at <https://gatorevals.ua.ufl.edu/students/>. Evaluations are typically open for you to complete during the last two or three weeks of the semester. Students will be notified when the evaluation periods opens, and they can complete evaluations through the email they receive on GatorEvals or via <https://ufl.bluera.com/ufl/>. I thank you in advance for your input and any comments; they are extremely important in helping me improve my teaching!

### **COUNSELING AND WELLNESS CENTER (CWC)**

The CWC teaches students skills to cope with anxiety and to support mental health and personal wellness. CWC services include traditional, group, and couples' therapy as well as consultation, crisis services, workshops, biofeedback, and more. Contact the CWC at: (352) 392-1575, 3190 Radio Road or [counseling.ufl.edu/](http://counseling.ufl.edu/). Call the University Police Department: 392-1111 or 9-1-1 for emergencies.

### **IN-CLASS RECORDINGS**

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.

## UF COVID POLICY

1. If you are sick, please stay home and self-quarantine! Please visit the [UF Health Screen, Test & Protect website](#) about next steps, retake the screening questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email [covid@shcc.ufl.edu](mailto:covid@shcc.ufl.edu)) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.
  - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
  - If you are withheld from campus by the Department of Health through Screen, Test & Protect, you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.
2. You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
  - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
  - Hand sanitizing stations will be located in every classroom.
3. If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.
4. Continue to regularly visit [coronavirus.UFHealth.org](https://coronavirus.UFHealth.org) and [coronavirus.ufl.edu](https://coronavirus.ufl.edu) for up-to-date information about COVID-19 and vaccination.

**Questions or concerns? Please contact me: [hraynard@ufl.edu](mailto:hraynard@ufl.edu)**

I am on campus 5 days/week and am happy to answer short questions whenever I'm around—before or after class, in a quick email message, phone call, etc. Longer questions or complicated concerns are better discussed in office hours or a separate meeting. No appointments are needed to visit me on Zoom during office hours; I can also meet—on Zoom or face-to-face--at other times. If you'd like to schedule a meeting, please let me know!