

SCULPTURE: MATERIALS AND METHODS
ART 3712C (23594 section CB01), 3 Credits
SPRING 2022
UNIVERSITY OF FLORIDA

COURSE INSTRUCTOR: SEAN MILLER

T/TR Per. 8-10 (Actual time course meets: 3-6PM)

STUDIO LOCATION: Building FAC Room B001

OFFICE LOCATION: FAC B002B

OFFICE HOURS: Wednesday 9:30AM (By appointment)

CONTACT: Cell: (352) 215-8580

EMAIL: swarp@ufl.edu

SCULPTURE PROGRAM:

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

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

@uf.sculpture on Instagram

FINAL EXAM DATE/TIME: 5/5/2023 12:30PM-2:30PM (No final given for this class).

COURSE DESCRIPTION

This course challenges students to explore the concept of materiality and the way it impacts sculptural production. In Materials and Methods, we will consider the rewards and consequences of sculpture and the ever-growing importance of materials and innovative approaches in an environmentally and socio-politically conscious society. This course investigates various sculptural design techniques and methods for creating sculpture. Our course will explore fabrication, casting, modeling, and various approaches regarding the theory and practice of materiality, performance, object making, assemblage, and site-specific art production. Course content will be explored through lecture, discussion, videos, readings, and independent research.

COURSE OBJECTIVES

- Examine the use of traditional and non-traditional materials and their contexts in the field of contemporary sculpture and in art history.
- Develop techniques to work effectively in site-specific environments.
- Learn to be experimental, deliberate, and innovative in art practice, consider how to source and choose materials, and reflect on conceptual explorations.
- Investigate the significance of materiality in contemporary society, the studio, daily life, and within the self.
- Gain a clearer sense of one's vision/approach to artmaking and understand how it relates to contemporary art and sculpture in the expanded field.
- Perform more effectively and ambitiously with research, conceptualization, and realization of your sculptural projects.

COURSE METHODS

This course will utilize readings, online lectures, screenings, class discussions, critiques, and individual research related to course content. In our weekly seminar sessions students will have the opportunity to receive feedback from classmates and instructors. Students will show their work in progress throughout the semester in this forum and within the public realm. For critique it is expected that the work will be displayed in a finished condition as if it were installed for an exhibition open to the public. The

strategies and forms of presentation are crucial for the appropriate reception of the projects.

ASSIGNMENTS

There will be three major studio projects and three speed assignments that will work to prepare students for the larger projects. In addition, there will be assigned research responses and Visiting Artist Responses.

TIMELINE

Week 1: Introductions and Orientation.

Week 2: Project #1 Sculpture Discussion/Research.

Week 3: Project #1 Proposals

Week 4: Work/Research

Week 5: Work

Week 6: Critique Project #1. Intro Project #2 and Discussion/Research

Week 7: Project #2 Proposals

Week 8: Work/Research

Week 9: Work

Week 10: Spring Break

Week 11: Critique Project #2. Intro Project #3 and Discussion/Research

Week 12: Project #3 Proposals.

Week 13: Work

Week 14: Work

Week 15 Work

Week 16: Critique Project #3

MAJOR ASSIGNMENTS LISTED

Assignment #1

Good On You: Were you ever a site? Is it possible you are a city? What are the way(s) you function as a timepiece? How recently have you functioned as an amplification system... or a muffler? Are you a river... or a reservoir? When have you been a target? A weight? Are you a vehicle? A complex? A pile? Luggage? A trigger? Have you ever been a chemistry experiment? How are you historical monument? When did you last serve a placeholder? Factory? Pain-reliever? When most recently were you a weapon? A valentine? Candle? Lens? An assembly line? How many sites does your body currently occupy? How did you get into those spaces/places? How long will you be there? Do you have goals for where you or your body should occupy in the future? How are those goals realized? What are the costs, benefits, and consequences of those actions?

Design a time-based project that acknowledges and utilizes yourself as a vital material with meaningful, complex, and poetic consequences. Create clothes, sounds, stylized movements, objects, and events to work with your body to create this work.

Artists: Eleanor Antin, Vito Acconci, Janine Antoni, Laurie Anderson, Chris Burden, John Cage, Anna Campbell, Eleanor Antin, Papo Colo, Coco Fusco, Goat Island, Lynn Hershman Leeson, Paul McCarthy, Francis Alys, Nick Cave, Andrea Fraser, Gilbert and George, Gerlovina and Gerlovin, William Pope.L, Francis Alys, Eleanor Antin, Ana

Mendieta, Valie Export, OHO group, Blue Republic, James Luna, Mary Mattingly, Wangechi Mutu, Allan Kaprow, Kenneth Josephson, David Hammons, Alex Viller, Ben Patterson, Michelangelo Pistoletto, Rebecca Horn, Charles Simmons, Dread Scott, Carolee Schneemann, Annie Sprinkle, John Wood and Paul Harrison.

Assignment #2

Build a Platform, Stage, or Vehicle:

Many artists employ a gallery and its lighting, floors, and white walls as a material context and a location for their art. Based on project #1, your use of your own presence and personhood as a primary material, take the project a step further and design/build a vehicle or constructed context through which to present a performance persona and a new sculptural performance to everyday audiences or target audiences. This vehicle or platform should be designed to exist outside of a museum or gallery context.

Carefully consider movement, sound/amplification elements, projections, performative objects, and various construction techniques. These decisions will impact an understanding of the piece and help connect with audience, hold their attention, and capture their imagination.

Key Words: Body Art, Happenings, Assemblage, Interventionist Art, Kinetic Art, Sound art, Scatter Art, Ephemeral Art, Kinetic Art, Plurality.

Artists

Art Guys, Takek Atoui, Banksy, John Bock, Brian Bress, David Byrne, Burning Man, Rael San Fratello, Joe Jones, Gilbert and George, Fritz Haeg, Trenton Doyle Hancock, Oliver Herring, Christine Hill, Kimsooja, Allan Kaprow, Mary Mattingly, Maywa Denki, New Orleans Airlift, Lucy Orta, Mike Kelley, Homu Museum, Miguel Luciano, Paul McCarthy, Oliver Herring, Eva Kotakova, New Orleans Airlift, Jay Nelson, William Pope.L, Michael Rakowitz, Duke Riley, Jason Rhoades, RUUP the Forest Megaphones, Survival Research Laboratories, Tom Sachs, Swoon, Mika Tajima, Jean Tinguely, Surveillance Camera Players, William Kentridge, Wayne White, Yes Men, Zimoun.

Assignment #3

Complexity: Demonstrate a Network

At this point in the semester, you have two performances or public interventions and you have built some form of platform, stage, or vehicle to connect with audiences and express your ideas.

The final project in the class is to fully actualize your vision for this sculptural, time-based, performative work:

1. Generate additional subject matter and explore newer specialized materials and performative objects (further and deeper research into materials and processes).
2. Document, produce, and share material with audiences through BOTH live performances and documentation (most likely video) as an outcome. The final big show!
3. You started the project with mainly yourself as material now bring in collaborators and/or specialists to help with the final project. We will individually discuss your plans for this mid semester.

Key words: Interventionist art, collaborative art, site-specificity, sites and non-sites, kinetic art, sound art, socially engaged practice, performative objects, relational aesthetics.

Artists: Laurie Anderson, Ant Farm, Audium, Matthew Barney, Reverend Billy, John Bock, David Byrne, Bartek Elsner, Fluxus, Fritz Haeg, Theaster Gates, Guillermo Gomez Pena, Tim Hawkinson, Kahill Joseph (BLKNWS), Suzanne Lacy, Christian Marclay, New Orleans Airlift, Tom Sachs, Simparch, Ryan Trecartin, Pauline Oliveros, Duke Riley, Simparch, Swoon, Survival Research Laboratories, Tom Sachs, Liz Phillips, Maywa Denki, Wayne White.

EVALUATION

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

- The completion of 3 major sculpture projects and short-term projects.
- Attendance for class time and at all assigned lectures.
- Attendance at all critiques (even if your particular assignment is not complete).
- Completion of readings, writings, and discussions.
- Level of Research – the conceptual tools you employ to inform your practice.
- Technical competence, craft, and inventive use of materials, documentation, and site-specific elements.
- A motivated effort toward excellence.

COURSE GRADING

25% Project 1

25% Project 2

25% Project 3

10% Speed Assignments, Assigned Presentations, and Written responses to readings and visiting artist talks.

15% Participation in discussions, critiques, and clean-up. Being there on time and ready to work, read, discuss, and take part in class activities.

PROJECT GRADING

Project grading is based on the following criteria on sample grade sheet (below):

Sample project grade sheet/rubrics

Student Name

MATERIALS AND METHODS	PROJECT # ...
Project Development and Ambition	
Concept: Overall Idea and/or Process Decisions	
Attention to Assignment	
Craft / Design	
Aesthetics, Statement, and Documentation	
TOTAL GRADE:	

Assigned projects should improve a student’s ability to not only achieve project objectives, but also develop excellent problem-solving and research skills. New techniques and information will lead to innovation in your work so take risks and try new

things. Clear and concise project plans, diagrams, and well-researched project statements for each project are expected and will provide a firm foundation for project development (and success).

LETTER GRADE DESCRIPTIONS AND NUMERIC DESIGNATIONS

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

Specific criteria for grading includes: adherence to the assignment parameters, research/studio practice, concept development, formal resolution, and craft/presentation. Late projects will not be accepted.

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.

LATE WORK

All projects, reading responses, and research projects must be completed on time for full credit. Due dates are announced in class and posted on canvas.

- Late work is not accepted.
- If the timeline states that a project is due at the beginning of class, turning it in at the end or after class is considered late.
- You must have work finished before the start of class on critique days or your work will not be critiqued.
- It is the student's responsibility to turn in all work on time

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 answer emails within 36-hour period. If for some reason, this does not occur please feel free to text or call me.

READINGS AND TEXTS

Will be provided for each project as documents. No textbook purchase is necessary. There may be online video rentals assigned during course.

TOOLS, SUPPLIES, AND EQUIPMENT

Materials and tools required in this course vary with each project. Many project-specific materials, sometimes tools, and costs will be discussed in class but ultimately it will be each student's responsibility to determine and manage certain materials and supplies on a case-by-case basis. There are many cost-effective resources available for students and these will be discussed in class. In addition to project-specific materials and tools, students will be responsible for buying a toolbox in which to keep the items from the list that follows. These items will help with this course but are designed to be useful beyond it. Students should have their toolboxes in order by the third class, and they should be available at the start of each class thereafter.

This tool kit covers several items on the list below in a cost-effective manner – it may be a cost-saver for you:

https://www.amazon.com/Edward-Tools-Harden-Piece-Heavy/dp/B07WSFBPNB/ref=sr_1_79?dchild=1&hvadid=78340329932526&hvbm=be&hvdev=c&hvqmt=e&keywords=household+tool+kit&qid=1595532181&sr=8-79

- protective goggles/protective glasses
- work gloves
- 25' extension cord
- Mat knife
- X-acto Knife
- Sketchbook (at least 8" x 11")
- Work gloves
- Lock for your locker
- Work shirt/apron-keep in locker
- Closed-toe shoes-keep in locker
- Tool Box
- Hammer
- Standard pliers
- Needle-nose pliers with wire cutters
- + Phillips head screwdriver
- — Flat head screwdriver
- Utility knife/Craft Knife
- Extra blades
- 3 brushes (inexpensive disposable of different sizes, one should be 1" width)
- Scissors
- Tape measure (at least 10ft)
- Masking tape
- Pencils
- Rubber, nitrile, or latex gloves
- sewing kit (thread/needles/pins)
- **Drawing Book:** Students will document course handouts and individual ideation, reflections, and personal research for Concepts and Strategies. Please purchase a Strathmore 566-8 500 Series Hardbound Mixed Media Art Journal, 8.5"x11". It should be a dedicated book for this class and be ready to use in class by week 2.
https://www.amazon.com/Artlicious-Hardcover-Sketch-Drawing-Hardbound/dp/B07RV5C2NX/ref=sr_1_7?crd=1IBXZNPRM63&keywords=hardbound+drawing+book+8.5x11&qid=1672959988&srefix=hardbound+drawing+book+8.5x11%2Caps%2C79&sr=8-7

Optional:

- 3/8" variable speed reversible drill and bit set (cordless is better)
- Handheld Electric Jigsaw
- Glue Gun and Glue Sticks

***DRAWING BOOK**

A book that is dedicated to this class only and used daily for in-class exercises, as well as independent research, ideation, sketching, writing, recording, note-taking, and the collection of other information and resources. Drawing book guidelines will be handed out and specific requirements will be discussed periodically in class. The books will be checked during the semester. Students are required to bring their drawing books to every class meeting. Minimum size for a sketchbook is 8 x 11 inches.

https://www.amazon.com/Strathmore-566-8-Hardbound-Journal-Sheets/dp/B008HTCZYA/ref=sr_1_16?keywords=strathmore+sketchbook&qid=1566208046&s=gateway&sr=8-16

UF VISITING ARTIST SERIES

Required attendance for the following Visiting Artist Series lectures. We will take notes and provide a written response to each visiting artist. The talks will be virtual and online this semester. The public is forbidden to tape or repost the talks online. UF will tape lectures with the permission of individual speakers and some of the talks will be available in the future, but students should plan to watch them live and in real time.

UNIVERSITY ATTENDANCE POLICY

Please see **University of Florida Attendance Policies and criteria for excused absences** at: <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 sometimes specially assigned. Students should bring a doctor's note for any class from which they expect to be excused.

COURSE ATTENDANCE POLICY

Please address any concerns, problems, and questions regarding this class to the instructor as they arise. Each student is allowed three unexcused absences during the semester. Late arrivals and leaving early will be marked as tardy. Critique days are important elements of class. You should only be absent on a critique day in cases of emergency. This semester an absence only occurs if you are not online and available to fellow students and instructor during class time. Attendance at all classes meeting times, critiques, assigned VAS lectures, and field trips is mandatory. You must work during scheduled studio times, or it is considered an absence. Please be here for class time.

Late arrival (10 minutes) or early departure will count as an absence. 3 absences will result in a grade reduction of one letter grade per accumulation of three absences.

- Active participation is required for all sessions.
- Each student is allowed three absences during the semester. Save them for when they are needed.
- After four absences your course grade will drop.
- If you miss more than six class meetings, you will fail the course.
- Late arrivals will be marked tardy; leaving early will also be noted. Any three late arrivals or early self-dismissals will count as one absence.
- If you are more than 15 minutes late, you will be counted as absent. It is your responsibility to see that the record is corrected from an absence to a tardy if you are late.

- A missed class does not constitute an extension of an assignment.
- Attending class unprepared for a discussion, critique, workday, or presentation will be considered an absence. Students must come prepared to every class with proper attire (work shirt, pants, and closed-toed shoes).
- If you miss a class, please ask another classmate for information on the material we covered that day.
- It is vital that you are present on critique days. Missing a critique day is like missing an exam. You should only be absent in cases of emergency.
- If you are going to be absent, please contact me via e-mail prior to the class.

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.

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 RELIGIOUS HOLIDAYS POLICY

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>

SCULPTURE AREA GUIDELINES

All users of the studio classrooms are expected to follow studio area rules at all times.

- Follow all SA+AH Health and Safety handbook guidelines. The handbook should be viewed 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.
- In case of emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office.)
- Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Get permission from shop supervisor before beginning work
- Sign in to use the wood shop
- Eye protection must be worn when using any power tools

- Long hair must be tied back
- Hearing protection is available
- Familiarize yourself with the closest eyewash unit
- Shirt tails must be tucked in and loose sleeves rolled up
- Shoes must cover toes
- No loose jewelry allowed in the shop areas
- Clean up your mess
- Students are prohibited from taking home any SA+AH property
- All painting and sanding must be done in the courtyard when weather permits.
- Newspaper or plastic must be used to protect table and floor surfaces from paint, glue and plaster
- Students are prohibited from storing materials or projects in the wood or metal shops
- Do not use stationary equipment to cut painted, recycled or pressure treated lumber
- Dust off tools, tables and sweep the floor when finished using wood tools
- Scrap material must be disposed of immediately
- Tools and shop equipment must be put away in its proper place
- The table saw, jointer and planer are to be used only under the supervision of the teaching lab specialist and any unauthorized usage will result in expulsion from the shops.
- No food or drink in the shops
- Only students enrolled in current SA+AH courses who have attended the orientations may use the shops. No visitors while you work.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- First aid kits are found in each studio. Notify your instructor if supplies are low.
- Locate the nearest eyewash unit and familiarize yourself with its functions.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- Follow the SA+AH CONTAINER POLICY (see policy below)
- There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:

All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow:

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up. - Flammable solid containers (red

flip top) must have a yellow hazardous waste label on the outside (top).

- 5 gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).

- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%.

Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area

GUIDELINES FOR USE OF CAMPUS FACILITIES AND GROUNDS

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

1. Do not mark, paint on or deface any interior or exterior of the school or college facilities. Take care to always use protective tarps, drop cloths or masking material when working with paint media or similar materials to protect the floors in public spaces such as hallways and classrooms. That applies also to the sidewalks walls, and grounds.
2. If a special project requires temporary modification to a wall surface or to the grounds you must obtain specific permission from your instructor prior to undertaking the project. The site must be returned to its original condition immediately following the project unless prior written permission has been obtained from the School of Art and Art History.
3. No art project may interfere with or impede access to, classrooms, hallways or other public spaces.
4. All site-specific art projects must be installed and engineered with the safety of the general public in mind.
5. Grades will not be issued for the project, or the class, until the project has been completely removed, and the site has been restored to its original condition. Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

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 sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), 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.

HEALTH AND SAFETY

YOU ARE REQUIRED TO VISIT <http://www.arts.ufl.edu/art/healthandsafety> FOR RULES REGARDING SA+AH HEALTH & SAFETY POLICIES AND THE HANDBOOK. PLEASE DOWNLOAD THE WAIVER FORM FROM THE SITE.

Each student must complete a waiver form and these forms must be turned in to your professor who will turn them in to the Director of Operations by the second week of class.

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/>

General University Policies and Services - <http://www.dso.ufl.edu/>

Disability Resource Center (352) 392-8565. Please, if you have any limitations or documented learning disabilities, let us know immediately. Schedule time with one of us during the first two weeks of class and we can discuss appropriate accommodations. This includes language limitations, physical illness, limitations or disabilities, including invisible disabilities such as chronic disease, learning disabilities, head injuries or diagnosed attention deficit disorders—we want to help make each semester a positive experience for you from the very beginning. Student and professor will agree on appropriate accommodations and paperwork will be signed and returned to Dean of Students Office.

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services. The UF Counseling Center offers counseling and therapy to help students confront personal, academic, and career concerns.

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#)

Student Healthcare Center <http://shcc.ufl.edu/>

For medical emergencies call 911.
352-392-1161 for urgent after-hours care.
352-392-1171 for after-hours mental health assistance.

Safety and Security

In an emergency call 911.
University Police Department — <http://police.ufl.edu/>
[Visit UF Police Department website](#) or call 352-392-1111

DISRUPTIVE BEHAVIOR

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

As an educational institution, which encourages the intellectual and personal growth of its students, the university recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals, require the free exchange of ideas, self-expression and the challenging of beliefs and customs. Students are expected to exhibit high standards of behavior, respect, civility, integrity and concern for others. Be advised that a student may be dismissed from class if they engage in disruptive behavior. Detailed information about disruptive behavior can be found in the University of Florida Student Code of Conduct: <https://sccr.dso.ufl.edu/wp-content/uploads/sites/4/2020/12/Orange-Book-Web-Version-2020.pdf>

ACADEMIC HONESTY POLICY

The course will follow the University’s honesty policy found on-line at: <http://www.dso.ufl.edu/stg/>. Work should be your own and must be created specifically for this class. In other words “no double dipping” by submitting projects to more than one studio course.
<https://sccr.dso.ufl.edu/wp-content/uploads/sites/4/2020/12/Orange-Book-Web-Version-2020.pdf>