

The History of Hip Hop

AFA 3371 Section Spring 2021 3 credits
African American Studies Program- University of Florida
Dr. David A. Canton, Director

Class Days/Time: Monday 6-7 12:50PM-2:45PM Wednesday 6 12:50-1:40PM	Office: African American Studies 1012 Turlington Hall Phone: 352-392-3060
Class Location: Turlington Hall M 2318 and W 2328	
Office Hours: T/TH 1:00-2:00 virtual or by appointment (virtual)	
Email: da.canton@ufl.edu	

CATALOG DESCRIPTION: Examines the blossoming of Hip Hop as a musical genre and as a cultural and political youth movement from the 1970s to the present, extending from its origins in New York City to the rest of the nation and the world.

COURSE DESCRIPTION: This course examines the history of hip hop music and culture within the context of a post-industrial society and in post-civil rights America. Students examine the 19th century origins of American popular culture, the minstrels, and its relationship to commercial hip hop music. The course explores hip hop's antecedents such as jazz, blues, rhythm and blues, soul, funk, and disco. Students will critically analyze the lyrics and origins of a variety of genres in hip hop music such as socially conscious, "Ratchet," trap music, gangsta, drill, and crunk. The course explores the relationship between capitalism, technology, racism, class, and sexism in hip hop. In addition, the course explores gender construction in hip hop.

COURSE OBJECTIVES: Students will 1) understand the development and economic and cultural impact of hip hop music 2) appreciate the diversity in hip hop music and black cultural production 3) demonstrate an understanding of the fundamental concepts common in Hip Hop Studies 4) enhance your reading, writing, and critical thinking skills 5) gain a general understanding on the development of a podcast 6) an ability to present a general historical overview of hip hop music and culture.

REQUIRED BOOKS:

Bradley, Regina, N, *Chronicling Stankonia: The Rise of the Hip-Hop South* (Chapel Hill: The University of North Carolina Press), 2021.

Clay, Andreana, *The Hip-Hop Generation Fights Back: Youth, Activism, and Post Civil Rights Politics* (New York: New York University Press,) 2012.

Ewoodzie, Joseph, *Break Beats in the Bronx: Rediscovering Hip-Hop's Early Years* (Chapel Hill: The University of North Carolina Press), 2017.

Ogbar, Jeffrey O.G., *Hip-Hop Revolution: The Culture and Politics of Rap* (Lawrence: University of Kansas Press,) 2007.

Rose, Tricia, *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop and Why It Matters* (New York: Basic Books), 2008.

REQUIREMENTS AND EVALUATION OF GRADES:

Assignment	Due Dates	Percent Grade
Attendance /Class Participation	ongoing	5%
Introductory Discussion Board	1/13	5%
Reflection Paper	1/27	20%
Op Ed	2/24	15%
Creative Writing Assignment	3/29	10%
Research Proposal/Outline	4/5	10%
Podcast Presentation	4/12, 4/14, 4/19	10%
Research Paper	4/28	25%

GRADE/POINT SCALE	Percent	Grade	Grade Points
93.4-100	93.4-100	A	4.00
90.0-93.3	90.0-93.3	A-	3.67
86.7-89.9	86.7-89.9	B+	3.33
83.4-86.6	83.4-86.6	B	3.00
80.0-83.3	80.0-83.3	B-	2.67
76.7-79.9	76.7-79.9	C+	2.33
73.4-76.6	73.4-76.6	C	2.00
70.0-73.3	70.0-73.3	C-	1.67
66.7-69.9	66.7-69.9	D+	1.33
63.4-66.6	63.4-66.6	D	1.00
60.0-63.3	60.0-63.3	D-	0.67
0-59.9	0-59.9	E	0.00

REQUIREMENTS AND EVALUATION

Attendance and Class Participation: Students are required to attend every class F2f or via Zoom. Students are required to turn on their camera when class starts to get credit for attending class. Students should have read the readings and similar to a battle MC be ready “to spit some bars” participate in class discussions, and drop some knowledge. If you cannot attend class, please contact me the day before class.

Reflection Paper: Write a 3 page analytical essay on the Bronx origins of Hip Hop music and culture. Take time to read the assigned readings and develop a thesis that explicates the political, social, and cultural genesis of hip hop music and culture. I want to hear your ideas so only use direct quotes if it is a statement you cannot put into your own words. Upload to Canvas on January 27 by 5 pm.

Op Ed Essay: Each student is required to write a 500 word op ed on a topic in the course. You are required to include two links in your essay and I will show you how to include links in your essay. Op Eds are designed to expose the public to historical debates and issues. If you have questions, please ask before you begin your essay. Your essay is due on Wednesday, February 24 at 5 pm.

Below is an Op Ed I wrote for *Truthout*.

“Déjà vu All Over Again: Racism, Poverty and Militarism: 50 Years Later”

Truthout, June 1, 2017. <http://www.truth-out.org/speakout/item/40794-deja-vu-all-over-again-racism-poverty-and-militarism-50-years-later>

Creative Writing Assignment

The creative writing paper is a critical and analytical work on the structure of hip-hop rhyme/poetry. The work for the creative writing assignment must be entirely original work. You are to creatively develop a 50-75 word rhyme and explore the usage of various word play, including similes, metaphors, puns and tropes, as well as others to be elaborated on in class. You are to describe and analyze your usage of the structure of the rhyme. Please upload your rhymes to Canvas on March 29th by 5 pm. I will ask for some volunteers to spit their bars in class.

Example:

1. MCs think I'm like an artery because I bring the flow,
2. but I'm really just vain so in case you don't know,
3. I put out wack MCs like yo momma put out the booty
4. You think you a big baller, but you the smallest like Rudy...

1. use of simile in comparison to the flow of blood through an artery with "flow," an idiomatic expression of rhyming skill. This suggests good lyrical ability.
2. use of word play and pun in use of "vain" as a homonym for "vein." This also celebrates a bragging trope.
3. use of simile and idiomatic slang-- "to put out" as in "defeat" -- in comparison to alternate slang meaning as in suggestive of liberal sexual relations. This line also insults the mother of the opponent, thereby celebrating a trope in hip-hop: insult the opponent. This line also employs AAVE in its conjugation of "to put."
4. use of simile to insult the opponent by comparing him/her to the smallest child, "Rudy," on the popular 80s sitcom "The Cosby Show." It can also refer to *Rudy*, the popular 1993 movie about a small football player, thereby offering a double entendre with idiomatic slang "baller" (an athlete; also used in reference to someone with wealth and power). This affirms the humiliation of the opponent and offers a witty popular culture reference. "Big baller" forms alliteration. The verb "to be" is missing in two places: "...you [are] a big..." and "...you [are] the smallest..." reflecting AAVE verb conjugation.

Research Paper Proposal/Outline

Choose a research topic related to any topic that we discussed in the course. **Do preliminary research** on the topic and write a two page summary describing what you will address in your final paper. Make sure you choose a topic that you are passionate about because you will not be allowed to change your topic. Upload to canvas on April 5 by 5pm.

Research Paper

Students are required to write a well-researched, organized, and informative 8 page paper on any theme or topic that we discussed in the course. Your final paper must include a variety of sources such as books, journal articles, newspapers, magazines. Please use the University of Chicago Style <https://www.chicagomanualofstyle.org/home.html> Some topics include gender in Hip hop, a particular genre such as 'gangsta rap', capitalism and hip hop, or a paper on the history of hip hop in Gainesville. Upload your paper to Canvas on Friday, April 28 by noon.

Podcast: Podcasting is an expanding and very competitive industry. I am going to divide the class into groups of three and you will create a 5 minute Podcast that explores an issue in hip hop. Two members of your team are responsible for content and the third will serve as a producer. Your podcast can be on the history of hip hop in Gainesville, a debate about commercial hip hop, or the commodification of black culture. I suggest using Garageband in Apple and Audacity for PC and the producer can set up a tutorial in IT. I am grading for content,

accurate information, creativity, audio and unique style, connections, incorporating, readings, popular culture, and analysis.

Below is a link to a Podcast Louder Than A Riot <https://www.npr.org/podcasts/510357/louder-than-a-riot>.

This Podcast is sponsored by National Public Radio and is very informative, but you do not have to follow this style.

You can search these popular websites for information:

www.undergroundhiphop.com, www.ohhla.com www.vibe.com,
Hip hop archive.com, www.thesource.com, www.rappages.com,

PRESENTATION OF WORK

All written assignments must be typed-double spaces, using Times New Roman 12 point font in MS word. You must use a standard one inch margin, no bold-faced or large fonts. Use the University of Chicago Style.

<https://www.chicagomanualofstyle.org/home.html>

All pages should be numbered and I do not need a cover sheet. Work that is handed in late **will be graded down one letter grade for each day it is late.**

EVALUATION OF ALL ASSIGNMENTS AND CLASS ASSIGNMENTS

1)Quality, scope, and organization of documentation 2) Clarity and coherence of expression 3) Spelling, Grammar and Punctuation 4) Quality of Critical Analysis 5) Demonstration of an understanding of information and concepts addressed in the readings and or discussed in module lecture 6) Following directions and completing assignments on time.

COURSE OUTLINE

Readings are due the day that they appear on the outline

I reserve the right to change my syllabus at any time. Students are responsible for any work or handouts that I may add.

Week 1:What is Hip Hop Studies? The Bronx Origins of Hip Hop 1973-1978

Monday, January 11: Course Overview/ Introductions/Ice Breaker

“The Warriors” 1979 <https://www.youtube.com/watch?v=bTUrWYv2vtU>

“Fort Apache, 1981 <https://www.youtube.com/watch?v=VGDh69tzD1M&list=PLS2dXdDILxhkWPDct6g-LpCZ8z4GUj6k2>

Dynasty Rockers: <https://www.youtube.com/watch?v=UosFxZ5wHp0>

Canvas: The Foundation, Break Beats

Hip Hop Evolution, “The Foundation”

Wednesday, January 13:

Ewoodzie, Introduction, Chapter 1 “Herc: The New Cool in the Bronx”

Week 2: South Bronx DJ’s

Wednesday, January 20

Ewoodzie, Chapter 2, “South Bronx DJs. vs Other DJ’s

Week 3: Hip Hop Aesthetics

Monday, January 25

Ewoodzie, Chapter 3 “Creating Conventions and Chapter 4 “Crews and Outside Influences”

1. “Once Upon A Time in New York: The Birth of Hip Hop, Disco & Punk” | Part 1/4

<https://www.youtube.com/watch?v=4WfEZj1dK-o>

Wednesday, January 27

Hip Hop Evolution, “From the Underground to the Mainstream”

Week 4: The Rise of the MC, Death of Hip Hop, and Birth of Rap Music

Monday, February 1

Ewoodzie, Chapter 5 “Race, Gender, and the Pursuit of Recognition”

Sequence “Funk You Up”

<https://www.youtube.com/watch?v=VGDh69tzD1M&list=PLS2dXdDILxhkWPDct6g-LpCZ8z4GUj6k2>

Sha Rock, Funky Four Plus One “That’s the Joint” <https://www.youtube.com/watch?v=SVxk9PW62Vk>

Ewoodzie, Chapter 6 “MC’s Take the Stage”

Wednesday, February 3

Canvas, “Time Enough For The Old School” Topic 1; Raph Heibutzki *Goldmine* (May 1996) pages 20-64.

Graffiti Rock, <https://www.youtube.com/watch?v=Fy69QAJLUs>

Carlton Banks aka The Tap Dance Kid: 1985

https://www.youtube.com/watch?v=Sd4C8_FMdjA

Week 5: Race, Racism and American Popular Culture

Monday, February 8:

Canvas, Leroy Ashby, “Blackface, Barnum, and Newspaper Ballyhoo, Chapter 1 in Ashby, *With Amusement for All: A History of American Popular Culture Since 1830* and Ogbar, Introduction and Chapter 1

“Blackface Minstrel Show Sand Dance” <https://www.youtube.com/watch?v=A6dXrm1YjBE>

Wednesday, February 10

Canvas, Tommy J. Curry, Chapter 1, “On Mimesis and Men” in *The Man Not: Race, Class, Genre, and the Dilemmas of Black Manhood*, 1-24.

Week 6: Keeping it Real: Authenticity and Commercial Hip Hop

Monday, February 15

Hip Hop Evolution, Part III “The New Guard”

Ogbar, Chapter 2, “Real Niggas” Race, Ethnicity, and the Construction of Authenticity in Hip Hop”

Wednesday, February 17

<https://www.youtube.com/watch?v=KHaOul8gVVc> N.W.A Gangsta Gangsta

<https://www.youtube.com/watch?v=fGeNDnYcQOA> Boyz in da Hood

Rose, Introduction and Chapter 1, “Hip Hop Causes Violence”

Week 7: The Birth of Gangsta Rap and Commodification of Black Male Death

Monday, February 22

Hip Hop Evolution “The Birth of Gangsta”

Rose, Chapter 3 “Hip Hop Hurts Black People” Chapter 4 “Hip Hop is Destroying America’s Values”

Wednesday, February 24

Canvas, Curry, Introduction “Toward a Genre Study of Black Male Death and Dying”

X Klan: Funkin’ Lesson https://www.youtube.com/watch?v=7g_e6RJRCpk

Brand Nubian, “Wake Up” <https://www.youtube.com/watch?v=TE0J4Ewc1kA>

Sista Soulja, “The Final Solution” https://www.youtube.com/watch?v=dcWgPEUT_x0

Week 8: Hip Hop, Gender, and Black Feminism

Monday, March 1

Bryon Hurt, “Beyond Beats and Rhymes”

Rose, Chapter 7 “Hip Hop is Not Responsible for Sexism”

Wednesday, March 3

Treva Lindsey, “A Love Letter to Black Feminism” pgs 1-6 and Joan Morgan “Why We Get Off: Moving Towards a Black Feminist Politics of Pleasure” in *The Black Scholar* Vol 45 No. 4 Winter 2015. Pgs 36-46. Search on JSTOR a research database.

Week 9: “The Ratchet” or Respectable Binary for Black Women Mc’s

Monday, March 8

Ogbar, Chapter 3, “Between God and Earth: Feminism, Machismo, and Gender in Hip Hop”

Cardi B WAP featuring Megan Thee Stallion <https://www.youtube.com/watch?v=hsm4poTWjMs>

Megan Thee Stallion and Beyonce Savage https://www.youtube.com/watch?v=zoPH_Tgbl00

Rapsody “Oprah”, <https://www.youtube.com/watch?v=UTrIB5MabS8>

Sa Roc “Hand of God” <https://www.youtube.com/watch?v=kn65R0kuXw4>

Wednesday, March 10

Rose, Chapter 8 “There are Bitches and Hoes”

Ta-Nehisi Coates Words and Context

<https://www.vox.com/identities/2017/11/9/16627900/ta-nehisi-coates-n-word>

Week 10: Sexism in Hip Hop and Racial Misandry in America

Monday, March 15

Rose, Chapter 5, “Hip Hop Demeans Women”

Lil Jon and Eastside Boys “Get Low” https://www.youtube.com/watch?v=IYH7_GzP4Tg

Juicy J and Lil Wayne “Bandz A Make Her Dance” <https://www.youtube.com/watch?v=dJPHE1vyAAk>

Margaret Hunter, “Shake It, Baby, Shake It: Consumption and The New Gender Relation in Hip Hop” in *Sociological Perspectives* Volume 54 No 1 2011 15-36. J STOR

Wednesday, March 17

Curry, Chapter 5 “In the Fiat of Dreams” The Delusional Allure of Hope and The Reality of Anti-Black (Male) Death the Demands Our Theorization of the Anti-Ethical (Canvas)

Canvas, Josh Levs “The Truth About Fatherlessness” in *All In: How Our Work First Culture Fails Dad, Families, and Businesses and How We Can Fix It*

Week 11: Hip Hop South

Monday, March 22

Bradley, Introduction “The Mountaintop Ain’t Flat”, Chapter 1, “The Demo Tape Ain’t Nobody Wanna Hear”
Hip Hop Evolution “The Dirty South”

Wednesday, March 24 (**Recharge Day**) **No Class**

Week 12: Hip Hop in H Town, The MIA and N’arlins

Monday, March 29

Canvas “Dirty South” Readings

Bradley, Chapter 2 “Spelling Out the Work”

Hip Hop Evolution “The Southern Lab”

Geto Boys “My Mind Playing Tricks on Me” <https://www.youtube.com/watch?v=KutXyPEEbQs>

Kodak Black “Transportin” https://www.youtube.com/watch?v=Ns167_IITiA

Trick and Trina, Nann <https://www.youtube.com/watch?v=NaFqyJG8ung>

Wednesday, March 31

Bradley, Chapter 3 “Re-Imagining Slavery in the Hip Hop Imagination”

Tobe Nwigwe, “Try Jesus: Don’t Try Me” https://www.youtube.com/watch?v=XRP3tig_B20

Week 13: Mass Incarceration and The Trap

Monday, April 5

Hip Hop Evolution “Bounce To This”

Bradley, Chapter 4 “Still Ain’t Forgave Myself” and Outro, “The South Still Got Something to Say” TI

“Rubberband Man” https://www.youtube.com/watch?v=Ns167_IITiA

Wednesday, April 7

Ogbar, Chapter 4, “Rebels with a Cause: Gangstas, Militants, Media and the Contest for Hip Hop and Chapter 5
“Locked Up: Police the Prison Industrial Complex, Black Youth and Social Control”

Week 14: Hip Hip is Not Dead: Hip Hop Activism

Monday, April 12:

Clay, Chapter 1 “Youth” Crisis, Rebellion, and Identity”

Guest Speaker: E. Stanley Richardson, Poet, Playwright, Actor. He will read some poems from his book *Hip Hop is Dead: Long Live Hip Hop*

Nas “Hip Hop is Dead” <https://www.youtube.com/watch?v=kAKxiTRV6ms>

Common “I Use to Love Her” <https://www.youtube.com/watch?v=TrUERC2Zk64>

Podcast Presentation

Wednesday, April 14:

Clay, Chapter 2 “Keep Your Eyes on the Prize” Chapter 5 “Queer Youth Act Up”

Cakes Da Killa “Don Dada” <https://www.youtube.com/watch?v=2MxT6PePWZQ>

Podcast Presentation

Week 15: The Lyricist Lounge: Nothing But Bars

Monday, April 19: Rose, Chapter 11, “Mutual Denials in the Hip Hop Wars” and Chapter 12 “Progressive Voices, Energies, and Visions” Appendix

Podcast Presentation

Wednesday, April 21

Clay, Chapter 6 “Big Shoes to Fill” and Conclusion

Sway in the Morning, Wayne Brady, Ludacris and Big Tigger and the Boof :BET Rap City

Ultimate Rap League <https://www.youtube.com/watch?v=P4nnIJEi-Lk>

Final Paper due on April 28th and Up Load to Canvas at 5pm.

CLASSROOM DECORUM

Students are expected to arrive to class on time and behave in a manner that is respectful to the instructor and to fellow students. Please avoid the use of cell phones and restrict eating to outside of the classroom. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion should be held at minimum, if at all.

COMMUNICATIONS

Please allow 24-48 hours during the week. I do not check work emails during the weekend, so plan ahead. Emails sent on the weekend will be answered the next Monday or Tuesday. Again, manage your crisis by being prepared—do not email the night before a deadline as you probably will not get an answer. If you email me the morning of class, you will not get a reply until later that day or the next day.

ATTENDANCE POLICY AND MAKE UP POLICY

Class attendance is expected. Each unexcused absence will result in a 10 point reduction in the final grade. Excused absences are consistent with university policies in the undergraduate catalog (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>) and require appropriate documentation. Students who can demonstrate that they were unable to submit an assignment by the deadline due to an excused absence and who can provide appropriate documentation for the absence will be given a reasonable period of time to make up the late work.

STUDENTS WITH DISABILITIES

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.

UNIVERSITY OF FLORIDA HONOR CODE

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel.

UF COUNSELING AND WELLNES CENTER

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

OTHER CAMPUS RESOURCES

Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

ACADEMIC RESOURCES

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information](#).

On-Line Students Complaints: [View the Distance Learning Student Complaint Process](#).

COVID 19 STATEMENT

Face-to-Face

In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
- This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
- 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.
- Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.
- If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms](#).
 - 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. [Find more information in the university attendance policies](#).

ONLINE

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

WRITING STUDIO

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 302 Tigert Hall for one-on-one consultations and workshops.

COURSE EVALUATION

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://gatorevals.aa.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://gatorevals.aa.ufl.edu/>.

