

GRAVITY & BUOYANCY

ART2702C

Fall 2016

M + W periods 2-4 (8:30 – 11:30)

FAC B1 rm code:

Credit 3

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Office: FAC B6

Office hours: Thursdays from 1:00PM to
2:00PM/FAC B6

UF SCULPTURE BLOG

<http://ufsculptureprogram.blogspot.com/>

COURSE DESCRIPTION

This course focuses on three-dimensional media with emphasis on in depth investigations of the fundamental sculptural concepts of gravity and buoyancy. Students will build a solid understanding of three-dimensional concepts by learning basic sculptural skills and techniques, and will apply these skills within a traditional and contemporary sculptural context. As we investigate these two forces of nature through the three-dimensional objects we create, we will also be exploring how sculptural objects communicate the complexities of gravity and buoyancy. We will also explore the radical expansion of the register of sculpture in the twentieth century. Instead of a literal reading of gravity and buoyancy, this course strives to examine our understandings of weight, mass, density and how they relate to presence and conceptual integrity of the objects/sculpture we create. The projects for this course may be based on solid objects as well as objects that float, inflate, or suspend as well as human body (Living Sculpture) and respond to the space in which they are situated.

CONCURRENT WITH STUDIO PROJECTS STUDENTS WILL BE DISCUSSING, RESEARCHING, EXPERIMENTING, COLLABORATING, RESPONDING TO HISTORICAL AND CURRENT ISSUES IN SCULPTURE AND HAVING FUN.

METHODS OF INSTRUCTION

The course structure consists of lectures, demonstrations, process critiques, formal critiques, discussions, and individual guidance. A large amount of class time will be utilized for studio work. Come to class prepared. Studio availability is limited, so it is in your best interest to be productive during appointed class hours. Many class hours will be spent in the woodshop; proper attire is required. Out of class work will be required for research, exercises, readings, and projects.

COURSE OBJECTIVES

- Introduce students to the fundamental principles of sculptural concerns of form, material, and construction.
- Develop familiarity with historical and contemporary concepts of three-dimensional art.
- Identify spatial concepts, formal issues, and sculptural strategies.
- Investigate various modes of construction as a vehicle for sculptural development.
- Develop and demonstrate visual language and formal construction skills from ideation to proposal to finished object.
- Create works sensitive to forces and activities of the environment and around them.
- Develop critical thinking and studio research skills.

- Begin documentation habits in line with successful professional artists.
- Assess and critique the strengths and weakness of individual works.
- Develop visual ideas and generate personal themes for artmaking.

REQUIREMENT

The final grade is a cumulative grade based on how well you accomplished course objectives and requirements.

3 Projects will cover the following: (It might be 4 projects instead of three/it depends on students' performance)

1. Week 1-5	Skeleton And Skin/Under The Skin Self-Portrait
2. Week 5-10	The Multiple
3. Week 10-16	Kinetic/ Performative Objects

Each project will begin with a detailed discussion and description session. Projects will have deadlines and will be critiqued. Reading responses and artist statements will complement each specific project. Each student must be present in the studio and working on workdays. There will be workable allotted for each project and the last day of each project is reserved for a critique. Critiques are the equivalent of exams. Tardiness on a Critique day will count as two tardies and half a letter grade will be deducted from the project. There will be small projects with the purpose of diving deep into each project concept, doing more research and experiment with more materials and techniques to be more prepared for the final projects.

RESEARCH/RESPONSE/PROPOSALS

There will be response papers required based on readings which complement each series of projects. Students will also be required to complete several short, but focused, artist research projects. All research aids in the building of a context from which you come to understand the history and ideas of sculpture and the confidence to relate these ideas to others from your perspective. Students will also be required to complete one short, but focused, artist research project and prepare proposals for each project. Project proposals must be completed and approved for the projects to be considered for critique.

ATTENDANCE

- Active participation is required for all sessions.
- After your first two absences, your participation grade will lower by two points (out of 15 possible points) per absence. However, missing project introduction days or critiques will lose three points (or one point if they are during your first two absences). All assignments are still due when class begins even if you do not attend. (See policy on late work.)
- Late arrivals will be marked tardy; leaving early will also be noted. Any three late arrivals or early self-dismissals will count as one absence. You are late if you arrive to class after role is taken.
- If you are more than 15 minutes late, you will be counted as absent. It is your responsibility to see that the record is corrected from an absence to a tardy if you are late.
- A missed class does not constitute an extension of an assignment.
- Missing critique makes the assignment was under critique to be reviewed for 50% of its original grade. (Lateness will be calculated first, then 50% less).

- Attending class unprepared for a discussion, critique, workday, or presentation will be considered an absence. You must be actively working on workday, NO COMPUTERS OR PHONES. Students must come prepared to every class with proper attire (work shirt, pants, and closed-toed shoes).
- If you miss a class please ask another classmate for information on the material we covered that day.
- Announced changes to the course calendar, demonstrations, or general classroom critiques demand your presence; compensatory work of another kind cannot be accepted in lieu of missed instruction in this area.
- It is vital that you are present on critique days. Missing a critique day is like missing an exam. You should only be absent in cases of emergency. If you are going to be absent please contact me via e-mail prior to the class.
- Please check-in via email when you are absent, I am concerned for each of you.

EVALUATION

YOU WILL BE EVALUATED BY THE EVOLUTION OF YOUR WORK DURING THE COURSE OF THE SEMESTER IN TERMS OF CRAFTSMANSHIP, CONCEPTUAL DEVELOPMENT, PLANNING (SKETCHES, WRITING, DISCUSSION), FULFILMENT OF THE ASSIGNMENTS, ATTENDANCE AND OVERALL PARTICIPATION. THE SUCCESSFUL COMPLETION OF A PROJECT WILL CONCLUDE WITH A CRITIQUE-YOUR PARTICIPATION IN CRITIQUES IS ESSENTIAL FOR YOUR OWN DEVELOPMENT AND THAT OF THE OTHER STUDENTS IN THIS CLASS. WORK TURNED IN LATE WAY NOT RECEIVES FULL CREDIT.

YOU ARE CONSIDERED A PROFESSIONAL-IN-TRANING; APPROACH YOUR WORK WITH RIGOR.

60% Projects (3 projects 20% each, including small projects for each project)

Evaluation for each project will be based on the following criteria (in no particular order):

- Evidence of experimentation within the parameters of the project guidelines
- Evolution from proposal to finished work
- Successful resolution of the assigned problem
- Craftsmanship/Skills development/Technical Innovation
- Aesthetic Concerns
- Conceptual Rigor
- Personal Investment with effective work ethic and dedication
- Inventiveness

Develop your ability to solve problems and devise new approaches for achieving not only the course objectives, but also personal goals you set for yourself. New and unusual approaches often lead to discovery in your work, so demonstrate your willingness to move beyond basic requirements and boundaries. TAKE RISKS!

Clear, concise artist statements for each project are also required. All assignments may be re-worked and resubmitted for grading provided they were originally turned in on time. Re-worked assignments must be resubmitted within two weeks of the original grade. Assignments may only re-worked one time. Re-working an assignment does not guarantee a higher grade.

10 % Reading Responses/ Research/Proposals

All research aids in the building of a context from which you come to understand the history and

ideas of sculpture and the confidence to relate these ideas to others from your perspective. There will be response papers required based on readings which complement each series of projects. Students will also be required to complete one short, but focused artist research project and prepare proposals for each project.

10% Research books: Collection/ Research/ Methodology

Maintaining an active, organized research book is a crucial component of good studio work, but it requires developing a habit. Each student is required to keep a research book that is dedicated to this class and used daily for in-class exercises, as well as independent research, clippings, photographs, ideation, sketching, writing, recording, documenting maquettes, problem-solving, notes from lectures, demos, videos, and the collection of other information and resources. There will be multiple research book checks throughout the semester. Students are required to bring their research book to every class meeting. Consider this a sketchbook/database/ archive.

15% Participation/ Preparedness/Critiques/Discussion

Participation, support, and respect in all phases of this course is imperative. The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved in group discussion and critiques. Start early and work through each class to its end. Complete your work- including all facets of the assignment. Use what you know while also challenging yourself. Attend and participate in a responsive manner in every class and during critiques.

Critiques are an essential part of the practice of art. They are necessary and beneficial not only for getting feedback on one's own work, but just as importantly for learning how to look, discuss, and articulate ideas relating to the artwork of your peers. Critiques are mandatory even if your project is incomplete. Each student is expected to contribute significantly. In addition, you are expected to treat your classmates as respected colleagues.

Full participation in class means that you are focused and mentally present. Please do not text, surf the Internet, etc, as this prevents your full participation in the studio. You are expected to cleanup as well as practice safe and thoughtful use of materials, tools, and facilities.

Also, each student must bring to every class all necessary materials and tools. Failure to bring necessary supplies to class will result in an absence for the day and a low participation grade. (See above for policies relating to attendance)

5% Documentation

Photo-documentation of each project with an image list must be complete and turned in to me during finals week.

GRADING POLICY

A (100-95) / A- (94-90) / B+ (89-87) / B (86-82) / B- (81-80) / C+ (79-77) / C (76-72) / C- (71-70) / D+ (69-67) / D (66-62) / D- (61-60) / E (59-0) (UF GPA equivalency A 4.0; A 3.67; B+3.33; B 3.00; B 2.67; C+2.33; C 2.00; C- 1.67; D+1.33; D 1.00; D- .67; and E, I, NG, S U, WF 0.00) (Note: a grade of C- or below will not count toward area requirements)

UF grade point policy: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades>.

GRADE EXPLANATION

A *Excellent* – work throughout the semester has met and exceeded the stated objectives exhibiting a thorough understanding and manipulation of concepts covered in class. Student has taken initiative and consistently sought additional information about artists presented in slide lectures, examining examples and relating that information to the research at hand. Written work is a thoughtful assessment of artists and exhibitions and examined in context of the course. Class attendance is unblemished; participation in discussion and critiques is considered, pertinent and useful. Participation also includes working through the entire class period and exhibiting a curious and intelligent approach to class work.

B *Above Average* – good work throughout the semester, showing a thorough understanding of concepts covered. Presentation and craftsmanship are good and supportive of the work. Active participation in critiques and class discussion. This work lacks only in –exceeding|| as mentioned above.

C *Average* – class work meets stated objectives of projects, exhibiting a grasp of the concepts explored although lacking a more comprehensive understanding and execution of those concepts. Class attendance, participation and enthusiasm are strong.

D *Below Average* – class work does not meet project objectives, is unfinished or only partially explores pertinent topics. Presentation is poor and class assignments or class time is missed seriously hampering success.

E *Failing* – not attending class, not completing assignments and not communicating with the instructor.

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>. 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/>

Attendance policy: The university's standard attendance policies are in effect and can be found here: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>. Attendance is mandatory. It is your responsibility to attend class regularly. Absences result in missing out on demos, lectures, critical feedback, and discussions which will not be repeated, this will be reflected in the quality of your work and be graded accordingly. Your presence and participation is important to the functioning of the class, four unexcused absences will result in your participation grade being lowered by 50%.

Late and Make up work policy: Unexcused absences on dates when projects or assignments are due means zero points for that particular assignment without the possibility for recuperating lost points. Late assignments or projects will be graded at a fifty percent reduction in grade points.

Students with disabilities: Students with disabilities requesting accommodations should first register with the Disability Resource Center (3523928565, 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.

Required and recommended readings: Required readings will either be provided for via pdf or on reserve in the library.

Class demeanor policy: Cell phones, tablets, laptops, and other electronic devices may only be used with consent of the instructor. Students who are disruptive or inattentive for any reason may be asked to leave the classroom and be marked as absent for the day.

Students are responsible for leaving the sculpture classroom, shop, and courtyard areas clean after they have worked there. Violations of this policy will result in the student losing their shop privileges.

Due to the limited amount of space in the classroom which is shared by other classes, it is imperative that completed projects are removed from the classroom or courtyard at maximum one week from the project critique/due date. Please keep your project exit strategy in mind when factoring the design of your projects. Projects left in the room for more than a week, or projects found in the garbage dumpster after completion may be reduced by a letter grade.

Academic Honesty Policy: 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. If you have any questions or concerns, please consult with the instructor.

Counseling and Wellness Center: Students are encouraged to take advantage of the available resources provided at the CWC, visit <http://www.counseling.ufl.edu/cwc/default.aspx> or call (352) 3921575 for more information. The University Police Department can be reached at (352) 3921111. Dial 911 for emergencies.

Health and safety handbook: It is the students’ responsibility to be aware of the possible hazards inherent in making sculpture. Students who repeatedly ignore safety warnings may have their shop privileges revoked

This course will adhere to the School of Art and Art History’s Health and Safety Policy which will be reviewed in class. All students are required to sign and submit to the office (FAC 103) the SA+AH Health and Safety Student Signature page. The handbook can be found online at:

<http://saahhealthandsafety.weebly.com/handbook.html>

HEALTH & SAFETY AREA SPECIFIC INFORMATION: SCULPTURE

1. Hazards (inherent)

Welding

Welding produces toxic fumes and radiates UV light.

Sanding

Sanding produces toxic and/or irritating dust.

Spray Paint

Spray paint produces toxic fumes, generates liquid hazardous waste in excess paint and solvents used in cleaning (acetone, mineral spirits.)

Epoxy, Bondo, Polyester Resins

These produce toxic fumes and generate both toxic and liquid hazardous waste. Stones containing silica are also toxic when sanded.

Plaster, Cement

Both generate toxic, irritating dust when mixing. Cement is highly alkaline and can burn then skin when exposed.

Silver Soldering

Both electrical and structural soldering produces toxic fumes from flux (hydrochloric acid and phosphors). Solder may contain lead, which is toxic.

2. Best Practices

- All students must attend an orientation before using the wood and metal shops. During the orientation all shop rules and policies are presented as well as a discussion of the proper and safe use of shop tools.
- Work in a well ventilated area while welding; cover all skin.
- Shield eyes with approved lens safety wear.
- Work in well ventilated area while sanding wood.
- All spray painting must be done in spray booth.
- Resins may not be mixed indoors.
- Wear rubber gloves and use plastic drop cloth to contain chemicals when used.
- Silver soldering should be done in a well ventilated area.

3. Links

- <http://www.ehs.ufl.edu/General/resppol.pdf>
- <http://www.ehs.ufl.edu/General/Shop/shophom.htm>

4. Area Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In case of emergency, call campus police at 3921111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office.) Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Get permission from shop supervisor before beginning work
- Sign in to use the wood shop
- Eye protection must be worn when using any power tools
- Long hair must be tied back
- Hearing protection is available
- Familiarize yourself with the closest eyewash unit
- Shirt tails must be tucked in and loose sleeves rolled up
- Shoes must cover toes
- No loose jewelry allowed in the shop areas
- Clean up your mess
- Students are prohibited from taking home any SA+AH property
- All painting and sanding must be done in the courtyard when weather permits.
- Newspaper or plastic must be used to protect table and floor surfaces from paint, glue and plaster
- Students are prohibited from storing materials or projects in the wood or metal shops
- Do not use stationary equipment to cut painted, recycled or pressure treated lumber
- Dust off tools, tables and sweep the floor when finished using wood tools
- Scrap material must be disposed of immediately
- Tools and shop equipment must be put away in its proper place
- The table saw, jointer and planer are to be used only under the supervision of Brad Smith and any unauthorized usage will result in expulsion from the shops
- No food or drink in the shops
- Only students enrolled in current SA+AH courses who have attended the orientations may use the shops. No visitors while you work.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- First aid kits are found in each studio. Notify your instructor if supplies are low.
- Locate the nearest eyewash unit and familiarize yourself with its functions.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- Follow the SA+AH CONTAINER POLICY (see policy below)

There are 2 types of labels used in the SA+AH yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:

All new and or used product in containers (hazardous or what might be perceived as hazardous i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc.) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be

marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow:

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

- All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.
- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5 gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%.

Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area.

ADDITIONAL GUIDELINES

UPDATES

Students must check their school email accounts regularly. Students are responsible for any information, deadlines, and updates emailed to their UF webmail accounts. Students should check with another student about assignments when they miss a class.

LOCKERS/STORAGE

The SA+AH is not responsible for items in lockers or cubbies. Please watch for posted signs on lockers regarding their use. You are responsible for keeping the locker from attached AT ALL TIMES to your lockers. Lockers will be cleaned out at the end of each semester. When storing materials you must write your name on everything with a black marker, the course you are in, and the instructor's name. the SA+AH is not responsible for items left in classrooms.

STUDIO/CRITIQUE ROOM USE

The instructor, the School of Art and Art History, and the Sculpture Department are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms.

Projects and materials are not to be stored in the wood or metal shops without consulting Brad Smith.

Each student is responsible for ensuring that his/her projects and materials are safely stored, displayed, installed, and removed from the classroom and critique space. Projects must be set up and removed from the critique space at the times and spaces designed for each project. As a rule

students will plan to install projects for critique after 6pm the night before and remove projects from critique space the same day as critique, as directed by the instructor. Since other sculpture classes, graduate students, and many other students use the critique room, it is important that students install and remove work in the time allotted for each critique and repair any damage promptly, including nail and pin holes. Work that is not removed from the space in a timely manner and/or repairs not made will result in the lowering of the project grade.

SPRAY BOOTH

You must use the spray booth located in FAC211A for all aerosol spray tasks.

CLOSED and LOCKED DOORS

We have safety measures in place to prevent harm to students and reduce theft. Please respect them. Do not prop doors open or allow strangers in the building.

REQUIRED TOOLS AND MATERIALS

THE MATERIALS AND TOOLS REQUIRED IN THE COURSE OF THE SEMESTER VARIES WITH THE PROJECT. REQUIRED MATERIALS AND TOOLS WILL BE DISCUSSED AT THE BEGINNING OF EACH PROJECT. PROJECT-SPECIFIC MATERIALS, SOMETIMES TOOLS, AND COSTS WILL LARGELY BE LEFT UP TO STUDENTS TO DETERMINE AND MANAGE. THERE ARE MANY COST-EFFECTIVE RESOURCES AVAILABLE FOR STUDENTS AND THESE WILL BE DISCUSSED IN CLASS. IN ADDITION TO PROJECT-SPECIFIC MATERIALS AND TOOLS, STUDENTS WILL BE RESPONSIBLE FOR BUYING A TOOLBOX IN WHICH TO KEEP THE ITEMS FROM THE LIST THAT FOLLOWS. THESE ITEMS WILL NOT ONLY PREPARE YOU FOR THIS COURSE, BUT ARE DESIGNED TO BE FUNCTIONAL BEYOND IT. STUDENTS SHOULD HAVE THEIR TOOLBOXES IN ORDER BY THE THIRD CLASS, AND THEY SHOULD BE AVAILABLE AT THE START OF EACH CLASS THEREAFTER.

- SKETCHBOOK (AT LEAST 8" X 10")
- 3- RING BINDER FOR WORK SHIRT/ APRON- KEEP IN LOCKER
- CLOSED-TOE SHOES – KEEP IN LOCKER
- MASKING TAPE
- SCOTCH TAPE
- 3 INEXPENSIVE DISPOSABLE BRUSHES OF DIFFERENT SIZES
- GLUE STICK
- SCISSORS
- HAMMER
- STANDARD PLIERS
- NEEDLE-NOSE PLIERS WITH WIRE CUTTERS
- PHILLIPS HEAD SCREWDRIVER
- FLAT HEAD SCREWDRIVER
- UTILITY KNIFE/CRAFT KNIFE
- EXTRA BLADES
- TAPE MEASURE
- STRAIGHT EDGE (METAL RULER)

- PENCILS
- DUST MASK
- RUBBER, NITRILE, OR LATEX GLOVES
- LOCK FOR YOUR LOCKER
- SWING KIT (THREAD/ NEEDLES/PINS)

OPTIONAL

- CORDLESS DRILL AND BITS
- QUALITY EXTENSION CORD
- WORK GLOVES
- SAFETY GOGGLES

Rubric for Project Grades

Pts	Creativity/Originality (x 8 pts.)	Effort/Perseverance (x 7 pts.)	Craftsmanship/Skill (x 5 pts.)	Cooperation/Attitude (x 5 pts.)
4	The student explored several choices before Selecting one, generated many ideas, tried unusual combinations or changes, used problem solving skills.	The project was continued until it was as complete as the student could make it; gave it effort far beyond that required.	The artwork was beautiful and patiently done; it was as good as hard work could make it.	The student willingly participated in necessary preparation or work for classroom, was sensitive to the feelings and knowledge of others, exhibited a positive attitude toward assignment.
3	The student tried a few ideas before selecting one or based his/her work on someone else's idea, made decision after referring to one source.	The student worked hard and completed the project, but with a bit more effort it might have been outstanding.	With a little more effort, the work could have been outstanding; lacks the finishing touches.	The student participated enthusiastically, performed more than adequately, assisted in preparation and cleanup.
2	The student tried an idea but it lacked originality, might have copied work, substituted "symbols" for personal expression.	The student finished the project, but it could have been improved with more effort, chose an easy project and did it indifferently.	The student showed average craftsmanship; adequate, but not as good as it could have been, a bit careless.	The student was apathetic toward the assignment, complained, assisted in preparation and cleanup when asked.
1	The student fulfilled the requirements of the assignment, but gave no evidence of trying anything unusual .	The project was completed with minimum effort.	The student showed average craftsmanship, lack of pride in finished work.	The student allowed others to do most of his/her work, participated minimally, exhibited no interest in the project
0	The student showed no evidence of original thought.	The student did not finish the work adequately.	The student showed poor craftsmanship; evidence of laziness or lack of understanding.	The student did almost nothing toward completing the assignment, did minimum or no amount of preparation or cleanup, distracted others.