

ART 4828C | Senior Studio | Spring 2025

INSTRUCTOR: Katerie Gladdys

EMAIL: kgladdys@ufl.edu

CLASS MEETING TIME: Mondays + Wednesdays 8:30-11:30

CLASS LOCATION: FAC301

OFFICE HOURS: Mondays - 1:40-2:40 or by appointment

OFFICE LOCATION: FAC301 or online - <https://ufl.zoom.us/j/9597018114>

CREDIT HOURS: 3 or 6

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 Learning Objectives

Through in-class and formal assignments students will:

- 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.

Method of Instruction

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.

Attendance for the Friday Open Lab/Studio days be taken in both the form of a selfie with a time stamp at the beginning and the end of Open Studio. Additionally each student is also 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 or revisit past projects informed by substantial and new ideas, develop a semester-long project, maintain a sketchbook or online research/process archive, deliver artist presentations, practice critical thinking, writing, and leadership, participate in critiques of their

work and that of their peers and prepare for the BFA exhibition at the end of the semester. 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.

Shop Orientation

Students will attend mandatory safety orientations by Teaching Lab Specialists if they have not already done so.

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.

Although I don't expect you to have one body of work coming into this semester that you will solely work on, I do expect that you will be moving to a coherent work or body of works that are ready to be exhibited in the BFA show. 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. Senior Studio Spring Semester is a space where you refine and focus your work in preparation for an exhibition. Several disjointed and disconnected projects that have no relevance to your overall path and no solid connections to photo other work you are doing in this class are discouraged. This 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 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. 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/instagram, 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. For some discussions 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 =/= better. Many writers (me included) are starting to use more accessible language, even in academic settings.

See additional instructions posted on canvas for details.

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.

1. First, read the article. Then, take notes in your sketchbook or online research archive tracing the author's argument.
2. Cite the articles (author, title, date source) at the top of the page
3. Briefly summarize the article first.
4. 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?
5. Next, react and comment on your thoughts about what you have read.
6. Note ideas of interest to you or areas that confused you.
7. Note unclear points or points you agree or disagree with.

8. Ask questions!

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.

Policy on Generative AI

To ensure all students have an equal opportunity to succeed and to preserve the integrity of the course, students are not permitted to submit text that is generated by artificial intelligence (AI) systems such as ChatGPT, Bing Chat, Claude, Google Bard, or any other automated assistance for any classwork or assessments. This includes using AI to generate answers to assignments, exams, or projects, or using AI to complete any other course-related tasks. Using AI in this way undermines your ability to develop critical thinking, writing, or research skills that are essential for this course and your academic success. Students may use AI as part of their research and preparation for assignments, or as a text editor, but text that is submitted must be written by the student. For example, students may use AI to generate ideas, questions, or summaries that they then revise, expand, or cite properly. Students should also be aware of the potential benefits and limitations of using AI as a tool for learning and research. AI systems can provide helpful information or suggestions, but they are not always reliable or accurate. So with respect to coding, many people use AI to generate code or check for errors. If you do not know the fundamentals of programming, 90% of the time, you will not get the result you desire. Additionally, programming is a process of trial and error. Part of this course is figuring out how to combine/collage code examples to make art. If you do not put in the time, you will not be able to code. Students should critically evaluate the sources, methods, and outputs of AI systems. Violations of this policy will be treated as academic misconduct. If you have any questions about this policy or if you are unsure whether a particular use of AI is acceptable,

please do not hesitate to ask for clarification. (from University of Texas, Center for Teaching and Learning Website <https://ctl.utexas.edu/chatgpt-and-generative-ai-tools-sample-syllabus-policy-statements>)

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

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.

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.**

Evaluation and Grading

NOTE: All assignments, grading criteria, and due dates will be posted on Canvas.

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.

50% Presentations

10% Reading Response Papers Discussion Moderation

10% Visiting Artist Attendance/Response Papers

5% Sketchbook or Online Research Journal (in progress and final checks)

Critical Thinking and Class Participation in all assigned activities, attendance, group critiques, discussions and in the generation of an active studio learning community.

15% 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.

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)

MIDTERM

- 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

THE SECOND HALF OF THE SEMESTER

- 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

GRADING SCALE:

A 94-100 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- 90-93 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+ 87-89 Very good work: all assignment criteria were surpassed, minor changes could be considered and executed to unify work and effort was exceptional.

B 83-86 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- 80-82 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+ 77-79 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 73-76 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- 70-72 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+ 67-69 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 63-66 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- 60-62 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 0-59 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.

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.

Participation and Attendance

What constitutes participation?

- complete readings the associated assignment prior to class
- contribute to class discussions
- ask relevant questions
- respond thoughtful
- be consideration for classmates
- attend every class period
- positive attitude and open mind

Expectations for Class Participation

Participation by all members is critical to the success of this class. Participation includes contributing to ongoing discussions and critiques, suggests alternative ways of approaching projects, along with a thoughtful process and strong work ethic. Participation is evaluated with respect to both quality and quantity.

Registered students who do not attend at least one of the first two class meetings for the course, and who have not contacted the department to indicate their intent, may be dropped from the course.

Expectations for Attendance

Participation by all members is critical to the success of this class. Participation includes contributing to ongoing discussions and critiques, suggests alternative ways of approaching projects, along with a thoughtful process and strong work ethic. Participation is evaluated with respect to both quality and quantity. Attendance is also 15% of your grade. If you do not show up and are not present for the entire class, you lose points. The 15 points awarded for participation are weighted. This class is very experiential and experimental in nature. We will do a lot of in class activities for which you will get credit. Many of these activities cannot be "made

up" outside of class. You will miss out on a great deal if you do not come. There is a correlation in studio classes between attendance and final grades. You have a better chance of doing well if you come to class. A student who wishes to have an absence excused they must provide the instructor with a written/email explanation of absence ahead of time and/or appropriate verification when necessary (e.g., letter from doctor or parent) is required the week following the absence. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> Links to an external site.

Absences can include sickness, religious holidays, and doctor's appointments in addition to not attending class for personal reasons. It is your responsibility to come and talk with me if there are extenuating circumstances that would result in more than three absences.

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>. Links to an external site.

Attendance is also 15% of your grade. If you do not show up and are not present for the entire class, you lose points. The 15 points awarded for participation is not weighted. you receive a point value for every class.

You are expected to stay for the entire class. Be professional; be on time. Arriving late or not being prepared is disruptive to others.

Attendance is taken at the beginning of each class. You will be considered tardy if you arrive after roll is taken. *If you cannot attend class, please inform the instructor ahead of time.*

Lateness and Leaving Early

I will take attendance at the beginning of each class. If you are not present at that time, you will be marked as absent unless you see me at the end of class letting me know that you came so I can correct my attendance sheet. You are expected to stay for the entire class period. I generally check to see who is around after the break. If you leave, your attendance will be recorded as late. Four late marks count as an unexcused absence. If you know that you will be late or absent, please let me know in advance by contacting me at kgladdys@ufl.edu. Both lateness and absence will also have an effect on your participation grade.

Late Assignments

All assignments and projects for this class need to be completed on time. If you turn a project after the deadline, 10% will be deducted for each day the project is late. In-class assignments that are 10 points or less may not be made up unless you have contacted me in advance. If you arrive late and miss the better part of an in-class assignment, you are welcome to do the assignment on your own time, but I will not give credit for it. It is not fair to the students who were on time.

Keeping and Making Up

If you are having difficulties for any reason in understanding the material and completing the work for this class, you need to make an appointment to meet and talk with me. Do not wait until the last minute (right before an assignment is due) or until you are totally lost to contact me. Requirements for class attendance and make-up exams, assignments, and other work are consistent with university policies that can be found at:

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

ENGAGING WITH ONE ANOTHER

People learn best when they are encouraged to ask questions and express their diverse opinions on course content which may include images, texts, data, or theories from many fields. This is especially true in courses that deal with provocative or contemporary issues. UF offers many such courses, in which students encounter concepts of race, color, sex, and/or national origin. We teach these important issues because understanding them is essential for anyone who seeks to make economic, cultural, and societal contributions to today's complex world. Our conversations may not always be easy; people may find some of the ideas and opinions that we encounter in the course material unwelcome, disagreeable, or even offensive. In our structured and unstructured discussions and dialogue, we also will have many opportunities to explore some challenging issues and increase our understandings of different perspectives; we sometimes will make mistakes in our speaking and our listening; sometimes we will need patience or courage or imagination or any number of qualities in combination to engage our texts, our classmates, and our own ideas and experiences. Always we will need respect for others. Thus, an additional aim of our course necessarily will be for us to increase our facility with the sometimes, difficult conversations that arise as we deepen our understandings of multiple perspectives – whatever our backgrounds, experiences, or positions.

I want this class to be fun and meaningful with everybody feeling comfortable to contribute to the dialogue. This is how we learn. Effective learning/teaching is a creative and co-constructed experience with give and take between teacher and student and between student and student. Key to facilitating an environment for learning is respect. Disruptive and disrespectful actions make for stressful atmosphere which is not conducive to learning.

Here are some thoughts and suggestions for cultivating community.

- Treat every program interaction, both in and out of class and critique, as if you were professional colleagues who need to work together to be successful.
- Be an active listener who seeks to understand.
- Honor multiple perspectives and experiences that others bring to the program.
- Take responsibility (for your statements, actions, interactions, academic performance).
- Assume good intent on the part of others.
- Pause and reflect before reacting.
- Use every class session and every interaction with peers to think about your future as an artist and teacher.
- Conduct yourself with personal integrity and honesty. See UF Student Honor Code policies below.
- Communications outside of class with individuals as well as the class are done via email, please check your @ufl.edu email account regularly for updates and additional course information.
- When collaborating with others for group projects, you are expected to do your share of the work and communicate effectively with others in your group i.e. providing correct contact information to the rest of the group, responding to emails and phone calls regarding the group project, attending meetings to work out assignments and schedules.

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the

diversity that the students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture.

Electronic Device Policy and In-class Recording

A note on cell phones, texting, and checking one's email during class: Research has shown us that even having our cell phones on the table in front of us diminishes our ability to learn well; further, taking notes via computer diminishes one's ability to process information. Checking texts, emails, and messages is also unprofessional and disrespectful to our class community. Please put your phones on vibrate, do not check email, Facebook etc. via computer during class; I will do so as well. I appreciate your cooperation with this important aspect of creating a class of which we all want to be a part. Sound or visual recordings may not be made during class time except in particular circumstances as defined by the university. These include the following:

- The recording is part of a class assignment.
- The student has an accommodation from the Disability Office and has made previous arrangements with the instructor.
- 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 for personal educational use and in connection with a complaint to the university, or as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited.

Specifically, students may not publish recorded lectures without the written consent of the instructor. A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Code.

What you can expect from me!

- End class on time or within two minutes of scheduled ending time unless previously notified

- Answer student email within 24 hours or less (usually a lot less) unless I am out of the country or in a place where there is not email. My office phone is NOT the best way to reach me as I am often in the lab teaching or in my studio working. Face to face communication in class or email are the preferred methods of communication.
- Return assignments in a timely manner
- Be available during my office hours. If I am not in town, I will let you know in advance if I am not able to attend office hours.
- Listen to student concerns and questions.
- Explain, answer and research questions regarding the topics of the class. The nature of technology and learning is ever evolving. If I do not have an immediate answer, I will research your question and get back to you in a timely fashion with a solution or a reference to a relevant resource.
- Abide by the grading scale above and not change dates for turning in assignments unless the class as a whole has agreed upon the change.

Online Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in the course by completing course evaluations via GatorEvals. Guidance on how to give feedback in a professional and respectful manner can be found at

<https://gatorevals.aa.ufl.edu/students/>

You 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. Summaries of course evaluation results are available to students at

<https://gatorevals.aa.ufl.edu/public-results/>

General University Policies and Services

UF STUDENT HANDBOOK

This resource covers most policies and procedures important to students -

<https://dso.ufl.edu/resources/student-handbook/>

Contact for the Disability Resource Center and accommodations

I will make every attempt to accommodate students with disabilities. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester. Disability Resource Center —

<https://disability.ufl.edu/>

Contacts for Counseling Wellness Center

Includes personal, academic, crisis and career services. Dial 352-392-1575.

<https://counseling.ufl.edu/>

Contacts for U Matter We Care

If you or someone you know is in distress, please contact umatter@ufl.edu or call 352-392-1575 or visit <https://umatter.ufl.edu/>

A team member will reach out to the student in distress

Contacts for Student Health Care Center

Dial 911 for medical emergencies. Dial 392-1161 for urgent after-hours medical questions. Dial 392-1171 for after-hours mental health assistance. <https://shcc.ufl.edu/>

Contacts for UF Shands Emergency Room/Trauma Center

Dial 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL, 32608 <https://ufhealth.org/emergency-room-trauma-center>

Contacts for Safety and Security

University Police Department - <http://police.ufl.edu/>

Dial 911 for emergencies.

Dial 392-1111 otherwise.

ENVIRONMENTAL HEALTH AND SAFETY

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

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. Because we use some hazardous materials as part of the electronic components that become part of our projects, please pay particular attention to the guidelines below.

Appendix I:

Area Specific Information: Art + Technology

1. Hazards of Materials

Batteries, old monitors, lamps from digital projectors if broken may release mercury.

THERE ARE NO KNOWN HEALTH HAZARDS FROM EXPOSURE TO LAMPS THAT ARE INTACT.

2. Best Practices

Though not much waste is generated, the Digital Media technician is certified for handling Hazardous Waste by the University of Florida. For installations or sculptural elements, please cross-reference with other area specific information as needed.

3. Links

n/a

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 at: www.arts.ufl.edu/art/healthandsafety)
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In case of emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office.) Turn completed forms into the SAAH Director of Operations within 48 hours of the event.

- Alcohol is forbidden in studios.
- Familiarize yourself with the closest eyewash unit.
- No eating or drinking in computer the lab.
- Do not use spray adhesive in the studios or in the building. There is a professional and safe paint spray booth in FAC-211A for your use.
- Shoes must be worn at all times.
- Protective equipment must be worn for hazardous work.
- Do not block aisles, halls or doors with stored items or when working. This is a violation of fire codes.
- Do not store anything on the floor. This impedes cleaning and creates a hazard.
- Installations must be removed as soon as possible after critique.
- Clean up spills immediately.
- Take items which do not fit into the trash to the dumpster, follow dumpster guidelines.
- Follow the **SA+AH CONTAINER POLICY** (see policy below)

LABELS

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 products 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
2 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.

Reading Days

The two days prior to the start of examinations in the fall and spring semesters, generally a Thursday and Friday, are designated reading days. No classes or exams are held on these days. Instead, students are encouraged to use these days for study and review.

Twelve-day Rule

Students who participate in official athletic or scholastic, extracurricular activities are permitted twelve (12) scholastic day absences per semester without penalty. In any case, it is the student's responsibility to maintain satisfactory academic performance and attendance.

Absences for Religious Holidays

Students, upon prior notification of their instructions, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. A student who believes that he/she has been unreasonably denied an education benefit due to religious beliefs or practices may seek redress through the student grievance procedure.

Honesty Policy

An academic honesty offense is defined as the act of lying, cheating or stealing academic information so that one gains academic advantage. As a University of Florida student, one is expected to neither commit nor assist another in committing an academic honesty violation. Additionally, it is the student's duty to report observed academic honesty violations. These can include: cheating, plagiarism, bribery, misrepresentation, conspiracy, or fabrication.

<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

Computer Use and Acceptable Use Policy

All faculty, staff, and students of the University of Florida are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate.

<https://it.ufl.edu/policies/acceptable-use/>

Disruptive Behavior

Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for

misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at <http://regulations.ufl.edu/wp-content/uploads/2018/06/4.040-1.pdf>

Be advised that you can and will be dismissed from class if you engage in disruptive behavior.

Critical Dates on the University Calendar

<https://catalog.ufl.edu/UGRD/dates-deadlines/>
