

# Cover Sheet: Request 14247

## ART 4XXXC - Senior Studio

### Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Bethany Taylor bwarp@ufl.edu
Created	9/15/2019 12:27:07 PM
Updated	11/12/2019 12:39:17 PM
Description of request	Requesting approval of new advanced course in the School of Art and Art History for BFA and BA art students.  Senior Studio is designed to support students to articulate, challenge, and refine their individual art practices in a mentored open studio environment.

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 011302000	Elizabeth Caple		9/27/2019
No document changes					
College	Recycled	CFA - College of Fine Arts	Jennifer Setlow	Recycling at the request of the unit for edits.	9/27/2019
No document changes					
Department	Approved	CFA - Art and Art History 011302000	Elizabeth Caple		10/2/2019
No document changes					
College	Recycled	CFA - College of Fine Arts	Jennifer Setlow	Returning for edits as described over email.	10/14/2019
No document changes					
Department	Approved	CFA - Art and Art History 011302000	Elizabeth Caple	items corrected per email from Bethany	10/16/2019
No document changes					
College	Approved	CFA - College of Fine Arts	Jennifer Setlow		10/18/2019
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			10/18/2019
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					

Step	Status	Group	User	Comment	Updated
College Notified					
No document changes					

## Course|New for request 14247

### Info

**Request:** ART 4XXXC - Senior Studio

**Description of request:** Requesting approval of new advanced course in the School of Art and Art History for BFA and BA art students.

Senior Studio is designed to support students to articulate, challenge, and refine their individual art practices in a mentored open studio environment.

**Submitter:** Bethany Taylor bwarp@ufl.edu

**Created:** 11/12/2019 12:40:06 PM

**Form version:** 8

### Responses

**Recommended Prefix** ART

**Course Level** 4

**Course Number** XXX

**Category of Instruction** Advanced

**Lab Code** C

**Course Title** Senior Studio

**Transcript Title** Senior Studio

**Degree Type** Baccalaureate

**Delivery Method(s)** On-Campus

**Co-Listing** No

**Effective Term** Earliest Available

**Effective Year** 2020

**Rotating Topic?** No

**Repeatable Credit?** Yes

**If repeatable, # total repeatable credit allowed** 12

**Amount of Credit** 3

**S/U Only?** No

**Contact Type** Regularly Scheduled

**Weekly Contact Hours** 9

**Course Description** Senior Studio is designed to support students to articulate, challenge, and refine their individual art practices in a mentored open studio environment.

**Prerequisites** Must be Senior BFA Art or BA Art major & must have passed sophomore portfolio review & must be in final year of study.

**Co-requisites** n/a

**Rationale and Placement in Curriculum** 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 necessary to future endeavors in the arts.

**Course Objectives** COURSE OBJECTIVES

- Cultivate a strong voice and intention in research and creative work evidenced in 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 idea 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 of

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, in order 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 as a means to expand perspective and influence art practice.
- Develop an understanding of and appreciation for diverse points of view.

**Course Textbook(s) and/or Other Assigned Reading** All readings/texts are posted on e-learning 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. Readings are selected that will foster both discipline specific and interdisciplinary dialogues.

### **Weekly Schedule of Topics** CALENDAR / TIMELINE

\*Senior studio calendar will be updated on e-learning canvas and is subject to change by instructor.

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

#### Calendar/Weekly Outline

##### WEEK 1

Intro to course expectations, begin research and studio/lab work

##### WEEK 2

Development of Semester-long Project Goals

Individual Meetings

Presentation #1 (intro to practice, research, methods, ideas, and influences)

Studio lab/work

##### WEEK 3

Lecture/Discussion

Student led Discussion of Reading

Due: Semester-long Project Goals

Studio lab/work

##### WEEK 4

Critique

Studio lab/work

##### WEEK 5

Lecture/Discussion

Individual meetings

Due: Sketchbook/Online research journal check

Studio lab/work

##### WEEK 6

Lecture/Discussion

Student led Discussion of Reading

Studio lab/work

##### WEEK 7

Lecture/Discussion

Studio lab/work

##### WEEK 8

Lecture/Discussion

Critique

Studio lab/work

WEEK 9  
Individual meetings  
Student led Discussion of Reading  
Studio lab/work

WEEK 10  
Lecture/Discussion  
Due: Sketchbook/Online research journal check  
Studio lab/work

WEEK 11  
Lecture/Discussion  
Student led Discussion of Reading  
Studio lab/work

WEEK 12  
Critique  
Studio lab/work

WEEK 13  
Presentation #2 (see criteria posted on e-learning)  
Studio lab/work

WEEK 14  
Lecture/Discussion  
Student led Discussion of Reading  
Individual meetings  
Due: Final Artist Statement

WEEK 15  
Due: Sketchbook/Online research journal check  
BA/BFA Exhibition - Critique

## **Grading Scheme EVALUATION AND GRADING**

### **EVALUATION**

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

50%

Semester-Long Project Contract/Studio Work – 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. This work will be guided by your Project Plan Contract

10% - Presentations

10% - Reading Response Papers Discussion Moderation

10% - Visiting Artist Attendance/Response Papers

10% - Sketchbook or Online Research Journal (in progress and final checks)

10% - Critical Thinking and Class Participation in all assigned activities, attendance, group critiques, discussions

and in the generation of an active studio learning community. Students will earn a participation grade at midterm (which will be posted on e-learning so that every student has the opportunity to improve their participation before it is revised again at the end of semester. This letter grade will be 10% of the final grade in the course. It will be figured by participation points (listed below). If a student misses more than the 3 allowed unexcused absences, this participation grade will drop one letter grade per each unexcused absence thereafter.

Participation will be evaluated once at midterm (50pts.) and once at end of semester (50pts) and these will be averaged 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

#### SECOND HALF OF 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

Generally project grades in this course are considered in the following way:

A 4.0 Exceptional work, all criteria of assignment have been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional performance, which includes active research, asking relevant questions and being thoroughly engaged in the course content.

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

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

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

B- 2.67 Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Effort was adequate.

C+ 2.33 Slightly above average: work, most of the criteria of the assignment were met. The work is not yet a unified whole or cohesive statement. Effort was adequate, but could be more reflective and thoughtful.

C 2.0 Average work: the assignment directions were followed and the requirements were met in a relatively routine way. Involvement and best practice was adequate, but could be more reflective and thoughtful.

C- 2.67 Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing assignment's concepts further. The level of performance needs to be improved. There is some evidence of best practice, but the quality and quantity is lacking.

D+ 1.33 Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing your concepts further. The criteria of the assignment are barely met. 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 is lacking.

D 1.0 Inadequate, below average work: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of best practices standards.

D- .67 Unacceptable work and effort: the requirements of the assignment are not addressed.

The execution of the work is careless and represents an incomplete effort. Work is substandard. is little or no evidence of best practice standards.

E 0 Unacceptable work and effort: the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. No evidence of studio practice. Work is substandard. Or, assignment was not submitted.

**GRADING SCALE:**

A 94-100 4.0/ A- 90-93 3.67/ B+ 87-89 3.33/ B 83-86 3.0/ B- 80-82 2.67/ C+ 77-79 2.33/ C 73-76 2.0/ C- 70-72 1.67/D+ 67-69 1.33/ D 63-66 1.0/ D- 60-62 .67/ E 0-59

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

Students must earn a grade higher than C- to earn credit toward their major.

**Instructor(s)** To be determined.

Studio faculty will be rotated each semester into sections of this course.

**Attendance & Make-up** Yes

**Accommodations** Yes

**UF Grading Policies for assigning Grade Points** Yes

**Course Evaluation Policy** Yes

## ART 4XXX – SENIOR STUDIO

**Instructor:** (several sections/studio faculty rotation)

**3 or 6 Credits:** spring + fall – BA/BFA

**Meeting Time:** MWF - T.B.A.

**Office Hours:** T.B.A.

**Office Location:** T.B.A.

**Email:**

## COURSE DESCRIPTION

Senior Studio is designed to support students to articulate, challenge, and refine 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 their own work and the work of other artists to strengthen an understanding of their own practice. The course is structured to include readings, writing, a sketchbook or online research journal, presentations, discussions, critiques, and lab/studio time, and to promote the growth and exchange of diverse ideas in a closely mentored workshop atmosphere.

## COURSE OBJECTIVES

- Cultivate a strong voice and intention in research and creative work evidenced in 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 idea 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 of 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, in order 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 as a means to expand perspective and influence art practice.
- Develop an understanding of and appreciation for diverse points of view.



## COURSE DELIVERY / CLASS HOURS / STUDIO TIME

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

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

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

The time that students invest – will be reflected in their work. The grade earned will also reflect this time and effort. Students will be held accountable to their own potential. When students make a commitment 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 to embracing advice and mentorship.

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

## CLASS REQUIREMENTS

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

### **FAC Wood Shop Orientation**

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

### **Project Plan Contract - Development of Semester-Long Project Goals**

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

**Long-term Goals:** The conceptual and formal qualities determined for a semester-long project.

**Short-term Goals:** What will student need to do (know, learn, practice) in order to achieve their long-term goals.

**Project Time Line:** An outline of specific due dates for each project goal – research, experimentation, sketches, mock-up/maquettes, production, etc. Projects will be exhibited in the Annual SA+AH BA/BFA exhibition.

**Artist Statement:** Between 200 and 350 words.

*\*This plan is critical to keeping studio work focused during the semester. See project plan example and due date on e-learning calendar.*

### **Individual Meetings**

Individual meetings will be scheduled and conducted throughout the semester on a regular basis. During these meetings students will present work in progress and discuss their plans and timeline for work. If these plans or ideas change, students must inform the instructor either through email or in person for approval. 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 of work throughout the semester where it will be expected that students show NEW work relating to their semester-long project. Aside from emergency situations, attendance and participation at scheduled critiques are mandatory.

\*See timeline and calendar on e-learning for scheduled critiques.  
Critique dates are subject to change by instructor.

At each critique, students will:

- Exhibit finished, new work (demonstrating a dedicated and ambitious practice)
- Write a 100-word project statement and titles for works preliminary research (optional)
- Address the semester-long project goals set in the beginning of the semester which will evolve throughout the course.
- Consider in advance the professional installation and presentation of work.

### **Artist Presentations**

Students will present two artist talks (no more than 10 minutes each) introducing faculty and peers to studio practice, research, methods, ideas, and influences and to exercise one's abilities with public speaking, professionalism and verbal communication. Specific expectations for each presentation will be given during class and the criteria for each presentation will be posted on E-learning.

### **Reading Response Papers and Discussions**

Readings are posted on e-learning. Students will write response papers for each assigned reading prior to the class discussion of the material. Student will be assigned to lead a one discussion with another classmate about a reading during the semester, this includes preparing discussion questions to aid the groups investigation of the authors ideas. See additional instructions posted on e-learning for details. Moderators will provide a draft of discussion questions two days prior to the class.

**Reading Responses – typewritten, your name, date must be on the sheet.**

**First, read the article. Take notes in your sketchbook or online research archive tracing the authors argument. Then write your response.**

1. Cite the articles (author, title, date source) at the top of the page
2. Briefly summarize the article first.
  - What is the author's main argument?
  - What proof does the author give to back up the ideas?
  - What are the author's main points?

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

- Note ideas of interest to you or areas that confused you.
- Note unclear points or points you agree or disagree with.

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

### **Visiting Artist Lecture Series**

Students are responsible for attending at least three Visiting Artist Lectures and handing in a one-page, printed response paper the following 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 e-learning 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 be available at all times. The sketchbook or online journal will include disciplinary and interdisciplinary research, 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.

\* see calendar on e-learning for due dates.

### **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.

See calendar on e-learning for due dates and separate handout for instructions and criteria.

## **TEXTS / BIBLIOGRAPHY**

All readings/texts are in pdf and posted on e-learning 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.

### **Suggested Bibliography**

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

*Vitamin D: Drawing*, Emma Dexter, Phaidon Press

*Vitamin D2: New Perspectives in Drawing*, Phaidon Press

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

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

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

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

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

*Abstraction*, by Maria Lind

*Animals*, by Filipa Ramos

*Appropriation*, by David Evans, Gustave Flaubert

*Beauty*, by Dave Beech

*Boredom*, by Tom McDonough

*Chance*, by Margaret Iversen

*Colour*, by David Batchelor, Charles Baudelaire

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

*Art and Culture: Critical Essays*, Clement Greenberg, Beacon Press  
*Artificial Hells: Participatory Art and the Politics of Spectatorship*, Bishop, Claire  
author Dan Roam  
*Camera Lucida*, Roland Barthes  
*Ceramic Sculpture: Inspiring Techniques*, Anderson Turner  
*Chromophobia*, David Batchelor, Reaktion Books  
*Contemporary Drawing*, Margaret Davidson, Watson Guptil Lets See, Peter Schejdahl, Thames and Hudson  
*Drawing from the Modern: 1975-2005*, Essay by Jordan Kantor, MOMA  
*Drawing Now: Eight Propositions*, Laura Hoptman, Museum of Modern Art  
*How to See*, David Salle published by W.W. Norton  
*One Place after Another: Site-Specific Art and Locational Identity*, by Miwon Kwon  
*Relational Aesthetics*, Nicolas Bourriaud  
*Species of Spaces and Other Pieces*, Georges Perec, Penguin  
*The Back of the Napkin (Expanded Edition): Solving Problems and Selling Ideas with Pictures*  
*The Creative Habit*, by Twyla Tharp  
*The Interventionists: User's Manual for the Creative Disruption of Everyday Life*, Thompson, Nato, Cambridge,  
MA. MIT Press. 2004  
*The Invisible Dragon: four Essays on Beauty*, Dave Hickey, Art Issues Press  
*The Language of Drawing*, Edward Hill, Prentice Hall  
*The Reenchantment of Art*, Suzi Gablik, Thames and Hudson  
*Thinkertoys: A Handbook of Creative-Thinking Techniques (2nd Edition)*, Michael Michalko  
*Trojan Horse: Activist Art and Power*, Lippard, Lucy  
*Visual Explanations: Images and Quantities, Evidence, and Narrative*, Edward R. Tufte, Graphics Press, CT  
*What is Painting / Representation in Modern Art*, Julian Bell

## USE OF CANVAS

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

## CALENDAR / TIMELINE

\*Senior studio calendar will be updated on e-learning canvas and is subject to change by instructor.

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

Week	Calendar/Weekly Outline
1.	Intro to course expectations, begin research and studio/lab work
2.	Development of Semester-long Project Goals Individual Meetings <b>Presentation #1</b> (intro to practice, research, methods, ideas, and influences) Studio lab/work
3.	Lecture/Discussion <b>Student led Discussion of Reading</b> <b>Due: Semester-long Project Goals</b> Studio lab/work
4.	<b>Critique</b> Studio lab/work
5.	Lecture/Discussion Individual meetings <b>Due: Sketchbook/Online research journal check</b> Studio lab/work
6.	Lecture/Discussion <b>Student led Discussion of Reading</b> Studio lab/work
7.	Lecture/Discussion Studio lab/work
8.	Lecture/Discussion <b>Critique</b> Studio lab/work
9.	Individual meetings <b>Student led Discussion of Reading</b> Studio lab/work
10.	Lecture/Discussion <b>Due: Sketchbook/Online research journal check</b> Studio lab/work
11.	Lecture/Discussion <b>Student led Discussion of Reading</b> Studio lab/work
12.	<b>Critique</b> Studio lab/work

13.	<b>Presentation #2</b> (see criteria posted on e-learning) Studio lab/work
14.	Lecture/Discussion <b>Student led Discussion of Reading</b> Individual meetings <b>Due: Final Artist Statement</b>
15.	<b>Due: Sketchbook/Online research journal check</b> <b>BA/BFA Exhibition - Critique</b>

## EVALUATION AND GRADING

### EVALUATION

**NOTE: All assignments, grading criteria and due dates will be posted on e-learning. Descriptions of each assignment is also listed in syllabus.**

50%	<b>Semester-Long Project Contract/Studio Work</b> – 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. This work will be guided by your Project Plan Contract
10%	<b>Presentations</b>
10%	<b>Reading Response Papers Discussion Moderation</b>
10%	<b>Visiting Artist Attendance/Response Papers</b>
10%	<b>Sketchbook or Online Research Journal (in progress and final checks)</b>
10%	<p><b>Critical Thinking and Class Participation</b> in all assigned activities, attendance, group critiques, discussions and in the generation of an active studio learning community.</p> <p>Students will earn a participation grade at midterm (which will be posted on e-learning so that every student has the opportunity to improve their participation before it is revised again at the end of semester. This letter grade will be 10% of the final grade in the course. It will be figured by participation points (listed below). If a student misses more than the 3 allowed unexcused absences, this participation grade will drop one letter grade per each unexcused absence thereafter.</p> <p><u>Participation will be evaluated once at midterm (50pts.) and once at end of semester (50pts) and these will be averaged into a final participation grade (100pts)</u></p> <p>MIDTERM</p> <ul style="list-style-type: none"> <li>• 25 pts. – Engagement, critical thinking and participation in class discussions, critiques, and course activities.</li> <li>• 25 pts. – Studio practice - maintaining an active, orderly and respectful art practice in the senior studio community</li> </ul> <p>SECOND HALF OF SEMESTER</p> <ul style="list-style-type: none"> <li>• 25 pts. – Engagement, critical thinking and participation in class discussions, critiques and course activities.</li> <li>• 25 pts. – Studio practice - maintaining an active, orderly and respectful art practice in the senior studio community</li> </ul>
100%	Total

**Generally project grades in this course are considered in the following way:**

**A 4.0** Exceptional work, all criteria of assignment have been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional performance, which includes active research, asking relevant questions and being thoroughly engaged in the course content.

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

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

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

**B- 2.67** Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Effort was adequate.

**C+ 2.33** Slightly above average: work, most of the criteria of the assignment were met. The work is not yet a unified whole or cohesive statement. Effort was adequate, but could be more reflective and thoughtful.

**C 2.0** Average work: the assignment directions were followed and the requirements were met in a relatively routine way. Involvement and best practice was adequate, but could be more reflective and thoughtful.

**C- 2.67** Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing assignment's concepts further. The level of performance needs to be improved. There is some evidence of best practice, but the quality and quantity is lacking.

**D+ 1.33** Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing your concepts further. The criteria of the assignment are barely met. 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 is lacking.

**D 1.0** Inadequate, below average work: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of best practices standards.

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

**E 0** Unacceptable work and effort: the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. No evidence of studio practice. Work is substandard. Or, assignment was not submitted.

**GRADING SCALE:**

**A** 94-100 **4.0**/ **A-** 90-93 **3.67**/ **B+** 87-89 **3.33**/ **B** 83-86 **3.0**/ **B-** 80-82 **2.67**/ **C+** 77-79 **2.33**/ **C** 73-76 **2.0**/  
**C-** 70-72 **1.67**/**D+** 67-69 **1.33**/ **D** 63-66 **1.0**/ **D-** 60-62 **.67**/ **E** 0-59

**For more information:** <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Students must earn a grade higher than C- to earn credit toward their major.

**MATERIALS/SUPPLIES**

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

**Additional recommended supplies include but are not limited to:**

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

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

**ATTENDANCE AND PARTICIPATION EXPECTATIONS**

Students are expected to attend and actively participate in ALL scheduled class sessions. Attendance will be taken at each class session. The participation grade will drop a full letter grade after the first three unexcused absences. Each single unexcused absence following this will cause the participation grade to drop another whole letter grade. If a student is late three times it will be counted as an absence and after three unexcused absences the final grade drops one full letter grade. Lateness of more than 30 minutes or early departure is considered an absence. Sleeping in class, or working on non-Senior Studio related coursework during class is also considered a form of absence.

*\* **LATE WORK POLICY:** Late project responses may not be reviewed unless addressed in advance with professor or warranted by a documented excuse or emergency situation. An unexcused absence does not constitute an extension of an assignment deadline. Students with a documented excuse shall be permitted a reasonable amount of time to make up the material or activities covered in their absence.*

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

**FOSTERING A POSITIVE CULTURE & DIVERSE COMMUNITY**

It is my intent that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both your, and my responsibility. It is my intent that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.



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

**ACADEMIC HONESTY POLICY**

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The course will follow the University’s honesty policy found on-line at:

<https://www.dso.ufl.edu/%20sccr/process/student-conduct-honor-code>

**DEMEANOR POLICY**

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

**ACCOMODATION FOR STUDENTS WITH DISABILITIES:**

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

**U MATTER, WE CARE**

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

**UNIVERSITY COUNSELING & WELLNESS CENTER**

3190 Radio Road

P.O. Box 112662, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

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

**UNIVERSITY POLICE DEPARTMENT:**

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

**HAZARDOUS WASTE SATELLITE ACCUMULATION:**

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

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

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

The School of Art and Art History is committed to upholding the policies set forth by the University of Florida in regards to drug and alcohol use and smoking in educational facilities. Possession and use of drugs or alcoholic

beverages is not allowed in the classroom or outdoor areas. In addition, The Florida Clean Indoor Air Act of 1992 prohibits smoking in educational facilities. Violation of University policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges.

### **COURSE EVALUATION**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### **ACADEMIC RESOURCES**

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

**CAREER CONNECTIONS CENTER:** Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services [career.ufl.edu/](http://career.ufl.edu/).

**LIBRARY SUPPORT:** [cms.uflib.ufl.edu/ask](https://cms.uflib.ufl.edu/ask) various ways to receive assistance with respect to using the libraries or finding resources.

**WRITING STUDIO:** 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. [writing.ufl.edu/writing-studio/](http://writing.ufl.edu/writing-studio/)