

**ARH 6930 Special Topics in Museum Studies**  
**Summer B: Tuesdays and Wednesdays 11:00 am-1:45 pm**  
**Visionary Artist of Florida: The Alyne Harris Project**  
**Dr. Porchia Moore**



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Location: Fine Arts Building C, Room 116 A (\*There will be a number of off-campus site visits/trips so please plan accordingly)

Office Hours: Directly after class

Email: pmoore@arts.ufl.edu

By appointment (please contact me via text/email to arrange)

## **Introduction**

In recent years, there has been a revived interest in what is often referred to as “folk art”. Folk artists are a critical contribution to the art historical canon. The Museum of International Folk Art specifically argues that there is more than one way to define this genre. In fact, the museum considers multiple concepts such as:

- May be decorative or utilitarian
- May be used every day or reserved for high ceremonies

- Is handmade; it may include handmade elements, as well as new, synthetic, or recycled components
- May be made for use within a community of practice or it may be produced for sale as a form of income and empowerment
- May be learned formally or informally; folk art may also be self-taught
- May include intangible forms of expressive culture like dance, song, poetry, and foodways
- Is traditional; it reflects shared cultural aesthetics and social issues. It is recognized that, as traditions are dynamic, traditional folk art may change over time and may include innovations in tradition.
- Is of, by, and for the people; all people, inclusive of class, status, culture, community, ethnicity, gender, and religion

The reality is that the term “folk art” can be tricky. Other terms such as “visionary, intuitive/intuit, self-taught” and others have reshaped, redefined, and sharpened what we understand as folk art. As art historians, museum professionals, art collectors, and other culture workers work to preserve, collect, document, and archive these important artists and their works; it becomes increasingly important to ensure that we both do not extend the definition beyond the bounds of the canon and also take effort to make certain that artists working within this genre are recognized. In this course, we will explore these terms which are often interchangeable. We will utilize the lens of Florida Studies to contextualize several Floridian artists whose works falls into this category. Finally, we will focus on the works of Alyne Harris, local Gainesville folk artist, whose body of work, living history, and contribution to the canon has not been fully realized.

**If we are to recognize folk art as a genre of importance both in museums and across disciplines, we must begin a process of critical thinking, restoration, and 21<sup>st</sup> century research that allows for an expansion and appreciation of the genre which supports both the artists and their works.**

This course is funded by the University of Florida Creative B Initiative. The Creative B Initiative was: **Established in 2010 with support from the UF Office of the Provost, Creative B is a summer program for UF students that brings together creative resources and energies across the campus to provide unique opportunities during the Summer B term.**

While this is a course; it is actually more than a course. It is an immersive experience that will allow you to explore the topic of visionary art powered by your own creative energies and the desire to participate in community-based scholarship and critical inquiry:

We will explore the following via critical inquiry:

1. What is folk art and which of the interchangeable terms associated with this genre are more accurate or more aligned with both the history of the genre and how works of folk art are understood compared to other genres of art?
2. Who collects folk art and why?
3. What is the role and/or responsibility of folk museums and/or folk art curators in assisting living folk artists?
4. Why is folk art considered “low brow” or less than? What can we do to change the perception of folk artists and their work?
5. What role can community play in supporting living folk artists?
6. What does collecting folk art in the 21<sup>st</sup> century look like? Who should be pricing folk art? Why does it matter?
7. What do we make of the spiritual, magical, or mystical aspects of folk or visionary art? How does this help us better understand the artists and their works?

## Course Objectives

### Students will:

- Understand the basic tenets of community-engaged scholarship
- Identify connections between folk/ art museum collections and personal collecting
- Be able to define folk art as a 21<sup>st</sup> century learner
- Examine critical 21<sup>st</sup> century issues related to folk art museums and collecting within the context of Museum Studies and museum practice
- Examine critical 21<sup>st</sup> century issues related to the ethics of the folk-art ecosystem
- Engage with community to construct a working biography of Florida folk artists
- Create individual and group projects which document and archive visionary artists of Florida (using their own creative practices)
- Engage with current literature in the field as it relates to folk and visionary art
- Develop professional writing and presentation skills

# Course Overview

subject to change

\*This syllabus is highly

WEEK	TOPIC/Location
WEEK 1 July 1 +July 2	FAC Syllabus/Intro to Visionary Art
WEEK 2 July 8 + July 9	Alyne Harris/Visionary and Folk Art Rosa B Community Center FAC
WEEK 3 July 15 + July 16	Eddy Mumma/Jesse Aaron FAC Thomas Center/A. Quinn Jones Museum
WEEK 4 July 22 + July 23	Virtual/Individual Projects/Readings/Interviews
WEEK 5 July 29 +July 30	The Highway Men and others FAC/Additional Site announced in class
WEEK 6 August 5 + August 6	Wrap-Up FAC/Additional site announced in class

# Assignments

## **Discussion Board/Participation/Readings** (200 points)

Students will respond to a prompt based on the assigned readings and emerging topics presented during site visits. Additional smaller assignments such as contributing to Wikipedia research, etc. are included

Due Date: On-going/Every Tuesday

## **Interviews/Biography Research** (200 points)

Students will research/interview 1-3 resources about a visionary artist of their choosing. The interviews can be in the form of a interview (think Interview magazine) or as short research paragraphs/content about the artist. Please keep in mind that this research will be used to create a working website/digital humanities platform as part of the class project.

Due Date: Week 6, August 6<sup>th</sup>

## **Group/Class Project** (400 points)

Students will work together to create a website/digital humanities project which will serve as a digital archive and platform for illuminating the works of Florida visionary artists (Alyne Harris, Eddy Mumma, Jesse Aaron, etc.)

Due Date: Week 6; August 6th

## **Individual Creative Project** (200 points)

Students will make a creative product/project using any medium of their choice in response to course readings, course trips, discussions, etc. The expectation is the students will harness their creative imagination to deeply explore a topic of great interest to them as the course unfolds. The creative project will be featured on varying COTA social media platforms and on the website/digital humanities project.

Due Date: Week 5; July 30th

## CRITICAL PEDAGOGY

I believe deeply in critical inquiry. In the Digital and Information Age, this is the foundation of intellectual and academic excellence.

We will employ an Inquiry-based learning model in this course. **What is Inquiry?** Inquiry is the vital skillset of asking questions to obtain, evaluate, and acquire knowledge. Inquiry-based learning allows you to:

- Make cross-course connections
- Increase engagement with course material
- More deeply connect theories and principles
- Critically analyze, synthesize, and evaluate varying bodies of knowledge and information content
- Engage in powerful dialogue with your peers and professor even when you disagree

Good, solid inquiry is based on two principles: 1) **Active Inquiry** and 2) **Active Listening**. Consider these two actions your most important tasks this semester.

### Active Inquiry

Here are some general guidelines for my expectations of how you will use the language of Inquiry to pose critical questions to one another. (Although, please rest assured that there is no expectation for some of the language to be this formal).

Here are some types of questions that tend to facilitate thoughtful, sustained discussions:

#### Analysis

Questions beginning with “Why...” “How would you explain...” “What is the importance of...” “What is the meaning of”

- Example: What is the meaning of Madame X’s comment about Jacques’s activities the week before their encounter at the opera?

#### Compare and Contrast

“Compare...” “Contrast...” “What is the difference between...” “What is the similarity between...”

- Example: What is the difference between the mother and the father’s attitudes toward the daughter’s relationship with Philippe?

## Cause and Effect

“What are the causes/results of...” “What connection is there between...”

- Example: What is the cause of Lea’s distress when she looks at herself in the mirror?

## Clarification


“What is meant by...” “Explain how...”




I would also like to point out that the basis of a course is that we are all in direct communication with the entire body of literature in museum studies and across disciplines—so bring what you know to the conversations whether it is life experience or what you are learning from your respective disciplines. We should be mindful that we are to constantly be in conversation with every work that we read. Therefore, another powerful technique is to reference the readings and their authors as a way to increase connections between works so that key terms, principles, themes, frameworks, theories, and ideologies are centered in our conversations.

The reality is that I will not have all of the “answers”; neither will you. However, collectively we have a powerful brain trust that is a force for change in our field to be reckoned with.

Please consider and refer to this classic skillset for Effective Listening (What I call Active Listening).

**Source:** William H. Bergquist and Steven R. Phillips, *A Handbook for Faculty Development, Volume 2*. Washington, D.C.: Council for the Advancement of Small Colleges, 1977, p. 207.



Focus Skills	Focus Skill in Action	Key Experiences
 Discernment	Thinking critically about rigorous content. Telling truth from fiction. Weighing arguments against context to find the right next step.	Small Group Instruction Balanced Literacy Academic Discourse College Exploration & Planning
 Agency	Exploring potential paths. Possessing the skills to plan, act and reflect. Responsibility. Using your voice effectively. Applying theory to practice. Leveraging opportunities.	Worthy Problems/Projects Exhibition Field Work Goal Setting Public Speaking/Presenting
 Empathy	Seeing and seeking multiple perspectives. Valuing difference. Caring about others even when you don't agree with them.	Circle Practices & Conflict Resolution Student Led Conferences Service Learning

Credit: “Helping Students Develop Discernment, Agency, and Empathy” *By Sherre Vernon, Shelli Kurth and Joe Acker*



## Ineffective

## Effective

### Non-Verbal Behavior

Listener looks bored, uninterested, or judgmental; avoids eye contact; displays distracting mannerisms (doodles, plays with a paper clip, etc.)

Listener maintains positive posture; avoids distracting mannerisms; keeps attention focused on speaker; maintains eye contact; nods and smiles when appropriate

### Focus of Attention

Listener shifts focus of attention to himself: "When something like that happened to me, I . . ."

Listener keeps focus of her comments on the speaker: "When that happened what did you do?"

### Acceptance

Listener fails to accept speaker's ideas and feelings: "I think it would have been better to . . ."

Listener accepts ideas and feelings: "That's an interesting idea; can you say more about it?"

### Empathy

Listener fails to empathize: "I don't see why you felt that . . ."

Listener empathizes: "So when that happened, you felt angry."

### Probing

Listener fails to probe into an area, to follow up on an idea or feeling

Listener probes in a helpful way (but does not cross examine): "Could you tell me more about that? Why did you feel that way? Listener follows up: "A few minutes ago you said that . . ."

### Paraphrasing

Listener fails to check the accuracy of communication by restating in his own words important statements made by the speaker

Listener paraphrases to guarantee that she has understood correctly and to assure speaker that this is so

### Summarizing

Listener fails to summarize

Listener summarizes the progress of the conversation from time to time

### Advice

Listener narrows the range of alternatives by suggesting one "correct" course of action

Listener broadens the range of ideas by suggesting (or asking the speaker for) a number of alternatives

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# COURSE POLICIES



## COVID

Covid protocols are ever-changing, please vigorously consult this UF website to receive updated information about Covid guidelines:

<https://coronavirus.ufl.edu/>

### Course Attendance

#### **Pre Covid, here is what I would have begun with regarding attendance:**

Attendance and participation are critical components of this course and your success. If, for some reason, you are unable to be in class please let me know in advance via email. If a crisis or life-threatening emergency has occurred; please alert me as soon as possible after your absence should advance notice is not feasible. Please note that in many cases accompanying documentation might be required. More than three absences will impact your participation/overall grade. A point will be deducted for each additional absence. Upon noticeable absences, I will call for a one-on-one meeting.

Additionally, I mark attendance by your being fully present physically, cognitively, and intellectually. Showing up, weighing in, and making powerfully creative and significant contributions to course discussion can greatly contribute to the success of your final grade in the course.

#### **Here is how Covid impacts my attendance policy:**

Self-preservation, caregiving, and resilience have become the tools we must employ to thrive and practice our best response to safety in these times. While it is my expectation that you adhere to the above; taking care of yourself is a priority. Therefore, if you are

feeling ill or concerned that you might have been exposed to Covid-19, please do not hesitate to adhere to the on-going UF policies regarding Covid.

In general, the expectation is that you attend class physically and in-person. There might be times when the instructor is away presenting that requires that we meet virtually via Zoom. However, that is not likely. Please do not ask to access class virtually as a permanent method of course attendance unless you have official accommodations registered with the University.

### **Per UF's Absence Policy Guidelines:**

Students may only participate in classes if they are registered officially or approved to audit with evidence of having paid audit fees. The Office of the University Registrar provides official class rolls to instructors.

Students are responsible for satisfying all academic objectives as defined by the instructor. Absences count from the first-class meeting.

Acceptable reasons for absence from or failure to engage in class include illness; Title IX-related situations; serious accidents or emergencies affecting the student, their roommates, or their family; special curricular requirements (e.g., judging trips, field trips, professional conferences); military obligation; severe weather conditions that prevent class participation; religious holidays; participation in official university activities (e.g., music performances, athletic competition, debate); and court-imposed legal obligations (e.g., jury duty or subpoena). Other reasons (e.g., a job interview or club activity) may be deemed acceptable if approved by the instructor.

For all planned absences, a student in a situation that allows an excused absence from a class, or any required class activity must inform the instructor as early as possible prior to the class. For all unplanned absences because of accidents or emergency situations, students should contact their instructor as soon as conditions permit.

Students shall be permitted a reasonable amount of time to make up the material or activities covered during absence from class or inability to engage in class activities because of the reasons outlined above.

If a student does not participate in at least one of the first two class meetings of a course or laboratory in which they are registered, and they have not contacted the

department to indicate their intent, the student can be dropped from the course. Students must not assume that they will be dropped, however. The department will notify students if they have been dropped from a course or laboratory.

The university recognizes the right of the instructor to make attendance mandatory and require documentation for absences (except for religious holidays), missed work, or inability to fully engage in class. After due warning, an instructor can prohibit further attendance and subsequently assign a failing grade for excessive absences.

**Read more here to learn about UF's Attendance Policies as it relates to Illness, Sports Activities, Religious Holidays, and more:**

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

### **A Word on Timeliness**

Students are expected to be on time and prepared to begin at 11:00 AM. **When the class is meeting at a site other than the classroom, please arrive at least 10 minutes prior. Students should also familiarize themselves with the institutions we are visiting and the biographies or careers of the people that we will be meeting with. Students should also prepare questions for the speakers in advance of these classes.**

### **Classroom Conduct**

The relational landscape of a classroom is an important factor in creating an **energetic learning environment**. I want us to be energized; always. The most conducive way to achieve this landscape is to practice empathy. There is a myriad of definitions for “empathy”. I offer that empathy in the university classroom has two goals:

1. Helping students understand how seeking to make connections with the unfamiliar/their own information gaps can transform their learning experience
2. Helping students navigate modalities of Discernment, Agency, and Empathy.

I believe that museums can change the world; but we need empathetic, inspired museum workers to do so. Empathy is a way for us to understand how others are feeling even when it does not make sense to us. There are at least three types of empathy: 1) Cognitive, 2) Emotional, and 3) Compassionate. As such, I ask that you maintain this basic classroom behavior for our greatest possible learning experience:

Students should dress, behave, and treat their fellow students and instructor with professionalism. This includes giving them your full attention, not speaking over others, and respectfully responding to others' ideas or comments.

All of us will have differing opinions about a plethora of subjects. We can agree to disagree. Please do not deflate another's joy or passion for a subject simply because you do not share the same viewpoints. Higher education has room for variety of thought.

### **Pronouns**

*My pronouns are She/Her. I recognize the fact that pronouns are not preferences; they just are. Please feel free to alert us what your pronouns are. There is the full expectation that as a class group we are respectful of all pronouns that we have been directed to use as a collective. In return, there is the expectation that allowing for proper/correct use of directed pronouns come with possible learning curves for some as they adjust to that notion grammatically.*

### **Canvas**

**The (printed) syllabus is highly subject to change.** More detailed information on assignments, weekly readings, and schedules, along with the complete syllabus will be posted on the Canvas site for this class. Canvas will serve as the most current resource for the class.

Students are responsible for consulting the site for the latest information regularly.

**Museums are places for debate and conversations about important issues facing us today and in the past. Current issues that are near-crisis point in museums include: structural racism, repatriation, single-use plastics/environmental stewardship, pay wages, and more. The class will also be a place for similar debate and discussion. At times we will be discussing sensitive topics. It is essential that students are respectful of each other's viewpoints and comments. We will also be learning what might be new language and frameworks. I encourage you to be comfortable with being uncomfortable. Similarly, I encourage students to speak with me if they feel upset, unsafe, and unheard based on the discussions or atmosphere in class. I welcome the opportunity to shore up any issues of safety, inclusion, empathy, etc.**

### **Course Evaluation**

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

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at [gatorevals.aa.ufl.edu/students/](http://gatorevals.aa.ufl.edu/students/). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). Summaries of course evaluation results are available to students at [gatorevals.aa.ufl.edu/public-results/](http://gatorevals.aa.ufl.edu/public-results/).

## **Plagiarism and 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”.

This includes plagiarism, which includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

For more on plagiarism and the honor code see:

<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

# **Privacy**

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 Conduct Code.

## **How to Submit Deliverables**

The submission process for the course is fairly simple:

**Written assignments** should use 1.5 spacing, 12 point font in Times New Roman, edited for proper grammar and spelling and stylized for Chicago or APA.

**Submitting Assignment**--Written assignments and presentation PowerPoints should be uploaded to Canvas by 11:59pm the day they are due. They **MUST** also be submitted by hardcopy in class (except PP).

## **Student Resources & Accommodations**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

## **The 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/](http://writing.ufl.edu/writing-studio/) or in 302 Tigert Hall for one-on-one consultations and workshops.

Link to UF Grades and Grading Policies:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>



### **Grading Scale**

#### Grade Scale

93.4-100=A;  
90.0-93.3=A-;  
86.7-89.9=B+;  
83.4-86.6=B;  
80.0-83.3=B-;  
76.7-79.9=C+;  
73.4-76.6=C;  
70.0-73.3=C-;  
66.7-69.9=D+;  
63.4-66.6=D;  
60.0-63.3=D-;

# Academic Success Tools

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

# Self-Care + Preservation

## **Basic Needs Security**

Any student who facing challenges securing their food or housing and believes this may affect their performance in this course is urged to contact the Dean of Students for support. But also, please do not hesitate to contact me directly as well.

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## **Counseling and Wellness Center**

Take care of yourself! The stresses of graduate school can take a toll on our mental and physical health. The Counseling and Wellness Center (CWC) is

dedicated to caring for students' wellbeing. If you are feeling unwell in anyway, including anxious or panicked, you can reach out to the CWC:

<http://www.counseling.ufl.edu>.

Telephone: 392-1575

Campus Resources: Health and Wellness U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto: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.

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website or call 352-273-4450.

# Connecting with Dr. Moore

My intention is to continue to meet strategically with the arts, cultural, and museum community to better identify partners, allies, accomplices, and opportunities for you, myself, and the program. The large implications of this means that I am likely to be in and around campus; but not always in my office. Please come to my office hours or plan to schedule to meet by appointment---But never fear!

Here are some easy, effective ways that we can remain connected and partnered for your success:

1. Check the syllabus and check it twice
2. Identify a peer partner in class to ask any additional questions, collaborate, etc.
3. Come to my office hours. Seriously, come! These hours are set aside explicitly to meet with students. It is the best way to speak with me.
4. Email me. Please allow 24-48 hours for a response. Please do NOT use the Canvas email; just my [pmoore@arts@ufl.edu](mailto:pmoore@arts@ufl.edu) . I am likely not going to respond to email over the course of the weekend but please expect responses over the course of the week.
5. Make an appointment with me. I am a hiker. I love nature and outdoors. I am game to walk the campus with you. Meet you at the library or some other fave spot on campus. Or, here in my office. It is your choice and a great option for fresh, engaging places to talk.
6. Meeting with me after class works as well as long as the questions do not require serious research or timely explanation on my end.

## Tidbits of Miscellany



I love writing letters of recommendations for my students. Love! However, I have some hard and fast rules for this privileged action.

Here they are:

1. Be outstanding. Demonstrate your intellectual and professional acumen in and outside of class.
2. Ask for the letter a minimum of ONE MONTH in advance of the deadline
3. Include information about the position, internship, academic opportunity, etc. that you are applying for. If there are specific highlights that you want me to include please clearly identify those things and make your case for how they are apropos in my letter.
4. Include your CV and any additional sparks of interest that are suitable for the letter. Be specific.
5. Clearly state the deadline and how the letter should be submitted
6. Gentle reminders leading up to the deadline are critical!
7. Thank you for allowing me to be a part of your academic and professional journey.

# Important Dates

Please check this link for access to important UF Dates:

<https://catalog.ufl.edu/UGRD/dates-deadlines/pdfs/>