

Course Number: **ARC 1302**  
 Course Title: **Architectural Design 2**  
 Term: Spring 2024  
 Credits: 4

Instructors: The course will be taught by faculty and graduate teaching assistants, as follows:

Class Nos.	Meeting Times + Locations	Faculty + Contact Information	Graduate Teaching Assistant
10632 + 10633	MW Periods 4-6 (10:40 am – 1:40 pm) FAC 210-216 + M Periods 11-E1 (6:15 pm – 8:10 pm) TUR L005	HOFER, NINA ( <i>She/her</i> ) Associate Professor D2 Studio Coordinator Email: <a href="mailto:adeline@ufl.edu">adeline@ufl.edu</a> Tele: (352) 392 0205 Office: FAC 231	NAME Stephens, Marla Email: <a href="mailto:marla.stephens@ufl.edu">marla.stephens@ufl.edu</a>
10630 + 10631	MW Periods 7-9 (1:55 pm – 4:55 pm) FAC 210-216 + M Periods 11-E1 (6:15 pm – 8:10 pm) TUR L005	HUANG, Lee Su ( <i>he/him</i> ) Instructional Associate Professor Email: <a href="mailto:leehuang@ufl.edu">leehuang@ufl.edu</a> Tele: (352) 392 2464 Office: ARC 240	NAME Rohr, Collin Email: <a href="mailto:collin.rohr@ufl.edu">collin.rohr@ufl.edu</a>
25268 + 25269	TR Periods 4-6 (10:40 am – 1:40 pm) FAC 210-216 + M Periods 11-E1 (6:15 pm – 8:10 pm) TUR L005	MONK, Judi Shade ( <i>she/her</i> ) Instructional Assistant Professor Email: <a href="mailto:j.shade.monk@ufl.edu">j.shade.monk@ufl.edu</a> Tele: (352) 392 0205 Office: ARC 234	NAME Diefenthaler, Michael Email: <a href="mailto:mdieffenthaler@ufl.edu">mdieffenthaler@ufl.edu</a>
10634 + 10635	TR Periods 7-9 (1:55 pm – 4:55 pm) FAC 210-216 + M Periods 11-E1 (6:15 pm – 8:10 pm) TUR L005	COHEN, Donna ( <i>she/her</i> ) Associate Professor Email: <a href="mailto:dcohen@ufl.edu">dcohen@ufl.edu</a> Tele: (352) 392-1418 Office: FAC 217	NAME Wincko, Ray Email: <a href="mailto:rwincko@ufl.edu">rwincko@ufl.edu</a>

Office Hours: Refer to charts posted on or adjacent to the doors of instructors' offices for general office hours. Email instructors to make appointments for individual meetings.

In general, office hours will be held on campus during reasonable times of the day. Office hours and the format of office hours will vary based on course schedules and instructor availability. Faculty may designate specific times for virtual office hours through e-mail or telephone/video/chat room consultation. It is anticipated, however, that faculty will designate a minimum of two hours of office time per week for each course.<sup>1</sup>

## SYLLABUS

### 01. COURSE DESCRIPTION

"An analysis course that uses the study of architectural precedent as a foundation for the development of communication and design skills."<sup>2</sup> Prerequisite: ARC 1301. Grading Scheme: Letter Grade.

### 02. PURPOSE OF THE COURSE AND ROLE WITHIN THE SEQUENCE

Architectural Design 2 ("D2") is the second of four lower division studios that collectively explore fundamental issues of design. This term will take full advantage of the skills fostered in D1 (namely sketching, drawing, and model building) and build directly upon them with the

<sup>1</sup> Office Hours Guidance, UF Office of the Provost, <http://aa.ufl.edu/policies/office-hours-guidance/>

<sup>2</sup> UF Academic Catalog, <https://catalog.ufl.edu/UGRD/courses/architecture/>

addition of analytical processes, precedent study, and continued investment in spatial thinking and making. The idea of process was central to D1, helping anchor the ideas, concepts, and intents in your own work. This is equally valuable in D2, coupled with a new set of challenges which focus on the analytical mind and eye of the designer, in both your own design work as well as the work of others (or the value of precedent).

### 03. COURSE OBJECTIVES + GOALS

By the end of this course, students will be able to:

- a. Understand conventions of architectural drawings (plan, section, elevation, axonometric, and perspectival projections) as instruments for projecting and constructing three-dimensional assemblies, spatial sequences, and buildings.
- b. Develop a broad understanding of precedent as constituting a disciplinary body of knowledge and a source for architectural ideas.
- c. Conduct analytic research that can inform the development of architectural projects. Collect, categorize, visualize, and manipulate information gathered from direct visual observation as well as from more distant sources. Create visual constructions (drawings/models) that investigate and interrogate precedent.
- d. Distill, translate, and transform formal and spatial ideas from precedent work and/or life into new architectural spaces.
- e. Create spatial design proposals that reflect a sophisticated and refined architectural language, engaging frameworks and planar assemblies in clear, meaningful, and systemic ways.
- f. Create drawings and models that probe and address the immersive qualities of space, including hybrid analog/digital constructions.
- g. Work through a refined and iterative design process, where the evolution of spatial ideas and design process is evidenced through a series of sequential studies that develop over time.

### 04. METHODS, SKILLS, + APPROACHES

This course reinforces design communication skills, with greater emphasis on refinement, analysis, and diagramming as a means of studying, including:

- a. Extensive freehand drawing, to connect seeing, thinking, making, and visual communications
- b. Mechanical drawing, as a means of understanding spatial ideas, tectonics, and systems
- c. Physical models, as a means of understanding spatial systems and concepts
- d. Analysis of precedent, through multiple media, to study and discern:
  - i. Formal and spatial structures
  - ii. Tectonic systems
  - iii. Organizational strategies
  - iv. Physical + spatial measurement / scale
- e. Diagramming, to understand and speculate about:
  - i. Layering, systems, and systems of systems
  - ii. Underlying geometries, organizations, and formal orders
  - iii. Spatial + tectonic relationships
  - iv. Spatial ideas + generative concepts

### 05. REQUIRED TEXTBOOKS, SOFTWARE, AND TOOLS

Books: This class does not have any required textbooks. From time to time, books, magazines, articles, and material samples will be provided by the faculty for student use. In addition, you are encouraged to bring relevant reference materials to the studio for your own use and for the use of your colleagues. Students are encouraged to share digital resources with one another through the class e-learning site and/or bring to the studio for your own use and for the use of your colleagues.

Software: You will need access to design and modelling software for certain exercises. Tools including AutoDesk AutoCAD, Rhinoceros 3D, and/or SketchUp will be introduced as needed. You will need access to Adobe Photoshop and InDesign (or similarly capable programs) regularly.

Tools: Pencils, pens, paper, and an active, curious mind are required. Analog drawing tools, drawing boards, physical modelling tools, and model-building materials are required. Specific materials will be discussed throughout the semester.

### 06. MATERIALS AND SUPPLIES FEE

This class has a materials and supply fee of \$50.00. This fee is used to cover costs associated with the studio including in-studio drawing boards as well as plotter ink, paper, and regular maintenance of plotting equipment for use in the studio.

## 07. WEEKLY COURSE SCHEDULE OF TOPICS AND ASSIGNMENTS

### PROJECT 1: ANALYSIS OF THE FAMILIAR – 4 weeks

Weeks 01-04: Analytical thinking comes easily to many of us, but can also be surprisingly challenging when the techniques, ideas, and subject matter is unfamiliar. To help ease us into this type of thinking, we will use familiar objects and spaces as the focus and introduction to analytical methods of drawing, diagramming, and notation. You will each develop a set of analytical drawing studies of a familiar, yet unknown object and its concomitant space.

**Project Reviews TBA**

### PROJECT 2: LINES OF MOTION – 2 weeks

Weeks 05-06: Paul Klee begins his *Pedagogical Sketchbook* by describing a line constructed by a point in motion: “An active line on a walk, moving freely, without goal. A walk for a walk’s sake.”<sup>3</sup> During this module, digital tools will be used to reconsider ideas of three-dimensional movement introduced in the first project. Point, line, and plane are autonomous in this project, set in motion, freed of material constraint.

**Project Reviews: TBA**

### PROJECT 3: BUILDING ANALYSIS – 4 weeks

Weeks 06-09: Peter Eisenman suggests there are two forms of diagram: one is theoretical and analytic; the other is operational and synthetic. We intend to employ both strategies in the examination of buildings. Each of you will each be constructing a series of scaled analytical documents of buildings, starting with the conventions of building plan and section and transitioning to more potent diagrams relating space, tectonics, and concepts.

**Project Reviews: TBA**

Week 10: Spring Break (*No Class Meetings*)

### PROJECT 4: LIGHT, SHADOW, AND EXPERIENCE – 3 weeks

Weeks 11-13: This project emerges from the study of space at full scale, the spatial moments and boundaries found within it, and the underlying ideas that go unrecognized. These will be developed through model and drawing, which in turn will lead to a significant design exploration that builds directly from this new-found analytical awareness. You should be prepared to think in all forms of drawing, including perspective, line, and intense tonal studies of light and shadow.

**Final Studio Reviews: TBA**

### PROJECT 5: PORTFOLIO – 3 weeks

Weeks 14-16: In the last weeks of the semester, we will ask that you construct comprehensive portfolios of your work from the semester, including analytic studies, project work, in-class drawings, and work from your sketchbooks. Use it as an opportunity to reflect on your work. Digital and printed hard-copy portfolios are required.

**Final Portfolio Submission Deadline: TBA**

Multiple exercises will make up each project, and the potential for minor shifts in schedule and focus may occur as the projects develop. Sketching exercises will happen daily in the studio and consistent drawing outside of class is expected.

As part of this process, you will be expected to record your work in a bound sketchbook or looseleaf folio (minimum 8” x 10”), referencing your own understanding and critical reflections on your own work. This may seem overwhelming at the beginning, but you should find that it becomes easier, quicker, and more enjoyable as you incorporate drawing into your daily life in a more consistent manner. NOTE: Your sketchbooks will be collected and reviewed periodically throughout the semester and at the end of the term. Your work with your sketchbook, in an ongoing manner, will be a part of your grade for this class.

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<sup>3</sup> Paul Klee. *Pedagogical Sketchbook*. New York: Frederick A. Praeger, Inc., 1953, page 16. This text was originally published under the title *Padagogisches Skizzenbuch* in 1925 as the second of the fourteen Bauhaus Books, edited by Walter Gropius and Laszlo Maholy-Nagy.

## 08. COURSE MODALITY

This course is structured as an on-campus, in-person class. Most class meetings will NOT be available online

## COURSE POLICIES

### 09. THE STUDIO SYSTEM

There are differing perspectives on education and learning processes. One historical model suggests that knowledge is transferred from teacher to pupil. While outdated in many ways, this idea of "learning as transmission" is still common. An alternative educational model suggests that students learn through doing. Through multiple iterations, the student gradually improves his/her abilities to both make things and to critically self-reflect on the work. This latter approach, "learning through making," is at the core of the studio system at the University of Florida.

Students should already be generally familiar with studio culture through their experiences of Architectural Design One. It is critical that students and faculty contribute to a positive, rigorous, and focused environment that is both challenging and rewarding. The studio system is substantially different from a lecture format, more closely approximating a lab class. A basic assumption of the studio format is that the student learns as much from fellow students as from professors. Studio time will involve your active participation in discussion and exercises. The process is an active and communal one, involving redundant sequences of doing, looking, articulating, clarifying, and doing again. All efforts and critiques are public. It is essential that you learn to trust and respect one another. A good design studio is necessarily one in which the class forms a collective identity. The first few sessions will be difficult. After that, it will become easy.

As is the case with D1, you will have a permanent desk in the studio with your fellow students. This means that while working, you are surrounded by your best resources with critics and inspiration always at hand. You are strongly encouraged to work in studio whenever possible. Working in the studio leads to more rapid learning and will allow you to produce work at a much higher level of rigor. It will also help prepare you for careers in Architecture and Interior Design which will require you to be able to collaborate and work closely with others.

Since many students are working in the same room, it is essential that you work quietly and unobtrusively, that you respect your fellow student's work, and that you clean up after you are finished. We ask that you understand that the studio is a public space and conduct yourselves in an appropriate manner. The work atmosphere must accommodate a range of tastes of music, language, public conduct and so forth. Be both courteous toward and tolerant of your colleagues. Remember, the studio is an academic workplace; it is not an extension of your private house or apartment.

During studio hours and during critiques, mobile devices should be turned off or placed in a silent mode. When working in the studio outside of class, please respect the wishes of your fellow classmates by limiting loud, boisterous, and/or long mobile phone conversations as these may be distracting to others. If requested, please take your conversation out of the studio.

### 10. CRITIQUES

Your work in the design studio will develop through presentations and group discussions about the work during each class session. From time-to-time at the end of a project or at a critical moment of the work, more formal "critiques" are scheduled. These are public presentations of the work and provide a forum for its discussion. Usually one or more external critics are invited to provide a fresh viewpoint and to stimulate discussion. These sessions are usually more formal than class sessions, and should be taken quite seriously. Critics come in on their own time and expend a serious level of energy on trying to understand your endeavors and give you good feedback. You should think of your presentation not as a moment of judgment, but as an opportunity to get input on possible directions for future development, whether through continued work on the project or through work on future projects.

Please recognize that the critiques of your peers and studio colleagues provide you with excellent learning opportunities and will be essential to your education as a designer. You are REQUIRED to both attend and actively participate in the discussions.

### 11. ATTENDANCE POLICY

The studio model of education relies on active participation in class. Much of the learning this semester will come through the in-class discussions of work, and the independent reflective thinking at work in each student during these discussions. Class sessions are an opportunity to come together to build a collective and shared spatial, formal, and material vocabulary.

As a result, our policy on attendance is extremely strict: All students are expected to attend every scheduled studio meeting. Any absence must be explained. Call the office and have a note left for your professor or contact your professor via email. If you miss a class, it is your responsibility to get any assignments from your fellow students. Note that THREE unexcused absences will result in a full letter grade deduction on your course grade, and FOUR or more unexcused absences will result in a failing grade and/or an automatic drop from the course. Arriving late (within 30 minutes of the start of class) will be counted as a half of an absence; arriving more than 30 minutes late will be counted as an absence.

It is never permissible to miss a critique, nor is it permissible to be late or to leave early. It will be considered a direct insult to your fellow classmates and the invited critics. If you arrive late to a review, you will not be allowed to present your work and will receive an automatic reduction of one letter grade on the project or assignment. You may or may not be allowed to present your work at a later date.

Note: Acceptable reasons for absences from class include illness (with doctor's note), serious family emergencies, special curricular requirements, military obligation, severe weather conditions, religious holidays, and participation in official University activities. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) will also be excused. Other reasons also may be approved, at the discretion of the instructor.

#### *Religious Holidays*

You can be excused from class or other scheduled academic activity to observe a religious holy day of your faith with prior notification to the instructor. You will be permitted a reasonable amount of time to make up the material or activities covered in your absence, and will not be penalized due to absence from class or other scheduled academic activity because of religious observances.

#### *Student Illness*

If you are absent from classes or examinations because of illness, please contact your instructor as soon as possible. The Student Health Care Center (SHCC) can provide a medical excuse note if their providers are involved in your medical care. You will be permitted a reasonable amount of time to make up the material or activities covered in your absence. If necessary, contact the college by the deadline to drop a course for medical reasons. Students can also petition the Dean of Students Office to drop a course for medical reasons.

#### *Make-up Policy*

It is not possible to make up a missed studio session. Although a long conversation with a fellow student will help you begin to figure out what to do to prepare for the next session, it can never make up the learning that happens during interactive group discussions. A session with your professor or graduate teaching assistant may or may not be possible and cannot duplicate the collective conversation.

No late work will be accepted without prior approval by the instructor. Computer problems that arise during submission will not be accepted as an excuse for late work. All work must be completed and submitted by the designated time on e-Learning or you will not receive credit for the assignment. In the event that make-up work is required and approved by the instructor in accordance with university policies, students will be given an amount of time equivalent to the missed classes to make up the work. Such make-ups will be administered individually if/as needed.

Requirements for class attendance and make-up exams, assignments, and other work are consistent with university policies. Additional information is available at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

If something is seriously wrong and may affect your attendance, please talk to us about it. Arrangements can be made to cope with serious illness, family issues, or personal crises.

## 12. SAFETY

The Woodshop is located on the ground floor of Fine Arts Building "C" (FAC), adjacent to the Architecture Building. The facility includes a number of woodworking tools, including saws, drill presses, sanders, and hand tools. Woodshop orientations will be conducted in-class at the beginning of the term, and each of you will be required to attend. Please use every precaution in the workshop and in the studio. Please be aware of safety issues with tools, materials, or sprays you have not used before, and do not hesitate to ask for assistance if/as needed. Note that power tools are prohibited in the Studio.

## 13. SPRAY PAINTING POLICY

Spray painting, or the use of any other sort of aerosol spray (including matte sprays), is NOT allowed in the Architecture Building, Rinker Hall or in Fine Arts C, except within the spray booth found in Room 211 of Fine Arts C. Students found in violation of this policy will be referred to the Dean of Students for disciplinary action. Note that "Architecture Building" includes the enclosed spaces of the building, as well as the exterior balconies, atrium, walkways, paved areas, stairways, common areas, roofs, and landscaping adjacent to the building.

## 14. COURSE TECHNOLOGY

The UF Canvas e-learning portal will be used for sharing of certain common references available in electronic format. It will be accessible at <http://elearning.ufl.edu/>. Notify your faculty if you do not have access to the course through this online portal. We will also use Zoom for synchronous online learning and Miro for class presentations and reviews. Links to the class Zoom meetings and Miro presentation boards will be provided through Canvas.

**GRADING POLICIES: METHODS BY WHICH STUDENTS ARE EVALUATED AND GRADES DETERMINED**

15. Your development as a designer and future architect relies on developing a disciplined way of working that involves a continual testing of ideas through making. Each time you make something you will take on new questions or the same questions at another level of sophistication. There is no single answer for which we are looking. We will give you feedback on the directions you have taken, suggestions for further work, and assess the architectural implications of your projects. It is critical that you learn to *critique yourselves* effectively. What we ask from you is a concerted effort, an innovative take on the problem, constructions that raise architectural issues, and for you to challenge yourself and be constantly willing to continue to develop a scheme.
16. Grades are quite straightforward and will be based on the quality and completeness of work, the clarity and rigor of your ideas and design process, and your contribution to the ongoing public dialogue that is integral to the studio education system and to the practice of architecture. Day-to-day interactions in studio and during presentations are noted and will have a significant impact on your final grade. Interim grades will be issued and will include comments and a letter grade assessment for progress to that point. If you have questions at any point, make an appointment to meet with your faculty instructors.
17. When readings are assigned, there will be a required reading response and/or online quiz due prior to the class discussion to check your comprehension. These quizzes will be announced in advance and available through e-learning. Grades on the reading responses and/or quizzes will be one component of your participation grade for the course.
18. Grading Scale + Qualitative Descriptions

Letter Grade	Numeric Grades	Quality Points	Qualitative Description
A	100 to 94.0%	4.0	Outstanding work. Execution of work is thorough, complete, and demonstrates a superior level of achievement overall with a clear attention to detail in the production of drawings, models, and other forms of representation. The student is able to synthesize the course material with new concepts and ideas in a thoughtful manner and is able to communicate and articulate those ideas in an exemplary fashion.
A -	< 94.0% to 90.0%	3.67	Close to outstanding work.
B+	< 90.0% to 87.0%	3.33	Very good, high quality work.
B	< 87.0% to 84.0%	3.0	High quality work. Student work demonstrates a high level of craft, consistency, and thoroughness throughout drawing and modeling work. The student demonstrates a level of thoughtfulness in addressing concepts and ideas, and actively participates in group discussions. Work may demonstrate excellence but is inconsistent and/or uneven in its development.
B -	< 84.0% to 80.0%	2.67	Good work with some problems.
C+	< 80.0% to 77.0%	2.33	Slightly above average work.
C	< 77.0% to 74.0%	2.0	Average or satisfactory work. Student work addresses all of the project and assignment objectives with few problems. Graphics and models are complete and satisfactory, possibly exhibiting minor problems in craft and detail.
C -	< 74.0% to 70.0%	1.67	Average work with some problems.
D+	< 70.0% to 67.0%	1.33	Poor work with some effort.
D	< 67.0% to 64.0%	1.0	Poor or less than satisfactory work. Graphic and modeling work is substandard, incomplete in significant ways, and/or lacks craft and attention to detail.
D -	< 64.0% to 61.0%	0.67	Poor work with some problems.
E	< 61.0% to 0.0%	0.0	Inadequate and unsatisfactory work. Work exhibits several major and minor problems with basic conceptual premise lacking both intention and resolution. Physical representations in drawings and models may be severely lacking and are weak in clarity, craft, and/or completeness.

19. Every effort will be made to provide timely and appropriate feedback for your performance. Typically, grades and comments / feedback will be provided through the e-Learning portal to ensure confidentiality. If you have questions, you may schedule a conference with me at any time to review your grades, attendance, and performance. Final grades will reflect the University of Florida's current policies for assigning grade points: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

21. Course Assessments + Weighting of Assignments

Assignment	Weighting
Project 1: Analysis of the Familiar	15%
Project 2: Lines of Motion	10%
Project 3: Building Analysis	20%
Project 4: Light, Shadow, and Experience	20%
Project 5: Cumulative Course Portfolio	15%
+ Drawing Assignments (In-Class Drawing Exercises + Independent Drawing Between Class Meetings)	10%
+ Lecture Responses	5%
+ Attendance + Participation	5%
Total	100%

22. An incomplete grade may be assigned at the discretion of the instructor as an interim grade only in cases of extreme extenuating circumstances. Note that the incomplete grade must be resolved prior to enrolling in Architectural Design Three. Failure to complete this studio before the beginning of the next semester requires a minimum one-year delay in progress through the program.

## UF POLICIES

### 23. UNIVERSITY POLICY ON ACADEMIC MISCONDUCT

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 Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. The Conduct Code is available here: <https://sccr.dso.ufl.edu/process/student-conduct-code/>. If you have any questions or concerns, please consult with the instructor in this class.

#### SUPPLEMENTAL SCHOOL OF ARCHITECTURE STATEMENTS:



Plagiarism includes the direct copying of text/images from other sources as well as minor alterations of work created by others (mirroring, application of visual effects/filters/distortions, etc.). Plagiarism is a serious offense and can lead to failure of the course and/or premature dismissal from the Graduate School. We expect that the work you prepare is wholly your own, created this semester for this course. You are expected to provide appropriate citations and/or credit for images, text references, and design influences.

Students in the School of Architecture are expected to adhere to all University of Florida academic honesty policies. Since the University's policies are necessarily generalized, the School of Architecture further clarifies academic honesty within the specific setting of design education. The following acts are considered to be academic dishonesty:

#### A. Plagiarism / Misrepresentation

There should be no ambiguity around what work is your own as opposed to work created by others. This applies to all aspects of student performance, including but not limited to:

- CAD drawings and construction details
- Design guidelines (written and graphic)
- Design, planning, and management projects or portions of projects
- Class reports and papers (written and graphic information)
- Any assignment where sole authorship is indicated or expected, such as individual drawings, projects, etc.

Examples of inappropriate activities include:

- Copying graphics for a report without crediting the original source
- Representing someone else's work as your own (using existing CAD construction details, tracing drawings, etc.)
- Using the work of others with minor alterations (mirroring, application of visual effects/filters/distortions, etc.)
- Allowing someone else to represent your work as his/her own

Given the collaborative nature of design studios, interaction between students is desirable, but the intention and degree of assistance must be appropriate. For example, it is appropriate to discuss the assignment/method/software program/course materials—but it is not appropriate to solve or resolve a large portion of the project together.

The importance of precedent and learning from past works is a necessary part of most design processes. Again, it is the intent and degree of "borrowing" ideas that is at question.

Anything not original must be paraphrased and cited, or explicitly quoted, using accepted style formats such as APA, MLA, Chicago Manual of Style, etc. This includes information obtained from the Internet, public documents, graphics, and personal interviews as well as more traditional written sources. Proper crediting of all information is necessary for academic honesty as well as for professionalism. For example, analysis drawings and/or text should cite the sources from which data was obtained so that if questions arise later, they can be quickly and accurately answered.

#### B. Multiple submissions of the same or similar work without prior approval

If the instructors understand that you are doing a paper associated with your thesis or senior project topic and instructors agree to it, doing similar work for two different classes may be acceptable. In all other cases, it is not appropriate to submit a single paper or project for multiple courses where original work is expected.

#### C. Falsifying Information

Examples include:

- Misrepresenting reasons why work cannot be done as requested
- Changing or leaving out data, such as manipulating statistics for a research project, or ignoring/hiding inconvenient but vital site information. In some cases, for educational purposes only, certain aspects of the "real world" may be jointly agreed upon as not being pertinent to the academic goals of the course. These exclusions should always be explicitly articulated.
- Altering work after it has been submitted
- Hiding, destroying, or otherwise making materials unavailable (hiding reference materials, not sharing materials with other students, etc.)



#### 24. UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center. To get started with the Disability Resource Center: <https://disability.ufl.edu/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

#### 25. 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, 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/>.

Your thoughtful responses to these questions will help inform both the content and conduct of this course in the future.

#### 26. POLICY ON RETAINING WORK

Please note that work that you create for this course may be retained indefinitely for academic purposes. You should be prepared for the instructor to ask that it be exhibited and/or photographed during or after the term. Having your work retained for photography and/or exhibition is evidence of its quality and value to the school. While you should be able to retrieve your original work temporarily for your own personal purposes, you should carefully photograph and document all project work prior to submission of any original materials for archival purposes.

#### 27. RECORDING OF CLASS LECTURES BY STUDENTS

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.

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 Honor Code and Student Conduct Code.

## CAMPUS RESOURCES

### 28. HEALTH AND WELLNESS

- U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit the U Matter, We Care website (<https://umatter.ufl.edu/>) 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 (<https://counseling.ufl.edu/>) 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 (<https://shcc.ufl.edu/>).
- University Police Department: Visit UF Police Department website (<https://police.ufl.edu/>) 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 (<https://ufhealth.org/emergency-room-trauma-center>).
- GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website (<https://gatorwell.ufsa.ufl.edu/>) or call 352-273-4450.

### 29. ACADEMIC RESOURCES

- E-learning technical support: Contact the UF Computing Help Desk (<https://helpdesk.ufl.edu/>) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- Career Connections Center (<https://career.ufl.edu/>): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- Library Support (<https://uflib.ufl.edu/find/ask/>): Various ways to receive assistance with respect to using the libraries or finding resources.
- Teaching Center (<https://teachingcenter.ufl.edu/>): Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.
- Writing Studio (<https://writing.ufl.edu/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: <https://sccr.dso.ufl.edu/policies/student-honor-%20code-student-conduct-code/>.
- On-Line Students Complaints: View the Distance Learning Student Complaint Process: <https://distance.ufl.edu/getting-help/student-complaint-process/>

## CHANGES AND REVISIONS TO SYLLABUS

30. This syllabus is subject to change. Any changes will be relayed during regular studio meetings

