

ART 4828C – SENIOR STUDIO

Instructor: Flounder Lee 3 or 6 Credits: BA/BFA

Meeting Time: MW 8.30a-11.30a

Studio: Fridays 8.30a-2.45p

Office Hours: T.B.A.

Email:

Location: FACB014

Office Phone:

Office Location: T.B.A.

**Class announcements, homework assignments, critique dates, and special events are communicated verbally in class, through email, and on our class website in the announcement section. Supplementary resources and extra credit opportunities are also noted on the website. Assignments will be submitted online and accessible from Canvas.

Course Description

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

Course Objectives

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

Course Delivery / Class Hours / Studio Time

This course can be taken for 3 or 6 credits by BA and BFA art students.

The six-credit hour class format consists of six class hours of instructed time and six scheduled hours of Friday individual open lab/studio time. Students are responsible for twelve hours of class time and AT LEAST an additional twelve hours of working time outside of class. That's a minimum of 24 hours devoted exclusively to this class each week.

The three-credit hour class format consists of six class hours of instructed time and AT LEAST an additional six hours of working time outside of class. That's a minimum of 12 hours devoted exclusively to this class each week.

The time that students invest – will be reflected in their work. The grade earned will also reflect this time and effort. Students will be held accountable to their own potential. When students commit to Senior Studio, they will be rewarded with exciting growth in their art practice. This commitment requires cooperation, hard work, dedication, creativity, motivation, and perhaps most critically - being open to new ideas and embracing advice and mentorship.

GTA will primarily run Friday Open Lab/Studio days and will take attendance. Each student is required to have sufficient documentation of research and work being created every Friday in the open lab/studio. Failure to present adequate work progress during these times will be reflected in project grades. Friday may occasionally be utilized for workshops and other presentations. In addition, Open Lab/Studio may be conducted during select Monday and Wednesday class hours.

It is expected that you will come into this class with many of the technical skills needed to create the work you want to make. The TA and I can both help you with some skills, but to be a successful, thriving human, much less an artist, you must possess the drive to teach yourself techniques and skills.

A useful place for learning digital skills is <https://elearning.ufl.edu/supported-services/linkedin-learning/>. I have taught myself several programs using this service (not to mention YouTube, but I like the granularity of this one, YouTube tutorials can be all over the map, and are rarely structured well. However, they are also helpful, especially for less in-depth processes than an entire program (plus, they have tons of physical skills that linked-in learning doesn't have tutorials for).

Class Requirements

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

FAC Wood Shop Orientation

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

Project Plan Contract - Development of Semester-Long Project Goals

In the third week of the course, students will submit a project plan that stipulates long-term goals, short-term goals, a project timeline, and a preliminary artist statement.

Long-term Goals: The conceptual and formal qualities of your semester-long project.

Short-term Goals: What must you do (know, learn, practice) to achieve your long-term goals?

Project Timeline: An outline of specific due dates for each project goal – research, experimentation, sketches, mock-ups/maquettes, production, etc.

Artist Statement: Between 300-500 words, mapping your overall work trajectory plus specifics of the project you are working towards here.

I don't expect you to have one body of work coming into this that you'll stick with no matter what in this class. I expect you'll come into this class with some ideas on what topics, media, and methods you currently use, which ones you want to move towards, and an open mind toward change, growth, exploration, and rigor. However, I don't want several disjointed and disconnected projects that have no relevance to your overall path and no solid connections to other work you are doing in this class.

*This plan is critical to keeping studio work focused during the semester.

Individual Meetings

Individual meetings will be scheduled and conducted regularly throughout the semester. During these meetings, students will present work in progress and discuss their plans and timelines for work. If these plans or ideas change, students must discuss the changes with the TA and professor in enough time to get feedback. Failure to follow this procedure will affect the project grade.

Semester-Long Project Critiques

A primary objective of this course is for students to develop a cohesive body of work. We will have several formal critiques throughout the semester, during which students are expected to show NEW work relating to their semester-long project. Aside from emergency situations, attendance and participation at scheduled critiques are mandatory.

*See the timeline and calendar on Canvas for scheduled critiques. The instructor may change critique dates.

At each critique, students will:

- Exhibit finished, new work (demonstrating a dedicated and ambitious practice)
 - Sizes, numbers, duration, etc are highly variable based on media, techniques, research, intricacy, etc, and should be discussed with the TA and professor throughout the process
- Write a specific artist statement and titles for works (the statement can be tied into the overall statement or standalone)
- Research (optionally, can be part of the critique, if it is relevant and presented professionally)
- Address the semester-long project goals set at the beginning of the semester, which will evolve throughout the course
- Consider and plan for the professional installation and presentation of work, in advance of the critique

Professional Practice

Artist Presentations

You will present at least two artist talks about your studio practice, research, methods, ideas, and influences. This will exercise your public speaking, professionalism, and verbal communication abilities. Specific expectations for each presentation will be posted on Canvas.

Professional Portfolio Packet – This packet will include your CV, bio, artist statement, website, and portfolio of images. These items are necessary in applying to professional opportunities.

Professional Opportunities – You must apply to at least three professional opportunities throughout the semester – exhibitions, residencies, commissions, screenings, grants/funding, etc

* Documentation may include screenshots, cut and paste, scans, application printouts/receipts, confirmation emails, and acceptance/rejection letters

Reading Response Papers and Discussions

Readings will be posted on canvas. Students will write response papers for each assigned reading before the class discussion of the material. Pairs/trios of students will be assigned to lead a discussion about readings during the semester; this includes preparing discussion questions to aid the group's investigation of the author's ideas. "Reading" is defined broadly and can include things like panel discussions, podcasts, or films, but will often be an essay of 1500-3000 words. Denser \neq better. Many writers (me included) are starting to use more accessible language, even in academic settings.

See additional instructions posted on canvas for details.

Moderators will provide a draft of discussion questions two days prior to the class and must provide the reading to other students and the professor at least two weeks in advance.

Reading Responses –400-800 words. Uploaded to Canvas, but be sure to bring a copy or a way to read it to class to facilitate discussion.

First, read the article. Then, take notes in your sketchbook or online research archive tracing the author's argument.

1. Cite the articles (author, title, date source) at the top of the page

2. Briefly summarize the article first.

What is the author's main argument?

What proof does the author give to back up the ideas?

What are some of the author's other major points?

3. Next, react and comment on your thoughts about what you have read.

Note ideas of interest to you or areas that confused you.

Note unclear points or points you agree or disagree with.

Ask questions!

4. Most importantly, support your statements and opinions with evidence from the article, just as you support your comments in critique with physical evidence from an artwork.

Visiting Artist Lecture Series

Students must attend at least three Visiting Artist Lectures and submit a 300-500 word response the week (no more than 7 days) after the lecture.

Most of the lectures are at 6pm and are located in FAB 103/105 or at the Harn Museum of Art, but please check the schedule posted on canvas and clear at least three dates on your calendar to attend.

Sketchbook or Online Research Journal

Senior Studio students will begin a NEW sketchbook/research journal for the semester, which should always be available. The sketchbook or online journal will include disciplinary and interdisciplinary research, the evolution of ideas, image, and material experimentation, artists and influences discovered over the semester, diagrams/proposals for hypothetical projects, notes from demonstrations, discussions, presentations, and lectures, and visual responses to additional assignments and there will be checks throughout the semester to evaluate student progress.

Writing an Artist Statement

Students will be assigned exercises that ask them to catalogue personal influences, artist research, and theory surrounding their art practice. The semester will conclude with a newly crafted artist statement.

Generative AI (chat gpt and such)

You may use AI programs e.g. ChatGPT to help generate ideas and brainstorm. However, you should note that the material generated by these programs may be inaccurate, incomplete, or otherwise problematic. Be aware that use may also stifle your own independent thinking and creativity.

You may not submit any work generated by an AI program as your own. If you include material generated by an AI program, it should be cited like any other reference material (with due consideration for the quality of the reference, which may be poor).

Any plagiarism or other form of cheating will be dealt with severely under relevant UF policies.

Overall note about this, it is a rapidly changing field and I'm not against using it for some purposes, but much of it is akin to just taking two- or three-people's ideas and cramming them together. It also tends to be formulaic and repetitive. Just use it cautiously. If I suspect you of using it (such as when a written submission sounds nothing like you do in class) then we will meet about it. Honestly, though, it harms you more than anything; you need to learn to use it to push your creativity instead of relying on it for creativity. It very well could be your competitor in the future.

Texts / Bibliography

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

Below are some books to potentially investigate for inspiration, research, and for your discussions. Additionally, I have an extensive bibliography of PDFs (essays, books, catalogs, etc) on a huge swath of topics. Feel free to ask if I have readings to share on any topic you are interested in. Browsing the library (physically and digitally) is an excellent way of finding inspiration.

Suggested Bibliography

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

Vitamin D: Drawing, Emma Dexter, Phaidon Press

Vitamin D2: New Perspectives in Drawing, Phaidon Press

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

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

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

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

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

Abstraction, by Maria Lind
Animals, by Filipa Ramos
Appropriation, by David Evans, Gustave Flaubert
Beauty, by Dave Beech
Boredom, by Tom McDonough
Chance, by Margaret Iversen
Colour, by David Batchelor, Charles Baudelaire
Craft, by Tanya Harrod
Destruction, by Sven Spieker
Documentary, by Julian Stallabrass
Ethics, by Walead Beshty
Exhibition, by Lucy Steeds
Failure, by Lisa Le Feuvre
Memory, by Ian Farr
Moving image, by Omar Kholeif
Nature, by Jeffrey Kastner
Networks, by Lars Bang Larsen
Practice, by Marcus Boon and Gabriel Levine
Queer, by David J. Getsy
Ruins, by Brian Dillon
Sexuality, by Amelia Jones
Situation, by Claire Doherty, Robert Morris
Sound, by Caleb Kelly
The Archive, Charles Merewether
The Artist's Joke, by Jennifer Higgie, Henri Bergson
The Cinematic, Charles Merewether
The Everyday, by Stephen Johnstone, Henri Lefebvre
The Market, by Natasha Degen
The Object, by Antony Hudek
The Rural, by Myvillages
The Sublime, by Simon Morley
Time, by Amelia Groom
Work, by Friederike Sigler

Art and Culture: Critical Essays, Clement Greenberg, Beacon Press

Artificial Hells: Participatory Art and the Politics of Spectatorship, Bishop, Claire
author Dan Roam

Camera Lucida, Roland Barthes

Ceramic Sculpture: Inspiring Techniques, Anderson Turner

Chromophobia, David Batchelor, Reaktion Books

Contemporary Drawing, Margaret Davidson, Watson Guptil Lets See, Peter Schejdahl, Thames and Hudson

Drawing from the Modern: 1975-2005, Essay by Jordan Kantor, MOMA

Drawing Now: Eight Propositions, Laura Hoptman, Museum of Modern Art

How to See, David Salle published by W.W. Norton

One Place after Another: Site-Specific Art and Locational Identity, by Miwon Kwon

Relational Aesthetics, Nicolas Bourriaud

Species of Spaces and Other Pieces, Georges Perec, Penguin
 The Back of the Napkin (Expanded Edition): Solving Problems and Selling Ideas with Pictures
 The Creative Habit, by Twyla Tharp
 The Interventionists: User's Manual for the Creative Disruption of Everyday Life, Thompson, Nato, Cambridge, MA. MIT Press. 2004
 The Invisible Dragon: four Essays on Beauty, Dave Hickey, Art Issues Press
The Language of Drawing, Edward Hill, Prentice Hall
The Reenchantment of Art, Suzi Gablik, Thames and Hudson
 Thinkertoys: A Handbook of Creative-Thinking Techniques (2nd Edition), Michael Michalko
 Trojan Horse: Activist Art and Power, Lippard, Lucy
 Visual Explanations: Images and Quantities, Evidence, and Narrative, Edward R. Tufte, Graphics Press, CT
 What is Painting / Representation in Modern Art, Julian Bell

Use of Canvas

Students will be expected to check Canvas at least every 24 hours (<https://elearning.ufl.edu>). Canvas is the place to access course resources, readings, videos, and assignment handouts and submit assignments. It will be updated regularly with announcements, opportunities, and additions or changes to the calendar. Please use Canvas or email to contact your instructor if you need assistance. Emails will be answered promptly.

Calendar / Timeline

***Senior studio calendar will be updated on Canvas and is subject to change by the instructor. As a class or individually, you can approach me to discuss dates, pacing, assignments, or anything else your success depends upon.**

Senior Studio is a highly individualized course, and the calendar is designed to structure individual progress in both research and practice while allowing opportunities to share ideas and evolve work through group critiques of projects, presentations, and dialogues.

Week	Calendar/Weekly Outline
1.	Since, the class begins on a Friday-a studio day, instead of meeting, you should spend the time putting together presentation 1.
2.	Intro to course expectations, begin research and studio/lab work, access riders Development of Semester-long Project Goals Assignments of groups for Critique and Discussions Discord, canvas chat, whatsapp group? Individual Meetings Presentation #1 (intro to practice, research, methods, ideas, and influences) Studio lab/work
3.	Lecture/Discussion Discussion(s) of Reading(s) Due: Semester-long Project Goals Studio lab/work
4.	Critique Studio lab/work

5.	Lecture/Discussion Individual meetings Due: Sketchbook/Online research journal check Studio lab/work
6.	Lecture/Discussion Student-led Discussion(s) of Reading(s) Studio lab/work
7.	Lecture/Discussion Studio lab/work
8.	Lecture/Discussion Critique Studio lab/work
9.	Individual meetings Student-led Discussion(s) of Reading(s) Studio lab/work
10.	Lecture/Discussion Due: Sketchbook/Online research journal check Studio lab/work
11.	Lecture/Discussion Student-led Discussion(s) of Reading(s) Studio lab/work
12.	Critique Studio lab/work
13.	Presentation #2 (see criteria posted on canvas) Studio lab/work
14.	Lecture/Discussion Student-led Discussion(s) of Reading(s) Individual meetings Due: Final Artist Statement
15.	Due: Sketchbook/Online research journal check Critique

Evaluation and Grading

EVALUATION

NOTE: All assignments, grading criteria, and due dates will be posted on Canvas. Descriptions of each assignment are also listed in the syllabus.

50%	Semester-Long Project Contract/Studio Work – The semester-long project includes all aspects of your studio practice, your process, habits, rigorous pursuit of improvement, and ultimately finished work presented professionally at critiques. Your Project Plan will guide this work.
10%	Presentations
10%	Reading Response Papers Discussion Moderation
10%	Visiting Artist Attendance/Response Papers
10%	Sketchbook or Online Research Journal (in progress and final checks)
10%	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 earn a participation grade at midterm (which will be posted on Canvas so that every student can improve their participation before it is revised again at the end of the semester. This letter grade will be 10% of the final grade in the course. It will be calculated using the participation points listed below. If a

	<p>student misses more than the 3 allowed unexcused absences, this participation grade will drop one letter grade per each unexcused absence after that.</p> <p>Participation will be evaluated once at midterm (50pts.) and once at the end of the semester (50pts), and these will be combined into a final participation grade (100pts)</p> <p>MIDTERM</p> <ul style="list-style-type: none"> • 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 <p>THE SECOND HALF OF THE SEMESTER</p> <ul style="list-style-type: none"> • 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
100%	Total

Generally, 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, the student is engaged in exceptional performance, including active research, asking relevant questions, and thoroughly engaging in the course content.

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

B+ 3.33 Very good work: all assignment criteria were surpassed, minor changes could be considered and executed to unify work and effort was exceptional.

B 3.0 Very good work: above-average solutions and clear potential. Most criteria of the assignment were met, with some improvements to be made. The execution was well done. Efforts during the project were commendable.

B- 2.67 Good work: most criteria of the assignment were met. Work showed promise, with a few significant improvements to be made. The effort 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. The effort was adequate but could have been more reflective and thoughtful.

C 2.0 Average work: the assignment directions were followed, and the requirements were met in a relatively routine way. Involvement and best practices were 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 further developing the assignment's concepts. The level of performance needs to be improved. There is some evidence of best practice, but the quality and quantity are 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. Best practices have been neglected and there is a lack of breadth and depth of idea development. There is minimal evidence of best practice standards, but the quality and quantity are lacking.

D 1.0 Inadequate, below-average work: the assignment's requirements 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 best practices standards.

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

F 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. There is no evidence of studio practice. Work is substandard. Or the assignment was not submitted.

GRADING SCALE:

A 94-100 4.0/ A- 90-93 3.67/ B+ 87-89 3.33/ B 83-86 3.0/ B- 80-82 2.67/ C+ 77-79 2.33/ C 73-76 2.0/

C- 70-72 1.67/D+ 67-69 1.33/ D 63-66 1.0/ D- 60-62 .67/F 0-59

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.

MATERIALS/SUPPLIES

Most supplies in this course are dependent on the material requirements of the student's self-directed, semester-long project.

Additional recommended supplies include but are not limited to:

bound sketchbook, recommended size no smaller than 8 x 5" but a size easy to carry around and use sketchbook supplies, i.e. pencils, pens, ruler, compass, eraser

laptop/camera - Instagram, Pinterest, or a digital way to collect images that might influence work.

Attendance and Participation Expectations

Students are expected to attend and actively participate in ALL scheduled class sessions. Attendance will be taken at each class session. The participation grade will drop a full letter grade after the first three unexcused absences. Every unexcused absence following this will cause the participation grade to drop another whole letter grade. If a student is late or leaves early three times, it will be counted as an absence.

This said, please talk to me if you are having issues. Please don't just disappear or stop coming because you've missed a few too many classes. I understand life happens, but you must keep me in the loop about what is going on so I can support you!

*** LATE WORK POLICY:** Late projects might not be reviewed unless addressed in advance by the professor or warranted by a documented excuse or emergency situation. An unexcused absence does not constitute an extension of an assignment deadline. Students with a documented excuse shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Again, keep me in the loop with difficulties, and don't surprise me with not having work when you are scheduled to have it.

Requirements for class attendance, make-up assignments, and other work in this course are consistent with university policies. More info on UF policies regarding Absences, Religious Holidays, Illnesses, and other attendance policies can be found at: catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

Fostering a Positive Culture & Diverse Community

I intend to explore the content of this course in a way that respects diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. I also intend 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.

University and SA+AH Resources and Policies

GENERAL UNIVERSITY POLICIES AND SERVICES: <http://www.dso.ufl.edu/>

ACADEMIC HONESTY POLICY

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 course will follow the University's honesty policy found on-line at: <https://www.dso.ufl.edu/%20sccr/process/student-conduct-honor-code>

DEMEANOR POLICY

Students must silence cell phones, and all electronic devices during class time and respect and participate in course activities at hand.

ACCOMODATION FOR STUDENTS WITH DISABILITIES:

Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to the instructor when requesting accommodation. The Disability Resources Center (<https://drc.dso.ufl.edu/>) is located in 001 Reid Hall (phone (352) 392-8565)

Going beyond this boilerplate language. I really do care about your mental and physical well-being and not only try and accommodate neurodiversity and disabilities, but work hard to be as inclusive as possible including dealing with those topics directly into your work if appropriate as well as working hard with learning styles. We will write an access rider early in the semester and try to keep that in mind while working with each other.

U MATTER, WE CARE

Your wellbeing is important to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact umatter@ufl.edu so that the U Matter, We Care team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 911.

UNIVERSITY COUNSELING & WELLNESS CENTER

3190 Radio Road

P.O. Box 112662, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: <http://www.counseling.ufl.edu/cwc/>

UNIVERSITY POLICE DEPARTMENT:

392-1111 or 9-1-1 for emergencies; <http://www.police.ufl.edu/>

HAZARDOUS WASTE SATELLITE ACCUMULATION:

Please make yourself familiar with the SAAH Health and Safety Program at:

<http://www.arts.ufl.edu/art/healthandsafety> during the first week of class. Refer especially to the H&S Rules by Area sections pertaining to the facilities you are using. Each student will be asked to complete an H&S student waiver form (which will be given to you and signed during studio).

DRUG-FREE SCHOOL & WORKPLACE & CLEAN INDOOR AIR ACT:

The School of Art and Art History is committed to upholding the policies set forth by the University of Florida in regards to drug and alcohol use and smoking in educational facilities. Possession and use of drugs or alcoholic beverages is not allowed in the classroom or outdoor areas. In addition, The Florida Clean Indoor Air Act of 1992 prohibits smoking in educational facilities. Violation of University policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges.

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

ACADEMIC RESOURCES

E-LEARNING TECHNICAL SUPPORT: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

CAREER CONNECTIONS CENTER: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services career.ufl.edu/.

LIBRARY SUPPORT: cms.uflib.ufl.edu/ask various ways to receive assistance with respect to using the libraries or finding resources.

WRITING STUDIO: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
writing.ufl.edu/writing-studio/

Electronic Device Policy

Please put your phones on vibrate, and do not check email, social media, etc, during class, especially during any critiques (doing so during critiques may **lead to points deductions**) or discussions. I appreciate your cooperation in this important aspect of creating a class in which we all want to participate. Class is a space for learning. Learning means we have the right to make mistakes and not always be in presentation mode.

Being recorded can cause self-censorship, so 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 education 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. 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.