

Social Impact of Music Entrepreneurs

Quest 1

Course Code: MUM 1054

Semester: Fall / Spring

Format: Asynchronous (Online)

Credit Hours: 3

Instructor of Record:

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Graduate Assistants:

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Office Hours:

Mondays, 8:00–9:00 AM or by appointment

Quest Program:

<https://catalog.ufl.edu/UGRD/academic-programs/general-education/#ufquesttext>

General Education:

<https://undergrad.aa.ufl.edu/general-education/gen-ed-program/subject-area-objectives/>

Course Description

This course unveils how music entrepreneurs champion empowering initiatives through their lyrics and musical expressions, conveying their perspectives across various platforms such as interviews, digital media, and strategic partnerships with non-profit organizations. Additionally, they establish music businesses and non-profits that serve as beacons of awareness for selected issues. With a focus on developing essential skills for navigating the contemporary music industry in the United States and beyond, this course equips students with the tools to create a personal enterprise. Through artistic (musical) expressions, students will learn how to influence global issues, contributing to the ongoing dialogue on the human condition

Course Learning Outcomes

By the end of this course, students will be able to:

1. Analyze how music entrepreneurs use creative, business, and advocacy strategies to address societal issues
2. Evaluate real-world examples of socially impactful music enterprises and initiatives

3. Design and articulate an entrepreneurial blueprint using music to address a specific social challenge
4. Apply digital, collaborative, and communication tools to support mission-driven music ventures
5. Reflect on the historical and cultural role of music in driving social awareness and change

Course Topics Covered

Throughout the semester, students will engage with the following core topics and thematic areas. These topics are explored through readings, media, discussions, reflective assignments, and applied project work.

- **Foundations of Music Entrepreneurship**
Definitions, frameworks, and models of music entrepreneurship across artistic, commercial, and social contexts.
- **Music and the Human Condition**
How music functions as a response to social, cultural, political, and historical challenges.
- **Social Impact and Advocacy Through Music**
The role of music entrepreneurs in addressing issues such as social justice, cultural preservation, health, wellness, and community development.
- **Historical and Cultural Case Studies**
Examination of early and contemporary artists whose entrepreneurial actions shaped public awareness and cultural movements.
- **Branding, Messaging, and Mission-Driven Marketing**
How music entrepreneurs communicate values, shape narratives, and align artistic identity with social purpose.
- **Partnerships, Philanthropy, and Collective Action**
Strategic collaborations between artists, nonprofits, advocacy organizations, and communities.
- **Global and Cross-Cultural Perspectives**
Music entrepreneurship across different regions, cultures, and sociopolitical environments.
- **Digital Platforms and Technological Innovation**
The role of streaming, social media, and digital tools in amplifying reach, engagement, and impact.

- **Music, Health, and Human Well-Being**
Entrepreneurial applications of music within healthcare, wellness, and therapeutic contexts.
- **Large-Scale Impact Initiatives**
Benefit concerts, fundraising campaigns, and community-based projects designed to generate measurable outcomes.
- **Financial Sustainability and Long-Term Vision**
Revenue models, resource planning, and strategies for sustaining socially driven music ventures.
- **Education and the Future of Music Entrepreneurship**
The role of entrepreneurship within music education and workforce preparation.
- **Applied Entrepreneurial Design**
Development of mission-driven music enterprises through structured planning, feedback, and revision.
- **Reflection, Integration, and Professional Identity Formation**
Critical reflection on personal values, professional goals, and the evolving role of music entrepreneurship in society.

Quest 1 & General Education Alignment

This course fulfills the University of Florida's **Quest 1** and **General Education** requirements. Quest 1 courses engage students with essential questions about the human condition and explore how individuals and communities respond creatively and critically to societal challenges.

In this course, students examine how music entrepreneurs respond to issues such as social justice, cultural preservation, community engagement, health and wellness, and global awareness through artistic and entrepreneurial action.

Reflection & Experiential Learning Components

Quest Reflection Assignments (Required)

Students complete **two formal reflection assignments** aligned with Quest 1 requirements:

- **Week 2 – Written Reflective Essay (Quest Reflection #1)**
Analysis of Civil Rights–era artists (e.g., Woody Guthrie, Billie Holiday) and the role of music entrepreneurship in social change.
- **Week 12 – Editorial Video Reflection (Quest Reflection #2)**
A recorded reflection responding to “*The Four Rs of Music Education*,” proposing ways entrepreneurship can shape music education and personal development.

Experiential Learning: Entrepreneurial Blueprint Project

The **Entrepreneurial Blueprint** is the course's capstone and experiential learning project. Students design a mission-driven music enterprise addressing a societal issue. The project is developed incrementally throughout the semester and refined through peer and instructor feedback.

Blueprint components include:

- Mission and social purpose
- Target audience and community impact
- Marketing and outreach strategy
- Financial sustainability considerations
- Expected outcomes and impact

Assignments Overview

This course includes **15 assignments**, aligned with weekly topics. Assignments emphasize critical thinking, creativity, application, and reflection, and are intentionally varied in format to support students from diverse academic backgrounds.

Assignment formats include:

- Reflective writing
- Guided questionnaires
- Case studies
- Slide-based presentations
- Video reflections
- Project drafts

Several assignments include an instructor-produced video lecture or documentary-style content. Detailed instructions and rubrics are provided in Canvas.

All assignments are due Fridays by 11:59 PM.

Discussions

There are **14 weekly discussions** designed to foster dialogue and peer learning.

Requirements:

- One initial post (~250 words)
- Two peer responses (minimum 100 words each)

Discussions are evaluated on relevance, engagement, critical thinking, and professionalism.

All discussions are due Sundays by 11:59 PM.

Unit 1: Foundations of Music Entrepreneurship & Social Impact

Week 1 – Discussion 1: Music Entrepreneurship & the Human Condition

How does music entrepreneurship function as a response to societal needs or challenges? Based on this week's materials, discuss one way music entrepreneurs combine creativity and action to influence society.

Week 2 – Discussion 2: Music as a Platform for Social Change (*Quest Reflection #1*)

How did early artists use music not only as expression, but as a strategic tool for influence and awareness? In what ways do their approaches still inform how artists engage with social issues today?

Unit 2: Strategy, Marketing, and Partnerships

Week 3 – Discussion 3: Messaging, Meaning, and Mission

Why is messaging essential for socially impactful music ventures? Discuss how marketing strategies can strengthen—or dilute—the intended social message.

Week 4 – Discussion 4: Partnerships and Collective Impact

What factors contribute to successful partnerships between music entrepreneurs and nonprofit or advocacy organizations? Identify one potential challenge and one benefit of such collaborations.

Unit 3: Cultural & Global Perspectives

Week 5 – Discussion 5: Entrepreneurship Beyond the Modern Industry

How do entrepreneurial behaviors appear in historical or classical music contexts? Discuss how these practices shaped cultural norms or audience engagement in their time.

Week 6 – Discussion 6: Global Voices, Local Impact

How do cultural context and geography shape the way music entrepreneurs address societal issues? Compare how two artists from different regions approach social impact.

Unit 4: Innovation & Technology

Week 7 – Discussion 7: Digital Platforms and Social Influence

How have digital platforms changed who gets heard and how messages spread? Discuss one opportunity and one risk digital tools present for socially driven music entrepreneurs.

Week 8 – Discussion 8: Music, Health, and Human Well-Being

In what ways can music function as an entrepreneurial tool within health and wellness contexts? Discuss ethical or practical considerations when music is used for care or healing.

Unit 5: Large-Scale Impact Projects

Week 9 – Discussion 9: Designing Impactful Events

What distinguishes an impactful benefit concert or fundraising initiative from a symbolic one? Discuss how planning, messaging, and audience engagement affect outcomes.

Week 10 – Discussion 10: Community Engagement Through Music

How can music entrepreneurs meaningfully engage local communities without exploiting them? Discuss best practices for sustainable, community-centered impact.

Unit 6: Sustainability & Education

Week 11 – Discussion 11: Sustainability and Long-Term Vision

What challenges do socially driven music ventures face in sustaining their work over time? Discuss how financial planning and mission alignment intersect.

Week 12 – Discussion 12: Education, Entrepreneurship, and the Future (*Quest Reflection #2*)

What role should entrepreneurship play in music education today? Discuss how educational systems can better prepare students for socially impactful careers.

Unit 7: Capstone & Synthesis

Week 13 – Discussion 13: Developing Your Entrepreneurial Blueprint

What has been the most challenging aspect of designing a socially impactful music venture so far? Share one insight or question that has shaped your project's direction

Week 14 – Discussion 14: Reflection and Integration

Looking back across the semester, how has your understanding of music entrepreneurship and social impact evolved? Identify one concept you plan to carry forward beyond this course.

Weekly Readings, Media, & Core Resources

(Aligned to Course Units & Weekly Schedule)

Unit 1: Foundations of Music Entrepreneurship & Social Impact

Week 1: Introduction to Music Entrepreneurship

- **Required Media & Reading:** Getting to the GRAMMY®s and Beyond (Part 2) (documentary by José Valentino Ruiz) and Leon, J. L., “The Artful Entrepreneur: Strategies for Visualizing, Conceiving, Believing, and Achieving” (both available in Canvas).
- **Assignment:** Week 1 Reflective Writing Assignment (respond to all assigned reflection questions).
- **Due Date:** Friday, January 16 at 11:59 PM.

Week 2: Music as a Platform for Change (Quest Reflection #1)

- **Required Reading:** “*Songs That Refused to Be Silent: Music, Agency, and the Long Arc of Resilience in American Cultural History*” and “*Nexus of Cultural Entrepreneurship and Digital Musicality: Exploring Afro-Diasporic Music Entrepreneurship in the Digital Music Industry*” (assigned pages 4–23), both by José Valentino Ruiz (available in Canvas).
- **Assignment:** Quest Reflection #1 (draw directly from the readings to interpret music as professional, intentional practice).
- **Due Date:** Friday, January 23 at 11:59 PM.

Unit 2: Strategy, Marketing, and Partnerships

Week 3: Marketing a Mission

- **Required Reading:** “Branding a Better World: What Musicians Can Teach Us About Marketing for Impact” by José Valentino Ruiz and “From Portfolio to Platform: Career Navigating the Promise and Pitfalls of a Sustainable and Meaningful Life in the Performing Arts” by Mark Clague (assigned pages 1–16), both available in Canvas.
- **Assignment:** Week 3 Reflective Writing Assignment (respond to all assigned reflection questions focused on mission, identity, and communication).
- **Due Date:** Friday, January 30 at 11:59 PM.

Week 4: Partnerships & Philanthropy

- **Required Media & Reading:** “Bridges of Breath: Inspiration, Identity, and Entrepreneurial Calling in the Creative Arts” by José Valentino Ruiz & J. L. Leon (editorial and video) and “Meta-Analysis on the Importance of Entrepreneurship in Canada’s Music Industry” by C. Wall-Andrews (assigned pages 1–18), available in Canvas.
- **Assignment:** Week 4 Reflective Writing Assignment (respond to all assigned reflection questions focused on partnerships, philanthropy, and collaboration).
- **Due Date:** Friday, February 6 at 11:59 PM.

Unit 3: Cultural & Global Perspectives

Week 5: Western Canon & Entrepreneurship

- **Required Reading:** “Ignite the Fire: How Classical Composers Were Music Entrepreneurs” by José Valentino Ruiz and “Looking Back to Move Forward: A Reflection on Music Entrepreneurship’s Second Wave” by Nicole Zeisler, both available in Canvas.
- **Assignment:** Canon-to-Now Entrepreneurial Slide Presentation (10-slide PDF analyzing one historical or contemporary artist as an entrepreneur).
- **Due Date:** Friday, February 13 at 11:59 PM.

Week 6: Global Social Impact

- **Required Reading:** “Unveiling the Global Dominance of Latin Music: Implications for Music Education & Entrepreneurship,” “Jazz in the U.S. vs. Jazz in Uganda: A Comparative Lens for Cultural Diplomacy,” and “Global Marketing Innovations in the Music Industry: Insights from Latin American and International Campaigns” by José Valentino Ruiz, and “Diversifying the Music Industry and Fostering Cross-Cultural Collaborations” by A. Chang (all available in Canvas).
- **Assignment:** Week 6 Reflective Writing Assignment (respond to all assigned reflection questions focused on global circulation, cultural context, and entrepreneurship).
- **Due Date:** Friday, February 20 at 11:59 PM.

Unit 4: Innovation & Technology

Week 7: Digital Entrepreneurship

- **Required Reading:** “From Mainstream to Micro-Niche: The Music Industry’s Role in Shaping Art and Identity in a Digital Era” by Pedro & Burton; “Elevating Entrepreneurship for Music and Arts Students: Let’s Build You as a Business” by Ruiz & Rucker; “The ART-Official Framework for AI in Music Education” and “AI, Humanity, and the Spirit of Imperfection” by José Valentino Ruiz; and “Navigating the Shifting Seas of Music Entrepreneurship: Why Strategic Content Creation Is a Game-Changer” by Denis Vasenin (all available in Canvas).
- **Assignment:** Digital Entrepreneurship Slide Presentation (10-slide PDF analyzing a case study or conceptual framework related to digital entrepreneurship).
- **Due Date:** Friday, February 27 at 11:59 PM.

Week 8: Music, Health & Wellness

- **Required Reading:** “The Deeper Role of Music in Senior Living” by José Valentino Ruiz & J. T. Pitts; “AI Is Reshaping the Arts Faster Than Higher Ed Can Respond: The Opportunity No One Is Talking About Lies in Senior Living” by José Valentino Ruiz; and “Can Music Improve Our Health and Quality of Life?” by L. Kubicek (all available in Canvas).
- **Assignment:** Senior Living & Technology Slide Presentation (10-slide PDF examining music, aging, wellness, and technology through an entrepreneurial lens).
- **Due Date:** Friday, March 6 at 11:59 PM.

Unit 5: Large-Scale Impact Projects

- **Required Reading:** “*Helpful Financial Literacy Advice for Creative Entrepreneurs*” and “*Understanding B2B and B2C in the Creative Industries*” by José Valentino Ruiz; “*Growing Your Music Career with the Ansoff Matrix*” by D. A. Lee; and “*The New Philanthropy: Its Impact on Funding Arts and Culture*” by N. K. Cobb (all available in Canvas).
- **Assignment:** Fundraising & Benefit Concerts Reflection (500–750 word written response analyzing financial literacy, philanthropy, and strategic growth in the arts).

- **Due Date:** Friday, March 13 at 11:59 PM.

Week 10: Community-Based Impact

- **Required Reading:** “No Budget? No Problem: An Entrepreneurial Framework for Designing Sustainable Jazz Programs” by José Valentino Ruiz; “Community as a Differentiator: Repositioning Senior Living Around Human Connection” by J. T. Pitts; “Inspect, Invest, Advance” by L. R. Dames II; “Relational Entrepreneurship in Action” by D. A. Lee; and “Performance Space and Independent Music” by A. Fung & Q. Zhang (all available in Canvas).
Assignment: Community-Based Impact Reflection Essay (600–900 words examining relational entrepreneurship, community engagement, and place-based creative impact).
- **Due Date:** Friday, March 20 at 11:59 PM.

Unit 6: Sustainability & Education

- **Required Reading:** “*Building Six- and Seven-Figure Music Enterprises*” by Ruiz, Pitts & Leon; “*The Side Hustle Crossroads*” by Ruiz & Bourne; “*Entrepreneurship Ain’t a Solo Gig*” by José Valentino Ruiz; and “*Entrepreneurial Responses to the COVID Era*” by Ruiz, Lee & Shelton (assigned pages 38–56; all available in Canvas).
- **Assignment:** Financial Sustainability Reflection Essay (700–1,000 words examining systems thinking, financial responsibility, sustainability, and professional agency in creative careers).
- **Due Date:** Friday, March 27 at 11:59 PM.

Week 12: Education & Entrepreneurship (Quest Reflection #2)

- **Required Reading:** “The Four Rs of Music Education: Committing to a Lifelong Learning Journey” by José Valentino Ruiz & Eftihia Arkoudis (available in Canvas).
- **Assignment:** Editorial Video Reflection (Quest Reflection #2) — a 4–6 minute recorded video connecting the Four Rs (Reflection, Reinvention, Retreat, Restoration) to entrepreneurship, agency, and long-term creative development.
- **Due Date:** Friday, April 3 at 11:59 PM.
- **Supplemental Readings (Optional):** Ruiz, J. V., & Bourne, T. “Ensuring Legitimacy and Viability in Music Industry Education” and Meyerowitz, A., & Ruiz, J. V. “The C.O.N.N.E.C.T. Framework.”

Unit 7: Capstone & Synthesis

Week 13: Blueprint Draft

Project: Entrepreneurial Blueprint (Capstone Project)

Focus: Design a mission-driven music enterprise addressing a real-world social, cultural, educational, or community issue

Format:

- Slide presentation (18–20 slides), or
- Written blueprint (1,500–2,000 words)

Key Elements:

- Mission & purpose
- Target audience & impact
- Role of music
- Outreach & sustainability

Due Date: Friday, April 10 at 11:59 PM

Week 14: The Future of Arts Entrepreneurship

- **Required Reading:** “The Future of Arts Entrepreneurship: Observations and Yes, More Work to Do” by Gary D. Beckman; and selected portions of a guest lecture by Gary D. Beckman examining the evolution, challenges, scholarship, and future directions of arts entrepreneurship (all available in Canvas).
- **Assignment:** Future of Arts Entrepreneurship Reflection Essay (700–1,000 words analyzing the field’s development, the role of scholarship and pedagogy, and the student’s emerging professional identity within arts entrepreneurship).
- **Due Date:** Friday, April 17 at 11:59 PM.

Week 15: Video Pitch Presentation

- **Week 15:** Video Case Reflection — Creative Entrepreneurship in Action (Final Assignment)
- **Required Activity:** Selection and analysis of one real creative venture (artist, band, company, nonprofit, festival, or creative initiative) demonstrating entrepreneurship, sustainability, impact, or strategic innovation (case selected by student).
- **Assignment:** Video Case Reflection — a 1–3 minute on-camera video analyzing why the chosen example matters, what it does effectively, and how it connects to key course themes in music entrepreneurship, social impact, or creative sustainability.
- **Due Date:** Friday, April 24 at 11:59 PM.

Week 16: Final Exam

Cumulative assessment covering course concepts and readings.

Grading Breakdown

- Weekly Discussions (14): **30%**
- Assignments (15): **40%**
- Entrepreneurial Blueprint: **20%**
- Final Exam: **10%**

A minimum grade of C is required for General Education credit.

Grading Scale

Numerical Grade	Letter Grade
93–100	A
90–92	A-
87–89	B+
83–86	B
80–82	B-
77–79	C+
73–76	C
70–72	C-
67–69	D+
63–66	D
60–62	D-
0–59	E

Evaluation Rubrics

(Applied Across Assignments Unless Otherwise Noted)

1. Written Reflective Essay Rubric

(Used for Week 1, Week 2 – Quest Reflection #1, Week 5, and similar written reflections)

Criteria	Excellent (A)	Proficient (B)	Developing (C)	Insufficient (D–E)
Critical Reflection	Demonstrates deep, thoughtful engagement with course materials; connects ideas to societal, cultural, or personal insight	Demonstrates clear understanding with some reflective insight	Reflection is descriptive but limited in analysis	Minimal reflection; lacks engagement
Application of Concepts	Effectively applies entrepreneurship and social impact concepts to examples or scenarios	Applies concepts with minor gaps	Limited or unclear application	Concepts misunderstood or absent
Clarity & Organization	Well-structured, coherent, and professionally written	Generally clear with minor issues	Organization or clarity inconsistent	Disorganized or unclear
Use of Evidence	Integrates readings/media thoughtfully and accurately	References materials adequately	Minimal reference to materials	No meaningful reference
Professionalism & Mechanics	Virtually error-free, professional tone	Minor writing issues	Noticeable errors	Frequent errors impair meaning

2. Questionnaire & Short-Response Rubric

(Used for guided questionnaires, documentary responses, and short essays)

Criteria	Excellent	Proficient	Developing	Insufficient
Completion & Accuracy	All questions fully answered with insight	All questions answered accurately	Some questions underdeveloped	Incomplete or inaccurate
Depth of Response	Responses demonstrate analysis and reasoning	Responses demonstrate understanding	Responses largely descriptive	Minimal engagement
Connection to Course Content	Strong alignment with readings/videos	Clear alignment	Weak alignment	No alignment
Clarity & Professionalism	Clear, concise, professional	Mostly clear	Occasionally unclear	Unclear or careless

3. Presentation Rubric (Slides / Video / Narrated Presentations)

(Used for Weeks 6, 7, 10, 15)

Criteria	Excellent	Proficient	Developing	Insufficient
Content Quality	Insightful, accurate, and well-researched	Accurate with moderate depth	Limited depth or focus	Inaccurate or superficial
Application of Concepts	Clear integration of entrepreneurship & social impact principles	Adequate integration	Minimal integration	No integration
Organization & Flow	Logical, engaging structure	Mostly organized	Some disorganization	Poor structure
Visual / Media Design	Clear, professional, enhances message	Adequate visuals	Distracting or cluttered	Poor or missing visuals
Delivery (if video)	Confident, clear, engaging	Generally clear	Uneven delivery	Difficult to follow

4. Case Study & Project Proposal Rubric

(Used for Weeks 4, 9, 10, 11)

Criteria	Excellent	Proficient	Developing	Insufficient
Problem Identification	Clearly identifies a relevant societal issue	Identifies issue with clarity	Issue vaguely defined	Issue unclear or missing
Strategic Thinking	Demonstrates strong entrepreneurial reasoning	Reasoning is sound	Limited strategy	No clear strategy
Evidence & Research	Well-supported with examples or data	Adequately supported	Minimal support	Unsupported
Feasibility & Impact	Demonstrates realistic and meaningful impact	Impact considered	Impact vague	Impact not addressed
Professional Communication	Clear, professional, organized	Mostly clear	Some issues	Unprofessional or unclear

5. Entrepreneurial Blueprint Rubric (Capstone)

(Used for Draft, Final Blueprint, and Video Pitch)

Criteria	Excellent (A)	Proficient (B)	Developing (C)	Insufficient (D–E)
Mission & Social Purpose	Clear, compelling, and socially grounded	Clear but could be refined	Mission underdeveloped	Mission unclear
Audience & Community Impact	Well-defined audience and impact strategy	Audience identified	Audience vague	No audience clarity
Strategic & Financial Thinking	Demonstrates sustainability and feasibility	Basic sustainability considered	Limited planning	No feasibility
Integration of Course Concepts	Strong synthesis of semester content	Adequate integration	Minimal integration	No integration
Professional Quality	Polished, organized, presentation-ready	Mostly polished	Inconsistent	Unprofessional

6. Discussion Participation Rubric (Applied Weekly)

Criteria	Excellent	Proficient	Developing	Insufficient
Initial Post Quality	Thoughtful, analytical, clearly written	Relevant and clear	Descriptive	Minimal
Engagement with Peers	Substantive, respectful dialogue	Adequate engagement	Limited interaction	No meaningful interaction
Use of Course Materials	Integrates readings/videos	References materials	Minimal reference	No reference
Professional Tone	Consistently professional	Mostly professional	Occasionally informal	Inappropriate

Materials and Supply Fees

There are no required materials or supply fees for this course beyond standard access to Canvas and internet-enabled devices. Students must have regular access to a laptop capable of creating presentations, viewing digital platforms, and submitting professional-quality written and visual work. A Canvas course site has been established for this course. Students should access course materials, assignments, announcements, and discussions via: <https://ufl.instructure.com>.

University Policies & Resources

Academic Policies

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>

Attendance and Make-Up Work

Requirements for class attendance, participation, and make-up exams or assignments are consistent with University of Florida academic regulations. Students are expected to attend all class sessions as a demonstration of professional responsibility and preparedness. Because this course operates in a presentation- and application-based format, regular attendance is essential.

All assignments are due by the stated deadline. Late work will not receive credit unless prior approval has been granted by the instructor or the student provides documented, verifiable justification for the delay. Requests for extensions must be communicated in advance of the deadline whenever possible. Submissions made after the due date without prior approval or documented justification will receive a grade of zero, regardless of how soon after the deadline they are submitted. Approval of late work is granted solely at the discretion of the instructor and is not guaranteed. Students should not assume that late submissions will be accepted without explicit confirmation.

Students with Disabilities

Students with disabilities who experience learning barriers and wish to request academic accommodations must register with the Disability Resource Center (DRC). Information on how to begin this process is available through the “Get Started with the DRC” webpage. Students should share their accommodation letter with the instructor and discuss access needs as early as possible in the semester.

Professional Communication

Students are expected to communicate using their official UF email account. All correspondence should reflect professional norms, including appropriate greetings, clear subject lines, and signed messages. Emails sent Monday–Friday can typically expect a response within 24 hours. Weekend responses are not guaranteed.

Technology & Classroom Conduct

Laptops, tablets, and mobile devices are permitted for course-related purposes only. Non-instructional use (texting, browsing, personal media) during class is not permitted. Students are expected to engage fully and professionally during class sessions.

Use of Artificial Intelligence (AI)

AI tools may be used for brainstorming, outlining, or preliminary research. However, all submitted work must reflect the student’s original analysis, voice, and professional judgment. AI-generated final submissions or undisclosed reliance on AI beyond planning stages may be treated as academic integrity violations.

Grading Policies

This course follows University of Florida grading policies for assigning grade points. Information regarding UF grading standards may be found through the University Grades and Grading Policies.

Course Evaluations (GatorEvals)

Students are expected to provide professional and respectful feedback on the quality of instruction by completing course evaluations online through GatorEvals. Evaluations may be accessed via:

- The email notification sent to students
- The Canvas course menu under “GatorEvals”
- The central portal at <https://my-uf1.bluera.com>

Guidance on providing constructive feedback is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens. Summaries of course evaluation results are available at <https://gatorevals.aa.ufl.edu/public-results/>.

Academic Integrity

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, the following pledge is either required or implied:

“On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

The Student Conduct Code outlines behaviors that constitute academic dishonesty, including cheating and plagiarism, as well as potential sanctions. Students are expected to uphold these standards at all times. Additional information is available through the UF Conduct Code website. Questions or concerns regarding academic integrity should be directed to the instructor.

In-Class Recording Policy

Students are permitted to record audio or video of class lectures under the following limited conditions:

Permissible uses include:

1. Personal educational use
2. Use in connection with a formal complaint to the University
3. Use as evidence in, or preparation for, a criminal or civil proceeding

All other uses are prohibited. Students may not publish, share, or distribute recorded lectures without the prior written consent of the instructor.

A “class lecture” includes instructor-led educational presentations intended to inform or teach enrolled students, including instructor-guided discussions. It does not include lab sessions, student presentations, assessments, field trips, or private conversations.

To “publish” means to share or distribute a recording or transcript in any format or medium, including posting to social media, websites, or third-party services. Unauthorized publication may subject a student to disciplinary action under UF Regulation 4.040 and/or civil liability.

Academic and Student Support Resources

E-Learning Technical Support

UF Computing Help Desk
Phone: 352-392-4357
Email: helpdesk@ufl.edu

Career Connections Center

Reitz Union, Suite 1300
Phone: 352-392-1601
Career planning, internships, and professional development support.

Library Research Support

Phone: 866-281-6309
Email: ask@ufl.libanswers.com

Teaching Center / Academic Resources

1317 Turlington Hall
Phone: 352-392-2010
Private appointments: 352-392-6420
Email: teaching-center@ufl.edu

Writing Studio

Daytime: 2215 Turlington Hall | 352-846-1138
Evening: Library West, Room 339
Support with brainstorming, drafting, formatting, and revising written work.

Public Speaking Lab

Dial Center, 501 Rolfs Hall
Email: publicspeakinglab@clas.ufl.edu
Assistance with developing, organizing, and practicing presentations.

Academic Complaints

Office of the Ombuds
Visit the Complaint Portal webpage for procedures and support.

Enrollment Management Complaints

(Registrar, Financial Aid, Admissions)
See the Student Complaint Procedure webpage for details.

Health, Wellness, and Student Success

UF Student Success Initiative

Resources supporting academic and personal success: <https://studentsuccess.ufl.edu/>

UF Whole Gator

Comprehensive health and wellness resources supporting physical, mental, and emotional well-being: <https://one.uf.edu/whole-gator/discover>