

Sculpture: Materials and Methods

Syllabus

ART 3711C

ART 5930C

Spring 2022 Mon/Wed 3:00-6:00 pm

8/31/20 -12/10/21

Fine Arts Building C

Room B001, Metals Shop, and Wood Shop

3 Credit Hours

Professor Jesse Ring

Office B15

Virtual Office Hours: Tuesday 10am -Noon

jring@arts.ufl.edu

Appointments made by email are guaranteed

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 to 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 |

This course is an introduction to the nature of materials, the development of form in real space, and the use of tools and processes with which to create sculpture. The course explores materiality, ecology, and ontology while considering the tangible ways these ideas can intersect with the production of sculpture and the process of making. Students will learn the proper use of the tools and spaces of the metal and wood shop while simultaneously practicing diverse sculptural techniques and exploring new possibilities of material and form.

Students will expand their skills in design, fabrication, and building. This growth will occur through hands-on demonstrations and individual investigations into a variety of sculptural processes. The course will also work to develop each student's individual creative process and increase their ability to identify and articulate key conceptual issues at play in the field of sculpture and their own work. Course content will be realized through demonstrations, exercises, readings, videos, discussion, and critique.

Learning Objectives |

- ▽ Examine the use of traditional and non-traditional materials and their contexts in the field of contemporary sculpture and in art history.
- ▽ Learn to be experimental, deliberate, and innovative in your practice, your choice of materials, and your conceptual explorations.
- ▽ Investigate the significance of materiality in contemporary society, the studio, and daily life.
- ▽ Students will grow their abilities in planning, designing, and fabricating ambitious sculptural objects.
- ▽ Develop the knowledge and skills for basic steel fabrication and lost wax casting

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 in all aspects of the course, 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 complete three projects over the course of the semester. Each project will introduce a new set of tools and techniques in the metals shop in addition to other processes and materials. Short speed assignments will accompany each project as a means to begin ideation and to learn the safe use of tools in the metals and wood shop. Additionally, you will keep a commonplace book for each assignment (see commonplace book below). Each assignment will require you to examine the work of contemporary artists, study and discuss assigned readings, and culminate in the installation, critique, and reflection of the finished artwork.

*** Curriculum is subject to revision at the discretion of faculty in response to student need or benefit**

Assignment 1 |

200 Points

20% of Grade

Metal Processes Covered: Shaping and welding steel rod.

Explore the interface of a rigid steel structure and flexible mesh made from unconventional materials.

Conceive a sculpture dependent on its relationship to an outdoor space that changes our understanding of the site by framing or obscuring it.

Assignment 2 |

200 Points

20% of Grade

Metal Processes Covered: Cutting, shaping, joining sheet metal.

Measure an object of contrasting materiality accurately and make an extension for that form in sheet metal which changes its meaning as well as its form.

Assignment 3 |

200 Points

20% of Grade

Metal Processes Covered: Lost wax metal casting.

Create a culturally significant object that includes cast metal in combination with other materials appropriate to your concept. Use the technology of molding and casting to alter the meaning of found and made objects through transmuting them into other materials.

Commonplace Book | 100 points

10% of Grade

You are expected to begin a **NEW commonplace book for the semester that is dedicated to this course**. It should be available during all class times. The commonplace book will include course handouts, individual ideation, drawings, notes on your research, evolution of ideas, material experimentation, artists and influences discovered over the semester, diagrams/proposals for hypothetical projects, notes from demonstrations, discussions, presentations and lectures. There will be three graded checks to evaluate your progress.

Your Commonplace book should be a work of art in and of itself. It should function as a generative force, an archive, and a dynamic reflection of your aesthetic sensibility, personal style, worldview, and a clear record of the evolution of ideas.

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

Discussions will focus on assigned readings related to each assignment in addition to the SAAH visiting artist lecture series. Written responses will connect the reading or lectures content to your own research and practice. Responses will be submitted through Canvas and discussion will occur during class time.

Critiques and Project Reflections | 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 and FINISHED work, including the description of your ideas and how they connect to the form of your sculpture, 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 and practice. 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 title for the 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)

Point Structure

- 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 affects 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 Projects will be graded following each critique on the following criteria.

-Compositional intention and resolve

-Quality of making "intentional craft"

-Conceptual clarity as apparent in the artwork

-Ambition and follow through

-Written project statement

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

| | |
|-----|--|
| 60% | Semester Projects 20% each- Project 1-3 |
| 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% | Critique 3%- Critique 1 3%- Critique 2 4%- Critique 3 |
| 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

* Calendar is subject to revision at the discretion of faculty in response to student need or benefit

| | |
|---------|---|
| Week 1 | Course introduction, Shop orientations |
| Week 2 | Project 1 introduction, Project 1 demos and speed assignment, Shop orientations |
| Week 3 | Discuss readings, Discuss project 1 proposals, Work and research |
| Week 4 | Work time |
| Week 5 | Work time, Project 1 Critique |
| Week 6 | Project 2 introduction, Project 2 demos and speed assignment |
| Week 7 | Discuss readings, Discuss project 2 proposals, Work and research |
| Week 8 | Work time |
| Week 9 | Work time, Project 2 Critique |
| Week 10 | Spring break |
| Week 11 | Project 3 introduction, Research, NCECA, New York Trip |
| Week 12 | Discuss project 3 proposals, Project 3 demos and speed assignment |
| Week 13 | Work time |
| Week 14 | Foundry Pour, Work time |
| Week 15 | Work time |
| Week 16 | Project 3 Critique |

Text / Bibliography |

There is no required textbook for this course. **Readings will be assigned with each project** and provided in pdf format on Canvas e-learning.

Tools and Materials |

Commonplace Book |

Please purchase a Strathmore 566-8 500 Series Hardbound Mixed Media Art Journal, 8.5"x11" 32 Sheets available on Amazon.

<https://www.amazon.com/Strathmore-566-8-Hardbound-Journal-%20Sheets/dp/B008HTCZYA/ref=sr%201%2016?keywords=strathmore%2Bsketchbook&qid=1566208046&s=gateway%2B&sr=8-16&th=1>

Please have it ready to use in class by Wednesday, January 12th

Tools and Equipment |

Each student enrolled in sculpture studio class should come with all the tools required for working on their project during class. The list below is of mandatory clothing and recommended tools for this course:

Mandatory (see dress code for metal shop below)

Jeans or cotton pants (100% cotton)
Long sleeve denim shirt or jacket (100% cotton)
Close toe leather boots, shoes, or sneakers
Leather gloves
Welding Goggles, shade 5 or higher
Safety glasses

Recommended

Dust mask
Metal measuring tape (at least 10')
MIG welding pliers (square jaw or needle nose also work)

File Set (flat, ½ round, and round + others is a bonus)
Silver Sharpie
Scribe Tool
Center Punch
Vise grip
Sanding discs. (Grinding discs provided but not sanding discs)
Drill index up to 1/4 "
Set of drill bits for metal and wood
3/8" variable speed reversible drill (cordless recommended)
Mat knife (box cutter)

Materials |

-Steel *You can buy steel for projects locally at Boone Welding, Rogers Welding and Gainesville Welding. You can buy recycled steel at Svinga Bros. in Ocala. Limited free scrap for welding exercises is available.*

-Propane tank and tips for working the wax

-Rubber for mold making.

-Bronze- *Purchased through the Art Office at market price per pound.*

-Metal sealants, paints, and finishes- *Purchase your own as needed.*

-All other specialized materials- *Purchase your own as needed.*

Time Commitment |

Sculptural processes, like welding, often require a high degree of commitment to practice. If you make that commitment and put in the requisite time in the shop, you will succeed. Because of the high demand on limited shop equipment, you will be required to put in time outside of class during shop hours, including evenings, and weekends.

Studio and Shop 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. 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.**

FAC Wood and Metal Shop Orientation |

Students will attend a mandatory FAC Wood and Metal Shop orientation with Brad Smith before use.

Sculpture Area Rules |

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

- ▽ Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- ▽ Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- ▽ 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 and metal 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)

Dress Code for Metal Shop |

Leather boots, shoes, or sneakers|

Leather closed toed foot ware is required in the Metal Shop. Cloth or synthetic shoes and sneakers are not acceptable because they will burn. Open-toe shoes are not allowed in the Metal Shop at any time!

Long sleeves and long pants|

Always wear long sleeves and long pants when arc, mig, and tig welding. Your skin is susceptible to ultraviolet light produced by the welders, you must protect your skin from this cancer-causing light.

Always protect your eyes|

Use Shade 5 or darker lenses in the form of goggles for oxyacetylene welding and plasma cutting. Always use a full helmet for arc, mig and tig welding. Use clear full-face shield and goggles for grinding.

Protect your head and hair|

Wear a scarf or a cap as spatter could land on your head and burn your hair or skin. Bits of molten slag can burn the skin as well as clothing.

Denim and leather are the most protective materials to wear in the shop. No knits allowed as outerwear.

- ▽ Although some protective gear is available in the shop, it is recommended that you buy your own welding goggles, clear protective eyewear and leather gloves that fit. Label with your name and keep in locker.
- ▽ It is strongly recommended that you keep a denim pants, a denim or cotton shirt, and leather shoes in your sculpture locker so that you always have appropriate clothing.
- ▽ If you cannot work because you do not have the proper clothing and shoes, that will be considered an absence.
- ▽ It is recommended you leave a warm jacket in your locker as the shop is not heated. Sweaters and fleece may be worn under your denim or leather jacket but do not wear a sweater as an external garment while working as it may burn.

Hazards |

- ▽ Welding produces toxic fumes and radiates UV light.
- ▽ Sanding: Sanding produces toxic and/or irritating dust.
- ▽ Spray Paint: Spray paint produces toxic fumes, generates liquid hazardous waste in excess paint and solvents used in cleaning (acetone, mineral spirits.)
- ▽ Epoxy, Bondo, Polyester Resins: These produce toxic fumes and generate both toxic and liquid hazardous waste. Stones containing silica are also toxic when sanded.
- ▽ Plaster, Cement: Both generate toxic, irritating dust when mixing. Cement is highly alkaline and can burn then skin when exposed.
- ▽ Silver Soldering: Both electrical and structural soldering produces toxic fumes from flux (hydrochloric acid and phosphors). Solder may contain lead, which is toxic.

Best Practices |

All students must attend an orientation before using the wood and metal shops. During the orientation all shop rules and policies are presented as well as a discussion of the proper and safe use of shop tools.

- ▽ Work in a well-ventilated area while welding; cover all skin.
- ▽ Shield eyes with approved lens safety wear.
- ▽ Work in well-ventilated area while sanding wood.
- ▽ All spray painting must be done in spray booth.
- ▽ Resins may not be mixed indoors.
- ▽ Wear rubber gloves and use plastic drop cloth to contain chemicals when used.
- ▽ Silver soldering should be done in a well-ventilated area.

SA+AH Respirator Policy |

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 recommend it, and you may voluntarily choose to wear respiratory protection: either an N95 filtering face piece, commonly known as a dust mask, or a tight fitting half or full-face respirator. Any user who chooses to wear such respiratory protection is therefore said to be a voluntary user. Environmental Health and Safety follows or exceeds OSHA 29CFR1910.132-137 standards for Personal Protective Equipment. Any voluntary user: student, faculty, or staff is required to follow all Environmental Health and Safety policy which can be found at: <http://www.ehs.ufl.edu/General/resppol.pdf>.

Container Policy |

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 that are hazardous or perceived as hazardous

Examples include 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 | Hazardous items 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.
- ▽ 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 building 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

Studio and Shop Usage |

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 for either BOO1, it should not be shared.

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.

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.

Storage |

Your metals should be stored in a designated section of the Metal Shop. Label all materials with your name. We are not responsible for lost or stolen materials. Never leave your materials out on work surfaces if you are not actively working on them. Your personal tools, footwear and clothing should be stored in your locker.

Removal Of Work |

Sculptures must be removed from the Sculpture Area at the completion of each project and after the critique unless otherwise instructed by the Professor or the Teaching Lab Specialist. Do not store completed projects in the classroom, courtyard, metal shop, or wood shop. All art works and materials related to this course must be removed before Monday April 28th at midnight. Any artwork, supplies, or materials left in the classroom after the final critique has been completed, without prior specific arrangements with the responsible faculty, will be disposed of as needed.

Clean Up |

Please leave the studio clean regardless of the condition you find it in. Leave the work tables clear and clean as well as any other area used. This is a group studio, and we all need to pitch in to keep it a safe and healthy functioning work environment. Leaving messes impacts your participation grade.

After Hours Studio |

When using the studio after 5pm Monday to Thursday and Friday to Sunday you will be working independently of my instruction. Please be respectful of my time and limit your questions regarding class to class time, office hours, and email. I am happy to discuss my research should you be curious.

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: 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.
- ▽ 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.
- ▽ No Art project may interfere with or impede access to, classrooms, hallways or other public spaces.
- ▽ All site-specific art projects must be installed and engineered with the safety of the general public in mind.
- ▽ 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.

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](mailto:helpdesk@ufl.edu) 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>