

Carnegie Mellon University
School of Art

Advanced SIS: Open Sculpture
Fall 2019

Tuesday & Thursday 8:30 – 11:20

INSTRUCTOR

Isla Hansen
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TA

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REGISTRAR'S DESCRIPTION

Sculpture is perhaps the broadest field among the contemporary visual arts. Through its privileged relationship to the physical world and the viewer's body, sculpture is the glue that connects the intermedia practices of object, installation, interactive art and performance. In this class we build on skills and concepts learned in 3D media 1 and 2 to develop students' individual approach. Students define independent responses to topics proposed through discussion of contemporary sculptors. Emphasis is placed on individual development. Students are encouraged to explore interdisciplinary approaches.

EXTENDED DESCRIPTION

This is a project-based studio class that allows for student-driven development of an artistic practice in 3D media, installation, and systems. Ours is a widely inclusive and experimental definition of "sculpture." Aspects of making such as scale, medium, materials, methods, processes, and concept are unconstrained in projects assigned, while time and site become the more specific lens through which artistic peers may engage in group dialogue over common constraints. Through lectures, readings, discussion, individual meetings, hands-on-making, and group critiques, students will develop their abilities to brainstorm, make proposals, and turn ideas into action. Artists will build 3 to 4 major projects from start to finish, develop a working artist's statement and bibliography, and hone their individual sense of creative identity through the development of personal research interests, aesthetic sensibilities, and their own critical language surrounding common themes through their projects. An emphasis will be placed on extremely contemporary art, and students will make frequent presentations on new art works relevant to class discussions, as we develop our own class database of sculptors, fabricators, media artists, installation artists, makers, and thinkers. The concepts we will explore as a group

include physical and sensorial properties such as scale, weight, balance, materiality, and connectivity; relationship of form to context and site; function, transformation, translation, iteration, and interactivity; and the continued relevancy of hand-making and physical construction in an era of post-industrial post-internet capitalism.

Prior experience in at least two 3D Media studio I courses and two 3D Media studio II courses is required and assumed.

LEARNING OBJECTIVES

By the end of this course, you should...

- be competent in techniques, methods, and processes, specific to your work as an individual artist
- have developed technical and conceptual knowledge for conveying ideas through the creation of three dimensional forms, sculptures, installations, site-specific happenings, performances, or other artistic endeavors
- be able to demonstrate an understanding of your own more personal goals, sensibilities, aesthetics, politics, and criteria for success for your own artworks
- have a written artist statement and working bibliography of texts and media relevant to your work
- be able to translate an idea into a proposal, and a proposal into a prototype, and a prototype into a larger-scale finished project
- have documentation of 4 finished works of sculpture with titles and descriptions
- be able to critically assess and communicate verbally the conceptual and formal aesthetic of your work and the work of your classmates
- understand how to conduct research surrounding contemporary art, your work, and what you need to know or access to do your work
- be able to demonstrate an understanding of the working vocabulary of contemporary sculpture, installation, and fabrication and make historical connections to the history of object making, sculpture, and installation

SCHEDULE OF ASSIGNMENTS & PROJECTS

Major projects in bold

8/29	giant idea list, giant title list
8/29	narrowed idea list with sketches (end of class)
9/3	Artist's statement, goals, reading list
9/5	Project 1 – Time constraint sculpture
9/10	Project 1 documentation
9/10	Project 1 reflection statement
9/12	Ideas and sketches for project 2
9/17	Prototypes for project 2
10/1	Project 2 – at site / in context full scale
10/3	Project 2 Reflection statement
10/3	Project 2 documentation

10/3 Updated Artist's statement & lists
10/8 Project 3 proposal draft
10/10 Project 3 updated proposal
10/24 Project 3 – internet as place
10/24 Project 3 documentation
10/29 Project 3 reflection statement
10/29 Updated Artists's statement & lists
10/29 Project 4 sketches, ideas, titles
10/29 Reading (personal research) for Project 4 posted to the blog
10/31 costume
10/31 Project 4 proposal presentation
11/5 Project 4 prototype
11/12 Project 4 self-assigned research / reading presentation – Group 1
11/14 Project 4 self-assigned research / reading presentation – Group 2
12/5 Project 4 Final project
12/13 Project 4 reflection statement
12/13 Project 4 documentation
12/13 Final Artist's statement & lists

(dates vary) Artist presentation & blog post #1
(dates vary) Artist presentation & blog post #2
(dates vary) Artist presentation & blog post #3
(dates vary) Artist presentation & blog post #4

POTENTIAL READINGS

Sculpture in the Expanded Field, Rosalind Krauss 1969
excerpts from *Installation Art: A Critical History*, Claire Bishop 2005
Antagonism and Relational Aesthetics, Claire Bishop 2004
The Image Object Post-Internet, Artie Vierkant 2010
excerpts from *A Social History of American Technology*, Ruth Schwartz Cowan, 2018
excerpts from *The Wretched of the Screen*, Hito Steyerl, 2012
various journalism / interviews

SCHEDULE

WEEK 1

8/27 introductions, go over syllabus, class website, safety training, etc.
Introduce 2-week sculpture due 9/5
Reading:

Tommy Lannigan-Schmidt interview: <https://www.artforum.com/interviews/thomas-lanigan-schmidt-remembers-stonewall-80155>

Fischli & Weiss Accidental Beauties: <https://www.nybooks.com/daily/2016/03/08/fischli-weiss-guggenheim-accidental-beauties/>

Sarah Lucas: <https://www.artinamericamagazine.com/reviews/sarah-lucas-2/>

Or this on Sarah Lucas: <https://www.nytimes.com/2018/09/05/arts/design/sarah-lucas-new-museum.html>

8/29 Due: giant idea list, giant title list
individual meetings, review idea lists, share favorites from title list
discuss reading
By end of class: should have narrowed list with sketches
Work time for Project 1

WEEK 2

9/3 Due: Artist's statement, goals and expectations, reading list
Individual meetings, share reading lists, work time on Project 1

9/5 Due: Project 1 Time Constraint Sculpture, group critique

Reading:

Rosalind Krauss, Sculpture in the expanded Field:

https://monoskop.org/images/b/bf/Krauss_Rosalind_1979_Sculpture_in_the_Expanded_Field.pdf

WEEK 3

9/10 Due: Project 1 documentation, Project 1 reflection statement
Lecture: introduction to Project 2, group discussion

9/12 Due: Ideas & sketches for Project 2
Group discussion of reading, individual meetings, work time
Reading:
Claire Bishop, Introduction: Installation Art & Experience, at least to page 14
<http://www.acastronovo.com/ClassHtms/ClassDocs/Bishop001.pdf>

WEEK 4

9/17 Due: Prototypes for Project 2
Individual meetings, small group meetings, work time

9/19 Work time for Project 2

Claire Bishop, Antagonism and Relational Aesthetics:
<http://www.teamgal.com/production/1701/SS04October.pdf>

WEEK 5

9/24 Individual meetings, work time for Project 2

9/26 Individual meetings, work time for Project 2

WEEK 6

10/1 Due: Project 2 – At Site / In Context full scale project, group critique

10/3 Due: Project 2 reflection statements, Project 2 documentation, Updated Artists's statement & lists

Lecture: Introduce Project 3, due 10/24, group discussion

Individual meetings

Required Reading:

Artie Vierkant, The Image Object Post-Internet,

http://jstchillin.org/artie/pdf/The_Image_Object_Post-Internet_us.pdf

Walter Benjamin, Art in the Age of Mechanical Reproduction

<https://web.mit.edu/allanmc/www/benjamin.pdf>

Optional Reading:

Astra Taylor, ch. 1 The People's Platform:

<https://is.muni.cz/el/1423/jaro2017/ZUR356/um/67810344/at-0-1-2.pdf>

Jaron Lanier, ch. 1 Who Owns the Future (to be scanned), in the meantime, read this about Jaron Lanier: <https://www.nytimes.com/2013/05/06/books/who-owns-the-future-by-jaron-lanier.html>

WEEK 7

10/8 Due: Project 3 proposal draft
Discuss reading, individual meetings

10/10 Due: Updated Project 3 proposal
group meetings, work time Project 3

Required Reading:

Hito Steyerl, The Spam of the Earth: Withdrawal from Representation: <https://www.e-flux.com/journal/32/68260/the-spam-of-the-earth-withdrawal-from-representation/>

Astra Taylor, The Dad's of Tech: <https://thebaffler.com/salvos/dads-tech>

Optional Reading:

David Garcia & Geert Lovink, The ABC of Tactical Media: <https://www.nettime.org/Lists-Archives/nettime-I-9705/msg00096.html>

Curt Cloninger, Commodify your Consumption:

http://lab404.com/articles/commodify_your_consumption.pdf

WEEK 8

10/15 Work time Project 3

10/17 Work time Project 3, individual meetings

WEEK 9

10/22 Work time Project 3, individual meetings

10/24 Due: Project 3 Internet as Place

Due: Documentation Project 3 (should be inherent to project)

Group critique

Introduce Project 4

Reading:

Your choice – post something you read relevant to your work to the blog

WEEK 10

10/29 Due: Project 3 Reflection statement, any more documentation / evidence of social interaction; updated Artist's statement and lists;

Due: Project 4 sketches, ideas, titles, relevant reading posted to the blog

Individual meetings, discuss reading

10/31 Due: Costume show and tell

Due: Project 4 proposal presentation

WEEK 11

11/5 Due: Project 4 Prototype

Group review of prototypes, discussion, individual meetings, work time

11/7 Project 4 work time, individual meetings

Reading: self-assigned through research, relevant to project

WEEK 12

11/12 Due: Project 4 self-assigned research / reading presentation

Group discussion, Project 4 work time, individual meetings

11/14 Due: Project 4 self-assigned research / reading presentation
Group discussion, Project 4 work time, individual meetings

WEEK 13

11/19 Project 4 work time, individual meetings

11/21 Project 4 work time, individual meetings

WEEK 14

11/26 Project 4 work time, individual meetings

11/28 NO CLASS, THANKSGIVING

WEEK 15

12/3 Project 4 work time, individual meetings

12/5 Due: Project 4, group critique
[LAST CLASS]

12/13 Due: Project 4 reflection statement; Project 4 documentation; Final artist's statement & lists

LEARNING RESOURCES

See class website

REQUIRED MATERIALS

A computer - laptop, or desktop at home or in a computer lab + 3 button mouse

Sketchbook, to be maintained throughout the course

Pencils / pens

Camera or cell phone with camera

Supplies for each project (find / purchase your own. There are limited materials / quantities in house)

ARTIST PRESENTATION DATES

These are 4-8 minute research presentations on an artist of your choice. What are they doing, how are they making it, what does it mean, what is significant about this work in a social, historical, and art context? What do you think about the work or artist or how might it inspire you to think differently about your own work. These will take place every week, sometimes twice a week. I recommend choosing an artist from the reference page, but you may choose someone off the list if you want. Choose 1-4 works by the artist and discuss in depth with images.

9/10

9/12

9/17

9/19

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11/21

11/26

12/3

CLASS POLICIES & RECOMMENDATIONS

PRACTICAL EXPECTATIONS

- **SAFETY** – Maintain a safe studio practice in and out of class, follow the safety rules, and replicate techniques from safely performed tech demonstrations. If you don't know or remember how to use something, please ask for help. Students are not permitted to use tools unless they have received training. This includes wearing proper attire and personal protective equipment.
- **CLEAN UP** – maintaining the classroom, lab, and fabrication spaces is of utmost importance for your own productivity and ability to learn! Please care for your space, and the space of others. We will collectively clean at the end of each class period, and if necessary, at the beginning. All materials you do not want thrown out or used should be visibly labeled with your name and date, and stored in a designated area.

- **INITIATIVE** – assignments will be completed on time, you will work both during and outside of class time, you will maintain a high degree of productivity, participation (see participation below) motivation, and preparedness. If feeling unmotivated, please talk to me. I will be measuring this by your shop hours logged, the level of work you are doing, the quality of your projects, your participation, etc.
- **PROHIBITED** – You are not permitted to hang work from the ceilings, display work in the bathrooms, or display/store work in other classrooms without explicit permission from the people in charge of those spaces. Students are not allowed to send text messages during class or make phone calls, unless it is in emergency (see use of mobile devices below)

ADDITIONAL RECOMMENDED MATERIALS (optional)

These are common things needed for prototyping that we may have in-house, but are easy to find, inexpensive, and sometimes you will find it is more convenient to have your own.

Scissors

Tape

Glue

Paper / cardboard

Calculator

measuring tape

RECOMMENDED SOFTWARE (optional)

These softwares are common for fabrication designs / sketches. I recommend if you are having trouble conveying your ideas in a legible way in your notebook that you use one of these tools.

Illustrator (adobe)

Fusion 360 (autodesk)

Tinkercard (Autodesk, foundational)

Maya (autodesk)

Blender

Rhinoceros

Photoshop (adobe)

text edit or word processing software (please hand in written assignments as request, typed and posted to the blog or via email)

ATTIRE

With the exception of days when we will just be in class for critiques or in the case you are doing a performance that only takes class in the classroom, when working in the shops and labs, proper shop clothing must be worn at all times. This includes long pants and closed-toe shoes. Sandals and flip flops are prohibited. (Heels are not advised either). No loose clothing may be worn, including ties, scarves, loose sleeves, and loose skirts.

- Remove loose jewelry before beginning work; including rings, necklaces, bracelets and watches.

- Long hair must be pulled back and secured and contained; long beards must also be contained.

SCHOOL OF ART 3D Media Fabrication Facilities Resources

<http://www.art.cmu.edu/facilities/3d/>

ATTENDANCE

Students are expected to be present and on time to class every day. Our class is a social community where learning takes place at both the individual-level and at the group-level through in-class demos, discussions, and experiences. The class relies on your presence and timeliness to function in the way it is intended, for both you and your peers. Your absence is a waste of time, resources, and money for you, me, and everyone in the class.

However, life beyond this classroom is also very important, and I am understanding of that. Absences should be excused by a doctor's note, comparable documentation, or an email from me a week in advance in which I say you are excused for a valid reason. Valid reasons include religious holidays, certain CMU-sponsored events, medical or family emergencies, and in some cases a wonderful opportunity for you that I deem excusable at least a week in advance (aka a job interview or art show).

After your 2nd unexcused absence, you will only be eligible for 98% credit in the course (aka, a 2% drop in your final grade), your 3rd will deem you only eligible for 96% credit (a 4% drop in your grade), your 4th, 92% credit (an 8% drop), your 5th, 84% (16% drop), etc.

If you are over 30 minutes late it will count as an absence unless you are excused. Shorter periods of lateness will be added up to count towards potential full absences. If you are habitually late, I may ask you to meet with me to discuss this.

Please note: All "work days" on the syllabus are for working on projects and you are required to be in class. This is not an opportunity to work at home. This is the only time your class and only your class will have individual shop time. The lab / shop is open and there for you to use — so be ready to work!

GRADING & ASSESSMENT BREAKDOWN

Participation - 15%

Verbal, critical, and informed participation in class is expected and you will be graded on this for participation in class discussion, dialogue, for asking questions, and for being engaged and vocal during critique. This will be assessed both quantitatively (how much are you speaking?), but more importantly, qualitatively (how informed and critical is your participation?). You may

also be graded on this for engagement and participation in online discussion groups or for responding to your peers' prompts for participation. Productive use of lab hours, work time, and attendance could end up having an effect on this grade. If you would like feedback for your participation, I recommend that you request this throughout the semester and I will be happy to discuss with you.

Assignments (22) - 20%

Completed on time, assignments, including proposals, presentations, and documentation, will be graded on concept, execution, and effort. Each assignment will be graded out of 5 points. This will include quality of blog post.

Projects (4) - 65%

Completed on time, projects will be graded on concept, execution, including technique and process, and also effort. See project descriptions for requirements and suggestions. Rubrics vary slightly for each project and may be provided prior to handing in or receiving a grade on major projects. If you have not received a sample rubric before the project, feel free to ask for one.

- 9/5 Project 1 – Time constraint sculpture – 12%
- 10/1 Project 2 – at site / in context full scale – 16%
- 10/24 Project 3 – internet as place – 17%
- 12/5 Project 4 Final project – 20%

Attendance

This can only work negatively for your grade as described in the attendance policy above.

Letter Grade Breakdown

- A – 90-100%
- B – 80-89%
- C – 70-79%
- D – 60-69%
- R – 59% and below

CRITIQUE

“Critique” is a group discussion about one finished work of art, completed by a classmate. Critique is *for* the artist, not *about* the artist (it is about their *work*), or *by* the artist. It is a discussion the artist may partake in (or not), but should for the most part be made up of comments by the artist’s peers that allow for an imaginative “objective” reading of the work to arise. Engaging in critique means that we observe a work through any or all of the following lenses: visually, formally, sensorially, sensually, intellectually, emotionally, historically, philosophically. As a class we should be interpreting, questioning, and answering the way in which meaning is created by formal decisions made by the artist in creating a work. Throughout critiques this semester, we will develop critical vocabularies that allow us to vocalize and articulate what we perceive. We will develop a language in order to see, analyze, and

communicate how decisions and actions (about scale, material, site, anything) create images, meaning, and feelings for viewers. In order for this to be rewarding, this discussion must be specific, honest, at times brutal, and at other times creative, going beyond surface phrases and easy-to-ask questions.

If the artist wishes to participate in critique, I think they should have some small amount of time to discuss their thoughts about the work. However, critique is such a useful tool for the artist—truly, I think it is a gift to hear others' opinions, whether or not you dread that – that I think it is important that this conversation not be dominated by the artist. The work need not “defended,” as the group discussion should contain both offense and defense. Before making suggestions, the group should assume full intention of the artist.

My advice for the order of critique is the following:

- Artist begins with Title and short statement
- Class -describe what you see
- Class - what are the physical and formal characteristics
- How do these inform conceptual characteristics
- Class's understanding of the piece
- Class's feeling of the piece
- Artist's explanation (if they would like)
- Class may ask questions of the artist
- Finally: class may offer suggestions

EQUALITY AND DIVERSITY

I am committed to creating an inclusive and supportive climate for all students. Diversity of cultures, genders, races, socio-economic backgrounds, religions, learning styles, abilities, and political opinions makes our class stronger, and a more productive, realistic, interesting, and exciting environment for learning. My role as a teacher in the arts is to bring out diversity in our classroom, and encourage each and every one of you as growing artists, to discover and hone your understanding of what is different about you, and how you relate to the broader social and political spectrum of our class, as well as the world outside this institution. I truly believe and hope this will make you a better artist and better participant in society. Throughout the semester, I may ask for your participation, provide you with guidelines for productive respectful discussions, and / or encourage you look at a wider variety of resources and examples in order to encourage and increase our understanding of diversity in the arts and in our classroom. I hope that you will feel included and represented, and I hope that if at any time you do not, you will please let me know. I am open to any comments or suggestions regarding the climate of the classroom we create as a group. We also have the ability to change that climate. This can be discussed as a group in class, or I am always open to meeting one on one to have these discussions if you would prefer.

Here are some resources related to equality and diversity:

The CMU Center for Student Diversity and Inclusion

<https://www.cmu.edu/student-diversity/>

The CMU Intercultural Communication Center
<https://www.cmu.edu/icc/>

the CMU Office of Title IX Initiatives:
<https://www.cmu.edu/title-ix/>

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses, just as discrimination based on race / ethnicity are. If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at the CMU Office of Title IX Initiatives.

CMU web page on Diversity & Inclusion:
<https://www.cmu.edu/diversity/>

Also check out the UCLA Civil Rights Project for resources, tools, and research projects regarding racial / ethnic equity and securing civil liberties / educational opportunities for historically under-represented groups. Their website is here:

<https://www.civilrightsproject.ucla.edu/>

ACADEMIC INTEGRITY

[University Policy](#) states that assistance from campus resources (Academic Development, the Global Communication Center, and the Academic Resource Center at CMU-Q) is permitted, but no collaboration is allowed unless specifically permitted by a course instructor.

Also see the [Carnegie Mellon Code](#) on Academic Integrity

I may allow, encourage, or even require collaboration on certain projects. This will usually be outlined in the project assignment sheet or on the class website or mentioned in class when I assign the project. If you would like to collaborate on a project, you must obtain permission from me first. Only students with a B+ or higher at the time are eligible to collaborate with others (unless I make an exception by giving specific permission).

My Policy on Fair Use Post-Internet

If you would like to appropriate media, material, images, software, code, files, models, anything from anyone else, I will encourage this on a case-by-case basis depending on the assignment, your usage, and the original material's (or maker's / disseminator's), copyright on the material. If you have a question about this, please talk to me. In many cases, for the purposes of an art class, I will tell you that you are in a safe space, and I recommend that you experiment as long as you honestly acknowledge the extent of your appropriation, explain the difference between your work and the original source, give credit where credit is due, and work fairly in the spirit of the assignment. We reserve the right to criticize your appropriation during group critique. And if I specifically tell you that you are not fairly re-using media, this may affect your grade.

If you are interested in copyright and artists' fair usage, please explore [creative commons licensing](#).

LATE / MAKE-UP WORK / RE-GRADING

Projects and assignments may be turned in up to a week late with a 10% deduction. Projects and assignments handed in any later cannot be accepted, as this course will move quickly, and I want you to move forward with the group. In certain cases, I may make exceptions, particularly in the case of multiple excused absences (see attendance policy for what excused absences are). You must talk to me in person about work you would like to be accepted any later than this, unless I allow otherwise.

You may re-do any project or assignment you have already handed in on time for a chance for another grade. You may do this at any time and I will re-grade the work with a 5% deduction.

USE OF MOBILE DEVICES

Mobile devices are permitted in my classroom. I think personal technologies and immediate access to the internet are a part of everyday life, and I expect your work to take advantage of this. However, devices should be put on silent and use of mobile devices should be limited to uses that are relevant to course work and personal projects, as well as to safe areas. **THERE IS AN EXCEPTION – MOBILE DEVICES ARE PROHIBITED WHEN USING SHOP EQUIPMENT, SUCH AS ANY MACHINE OR TOOL IN THE WOOD SHOP OR METAL SHOP.** Mobile devices may NOT be used to socialize, engage with social media, make phone calls, send personal or work emails unrelated to class, shop, or send texts – unless any of these activities is relevant and necessary to your project. I encourage you NOT to use mobile devices to listen to music, even while working on mundane tasks. This is especially NOT ALLOWED in the shops or while working with ANY tools. Listening to music may be important to your work, and in special cases, I may make an exception. However, being part of the social environment of class, and attentive should someone need to speak to you is very important.

If you take advantage of this very understanding policy, I reserve the right to ask you to turn off or put your mobile device away.

WORKING IMPAIRED

Never work impaired. If you come to class having used drugs or alcohol, please do not work with equipment. In this classroom, drugs and alcohol are not conducive to the creative process. I would prefer that you be honest with me and tell me why you cannot work rather than endanger yourself and your classmates. If you are taking medications for good reason, that is perfectly understandable, but if they affect your ability to work with dangerous equipment, I still expect you to follow this rule. Both prescription drugs and over the counter drugs can affect your ability to safely work with the machines and tools we will use in this class. Let me know what is

going on and we can work around it. If you have any health issues that impair your ability to work safely, please let me know.

If you are injured in the shop or in this class you must report it to both me and Steve Gurysh, the shop tech.

If there is an emergency, call University Police, 412-268-2323 (not 911!) University Police will get to you quicker and if other emergency services are needed, they can contact them for you.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

If you have a disability and have an accommodations letter from the Disability Resources office, I encourage you to discuss your accommodations and needs with me as early in the semester as possible. I will work with you to ensure that accommodations are provided as appropriate. If you suspect that you may have a disability and would benefit from accommodations but are not yet registered with the Office of Disability Resources, I encourage you to contact them at access@andrew.cmu.edu.

STUDENT WELLNESS

Take care of yourself. It is a myth that artistic ideas are enhanced by drugs and alcohol. These will slow you down and may lead to depression. They are not a good way to “relax” ! Certainly your ability to use the tools and machines in our shops will be hindered if you have had a bender the night before, aren't eating well, or haven't gotten enough sleep. To keep stress minimal and make better work in this class, get some sleep! Get some exercise! Relax, eat healthy balanced meals, please avoid excessive uses of alcohol, and refrain from using drugs.

All of us benefit from support during times of struggle. There are many helpful resources available on campus and an important part of the college experience is learning how to ask for help. Asking for support sooner rather than later. If you or anyone you know experiences any academic stress, difficult life events, or feelings of anxiety or depression, I encourage you to seek support.

Counseling and Psychological Services (CaPS)
call 412-268-2922
at <http://www.cmu.edu/counseling/>

Consider reaching out to a friend, faculty or family member you trust for help getting connected to the support that can help.

If you or someone you know is feeling suicidal or in danger of self-harm, call someone immediately, day or night:

CaPS: 412-268-2922

Re:solve Crisis Network: 888-796-8226

If the situation is life threatening, call the police

On campus: CMU Police: 412-268-2323

Off campus: 911

STUDENT RECORDING OF CLASS

No student may record any classroom activity (audio or video) without express written consent from me. If you have (or think you may have) a disability such that you need to record or tape classroom activities, you should contact the Office of Disability Resources to request an appropriate accommodation. I may be open to recording, but please just ask.

CAMPUS RESOURCES

For links to more student resources, please see <https://www.cmu.edu/current-students/>