

Ceramics Graduate Seminar ART6933

Materiality | Metaphors and Formulations

Syllabus

Fall 2021 Mon/Wed 6:15-9:10 pm 1/13/21 -4/21/21
Fine Arts Building C ZOOM or Courtyard Tent 3 Credit Hours
Professor Jesse Ring Office B15 **Virtual Office Hours:** Tuesday 2pm -3pm
jring@arts.ufl.edu By appointment on Canvas Calendar
<https://ufl.zoom.us/j/4752648229>

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.

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 |

Welcome to UF Ceramics is an important part of this syllabus that can be found on Canvas in the course information module. You are responsible to review these materials the first week of class.

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

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

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.**

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.

Using your phone, tablet, etc. for these distractions will result in an absence for the day.

Course Overview |

Materiality encompasses histories of usage, cultural semiotics, extensions of agency, and tangible physical qualities. This course will utilize readings and discussions on materiality alongside scientific approaches to testing to explore the metaphors and formulations possible with materials.

Course assignments for formulating materials will identify individual research goals to resolve through focused study and testing. Material testing methods will be structured around ceramic material chemistry. Students outside of Ceramics are encouraged to enroll and testing of materials can be specific to their preferred medium.

Learning Objectives |

Materiality Seminars |

- ⊖ Expand conceptual considerations and usages of material in studio practice.
- ⊖ Prepare and present a topic introduction that includes example artworks and compile related scholarly readings to facilitate group discussion.

Material Science Labs |

- ⊖ Analyze and understand ceramic material properties chemically.
-Study and use Chemical Analysis, Empirical Formula, Unity Molecular Formula, and the Stull Chart
- ⊖ Scientific testing procedures to formulate material characteristics specific to your needs.
-Study and use base test, sequential mixing, color-blend, line, triaxial, & quadriaxial blends
- ⊖ Learn and demonstrate proper lab methods + recording procedures

Studio Research |

- ⊖ Demonstrate a rigorous studio practice
-Experiment, follow through, be prolific, multiple iterations, learn from failures, integrate seminar and lab topics

Critique |

- ⊖ Demonstrate articulate language when discussing artwork
- ⊖ Demonstrate visual competency when displaying and documenting artwork

Curricular Structure and General Rubric |

Materiality Seminar	25%
Presentation	150 pt.
Participation	100 pt.
Material Science Lecture and Labs	25%
Fulfillment of Labs and Report	200 pt.
Test	50 pt.
Studio Research	40%
Progression of Concept & Research	100 pt.
Progression of Form & Composition	100 pt.
Production of Artworks	200 pt.
Critique	10%
Preparedness	50 pt.
Participation	50 pt.

Materiality Seminar |

Graduate students will pair in five groups of two. Each group will select a topic set to research, prepare a 15-30 minute presentation introducing the topic, and compile a reading selection for seminar discussion. Each seminar topic is a section from the required text, *Materiality : documents in contemporary art*. It is expected that research will begin with the excerpts presented in this text and expand to study of the full texts, titles/authors listed in associated bibliographies, artists working in relation to the topic, and other scholarly resources.

Seminar 1 | Depth of Material & Material Agency

- ⊖ Malafouris, Lambros. "At the Potter's Wheel : An Argument for Material Agency." Material Agency, 2008, pp. 19–36., doi:10.1007/978-0-387-74711-8_2.
- ⊖ March, Paul Louis. "Playing with Clay and the Uncertainty of Agency. A Material Engagement Theory Perspective." Phenomenology and the Cognitive Sciences, vol. 18, no. 1, 2017, pp. 133–151., doi:10.1007/s11097-017-9552-9.
- ⊖ Lange-Berndt, Petra. "Introduction//How to Be Complicit with Materials." Materiality, Whitechapel Gallery, 2015, pp. 12–23.

Other Readings in Seminar 2-6 assigned by topic presenters 10 days prior associated seminar

Seminar 2 | Follow the Materials

- ⊖ "Follow the Materials." Materiality, by Petra Lange-Berndt, Whitechapel Gallery, 2015, pp. 24–59.

Seminar 3 | Formless Blobs and Trash Flows & Nature After Nature

- ⊖ "Formless Blobs&Trash Flows." Materiality, by Petra Lange-Berndt, Whitechapel Gallery, 2015, pp.88–117.
- ⊖ "Nature After Nature." Materiality, by Petra Lange-Berndt, Whitechapel Gallery, 2015, pp. 144–167.

Seminar 4 | Bodies that Matter & The Living Fire of Labour

- ⊖ "Bodies that Matter." Materiality, by Petra Lange-Berndt, Whitechapel Gallery, 2015, pp. 118-143.
- ⊖ "The Living Fire of Labour." Materiality, by Petra Lange-Berndt, Whitechapel Gallery, 2015, pp. 60–87.

Seminar 5 | Rematerialization of the Void

- ⊖ "Rematerialization the Void." Materiality, by Petra Lange-Berndt, Whitechapel Gallery, 2015, pp. 168–197.

Seminar 6 | Materialities of Media

- ⊖ "Materials of Media." Materiality, by Petra Lange-Berndt, Whitechapel Gallery, 2015, pp. 198–225.

Required Text |

- ⊖ Lange-Berndt, Petra. Materiality. Whitechapel Gallery, 2015.

Some Suggested Texts |

- ⊖ Bennett, Jane. Vibrant Matter: a Political Ecology of Things. Duke University Press, 2010.
- ⊖ Livingstone, Andrew, and Kevin Petrie. The Ceramics Reader. Bloomsbury Visual Arts, 2020.
- ⊖ Berger, Christian. Conceptualism and Materiality: Matters of Art and Politics. Brill, 2019.
- ⊖ Malafouris, Lambros. How Things Shape the Mind a Theory of Material Engagement. The MIT Press, 2016.
- ⊖ Knappett, Carl, and Lambros Malafouris. Material Agency: towards a Non-Anthropocentric Approach. Springer Science+Business Media, 2010.

Related Theories | Schools of Thought |

- ⊖ Material Engagement Theory- MET
- ⊖ Cognitive Archaeology
- ⊖ Object Oriented Ontology- OOO
- ⊖ Actor Network Theory- ANT

Material Science Lecture and Lab |

Individual lab results will be shared on group discussion boards. Careful records of all labs will also be submitted for grading in a final report. The class will compile a group resource from all testing conducted during the semester using the reports.

Lecture 1 | Ingredients & Testing Materials

- ⊖ Ceramic materials, chemical analysis, Periodic Table, & basic molecules clay / glaze
- ⊖ Balanced recipes, base tests, best lab procedures, and record keeping

Lab 1- Fusion buttons for each material in selected base glaze and clay

Lecture 2 | Materials & Testing Continued

- ⊖ Clay body and glaze characteristics,
- ⊖ Line blends, triaxial and quadriaxial blends, and wet blending with accuracy

Lab 2- Test selected base glaze and a clay body in a 6-point cross line blend from a structure to a liquid. Chart each stage of the blend on the Stull chart using UMF + Determine empirical formula? This test illustrates that the barriers between known forms, clay, slip, glaze are not finite- they are a spectrum

Lecture 3 | Formulating Materials

- ⊖ Calculating empirical to unity to batch
- ⊖ Unity molecular formula and the Stull Chart for predicting glaze characteristics
- ⊖ Glass former to alumina ratio in clay bodies

Lab 3 Determine a testing project directly related to your graduate research.

- ⊖ Conduct base test on initial material recipes to be adjusted with 10 modifiers

Lab 4-5 Continue testing related to your graduate research.

- ⊖ In response to base test results perform a 21-point triaxial or 16/32-point quadriaxial blend (lab4) and at least two 11-point line blends (lab5) to modify specific characteristics

Suggested Texts |

- ⊖ Taylor, Brian J., and Kate Doody. Glaze: the Ultimate Collection of Ceramic Glazes and How They Were Made: Clay Bodies, Methods, Properties, Recipes, and Workshop Notes. Barron's Educational Series, 2014.
- ⊖ Bloomfield, Linda. Special Effect Glazes. Bloomsbury Visual Arts, 2020.
- ⊖ Rhodes, Daniel. Clay and Glazes for the Potter. Martino Publishing, 2015.
- ⊖ Lawrence, W. G., and R. R. West. Ceramic Science for the Potter. Gentle Breeze Pub., 2001.
- ⊖ Hamer, Frank, and Janet Hamer. The Potter's Dictionary: Of Materials and Techniques. Bloomsbury Academic, 2016.
- ⊖ Reijnders, Anton. The Ceramic Process: a Manual and Source of Inspiration for Ceramic Art and Design. University of Pennsylvania Press, 2016.

Online Resources |

Glazy.org
Digital Fire.com

Alfred Grinding Room.com
Ceramics Field Guide.org

Studio Research |

Research and Practice Agreement |

The development and presentation of finished work is 40% of your final grade. The research and practice agreement is a living document intended to identify the goals and direction for your work during the semester. This document is a foundation for my advisorship, and grading, but it should not impede your experimentation, discovery, or growth. As such, follow your work closer than the agreement. If a major shift or change is needed, schedule a time during my weekly office hours to discuss a plan moving forward. You will be expected to submit a revised agreement.

The agreement will be used as a grading standard in conjunction with the general rubric. A portfolio documenting finished work, a written statement will be submitted for midterm and final grading.

Graduate Student Expectations |

I expect the following of graduate students in the studio arts.

- ⊖ Be prolific in your studio. Show up daily and work hard.
- ⊖ Experiment without fear of failure.
- ⊖ Find value in failure, apply it, move on.
- ⊖ Push beyond what you already know and do.
- ⊖ Be interesting.
- ⊖ Research consistently and apply it to your studio practice..
- ⊖ Hold yourself accountable to a higher standard than your peers or faculty

Studio Visits |

We will have three studio visits over the course of the semester. This is not a critique.

I expect to see consistent and apparent progress in the development of your work, research, and concepts over the course of these visits. Be prepared for me to look at and consider anything in your studio as being related to the growth of you and your work.

Other Seminars |

Projects made for this class may NOT be submitted to any other class for credit unless both faculty have given prior approval. Failure to follow this rule will be considered academic dishonesty. You are expected to disclose your other seminars for the semester in the research and practice agreement.

Critique |

Various formats and strategies will be presented as a resource page on Canvas prior to critiques. As an MFA candidate I expect you to organize and facilitate a critique that is generative for you and your practice through critical assessment of your artwork and associated research. A portfolio and a statement regarding the work will be submitted one week prior to your critique.

Midterm Critique |

Group critique format. One finished work will be displayed in tent, other finished works will be presented through photo or video documentation over the projector.

Final Critique |

Individual critique thesis show covering works made for this seminar, or presented in the tent or other critique space in FA C. You may invite one guest critic with approval. This can include members of your committee or other UF faculty.

Course Calendar |

Calendar is subject to change

All due dates posted on Canvas

Week 1 1/11-13	M- Course Overview, Critiques & Studio Visits, Groups, and Studio Agreement W - Work in Studio + Complete Studio Agreement
Week 2 1/18-20	M- No Class-University Holiday W - Seminar 1- Material Agency
Week 3 1/25-27	M- Studio Visit A W - Lecture 1- Lab 1
Week 4 2/1-3	M- Studio Visit B W - Lecture 2- Lab 2
Week 5 2/8-10	M- Studio Visit C W - No Class- CAA Conference
Week 6 2/15-17	M - Midterm Critique A W - Seminar 2
Week 7 2/22-24	M - Midterm Critique B W - Lecture 3 – Lab 3-5
Week 8 3/1-3	M - Studio Visit D W - Seminar 3
Week 9 3/8-10	M- Studio Visit E W - Seminar 4
Week10 3/15-17	M- Studio Visit F W - No Class- NCECA Conference
Week11 3/22-24	M - Final Critique A- Thesis Exhibition 1 March 19th -Apr 2nd (If no grads are exhibiting this date will move to 4/21) W - Seminar 5-
Week12 3/29-31	M- Studio Visit G W- Seminar 6
Week13 4/5-7	M- Studio Visit H W - Present Finished Lab Reports
Week14 4/12-14	M- Studio Visit I - W- Final Critique B- Thesis Exhibition 2 April 9th-23rd
Week15 4/19-21	M- Final Critique C W- No Class

Grading Policy |

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

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

A (100-90%) Mastery to excellence – A 100-94% A- 93-90

Student Demonstrates mastery of skills, studio work shows 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.

B (89-80%) Outstanding to good – B+ 89-87 B 86-84 B- 83-80

Student Demonstrates strong comprehension of skills, studio work shows 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.

C (79-70%) Acceptable to adequate - C+ 79-77 C 76-74 C- 73-70

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.

D (69-60%) Marginal performance to minimal effort- D+ 69-67 D 66-64 D- 63-60

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.

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. The following deductions will apply.

Up to 1 day late 10%

4 to 7 days late 50%

2 to 3 days late 30%

After 7 days assignments are 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 communication partner 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% from your final grade for each absence.
- A 6th absence will result in the suggestion that you withdraw from the course.
- 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.

Ceramics Area Policy |

Studio Regulations |

All students are expected to follow the studio regulations as listed in Welcome to UF Ceramics and the COVID Ceramics Area Procedures. Please pay special attention to these regulations during the pandemic as it can impact someone's health and safety, including your own.

- If a student does not actively use his/her/their assigned studio space outside of class time, it will be re-assigned. Space is limited and if it is used for inappropriate storage or a gallery for old work, etc. The studio should have the tools and equipment you need to work. Do not store things on the floor as it impedes clean up.
- EVERYONE must keep the studio a clean and healthy place to work. Plan to wet mop daily, clean dust off surfaces.
- Remove all work and personal equipment and supplies from shared studio spaces and kiln areas or it will be considered abandoned.
- Please work in a team spirit when it comes to cleaning public workspace such as the glaze and kiln rooms. Everyone using the space will appreciate any added effort on your part. It affects attitudes and aids in the safe use of the facility.
- Do not leave your work on community spaces. Please do not store anything on the floor.

Diversity Statement |

It is the intent of the instructor that students from all diverse backgrounds and perspectives are well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit.

Additionally, materials and activities are intended to be presented in respect of diversity: gender, sexuality, disability, age, socioeconomic status, ethnicity, race, and culture. Suggestions are encouraged and appreciated. Please notify the instructor ways to improve the effectiveness of the course personally or for other students or student groups. In addition, if any of class meetings conflict with religious events, please notify the instructor so arrangements are made.

Netiquette |

Netiquette, short for network etiquette, is the set of rules and expectations governing online behavior and social interaction. The 'Core Rules of Netiquette' <http://www.albion.com/netiquette/corerules.html> excerpted from the book Netiquette by Virginia Shea (1994), are a set of guidelines to which all members of this course are expected to adhere. Please treat each other with respect. Online learning participants who do not adhere to the netiquette expectations may result in both personal and legal consequences. Note: The instructor reserves the right to remove any discussion postings deemed inappropriate or remove anyone from Zoom meetings conducting inappropriate behaviors or language.

Health and Safety |

Appendix G

Health & Safety Area Specific Information: Ceramics, found at this link:

<http://arts.ufl.edu/site/assets/files/37319/saahhealthandsafetyhandbook.pdf>

PLEASE NOTE: There will be an orientation on Safety the first day of class by our Teaching Lab Specialist. Should you miss this orientation, you will have to arrange for another session at the convenience of the Teaching Lab Specialist.

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 the SAAH Health and Safety Student Signature page.

Respiratory Protection |

University of Florida Environmental Health and Safety (EH&S) has determined that the use of respiratory protection is not required for projects and activities typically performed in the School of Art + Art History. It is against the School of Art + Art History policy for any instructor to require students to wear respiratory protection however, you may voluntarily choose to wear respiratory protection: either an N95 filtering face piece, commonly known as a dust mask, or a

Any user who chooses to wear such respiratory protection is therefore said to be a voluntary user.

Please see Derek Reever to do the required paperwork for use of this type of mask.

Please read the entire policy in the SA+AH Health and Safety Handbook (see link above).

Health and Safety Specific Area information for Ceramics |

Be aware that COVID Ceramics Procedures may take precedence to these rules.

Area Rules |

- ⊖ 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.

Access to Studios |

FAC is opened M-F 7:00am - 9:00pm

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.

Clay |

Clay tickets are \$16. All clays are one ticket per 25-pound bag except Helios porcelain, which is 2 tickets per bag. The filled out a materials slip and check/money order is submitted to TEACHING LAB SPECIALIST to pay for the clay.

If you would like to mix your own clay recipe, please see Derek to schedule a time.

Materials fee |

There is currently no materials fee for wax resist, cones for firing, kiln wash, shop glaze, etc.

Plaster, mason stains, other materials are to be paid ahead with the same process as buying clay. Costs are in a binder on the Crit Room door. The filled out a materials slip and check/money order is submitted to TEACHING LAB SPECIALIST .

Studio supplies in common studio areas are meant for community use in those areas. Please do not take shop materials, carts and tools into your personal studio for extended personal use.

University | COTA | SA+AH Policy |

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](#).

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/) 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.

University Policy for Religious Holidays |

The Board of Regents and state law govern university policy regarding observance of religious holidays: Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances. Further, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence.

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.aa.ufl.edu/students/>

Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/.

Critical Dates on the university calendar may be viewed at – <http://www.reg.ufl.edu/dates-critical.html>

Health and Wellness |

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit 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/ 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/.

University Police Department: Visit 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.

Academic Resources |

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or

via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance

and counseling services career.ufl.edu/.

Library Support: 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/

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

and writing papers. writing.ufl.edu/writing-studio/

Student Complaints On-Campus: sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/