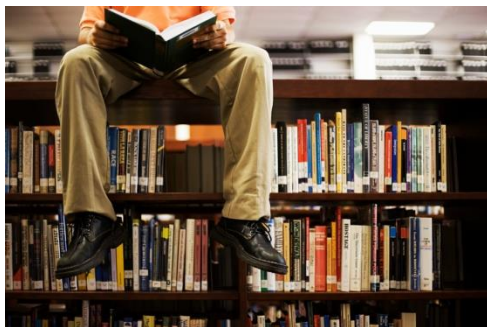


Art 6933C, Ceramics Graduate Seminar

Research supporting Studio Practice

Fall 2014



Instructor: Nan Smith, Professor

Office: FAC, Rm. B14

Phone: 273-3083

E-mail: nan@ufl.edu

Class Information:

- **Group seminar meeting times Tuesdays and Thursdays Periods 8-10, FAC B14, Tuesdays (group critiques and individual meetings) Thursdays (Seminar discussions and group critiques)**
- **Credit hours –03**

Office Hours:

- **Thursdays 6-7 pm and Fridays by appointment**

Course Description:

Research Supporting Studio Practice

Is the art studio a place where research takes place? What informs you as a visual artist? Are you most comfortable with technical problem solving? Is your art governed by design? How do you usually develop your concepts? Art as a research practice, the focus of this seminar, will help you grow your research practice in support of your studio development. Through readings, discussions, and directed research strategies you will engage in research that you track, diary, and document. The research will be implemented within the artwork you create this semester. The research protocol, findings, and how they become part of your studio practice will be presented so your peers experience, a “think tank”, where research can and does support studio art practice.

Research is defined as to investigate, to study, explore, examine, and inquire. Currently, art as research practice is being explored and defined so that the creative processes used by artists may be related to research practice in other disciplines. The textbook I have selected for the course discusses practice based research for the visual artist. It offers contemporary examples of MFA and PHD research conducted in England by art students who were awarded advanced degrees. The book provides a description of research practices and ideas for the visual arts that will aid you as you develop your studio

research. Hopefully, this seminar will make you more aware of your practice as thinking, creative inquiry. The work completed in this course should help define your MFA Project in support of thesis.

Most visual artists explore new ideas, solve technical and aesthetic problems to further develop new art work. This inquiry may be done simultaneously. However, you are being asked to address a single research topic to support your art work this semester. The topic should be self-determined. Choose an area that needs strengthening; conceptual, technical, or aesthetic. Pinpoint something specific: ask a key question, develop a hypothesis that will propel your practice forward. This may take discussion and consideration of where you are now, where you have been and where you want to go. Research may evolve from an intuitive hunch. A new idea or direction may spin off from previous inquiry. Some ideas occur consciously and some are derived through intuition. . "Laying bare the questions these are revealed by the answers." The research question is named at some point, and at that point the pursuit of knowledge will become conscious and directed. The exciting activities involved in research are found intermeshed in other disciplines. For example, a research scientist might gather data after experimenting with a method; a medical research doctor might prove reliability through clinical trials, in industry and engineer might research a design option and develop a product based on a design innovation.

Individual meetings will be scheduled to discuss the proposed research; its focus and development. If the project proposal needs development, parameters will be further defined through mutual brainstorming. All research proposals must have approval.

- You will present your research topic in seminar to your peers on the third week of the semester.
- You will present the in progress research at mid-term during your group mid-term studio critique.
- An oral research report will be presented to your peers during final month of class (dates noted in the course outline).
- Work in progress, a research log, meetings to discuss ongoing progress will be scheduled throughout the semester.

This is your research, be very specific about what you want to do and own it! The research will be applied to your art practice this semester.

The research project should include multi-faceted methodologies including three of the following approaches:

(1) Library research, i.e. Reading an entire book, or reading books on one topic. Topics might include: Aesthetics, Craft Theory, Design as related to Ceramics, Image and Idea, Creative Visualization (see suggested bibliography for ideas). Reading about science, politics, sociology, gender may be pertinent to your topic. An annotated bibliography is required.

(2) In Studio Research, i.e. Research reading and experimentation to evolve a new studio technique or process in forming, testing new surfaces/glazes/image making techniques, This new research should be timely and should enhance your studio making practice in one area. Physical examples, photo-documentation, diary notations, and a handout are required.

(3) Visual research of historical and or contemporary art or artists and related reading (along with interviews if the artist is living) about them and their techniques. A theme based topic should be selected, or more than one artist should be researched, comparisons between historical and contemporary artists should be drawn. Relationships between you and the selected artists should be made during your oral presentation. Visual examples, diary notations, and a handout are required.

(4) Surveys, interviews (IRB's may be required)

Your research progress is to be well documented through notes, a diary, and physical examples. Keep a record of where you started, your progress and how the research developed. This process and in-progress results and ideas will be discussed as the semester progresses in required meetings with the instructor (listed on calendar).

The final results/examples/conclusions and ideas are to be presented to the seminar group in the final report which will be presented as an illustrated oral presentation. The final report should teach your peers about the aesthetic, technical or conceptual findings and how they have changed and informed your new art work.

The research presentation is to be a 20-30 minutes in length including a 5-10 minute discussion period. Presentations can be supported by a research handout.

The format selected should present the research project to its best advantage and should be educationally vital and informative. The research presentation can take one of the following format options:

Physical demonstration (15 minutes)

Lecture

Powerpoint (visual and text presentation, using video as an option)

Oral Report

Combination of any of the above

Research Applied to Studio Practice

This seminar focuses on studio development resulting in a new body visual art. The art work produced must be supported by the self-selected research project. The art work is in fact a result of this research applied. The focus of the research project should be in the area that the researcher feels will currently most benefit his/her artistic evolution and studio practice.

The art work will be evaluated in mid-term and final group critiques during which finished fired and formally presented art is required. It is expected that the visual art created will be made for this class exclusively. Please note that the projects made for this class may NOT be submitted to any other class for credit unless both faculty, have given prior approval. Failure to follow this rule will be considered academic dishonesty.

Course Goals:

- (1) Development of studio practice as expressed through a new body of art work.
- (2) Practical experience devising a research plan and executing it.
- (3) Experience defining a focused research theme to support artistic evolution.
- (4) Practical experience creating and delivering a research presentation.
- (5) Analysis and developing feedback for a research presentation.

Textbooks:

- **Visualizing Research: A guide to the research process in art and design**, Authors - Carole Gray, Julian Malins, Ashgate Publishing, Ltd., 2004 - 214 pages
- **The Painted Word**, Author – Tom Wolfe, Picador Publishers U.S. A., ISBN: 978-0-312-42758-0, 1975, 106 pages (a book on how the NY art world evolved and functions)

This book has been ordered in the electronic version and will be available through the FAA Library

URL: The direct link: <http://www.myilibrary.com?id=109644> . Users will need to be on the UF network (or authenticated via the VPN or the Library Proxy) to access.

They can also search the Library Catalog to get the link. (The record won't show up in the public catalog for a day or two though.)

The link has also been listed under the course reserves for this course number/name.

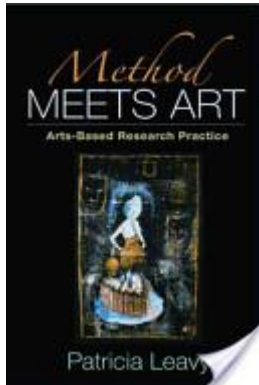


Visualizing Research guides postgraduate students in art and design through the development and implementation of a research project, using the metaphor of a 'journey of exploration'. For use with a formal programme of study, from masters to doctoral level, the book derives from the creative relationship between research, practice and teaching in art and design. It extends generic research processes into practice-based approaches more relevant to artists and designers, introducing wherever possible visual, interactive and collaborative methods. The Introduction and Chapter 1 'Planning the Journey' define the concept and value of 'practice-based' formal research, tracking the debate around its development and explaining key concepts and terminology. 'Mapping the Terrain' then describes methods of contextualizing research in art and design (the contextual review, using reference material); 'Locating Your Position' and 'Crossing the Terrain' guide the reader through the stages of identifying an appropriate research question and methodological approach, writing the proposal and managing research information. Methods of evaluation and analysis are explored, and of strategies for reporting and communicating research findings are suggested. Appendices and a glossary are also included. Visualizing Research draws on the experience of researchers in different contexts and includes case studies of real projects. Although written primarily for postgraduate students, research supervisors, managers and academic staff in art and design and related areas, such as architecture and media studies, will find this a valuable research reference. An accompanying website www.visualizingresearch.info includes multimedia and other resources that complement the book.

Suggested Bibliography:

Many of the following books are on reserve in the FAA Library under the course number.

- ***Method meets art: arts-based research practice*, author Patricia Leavy**, Guilford Press, 2008 - [Reference](#) - 286 pages. The library has recently ordered this book for me.



This book presents the first comprehensive introduction to arts-based research (ABR) practices, which scholars in multiple disciplines are fruitfully using to reveal information and represent experiences that traditional methods cannot capture. Each of the six major ABR genres--narrative inquiry, poetry, music, performance, dance, and visual art--is covered in chapters that introduce key concepts and tools and present an exemplary research article by a leading ABR practitioner. Patricia Leavy discusses the kinds of research questions these innovative approaches can address and offers practical guidance for applying them in all phases of a research project, from design and data collection to analysis, interpretation, representation, and evaluation. Chapters include checklists to guide methodological decision making, discussion questions, and recommended print and online resources.

- **Art and Artistic Research: Music, Visual Art, Design, Literature, Dance**

Distributed for Verlag Scheidegger and Spiess, Edited by Corina Caduff, Fiona Siegenthaler, and Tan Wälchli, 320 pages | 30 color plates and 120 halftones | 6 1/2 x 8 1/2 | © 2010, Verlag Scheidegger & Spiess-Zurich University of the Arts Yearbook



Artistic research is a new approach to making art that began in visual art and has recently expanded to performing arts, film, writing, and design. An artist begins a project by acting as more of a researcher than an artist, and only once he's acquired a detailed understanding of a particular topic does he begin the more commonly understood practice of making art.

Art and Artistic Research brings together eighteen essays on various aspects of this technique, considering its development, its spread from English-speaking countries throughout much of Europe, and what it might have to contribute to the art world and to society at large. A wide-ranging, theoretically informed collection, *Art and Artistic Research* will be an essential starting point for future discussions of this promising movement.

- ***Art Practice as Research: Inquiry in the Visual Arts [Paperback]* Graeme Sullivan** (Author)
The FAA library owns this book. It has been placed on reserve for this course.
- **Writing for Visual Thinkers: A Guide for Artists ... - Safari Books Online**

my.safaribooksonline.com/book/professional-development/.../bib01

- Block all my.safaribooksonline.com results

- ***Taking the Leap; Building a Career as a Visual Artist.*** San Francisco: Chronicle Books, 2006.
Laurel, Brenda, ed. *Design Research: Methods and Perspectives.* ...
- ***Surfaces: Visual research for artists, architects, and designers [Book]* by Judy A. Juracek in Books**

By Judy A. Juracek - W.W. Norton (1996) - Hardback - 336 pages - ISBN 0393730077

Surfaces offers over 1,200 outstanding, vibrantly colorful visual images of surface textures--wood, stone, marble, brick, plaster, stucco, aggregates, metal, tile, and glass--ready to be used in your designs, presentations, or comps, as backgrounds or for general visual information. Photographed by a designer for designers, these pictures show specific materials and how they change with time, weather, wear, and different lighting. Each section offers general views of the material, a gallery of commonly used or manufactured samples, and hundreds of specimens showing types and finishes in architectural settings. Captions provide information...

Each book listed below was *recommended* by the reviewer in *Ceramics Monthly*. *Glen Brown highly recommends reading Thinking Through Craft*.

Thinking Through Craft – author Glenn Adamson -- AFA Library [N8510 .A33 2007](#)

Object and Meaning: New Perspectives on Art, author Fariello M. Anna – AFA Library NK 25 .F37 2004

The Culture of Craft, author Peter dormer (I think we may have this one) -- AFA Library [TT145 .C84 1996](#)

[Library Homepage](#) <http://www.uflib.ufl.edu/> (for all library services and collections)

[Course Reserves](#) <https://ares.uflib.ufl.edu/> (for hard copy and/or electronic reserves)

[Ask-A-Librarian](#) <http://www.uflib.ufl.edu/ask/> (direct email or online chat for assistance)

[IR @ UF](#) <http://ufdcweb1.uflib.ufl.edu/ufdc/?g=ufirg> (to access the UF digital Institutional Repository)

[Library Tools and Mobile Apps](#) <http://www.uflib.ufl.edu/tools/> (smart phone apps, RSS feeds, and much more)

[Subject Guides/Specialists](#) <http://apps.uflib.ufl.edu/staffdir/SubjectSpecialist.aspx> (by discipline and/or course)

Attendance:

Roll will be taken at the beginning of each class session. You will be considered late if you arrive after 10 minutes of the listed start time for the course. You are to check in for roll at the beginning of class on Tuesdays and then will go to studio to work. Seminar sessions will take place on Thursdays. Mid-term and final critique times will be arranged on Tuesdays and Thursdays (room B14 and Ceramics Area Crit Space etc). Be aware of set rules for use of Sculpture crit space and sign up and aide by time limits set by the Sculpture Program. Sign up for alternate crit spaces in your responsibility.

Regular attendance is expected. Individual meetings with the instructor are required and will be scheduled on Tuesdays. These meetings will be used to discuss the development of your art work, concepts, research projects and technical expertise.

Everyone's time is valuable. Please come prepared and be on time for all individual meetings. Please have a legitimate excuse and inform me at least one day in advance by e-mail if you cannot make an individual meeting or group session for this course.

Your attendance is expected and is a mark of your professionalism barring health and emergencies. More than one unexcused absence on a Thursday or for a group critique will result in a drop of five points in your final graded average. More than one unexcused absence for an individual meeting will result in a

grade of five points in your final graded average drop. Two lateness's will also result in a grade drop of five points in your final graded average.

See the following link for UF attendance policy:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

I am aware of the following policy by UF healthcare providers:

In accordance with university policy, our medical providers use the following guidelines when writing excuse notes: <http://shcc.ufl.edu/forms-records/excuse-notes/>

Grading Procedures

Finished, glazed or surfaced and formally displayed art is to be presented for mid-term and final critiques. Consideration will be given to more complex art work for mid-term, if a valid case is made to the instructor. A plan must be offered prior to the critique with an alternate date for surfacing completion. If this option is approved and an extension given in-process art work presented for group critique must be accompanied by comprehensive color and surface examples (Ceramic glaze tests, color drawings or Photoshop images) and graphic imagery where applicable.

It is the student's responsibility to present all art work to the instructor for a physical evaluation and subsequent grading. If a student decides to present selected works (not all work completed) only during the mid-term group and/or final critiques it is the student's responsibility to inform the instructor that only **selected** works are being shown. I can only be fair when grading, if I am aware of all that you have done. I do consider work and effort as well as final results.

If you would like the full body of work considered for grading it is your responsibility to inform the instructor during your critique and to schedule an appointment in a timely fashion so this work can be reviewed and considered for the mid-term or final studio practice grade. If work is included in an exhibition or sale, it is your responsibility to inform the instructor and set an appointment for an on-site review prior to travelling the work. This must be formally undertaken for the said art work to be evaluated as a part of the grade for this course.

It is also your responsibility to inform me of other ceramic courses and any other concurrent course work you are doing where projects relate. No project can be considered for grades for two courses without permission of the faculty involved.

Evaluations and Grades

Your grade will be an evaluation of the following criteria and will be average as noted below:

35 % of the final grade comes from Level of conceptual, technical and aesthetic development evident in completed studio art presented for Mid-term critiques (requirement)

35 % of the final grade comes from Level of conceptual, technical and aesthetic development evident in completed studio art presented for final critiques (requirement)

25 % of the final grade comes from Research presentation; quality, organization and completeness

of oral and visual presentation (PowerPoint lecture), supporting printed handout, research diary, research documentation and evidence including test samples, annotated bibliography, documented experiments as appropriate to research direction

5_ % of the final grade comes from _Level of contributions and participation in critiques and visiting artist workshop (requirement)

Grading Scale

Letter Grade	% Equivalency	GPA Equivalency
A		4.0
A-		3.67
B+		3.33
B		3.00
B-		2.67
C+		2.33
C		2.00
C-		1.67
D+		1.33
D		1.00
D-		.67
E, I, NG, S-U, WF		0.00

UF grading policy website: <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Studio Responsibilities:

Graduate studios are to be kept clean. Please set up a regular mopping schedule for your group studio and post it on the studio door. It is expected that you will comply with all health and safety guidelines established by SA+AH and within it the Ceramics Program. Carefully consider your studio storage. We do

not have storage space for your art work or belongings outside of your designated studio area. If you need to work in a shop area in Ceramics please inquire about this (see me) and offer an estimated timeline to myself and to Derek. If you are working in a public studio area that area must be kept clean during your visit there. The area must be returned to its original state when you complete working on your project. If you are using shop materials please do not remove them from the general studio area. If materials need replenishing please inform Derek. If you need a special piece of equipment please inform me (I am supervising Derek this year).

Do assist the faculty and staff on evenings and weekends with locking the studios. Studio security is very important especially since of our 13th Street location. Use of key cards greatly assists security. No one should have the outer doors to the building propped.

We greatly appreciate your professional assistance with our studios and equipment during evenings and weekends. Please do take a benevolent yet proprietary view so that the students who are in undergraduate classes remain safe by using the equipment correctly.

Clay/Materials Purchase and Fees

You are responsible for a modest \$45.00 fee for materials for this course. The materials fee covers the average general use of ceramic raw materials, glaze, firing supplies and shipping for materials used in our community studio.

This fee is to be paid in the Reitz Union at the Fowllet's Bookstore by the end of the second week of classes. Please bring the orange ticket to me and I will record your payment. If this creates a hardship, in that you are waiting for your financial aid check, please let me know and we will accommodate you until you receive your first check. I will ask the date for payment so that this clerical job is not prolonged. Thank you!

Clay is paid for separately. You can purchase premixed recipes or mix from dry materials but payment must be made prior to getting wet clay or dry materials. If you are recycling clay and are using dry materials you are responsible for paying for the dry materials used. Please weigh all dry materials and be responsible about your usage.

If you are using expensive inclusion stains, expensive metallic oxides, or large amounts of tin please see Derek. The Ceramics Program cannot afford to pay for the cost of stains, coloring agents, opacifiers when used in high volume.

Remember that all materials costs are based on averages. We all wish to keep costs moderate and affordable. If the area experiences "Shrinkage" (loss of materials) all members of the community will experience a price increase. In addition, if there is a question about your material usage your grade will be held until this is reconciled.

Research/Testing

The Ceramics faculty support graduate research and materials testing undertaken in our glaze lab. As of this semester we are in a trial phase for an increase of allowable test amounts. In many ceramic studios a test batch is defined as a 100 gram batch of clay and or glaze materials. We realize that specialized

testing can require more information; that larger batches may be required to obtain the information needed to move further on research. If possible we ask that you maintain a 100 gram limit for test batches. The issues are obvious; cost and waste. However, if you need to increase the amount please limit test batch amounts as follows:

Up to 500 grams for glaze tests

Up to 5 lbs. for clay recipe testing

Up to 1000 grams for casting slip recipe testing

If we find that we cannot afford this increase we will be forced to return to more modest limits.

Health and Safety

Information regarding the SA+AH H&S policy and handbook can be found at:

<http://www.arts.ufl.edu/art/healthandsafety>

Each student must complete a H&S STUDENT WAIVER FORM (available next to the copier in the SAAH office) and on-line (see address above). Waivers must be turned into the SAAH Director of Operations before the end of the 2nd week of classes. Please staple the course sheets together.

Health & Safety Area Specific Information: Ceramics

1. Hazards of the Materials

Ceramic Dust is a potential irritant and prolonged exposure may result in chronic conditions.

Many substances in the glaze room are marked as toxic or hazardous materials. Ingestion and inhalation of these materials could be hazardous or fatal.

2. Best Practices

Use gloves to avoid exposure to hazardous materials.

3. Links for Safety

<http://www.lagunaclay.com/msds/>

4. Area Rules

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

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: 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.

- Alcohol is forbidden in studios
- No eating or drinking in the glaze or mixing areas
- Familiarize yourself with the closest eyewash unit
- Shoes must be worn at all times
- It is recommended that Protective equipment be worn at all times: safety glasses when grinding, chipping shelves, etc., protective lenses for kiln viewing, gloves for hot objects, heat-resistant aprons for raku, ear protection for grinding and sawing, rubber gloves for mixing hazardous materials
- Do not block aisles, halls, or doors
- Do not bring children or pets into the studios
- Do not store things on the floor
- Clean up spills immediately
- Scoop up dry materials, mop up liquids, do not spilled materials to original source as they are contaminated now
- Carry heavy or large trash to the dumpster
- Place materials containing barium or chrome in the hazardous waste disposal area
- Do not sweep. This puts hazardous materials in the air. Rather scrape up chunks and wet-clean.
- 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.

Respiratory Protection

University of Florida Environmental Health and Safety (EH&S) has determined that the use of respiratory protection is not required for projects and activities typically performed in the School of Art + Art History. It is against the School of Art + Art History policy for any instructor to require students to wear respiratory protection however, you may recommend it, and you may voluntarily choose to wear respiratory protection: either an N95 filtering face piece, commonly known as a dust mask, or a tight fitting half or full-face respirator. Any user who chooses to wear such respiratory protection is therefore said to be a voluntary user.

Environmental Health and Safety follows or exceeds OSHA 29CFR1910.132-137 standards for Personal Protective Equipment. Any voluntary user: student, faculty, or staff is required to follow all Environmental Health and Safety policy which can be found at:

<http://www.ehs.ufl.edu/General/resppol.pdf>.

For simplicity, the regulations are outlined below. You must follow each step in order:

1. I want to wear an N95 dust mask.

- a. Complete "Request for Respirator Use" form (<http://www.ehs.ufl.edu/OCCMED/respreq.pdf>).
- b. Complete "Medical History Questionnaire for N95 Filtering Face piece Respirators" form (<http://www.ehs.ufl.edu/OCCMED/N95.pdf>) and "UF Voluntary Use Respirator Supplementary Information Memo"
- c. Include Payment: There is a \$5 charge for the review and processing of this form.

2. Undergraduates must make payment in person. Go to:

Health Science Center

Dental tower, second floor Room D2-49

On the corner of Archer Road and center drive

West entrance

- ii. Contact SHCC OCCMED at 352.392.0627 with questions.

2. I want to wear a tight fitting respirator

a. complete the “Request for Respirator Use” form
(<http://www.ehs.ufl.edu/OCCMED/respreq.pdf>).

b. Complete the “Initial Medical Questionnaire for Respirator Use”
(<http://www.ehs.ufl.edu/OCCMED/initial.pdf>) and “UF Voluntary Use Respirator Supplementary Information Memo”

c. Include Payment: i. There is a charge for the review and processing of this form.

2. Undergraduates must make payment in person. Go to:

Health Science Center

Dental tower, second floor Room D2-49

On the corner of Archer Road and center drive

West entrance

Additional Information on tight fitting Respirator Clearance:

I want to wear a tight fitting respirator a. Complete the “Request for Respirator Use” form
(<http://www.ehs.ufl.edu/OCCMED/respreq.pdf>). Mail to:

Environmental Health & Safety

attn: OCCMED

PO Box 112195

Gainesville, FL 32611

b. Complete the “Initial Medical Questionnaire for Respirator Use”
(<http://www.ehs.ufl.edu/OCCMED/initial.pdf>) and “UF Voluntary Use Respirator Supplementary Information Memo” (below) Mail to:

SHCC OCCMED

Box 100148

Gainesville, FL 32611

c. Include Payment: i. There is a charge for the review and processing of this form. 1. Graduate student payment options: a. Enclose a check with drivers license number written on the check

b. Bill to Gator Grad Care by filling out enclosed UF Graduate Student Voluntary Use Respirator Payment Memo

2. Undergraduates must make payment in person. Go to:

Health Science Center
Dental tower, second floor Room D2-49
On the corner of Archer Road and center drive
West entrance

d. Call SHCC OCCMED at 352.392.0627 to make appointment for Pulmonary Function Test (PFT.)

e. You must now see Bill Burton for fit testing. Call Bill Burton (in EH&S) 352.392.3393 to make an appointment for fit testing.

f. Contact SHCC OCCMED at 352.392.0627 with questions.

3 Pulmonary Function Test.

a. Fill out Annual Medical History Questionnaire for Respirator Use (<http://www.ehs.ufl.edu/OCCMED/periodic.pdf>).

b. Mail \$5 with form to:

SHCC OCCMED
Box 100148
Gainesville, FL 32611

c. Contact SHCC OCCMED 352.392.0627 with questions.

UF Voluntary Use Supplementary Information Memo

Name

Status

☐ Undergraduate Student

☐ Graduate Student

☐ Staff

☐ Faculty

UFID

Respirator Use:

☐ N95

☐ Tight Fitting ½ Face

☐ Tight Fitting Whole Face

Course(s) that in which respirator will be used:

Date of submission of Request for Respirator Use form to EH&S

University Policies

Students with Disabilities – I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation.

Classroom Demeanor – “Students in the School of Art and Art History will not be permitted to have beepers (pagers) and cell phones turned on in the classroom. If such a device beeps, chimes, rings, or

makes any type noise, it must be turned off before entering the classroom”.

Academic Honesty – 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.” Detailed academic honesty guidelines may be found at –

<http://www.aa.ufl.edu/aa/Rules/4017.htm>

Student Honor Code - Chapter 6C1-4 of the UF Regulations (<http://regulations.ufl.edu/chapter4>)

Disruptive Behavior – Faculty, students, administrative, and professional staff members, and other employees (herein referred to as “member(s) of the university), who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the university shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at:

<http://www.aa.ufl.edu/aa/Rules/1008.htm>. Be advised that a student can and will be dismissed from class if he/she engages in disruptive behavior.

Critical Dates on the university calendar may be viewed at – <http://www.reg.ufl.edu/dates-critical.html>

University Counseling Services/ Counseling Center

301 Peabody Hall

P.O. Box 114100, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: www.counsel.ufl.edu <<http://www.counsel.ufl.edu>>

University Counseling Center, 301 Peabody Hall, 392-1575, personal counseling

Student Mental Health, Student Mental Health Care, 392-1171, personal counseling

Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling

Career Resources Center, Reitz Union, 392-1601, career development assistance and counseling.

Calendar

Art 6933C, Ceramics Graduate Seminar

Research supporting Studio Practice

Fall 2014

Week 1	Tuesday August 26	-Intro to class syllabus and policies (establish Studio Fees Due Date) - All grads present studio work in 5 minute Powerpoint presentations -Set up your studio	HOMEWORK: - Typewritten studio project proposal -Order <i>Painted Word and Visualizing Research</i>
	Thursday August 28	- Nan will meet with grads, 15 minutes each to discuss studio project proposals and preliminary research ideas. -Collect studio project proposals	HOMEWORK: -Begin studio projects -Read <i>Painted Word</i> – pages 1-20
Week 2	Tuesday September 2	- Nan at Harn installing -Studio work day/sign in sheet	HOMEWORK: -Work on studio projects -Read <i>Painted Word</i> – pages 21- 35 -Define research project, begin research diary
	Thursday September 4	-Nan at Harn installing -Studio work day/sign in sheet	HOMEWORK: -Continue studio projects -Read <i>Painted Word</i> – pages 39- 62 -Log second entry research diary
Week 3	Tuesday September 9	- Nan at Harn installing -Studio work day/sign in sheet	HOMEWORK: -Continue studio projects -Read <i>Painted Word</i> – pages 64- 98 -Log third entry research diary

	Thursday September 11	<p>-Nan at Arrowmont Figure Symposium</p> <p>-Studio work day/sign in sheet</p>	<p>HOMEWORK:</p> <p>-Continue studio projects</p> <p>-Read <i>Painted Word</i> – Epilogue</p> <p>-Log third entry research diary</p>
Week 4	Tuesday September 16	<p>- Nan will meet with grads, 15 minutes each to discuss studio projects and progress on research ideas.</p> <p>-Collect research diary entries</p> <p>-Studio work day</p> <p>*NOTE: Seminar Preparation for Thursdays discussion of <i>The Painted Word</i>: 1st year grads will lead discussion of Intro and chapters 1-2, 2nd year grads will lead discussion of chapters 3-5 , 3rd year grads will lead discussion of chapters 6-7 and Epilogue</p>	<p>HOMEWORK:</p> <p>-Continue studio projects</p> <p>-Groups get together to Prep for Discussion of <i>Painted Word</i></p> <p>-Prep for 5 minute presentation about your research direction</p>
	Thursday September 18	<p>- Discuss <i>Painted Word</i>: 1st year grads will lead discussion of Intro and chapters 1-2, 2nd year grads will lead discussion of chapters 3-5 , 3rd year grads will lead discussion of chapters 6-7 and Epilogue</p> <p>- Present 5 minute oral overview of your research direction for the semester to group</p>	<p>HOMEWORK:</p> <p>-Continue studio projects</p>
Week 5	Tuesday September 23	<p>- Discuss order of research presentations and final critiques/draw lots</p> <p>-Meet with first year grads</p> <p>- Studio work day</p>	<p>HOMEWORK:</p> <p>-Continue studio projects</p> <p>- Textbook - Read Introduction and Appendix 1 and 3</p>
	Thursday September 25	<p>- Visiting Researchers</p> <p>Presenters – Marie Carmelle Elie, MD, RDMS, FACEP – Associate Professor, Department of Emergency Medicine Amy Bucciarelli, MS, ATR-BC, LMHC Board Certified Art therapist, UF Health Pediatrics & Shands Arts in Medicine Lecturer, Center for Arts in Medicine & Innovation Academy</p>	<p>HOMEWORK:</p> <p>-Continue studio projects</p>

		-Discuss assigned reading	
Week 6	Tuesday September 30	-Meet with second year grads - Studio work day - Studio Fees DUE	HOMEWORK: Prepare for Mid-term Critique
	Wednesday October 1	Chris Staley, Visiting Artist Workshop ATTENDANCE AT WORKSHOP AND LECTURE REQUIRED	Homework: Prepare for Mid-term Critique
	Thursday October 2	--Mid-term Critiques – Third Year Grads - Research Progress Report – Third Year Grads	
Week 7	Tuesday October 7	- Mid-term Critiques – Second Year Grads - Research Progress Report – Second Year Grads	Homework: Prepare for Mid-term Critique
	Thursday October 9	- Mid-term Critiques – First Year Grads - Research Progress Report – First Year Grads	
Week 8	Tuesday October 14	-Meet with first year grads - Studio work day	- -Textbook - Read - Textbook - Read Chapter 1, pages 9-33 and Chapter 2, pages 35-64
	Thursday October 16	-Discuss assigned reading	HOMEWORK: -Begin New studio projects -Typewritten studio research statement/Due the Tuesday
Week 9	Tuesday October 21	-Meet with second year grads - Studio work day	HOMEWORK: - -Textbook - Read Chapter 3
	Thursday October 23	-Discuss assigned reading	HOMEWORK: -work on studio projects - Work on research, diary entries
Week 10	Tuesday October 28	-Meet with third year grads - Studio work day	HOMEWORK:

			-Textbook - Read Chapter 4 -Continue studio projects
	Thursday October 30	- Discuss assigned reading - Meet with first year grads	Homework: -Continue studio projects -Continue research project
Week 11	Sunday November 2	Lecture Japanese Visiting Artist, Akiyama Yō, sculptor, Harn Museum Auditorium- time of lecture to be announced	
	Monday November 3	Demonstration by Akiyama Yō, Japanese Ceramic Sculptor, Room B14 on 10am-1pm.	
	Tuesday November 4	- Meet with second year grads - Studio work day	HOMEWORK: Textbook - Read Chapter 5, pages 129-156
	Thursday November 6	- Discuss assigned reading - Meet with third year grads	Homework: -Continue studio projects -Continue research project
Week 12	Tuesday November 11	Veteran's Day Holiday/ No Class	Homework: -Textbook - Read Chapter 6, pages 159-182 -Continue studio projects -Continue research project
	Thursday November 13	- Discuss assigned reading -Studio work day	Homework: -Continue studio projects -Continue research project
Week 13	Tuesday November 18	-Studio work day -Independent Meetings as requested - let me know	Homework: -Continue studio projects -Continue research project
	Thursday	-RESEARCH REPORTS (5) /order TBA	Homework:

	November 20		-Continue studio projects -Continue research project
Week 14	Tuesday November 25	-RESEARCH REPORTS (5)/order TBA	Homework: -Continue studio projects -Continue research project
	Thursday November 27	Thanksgiving Holiday/ No class	Homework: -COMPLETE studio projects for Final Critiques -Snacks for crit
Week 15	Tuesday December 2	-FINAL CRITIQUES (3)/order TBA – Bring Snacks	Homework: -COMPLETE studio projects for Final Critiques - Snacks for crit
	Thursday December 4	-FINAL CRITIQUES (3)/ order TBA – Bring Snacks --Assign clean up	Homework: -COMPLETE studio projects for Final Critiques -Snacks for crit
Week 16	Tuesday December 9	- FINAL CRITIQUES (3)/ order TBA – Bring Snacks -Please sign off when you have completed your cleaning responsibilities. The list is on my office door.	

