

# Ceramics Sculpture 1 ART3764

Spring 2020 Mon/Wed 11:45-2:45 pm  
Fine Arts Building C Room B14 & B16  
Professor Jesse Ring Office B15  
[jring@arts.ufl.edu](mailto:jring@arts.ufl.edu)

## Syllabus

8/31/20 -12/10/21  
3 Credit Hours

**Virtual Office Hours:** Tuesday 10am -Noon  
Appointments made by email are preferred

Teaching Assistant Cindy Leung Studio B12 [leungsinyee@ufl.edu](mailto:leungsinyee@ufl.edu)  
Office hour Monday from 9-10am

### Email Policy |

Email is the preferred method of communication outside of class time. I check my email regularly Monday-Friday from 9am-5pm and reply within 24 hrs. Note that an email received at 5:30 pm on a Friday may not be answered until Monday.

### Classroom Etiquette |

#### Introductions |

Name preferences and preferred pro-nouns will be respected in this class, and all are asked to be patient with and acknowledge the occasional error.

<https://lgbtq.vassar.edu/transandnon-binaryresources/gender-pronouns.html>

[https://www.youtube.com/watch?v=Fb\\_We13\\_QTA](https://www.youtube.com/watch?v=Fb_We13_QTA)

#### Participation |

Participation in discussions, group activities, in class work time, and critiques is crucial to the learning process. Through open discussion and participation in group critiques we can talk intellectually and critically about the work. Ceramic processes are a lot of work, your participation as a class in preparation, making, and cleanup are appreciated. **Everyone will be expected to help.** Studio cleanup is also a group activity that comes with the territory. Your participation is crucial here, both during and after class.

#### Professionalism |

Once you enter this course you are considered a professional and will be expected to demonstrate professional work habits. This includes **meeting deadlines, managing your time** and being clear, thorough and thoughtful in your written and oral responses. You will be expected to **listen actively, speak thoughtfully and be fully engaged in class.**

I hope that you will demonstrate your personal commitment to and personal investment in your work by doing lots of making, that you will **PUSH beyond what you already know and do**, and that you will **continue to develop your voice as an artist.**

#### Cell Phones |

Cell phones should only be used for pertinent assigned course research. Calls, texting, social media, and watching videos are not allowed during class time. Please silence your devices ☺ Using your phone, tablet, etc. for these distractions will result in an absence for the day.

#### Syllabus Acknowledgment |

To acknowledge that you have fully read, understand, and agree to all the terms of the entire syllabus, It is required that you take the Syllabus Quiz on Canvas. This also acknowledges that the schedule is subject to change based on faculty discretion

## Catalogue Description | Ceramic Sculpture 1

Investigates the intermediate level of technical, conceptual and aesthetic issues involved with sculpting using ceramic materials. Students will learn to use sculptural form to convey ideas based on contemporary culture. Projects focus on the use of low-fire materials, image development and glaze electric fired to enhance sculpture.

Prerequisite: Must be BFA Art or BA Art or BFA Graphic Design major and must have passed sophomore portfolio review

## Course Overview |

This course teaches an approach to sculpture using ceramic materials and techniques. The techniques include hollow forming, solid forming, using armatures, plaster molding, and other experimental approaches. Each project is developed around a technique, compositional considerations, and a conceptual precedent to provide a format to facilitate your individual growth as an artist within the medium. Discussions of artists, movements, related art theory and criticism will offer further context to individual projects and the course in general.

## Learning Objectives|

Upon completion of this course students should be able to demonstrate:

- Control and understanding of the forming and drying process for clay
- Proficiency in hollow sculpting techniques including pinch, coil, and slab
- An ability to create works out of clay composed of complex joined parts
- Proficiency in solid sculpting on an armature and core
- Proficiency making and using plaster press molds
- Understanding of basic clay, slip, and glaze materials + mixing and application
- Proficiency in electric and gas loading and firing procedures for bisque & glaze
- Increased visual awareness & verbal articulation related to ceramic sculpture
- A critical approach to project research, development, and reflection
- Competency in proper health & safety procedures in a ceramic studio
- Exposure to contemporary artwork and theory related to ceramic sculpture

## Student Expectations |

- Attend all class meetings
- Come to class on time, ready to work, with the necessary supplies.
- Be attentive and engaged during demonstrations, discussions, critiques, and meetings.
- Work in a disciplined manner during in class work time.
- Challenge yourself creatively with each project.
- Spend necessary studio time outside of class (SEE HOMEWORK BELOW)
- Complete assignments on time.
- Participate in cleanup at the end of class, and keep a clean studio outside of class.
- Participate in all group tasks including clay processing and kiln loading

## Canvas |

This course uses Canvas, UF's e-learning platform for all calendar, announcements, email, course materials, and assignments. Handouts will not be given in paper form, instead, access to all course material will be online through Canvas. Additionally, **ALL coursework must be submitted through Canvas for grading.** You are responsible to check <https://lss.at.ufl.edu/> regularly.

Welcome to UF Ceramics is an important part of this syllabus that can be found on Canvas in the course information module. These materials will be covered the first day of class.

## **Assignments + Readings | note-this content is subject to revision**

### **Discussion Boards**

Weekly discussions will focus on assigned readings and suggested artists. These discussions are a-synchronous and require you to respond to both the discussion prompt, and to your peers. It should be treated as a structured dialogue intended to benefit you as a peer group.

### **Virtual Studio Visits**

To promote community during this hybrid course, students will use the app Flipgrid to produce weekly video content focused on sharing the development of their studio practice related to this course. These may be informal structure and should provide constructive dialogue.

### **Project 1 - Touch Form Color**

This project teaches core hollow building techniques. These include pinch, coil, and slab forming. Each technique will be studied for the visual qualities inherent to each process. Further more, a system of abstraction will be determined and used to compose a sculpture made from multiple parts. You will use a minimum of three parts, one for each core technique.

#### **Readings**

*The Ceramic Process*, Anton Reijnders- Clay, Building Hollow, Drying, and Finishing  
*Glaze*, Kate Doody and Brian Harper- Color in Glaze, Application, Glaze Journal  
*Firings*, Jed Perl. 2004

### **Project 2 - Rendered in Clay**

This project teaches solid sculpting techniques using an internal armature and core. Focused on rendering from observation, this self portrait assignment will require study of the anatomy of the human head. Other subject matter can be introduced depending on the chosen conceptual direction for the project.

#### **Readings**

*The Ceramic Process*, Anton Reijnders- Building Solid, Armatures and Cores, Fast Drying  
Bisque Firing  
*The Figurative Impulse in Contemporary Ceramics*, Peter Selz (The Ceramics Reader)  
*New Directions in Ceramics*, Jo Dahn- Figuration

### **Project 3 - Space and Light**

Using the plaster mold as a tool for reproducing form, students will work with the multiple. Through combining multiples into an object or installation you will investigate the interaction of space and light with ceramic form. Glaze testing and alteration will be studied with this project.

#### **Readings**

*The Ceramic Process*, Anton Reijnders- Using Mould's, Glaze Firing  
*Glaze*, Kate Doody and Brian Harper- Glaze Testing, Alterations, Pushing the Limits  
*Breaking the Mould*, BDP – Contemporary Clay (Claire Twomey), Ceramic Environments

### **Project 4 - Raw on Site**

Structured with the intent of experimentation, this project will ask you to create a site specific installation using your reclaim clay from the semester

#### **Readings**

*New Directions in Ceramics*, Jo Dahn- Raw Clay  
*Environment, Art, Ceramics, and Site Specificity*-Brad Evan Taylor (The Ceramics Reader)

### **Critiques**

Mid-term and final critiques will be graded and should be considered the equivalent of an exam. You will be graded on presentation of work, description of your ideas, the questions you ask, and your answers to the group's questions.

Week	Day	Date	Daily Agenda		Deadlines- Due @ Midnight
1	M	8-31	Introductions + Skill Share Course Overview	Studio Video Introduction	Syllabus Acknowledgment
	W	9-2	Home Studio Safety W/ Derek Tool Kit Overview	Project 1 Introduction Schedule Clay Pickup at UF	Studio Video
2	M	9-7	University Holiday		
	W	9-9	Discuss Project 1 Q&A Video Demos- Pinch, Coil, Soft & Stiff Slab	Work in Home Studio	Studio Video Reading 1 Discussion
3	M	9-14	Progress Check in Video Demos- Ware Boards & Joining Parts	Work in Home Studio	Studio Video
	W	9-16	Assign On Campus Studios Safety Tour W/Derek	Project 1 Tests Bisque Kiln	Artist of the Week 1
4	M	9-21	Project 1 Progress Critques Video Demos- Glaze Application- Brush	Scheduled Glaze Lab Time Work in Home Studio or UF	Studio Video
	W	9-23	Video Demo- Finishing and Drying Work	Work in UF Studio Project 1 Finished & Drying Project 1 Tests Glaze Kiln	Project 1 Greenware Video Discussion
5	M	9-28	Discuss Project 1 Tests Introduce Project 2	Video Demo- Eye, Nose, Mouth, and Ear Work in Home Studio or UF	Studio Video
	W	9-30	Discuss Project 2 Q&A Video Demo- Clay Additives	Work in Home Studio or UF	Artist of the Week 2
6	M	10-5	Video Demo- Armature, Cranial Mass	Project 1 Bisque Kiln Project 2 Tests Kiln	Studio Video
	W	10-7	Discuss Test Results Project 2 Progress Critiques	Scheduled Glaze Lab Time	Reading 3 Discussion
7	M	10-12	Video Demo- Hollowing + Re-assembling	Scheduled Glaze Lab Time Load Project 1 Glaze	Studio Video
	W	10-14	Video Demo- Fast Drying Safely	Work in Home Studio or UF	Artist of the Week 3
8	M	10-19	Introduce Project 3	Work in Home Studio or UF	Studio Video
	W	10-21	Discuss Midterm Critique Prep Video Demo-	Project 2 Firing	Project 2 Greenware Reading 4 Discussion

Week	Day	Date	Daily Agenda		Deadlines- Due @ Midnight
9	M	10-26	Midterm Critiques		Studio Video
	W	10-28	Discuss Project 3 Q&A Video Demo- Sculpting Model for Molding	Work in Home or UF Studios	Project 1 and 2 Portfolios
10	M	11-2	In Person Demo- Pour 2 Part Plaster Molds	Work in UF Studio Project 3 Test Bisque	Studio Video
	W	11-4	Project 3 Progress Critiques Video Demo- Glaze Testing, Line Blends	Scheduled Glaze Lab Time Work in Home or UF Studios	Reading 5 Discussion
11	M	11-9	Scheduled Glaze Lab Time	Work in Home or UF Studios Project 3 Bisque Kiln Procect 3 Glaze Test Kiln	Studio Video Artist of the Week 4
	W	11-11	University Holiday		
12	M	11-16	End of Wetwork Scheduled Glaze Lab Time	Project 3 Glaze Kiln	Studio Video
	W	11-18	Scheduled Install Times		Artist of the Week 5
13	M	11-23	Introduce Project 4 Studio Cleanup Assignments	Scheduled Install Times	Studio Video Reading 6 Dscussion
	W	11-25	Thanksgiving Break		
14	M	11-30	Discuss Project 4 Q& A Video Demo- Experimental Approaches	Work at Site or Home Studio	Studio Video
	W	12-2	Video Demo- Documentation Processes	Work at Site or Home Studio	Reading 6 Dscussion
15	M	12-7	Project 4 Progress Critiques	Work at Site or Home Studio	Studio Video
	W	12-9	Work in Home Studio Video or Photo Editing		Project 3 and 4 Portfolios
16	M	12-18	Final Critiques 12:30 - 2:30		Studio Video

## **Sketchbooks |**

An **ongoing assignment** is to **keep a sketchbook** for each project. This should include notes from lectures and demonstrations, assigned ideation exercises, in addition to your thoughts, drawings, and reflections for each project. Your sketchbook can be in any format that compliments your practice including fully digital. Sketchbook pages will be submitted using Canvas with each project.

## **Homework |**

Homework in this class should be considered ongoing. I expect you to be putting in the appropriate amount of time outside of class to complete readings, develop ideas in your sketchbook, and complete projects in the studio. We will discuss and walk through assignments as a class so you will have time to ask questions to avoid misguided efforts. Also, along with each project, artists, readings, and videos will be reviewed and posted on Canvas for your reference. **Please note that deadlines are NOT negotiable**

## **Hybrid Course Description |**

As a COVID-19 precaution this traditionally face to face studio class is operating as a Hybrid course for the Spring 2020 semester. To offer a comparable experience synchronous and asynchronous online tools will be used to facilitate demonstrations, presentations, group discussions, critique, and meetings. Access to studios, glaze lab, and kiln areas will be offered during pre-determined time spots for this class. This restriction in access is a precaution to limit potential exposure to COVID-19. Your patience, understanding, and compliance is appreciated. The setup of a home studio and its use will be required to accommodate coursework outside scheduled access times and as a safeguard in case of a move to fully online instruction or quarantine as result of a positive testing for COVID-19 within the class.

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

You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.

This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.

Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.

Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.

If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms.](#)

Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. [Find more information in the univer sity attendance policies.](#)

## Grading Policy |

**Your final grade** is determined by the total points earned out of 1000 possible points.

A general course rubric is available on Canvas under the *Course Information* module.

**Individual projects** will be graded on the following general criteria.

- Completion of technical objectives
- Material development
- Compositional intention and resolve
- Quality of making "intentional craft"
- Conceptual clarity and ambition
- Quality of written statements

**Project rubrics** will be provided at the beginning of each assignment.

**A (100-90%) Mastery to excellence** -Student Demonstrates mastery of skills, projects show evidence of impressive creative ambition and follow through, conceptual development is evident throughout process, sketchbook is used as a problem-solving tool in a consistent manner, during discussion and critique student has thoughtful and challenging input to offer, attendance is immaculate. A 100-94% A- 93-90

**B (89-80%) Outstanding to good** -Student Demonstrates strong comprehension of skills, projects show evidence of creative ambition with few compromises made in completion, conceptual development is considered, sketchbook is used as a problem-solving tool in the conception of projects, during discussion and critique student offers input, attendance does not exceed excused absences. B+ 89-87 B 86-84 B- 83-80

**C (79-70%) Acceptable to adequate** -Student Demonstrates understanding of skills, projects meet criteria, conceptual development is considered upon completion, sketchbook is used occasionally, during discussion and critique student occasionally contributes, attendance is acceptable. C+ 79-77 C 76-74 C- 73-70

**D (69-60%) Marginal performance to minimal effort** -Student utilizes minimal skills, projects seem rushed or unfinished, concept is an afterthought, sketchbook is un-developed, during discussion and critique student is generally dis interested, attendance is occasional. D+ 69-67 D 66-64 D- 63-60

**E (59-0%) Unacceptable performance** -Student disregards skills, few projects are finished and criteria ignored, concept is non-existent, sketchbook is like new, during discussion and critique student is dis interested, attendance is occasional.

Please note that **"GOOD WORK"** earns a **"B"**

**Late Work Policy** (accommodations must be discussed with the instructor prior to deadline).

Late assignments will not be accepted past 7 days of the due date

Late assignments will have the following deductions:

- Up to 1 day late 10%
  - 4 to 7 days late 50%
  - 2 to 3 days late 30%
  - Above 7 days late NOT ACCEPTED
- No late assignments will be accepted after Friday of week 14

## Attendance |

Excused absences are not given. Demonstrations, discussions, presentations and other group activities take place during class time that are impossible to recapture and are not repeated for those absent. In case of an absence meet with your peers for notes on missed activities.

- Attendance effects your grade. Students have 2 absences without penalty
- Absence 3, 4, and 5 deduct 50 Pts. or 5% for each absence. **A 6<sup>th</sup> absence earns grade of WF.**
- If you miss more than 30 minutes of class you will be counted absent.
- Missing class on the day of a critique is the equivalent of missing a test.
- A grade of incomplete is rarely given, and then only for unusual life circumstances.

## Required Textbook |

There is no required textbook for this course.

Assigned readings will be provided as PDF's available through blackboard.

## Recommended Texts

The Ceramic Process by Anton Reijnders

ISBN 978-0812239324

Glaze by Kate Doody and Brian Taylor

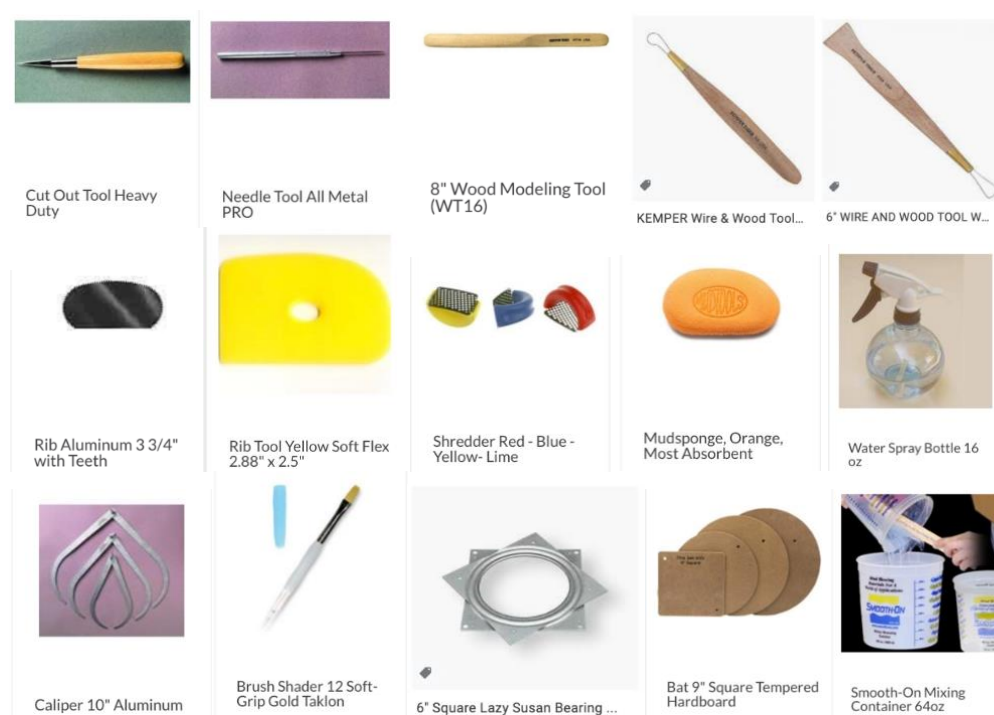
ISBN 978- 0764166425

## Required Tools and Materials |

### Purchase the following tools by Monday of Week 2

- UF Ceramic Sculpture 1 Kit – \$71.67 with shipping  
Order for New Mexico Clay by phone at 800 781 2529

Ask for the UF Ceramic Sculpture 1 Kit- don't let them sell you something else



- Hake Brush Set- 3 Piece – Buy on amazon for \$9.79 (image 1)
- Dirty Girls 13\"/>



- Butter knife and a fork
- Cotton pillow cases or t-shirts- Find some old ones to use
- Painters plastic or kitchen trash bags
- A hand towel or shop rag. Some like to wear an apron too



- Any other tools you already have are a bonus too ☺

### **Clay and Glaze Materials |**

We will be using 2 clays for this class. Projects 1 and 3 will be using Nan's Clay and the second one will be Little Loafers Clay. These clays can be purchased through the SA+AH Office at posted signs only with a CHECK OR MONEY ORDER. There is a form to fill out and bring with you. Once paid, bring the receipt to me or an available grad student for the clay. Each bag (25 lbs.) is \$15.50 and you will likely use 4 bags. Glaze materials including, slips, wax resist, stains, patinas and pyrometric costs are covered by the course materials fee. The plaster, decals and special materials are sold separately and can be purchased by the pound through the bookstore with the same form as for clay.

I will collect receipts during the second class meeting and dispense clay to you to start the first project. Additional clay will be available during class and can be gotten from our Teaching Lab Specialist, Derek Reeverts during scheduled hours posted on his office door as well as available grad students. Please arrange to pick up your clay during these hours. It is suggested that you keep any additional clay locked in your locker and that you recycle your used clay for future use (after training).

### **Lockers |**

Please sign up for a locker to be used to store tools and personal belongings on the first day of class. Lockers must be cleaned out and locks removed by the end of finals week, or the contents will be considered abandoned. If you are returning please note this on the door of the locker and your belongings will not be disturbed.

### **Studio Storage and Clean Up |**

Please leave the studio clean. Regardless of the condition you find it in, you are requested to leave it clean for the next person. Leave the work tables clear and clean. This also impacts your participation grade. This is a group studio, and we all need to pitch in to keep it a safe and healthy functioning work environment.

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 designated for each project.

The instructor, the School of Art and Art History, and the Ceramics Area are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms. Projects/materials are not to be stored in the group working space.

Please address any concerns, problems, and questions regarding this class to the instructor as they arise. The instructor is available during office hours, and by making an appointment for a special meeting time.

### **After Hours Studio |**

When using the studio after 5pm you will be working independently of my instruction. I encourage you to ask questions of one another, assist each other with cumbersome processes and build a professional community as artists and designers during this time. When listening to music out loud please make sure that everyone is happy with the genre and the volume is not disturbing others. Always leave the studio clean and ready for morning classes before leaving. It will not be uncommon for me to work on personal projects in SA+H facilities. **Please be respectful of my time and limit your questions regarding class to class time, office hours, and**

**email.** I am happy to discuss and share my projects and research with those interested.

### **Studio Stewardship and Safety |**

Your studio stewardship is a way to contribute to the area by taking pride in not only your work, but in SA+AH itself. Students should always clean the table and floor in their work areas and return tools and materials to the proper place at the end of each work session.

**Always be knolling!** The best rule of thumb, **leave everything you touched clean & organized.**

### **Door Codes and Access to Studios |**

FAC is opened: M-F 7:00am -10:00pm SAT 1:00pm – 10:00pm SUN 2:00pm – 10:00pm

**You will need your Gator One ID Card for the Card swipe for all other times.** The card swipe is on the ground floor out to the parking lot, closest to Sculpture.

You will receive a door code with your studio assignment for either B14 or B16.

### **Health and Safety | Specific Area Rules & Information for Ceramics**

-Follow all SA+AH Health and Safety handbook guidelines.

-Alcohol is forbidden in studios.

-No smoking on campus.

-No eating or drinking in the glaze or mixing areas

-Shoes – closed toes must be worn at all times

-It is recommended that protective equipment be worn at all times: safety glasses when grinding, chipping shelves, etc., protective lenses for kiln viewing, gloves for hot objects, heat resistant aprons for raku, ear protection for grinding and sawing, rubber gloves for mixing hazardous materials

-Do not block aisles, halls, doors

-Do not bring children or pets into the studios

-Do not store things on the floor

-Do not park bikes in the building

-Clean up spills immediately

-Scoop up dry materials, mop up liquids, do not replace spilled materials in original source if spilled for they are contaminated

-Carry heavy and large trash bags loaded with trash to dumpster

-Place materials containing Barium and Chrome in the hazardous waste disposal area

-Do not sweep for this puts hazardous materials into the air; rather scrape up chunks and wet-clean area.

**Any questions about Health and Safety ? ASK FIRST before doing.**

### **Visitor Policy |**

Your safety is important to us. Keep studios locked and not propped open. Should you have someone wanting to visit, you must seek permission from the Teaching Lab Specialist at least 48 hours before the visit.

## University Policies |

### Students with disabilities |

I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation.

Students with disabilities **requesting accommodations** should first register with the Disability Resource Center, 352-392-8565, <https://disability.ufl.edu> 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.

### Other Policies |

The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

- Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>
- Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>
- Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

### Classroom Demeanor |

"Students in the School of Art and Art History will not be permitted to have beepers (pagers) and cell phones turned on in the classroom. If such a device beeps, chimes, rings, or makes any type noise, it must be turned off before entering the classroom".

### Academic Honesty |

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

### Disruptive Behavior |

Faculty, students, administrative, and professional staff members, and other employees (herein referred to as "member(s)" of the university), who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the university shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at: <http://www.aa.ufl.edu/aa/Rules/1008.htm>. Be advised that a student can and will be dismissed from class if he/she engages in disruptive behavior.

## **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 [umatter.ufl.edu/](http://umatter.ufl.edu/) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit [counseling.ufl.edu/](http://counseling.ufl.edu/) 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 [shcc.ufl.edu/](http://shcc.ufl.edu/).

University Police Department: Visit [police.ufl.edu/](http://police.ufl.edu/) 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, [ufhealth.org/emergency-room-trauma-center](http://ufhealth.org/emergency-room-trauma-center).

## **Academic Resources |**

E-learning technical support: Contact the [UF Computing Help Desk](http://ufcomputinghelpdesk.ufl.edu/) 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 [career.ufl.edu/](http://career.ufl.edu/).

Library Support: [cms.uflib.ufl.edu/ask](http://cms.uflib.ufl.edu/ask) 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. [teachingcenter.ufl.edu/](http://teachingcenter.ufl.edu/)

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

and writing papers. [writing.ufl.edu/writing-studio/](http://writing.ufl.edu/writing-studio/)

Student Complaints On-Campus: [sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/](http://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/)

## **On-line Course Evaluation |**

I appreciate your feedback and it is essential to the academic process. Please take a few minutes towards the end of the semester to give input.

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

<https://gatorevals.ua.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.bluer.com/ufl/](http://ufl.bluer.com/ufl/). Summaries of course evaluation results are available to students at [gatorevals.ua.ufl.edu/public-results/](http://gatorevals.ua.ufl.edu/public-results/).

Critical Dates on the university calendar may be viewed at –

<http://www.reg.ufl.edu/dates-critical.html>