

Course Number: **ARC 1301**
 Course Title: **Architectural Design 1**
 Term: Fall 2025
 Credits: 4

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

Class Nos.	Instructor	GTA	Schedule	Locations
27799 + 27800	GONZALEZ, Gabriel gabriel.gonzalez@ufl.edu	GUERRERA, William w.guerrera@ufl.edu	MW 1-3 (7:25 AM – 10:25 PM) M 11-E1 (6:15 PM – 8:10 PM)	All studio class meetings to be held in studio FAC 210-216 and/or FAC213
10428 + 10429	MONK, Judi Shade. j.shade.monk@ufl.edu	WEAVER, Logan l.weaver@ufl.edu	MW 4-6 (10:40 AM – 1:40 PM) M 11-E1 (6:15 PM – 8:10 PM)	
10430 + 10431	MONTOYA, Michael michael2086@ufl.edu	IGLEHART, Ruth iglehartr@ufl.edu	MW 7-9 (1:55 PM – 4:55 PM) M 11-E1 (6:15 PM – 8:10 PM)	Monday evening lectures (when scheduled) will be held in WM 0100
10432 + 10433	ALREAD, Jason jalread@ufl.edu	WEISMAN, Lyndsey weisman@ufl.edu	TR 4-6 (10:40 AM – 1:40 PM) M 11-E1 (6:15 PM – 8:10 PM)	
10564 + 10565	RUTHERFORD, Amanda arutherford@ufl.edu	JENNINGS, Cait caitlin.jennings@ufl.edu	TR 7-9 (1:55 PM – 4:55 PM) M 11-E1 (6:15 PM – 8:10 PM)	

Office Hours: 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.¹

SYLLABUS Latest Revision: 12 August 2025

01. COURSE DESCRIPTION

"Introduces interfacing communication skills with design thinking. Emphasizes awareness and understanding of basic organization ideas in design." ² Prerequisite: Architecture or Interior Design or Landscape Architecture major, or college advising center permission. Grading Scheme: Letter Grade.

02. PURPOSE OF THE COURSE AND ROLE WITHIN THE SEQUENCE

Architectural Design 1 ("D1") is the first of four lower division studios that collectively explore fundamental issues of design. During this term, we will address a range of items that form the foundation for what we might call a "design culture." Often termed a "skills" course, D1 will extensively explore basic design skills in terms of drawing, sketching, and physical model building.

Additionally, we will develop a sense of design process, which can be understood as the methodology one employs while developing a project. Of equal importance are the issues of thinking as a designer. The ability to conceptualize the design process, to state the position with respect to your intent, and to develop a logic for decision making are critical aspects of your development as a designer.

03. COURSE GOALS

- To introduce and develop the skills that will foster the perception, comprehension, and design of meaningful space.
- To introduce the issues at stake in understanding design decision-making and provide a foundation for future design courses.

04. COURSE OBJECTIVES

The course is intended to introduce the student to:

- Design Issues: introduce fundamental design ideas through studio involvement with a basic formal language based in simple Cartesian spatial concepts and challenge that Cartesian language to communicate architecturally significant ideas.
- Drawing and Making: recognize and construct high quality line drawings using both projection and orthographic methods; construct models that recognize the systemic foundations of form and space. be able to make exquisite things to represent your ideas with conviction.
- Spatial Acuity: understand, communicate, and manipulate spatial systems as a fundamental component of design activity; visual/spatial acuity and drawing/modeling character.

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

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

- d. Abstraction: define and study abstraction as a tool of investigation with all its possibilities for the discipline of Design; clarity and diversity of graphic languages and distill/rarefy as a fundamental activity.
- e. Design Activity: develop the expectation that design activity requires diligence and focus; design process, transformation, and iteration.

05. COURSE CONTENT

The course covers the basics of the following communication skills necessary to conduct the design process and how to use them in the process of decision-making:

- a. Freehand drawing
- b. Mechanical drawing + basic drawing conventions:
 - axonometric (plan projection)
 - orthographic: plan, section,
 - specific principles
 - depth and space in drawing: overlapping and layering
 - value application: build-up-of-line and shade/shadow
 - diagramming and figure/ground
- c. Physical modeling + design skills
 - awareness and perception
 - visual judgment
 - organizational ideas
 - formal relationships
 - hierarchy in two and three dimensions
 - concepts of order
 - figure/ground spatial interaction

06. WEEKLY COURSE SCHEDULE OF TOPICS AND ASSIGNMENTS

Weeks 1-6: **The Cubic Construct** - Reading a Spatial Language

The cube is a familiar, platonic volume that will serve as a neutral three-dimensional universe in which dynamic spatial relationships, as well as fundamental design vocabularies, are studied. You will each develop your own cubic construct in models and drawings (sketches, sections, and axonometrics/isometrics).

Weeks 6-9: **Matrix / Field** – A Palimpsest of Relationships

In the second project, the spatial ideas are refined using the framework of a matrix as the context. This dynamic field unfolds and transforms through a process of organizational transformations. We will zoom in and out of the matrix to study particular intersections as compositional details. You will each develop matrix proposals using graphic constructs and layered drawings.

Weeks 9-14: **Characters in Context** – Constructed Ground

The final project develops a series of volumes within a linked sequence or itinerary within a constructed ground. Drawings and models of varied medium and material will be used in the development of the project and final models and drawings will demonstrate your own individual concepts.

Weeks 15-16: **Comprehensive Portfolio**

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.

Specific model and drawing assignments will be given out each day verbally and/or with paper handouts.

Assignments are always due at the beginning of the next class unless stated otherwise. Please arrive prepared to both work and talk about your projects each day.

Critical D1 Dates:

Review for Project 1: Wednesday/Thursday, September 17/18 during class hours

D1 Exhibit: to be determined

Review for Project 2: Wednesday/Thursday, October 15/16

Review for Project 3: Monday/Tuesday, November 17/18

Studio Clean-out: Wednesday, December 3 (details to be coordinated)

Week	Day	Date	Topic/Assignment	Readings
01	THURS	08/21	Studio Introduction	
02	MON EVENING	08/25	INTRODUCE PROJECT 01: Cube - Space and Tectonics	TBA
	MON/WED	08/25-27	Studio Introdcution and Process: How to make in <i>real time</i>	
	TUES/THURS	08/26-28		
03	MON	09/01	NO STUDIO - LABOR DAY HOLIDAY	TBA
	WED	09/03	On-going with making – what and how of spatial thinking	
	TUES/THURS	09/04-06		
04	MON EVENING	09/08	PROJECT DEVELOPMENT: Iterative Thinking	TBA
	MON/WED	09/10-12	What to Build + What to Draw	
	TUES/THURS	09/11-13		
05	MON EVENING	09/15	NO LECTURE (get to work)	TBA
	MON/WED	09/15-17	Finalizing for review:	
	TUES/THURS	09/16-18	Wednesday/ Thursday during studio hours	
06	MON EVENING	09/22	INTRODUCE PROJECT 02: Matrix – Spatial systems	TBA
	MON/WED	09/22-24	Confronting visual systems	
	TUES/THURS	09/23-25		
07	MON EVENING	09/29	NO LECTURE	TBA
	MON/WED	09/29-10/01	Analytical and generative systems	
	TUES/THURS	09/30-10/02		
08	MON EVENING	10/06	How to think and how to make: Matrix as a generator	TBA
	MON/WED	10/06-08	Thickness, thinness and shallow space	
	TUES/THURS	10/07-09		
09	MON EVENING	09/29	NO LECTURE	TBA
	MON/WED	10/13-15	Finalizing for discussion and review:	
	TUES/THURS	10/14-16	Wednesday/ Thursday during studio hours	
10	MON EVENING	10/20	INTRODUCE PROJECT 03: Characters + Context	TBA
	MON/WED	10/20-22	Movement, Stasis, and Thresholds	
	TUES/THURS	10/21-23		
11	MON EVENING	10/27	NO LECTURE	TBA
	MON/WED	10/27-29	Narrative, Program, and Relative Scale	
	TUES/THURS	10/28-30		
12	MON EVENING	11/03	Architecture and Spatial Storytelling	TBA
	MON/WED	11/03-05	Specificity, view, and silence	
	TUES/THURS	11/-4-06		
13	MON EVENING	11/10	NO LECTURE	TBA
	MON/WED	11/10-12	Development – the world between model and drawing	
	THURS	11/13		
14	NO LECTURE	11/17	NO LECTURE	
	MON	11/17	D1 FINAL REVIEWS: during studio hours only	
	TUES	11/18	D1 FINAL REVIEWS: during studio hours only	
15	11/24 – 11/28		NO STUDIO – THANKSGIVING HOLIDAY	
16	MON EVENING	12/01	NO LECTURE	
	MON	12/01	Portfolio (Mon/Tues) + Cleanout (Wednesday, December 3)	
	TUES	12/02		
17	12/04 – 12/12		Reading days and Final Exams	
	WED/THURS	12/10-11	FINAL DIGITAL SUBMISSIONS DUE (4:30 PM)	

COURSE POLICIES

We would like to take this opportunity to provide some of the “ground rules” for Design 1. Many of these rules are bound up with the structure of the course that will probably be new to many of you. We like to think of them as not merely disciplinary formalities but the rather the behavioral

basis for your entry into a new kind of endeavor. Since most of them proceed directly from the demands of a Studio set-up we will begin by talking briefly about the Studio System of Education.

07. 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.

This studio structure is substantially different than a lecture format, more closely approximating a lab class. The basic assumption of the studio format is that students learn 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 numerous and repeated sequences of doing, looking, articulating, clarifying and doing again. All effort and critique are public - therefore 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 much easier.

This year you will have a desk in a studio with your fellow students. This is helpful because it means that when you are working, you are always surrounded by your best resources; inspirational approaches and collaborators are always at hand. We recommend you do the bulk of your design work at your desk in studio. The studio will prove to be the most fertile environment for you to do your work. You should also visit second year, third year, fourth year and graduate studios to look at and talk with the students there. They can talk about their work and design process, and perhaps offer some insight into the development of your own work.

Finally, we would like to recommend that if you are majoring in architecture or interior design, the only way to appreciate either the extent of the commitment required and subsequent rewards is total immersion. Design 1 is a demanding course. That is because it is part of a challenging design major, and one where work becomes much more than just "homework." We hope that architecture and design become a way of life for you. Go to the library often. Look at the new periodicals that arrive each month. Stop in on studios and on upper level reviews and keep an eye on the ever-changing Gallery on the main floor of Antevy Hall ("the Architecture building"). The best way to fully understand the breadth and depth of the design disciplines is to fully immerse yourself into the culture of the studio, the school, and the college.

08. REVIEWS

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 "reviews" 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. Reviewers 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 reviews 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.

09. ROOM USE

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.

Per UF policy, we do not permit smoking or the use of tobacco products on campus and in our buildings. This includes cigarettes, e-cigarettes, cigars and smokeless tobacco (chew or dip). Our campuses include our buildings, parking lots, garages and roadway.

10. 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.

11. 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.

12. 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.

13. 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

14. 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.
15. 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.
16. 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.
17. Grading Scale + Qualitative Descriptions

Letter Grade	Numeric Grades	Quality Points	Qualitative Description
A	100 to 94.0%	4.0	<u>Outstanding work</u> . 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	<u>High quality work</u> . 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	<u>Average or satisfactory work</u> . 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	<u>Poor work</u> . 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	<u>Inadequate and unsatisfactory work</u> . 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.

18. 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>.
19. 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 2. 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

UF Academic Policies and Resources

For additional UF "Academic Policies & Resources," go to: <https://go.ufl.edu/syllabuspolices>. These resources include information about:

- Requirements for class attendance, make-up exams, and assignments
- Processes for students with disabilities who may require accommodations
- Current UF grading policies
- Expectations for course evaluations and constructive feedback
- The University's Honesty Policy regarding cheating, plagiarism, etc.
- In-class recording of class lectures for personal use
- Academic resources, including contact information
- Campus health and wellness resources, including contact information

Discussing difficult topics objectively and without endorsement

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.

With this in mind, we do not limit access to, or classroom discussion of, ideas and opinions-including those that some may find uncomfortable, unwelcome, disagreeable, or even offensive. In response to challenging material, students and instructors are encouraged to ask honest questions and thoughtfully engage one another's ideas. But hostility, disruptive and disrespectful behavior, and provocation for provocation's sake have no place in a classroom; reasonable people disagree reasonably.

These guidelines can help instructors and students as they work together to fulfill the mission of the University of Florida, which includes the exploration of intellectual boundaries, the creation of new knowledge and the pursuit of new ideas.

The following summary of Florida HB7 (2022) is provided for additional information and context:

HB 7 – Individual freedom

"(4)(a) It shall constitute discrimination on the basis of race, color, national origin, or sex under this section to subject any student or employee to training or instruction that espouses, promotes, advances, inculcates, or compels such student or employee to believe any of the following concepts:

1. *Members of one race, color, national origin, or sex are morally superior to members of another race, color, national origin, or sex.*
2. *A person, by virtue of his or her race, color, national origin, or sex is inherently racist, sexist, or oppressive, whether consciously or unconsciously.*
3. *A person's moral character or status as either privileged or oppressed is necessarily determined by his or her race, color, national origin, or sex.*
4. *Members of one race, color, national origin, or sex cannot and should not attempt to treat others without respect to race, color, national origin, or sex.*
5. *A person, by virtue of his or her race, color, national origin, or sex bears responsibility for, or should be discriminated against or receive adverse treatment because of, actions committed in the past by other members of the same race, color, national origin, or sex.*
6. *A person, by virtue of his or her race, color, national origin, or sex should be discriminated against or receive adverse treatment to achieve diversity, equity, or inclusion.*
7. *A person, by virtue of his or her race, color, sex, or national origin, bears personal responsibility for and must feel guilt, anguish, or other forms of psychological distress because of actions, in which the person played no part, committed in the past by other members of the same race, color, national origin, or sex.*

8. *Such virtues as merit, excellence, hard work, fairness, neutrality, objectivity, and racial colorblindness are racist or sexist, or were created by members of a particular race, color, national origin, or sex to oppress members of another race, color, national origin, or sex.*

(b) Paragraph (a) may not be construed to prohibit discussion of the concepts listed therein as part of a larger course of training or instruction, provided such training or instruction is given in an objective manner without endorsement of the concepts."

CHANGES AND REVISIONS TO SYLLABUS

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