

ART 2500C 001 1 Painting M W 9:00AM -11:50AM VA 105 Boca

Painting 1 (ART 2500C) 4 credits

Prerequisites: ART 1201C and ART 1300C and ART 2600C.

This is a beginning-level painting course. Exploring the fundamentals of painting techniques, materials and color application. Emphasis on the process of painting.

Professor Nancy Spielman, nspielma@fau.edu, 561(297-3870)

Office and Hours: VA 105, M/W before class 8:30-9 and by appointment.

Class objectives:

The objective of this class is to build the fundamentals of painting. There will be an emphasis on the manipulation of paint, complexity of surface, composition, and informed handling of color (including understanding of color theory / vocabulary). Painting will be done primarily from working from observation; still life, interiors, and landscapes.

You will explore the relationship of elements of design and use of paint (form) to content.

Class content:

This course will introduce you to the basic and varied techniques of painting. You will learn how to prepare several traditional painting grounds including stretching and priming canvas. You will work with several standard color systems including monochromatic, analogous, complementary, dominant color, and local color. You will work with both quick and sustained studies. You will learn to effectively render the effect of light on form, using paint, to give a strong illusion of three-dimensional form. Your work will be periodically reviewed through classroom critiques and conferences with the instructor. The instructor will give demonstrations on techniques and show examples through slides and books.

Instruction will be individualized as needed and the out-of-class assignments as well as in-class work will be structured by the instructor to best meet the needs of the class.

You are required to purchase:

-Color for Painters, a Guide to Traditions and Practice by Al Gury, Watson-Guptill, ISBN 978-0-8230-9930-6 (I bought mine at Amazon for \$16 including postage).

PORTFOLIO REVIEW:

All studio art students are expected to participate in a Department of Visual Arts & Art History's portfolio review once they have completed the foundation program. The portfolio review normally is offered twice each year. The portfolio review process will provide participants with feedback about the progress of their studio work and determine acceptance into the BFA program. Students should compile a portfolio of work that was completed in foundations level (1000- and 2000-level) studio classes. The portfolios should include the most successful examples of available studio work from classes that were taken at FAU or at other colleges or universities. For three-dimensional work, high quality images (photos or 35mm slides) should be submitted. The department website houses the current guidelines and schedule.

NOTE: All studio art students who have entered FAU as a designated visual arts studio major and/or changed majors beginning Fall 2006 who wish to seek a BFA are expected to participate in the department of Visual Arts & Art History's portfolio review. The portfolio review will take place twice each year – mid October and mid March. Portfolio review guidelines, including required portfolio components, portfolio evaluation criteria, and relevant deadlines are available on the art department website.

CLASS POLICY:

The student is expected to come to class prepared to work with appropriate materials. Arriving late, leaving early, long breaks and distracting talking is disruptive to class. Most assignments and demonstrations will be given at the beginning of the class. This information will not be repeated for people arriving late because it takes time away from the rest of the class. If you miss an assignment or demonstration, it is your responsibility to acquire this information. You may take breaks as you need them during the class. Productive use of time, however, is essential for staying caught up with your work. It is important to develop a rapport with your classmates and discuss and support their work as well as your own. The studio should be place that is productive, challenging and enjoyable.

I will periodically contact you via e-mail to inform you of opportunities and art related lectures and exhibitions. You are responsible for checking your FAU e-mail every week.

CAMPUS RESOURCES:

Please be aware that our campus has resources available which can help you to succeed. For instance, the library conducts instructional sessions in research skills. The counseling center offers workshops about everything from study skills, to time management, to test anxiety, in addition to one-on-one counseling. The center for writing excellence offers help for writers at all skill levels. Make your tuition dollars work for you by taking advantage of everything that the university has to offer.

GETTING IN TOUCH WITH ME:

I am on campus and available to you on Mondays and Wednesdays mornings. I check my e-mail regularly during the week but not right before my morning class, and only sporadically on weekends. I am concerned about your progress, and I want each of you to do well. If you would like to speak to me outside of class, please e-mail me, or schedule a meeting. During class, if instruction is complete and students are working independently, we can step outside for brief discussion – just ask.

GRADING:

Grades will be based primarily on the work done in and out of class. Grades can be affected by attitude and productive participation in discussions and critiques. Poor attendance will definitely impact your grade. Outside-of-class work must be done every week and you should plan on scheduling at least six hours of outside-of-class time to fulfill requirements. Not all students work at the same pace. If you are slow you may need to increase your hours spent on work outside of class. Assignments must be completed on time or the grade will be dropped one letter grade for every class period it is late, with 4 class periods late causing a "F" to be recorded for that assignment.

- A - exceptional solution to problem, demonstrates strong effort combined with critical thinking, risks are taken and successful, execution is consistent and aesthetic
- B - work is strong but not exceptional, solid execution, solid effort
- C - average solution, solved problem but no risks taken, execution may be inconsistent and reflect lack of skill
- D - solution shows some effort and some understanding of the assignment but fails to grasp major concept/skill, execution is weak (does not solve the problem as stated)
- F - the solution reflects little or no understanding, thought, or effort

Grading Scale:

A = 93-100 / A- = 90-92 / B+ = 87-89 / B = 83-86 / B- = 80-82 / C+ = 77-79 / C = 73-76 C- = 70-72 / D+ = 68-69 / D = 63-68 / D- = 60-62 / F = below 60

Mid-term Critique: (inside and outside of class work) _____	40%
(includes Independent projects 1&2)	
Final Critique: (inside and outside of class work) _____	40%
(includes Independent project 3)	
Independent project 4 (during final) _____	10%
Oral Presentation on contemporary artist _____	5%
TOTAL: 100%	

Note: you are expected to attend 8 art related events and submit a list before the end of the term. Your grade will be deducted one point for each event not attended.

Basic Schedule: (note: can change to better meet needs of class)

Wk. 1 – demonstration of oil and acrylic paint – oil glaze and underpainting

Wk 2 & 3 – color studies

Wk 4 & 5 – paint application exploration/texture/brushstroke

Wk 6 & 7 – historic methods

- Mid-term Critique -

Wk 8 & 9 – expressive studies

Wk 10 & 11 – spatial studies

Wk 12 & 13 & 14 - merging personal imagery with paint

(note: informal in-progress critiques will be regularly held)

MARK YOUR CALENDAR:

IMPORTANT DATES

No Class Labor Day, Sept. 3

No Class Mon. Sept. 17th, Rosh Hashanah

No Class Wed. Sept. 26, Yom Kippur

Final Exam, Friday Nov. 30 (7:45 am-10:15 pm)

Sept. 12 - **Independent Project #1 Due**

Oct. 3 - **Midterm Portfolio Due with Independent Project #2**

Oct. 31: **Independent Project #3 Due**

Nov. 28: **Final Portfolio Due/Critique, Independent Project #4 Due, list of 8 art events attended, 300 word statement**

FINAL CRITIQUE: Friday, Nov. 30 at 7:45 am - you are REQUIRED to attend the final – we will critique Independent Project #4. You must e-mail your 300 word statement on this painting to the class prior to the critique.

Outside assignments:

(note: assignments can be changed at the discretion of the instructor to benefit the direction of the student or class)

Independent project 1: (approx.. 9 hrs)

Study: (inside and outside of class – 9 hours) – single object close-up

Limited-palette-Yellow Ochre, Cad. Red, Ivory Black

Process: select single object, make compositional sketches, get okay, paint matching color (use glazing medium to enhance blending or use class oil paints) Approx. 10 x 12" on canvas board. Underpainting in acrylic, over-glazing in oil.

Independent project 2: (approx.. 12 hrs)

Achromatic self-portrait: black and white paint on canvas board with collaged printed newsprint
Materials: 1 - approx. 30 x 40" support (advise Yupo paper), 1/2" flat brush, medium size round brush, white and black acrylic paint.

Process: In journal make several thumbnail sketches of entire figure, emphasizing strong light source/dramatic value distribution - evaluate and select strong composition. Cover "ground" with a 50% gray wash. Following your composition, observe forms and using black paint, paint in darks. Using white paint, paint in lights. Refine painting by increasing the number of values from the reduced value range to a full range by use of optical grays obtained by applying printed newspaper (newsprint). Use printed words and images of newspaper print to create a socio-political statement.

Independent project 3: (outside of class) (approx.. 20 hours) Color Match

Color mixing and matching: use full palette

Process: -develop composition by making 5 - approx. 5 x 7" collage from color magazine images glued to cardboard, poured paint, paint chips, involving a variety of hues (process demonstrated in class)
-painting can be done on canvas board or masonite that has been gessoed and sanded.
-enlarge composition to make a painting approx. 18 x 24"
-carefully mix colors to accurately match composition
-you will need to use small brushes for detailed work but should begin by laying in broader areas of color to approximate, then adjust

Independent project 4: (in class and out of class; approx.. 30 hours)

- 30 by 40 inches, stretched canvas

- based on studying a contemporary painter, oral presentation on painter (in style of) (will be discussed) (300 word statement to support painting)

-using paint in experimental and ranging ways

Sketchbook:

You should keep a painting journal. The journal will serve as a record of your development in painting and will include various types of entries such as: visual source materials (images clipped or copied or drawn - they may be images placed in your journal for specific studio assignments or simply collected for their visual potential), documentation of compositions

for paintings (examples of compositions that appeal to you, thumbnail sketches), documentation of color experiments, notes from critiques, vocabulary notes, ideas for future paintings, ...

Exhibitions and lectures outside of class:

You are required to attend **eight** outside-of-class lectures/ exhibitions that relate to the class. You will be periodically informed of these opportunities and you are required to write a 1-paragraph review of each event. All papers are due at the latest by Wed. Nov. 21 but may be turned in as they are done. One percent grade reduction for each event not turned in, up to eight.

Critiques:

There will be formal, announced critiques periodically throughout the semester. Occasionally there will be spontaneous ones on works in progress. There will be at least one critique for every major assignment. The student must demonstrate a sharpening of his/her critical facilities through extensive participation in the creative process and through self and group evaluations. It is important that you become comfortable with looking at and speaking about art in an informed and coherent way.

Guideline for critique:

-**Description:** simply describe what you see in terms of media, subject matter, technique, etc.

-**Analysis:** describe the formal elements and devices and how they function within the context of the artwork. This is not a qualitative judgement but a simple analysis of the function of compositional elements; value, mark making, color, shape, texture, etc.

-**Interpretation:** try to interpret the artist's intent. What is it that he or she might be trying to say or emote through the work?

-**Evaluation:** how does the structure and articulation of the work support the perceived intent? Which elements in the piece work in conjunction with the intent? Which elements fail to support the intent? What could possibly change in the work to more fully and clearly support the intent?

Suggested Books:

- Alla Prima, Al Gury
- Color, David Horning
- Artist's Handbook of Materials by Ralph Mayer
- The Painter's Handbook by Gottsegen

Attendance:

Please note that three absences are excused. More than that, deduct 1/3 of a letter grade for every class missed. Save these absences for when you really need them. Coming to class unprepared to work counts as an absence. Three late arrivals will add up to an absence. Attendance will be taken ten minutes after class begins. Note, however, instruction will begin on time so as not to waste the time of others. Note: you are required to attend the final.

Student conduct:

Refer to the university statement about academic misconduct in the university catalogue.

Studio maintenance:

Each student is responsible for cleaning up after themselves. All used paper towels should be thrown out. There should be no debris on the tables or floor. It is critical to dispose of solvents correctly. It is important to keep the sink area clean and the sink unclogged. Make sure you do not leave wet paint anywhere someone might sit or brush against. Paint belongs only on your painting, brush or palette.

All your materials and paintings must be removed from the painting studio and lockers within two weeks of the semester ending. The instructor reserves the right to dispose of or recycle remaining materials/paintings.

Safety in handling materials: DO NOT SMOKE OR EAT IN THE CLASSROOM

It is critical to realize that many pigments, binders and solvents contain toxic or carcinogenic materials. It is advisable to never eat or drink near a painting area; avoid placing hands near mouth and clean hands when you are finished painting. Skin is porous and will absorb what it comes in contact with. Solvents such as turpentine and paint thinner should remain capped when not in use. Bottles containing solvents for cleaning brushes should be narrow to reduce the surface evaporation area. Avoid soaking large areas of rags with solvents as that increases the rate of evaporation. Think of the health of everyone in everything you do. Be aware of what is being put down the sink into the water system. Scrape extra paint into the garbage - do not wash it down the sink. Please be concerned. Do not mix dry pigments in the classroom. When sanding surfaces it is advisable to wear a face mask/filter – not to be done in the classroom.

There are disposable latex gloves, bleach, and band-aids available in the classroom.

Locked painting studio:

Permission will be given to use your student ID. Should solvents be not labeled, inappropriately handled, the classroom not kept clean, paint left in sinks..... this privilege will be withdrawn.

Recommended Supply List

Note: acrylic paint is recommended because of speed of drying. Class fees will be used to provide gesso and oil paint for the oil glaze assignment.

Painting Grounds

- canvas board / canvas paper
- paper, gessoed (use bristol board pad, 14 x 17", vellum surface or 100% rag paper like Rives BFK)
- prepared canvas
- stretcher bars, raw canvas, acrylic gesso (approx. 1/2 gal.), 3" house painting brush, medium grit sandpaper, staple gun and staples (types of canvas will be discussed)
- masonite (sanded and gessoed)

Misc.

- | | |
|--|-------------------------|
| vine charcoal | masking tape |
| 18 x 24" newsprint pad | cotton rags |
| jars, cans | smock/apron/old shirt |
| palette knife (flexible) | roll of paper towels |
| putty knife or razor blade scraper | sketchbook/pencils/pens |
| palette (disposable, plate glass...) | acrylic medium (mat) |
| Ivory/Joy soap to clean brushes (opt) or brush cleaner | scissors |

Brushes

assorted (to be discussed)

Oil Paint

Grumbacher
Winsor & Newton Artisan
Gamblin

Acrylic Paint

Golden

Rembrandt

Colors

White (titanium) (large tube)
Hansa Yellow Light or
Cadmium Lemon
Cadmium yellow med or dark
Cadmium red light or medium
Quinacridone red or
Cerulean Blue (Hue is OK)
ultramarine blue
Raw sienna
Burnt umber
(color selections will be discussed - you will continue to build your palette)

Mediums

Already prepared medium - to be discussed
(improves flow, increases gloss, speeds drying)

Colors

White (titanium) (large tube)
Yellow Ochre
Cadmium Red Medium
Ivory Black

Mediums

Matte medium
Gel medium for texture (opt)
Modeling paste for extreme texture (opt)

How to prepare a stretched canvas ground:

- select stretcher bars that are not warped (sight down the length of the bar to check), buy two of each dimension.
- cut canvas slightly larger than frame (approximately 4-6" extra to each dimension)
- staple at center point on one side, stretch and staple at center point on opposite side
- stretch and staple the center points on the other 2 sides (note a diamond-shaped wrinkle)
- continue stapling while rotating canvas to stretch evenly, always stretch canvas away from the center
- fold corners like a package and get as flat as possible
- apply two or more layers of acrylic gesso, sand after each coat (number of layers and sanding depends on desired surface)
- if gluing the stretcher corners, put in glue and then measure corner to corner and adjust until the two diagonal measurements are equal and the frame is square – allow to dry flat on the floor with the corners weighted

Some notes on brushes:

The brushes that you use involve personal choice. It is advisable to try out a variety of brushes to be aware of their qualities so you can select brushes appropriate for particular purposes. Brushes are an investment. Try never to use a brush for mixing paint, that tends to age a brush, making it lose its form. Try not to get paint on the metal or handle. Paint belongs only on the hair/bristle.

Brushes are made for certain jobs. The wrong brush can prove an insurmountable barrier between the user and the surface. Good brushes are made by hand and if cared for can last a long time. The actual hairs, bristles or filaments chosen for brush making are selected to meet the criteria of performance and cost. A good brush will have half its length of hair in the ferrule and will be both tied and glued. The ferrule is the tube that attaches the brush hair to the handle. The best are seamless and made of copper or brass. Once the hairs have been loaded and shaped within the ferrule, the ferrule is crimped onto the brush handle. Most handles are from lacquered beech or other hard wood.

HOW TO CHOOSE A BRUSH: Three criteria; 1. That the brush hold a good point or edge when in use, 2. That the hair have good "spring" (this means that once the brush has been lifted from the surface it returns immediately to its original shape), and 3. The brush consistently

controls the flow of color from the tip. The finest hair come from a species of mink – the Kolinsky Sable. This hair has extraordinary spring and form because of naturally occurring scales around the exterior that control flow. This hair is more costly than gold! Red sable brushes are generally from the hair of weasels and will cost half the price of a Kolinsky. Black sable, brown sable, and sable are often hairs from the ox, dyed to resemble the true red sable. Squirrel hair has terrific flow control and point but not good spring. Sabeline, from the ox, has reasonable flow control and durability with moderate point and spring. Pony has reasonable flow with poor spring and point. Camel is not really taken from camel but generally pony, ox, or goat. Nylon started being used for brushes in the middle of the twentieth century. It doesn't point well and there is little or no flow control. Color "dumps" on the surface. Recently manufacturers have used polyester for synthetic brushes and they work more consistently for flow than nylon, have good point and spring and great durability – and is affordable! Synthetic brushes are not as tasty to bugs or moths and are easier to clean. They hold up better than natural hair. They are excellent for acrylic paints. "Taklon" is the term most commonly used to note this type of polyester.

Working with stiff or viscous paints, such as unthinned oils or acrylics, requires different characteristics from a brush. The need for flow control is not as critical as it is in watercolor. With stiff color, the quality of paint is of greater importance. However, the rule of thumb for selecting a brush is; the thicker the paint, the stiffer the brush. These brushes are often referred to as "easel brushes" and have longer handles. Hog bristle makes a great stiff brush and the best comes from China. Fine hog bristle can carry a lot of paint. If the paint is thinned, a synthetic brush is more useful. Also brushes made with badger hair perform well with moderately thinned paint. Red sables can be used with moderately thinned oil colors for producing smooth, precise strokes of color and for blending.

Types of Brushes:

- round: most common shape, used for range of thin to thick strokes, depending on pressure
- flat: used for applying a clean edged stroke across the surface
- bright: shorter, profile flat with more spring used for "dabs" or small strokes
- filbert: a flat with a domed shape – allows easier blending of color as well as working both as a flat and a round
- angler: a flat brush with an angled shape for crisp strokes and blending
- fan: used to create texture or softening brush strokes

Brush Sizes:

Size labels depend on the manufacturer and country of origin. Soft hair brushes generally refer to the size of the ferrule opening with size 1 referring to a one millimeter ferrule opening. Bristle brushes are commonly labeled with an English system that equates the size 12 to a one inch ferrule opening, a size 24 being two inches and a size 6 being 1/2 inch. However, there is not much consistency in the industry, so sizes vary with brand.

Brush Cleaning:

1. When cleaning a brush made from natural hair, use cool water. Hot water strips the natural oils from the hair
2. Always rinse the brush thoroughly in the appropriate solvent (water or paint thinner) to remove as much of the remaining color as possible
3. Gently massage the brush in the palm of the hand using a small amount of gentle soap or brush cleaner that is no harsher than what you would use in your own hair
4. Rinse the brush thoroughly and allow to dry upright or hanging downward after reshaping
5. If natural hair brushes are not to be used for a long period in a humid climate, store with a mothball

6. Synthetic brushes that are misshapen can sometimes be brought back by placing them under hot, running water
7. Keeping the brush clean will dramatically extend its life

Approaching a still-life:

There are several things you need to think about when working from a still life. First, consider the goal of the assignment. Can you create a composition from the still life that best addresses the given problem? Assess your personal goals. What do you want to achieve through this painting? Are you trying to create a certain feeling? Do you want to develop rendering skills? Generally when confronted with a still life in the classroom there is more to the still life setup than you will be able to deal with in the limited class time. You must edit and focus. You must make thumbnail sketches, working towards selecting areas which will support your goals. Look for areas that interest you and will sustain your interest. Make sure the selection has the kind of value range you need. Make sure your composition has movement/energy. Pay attention to shape and color relationships. Note that repeating shapes or colors create a visual rhythm. Determine if your composition will be better horizontal or vertical. Where you place images spatially will have a profound effect on how they are perceived by the viewer. A closely cropped composition is confrontational. A composition with a large area of foreground causes the viewer to visually move through the picture plane and into the composition (imagine a landscape). Shapes/forms placed close to edges causes increased attention to those areas and can be uncomfortable. When you have worked through many of these decisions you should immediately begin to establish correct proportions and relationships. Indicate major shapes roughly over the entire composition. You may find it helpful to use a viewfinder. Don't be afraid to crop, edit, and focus. Remember to work from the general to the specific, developing the entire composition through time rather than focusing on isolated elements. Be aware of time considerations. Keep your objectives and parameters clear and proceed in the direction which will support them. Consider selective focus and determine edge quality of forms to develop spatial relationships. Consider how your composition will work when scaled to the size of your

Evaluation procedure:

Cognitive evaluation:

FORM:

1. Illusionistic: perspective space and control of volumes in that space (this means you should be able to construct a convincing space with convincing form)
2. Light: -directional light and reflected light (this means you can describe form in terms of how light hits a form; highlight, light, shade, reflected light, shadow) and light as a compositional or psychological/expressive element
3. Value and value gradients: value as a description of light and value as a compositional element (this means that light and dark are important elements in determining how the eye moves through the composition)
4. Composition: directional properties of the visual elements, scale relationships of elements to image size, grouping of elements, repetitions, figure-ground relationships, spatial relationships (between surface and illusion of depth)
5. Color: varied and functional application of color; monochromatic, polychromatic, analagous, complementary; descriptive of local color and expressive use of color

CONTENT:

1. Content can be narrative (contains elements that can be related by words as a story or tale), content can be formal (it can be about form such as line and how line works in the composition), content can be technical (it can be about materials, processes and techniques – particularly to experiment and explore possibilities), and content can be conceptual (it can address issues of art, art making and expression)
2. Content can direct form – consider the meaning of what you are doing, the implications of your results. What response would you like? How can you use form to get that response from the viewer?

TECHNIQUE:

1. In your paintings you should consider the materials, processes and techniques and how these technical aspects interact with form and content.
2. You should demonstrate control over materials as well as experimental (risk-taking) approaches.
3. You should experience a variety of approaches and develop control over each.
4. Your use of the paint medium should exploit the inherent properties of it and create exciting and interesting surfaces
5. You should consider the interaction of techniques, materials and processes with formal, conceptual and content-related issues

Effective evaluation:

The affective domain of learning has to do with things like responsiveness, effort, attitude, and commitment.

Part of your evaluation will include:

1. how hard you work
2. how much you take on in your work
3. how focused are you and if you follow through with what you start
4. how experimental you are
5. do you take on new ideas/ approaches, take risks?
6. the level of commitment to your work/ class
7. quality of participation in class critiques and individual critiques
8. getting the work done on time and presented in final form when due
9. showing growth and change over the course of the class

NOTICE

**Most Materials and Procedures
Used in the Production of Art
Work
Are
Hazardous**

Protect Yourself!

In the painting studio:

1. protect your skin from chemicals or solvents
2. wear appropriate clothing
3. do not take food or drink into the studio as it greatly enhances chemical ingestion
4. chemicals are particularly dangerous if you are pregnant
5. work with adequate ventilation (open windows, use the exhaust fan)

Studio Maintenance:

1. pick up after yourself – leave nothing behind in the classroom
2. keep sink clear of paint, no solvents down the sink
3. all solvent based materials must be properly labeled and disposed of (you will be told how to properly manage your waste materials – if you have questions, ask.) You are responsible for keeping the classroom safe.

By staying registered in the class you have agreed to:

I have read and understand the syllabus distributed and reviewed by Nancy Spielman on the first day of class. I understand my responsibilities in regard to attendance, critiques and submission of completed work. I had the opportunity to ask any questions and/or clear up any misunderstandings regarding this syllabus. I understand this syllabus represents the policies of the instructor and this specific class. I further understand that my compliance with these rules is mandatory and failure to meet these requirements will have direct bearing on the grade I receive. Furthermore, I am responsible for purchasing necessary supplies in a timely way to complete assigned work.

Statement of academic integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see http://www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf.

Students with disabilities

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton - SU 133 (561-297-3880), in Davie - MOD I (954-236-1222), in Jupiter - SR 117 (561-799-8585), or at the Treasure Coast - CO 128 (772-873-3305), and follow all OSD procedures.

Note: In accordance with university policy, all cell phones and beepers must be turned off during class time.
