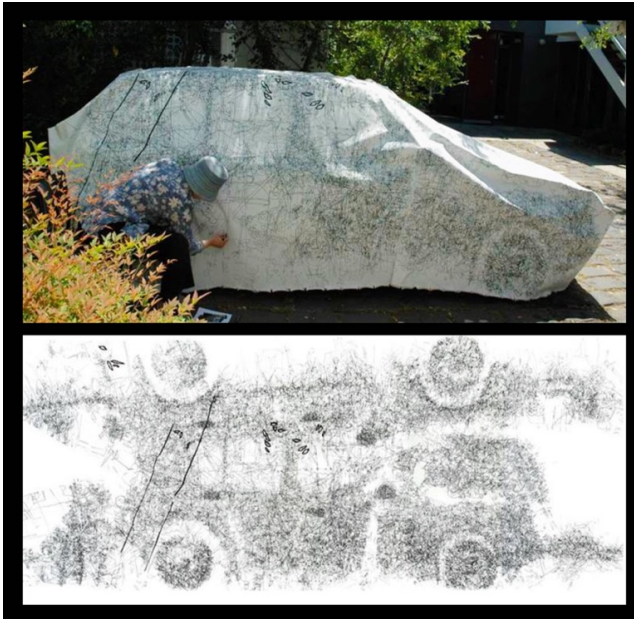


ART 5930C – EXPERIMENTAL DRAWING



Gosia Włodarczak, *Dust Cover Ezri Drawing*, Pen and Ink on Other
209.9 W x 84.3 H x 216.5 D in

**Spring 2022 | 3 credits | Tuesday + Thursday |
Period 8-10 (3:00-6:00 PM)**

E-learning/Canvas: will include announcements, weekly calendar and due dates, projects/sketchbook assignments, course materials/readings, office hours/class zoom link

Classroom/Studio: FAD 115

Instructor

Associate Professor, Bethany Taylor (she/her/hers)

Email: bwarp@ufl.edu

Office: FAD 221

regular or virtual office hours: T 1-2:30PM or (or by appointment)

COURSE DESCRIPTION

This course will emphasize experimental, conceptual, performative, process-based and interdisciplinary approaches to drawing and expect you to relate it to current graduate level research trajectory. In the last century artists have continually redefined drawing in an “expanded field”, radically pushing the boundaries of what a drawing can mean and/or be. Our work in this course will add to the dialogue and be a part of this continuum, acknowledging traditional definitions and techniques of drawing, while investigating the blurred boundaries between contemporary drawing and other disciplines such as craft, performance, photography and sculpture, to name only a few. Through presentations, discussion, videos, demonstrations, and critique, we will study historical and contemporary artists engaged in diverse drawing practices in order to expand our understanding of the possibilities of drawing. We will imagine drawing beyond observational and perceptual frameworks to incorporate chance, collaboration, transformation, scale, materiality, space and time, and will utilize unconventional approaches in variety of media.

LEARNING OBJECTIVES

Through individual and collaborative projects, experiments, sketchbook, and individual research, students participating in this class will:

- experiment with notions of what drawing is and what it can be.
- explore formal and conceptual approaches, alternative media/materials and unconventional practices to expand and explore individual vision through a wide range of studio projects.
- question and understand the inherent meaning(s) embedded in materials and processes utilized in a drawing
- develop critical-thinking, research and verbalization skills through class critique of studio work, presentation and discussion of individual research and assigned readings/videos.
- increase individual knowledge in the ever-expanding field of drawing by studying a diversity of ideas and practices by contemporary artists, writers and curators of the 20th/21st century.
- Make use of course content in current graduate level research/creative work and annotated bibliography.

COURSE OUTLINE:

Project will be roughly two weeks apart – from research and process to final product and critique.

Project descriptions, due dates and grading criteria will be posted on e-learning.

PROJECT 1:

Drawing Connections: *Material, Space and Language*

+ Accumulation/Translation (semester long research/drawing book project)

In this project, students will visit the Harn Museum during class on **Tuesday, January 11**. Students will 'collaborate' with an artwork of their choice creating a connection/response by transforming elements of the work of art into the creation of a new drawing(s). A research handout given at the museum visit will guide students in conceptualizing the project. This visit will also be a catalyst for semester-long experiments in drawing to be archived in your research/drawing book.

PROJECT 2:

Performative Drawing: *Ambitious Gestures, Control and Abilities of the Body*

We will experiment with ways of using our bodies to draw and generate meaning. We will physically explore the connection between movement and drawing and will look to artists who have used their entire bodies to create marks.

PROJECT 3:

Chance Drawing: *Collaborating with the Uncontrollable*

We will alternate between being the author and spectator in the creative process.

PROJECT 4:

Drawing Intermediaries: *The Space In-Between*

We will look to artists who use intermediaries (unconventional tools/objects/media between the hand and substrate/paper) to create drawings as inspiration for our own projects.

PROJECT 5:

Trans-Inter-disciplinary Drawing: *Communicating, Translating, Exploring, and Generating Hybridity*

We will explore a dissolution of disciplinary boundaries and utilize drawing to integrate knowledge and methods from different disciplines, using a synthesis of approaches.

**For each project you will need to write a short artist statement and take high-quality documentation photos.*

RESEARCH/DRAWING BOOK

**collected/graded at mid-term and end of semester with periodic pop-up checks.*

You will keep a research/drawing book for this class as a record of thoughts and visual ideas generated by projects worked on throughout the semester. Research/Drawing Books should include ideas, compositional sketches, material or color explorations, experiment logs, proposals, propositions, notes from lectures, discussions, and critiques, independent artist research and any other ideas of interest to you. It should be bursting with any and all ideas/energy generated throughout semester.

In addition, an important part of each project grade will include attendance, process and research throughout the course of the project timeline. As evidence of research/process, you will take in-process photos and scans of your sketchbook to upload to canvas to accompany each project.

Accumulation/Translation Project *(on-going research/drawing book assignment)*

This project will be a semester-long **daily** probing of a single artwork you selected from the Harn Museum at the start of the semester. This research/drawing book assignment will ask us to consider accumulative strategies of analyzing, translating and making. Minimum expectations are evidence of daily probing/gestures including: writing/research/poetry/critical review, sketching structure, studies of hue, value, chroma, materials, processes, concepts, research into related artists or influences, collected ephemera, printed or found, and other related experiments. By revisiting the same artwork, for even 5-10 minutes daily, out of familiarity, surprising ideas/revelations emerge.

By working every day, even in small ways, we are able to realize ambitious gestures, and by interacting with your research/drawing book on a consistent basis, a sincere archive and chronology of the evolution of your ideas will be the greatest reward.

ARTIST PRESENTATIONS

(As a graduate student in the course) You will pick two artists (instead of one required of undergrads)) from a list compiled (posted on-learning). Your presentation will be a **maximum of 15 minutes** in length with **at least twenty quality images** arranged in a Powerpoint presentation. Your goal is to give the class a strong and informative introduction to a contemporary artist's creative practice -- this includes intent/motivation, meaning, and processes. Presentation tips will be provided prior to deadline. These presentations will be scheduled to occur throughout semester. You will sign-up for a time/date on a google doc that will be posted on e-learning.

CLASS EFFORT/STUDIO TIME

The effort that you invest in this class will be reflected in your work. The grade you earn will also reflect this time and effort. You will be held accountable to the potential I see in you and your work. Please make a commitment to this studio course and you will be rewarded with exciting growth in your art practice. This commitment to yourself and our collective learning community requires cooperation, hard work, dedication, creativity, self-motivation, and perhaps most critically - being open to input and new ideas and a willingness to receive mentorship.

CRITICAL THINKING, CLASS PARTICIPATION

Active participation, support and respect in all phases of this course are imperative. The learning community dynamic depends on your energy, initiative, attitude, productivity and willingness to get involved in group discussion and critique. This includes the depth and quality of your participation in group discussions (asking questions and formulating responses), performance in critiques (analyzing and providing constructive criticism for your peer's work and your own), and the ability to accept, analyze and digest advice and suggestions.

DIVERSITY STATEMENT

It is my intent that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both your, and my responsibility. It is my intent that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

VISITING ARTIST PROGRAM

The Harn Museum of Art and School of Art + Art History run active Visiting Artists' Programs. Internationally and nationally respected artists, curators, and critics are invited to lectures, provide studio visits and critique sessions each semester. While the schedule for these events is fluid, you will be given notice of upcoming lectures to attend. You are required to attend and write a brief response to two speakers in your Research/Drawing Book.

GALLERIES

You are encouraged to attend two exhibitions this semester and respond to them in your sketchbook. You are strongly encouraged to attend exhibitions at the Harn Museum to experience contemporary and historical exhibitions that relate to our studio practice. Additional local venues include Gallery Protocol, Santa Fe Community College Gallery, Reitz Union, Thomas Center Galleries, University Galleries and other community galleries that provide exhibitions of student and local artists.

MATERIALS

This is an experimental course which is very concept/process oriented, so your materials are to be determined from project to project. The more prepared you are, and the more adventurous with materials you are, the more successful your projects will be. You will explore a variety of materials throughout this year and you may be required by your studio practice to purchase alternate or additional supplies for certain projects. Below is a most basic list as I don't want you to buy anything that locks you into certain materials before you explore your ideas for each project. I recommend buying supplies online through Blick, Utrecht or Jerry's Artarama but supplies can also be found in town at both art and non-art stores such as SoMa Media Hub, Michael's, Repurpose Project, Dollar Stores etc....

Required:

- Sketchbook *(no need to purchase-we will provide)*
- Artists tape
- Xacto blade holder and extra blades
- assortment of graphite pencils
- compressed charcoal
- AD Chartpak marker – not a Prismacolor brand marker – for transfer purposes.
- Butcher's Tray – white enamel artist palette. You will use this as palette or to experiment with washes, create marbling effects, as well as soak items for transfer purposes.
- Quality Scissors (sewing scissors-sharp and pointy)
- Kneaded and white or pink eraser
- jars / containers to store liquids in + Metal cork backed ruler

Highly Suggested *(may be needed as you work on projects):*

- sanding block/sandpaper
- magazines, found paper, collage supplies
- Ink pens (various sizes) – Pitts, Microns, etc.
- range of water media brushes / ink brush – small, medium, large + Sumi Ink
- mica powders / pigment powders
- various binding agents
- various dyes
- colored pencils, soft pastels, water colors, gouache
- gesso + matte or gloss medium
- charcoal powder / graphite powder
- various surfaces

**Surfaces will vary for each project and depend on what your concept dictates, but some suggested paper should be ordered in advance. Examples of Drawing Papers you might want to have on hand.*

- Stonehenge Printmaking Paper: 38 x 50 inches- Excellent for pastel, pencil, charcoal, acrylics and watercolor.
- Rives BFK Heavyweight Printmaking Paper: 19 x 26 inches- This very popular 100% rag paper is great for all types of printmaking, slight tooth makes it a great drawing paper, as well.

- Bristol Paper: Bristol and Illustration Board provide a stiff, strong surface to work on without the need for mounting. Bristol generally describes drawing paper that is pasted together to form multi-ply sheets.
- Yupo Paper: various sizes. This is a tree-free synthetic paper that's 100% recyclable and waterproof.
- Illustration board has 100% cotton drawing paper mounted on both sides of heavyweight board.

**You will be provided with a minimum size for each project – however these requirements are flexible and should ultimately be determined by the ideas you're working with and in discussions with professor.*

TEXT

Course reading materials will be available on E-learning or distributed in studio. No textbook is to be purchased.

EVALUATION

Work completed in **Experimental Drawing** will be graded on specific criteria defined by individual project goals. However, all projects will be graded on their success in the following areas: **research and conceptual development, design/craft, risk-taking/experimentation, ambition, and meeting deadlines**. These same guidelines apply to the research/Drawing Book which must be submitted within specified deadlines posted on e-learning).

The course grade for each student will be evaluated on the basis of:

- 70% **Studio Projects** – 5 Projects including exercises + experiments (*relate to your grad level research*)
- 15% **Research Drawing Book + Accumulation/Translation Project + Visiting Artist Lectures/Gallery Visits**
- 10% **Artist Presentation** (2 artists)
- 5% **Participation** - includes attendance, arriving at studio on time, ready to work, with materials, studio clean up, following health and safety guidelines, and active participation in critiques and class exercises and discussions. Participation grades will be determined and submitted on canvas at midterm and then once more at end of the semester.

GRADING

Letter Grade and Corresponding Grade Points

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E	WF	I	NG	S-U
4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	.67	0	0	0	0	0

Project grades in this course are considered in the following way:

A 4.0 Exceptional work, all criteria of assignment have been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in the course content.

A- 3.67 Well-presented, superior work: all criteria of assignment were surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.

B+ 3.33 Very good work: all criteria of assignment were surpassed, minor changes could be considered and executed to bring piece together and studio practice was exceptional.

B 3.0 Very good work: above average solutions and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Execution was well done. Studio practice during the project was commendable.

B- 2.67 Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was adequate.

C+ 2.33 Slightly above average: work, most of the criteria of the assignment were met. The work is not yet a unified whole or cohesive statement, yet effort was made. Studio practice was adequate, but could be more reflective and thoughtful.

C 2.0 Average work: the assignment directions were followed and the requirements were met in a relatively routine way. Slippage in levels of craft, originality and presentation-studio practice was adequate, but could be more reflective and thoughtful.

C- 2.67 Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing concepts further. The level of craft and breadth and depth of idea development needs to be improved. There is some evidence of studio practice, but the quality and quantity is lacking.

D+ 1.33 Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing your concepts further. The criteria of the assignment are barely met. Basic craftsmanship skills have been neglected and there is a lack of breadth and depth of idea development. There is minimal evidence of studio practice, but the quality and quantity is lacking.

D 1.0 Inadequate, below average work: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.

D- .67 Unacceptable work and effort: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.

E 0 Unacceptable work and effort: the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. No evidence of studio practice. Work is substandard. Or, assignment was not submitted.

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

ATTENDANCE

As a studio course your attendance and active participation is required. Students are expected to attend all classes. You are required to work/participate the duration of the scheduled class period. Full participation includes showing completed work during all scheduled critiques as well as active participation through shared ideas and commentary about your work and the work of your peers. Unexcused absences will be cause for a lowered grade. Your fourth absence will result in ONE full letter grade drop. Absences will be counted from the first class meeting onward.

University Attendance Policy: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

If an absence occurs, it is the student's responsibility to make up all work. Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in- and out-of-class exercises are spontaneously assigned. Students should bring a doctor's note for any class from which they expect to be excused. Please address any concerns, problems, and questions regarding this class to the instructor as they arise.

TARDINESS

Arrival to class after start of class will be noted and three such incidences will count as one absence. Leaving early from class will also be considered as tardiness and will be counted as such. Students are responsible for satisfying all academic objectives as defined by the instructor. Students who do not attend at least one of the first two class meetings of a course or laboratory in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course. The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences.

LATE WORK

Due dates are announced in class and posted on canvas. Assignments are to be submitted on the date due (before class) in the delivery mode specified; late assignments will be penalized 10% per day late. Projects will not be accepted after the due date without prior permission.

COURSE COMMUNICATION

Students must check their school email accounts regularly and the E-Learning course site. Students are responsible for any information, deadlines, and updates emailed to their UF email accounts. Instructor will take care to answer emails within a 24-hour period.

CELL PHONES AND OTHER DEVICES

Silence all devices before entering the classroom. Students may not use headphones during class time.

HAZARDOUS WASTE SATELLITE ACCUMULATION

Read the SAAH Health and Safety Program at:

https://arts.ufl.edu/site/assets/files/37319/saah_health_and_safety_handbook_2021.pdf

during the first week of class. Refer especially to the H&S Rules by Area sections pertaining Drawing. Each student will be asked to complete a H&S student waiver form (which will be given to you and signed during studio). SA+AH facilities have an area designated for art materials/hazardous waste pickup. This area should NOT be used for art making. Bins and storage containers utilized in this area should NEVER be moved or used for any other purpose. When in doubt about the safety or disposal of your art materials, please speak with faculty. A Handbook of Hazardous Wastes Disposal, Health and Safety is posted in the studio for consultation as well.

LOCKERS AND STORAGE

The SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students. You are responsible for keeping the locker form attached AT ALL TIMES to your lockers. Lockers will be cleaned out at the end of each semester. When storing materials, you must write your name on everything with a black marker, the course you are in and the instructor's name. The SAAH is not responsible for items left in classrooms.

STUDIO USE

Please read and respect studio use guidelines posted in classrooms. Do not pour solvents down sinks. Fixative must be sprayed in the FAC 2nd Floor spray booth * NO exceptions.* Each student is responsible for assisting in studio clean-up. Your instructor will assign you a duty at the end of each class. The classroom should be organized at the end of each class 10 minutes prior to the beginning of the next class with the help of all students enrolled in the course. No food or open drink containers allowed in the studio.

SHARED STUDIO

Always leave the studio clean. Regardless of the condition you find it in, we request that you leave it clean for the next person. Remember to place all work in progress on the storage shelves. Leave the worktables clear and clean. This is a shared workspace, and we all need to be diligent together to keep it an immaculate and productive environment.

IMPORTANT COVID-19 CLASSROOM POLICIES

<https://coronavirus.ufl.edu/health-guidance/>

- Masks are expected **at all times**. Due to the surge in Covid-19 cases **all people**, inside UF facilities are expected to wear approved face masks even if vaccinated. UF also urges all people to get vaccinated. Per the guidance from the Centers for Disease Control and Prevention, **everyone is expected to wear a mask at all times when inside any UF facility**, even if you are vaccinated. This includes our students, faculty, staff, vendors and visitors. Studies and guidance from the CDC state that both unvaccinated and vaccinated individuals can transmit the current COVID-19 variant to unvaccinated persons.
- If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Our UF Health experts tell us that even if you've had COVID-19, you still need to get vaccinated. Having had COVID does not provide nearly as much protection as the vaccine. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations-2/vaccine-availability/>
- As part of our ongoing Covid protocol Fine Arts Building D will remain locked and accessible only to students enrolled in courses in FAD. To enter the building the first week of classes please use the 2nd floor door (northeast corner) code T.B.A on canvas. The first-floor card swipe entry will be updated after add/drop ends.
- Please maintain physical distancing (whenever possible) during class.
- Sanitizing supplies are available in the classroom if you wish to wipe down your desks/easels 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.
- COVID-19 testing remains available both on and off campus. Visit the UF Health site <https://coronavirus.ufhealth.org> for additional information.
- If you are sick, stay home and self-quarantine. Please contact the Student Health Center <https://shcc.ufl.edu> at (352) 392-1161 to discuss symptoms with a nurse or medical provider before your visit to ensure proper protective measures are taken to prevent further risk of spread to others.
- Please continue to follow healthy habits, including best practices like frequent hand washing.
- Continue to regularly visit <http://coronavirus.UFHealth.org> and <http://coronavirus.ufl.edu> for up-to-date information about COVID-19 and vaccination

UF POLICY FOR IN-CLASS RECORDING

"Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab/studio sessions, student presentations, academic exercises involving solely student participation, assessments, field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code."

UF POLICY FOR 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. Read the full UF policy here: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#religiousholidaystext>

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. Disability Office <https://disability.ufl.edu/>

UF ILLNESS POLICY

Students who are absent from classes or examinations because of illness should contact the professor. If you are unable to attend class due to illness, please email the instructor prior to the class meeting time. Please state your name, class, as well as the reason you will not be attending class that day.

UF SAFETY AND SECURITY

University Police Department: <https://police.ufl.edu> or call 352-392-1111 (or 9-1-1 for emergencies).

Student Nighttime Auxiliary Patrol (Snap) call 392-SNAP (92-7627)

SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. Contact SNAP via telephone providing first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort is dispatched to the location.

UF RESOURCES FOR HEALTH/WELLNESS

University Counseling Services: 352-392-1575 <https://counseling.ufl.edu>

Resources are available on campus for students having personal problems or lacking clear career and academic goals which interfere with their academic performance. The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career concerns. The primary goal of counseling is to help students develop the personal awareness and skills necessary to overcome problems and to grow and develop in ways that will allow them to take advantage of the educational opportunities at the university. Counseling Center Web site: <https://umatter.ufl.edu/office/counseling-wellness-center/>

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website <https://shcc.ufl.edu>

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; <https://ufhealth.org/emergency-room-trauma-center>

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, <https://gatorwell.ufsa.ufl.edu> or call 352-273-4450.

UF PHILOSOPHY

The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals require the free exchange of ideas, self-expression, and the challenging of beliefs and customs. In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

ACADEMIC HONESTY

As a result of completing the registration form at the University of Florida, every student has signed the following statement: " I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the University.

DISRUPTIVE BEHAVIOR

Faculty, Students, Administrative and Professional staff members, and other employees [hereinafter 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. Be advised that you can and will be dismissed from class if you engage in disruptive behavior.

UF Student Honor Code including individual academic and social responsibility can be found at:
<https://sccr.dso.ufl.edu/wp-content/uploads/sites/4/2020/12/Orange-Book-Web-Version-2020.pdf>

UF COURSE EVALUATION

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 <https://ufl.bluer.com/ufl>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.