

Advanced Studio

Syllabus

Adv. Ceramics ART 4760C

Adv. Photo PGY 4420C

Adv. Sculpture Art 4710C

Spring 2022 Mon/Wed 8:30-11:30 pm + Fri 8:30-2:30

8/31/20 -12/10/21

Fine Arts Building C

Room B8 & B16

6 Credit Hours

Professor Jesse Ring

Office B15

Virtual Office Hours: Tuesday 10am -Noon

jring@arts.ufl.edu

Appointments made by email are guaranteed

Teaching Assistant Maryam Farahani Parsa

m.farahaniparsa@ufl.edu

Email Policy |

Email is the preferred method of communication outside of class time. I check my email regularly Monday-Friday from 9am-5pm and try 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=FcWe13QTA>

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 for entertainment are not allowed during class time.

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 and content of the course is subject to change based on faculty discretion in response to student need.

Course Description |

Advanced Studio is designed to support students to articulate, challenge, and refine their individual practices. It is the culmination of a student's undergraduate study in studio art, providing an opportunity to build upon existing discipline specific skills, concepts and processes while developing independence, self-motivation, and artistic maturity in an open studio environment. The course will facilitate the development of personal themes/content for studio work and will require related individual research into art historical and contemporary lineages and methodologies. Students are encouraged to reflect on the significance their own work and the work of other artists to strengthen an understanding of their own practice. The course is structured to include readings, writing, a sketchbook or online research journal, presentations, discussions, critiques, and lab/studio time, and to promote the growth and exchange of diverse ideas in a closely mentored workshop atmosphere.

Learning Objectives |

- ▽ Cultivate a strong voice and intention in research and creative work evidenced in self-directed, cohesive and focused body of work.
- ▽ Practice effective time management by setting productivity goals that include regular intervals of critiques and reviews.
- ▽ Develop the connection between idea and form in your work.
- ▽ Evolve one's practice through experimentation and application of a wide variety of techniques, ideas, and research methods.
- ▽ Engage in both discipline specific and interdisciplinary dialogues and practices.
- ▽ Refine critical-thinking and verbalization skills through class critique of studio work and discussion of individual research and reading material.
- ▽ Develop an intellectual foundation for ongoing engagement in your discipline in preparation of future endeavors including exhibitions, residencies, and further studies at the graduate level.
- ▽ Expand and articulate one's knowledge of artists, writers, curators, theorists and other cultural producers, both historically and in the twenty-first century, in order to position your work in relation to other frameworks.
- ▽ Assume responsibility for the initiation, planning and execution of both visual and written research.
- ▽ Attend campus and community lectures and exhibitions as a means to expand perspective and influence art practice.
- ▽ Develop an understanding of and appreciation for diverse points of view.

Student Expectations |

- ▽ Attend all class meetings
- ▽ Arrive 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 consistently.
- ▽ Schedule 6 hours (minimum) of studio time outside of class weekly (SEE HOMEWORK BELOW)
- ▽ Fulfill research and practice deadlines.
- ▽ Participate in cleanup at the end of class, and keep a clean studio outside of class.
- ▽ Participate in all group tasks and be a good citizen

Course Structure |

This course will require students to set short term and long-term research/project goals, create new artwork, develop a semester-long project, maintain a sketchbook or online research/process archive, deliver artist presentations, practice critical thinking, writing and leadership, and participate in critiques of their work and that of their peers. This is a rigorous course, one that asks students to exceed their own expectations. Students engaged in projects with enthusiasm and tenacity will be better prepared for success as a professional in any discipline. The following projects are designed to successfully prepare students to continue an ambitious and informed art practice after their undergraduate studies.

FAC Wood Shop Orientation |

Students will attend a mandatory FAC Wood Shop orientation with Brad Smith.

Individual Meetings |

Individual meetings will be conducted on a regular basis, during these meetings students will present work in progress, discuss the development of ideas, plans, and timelines for the work. If significant changes are to occur students must discuss and agree upon alterations with faculty.

Semester Long Project- Studio Practice + Research Agreement | 500 Points 50% of Grade

You will outline your approach for the semester in a *Studio Practice and Research Agreement*.

Practice refers to what you make and how. Research refers to how you inform your practice through study and your critical approach to the continued development of the work.

Your agreement will outline:

Conceptual and formal goals

The form and quantity of the work

The materials and techniques you intend to use

The research that will support your development over the course of the semester.

Progressive deadlines for each goal to achieve your semester long project

Provide a 200-350 word Artist Statement

A draft of the practice and research agreement will be submitted for approval on Thursday of week 2.

We will work closely together refine your goals in the draft. A final agreement will be submitted Thursday of week 3.

Sketchbook| 100 points 10% of Grade

You are expected to **begin a NEW sketchbook/research journal for the semester** which should be available during all class times. The sketchbook or online journal will include disciplinary and interdisciplinary research, evolution of ideas, image and material experimentation, artists and influences discovered over the semester, diagrams/proposals for hypothetical projects, notes from demonstrations, discussions, presentations and lectures, and visual responses to additional assignments and there will be checks throughout the semester to evaluate student progress. Your sketchbook can be in any format that compliments your practice including fully digital. Your sketchbook will be submitted before each critique.

Visiting Artist Lectures and Reading Responses and Discussion Participation| 100 points 10% of Grade

Weekly discussions will focus on assigned readings in addition to the SAAH visiting artist lecture series.

Written responses will respond to the reading or lectures content and relate that content to your own research and practice. Responses will be submitted through Canvas and discussion will occur during class time.

Professional Practices| 100 points**10% of Grade**

Through a mock application students will develop a portfolio, artist statement, and CV to apply to a professional opportunity such as a juried show, residency, graduate program, job, etc. Multiple drafts of t will be submitted for feedback and a final application for grading.

Additionally, students will present work and research in two 10-minute artist talks.

Critiques and Senior Show| 100 points**10% of Grade**

Critiques will be graded and should be considered the equivalent of an exam. You will be graded on the professional presentation of NEW work, including the description of your ideas, the questions you ask, and your answers to the group's questions. In critique we will analyze your work to identify strengths and weaknesses to promote the growth of your ideas. Constructive comments can sometimes seem negative and subjective. As an artist one must be able to process these comments without taking them personally and emotionally.

At each critique students will:

Exhibit new finished work

Write and present a 100-word project statement and titles for the works

Address the semester long project goals and their development

Consider in advance the professional installation and presentation of work.

Critical Thinking and Student Expectations| 100 points**10% of Grade**

Critical thinking and class participation in all assigned activities, attendance, group critiques, discussions and in the generation of an active studio learning community.

Students will begin with a C, and earn a participation grade at midterm (posted on e-learning) so that every student has the opportunity to improve their participation before it is revised again at the end of semester. This letter grade will be 10% of the final grade in the course. It will be figured by participation points (listed below). If a student misses more than the 3 allowed unexcused absences, this participation grade will drop one letter grade per each unexcused absence thereafter.

Participation will be evaluated once at midterm (50pts.) and once at end of semester (50pts) and these will be averaged into a final participation grade (100pts)

MIDTERM

- 25 pts. – Engagement, critical thinking and participation in class discussions, critiques, and course activities.
- 25 pts. – Studio practice - maintaining an active, orderly and respectful art practice in the senior studio community (SEE STUDENT EXPECTATIONS)

SECOND HALF OF SEMESTER

- 25 pts. – Engagement, critical thinking and participation in class discussions, critiques and course activities.
- 25 pts. – Studio practice - maintaining an active, orderly and respectful art practice in the senior studio community (SEE STUDENT EXPECTATIONS)

Canvas E Learning |

Students will be expected to check canvas at least every 24 hours (<https://elearning.ufl.edu>). It will be the place to access course resources, readings, videos, and assignment handouts, and to submit all assignments. It will be updated regularly with announcements, opportunities, and additions or changes to the calendar.

Attendance and Grading |

Attendance |

Excused absences are not given. 3 absences allowed without penalty. Critiques, discussions, presentations and other group activities take place during class time that are impossible to recapture and are not repeated for those absent. If absent meet with peers for notes on missed activities.

- Attendance effects your critical thinking and student expectations grade.
- Missing class on the day of a critique is the equivalent of missing a test and cannot be made up, this will negatively impact your critique grade.

Late Work | (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

Grading Policy |

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

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

A grade of incomplete is rarely given, and then only for unusual life circumstances.

Individual Works will be graded following each critique on the following criteria.

-Compositional intention and resolve

-Written statement

-Conceptual clarity as apparent in the artwork

-Ambition and follow through

-Quality of making "intentional craft"

-Evidence of progress towards Semester Project

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

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.

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

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.

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"**

Grading Rubric |

See Course Structure for full descriptions

*1% is equal to 10 points

50%	Semester long Project Grade assessed following critiques 1-3 to indicate progress Final grade assessed at final critique and submission of final portfolio
10%	Sketchbook 3%-Sketchbook submission 1 3%-Sketchbook submission 2 4%-Sketchbook submission 3
10%	Reading response and discussion participation 5%- Written responses 5%- Discussion participation
10%	Professional practice documents and presentations 5%-Grade of draft and final artist statement 5%-Mock application packet
10%	Critique and senior show 2%- Critique 1 3%- Critique 2 2%- Critique 3 3%- Critique 4
10%	Critical thinking and student expectations 5%- Midterm 5%- Final

Calendar |

The Full Calendar is available as a handout on canvas under the course information module

Week 1	Course introduction, Work time
Week 2	Develop semester project goals, Individual meetings, Artist presentations
Week 3	Student led reading discussion, Submit semester long project goals
Week 4	Critique 1- Studio Visit
Week 5	Sketchbook submission, Individual meetings, Work time
Week 6	Visiting curator-Nicole Seisler, Student led reading discussion,
Week 7	Artist statement draft, Work time
Week 8	Midterm Critiques
Week 9	Sketchbook submission, CV draft, Student led reading discussion
Week 10	Spring break
Week 11	NCECA, New York Trip, Work time
Week 12	Critique 3-Exhibition Proposal , Research presentation outline due
Week 13	Research Presentation
Week 14	Final Artist Statement, Individual meetings
Week 15	Final Critique, BA/BFA Exhibition
Week 16	Individual meetings, Sketchbook and portfolio submission

Text / Bibliography |

There is no required textbook for this course.

All readings/texts are in pdf and posted on e-learning and the course bibliography is generated each semester according to the art disciplines, and individualized research of the students in the particular section of senior studio. Students work individually on self-defined projects in a diversity of media. Readings are selected that will foster both discipline specific and interdisciplinary dialogues.

Assigned Readings

A list of readings will be assigned each month at critique

Recommended Texts (all titles may not be applicable to your practice)

Phaidon:

Vitamin T: Threads and Textiles in Contemporary Art, Janelle Porter, Phaidon Press

Vitamin D: Drawing, Emma Dexter, Phaidon Press

Vitamin D2: New Perspectives in Drawing, Phaidon Press

Vitamin C: Clay and Ceramic in Contemporary Art, Calire Lilley, Phaidon Press

Vitamin P,P2 and P3: New Perspectives in Painting, Phaidon Press

Vitamin 3-D: New Perspectives in Sculpture and Installation, Adriano Pedrosa, Laura Hoptman, Phaidon Press

Vitamin Ph: New Perspectives in Photography, T.J. Demos and Editors of Phaidon Press

Whitechapel: Documents of Contemporary Art Series (individualized student research/readings)

View Series @ <https://mitpress.mit.edu/books/series/whitechapel-documents-contemporary-art>

Entire Series on Hold in Fine Arts Library

Abstraction, by Maria Lind

Animals, by Filipa Ramos

Appropriation, by David Evans, Gustave Flaubert

Beauty, by Dave Beech

Boredom, by Tom McDonough

Chance, by Margaret Iversen

Colour, by David Batchelor, Charles Baudelaire

Craft, by Tanya Harrod

Destruction, by Sven Spieker

Documentary, by Julian Stallabrass

Ethics, by Walead Beshty

Exhibition, by Lucy Steeds

Failure, by Lisa Le Feuvre

Memory, by Ian Farr

Moving image, by Omar Kholeif

Nature, by Jeffrey Kastner

Networks, by Lars Bang Larsen

Practice, by Marcus Boon and Gabriel Levine

Queer, by David J. Getsy

Ruins, by Brian Dillon

Sexuality, by Amelia Jones

Situation, by Claire Doherty, Robert Morris

Sound, by Caleb Kelly

The Archive, Charles Merewether

The Artist's Joke, by Jennifer Higgie, Henri Bergson

The Cinematic, Charles Merewether

The Everyday, by Stephen Johnstone, Henri Lefebvre

The Market, by Natasha Degen

The Object, by Antony Hudek

The Rural, by Myvillages

The Sublime, by Simon Morley

Time, by Amelia Groom

Work, by Friederike Sigle

Other Texts:

Art and Culture: Critical Essays, Clement Greenberg, Beacon Press
Artificial Hells: Participatory Art and the Politics of Spectatorship, Claire Bishop, Dan Roam
Breaking the Mould, Rob Barnard
Camera Lucida, Roland Barthes
Chromophobia, David Batchelor, Reaktion Books
Contemporary Clay and Museum Culture, Christie Brown, Julian Stair, Clare Twomey
Contemporary Drawing, Margaret Davidson, Watson Gupatil
Drawing from the Modern: 1975-2005, Essay by Jordan Kantor, MOMA
Drawing Now: Eight Propositions, Laura Hoptman, Museum of Modern Art
How to See, David Salle published by W.W. Norton
Lets See, Peter Schejdahl, Thames and Hudson
Live Form, Jenni Sorkin
New Directions in Ceramics, Jo Dahn
One Place after Another: Site-Specific Art and Locational Identity, by Miwon Kwon
Queer Phenomenology, Sarah Ahmed
Relational Aesthetics, Nicolas Bourriaud
Species of Spaces and Other Pieces, Georges Perec, Penguin
The Back of the Napkin (Expanded Edition): Solving Problems and Selling Ideas with Pictures
The Ceramic Reader, Bloomsbury Publishing
The Creative Habit, by Twyla Tharp
The Interventionists: User's Manual for the Creative Disruption of Everyday Life, Thompson, Nato, Cambridge, MA. MIT Press. 2004
The Invisible Dragon: four Essays on Beauty, Dave Hickey, Art Issues Press
The Language of Drawing, Edward Hill, Prentice Hall
The Reenchantment of Art, Suzi Gablik, Thames and Hudson
Thinkertoys: A Handbook of Creative-Thinking Techniques (2nd Edition), Michael Michalko
Trojan Horse: Activist Art and Power, Lippard, Lucy
Visual Explanations: Images and Quantities, Evidence, and Narrative, Edward R. Tufte, Graphics Press, CT
What is Painting / Representation in Modern Art, Julian Bell

Tools and Materials |

It is expected that you will have compiled the tools necessary for your studio practice and developed the ability of identifying new needs by this point in your education. Most supplies in this course are dependent on the material requirements of the student self-directed, semester-long project and we will work together to identify new possibilities and solutions. You should budget as necessary, plan for \$100 as a baseline.

Additional recommended supplies include but are not limited to:

- Bound sketchbook, recommended size no smaller than 8 x 5" but a size easy to carry around and use
- Sketchbook supplies, i.e. pencils, pens, markers, ruler, compass, eraser
- Laptop or tablet
- Camera for documenting work
- Access to Instagram, J-stor, museum, gallery, and artist websites, and Dropbox or a digital way to collect images that might influence work.

Studio Usage |

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.

After Hours Studio |

When using the studio after 5pm Monday to Thursday and Friday to Sunday 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+AH 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 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.

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.

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 And SA+AH Resources And 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.

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/

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>