The Digital Humanities Studio
HUM 6836

Spring 2020

INSTRUCTOR INFORMATION:

Instructors:	Michelle Campos & Perry Collins
Office:	234 Keene-Flint; 257 Library West
Phone:	273-3397; 273-2710
Office Hours:	By appointment
E-Mail:	mcampos@ufl.edu; perrycollins@ufl.edu

COURSE INFORMATION:

Time:	M 1:55-4:55 (periods 7-9)
Location:	Scott Nygren Scholars Studio, Library West 212

OPTIONAL RESERVED TIME

For students who would like to work in Nygren Studio outside class, you are welcome to ask at the circulation desk and use the room if it is unoccupied.

COURSE DESCRIPTION
The Digital Humanities Studio is designed for advanced graduate students who have completed substantial coursework in the emerging field of digital humanities, who are prepared to be self-directed in their studio practice, and who seek opportunities to work with digital humanists from other disciplines on individual and jointly-authored projects. (For background, see: http://ufdc.ufl.edu/AA00032330/00001).

The studio is team-taught by Michelle Campos and Perry Collins, faculty members from the Department of History and the UF Libraries. Like all studio courses this is fundamentally a creative community wherein students and teachers collaborate for what John Dewey called experiential learning, and what more contemporary works call learning-in-action. (See http://www.studioteaching.org/?page=what_is_studio.)

Students will regularly present work for critique and advice, with the result that much of the time in class will be spent on intensive group discussion of individual and collaborative student work. This will help students hone their skills of interpretation and analysis and to learn how to effectively and professionally document and present digital works. A further aim of the studio is that students should see it as a creative community in which to collaborate with other researchers outside of the designated class meeting times. To that end, the studio will be taught in a laboratory space that can serve as a physical hub of the course's undertakings.

The course operates from four propositions:

- That the most effective digital humanities projects are humanities projects first and foremost; they are concerned with fundamental tasks of humanities study, most specifically with problems of inherited experience and intellectual innovation.

- That digital tools can be used by humanists to explore and engage these tasks in new ways, reaching new audiences, and in areas of inquiry that are uniquely suited to collaboration between humanists and researchers in disciplines that have traditionally been positioned outside the humanities, such as computer and information sciences.

- That the humanities disciplines have traditionally excelled in the study and mastery of information and communication technologies, and emerging digital and computing technologies should be no exception.

- That in graduate study in the humanities, which is a professional as well as a scholarly endeavor, studio courses provide intensive training in the crafts of the humanities. Such courses lay the foundation for lifelong and self-motivated learning of the kind that working humanities scholars engage in, whether they practice their craft inside or outside the academy.

COURSE OBJECTIVES/STUDENT LEARNING OUTCOMES

Students who successfully complete this interdisciplinary studio will:

- Demonstrate fluency in the emergent digital humanities, enabling them to explore various perspectives on the human condition to which digital tools and methods are being applied.

- Demonstrate familiarity with digital tools from other disciplines, to encourage them to explore the ways in which those tools may contribute to their understanding of the human experience past, present, and future.

- Show that they have increased their ability to communicate their ideas across disciplinary boundaries, to bring their knowledge about human understanding to people in other fields and outside the academy, and to learn collaboration and project management skills in the process.

REQUIRED TEXTS:

Instructors are committed to promoting affordability of course materials by leveraging free and UF-supported resources. A collection of readings and examples of digital humanities projects will be chosen to reflect the state of the field and the interests of the studio group. Readings and other relevant materials such as multimedia documents and research databases will be saved and shared here:
https://www.zotero.org/groups/2427955/uf_dh_studio_spring_2020?

RECOMMENDED TEXTS:

Debates in the Digital Humanities (2012, 2016, and 2019 editions) available as free online texts here: https://dhdebates.gc.cuny.edu/

GRADE DISTRIBUTION:

Although the faculty teaching the course will assign the grades, learning in the studio will be collaborative and project-based. Students will be assessed for:

Participation in collaborative learning projects and assignments during the studio (25%)

Students' contributions to the course's collaborative work may be manifest in a variety of forms, including: running a training session on a particular digital technique or leading a discussion of some relevant reading, frequent contributions to weekly project sessions (see schedule of courses, below), constructive input into others' projects, contributions to the studio reading list, etc. Students will also complete short assignments that complement and contextualize their work in the course.

Studio project presentation & critique (25%)

Presentations should take the form of a workshop presentation of a research project (students will be given specific guidelines) and should address the nature of the digital project, its relationship to a larger research or pedagogical project, and the benefit(s) of the particular digital approach chosen. **Due to COVID-19 and the transition to remote learning, presentations will be recorded and made available to class members online. Each student will be expected to offer peer feedback on another student's presentation.**

Presentations may be done individually or in teams. When a team does a presentation the members of the team should provide the instructors with a breakdown of the contributions of the different group members to the final project. Beginning critique guidelines are included below.

Portfolio (50%)

Typically, the Portfolio will contain four elements:
- a brief scholarly bio (describing research areas and interests) and a CV;
- a discussion that addresses the specific contribution the student's digital projects make to their research, pedagogical or professional interests,
- sample digital projects from the student's depth and breadth courses; and
- a digital project prepared by the student during the Digital Humanities Studio. This project should represent a semester's worth of work, and may take one of several forms:
  - a digital study that arises from or complements the student's traditional research project (thesis, dissertation chapter, scholarly article, exhibit, or scholarly presentation), or
  - a syllabus with related digital work that arises from or relates to the student's teaching interests, or
  - a standalone digital project.

The rubric for portfolio evaluation [can be found here](#).

COURSE TECHNOLOGY

The digital studio assumes students will have access to a computer for use during the lab sessions and independently in engaging in studio work. A few desktop computers will be available in the studio lab for use by students; students who do not have a laptop should arrange to borrow one from the library (http://www.uflib.ufl.edu/as/laptoppolicies.html).

Projects in the studio will emphasize the use of free and/or open-source software that can be used across common operating systems. The course will also focus on the use of technology in ways that promote accessibility and respect for users' privacy in digital environments.

Software deemed necessary for the lab projects by the faculty teaching the course will be available through UF; students whose digital projects require additional or specialized software should consult with the course faculty before the start of the semester.

A variety of tools are available through UF Apps: https://info.apps.ufl.edu/

Web hosting and access to WordPress, Scalar, and Omeka are available here: https://domains.uflib.ufl.edu/

COURSE SCHEDULE

Overview of the course's method and schedule

At the beginning of the semester, the participants in the studio will agree upon a calendar of the studio's efforts for that semester: the dates and deadlines for training sessions, presentations, individual and collaborative digital projects, project critiques, etc. The calendar will be sequenced according to the scope and diversity of the participants' projects, and will include due dates for deliverables of each stage of an individual project's progress.

- During the semester students will learn to use new tools and refine their understanding of tools they used in previous seminars to produce the digital project(s) that will be the cornerstone of the portfolio for the Digital Humanities Concentration.

- In Spring 2020, the course will include an emphasis on professional development, including awareness of career opportunities and skills that leverage and extend expertise in the digital humanities.

- During the closing weeks of the semester, students will publicly present their projects for faculty and other students in the studio, as well as others in the digital humanities community on campus. Presentations will include a Q&A period, and we will also undertake more in-depth critique limited to members of the studio. Students will then make final improvements based on those comments (see critique guidelines below).

Working Schedule of Topics, Assignments, & Readings:

Note that this schedule will change frequently over the course of the semester, as one of the goals of the studio is for students to work collaboratively as partners and teachers alongside faculty to suggest resources and needs. Priorities are to allow time for discussion and

experimentation alongside steady progress toward completion of your digital humanities project and portfolio.

Much of the semester (Weeks 2-10) will focus on project work, readings, and assignments that support and complement students' broader research project and professional agenda. Sessions these weeks will be divided into three sections. The sections will each last roughly an hour, though the actual length depends on the needs of each week.

- The first section of each week will be devoted to presentations and discussion of the readings. These may be presentations on theoretical or methodological issues raised, assigned overviews of specific digital humanities projects, and discussion of these issues in relationship to your projects or to research and career goals. During some weeks we will welcome guest speakers via Zoom or in person to talk about relevant resources or experiences.

- The second section will focus squarely on the needs of students' projects. This will include status updates and project presentations of work in progress or technical presentations on distinct digital techniques and tools. The session will include time for discussion of the theoretical, ethical, and practical implications of particular tools or standards.

- The final section each week is the weekly project session. Students will work individually or in groups, on their own digital humanities project(s).

The latter part of the semester (Weeks 13-16) will focus on final work, presentation, critique, and iterative revision of students' final projects and portfolios. There will be fewer readings during these weeks, and assignments will focus on completing component parts of your portfolios.

Week 1 (Jan. 6): Introduction to the studio

The group will collaboratively review the syllabus, identify additional areas of interest and need, and decide on preferred methods for project management and brainstorming. We will introduce some of the technologies available to students and identify any immediate needs.

Readings & Projects
Introductions to *Debates in the Digital Humanities 2012, 2016,* and *2019*

Assignment Due
Students should prepare a lightning talk (3-5 minutes) on their interests and project focus. Please tell us a bit about your previous experience (academic or otherwise) in the digital humanities and the focus of the project you will be working on this semester.

Week 2 (Jan. 13): Project Planning and Finding Your Audience

Key Questions
- How do we scaffold digital humanities projects and how does this process relate to "traditional" humanities research design?
- What are our projects' intended outcomes and audiences, and how do we intentionally design with those in mind?
- How might we document our methodology to make it more transparent?

Readings & Projects
Alex Gil, "The User, the Learner and the Machines We Make"
Sheila Brennan, "Public, First" in *Debates in the Digital Humanities 2016*
Miriam Posner, "How Did They Make That?"
Anna Maria Schiani et al, "Diversity and Inclusion in Digital Scholarship and Pedagogy: The Case of *The Programming Historian*"

Assignment Due
Review Yale University Library DH Lab's toolkit, "Defining Your Project," and complete the Lean Canvas and User Analysis worksheets

Week 3 (Jan. 20): MARTIN LUTHER KING, JR.'S BIRTHDAY

No class today!

Please work on your project design framework and complete readings/assignments for Week 4. Instructors will schedule time in Nygren Studio during the week for those who would like dedicated space to begin working on their projects.

Week 4 (Jan. 27): Collaboration and Finding Support

Key Questions
- How do we already rely on collaboration, and what possibilities are there for new kinds of collaboration in our work?
- In what ways can or should we acknowledge that labor?
- What is the funding landscape in the digital humanities and how does collaboration play a role?

Readings & Projects
Bethany Nowviskie, "Evaluating Collaborative Digital Scholarship (or, Where Credit is Due)"
Vincent Lariviere et al, "Contributorship and division of labor in knowledge production" (focus on Introduction, Discussion, Conclusion)
"Colored Conventions Project: Bringing 19th Century Black Organizing to Digital Life" (especially CCP Principles)

[Student Collaborators' Bill of Rights](#)

Read one of the following funding program guidelines (we will decide who reads which during Week 2) and prepare a 3-5 minute overview, including an example of a project funded recently through the program. Please follow links provided from the guidelines to supplementary guidance, presentations, etc. to get a complete picture of the program.
- NEH Office of Digital Humanities [Digital Humanities Advancement Grants](#)
- NEH-Mellon [Fellowships for Digital Publication](#)
- Mellon [Community-Based Archives](#)
- Knight Foundation [Data for Civic Engagement](#)
- ACLS [Digital Innovation Fellowships](#) AND [Digital Extension Grants](#)

Assignments Due
Present a 3-5 minute overview of a funding program relevant to the digital humanities.

Be prepared to recommend 1-2 readings for the group focused on digital humanities in your discipline. We will discuss these at the following week's meeting.

Week 5 (Feb. 3): DH in Your Discipline(s)

Key Questions
- How do scholars in different disciplines approach the digital humanities?
- What other frameworks might we use to categorize projects, and are these useful?
- How does your project reflect the theory or method of your discipline, and how can you articulate these for those who do not identify with the digital humanities?

Readings & Projects
Readings this week are optional. Please [find readings recommended by students and instructors here](#).

Lab Work
During class we will focus on experimenting with a series of tools of potential interest for your projects. Please take about an hour to explore the following sites. You do not need to install anything or undertake any technical work prior to class. These are either free or free to you through UF; if you are planning to continue work on the project after you leave UF, you may only want to use totally free options (noted by * below).

Lincoln Mullen, *[Spatial Humanities Workshop](#)* (read Introduction, Map Literacy, Narrative Maps, Data Maps, and Deep Mapping)
[Scalar](#)*
[Neatline](#)/[Omeka](#)*
[Google Earth Projects](#)*
[ArcGIS StoryMaps](#)

StoryMap JS*
Palladio
Tableau (full version through UF; less advanced free version available)

Assignment Due
Identify a digital humanities project in your discipline and be prepared to give a 3-5 minute overview. This project could be a born-digital publication, or it could be a project that leveraged tools or methods common to the digital humanities in order to produce a traditional publication. Which audience(s) is the project directed toward? How do web-based tools or computational analysis support the project's aims or facilitate exploration of new questions?

Week 6 (Feb. 10): Shaping Interpretive Digital Scholarship

Readings & Projects
Melissa Dinsman, "The Digital in the Humanities: An Interview with Jessica Marie Johnson"
Mia Ridge et al, "Creating Deep Maps and Spatial Narratives through Design"
Jason Mittell, "Videographic Criticism as a Digital Humanities Method"

Week 7 (Feb. 17): Humanities Data Curation

Readings & Projects
Katie Rawson & Trevor Muñoz, "Against Cleaning"
Dorothy Berry, "Umbra Search African American History: Aggregating African American Digital Archives"
Thomas Padilla et al, "Always Already Computational: Collections as Data" (read Appendix I, p. 19-21; at least one of the Collection Facets in Appendix II)

Lab Work
The class will collaboratively develop a rubric for portfolio evaluation.

Meet with instructors to discuss assignment due March 9.

Week 8 (Feb. 24): Copyright & Ethics in Digital Scholarship

Key Questions
- How does copyright apply when we are incorporating materials into digital projects, analyzing or mining collections, and sharing our own scholarship?
- Where does copyright law fall short in its framing of ownership and authorship and how can we challenge or augment legal frameworks in our projects?

Readings & Projects
Rachael Samberg, "Copyright & Digital Projects"
College Art Association, *Best Practices in Fair Use for the Visual Arts*

Kimberly Christen, "Relationships, Not Records: Digital Heritage and the Ethics of Sharing Indigenous Knowledge Online" in *The Routledge Companion to Media Studies and Digital Humanities*
Creative Commons website
Local Contexts website
RightsStatements.org website

Week 9 (Mar. 2): SPRING BREAK

No class today!

Students should continue project and assignment work. Instructors will schedule time in Nygren Studio during the week for those who would like dedicated space to continue working on their projects.

Week 10 (Mar. 9): Project work day

No reading but be prepared to present a status update on your project (as described below), any current questions or challenges, etc.

Assignment Due
Complete a small thematic collection or dataset and interpretive layer (exhibit, map, visualization, essay) as part of your primary project. Instructors will meet individually with students on Feb. 17 to discuss this assignment; this will act as a mid-semester deliverable to support progress toward your final project.

You should also have a draft of your "about" page. This will include a statement of the project's scope, rationale, humanities research questions, methodologies, intended audience, etc. This draft should be 300-500 words. You may adapt this text as part of your longer portfolio narrative due at the conclusion of the semester.

Week 11 (Mar. 16): Publishing (and Getting Credit for) Born-Digital Scholarship

Readings & Projects
Amanda Visconti, "Digital Dissertations in an Increasingly Welcoming Landscape"
LaDale Winling, "Getting Tenure with Digital History"

(Remote work day)

Week 12 (Mar. 23): Project work day

No reading but be prepared to present a brief +status update on your project, any current questions or challenges, etc.

(Remote work day)

Week 13 (Mar. 30): Designing for Accessibility

(This event has been cancelled due to COVID-19.) A grant from the Libraries has allowed us to invite Dr. George Williams, digital humanities scholar and Associate Professor of English at the University of South Carolina-Upstate, to UF for a daylong series of presentations and workshops focused on accessibility in the context of digital media and scholarship. Everyone is required to attend the afternoon workshop portion during class time; you may also optionally attend a public presentation and showcase of campus resources in the morning.

Readings & Projects
[Web Content Accessibility Guidelines (WCAG)](#)
Karwai Pun, [Dos and Don'ts on Designing for Accessibility](#)

Lab Work
Run your site [through WAVE](#) and begin correcting identified issues.

Week 13 (April 6): Project presentations

Recorded presentations are **due April 8th by 5pm** to allow for additional time to record and submit. Videos should be about 10 minutes long.

You will **need to submit a link to an online recording and to your public project site**. (If you do not wish to make the site public yet, you will need to provide credentials for everyone in the class to gain access, but we strongly recommend at least temporarily making it public for the sake of convenience.)

1. By way of beginning, please briefly describe your background and interest in DH, and how these led to the questions driving your current project.
2. Make sure you address the intellectual, scholarly, technological, and/or pedagogical intervention(s) your project is making. Who is your audience, why is this project important for them, and how will it serve them?
3. Briefly describe the technical platform you chose, how you made it, and what the benefits and/or costs have been to that particular platform.
4. Then, please demonstrate one to two pathways that would mimic how a potential user would engage with the project. Walk us through what the user experience is like. You may also reference future pathways or changes that you envision with this project, but please try to focus on what there IS so far.

There are a number of different options to do this depending on your preference (if you have other ideas that's great as long as you can give us the link):

- **Existing tools/YouTube:** Most Mac and Windows machines [have applications](#) such as "Quicktime" or "Camera" that will let you record your screen. From there you can upload to YouTube, where you [set the access settings](#) to "unlisted" to provide us a link without the video being easy to find publicly.
- **MyMediasite:** You can sign up for an account through UFIT. You will need to download the Mediasite Desktop Recorder, but once done you can create very nice videos. [More information here](#).
- **Zoom** (this option is probably easiest but currently recordings are taking up to 24 hrs to show up in the cloud so record at least 1-2 days early!): F[ollow these instructions to create a presentation](#) using Zoom ([ufl.zoom.us](#)). You should select "cloud recording," which will generate a link you can share with the class and allow you to edit video within Zoom if necessary ([instructions on that here](#)).

Week 14 (April 13): Final project critiques

Each student is responsible for completing one written peer critique of another project, **due April 13th by 2pm**. The critique should be 2-3 pages.

The peer evaluation should pay attention to the project as a whole as well as its various parts, weighing the kinds of questions we have been asking so far as well as serving as a sample user for the project. (It is clear? Does it work? Is it appropriate for the audience? How well does it situate itself within scholarship in the field? Can you navigate easily? What problems did you have? Etc.

Assignments:
See general critique guidelines below; you may also refer to the [portfolio evaluation rubric](#) (but focus on evaluation of this semester's studio project).

Finals week: Portfolios assessment

Please email a link to your online portfolio to the entire class by **April 27th at 5pm**.

See Portfolio guidelines below and [evaluation rubric](#).

Guidelines and resources

Critique guidelines

Adapted from
https://web.archive.org/web/20190421192636/http://www.albany.edu/faculty/dgoodwin/shared_resources/critique.html

In preparing for a critique in this or any studio class, it is at least as important to determine what you want or need from the critique as it is to understand what is expected of you. Your critique should address form and content, and consider the project in and of itself. Such, criticism involves much more than the relatively simple act of judging—of determining whether one "likes" or "dislikes" a project. Rather, it is a means toward the end of understanding a work of intellectual labor and its significance and ability to produce new knowledge. Critical consideration usually consists of at least three main activities:

- Describing the work (what does it look like? what is it made of? how can it be navigated? what does it hope to say?): Assume the audience has not and will not encounter/interact with the work or problem that the work engages and that you are the sole mediator for their understanding of its formal qualities.

- Interpreting the work (what does it mean? what is it for? what does it do or say?): Here you are asked to synthesize any contextual or biographical information you have with your own subjective interpretation of the work's significance.

- Evaluating the work (is it interesting? what are its disciplinary and scholarly aims? does it appear to accomplish those aims?): This is, perhaps, the most difficult critical task, yet it is usually the one to which most people skip when criticizing a work. To thoughtfully evaluate a work, you must determine what your criteria are for judging its relative worth or effectiveness. Only you can provide this information. Do not assume the reader (or your fellow student) shares your point of view. Explain why you feel the way you do. "Thumbs up" or "thumbs down" will not cut it. To do this, think about whether the work makes the most of the opportunities that it affords. What does it enable you to do and understand, and what parts of your encounter with or use of it raise questions and concerns?

Description of the Digital Portfolio

To get credit for the certificate, students must prepare and publish a Digital Portfolio. The Portfolio will reflect work students did across the courses they took for the Digital Humanities Certificate and will be finalized in the Digital Studio. Students will participate in the archiving process for their work.

Typically, the Portfolio will contain four elements:
- a brief scholarly bio (describing research areas and interests) and a CV;
- a discussion that addresses the specific contribution the student's digital projects make to their research, pedagogical or professional interests,
- sample digital projects from the student's depth and breadth courses; and
- a digital project prepared by the student during the Digital Humanities Studio. This project should represent a semester's worth of work, and may take one of several forms:

- a digital study that arises from or complements the student's traditional research project (thesis, dissertation chapter, scholarly article, exhibit, or scholarly presentation), or
- a syllabus with related digital work that arises from or relates to the student's teaching interests, or
- a standalone digital project.

Note: Students in the Digital Humanities Studio are encouraged to work with others on group projects or combine separate but related projects to create a larger final product. Where students do work collectively, their contribution to the work will be assessed individually but the collective work will appear (with proper attribution) in the portfolios for all the members of the group.

CLASSROOM POLICIES

Building Our Community of Practice

Our work in the class is also part of working collaboratively to build and grow our community of practice. With different disciplinary backgrounds, general rules for community engagement are extremely helpful to facilitate communication and community development. General principles for this include: 1) Assume good intentions; 2) Call people in, not out; 3) Step up, step back (meaning to ensure to give everyone time to participate); 4) Own your intentions as well as your impact; 5) Examine and respect the process (including examining what it means to respect the process); and 6) Engage in controversy with civility—this is the opposite of agreeing to disagree or tolerating and diminishing difference—this allows for engagement with opposing viewpoints to learn from each.

Similarly, the class will engage in generous readings and critical practices where critique builds and shares (c.f., http://www.plannedobsolescence.net/generous-thinking-introduction/). Whether negative or positive in the evaluative sense, the work will build together.

Attendance Policy

In contrast to a class or seminar, where a student's absence harms the student more than the group, a studio assumes that all participants are teachers as well as learners. Effective work in the studio depends on the regular and active attendance of all participants at all the weekly sessions, and to that end engaged attendance must be more than an aspiration. Studio requirements for class attendance are consistent with university policies (see http://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx.) Note, however, that students with more than two unexcused absences from weekly sessions may be asked to withdraw from the course or suffer significant grading penalties.

Make-up Policy

Assignments and other required work in the studio are due on the dates agreed upon by the studio participants at the beginning of the semester (see the course schedule above). Work that is missed because of excused absences may be made up as the course schedule permits. Students who are chronically unable to meet deadlines may be asked to withdraw from the course or suffer significant grading penalties. Periodic reviews of work in progress will enable students to adjust project goals if needed in order to stay within workable timelines.

Grading Scale

Students will be graded using the University of Florida's standard letter grade system, as follows:

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E, I, NG, S-U, WF
Grade Points	4.0	3.67	3.33	3.00	2.67	2.33	2.00	1.67	1.33	1.00	.67	0.00

Academic Honesty

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 (http://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.

Accommodations for Students with Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Contact the Disability Resources Center (http://www.dso.ufl.edu/drc/) for information about available resources for students with disabilities.

Counseling and Mental Health Resources

Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352-392-1575; http://www.counseling.ufl.edu/cwc/). Students are also encouraged to reach out to U Matter, We Care: http://www.umatter.ufl.edu

Online Course Evaluation Process

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at https://evaluations.ufl.edu. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at https://evaluations.ufl.edu/results