

## **ART6933 CRITIQUE SEMINAR - SPRING 2026**

**INSTRUCTORS: ROSE BRICCETTI + KATERIE GLADDYS**

**CLASS MEETING TIME: WED 6:15 - 9:15 PM**

**CLASS LOCATION: GRADHAUS**

### **CONTACT INFORMATION AND OFFICE HOURS:**

#### **Rose Briccetti**

**Email and phone:** [rbriccetti@ufl.edu](mailto:rbriccetti@ufl.edu) and 314-882-1972  
FAD227 or ZOOM Monday 11:30am -12:30pm

### **CONTACT INFORMATION AND OFFICE HOURS:**

#### **Katerie Gladdys:**

**Email and phone:** [kgladdys@ufl.edu](mailto:kgladdys@ufl.edu) and 352-273-3073 Email is the best way to contact me

FAC301 or ZOOM <https://ufl.zoom.us/j/9597018114> - Wednesday 2:00-3:00 PM or by appointment

**CREDIT HOURS: 3**

### **DESCRIPTION:**

Critique Seminar is a collective space for inquiry and building community where students formally present finished and in-progress work for rigorous, collaborative discussion with peers, faculty, and visiting artists, critics, and scholars. We will address the questions of “why” and “how” we critique on both studio production and pedagogical levels, and examine multiple critique modalities. Emphasizing critical dialogue and divergent thinking, the seminar fosters an environment to refine one's artistic voice, advocate for work beyond their own practice, presentation strategies, and engagement with contemporary cultural and theoretical contexts. Students will be expected to maintain an active studio practice and present the work coming out of it, actively and regularly participate in discussions, and write about their own artwork and that of their peers. While class sessions primarily center on critique of individual student work, seminars may also include critical readings, artist talks, performances, and lectures that expand the collective dialogue and build a shared critical vocabulary. The course challenges students to both situate their own practice and advocate for work beyond it within broader social, political, and art historical frameworks.

### **COURSE OBJECTIVES:**

- Develop a deeper understanding of the rationale (“why”) and the methodologies of (“how”) we critique through readings, discussions, and written assignments
- Build a shared critical language—a vocabulary for discussing contemporary art across disciplinary and media-specific boundaries
- Become familiar with the studio practices and work of all current MFA students fostering conversation between disciplines
- Expand and cultivate knowledge of contemporary art, art history and theory across disciplines by engaging with one another’s research

**STUDENT LEARNING OUTCOMES:**

- Develop and articulate ideas (both spoken and written) about about the practice of critique and its role in studio art pedagogy
- Consistently participate in critiques deeply, creatively, and thoughtfully in ways that conceptually and formally assess the work and relate the work to ideas, other creative works, cultural contexts and the world
- Visit the studios of fellow MFA students to become closely acquainted with their processes and research as a means to build interdisciplinary connections and community
- Create studio work and reflective writings that demonstrate an increased understanding of contemporary art, art history, theory, and interdisciplinarity

**TEXTBOOKS:** Instructors will provide readings as linked pdfs on Canvas.

**COURSE MATERIALS:** Students are responsible for purchasing the materials needed to create art work. There are no lab fees for this class.

**GRADING SCALE**

A 100–94, A- 93–90, B+. 87-89, B. 83-86, B- 80-82, C+ 77-79, C 73-76, C- 70-72, D+. 67-69, D 63-66, D- 60-62, E 59–0

Assignments and readings are due before class on the day they are due. Work turned in after class on the due date is counted as late and will lose points.

A grade of C- or below will not count toward degree requirements. For more information on UF policies on grade points, see <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

**GRADING:**

55% PARTICIPATION (40%) AND ATTENDANCE (15%) - Students are expected to consistently and actively participate in critiques--asking questions and offering relevant

commentary on critiqued work. All feedback should be delivered in a professional and respectful manner. As a participation-based critique seminar, attendance and punctuality at critiques and discussions is a given.

**30% CRITIQUE** Each student will have work critiqued twice over the course of the semester. One critique will be 60 minutes (15%) and the other 30 minutes (15%) - Critique is evaluated upon the intentional presentation of physical work of in critique spaces and studios that reflects an active studio practice and sustained, thoughtful, creative research. Student is able to contextualize their work in contemporary art practice. Students consider the comments and questions asked by their peers and directly address and expand upon when necessary the feedback about both form and content of the exhibited work.

**5% WRITTEN ANALYSIS** Prior to the first critique, students are submit an analysis of a peer's work from a different discipline/medium, to be assigned by instructors. The writing is based upon one or more studio visits with one member of the class done to the day of critique. The analysis is due the **day of** the peer's first critique and will be shared with the class.

**5% ARTIST STATEMENT** Each student must write an artist statement that formally and conceptually defines and contextualizes your creative work and research. Due the **day of** your second critique and will be shared with the class.

**5% INTRODUCTORY PRESENTATION AND FINAL WRITTEN REFLECTION ON CRITIQUE** One ten-minute presentation introducing work during one of first two session of class (2.5%); presentation date to be assigned before the semester begins. A written reflection, 'What is Critique?' (2.5%), about the practice of critique and its role in your studio work and pedagogy based on readings and praxis. This writing is in preparation for a closing class discussion on the last day of class.

## **GENERATIVE AI**

Generative AI tools may be used to enhance **some** assignments in this course. This class integrates generative AI into the content of the course as a tool for art making. Assignment instructions will differentiate between distinct human and AI tasks. Any work that is done using generative AI must be cited in your submission. Generally, you are required to use images and video generated by you with a camera in collaboration with AI. With respect homework and in-class assignments that involve writing, in order to ensure that all students have an equal opportunity to succeed and to preserve the integrity of the course, students are not permitted to submit text that is generated by artificial intelligence (AI) systems such as ChatGPT, Bing Chat, Claude, Google Bard, or any other automated assistance for any classwork or assessments. This includes using AI to generate answers to written assignments, exams, or projects, or using AI to complete any other course-related tasks that have not been designated as AI exercises and projects. Using AI in this way undermines your ability to develop critical thinking, writing, or research skills that are essential for this course and your academic success. Students may use AI as part of their research and preparation for assignments, or as a text editor, but text that is submitted must be written by the student. For example, students may use AI to generate ideas and cite properly. Students should also be aware of the potential benefits and limitations of using

AI as a tool for learning and research. AI systems can provide helpful information or suggestions, but they are not always reliable or accurate. Students should critically evaluate the sources, methods, and outputs of AI systems. Violations of this policy will be treated as academic misconduct. If you have any questions about this policy or if you are unsure whether a particular use of AI is acceptable, please do not hesitate to ask for clarification. (from University of Texas, Center for Teaching and Learning Website <https://ctl.utexas.edu/chatgpt-and-generative-ai-tools-sample-syllabus-policy-statements>)

**University of Florida Guidance for Students On Generative AI** <https://ai.ufl.edu/for-our-students/guidance-for-students/>

## **PARTICIPATION + ATTENDANCE**

### **What constitutes participation?**

- complete readings and assignments prior to class
- contribute to class discussions
- ask relevant questions
- respond thoughtfully
- consideration for classmates
- attend every class period
- positive attitude and open mind
- being present and engaged. If you have to respond to a text or phone call, please leave class, return afterwards, and touch base with instructors.

### **Expectations for Class Participation**

Participation by all members is critical to the success of this class. Participation includes contributing to ongoing discussions and critiques, suggesting alternative ways of approaching projects, in addition to a thoughtful process and strong work ethic in one's own studio. Participation is evaluated with respect to both quality and quantity.

Registered students who do not attend at least one of the first two class meetings for the course, and who have not contacted the department to indicate their intent, may be dropped from the course.

### **Expectations for Attendance**

Attendance alone is 15% of your grade before the loss of participation points only available by showing up. If you do not show up and are not present for the entire class, you lose points. The 15 points awarded for participation are weighted and you will miss out on a great deal if you do not come. There is a correlation in studio classes between attendance and final grades; you have a better chance of doing well if you come to class. A student who wishes to have an absence excused must provide the instructors with a written/email explanation of absence ahead of time and/or appropriate verification when necessary (e.g., letter from doctor [following the absence] or faculty [prior to the absence] if for a sponsored school event). Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with

university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> [Links to an external site.](#)

Absences can include sickness, religious holidays, and doctor's appointments in addition to not attending class for personal reasons. It is your responsibility to come and talk with us if there are extenuating circumstances that would result in more than three absences.

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

### **Lateness and Leaving Early**

You are expected to stay for the entire class. Be professional; be on time. Arriving late, leaving early, or not being prepared are disruptive to others.

We will take attendance at the beginning of each class. If you are not present at that time, you will be marked as fully absent unless you see us at the end of class letting us know that you came so we can correct the attendance sheet. You are expected to stay for the entire class period. If you leave, your attendance will be recorded as late. If you know that you will be late or absent, please let me know in advance by contacting both of us at [kgladdys@ufl.edu](mailto:kgladdys@ufl.edu) and [rbriccetti@ufl.edu](mailto:rbriccetti@ufl.edu). Both lateness and absence will also have an effect on your participation grade.

### **Keeping and Making Up**

If you are having difficulties for any reason in understanding the material and completing the work for this class, you need to make an appointment to meet and talk with one or both of us. Do not wait until the last minute or until you are totally lost to contact us. Requirements for class attendance and make-up exams, assignments, and other work are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

### **ENGAGING WITH ONE ANOTHER**

People learn best when they are encouraged to ask questions and express their opinions on course content which may include images, texts, data, or theories from many fields. This is especially true in courses that deal with contemporary issues. 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. Our conversations may not always be easy; people may find some of the ideas and opinions that we encounter in the course material unwelcome, disagreeable, or even offensive. In our structured and unstructured discussions and dialogue, we will have many opportunities to explore some challenging issues and increase our understandings of different perspectives. We sometimes will make mistakes in our speaking and our listening and will sometimes need patience or courage or imagination or any number of other qualities in combination to engage our texts, our classmates, and our own ideas and experiences. We will ALWAYS need respect for others. Thus, an additional aim of our course will be for us to increase our facility with the sometimes difficult conversations that arise as we deepen our understandings of multiple perspectives – whatever our backgrounds, experiences, or positions.

We want this class to be fun and meaningful, and for everyone to feel comfortable to contribute to the dialogue. This is how we learn. Effective learning/teaching is a creative and co-constructed

experience with give and take between teacher and student and between student and student. Key to facilitating an environment for learning is respect. Disruptive and disrespectful actions make for stressful atmosphere which is not conducive to learning.

Here are some thoughts and suggestions for cultivating community.

- Treat every program interaction, both in and out of class and critique, as if you were professional colleagues who need to work together to be successful.
- Be an active listener who seeks to understand.
- Honor multiple perspectives and experiences that others bring to the program.
- Take responsibility (for your statements, actions, interactions, academic performance).
- Assume good intent on the part of others.
- Pause and reflect before reacting.
- Use every class session and every interaction with peers to think about your future as an artist and teacher.
- Conduct yourself with personal integrity and honesty. See UF Student Honor Code policies below.
- Communications outside of class with individuals as well as the class are done via email, please check your @ufl.edu email account regularly for updates and additional course information.
- When collaborating with others for group projects, you are expected to do your share of the work and communicate effectively with others in your group i.e. providing correct contact information to the rest of the group, responding to emails and phone calls regarding the group project, attending meetings to work out assignments and schedules.

It is our intention that students from varied backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the breadth of perspectives that the students bring to this class be viewed as a resource, strength and benefit. It is our intent to present materials and activities that are respectful of the many perspectives that students bring to the class.

### **Electronic Device Policy and In-class Recording**

A note on cell phones, texting, and checking one's email during class: Research has shown us that even having our cell phones on the table in front of us diminishes our ability to learn well; further, taking notes via computer diminishes one's ability to process information. Checking texts, emails, and messages is unprofessional and disrespectful to our class community. Please put your phones on vibrate, do not check email, social media, etc. via computer during class; we will do so as well. We appreciate your cooperation with this important aspect of creating a class of which we all want to be a part. We will not hesitate to ask you to put away a mobile phone if in use during class.

### **CALENDAR:**

**1/14** Discussion: What is Critique? Development of critique parameters

5-minute introductions of art work, Part 1

**1/21** Discussion: Methodologies of Critique

5-minute introductions of art work, Part 2

**1/28** 3 1-hour critiques (3rd year students)

**2/4** 3 1-hour critiques (3rd year students)

**2/11** 3 1-hour critiques

**2/18** 3 1-hour critiques

**2/25** 3 1-hour critiques

**3/4** 3 1-hour critiques

**3/11** 3 1-hour critiques

**3/18 NO CLASS SPRING BREAK**

**3/25** 5 30-minute critiques

**4/1** 5 30-minute critiques

**4/8** 5 30-minute critiques

**4/15** 5 30-minute critiques

**4/22** Potluck + Discussion + Writing assignment: What is Critique?

**Link to UF Academic Policies:**

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>