

Art 3420c Lithography
School of Art + Art History - University of Florida



Lithography Class of 2023 pet rock and mascot

Spring 2023 / M/W 3:00 - 6:00 pm est / Location: FAC 318 / 3 credits

Instructor: Adrian Gonzalez, Visiting Assistant Professor

gonzalezadrian@ufl.edu / Fine Arts Building C / Room 317A

Zoom office Hours: M 9:30-11:00 pm est or by appointment / Zoom link on canvas

Graduate Teaching Assistant: Emily Weigel

eweigel@ufl.edu / Fine Arts Building C / Room 318

Office hours: T/TH 11:30 - 12:30 - email ahead to schedule time

Office Hours may be used for questions about class, assignments, or general conversation, processing, and reflection. No agenda or question is required to come to Office Hours. I am typically on campus on Mondays and Wednesdays. It will usually be best to meet with me via Zoom.

Community is at the heart of printmaking. Whether we are working independently or in a group we all share this space called a print shop and have an impact on each other as we navigate the environment. Be kind to each other.

Course Description

This course offers beginning and intermediate level lithographic applications with limestones, pronto plates, and photo-litho plates. Students will learn, practice, and develop their technical lithography skills while developing contemporary questions, ideas, processes, and approaches to add to historical and traditional lithographic discourse. While the emphasis is placed on developing personal innovative imagery and concepts in connection to unique studio practices, experimentation is encouraged. Group and individual critiques are conducted throughout the semester.

Course Objectives

1. To develop basic knowledge of the history, practice, and process of lithography and its role in contemporary art practice.
2. Discussion of tools and techniques including printing, equipment and tool care, health and safety, image generation techniques.
3. Utilization of generative approaches using lithographic processes and develop confidence in the printmaking studio.
4. Develop a small body of work that is connected by a formal and conceptual framework.
5. Establish a personal visual language, familiarity and facility with techniques and repertoire of lithography as well as awareness of the work of artists, makers, and thinkers whose work in printmaking and other mediums that inspire your own concepts, ideas and interests.
6. Learn to apply course concepts and techniques to independent studio work. Make a bridge between your own ideas and concepts with image making in lithography.

Course Structure & Philosophy

The class is structured to introduce specific technical and conceptual information as well as allow time for tutorial and guidance, group discussion, and project development in class. The key components of the course are making, discovery, critical feedback, technical instruction, and open dialogue. Our readings, group conversations, as well as individual meetings will help students form and forge ideas and directions for their work. Throughout the semester, techniques and approaches will be introduced as students follow along.

Students will develop three major creative projects and follow along with instructional projects that will help with an approach to process-based work that range from systematic to improvisational. Through instructional projects, the course will elaborate on inks, modifiers, traditional papers, physical and digital tools, and development of matrixes so that you can understand how and why these traditional or alternative lithography tools work.

Expectations

Students are expected to engage actively in the studio. Successful students work on projects during and outside of class, complete readings and assignments on time and proactively source all necessary materials. They fully engage in individual art research by seeking out contemporary artists of interest and by attending lectures and art exhibitions. This class is dependent on a community of focused, curious,

critical, and thoughtful students. Please make the most out of your experience by participating wholeheartedly, and cultivating community with your peers.

****The demands of printmaking are great, both in time investment and physical and mental effort. You are not expected to be able to complete all work during class hours! You should expect to work outside of class time a minimum of 6 hours each week.****

Requirements

1. Studio work: working every day for the entire class period. This includes studies, process work in the Sketch book, proposed prints and installed projects.
2. Completed studio projects presented at critique, studies, research, ideation and evolution of concept.
3. Complete all assignments within the outlined timeframe
4. Response papers and reflections
5. Critical thinking and class participation in group discussions, performance in critiques (analyzing the work of your classmates as well as your own), and the ability to accept and digest advice and suggestions. In addition, students are expected to clean up as well as practice safe and thoughtful use of materials, tools, and facilities.
5. Tenacity, in terms of studio work, research, maintenance and willingness to succeed.

Creative Project and Assignments

Includes creative projects, writing, research, presentations, drawings, and in class exercises. All must be submitted on time. Throughout the semester, students will have the opportunity to develop several projects engaging contemporary art topics and practices that are both collaborative and individual, as well as delve into self-directed interdisciplinary research. As artists, you will be forever venturing into new and unknown territory. The ability to creatively respond and adapt to a variety of prompts is an essential skill, one we learn constantly from contemporary Artists. Projects should be ambitious, thoughtful, formally well presented, and completed on time.

Project #1 - Pronto Plate

Students will be experimenting, engaging, collaborating, and developing images with pronto plates. A quick project to introduce the basics of the planographic process and printing.

Project #2 – Stone Lithography

This project will introduce students to stone lithography through making prints, processing stones, graining, tools for drawing and painting, alternative processes, editioning, and printing.

Project #3 - Photo Litho and Print Exchange

Students will use the processes and techniques made throughout the semester into a final project. Experiments welcome! Photolithography is introduced and a final edition of prints will be presented that will become the print exchange between students.

Project #4 A PDF Portfolio

Documentation of all your work made for this class presented as a multi-page PDF. THIS assignment is worked on throughout the semester to help you document and archive your work in a professional organized portfolio.

*****Find project details on Canvas**

How To Succeed In This Course

Making prints takes time. Get started immediately. Begin with quick sketches, notes, and research. Make prints by making, as opposed to spending the bulk of your time planning. Remember, if you make a little everyday, you will end up with a lot by the end of the course.

Studio Days

"Studio days" are days throughout the course that allow time to work independently on projects, assignments, and exercises. Your Instructor will be present and answering questions about anything you would like to speak about. You will be able to practice processes, experiment, research, and make. Everyone must be working during studio days, failure to do so will affect your project and participation grades. You are expected to be present, engaged, and working during the entirety of the class time.

Notebook

To support your studio practice, Students will maintain a record of all research: class notes, sketches, images, ideation, creative writings, etc. In a physical notebook. This is a rigorous, daily activity to be conducted throughout the semester. It will show compositional and idea exploration, proposals, propositions, and directions (both taken and abandoned). Include notes, doodles, lecture, video, demo highlights, clippings, photographs, artist research and ideas you may want to explore. Investigate artists discussed in class, as well as responses to visiting artist lectures and gallery/museum exhibitions. This is a visualization of your thinking and a guide to facilitate your goals for the semester. Reviewed periodically, this book should be with you always and available in your studio for review.

Critique/Reviews

Vital to the success of this class is a collective and individual willingness to share thoughts and opinions with each other, a commitment to openness and seeing things in new ways, and to respect for diversity of opinion, beliefs, values, heritage, orientation, etc. Civility and thoughtfulness are required. Hard work and integrity are expected. Active participation in discussions, critiques, and other group activities is mandatory. Participation, as part of your overall citizenship, is a graded component of this course.

When your final project is due, there will be a formal critique; it's likely that each will be a different format. Critiques will provide an opportunity to work through research, explain experimentation, and understand how your work is received by a public. It is a requirement of this course that you participate fully in these group conversations.

You will need a hard copy artist and/or project statement at the time of your critique and you will need to submit documentation of your project and statement(s) on canvas within 24 hours of your crit.

Texts, materials, and software

Most required materials will be provided. Students are responsible for obtaining materials for independent projects. Required texts are available on Canvas.

Recommended Texts:

- 1) Tamarind Techniques for Fine Art Lithography By Marjorie Devon with Bill Lagattuta and Rodney Hamon
- 2) Prints and Their Makers by Phil Sanders
- 3) Conversations from the Print Studio: A Master Printer in Collaboration with Ten Artists by Elisabeth Hodermarsky and Craig Zammiello

Course Grading Criteria

Your grade for the course is based on a holistic assessment of your engagement with the class. This includes the ambition and complexity of your work, how fully realized your projects are, and the degree to which you are able to fuse technical and conceptual skills. Grading will favor students who pace themselves, and don't wait until the last minute. Last minute projects, no matter how brilliant or compelling, will be discounted.

Below is a sample of how grading is calculated, but these categories are not fixed. In other words, each student will be assessed for a combination of effort, ambition, willingness to take risks, deliberative process and participation in the community of the class.

Grades for this course will be based on creative projects, reading reflections and discussions, and citizenship. You will be graded both on individual performance and in relation to your peers. You will receive a midterm and final grade. Grading criteria on creative projects will be based on students' evolution of finished prints, aesthetic concerns, craftsmanship, technical ability, conceptual rigor, inventiveness, risk-taking, adherence to consistency in idea, attentiveness to critique feedback.

15%: Attendance and citizenship. Citizenship includes participation, effort, community engagement, studio cleanliness with respect to equipment. For a full grade, participation is essential. Participation, as part of your overall citizenship, is a graded component of this course. The nature of printmaking dictates that it is done under a common roof. The notion of the "atelier" (workshop) is founded on the will of the artist-printers to cooperate with each other and to respect and be responsible for the shared equipment and special materials. We are a community – not just in this class.

10%: Readings/Discussions/Reflections

These course components will be evaluated based on preparedness, relevance, and critical rigor. This includes class writing assignments.

5%: notebooks

10%: Taking risks and exploration

60%: Creative Project/Proposals/Conversations

Creative projects will be evaluated on demonstrated creativity, innovation, effort, presentation, craft, and overall facility with course concepts and techniques. This includes presentations.

Project Rubric

Criteria:

1. Ambition + Effort - 20%
Engagement in studio practice, active research, evidence that the artist is pushing their process forward in concept, craft, scale or process.
2. Creativity + Innovation - 20%
Originality of approach: demonstration of capacity to creatively solve conceptual, material and formal challenges in the work.
3. Attention to Assignment + Collaboration - 20%
Consideration of assignment parameters-- commitment to collaboration within the work.
4. Craft - 20%
Construction of work/attention to detail

5. Presentation/Display/Documentation - 20%
Consideration of the viewer and how the work is presented relative to all of the above.
6. Total Average Grade
Process + Product

Grade Values

A, A-: Superior work and effort. This grade level is for those who demonstrate and maintain strong creative concepts, intellectual curiosity, focused work ethic, and courage to push beyond safe limits. They work consistently and are engaged in outside research inherent to their studio practice facilitated by self-generated questions and critical thinking. They actively participate in critiques and seminars, and show a high level of independence, professionalism, and motivation facilitating the studio community and their education.

B+, B, B-: Very good work and effort. This grade implies above average work, participation/citizenship and demonstrates an effort beyond expectations to discover in the process of developing a solid studio practice. The B student works hard but struggles some with productivity and analysis of studio work in context; or has good conceptual goals but does not put forth substantial skill/effort to communicate them effectively. The B range student may be doing minimal outside research to develop ideas but makes use of the faculty/peer suggestions and dialogue.

C+, C, C-: Average work and effort. This grade indicates good attendance, completion of ideas, and some extra work. Adequate time spent in the studio. The C student struggles with resolving projects in a coherent manner, or may struggle with the development of a consistent and rigorous studio practice. Their participation and initiative in critique settings and seminar is minimal, and they often fail to initiate peer/faculty feedback.

D+, D, D-: Unsatisfactory work. Often, these grades are earned through poor attendance, late work or not following directions.

E: Failure to meet all criteria of assignment accompanied by unacceptable studio practice.

Grading Scale

A 95-100, A- 94-90, B+ 87-89, B 86-84, B- 80-83, C+ 77-79, C 74-76, C- 70-73, D+ 67-69, D 64-66, D- 60-63, E 0-59

UF final grades and grading policies info:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Communication

Students are advised to use ufl.edu email for all UF course correspondence. It is best not to rely on canvas email, but email the instructor directly via Outlook. I usually respond within 24 - 48 hours: emails sent over the weekend may not receive a response until Monday. For emergencies call UF Police 352.392.1111 or 911. * E-learning on Canvas is where to find announcements, weekly calendar/due dates, assignment descriptions, course materials/readings, grading, and office hours/class, zoom links.

Attendance, Excused Absences and Emergencies

Studio attendance will be taken at the beginning of class. Lateness of more than 15 minutes or early departure is considered an absence (and habitual lateness of under 20 minutes will also affect your participation grade as every three times you are late counts as one absence). Participation including attendance, is 15% of your final grade, and will be reduced according to the structure below:

- 85-90% attendance = "Participation" Grade can be no higher than a "B."
- 75-85% attendance = "Participation" Grade can be no higher than a "C."
- 70% or less attendance will result in failure of the course.

For EXCUSED absences due to emergency, illness, court appearance, death in the family, or in order to observe a special religious holiday from affecting your attendance by emailing documentation of your excused absence (such as a doctor's note, or note from family) to the instructor. Regardless if an absence is excused or unexcused, you MUST be in dialogue with your instructor or a peer to keep pace with course content, and arrange for alternate participation with any team or collaborative projects. Excused absences are updated twice a semester, along with your Participation Grade.

Please see University of Florida Attendance Policies and criteria for excused absences at:

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

Late Work Policy

Work submitted any time after the due date will be graded down one letter grade per day. An assignment more than 5 days late will receive an E. No work resubmission will be accepted after the 5 day period. Policy for make-up work assignments: If due to circumstances beyond your control: severe medical emergencies, family matters which demand your not attending class etc. I will work with you to arrive at an equitable solution for make-up and completion of the course assignments. Talk to me as early as possible if you expect to have a late assignment and we can discuss a solution.

Course Evaluations

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, typically during the last two or three weeks of the semester, but students will be given specific times when they are open. 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/>. If 80% of the class submits evaluations we will have doughnuts on clean up day!

Materials and Supplies Fee

Although the instructor will supply some materials and tools needed for this class, you need to buy some basic supplies for this course, and materials specific to individual projects throughout the semester, it need not break the bank. Thrift stores, dumpsters, dollar stores, garage sales or flea markets are excellent sources for art materials. Be resourceful. The Print Studio also maintains an inventory of additional supplies and equipment that will be used by students in the course, so please ask us before you buy any extra supplies related to your individual projects.

Suggested Personal Materials List: some of these items can be shared

- Apron or large shirt you don't care about
- Drawing supplies (ballpoint pens, hard pencils)
- Lithography drawing supplies
- disposable gloves and/or one pair of neoprene gloves
- 1 container of baby wipes
- Various brushes for water and oil-based inks
- Printmaking Papers
- 2 Viva Paper towel rolls

X-acto knife
Straight edge razors
Pointed q-tips
Masking tape
Strapping tape

Lithography Calendar Spring 2023

Disclaimer: The instructor reserves the right to make modifications to this information throughout the semester.
Calendar/Course Outline

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Disclaimer: The instructor reserves the right to make modifications to this information throughout the semester.

Week 1 Jan 9th / 11th	M - One-min intros, facilities, syllabus, overview of semester, questionnaire, materials, what is litho? Drawing homework W - Project #1 - Pronto Plate and press and supplies Demo and Exercise #1 - Introduction pronto plates
Week 2 Jan 16 / 18	M - Health and Safety w/ Myles, Looking at Prints Lecture W - Studio day
Week 3 Jan 24/25/26	M - MLK day - No class T - Abigail Deville Lecture and Studio Visits (Virtual) W - Studio day
Week 4 Jan 30	M - Critique - Project #1 Due Project #2 Stone Litho Introduction Demo and Exercise #2 - Litho dry drawing methods: crayons, rubbing, scraping, etc.
Feb 1	W - demonstration of wet media, including tusche. Demo: 1st Etch
Week 5 Feb 8	M - Demo and Exercise #3 - Demo: 2nd Etch and Printing W - Demo - Graining Stones and Studio Day
Week 6 Feb 15	M - Visiting Artist W - Demo Registration and Deletions - Studio day
Week 7 Feb 22	M - Special Collections W - Studio Day
Week 8 Mar 1	M - Demo and Exercise #5 - Discussion of Color printing - Mixing and modifying color chemistry. T - Sara Greenberger Rafferty Visiting Artist Lecture W - Studio Day
Week 9 Mar 6 -10	M - Studio Day T - Cosmo Whyte Visiting Artist Lecture W - Critique - Project #2 Due
Week 10 Mar 15	Spring Break

Week 11	M - Project #3 Introduction Demo Exercise #6 Drawing stencils / Developing Plates / Printing
Mar 22	W - Studio Day
Week 12	M - Harn Museum Visit
Mar 29	W - Demo and Exercise #7
Week 13	M - Studio Day
Apr 5	W - Studio Day
Week 14	M - Demo and Exercise #8
Apr 12	W - In-progress review and Studio day
Week 15	M - Studio Day
Apr 19	W - Studio Day
Week 16	M - Critique Project #3 Due
Apr 26	W - Portfolio Exchange Day - Last day of Class/ Clean up day A PDF Portfolio due

Reading days	Apr 27 & 28
Finals Week	Apr 29- may 5

Blue - Visiting Artists Lectures

Red - Assignments Due

Demos

No Class

UF SA+AH Printmaking Area

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The printmaking labs are a collaborative, democratic space dedicated to communal making. We ask for all participants in the space, be mindful and respectful of each other and our shared equipment. This guide generally outlines the procedures for using various areas of the Printmaking lab area; detailed Health & Safety guidelines can be found in the SAAH Health and Safety Handbook.

<https://arts.ufl.edu/academics/art-and-art-history/health-safety/>

Access

Printmaking courses will require a significant amount of work in the studio outside of class. Use of the facilities are currently reserved for students enrolled in printmaking classes and graduate students. You must complete a safety orientation to sign up for open studio access (Contact Myles Dunigan mdunigan@arts.ufl.edu for training appointments or sign up on the Print Shop canvas).

- Follow all COVID-19 guidelines when in the studio.
- Do not work in the studio alone
- No Food/Eating in the studios. Beverages must be covered .
- Follow the proper procedure for reserving studio time in accordance with COVID guidance.
- Only SAAH students, faculty and staff are allowed in SAAH buildings. Pets, children, roommates, etc. are not permitted in the studio spaces.
- Certain print materials pose moderate to significant health risks; consult the teaching lab specialist or your faculty for instruction on safe use.
- Do not pro open the doors or give out the door codes to others.

Ventilation

FAC 318, 318A (acid room) and 311 (type shop) are equipped with ventilation systems. You must have the ventilation turned on and the studio doors closed when using nitric acid etching baths and/or solvents (lithotine, California wash, Gamsol, etc.) The ventilation system in FAC 311 must remain on at all times. The 318/318A system should remain off unless certain chemicals/processes are in use.

Health and Safety

Refer to the SAAH H&S Handbook for complete guidelines. All health and safety rules from the handbook and outlines below must be followed at all times in the printmaking labs. Failure to comply with this guidance may result in studio access being revoked. In case of a medical emergency, dial 911 or Campus Police (392-1111). Any accidents or injuries must be reported to your faculty or TLS immediately.

Alagarto Printmaking Guild

The SAAH student organization for printmaking, Alagarto, is open to membership from any UF students. However, being a member of Alagarto does not grant access privileges to the studios, you must be a currently enrolled student to use the space. Use of the printmaking studios is permitted in conjunction with area faculty for certain scheduled events.

Alagarto Printmaking Guild is a community of UF students dedicated to fellowship and collaboration through the graphic arts. We seek to provide enrichment, engagement, and professional development opportunities to our members.

In the past, Alagarto has collaborated with visiting artists, the Harn Museum, and the local community on a variety of projects. We are an inclusive organization for all skills levels and artistic backgrounds, and welcome any and all members as creative equals.

Alagarto will be operating in a primarily remote modality, but will still be holding monthly meetings and printing events. Contact Myles Dunigan (mdunigan@arts.uf.edu) for details about membership.

- No drugs or alcohol are permitted in the studios. Smoking is prohibited on UF's campus.
- Personal protective equipment must be worn when handling printmaking materials. Gloves and safety goggles must be worn when using any solvents or hazardous materials.
- Closed-toed shoes must be worn at all times in the studios (no sandals, flip-flops, etc.)
- Long hair should be tied back when using the etching or lithographic presses. Do not wear dangling jewelry or loose-fitting clothes when operating the presses.
- All materials must be labeled and properly stored. Do not leave projects on tables, cutting surfaces, or obstructing any door/hallways.
- Flammable waste must be disposed of in red disposal bins.
- Clean up any spills and immediately report them to the teaching lab specialist.
- Do not use unauthorized materials (dry pigments, clay/plaster, ammonia-based cleaners, etc.) in the studio.

Equipment

The printmaking area contains certain specialized equipment for print processes (presses, exposure units, power-washer, etc.) Do not use any equipment without training from your instructor or area TLS. The use of printmaking equipment will be covered in your course instruction and by special permission from area faculty. If you see students using equipment in an improper or dangerous manner, please ask them to stop what they are doing and report to your faculty or TLS. Equipment/Tools/Materials must remain in the lab areas at all times.

Studio Maintenance

We are all responsible for maintaining a clean, organized print shop, and each person using the space is expected to clean up after themselves. Always leave the studio cleaner than when you found it.

- Do not leave ink on the glass slabs or on brayers if you are not working. Even if you are simply taking a break, clean up your space so someone else can use it.
- Wipe down the press bed after every use. Do not leave plates/stones/blocks on the press if you are not actively printing.

- If we are running low on a certain solvent or cleaning material, contact your faculty, TA, or TLS and let them know.
- Recycle your paper scraps if they are clean! Dispose of garbage properly.
- Only use your own designated cubby or flat file. Never take materials from another student's drawer or storage area.
- Disinfect all work surfaces according to COVID guidance.

Printmaking Computer and Transparency Printer

The printmaking area includes a computer and digital inkjet printer for making photo transparencies for certain processes. Printer use is reserved for students enrolled in printmaking courses that use photo processes. Contact Myles Dunigan (mdunigan@arts.ufl.edu) or your faculty regarding access. Please prepare your files using your own computer in advance of printing.

Acid Room

Gloves and goggles must be worn at all times in the acid room (FAC 318A). Nitric acid is hazardous and caustic, and use of the etching baths requires the ventilation system to be on. Ask for assistance with etching your plates, nitric baths are for zinc only currently, do not use them for copper or steel. If you come into contact with acid, wash the affected area immediately with water and report the incident.

Diversity and Inclusion

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Vital to the success of this class is a collective and individual willingness to share thoughts and opinions with each other, a commitment to openness and seeing things in new ways, and to respect for diversity of opinion, beliefs, values, heritage, race, orientation, etc. Civility and thoughtfulness and mutual respect are prerequisites for deep learning. This course promotes the COTA and SA + AH general mission to create a more just, sustainable, humane, and beautiful world, and further supports a vigilant awareness of systemic racism. The class will host a diverse offering of artists, readings, and discussions, often challenging norms of representation that have omitted the voices, achievements, and agency of underrepresented people and ideas. Students are encouraged to bring the ideas, people, and resources that they are seeing and interacting with to the classroom.

Covid-19 Statement

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If you are feeling well, have covid-19 symptoms, have been around or exposed to anyone who has tested positive, you or someone you have been in a precarious covid situation, or are not cleared for campus do not come to class. If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Use your best judgment, be safe and help stop the spread of Covid-19. Please email or communicate on Microsoft teams with your instructor if you cannot attend class because of these situations.

IMPORTANT COVID-19 CLASSROOM POLICIES CDC info

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<https://www.cdc.gov/coronavirus/2019-ncov/index.html> UF guidance:
<https://coronavirus.ufl.edu/health-guidance/> ·

The university recommends – but does not require – people to wear masks on campus and encourages everyone to get vaccinated and stay current with boosters to minimize COVID-related risks. Studies and guidance from the CDC state that both unvaccinated and vaccinated individuals can transmit the current COVID-19 variant to unvaccinated persons. · If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID19

virus. Our UF Health experts tell us that even if you've had COVID-19, you still need to get vaccinated. Having had COVID does not provide nearly as much protection as the vaccine. Visit this link for details on where to get your shot, including options that do not require an appointment:
<https://coronavirus.ufhealth.org/vaccinations-2/vaccine-availability/> .

At the University of Florida, caring for yourself and others is the cornerstone of our campus community. We expect students, faculty and staff to follow the Centers for Disease Control and Prevention and the Florida Department of Health guidance to protect their health and support the safety of everyone. We encourage you to monitor your health and if you feel ill, take steps to minimize interactions with others. Visit the UF Health site <https://coronavirus.ufhealth.org> for additional information. .

Please continue to follow healthy habits, including best practices like frequent hand washing. Continue to regularly visit <http://coronavirus.UFHealth.org> and <http://coronavirus.ufl.edu> for up-to-date information about COVID-19 and guidance on health and wellness.

Disability Resource Center

Having a disability is not a barrier to making phenomenal art: but we do need to know what you are negotiating to properly support your process. If you have any limitations or documented learning disabilities, please let us know immediately. 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 this class a positive experience for you from the beginning.

Students requesting accommodations must first register with the Dean of Students Office, Disability Resource Center (352) 392-8565, www.dso.ufl.edu/drc/ The student will receive documentation to present to the professor. Please upload your DRC memo to the course Canvas as soon as possible.

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.

UF Policies:

UF Philosophy

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

Academic Honesty Policy

As a result of completing the registration form at UF, 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 up to and including expulsion from the University." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies dishonest behaviors and possible sanctions.

Understand that the University of Florida expects its students to be honest in all of their academic work. Please adhere to this commitment to academic honesty and understand that failure to comply with this commitment may result in disciplinary action, up to, and including, expulsion from the University. As artists, we might work in a style commonly known as "appropriation," but it is common courtesy to cite your sources, even when working in a non-written form. Include the names and artwork titles of any work you cite in your projects.

Disruptive Behavior

Any member of the UF community who acts intentionally to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. Be advised that you will be dismissed from class if you engage in disruptive behavior.

Health and Safety Guidelines

The School of Art + Art History Health and Safety Policy handbook provides policy and training for health and safety. Students must follow handbook policies, receive proper training, and sign the signature page, no later than the third class meeting. Please make yourself familiar with the SA+AH Health and Safety Program at:

<https://arts.ufl.edu/site/assets/files/37319/saahhealthandsafetyhandbook.pdf>

Campus Resources:

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Health and Wellness

U Matter, We Care:

If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit 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.

Student Health Care Center:

Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website.

University Police Department:

Visit UF Police Department website or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center:

For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.

GatorWell Health Promotion Services:

For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website or call 352-273-4450.

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.

Library Support:

Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.

Writing Studio:

2215 Turlington Hall, 352-846 1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus:

Visit the Student Honor Code and Student Conduct Code webpage for more information.

On-Line Students Complaints:

View the Distance Learning Student Complaint Process.