

**GRADUATE SCULPTURE SEMINAR AND CRITIQUE  
IMAGE AND OBJECT  
ART 6933 (21097), 3 credits  
FALL 2020**

**SEAN MILLER, ASSOCIATE PROFESSOR**

Thursday Per. E1-E3 (Actual time course meets: 7:15-10:15PM)

**LOCATION:** FAC B001 (Course will meet online via Zoom)

**OFFICE HOURS:** Tuesday 1 PM (By appointment and zoom only),

In case of drop-off my office is located in FAC B002

**CONTACT:** Cell phone: (352) 215-8580 (I like phone calls please feel free to call me)

e-mail: [swarp@ufl.edu](mailto:swarp@ufl.edu)

**SEMINAR BLOG:** <http://ufsculptureseminar2020.blogspot.com/>

**INFORMATION ABOUT SCULPTURE PROGRAM:**

UF Sculpture Blog: <http://ufsculptureprogram.blogspot.com>

UF Sculpture Info: <https://arts.ufl.edu/academics/art-and-art-history/programs/studio-art/sculpture/overview/>

@uf.sculpture on Instagram

Final Exam Date: 12/11/2019 @ 8PM-10PM

**COURSE DESCRIPTION:**

Seminar will focus on concepts, approaches, and methods associated with the intersections between photography and sculpture. The course will critically examine the expanded possibilities that have risen in each discipline and additionally how both photography and sculpture have informed our understanding of each other. The act of combining or focusing on the relationship between objects and images may not be central to every student's approach, but the practice of contemporary art dictates that we carefully employ images and objects to promote, maintain, communicate, exhibit, and grow our practice. Therefore, understanding the concepts, theories, and possible strategies that exist at the intersection between images and object-based work is intrinsic to becoming a professional artist.

The seminar will research essays and artists that explore identity, the construction of self, the body, architecture, fashion, nomadism, site-specificity, photosculpture, history, memory, and process as thematic topic and points in exploring the intersections between photography and sculpture.

**COURSE OBJECTIVES:**

- Research critical insights and theoretical dialogues regarding the nature of photography and sculpture (both historically as well as contemporary ideas).
- Gain new perspectives and models of thinking to critically examine intersections between photography and sculpture and objects and images.
- Produce new work that explores these intersections between disciplines.
- Carry out individual research and share your findings with other seminar participants.
- Gain skill and experience in professionally presenting and discussing your own work and the work of others.
- Learn to build dialogue around work and offer complex thoughts and arguments in a clear and constructive manner.
- To produce groundbreaking and innovative work compared to your past efforts. To produce work with real consequences.

## **TEXTS:**

No purchase of text is necessary. There may be online video rentals assigned during course. Lecture content and readings will be pulled from Roland Barthes, Robin Diangelo, Mark Godfrey, Michael Fried, Rosalind Krauss, W.J.T. Mitchell, Caroline Randall Williams, and others. Related texts will include The Original Copy Photography of Sculpture, The Dream of the Moving Statue, Sculpture and the Vitrine, Queer (Whitechapel Documents of Contemporary Art), Photography and Sculpture: The Art Object in Reproduction, Rose is a Rose is a Rose: Gender Performance in Photography, Contemporary Sculpture Artist Writings and Interviews, and others.

## **SEMINAR METHODS**

The seminar structure includes weekly readings, lectures, blog entries, activities, discussions and, screenings. In an average seminar session, there will be student-led discussion of assigned readings and some lecture or contextual information offered by faculty followed by at least two individual critiques (approx. 45 minutes each). A final project will be produced in response to the aforementioned research.

## **CRITIQUE**

Critique and Discussion: The purpose of critique is to share ideas about new work. It is the responsibility of the seminar participants to offer new work and supply a context, history, and ideas related to the production of the work. The work presented by seminar participants should be well-researched and well-crafted in relation to their concepts, materials, and aesthetics.

Two focused individual critiques for each student will be held over the course of the semester. Each seminar participant will present completed work for critique with a written statement for their projects. Projects will be presented in both an articulate written and verbal manner. In each critique, participants are responsible for presenting at least two pieces/projects to discuss.

Project statements will describe the overall content of your work as well as the specific motivations, artistic or theoretical influences, and visually descriptive attributes. Participants should relate their studio practice to art theory, art history, and/or contemporary art and culture.

## **STUDIO VISITS**

It is mandatory that seminar participants will hold 2 studio visits with Sean throughout the semester (to be scheduled individually). In addition, it is mandatory that you schedule and hold 2 studio visits with 2 different faculty that you are not studying with this semester.

## **ONLINE POLICY**

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

unauthorized recording and unauthorized sharing of recorded materials is prohibited. I will be very mindful to inform you about when recording is going on so you can take the appropriate measures. In most cases you can assume recording is not going on.

### **COURSE EXPECTATIONS**

- The completion of final project (Date TBD).
- Completion of reading and writing assignments.
- Attendance at all assigned field trips and lectures.
- Technical competence, craft, and inventive approach to sculpture.
- Readings must be completed as scheduled for discussion.
- Active participation on blog, in class discussions, and in written responses to readings.
- Two separate bodies of work presented in 2 critiques over the course of semester. Projects must be completed on critique day. No work in-progress.
- One project related specifically to the readings for final exhibition.
- Critiques are an essential part of the practice of art and require a strong commitment on the part of all students and the professor. Critique display and presentation of work should be equivalent to the quality of exhibition. Active and thoughtful participation is required.

### **EVALUATION:**

Your efforts in Graduate Sculpture Seminar will be evaluated on with the following criteria:

- Quality of discussion and comprehension of the readings.
- Ability to relate other artists, theories, and information to the readings.
- Quality of research, methodology, and documentation of your process.
- Formal and conceptual excellence in the work produced.
- Ability to respond and critically engage with peers work in the seminar.
- Sweat factor: the amount of effort and quality work you demonstrate

### **TIMELINE: RESEARCH THEMES**

Week 1: Introductions + Photosculpture/Sculpture and the Expanded Field

Week 2: Sculpture and the Expanded Field Today + Art in the Age of Mechanical Reproduction

Week 3: The 20<sup>th</sup> Century and The Original Copy Photography of Sculpture MoMA

Week 4: The Original Copy Photography of Sculpture MoMA Pt. 2

Week 5: Human-As-Sculpture: Identity and the Construction of Self

Week 6: Human-As-Sculpture: Identity and the Construction of Self Pt. 2

Week 7: Objects: Body/Objects, Performative Objects, and Fashion

Week 8: What do Objects Want? What Do Images Want?

Week 9: Camera as Sculpture, Sculpture for Cameras, and Camera Obscura

Week 10: Performance Art and Process Art

Week 11: Artist as Nomad

Week 12: Post-Studio, Site-Specificity, and Socially Engaged Practice

Week 13: Architecture, the Studio, and the Museum

Week 14: The Vitrine-As-Sculpture: Dan Graham

Week 15: Final Projects

### **ATTENDANCE**

We will be meeting exclusively online for the first 3 weeks of class. Please do not come to FAC B1 or Woodshop during this period of time.

Attendance online is mandatory. Be here on time for seminar. Three lates equal an absence. Late arrival or early departure can count as an absence. For this seminar especially, it is beneficial to not miss anything since our interactions will largely be virtual. **Please see University of Florida Attendance Policies and criteria for excused absences at:**

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

### **UF VISITING ARTIST SERIES**

Required attendance for the following Visiting Artist Series lectures. We will take notes and provide a written response to each visiting artist.

The talks will be virtual and online this semester. The public is forbidden to tape or repost the talks online. UF will tape lectures with the permission of individual speakers and some of the talks will be available in the future but students should plan to watch them live and in real time.

**Warren Neidich**, 6:15PM, Tuesday, September 8th

**Paul Mpagi Sepuya**, 6:15PM, Tuesday, September 15th

**Adela Goldbard**, 6:15PM, Tuesday, September 22nd

**Sharon Hayes**, 6:15PM, Tuesday, October 13th

**Wael Morco**, 6:15PM, Tuesday, October 20<sup>th</sup>

**Timothy Morton**, 6:15PM, Tuesday, November 17th

### **EVALUATION**

The work from Materials and Methods will be evaluated on the basis of:

- The completion 2 critiques, Midterm Presentation, and Final Project.
- Attendance for class time and at all assigned lectures.
- Attendance at all critiques (even if your particular assignment is not complete).
- Completion of readings, writings, and discussions.
- Participation on the course Sculpture Blog.
- Level of Research – the conceptual tools you employ to inform your practice.
- Technical competence, craft, and inventive use of materials, documentation, and site-specific elements.
- A motivated effort toward excellence.

### **GRADING**

Grading will be based on:

**30%** Critique 1. Work in critiques will be graded on written statement, ambition level, documentation/presentation, conceptual underpinnings, fresh, new, and complete work, and formal excellence.

**30%** Critique 2

**10%** Midterm Presentation

**10%** Final project

**10%** Discussions: Critique Comments, Critique Notes

**10%** Leading 2 Class Discussions, and Blog Posts. Blog responses to loaded to:

<http://ufsculptureseminar2020.blogspot.com/>

Best responses are thoughtful, well-researched and related to your work/interests in the topics presented. Blog entries may feed into your individual weekly discussion topics.

**Grading Scale:**

**A** 94-100 **4.0/ A-** 90-93 **3.67/ B+** 87-89 **3.33/ B** 83-86 **3.0/ B-** 80-82 **2.67/ C+** 77-79 **2.33/ C** 73-76 **2.0/ C-** 70-72 **1.67/D+** 67-69 **1.33/ D** 63-66 **1.0/ D-** 60-62 **.67/ E** 0-59

For more information: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>  
Students must earn a grade higher than C- to earn credit toward their major.

**Grading Rationale:**

- A** Extremely well-presented, thoughtfully executed, superior work, all criteria of assignment have been surpassed in a distinguished manner. In addition, student is engaged in exceptional studio and research practice, which includes active independent research, looking up artists recommended by faculty and peers, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in reading assignments and individual studio work. Resulting work completed during the semester demonstrates a high level of understanding of the assignments presented, and the complex questions raised in seminar topics and discussions as well as by one's own studio work. Student demonstrates a high level of critical thinking, craftsmanship, conceptual experimentation, and a desire to learn and grow as an artist is evidenced through exemplary attendance, hard work, curiosity, openness to criticism and willingness to make improvements and share learning and insights with peers.
- B 3.0** Very good work overall. Most criteria of assignments were surpassed with some improvements to be made. Studio and research practice was commendable and there is an obvious effort made to adhere to and address the criteria and purposes of assignments and to relate responses/insights to course topics. Good attendance (maximum of 3 absences), participation in critique, and general conscientious work submitted is characteristic and student generally operates as a thoughtful, engaged citizen of the community. Most of the criteria of A apply, but to a lesser degree.
- C 2.0** Adequate, average, work meeting most of the assignment criteria with areas needing significant improvement. Work demonstrates a fairly good attempt at responding to the problems or topics presented, but the work lacks the engagement, effort and comprehensive understanding characteristic of a B. Poor studio and research practice are exhibited overall.
- D 1.0** Barely meets the criteria of assignments, extremely poor or unfinished work, highlighting unacceptable studio and research practice. Barely contributing to the seminar environment.
- E 0.0** Failure to meet all criteria of assignment accompanied by unacceptable studio/research practice.  
Not contributing to the seminar environment.

More information on UF grading policies can be found at:  
<http://www.registrar.ufl.edu/hubstudents.html>

**SCULPTURE POLICIES FOR FALL 2020**

In sculpture area, instructors Chad Serhal, Emmanuel Opoku, and Sean Miller's classes **will do stay-at-home work for the first 3 weeks of school**. Teaching Lab Specialist Brad Smith will begin orientations after this 3-week period.

Eye protection will not be provided by shop to prevent public spread of Covid via shared shop-provided eye protection. Personal gloves are also recommended. Students may be asked to wear shop-provided gloves if using a lot of tools and equipment.

When one arrives to work in shop (or B1 and B2) they will be asked to

1. Immediately wash hands.
2. Wear a mask
3. Bring their own eye protection goggles to wear.

### **UNIVERSITY INFORMATION REGARDING COVID-19**

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

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

### **Wood Shop**

1. **Shop Sign-up: Do to Covid-19 we are greatly reducing the availability of the wood shop and B1 studios outside of class time**
  - Outside of class time all 3000 and 2000 level sculpture students' access to Woodshop, B1, and B2 will be regulated by instructors Emmanuel Opoku, Sean Miller, Chad Serhal, and Teaching Lab Specialist Brad Smith.
  - Advance notice will be required after sign-in times are requested.
  - As mentioned, shop reservations by non-area-based students/faculty must be made via email and entered by yet to be assigned sculpture graduate assistant and staff to Canvas.

**Access prioritization:**

- During office shop hours Brad or a Sculpture Grad is one of 4 occupants for shop.
- Jesse/Sean coordinate their schedules as one slot during certain days. Leaving room for 2-3 sign-ups.
- Black out date for sculpture area is Friday. On Friday shop is reserved for Sculpture Grads/Seniors and Sculpture Faculty.
- 3000 level painting/drawing students who need to make stretcher bars will be asked to do so on Tuesdays, Thursdays or weekend hours. Tuesday and Thursday have classes scheduled from 8:30–11:30 and 3:00–6:00 leaving 1:00–3:00 and 6:00. Thursday night is grad seminar. During sculpture course hours the shop will be reserved for instructors and course students.
- 2000 level and WARP students will be asked to buy or make their own stretcher bars for Fall semester thus not using the woodshop. This will not be a problem because WARP uses a quarter-round handbuilt process that does not require shop but produces superior stretcher bars (to store bought). Power miter saw check-out is a possibility (from the shop) for drawing and painting to build stretcher bars is available.

**2. Use Policy:**

- When one arrives to work in shop (or B1 and B2) they will be asked to wear a mask and bring their own eye protection goggles to wear. Eye protection will not be provided by shop to prevent public spread of Covid via shop-provided eye protection. Personal gloves are also recommended.
- Everyone will be asked to wash and sanitize hands and wear eye their BYO eye protection upon entering to work in shop.
- Since shop use varies from person-to-person. Some people use a hammer and wood glue for 2 hours and leave and some people touch 30 tools and 5 pieces equipment in a short period of time. Certain people will be invited to consider using nitrile gloves to cut down on contact with handles and equipment.
- Shop door will remain open from 8AM-10PM Monday through Thursday. There will produce clear prominent signage for door that instructs walk-ins to wait at door to be attended. Walk-ins or drop-by's without appointments should not physically enter the shop but wait for Brad or the monitor on duty to come speak with them. If too many walk-ins become a problem the door will be locked except for those that require a reservation. Walk up policy is on the shop covid draft. Signage will be posted on door about walk-up and waiting.
- Workers in shop are expected to work. To prevent spread of Covid we are asking everyone to dispense with unnecessary talking. For instructional communications or advice communication is warranted. Candid or prolonged dialogues will be asked to move to the sculpture courtyard.
- Any tool check-outs and conversations occur in sculpture courtyard or in front of shop. Tool check out should require minimal conversation and can happen near shop entrance. Prolonged check out of brief demos should occur outside of shop.

- Brad will hold weekly office hours by appointment only for Zoom advice/instruction. His Zoom hours will be emailed to all classes to review.

### 3. **New Safe-Measures Layout Sculpture Area :**

- New markings on wood shop floor will be implemented to indicate distancing. These vinyl marks have already been planned by Brad with use of blue tape. We will demark and expect people to work within the shop at a 12-foot radius. To keep the shop functional, shop workers will maintain a minimum six-foot distance while using equipment with workstations at 12 feet.
- Cleaning stations will be set up in Woodshop and B1. These will include wipes for tools, hand sanitizer, instructional signage, a metal cart, and plastic tubs. Cleaning station supplies are being ordered by the office.
- Lab fees for classes are now only 10% of normal. This is to accommodate distanced learning students. As a result, students will be expected to purchase some of their own tools, supplies, and materials and this will be considered within the syllabus.
- Look for new temporary plywood plinth/chairs and umbrellas for waiting/working outside shop for both courtyard and front entrance and also some for larger courtyard for meeting outside with sculpture students.

#### **Room B1 Policies:**

- At non-class times B1 is available to be reserved for 2 people. After 5PM B1 is locked but still available for checkout as monitored by Brad, Chad, Emmanuel, and Sean.
- When one arrives to B1 and B2 they will be asked to wash hands with soap, wear a mask, and bring their own eye protection goggles to wear (when working on projects requiring eye protection).
- Cleaning station by sink. Follow same policy as shop.
- As mentioned B1d door locks after 5PM.
- B1 and B2 room reservation and codes for 2000 and 3000 level students will be organized by Brad, Sean, Chad, and Emmanuel on a rotation.
- When possible, we strongly encourage outdoor in-progress in person critiques in sculpture courtyard with provided plinth stools and plywood backdrop for documentation of work.
- When weather permits B1 door to courtyard should be opened to provide fresh air.

#### **Room B2 Policies:**

- At non-class times B2 is available to be reserved for 1 person. After 5PM B2 is locked but still available for checkout as monitored by Brad, Chad, Emmanuel, and Sean.
- When one arrives to B2 they will be asked to wash hands with soap, wear a mask, and bring their own eye protection goggles to wear (when working on projects requiring eye protection).
- Cleaning station by sink. Follow same policy as shop.
- Sign-up will occur through rotation with guidance from Brad, Chad, Emmanuel, and Sean.



- When possible, we strongly encourage outdoor in-progress in person critiques in sculpture courtyard with provided plinth stools and plywood backdrop for documentation of work.

### **ADDITIONAL SCULPTURE AREA GUIDELINES**

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](http://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 392-1111
- 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

## **GUIDELINES FOR USE OF CAMPUS FACILITIES AND GROUNDS**

Please make every effort to maintain the facilities and grounds of the School of Art and Art History, the College of Fine Arts and The University of Florida. Specifically, we ask that you follow these guidelines:

1. Do not mark, paint on or deface any interior or exterior of the school or college facilities. Take care to always use protective tarps, drop cloths or masking material when working with paint media or similar materials to protect the floors in public spaces such as hallways and classrooms. That applies also to the sidewalks walls, and grounds.
2. If a special project requires temporary modification to a wall surface or to the grounds you must obtain specific permission from your instructor prior to undertaking the project. The site must be returned to its original condition immediately following the project unless prior written permission has been obtained from the School of Art and Art History.
3. No art project may interfere with or impede access to, classrooms, hallways or other

- public spaces.
4. All site-specific art projects must be installed and engineered with the safety of the general public in mind.
  5. Grades will not be issued for the project, or the class, until the project has been completely removed, and the site has been restored to its original condition. Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

## **HEALTH AND SAFETY**

YOU ARE REQUIRED TO VISIT <http://www.arts.ufl.edu/art/healthandsafety> FOR RULES REGARDING SA+AH HEALTH & SAFETY POLICIES AND THE HANDBOOK. PLEASE DOWNLOAD THE WAIVER FORM FROM THE SITE. Each student must complete a waiver form and these forms must be turned in to your professor who will turn them in to the Director of Operations by the second week of class.

## **UNIVERSITY AND SAAH RESOURCES AND POLICIES**

General University Policies and Services - <http://www.dso.ufl.edu/>  
Please, if you have any limitations or documented learning disabilities, let us know immediately. Schedule time with one of us during the first two weeks of class and we can discuss appropriate accommodations. This includes language limitations, physical illness, limitations or disabilities, including invisible disabilities such as chronic disease, learning disabilities, head injuries or diagnosed attention deficit disorders—we want to help make WARP a positive experience for you from the beginning. Students requesting accommodations will first register with the Dean of Students Office, Disability Resource Center (352) 392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/) The student will receive documentation to present to the professor. Student and professor will agree on appropriate accommodations and paperwork will be signed and returned to Dean of Students Office.

*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.

### **University Counseling Services**

352-392-1575 <http://www.counsel.ufl.edu/> The UF Counseling Center offers counseling and therapy to help students confront personal, academic, and career concerns.

*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](#)

Student Healthcare Center <http://shcc.ufl.edu/> For medical emergencies call 911. 352-392-1161 for urgent after-hours care. 352-392-1171 for after-hours mental health assistance.

Safety and Security

In an emergency call 911.

University Police Department — <http://police.ufl.edu/>

[Visit UF Police Department website](#) or call 352-392-111

### **DISRUPTIVE BEHAVIOR**

Disruptive behavior will not be tolerated in WARP. **Please turn off cell phones during class, and do not email, text, write letters, work on homework for other courses,** smoke or eat during studio or class critiques. “Being there” means giving ALL your attention to activities in class without disruption.

As an educational institution, which encourages the intellectual and personal growth of its students, the university recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals, require the free exchange of ideas, self-expression and the challenging of beliefs and customs. Students are expected to exhibit high standards of behavior, respect, civility, integrity and concern for others. Be advised that a student may be dismissed from class if he/she engages in disruptive behavior. Detailed information about disruptive behavior can be found in the University of Florida Student Code of Conduct: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

### **DRUG-FREE SCHOOL & WORKPLACE AND CLEAN INDOOR AIR ACT**

The Sculpture Program is committed to upholding the policies set forth by the University of Florida in regards to drug and alcohol use and smoking in educational facilities. Possession and use of drugs or alcoholic beverages is not allowed in the classroom or outdoor areas. In addition, The Florida Clean Indoor Air Act of 1992 prohibits smoking in educational facilities. Violation of university policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges.

### **ACADEMIC HONESTY POLICY**

The course will follow the University’s honesty policy found on-line at: <http://www.dso.ufl.edu/stg/>.

Work should be your own and must be created specifically for this class. In other words “no double dipping” by submitting projects to more than one studio course.