

SPRING 2021
SMFA 0121 DRAWING FOR SCULPTURE
Thursday, 6-8p



Instructor / john ros
Email / john.ros@tufts.edu
Office Hours / by appointment — email to schedule

COURSE DESCRIPTION

Examines the basic elements that make up our three-dimensional world. Using simple materials such as string, wire, paper and cardboard, explore the infinite possibilities of line, plane, and volume. With technical workshops to understand basic additive and reductive techniques, expand the capacity to define complex forms. Explore two-dimensional drawings for three-dimensional thinking. Learn to create technical drawings and make the described object to scale. Open to all levels.

ADDITIONAL THOUGHTS FROM THE LECTURER

A thorough investigation of space through drawing. Deeply based in research — this piratical course will expand how we think about space, object and three dimensions through drawing. Traditional ideas of drawing will be implemented, but conceptual ideas will be encouraged. The course will culminate in a sketchbook and other research-based work. Weekly briefs will be reinforced with lectures, readings and writing. Research will be visual, archival and conceptual, working with simple tools and elements readily available around us.

COURSE OBJECTIVES

- Develop skills of observation and to understand different ways of seeing and experiencing
- Develop an awareness of and sensitivity to structure, space and relationship
- Develop knowledge of traditional and contemporary approaches
- Expand a growing critical vocabulary that is conceptually, aesthetically and culturally aware
- Develop research that is culturally diverse and inclusive of historical and contemporary conversations and addresses theory and practice
- Demonstration of innovative thinking and development of personal voice and visual vocabulary

COURSE REQUIREMENTS FOR CREDIT

- Present work of high quality w/ strong personal investment and clear evidence of rigorous practice
- Show Initiative and participate in group discussions and in discussions with the lecturer
- Be Inventive, think beyond the scope of the ask, be exhaustive and exhibit an *Ability to Fail*
- Attend all classes and complete all briefs (assignments) on time throughout the course
- Participate in weekly asynchronous Canvas Group Discussion and synchronous Zoom Crits
- Maintain a dedicated notebook for the course with assignments, notes, findings, etc.
- Provide a final portfolio of work from the course

LETTER GRADES

In the case that you require a letter grade, in addition to adhering to the “COURSE REQUIREMENTS FOR CREDIT” on page 01, the following rubric will be implemented in determining final grades:

Sketchbook: 25%

Final portfolio: 25%

Initiative & Participation: 25%

Inventiveness, Outward Thinking & Ability to Fail: 25%

If desirable, all grade-receiving participants can schedule a midterm one-on-one session with the lecturer to determine their course progress. A final one-on-one session will commence at the end of the term for all course participants. More on grading can be found [here](#).

CREATING A CULTURE OF SHARING AND LISTENING

In today's classroom it is important to understand the systemic effects that a racially biased patriarchy has on us. To counter, we must commit to a communal space of awareness and create a culture of shared experience where we all have opportunities to speak and listen. It is important to create a shared and loving space for all, especially with those we may not agree with.

By fostering a communal sense of sharing, in all spaces associated with this course, we can all share in the creation of a more sustainable community. This work will require vigilance about the ways we use language and, perhaps more importantly, how we listen to one another. Listening can develop empathy, which will help create an open space of equity, strengthening our learning and further supporting broader freedoms within our democratic society. Creating a space where we can all be heard may also create tension, bringing up uncomfortable discussions as we explore challenging issues and increase our understandings of different perspectives. Space for mistakes in our speaking and our listening must be allowed — we may need to practice patience, courage, imagination and love to engage our texts, our classmates and our own ideas and experiences.

Finally, rather than contributing to call-out or cancel culture, when appropriate, we should aim to *call-in* people we do not agree with. Should it be required, in the vein of restorative justice, let us come together and form healing discussions rather than silence and secrecy. This is also important when researching history and reading/viewing documents from the past. It is important to place context onto our research so that we may learn the deficits of authors/presenters, institutions and situations, while also learning from them.

Additional info about CREATING A CULTURE OF SHARING AND LISTENING:

LANGUAGE COMMITMENT TO EQUITY, INCLUSION, AND A PRACTICE OF FREEDOM pp 11-12
LANGUAGE USE p 12.

COURSE STRUCTURE

As a 2 hour course, there is an expectation of 4-5 hours devoted weekly to this course, including scheduled course time. Most weeks will include a 1 to 1.5 hours synchronous Zoom meeting starting at 6p sharp, but some weeks will be asynchronous, allowing time to work on briefs and compile materials at your own time. If you are unable to join the scheduled course meeting times, please let me know asap and we will make other arrangements. If all participants agree, we may opt to record all group video sessions for the future use of this course only. (see: POLICY ON SHARING p 11)

The bulk of our time on weekly Zoom meetings will either take the shape of a lecture, scheduled individual crits or formal group discussions. A new brief will also be presented each week. These briefs are meant to focus on building practice which will culminate in practical evidence. Though evidence of research will take many forms, drawing will remain a common thread. A dedicated sketchbook is required for this course. This sketchbook can take any form, as long as it is a space where you can devote time and energy specifically to this course. Much of the work in the course will culminate in this sketchbook space including, but not limited to: thoughts/ideation, concepts, research, development, general note taking, notes on feedback, thoughts on writing, drawing space, collage space, etc.

Weekly briefs will typically consist of the following sections:

IN YOUR SKETCHBOOK / Direct prompts to be completed in your sketchbook.

BEYOND YOUR SKETCHBOOK / Direct prompts including contemplation with materiality such as drawings, sculpture, installation, found objects, collections, photos, videos, audio recordings, etc.

READING/VIEWING / Assigned required reading/viewing/listening.

IN-STUDIO DISCUSSION / Online element in Canvas to discuss the week as a group.

All of the above elements must be completed each week and are required to receive credit.

Everyone should be prepared to document their sketchbook throughout the course, providing me with a digitized final document. From time to time, group crit sessions may require selected course participants to prepare a brief .PDF presentation of their work to present to the group. A final .PDF document will also be required as a culmination of all completed work done from the course.

Each week will include some level of engagement with the lecturer in addition to the scheduled Zoom class meeting times. These thoughts, notes, crits or discussions may take for form of a direct email, individual video crit, personal pre-recorded video or audio crit, or an individual phone call, depending on the needs of the week and/or each course participant.

If there be any issues meeting any of the expectations of this course, please reach out as soon as possible. I have an open door policy and am here to ensure you have the tools and resources you need to succeed in this course and at SMFA.

CRITIQUES & DISCUSSIONS

Throughout the semester you will be expected to participate in synchronous Zoom classroom crits; asynchronous Canvas discussions and individual crits with the lecturer. Crits will focus on discussion of the technical and conceptual elements of weekly work. It is crucial to participate in the intellectual assessment of your work as well as the work of your peers to develop and grow as an artist.

SCHEDULED ONE-ON-ONE VIDEO CRITS

In addition to weekly discussions, there will be three officially scheduled 10 minute individual video crits with the lecturer. Please sign up to your preferred time slot via Canvas.

CANVAS IN-STUDIO GROUP DISCUSSION SPACE

This course will use an asynchronous weekly group discussion space on Canvas so that you can share your week's work and comment on other's work. This space will also be the primary space where I will get a chance to view your work each week. Be sure you are uploading quality images and material pertinent to the weekly brief.

The weekly scheduled prompts on the Canvas Discussion Space will be as follows:

Each Wednesday before class by 12noon, US eastern time you will be asked to

- upload 2-6 images from the week
- write 3-7 sentences about the week's experiences

Each Thursday of class by 12noon, US eastern time you will be asked to

- return to the discussion
- comment on at least two course mates work

COMMUNICATION

Communication is of utmost importance. Email is my preferred way to communicate. When emailed or prompted in this course, please respond within 36 hours. Be sure to check your email regularly and maintain your email accounts so that they do not become full. Also be sure to check your SPAM/JUNK folders for important emails that may be incorrectly tagged.

In place of traditional office hours I will be available via email. A more personal video or phone meeting can be arranged as/when necessary. Being a part time lecturer, though I will check email regularly Monday through Friday, it may take up to 36 hours to receive a response. Emails received over the weekend will be answered on the next day of classes.

FINAL COURSE DOCUMENTATION

Course participants are required to submit a final digital portfolio at the end of the semester as one single .PDF containing all final work from each brief as well as select research material that feels pertinent. The format and length is totally up to each participant — but it should be a thoughtfully considered document. If the document is larger than 5mb, please share via cloud link, WeTransfer or other large-file sending service.

Name your portfolio document in the following format: **LastName-FirstName__SMFA0121-SP21.pdf**

MATERIALS

Materials will vary. Some materials may be provided, but most will be determined by the nature of your work and what is readily available to you. Below is a list of materials you will need:

- Decent camera or device to document your work
- App on your mobile device or dedicated device to digitally record audio/video
- Computer or device to access Canvas, Zoom and other course materials
- Sketchbook
- Drawing tools: charcoal; conté crayon; graphite; pencils; pastel; chalk; oil sticks; etc.
- Paper pads: 18 x 24 in. drawing/sketch paper; bristol board; newsprint; etc.
- Good paper: Printmaking paper such as Rives BFK; Arches; Fabriano; Lennox; Stonehenge; etc.
- Drawing board or other surface and masking/painters tape to secure paper to drawing surface
- Found materials: string; wire; cardboard; newspaper; paper, etc.

Consider sourcing materials at your local art, stationary, hardware shops whenever possible.

SMFA RESOURCES

SMFA Studio Resources/COVID Studio Safety Policies sites.tufts.edu/smfastudioresources/
SMFA Technical Training Repository sites.tufts.edu/smfatechtraining/
Studio Resources / Student Experience Info smfa.tufts.edu/student-experience/studio-resources
Studio Team general e-mail re: studio resources smfastudioteam@tufts.edu

ATTENDANCE

SMFA has an institutional attendance standard that expects all course members to attend and fully participate in all class meetings. If you know you are going to miss a class, please reach out via email at least 24 hours in advance of our course meeting time.

Full attendance in regular class sessions is required. If a participant taking a course for credit is tardy to class (20 mins late) more than three times or absent from class more than twice without a reasonable (preferably documented) excuse, the participant will receive a grade of NO CREDIT for the course in question, and this grade will appear on their transcript.

Exceptions to this policy will be made on an individual basis at the discretion of the instructor, for participants meeting asynchronously as well as for participants who might encounter technical difficulties accessing classes synchronously. Making up missed work will be the responsibility of the participants who should be in close contact with their instructor. Participants are encouraged to speak with their instructor at the beginning of the course should they have any concerns about their ability to access the course remotely.

Course participants who will be missing class for legitimate medical and/or personal issues must contact the Associate Dean of Undergraduate Advising or the Associate Director of Graduate Programs immediately to explore the possibility of flexibility with their faculty. Participants should also contact the Associate Dean of Student Affairs if they need to pursue a medical leave or other support for prolonged medical or personal issues.

COURSE SCHEDULE — SPRING 2021

WEEK 01 / 04 FEB

- Introductions
- Syllabus overview
- Discuss crit culture
- Intro to Canvas group discussion

BRIEF

/ line

IN YOUR SKETCHBOOK / Contemplate line

BEYOND YOUR SKETCHBOOK / Line in space

READING/VIEWING /

James Baldwin, The Cross of Redemption : Uncollected Writings

FROM Part 1 - Essays and Speeches

Mass Culture and the Creative Artist: Some Personal Notes

The Artist's Struggle for Integrity

John Berger, Ways of Seeing, chapter 1 pp 07-34

IN STUDIO DISCUSSION SPACE / Contribute to Canvas Group Discussion Space and upload weekly images/thoughts

WEEK 02 / 11 FEB

BRIEF

/ line in space

LECTURE / line, shape and form

IN YOUR SKETCHBOOK / Consider line in space

BEYOND YOUR SKETCHBOOK / Drawings of line spatially

READING/VIEWING /

Sarah Sze Interview: The Line Between Drawing and Sculpture

Claudia Rankine, Don't Let Me Be Lonely: skim/read through 2-3 sections of your choice

IN STUDIO DISCUSSION SPACE / Contribute to Canvas Group Discussion Space and upload weekly images/thoughts

WEEK 03 / 18 FEB

BRIEF

/ shape to form

FORMAL GROUP DISCUSSION / Selected participants: prep short .PDF presentation to present to group

IN YOUR SKETCHBOOK / Contemplating shape and form

BEYOND YOUR SKETCHBOOK / Drawings of objects — Objects of drawings

WEEK 03 / 18 FEB

READING/VIEWING /

Gertrude Steiin, Tender Buttons: Objects pp 03-17

Fred Moten, in the break, the aesthetics of the black radical tradition.

Resistance of the Object: Aunt Hester's Scream pp 01-24

IN STUDIO DISCUSSION SPACE / Contribute to Canvas Group Discussion Space and upload weekly images/thoughts

WEEK 04 / 25 FEB

BRIEF

/ space and place

LECTURE / space and place

IN YOUR SKETCHBOOK / investigate spaces around you

BEYOND YOUR SKETCHBOOK / depicting space and place

READING/VIEWING /

Valerie Maridorakis, Old World, Odd World: Siah Armajani and American Ordinary Architecture, pp107-120

Bardad Golshiri, Failing Armajani, Armajani Failing, pp 346-351

IN STUDIO DISCUSSION SPACE / Contribute to Canvas Group Discussion Space and upload weekly images/thoughts

WEEK 05 / 04 MAR

BRIEF

/ in-between

SCHEDULED INDIVIDUAL CRITS W/ LECTURER

IN YOUR SKETCHBOOK / contemplate what the in-between means to you

BEYOND YOUR SKETCHBOOK / locating in-between spaces — draw / sculpt

READING/VIEWING /

Genpei Akasegawa, Hyperart: Thomasson, Preface – Ch 02 pp 01-36

Agnes Martin, Writings, pp: 15-19; 31-32; 61-62; 85; 89-90; 93-99.

Tania Bruguera, Manifesto on Artists' Rights

IN STUDIO DISCUSSION SPACE / Contribute to Canvas Group Discussion Space and upload weekly images/thoughts

WEEK 06 / 11 MAR

BRIEF

/ light

LECTURE / in-between // light and sound

IN YOUR SKETCHBOOK / in search of light

BEYOND YOUR SKETCHBOOK / sourcing, drawing and sculpting with light

WEEK 06 / 11 MAR

READING/VIEWING /

Albert Camus, Rules of Engagement, Harpurs

Social Medium: Artist Writing: select pages

Schuld, Dawna, Practically Nothing: Light, Space, and the Pragmatics of Phenomenology, pp 105-122

IN STUDIO DISCUSSION SPACE / Contribute to Canvas Group Discussion Space and upload weekly images/thoughts

WEEK 07 / 18 MAR

BRIEF

/ sound

FORMAL GROUP DISCUSSION / Selected participants: prep short .PDF presentation to present to group

IN YOUR SKETCHBOOK / in search of sound

BEYOND YOUR SKETCHBOOK / sourcing, drawing and sculpting with sound

READING/VIEWING /

Brenda Hutchinson | SoundTracks- Still Drawings

<https://vimeo.com/75082536>

<http://www.sonicportraits.org/>

Judy Dunaway | SOLO BLOWN BALLOON (1998-2014)

<http://www.judydunaway.com/blown-balloon.html>

Mikel R Nieto

https://monoskop.org/media/sound/Nieto_Mikel_R_Dark_Sound_2016.mp3

Alvin Lucier - I Am Sitting In A Room

<https://www.youtube.com/watch?v=fAxHILK3Oyk>

Zadie Smith, Grand Union, Words and Music pp 35-44

IN STUDIO DISCUSSION SPACE / Contribute to Canvas Group Discussion Space and upload weekly images/thoughts

WEEK 08 / 25 MAR

BRIEF

/ collaboration

SCHEDULED INDIVIDUAL CRITS W/ LECTURER

IN YOUR SKETCHBOOK / parts to a whole

BEYOND YOUR SKETCHBOOK / drawing connections

READING/VIEWING /

Alhena Katsof, Collaborative Projects Inc, Times Square Show, 1980

Theaster Gates: Collecting | Art21 "Extended Play"

<https://www.youtube.com/watch?v=Byin7zoiUU>

WEEK 08 / 25 MAR

William Pope.L interview excerpt / Black Factory
<https://www.youtube.com/watch?v=e-7KNINpA6w>
Pope.L | The Black Factory Archive, 2003–ongoing
<https://www.moma.org/collection/works/182201>

IN STUDIO DISCUSSION SPACE / Contribute to Canvas Group Discussion Space and upload weekly images/thoughts

WEEK 09 / 01 APR
BRIEF
/ movement

LECTURE / movement/performance

IN YOUR SKETCHBOOK / from here to there
BEYOND YOUR SKETCHBOOK / recording movement
READING/VIEWING /

Memory Marathon 2012: Adrian Piper
<https://www.youtube.com/watch?v=zMQd3KIV1AU>
<https://www.tate.org.uk/art/artworks/long-a-line-made-by-walking-p07149>
<http://www.richardlong.org/Sculptures/2011sculptures/linewalking.html>
http://www.richardlong.org/Textworks/2018textworks/five_walks.html

IN STUDIO DISCUSSION SPACE / Contribute to Canvas Group Discussion Space and upload weekly images/thoughts

WEEK 10 / 08 APR
BRIEF
/ performance

FORMAL GROUP DISCUSSION / Selected participants: prep short .PDF presentation to present to group

IN YOUR SKETCHBOOK / the formalization of *from here to there*
BEYOND YOUR SKETCHBOOK / creating movement
READING/VIEWING /

Claire Bishop, *Artificial Hells*: Chapter 8: Delegated Performance/Outsourcing Authenticity pp 219-239

Pope.L: Crawl | ARTIST STORIES
<https://www.youtube.com/watch?v=0N7OnQkch7s>

Vito Acconci, *Security Zone*, 1971
<https://www.youtube.com/watch?v=Muz3rSdo-2oA>

Vito Acconci on how poetry led him to performance art
<https://www.youtube.com/watch?v=Os6LZ3HsnHM>

Yoko Ono, *Cut Piece*

WEEK 10 / 08 APR

<https://www.youtube.com/watch?v=f-P-x97bwrl>

Martha Rosler - Semiotics of the Kitchen 1975

<https://www.youtube.com/watch?v=ZuZympOIGCO>

IN STUDIO DISCUSSION SPACE / Contribute to Canvas Group Discussion Space and upload weekly images/thoughts

WEEK 11 / 15 APR

BRIEF

/ installation 01

LECTURE / installation

IN YOUR SKETCHBOOK / locating installation

BEYOND YOUR SKETCHBOOK / sourcing materials; drawing for installation

READING/VIEWING /

Claire Bishop, Installation Art, Ch 2 Heightened Perception, pp48-81

The Last Freedom, Time-Based Earth pp 30-37

IN STUDIO DISCUSSION SPACE / Contribute to Canvas Group Discussion Space and upload weekly images/thoughts

WEEK 12 / 22 APR

BRIEF

/ installation 02

INDIVIDUAL CRITS W/ LECTURER

IN YOUR SKETCHBOOK / creating installation

BEYOND YOUR SKETCHBOOK / installation as drawing | installation as sculpture

READING/VIEWING /

The Artist As Curator

James Meyer, Mel Bochner, Working Drawings and other Visible

Things on Paper Not Necessarily Mean to be Viewed as Art 1966

IN STUDIO DISCUSSION SPACE / Contribute to Canvas Group Discussion Space and upload weekly images/thoughts

WEEK 13 / 29 APR

FINAL GROUP DISCUSSION /

06-14 MAY | REVIEW BOARDS

PLEASE NOTE THIS IS AN OUTLINE ONLY — THE WEEKLY BRIEFS ARE NOT COMPLETE. YOU WILL RECEIVE UPDATED BRIEFS EACH WEEK THROUGHOUT THE COURSE.

THIS SYLLABUS IS SUBJECT TO CHANGE AS DETERMINED BY THE LECTURER FOR THE BENEFIT OF THE THIS COURSE AND ITS MEMBERS.

ACADEMIC INTEGRITY / Tufts holds its students and faculty members strictly accountable for adherence to academic integrity. It is critical that you understand the requirements of ethical behavior and academic work as described in [Tufts' Academic Integrity policy](#). If you have questions about the expectations concerning a particular assignment or project in this course, be sure to ask me for clarification. The faculty of the School of Arts and Sciences and the School of Engineering are required to report suspected cases of academic integrity violations to the Dean of Student Affairs Office. If I suspect that you have cheated or plagiarized in this class, I am obliged to report the situation. If you are tempted to plagiarize or otherwise cheat because you feel desperate to complete an assignment, don't: instead, come talk with me.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES / Tufts University values the diversity of our students, staff, and faculty; recognizing the important contribution each student makes to our unique community. Tufts is committed to providing equal access and support to all qualified students through the provision of reasonable accommodations so that each student may fully participate in the Tufts experience. If you have a disability that requires reasonable accommodations, please contact the StAAR Center at StaarCenter@tufts.edu or 617-627-4539 to make an appointment with an accessibility representative to determine appropriate accommodations. Please be aware that accommodations cannot be enacted retroactively, making timeliness a critical aspect for their provision.

ACADEMIC SUPPORT AT THE STAAR CENTER / The StAAR Center (formerly the Academic Resource Center and Student Accessibility Services) offers a variety of resources to all students (both undergraduate and graduate) in the Schools of Arts and Science, Engineering, SMFA and Fletcher; services are free to all enrolled students. Students may make an appointment to work on any writing-related project or assignment, attend subject tutoring in a variety of disciplines, or meet with an academic coach to hone fundamental academic skills like time management or overcoming procrastination. Students can make an appointment for any of these services by visiting go.tufts.edu/TutorFinder, or by visiting our website (<https://students.tufts.edu/staar-center>).

POLICY ON SHARING / This course is designed for everyone to feel comfortable participating in discussion, asking questions, learning, and facilitating the learning of others. In order for that atmosphere to be maintained, the recordings of our conversations will only be shared with the enrolled students in the class (not posted publicly) and it is prohibited for any of us who have access to the video to share it outside the course. Similarly, I have specifically designed the syllabus, handouts and lectures for the people who are enrolled in the course this term and those may not be shared outside this course. It is against Tufts policy for anyone to share any content made available in this course including course syllabi, reading materials, problems sets, videos, handouts, and exams, with anyone outside of the course without the express permission of the instructor. This especially includes any posting or sharing of videos or other recordings on publicly accessible websites or forums. Any such sharing or posting could violate copyright law or laws that protect the privacy of student educational records.

COMMITMENT TO EQUITY, INCLUSION, AND A PRACTICE OF FREEDOM / By registering for this course, you are agreeing to a social contract. We recognize that in order to establish the conditions wherein we will collectively and individually develop a practice of freedom, we must confront and undo the work of oppressive indoctrination by challenging, unlearning and relearning modes of thought and existence in a space of generosity, support, and mutuality. In the context of this class, cultivating a

practice of freedom refers to the right of freedom from discrimination, which is afforded every member of this class, as it pertains to citizenship, race, ancestry, ethnicity, cultural expression, class, disability, place of origin, skin color, religious belief, sexual orientation, gender, age, record of offenses, marital status, and family status. This applies to all areas of shared space and related classroom activities including interactions with faculty, visitors, colleagues, and the class as a whole. By registering for this course, you acknowledge that you will be an active and engaged member of this community. You agree to uphold, and when appropriate, advocate for the practice and maintenance of this freedom.

LANGUAGE USE / We should always aim to use language that is gender-inclusive and non-sexist and respect how people describe, express, and experience their gender. Just as sexist language excludes women's experiences, non-gender-inclusive language excludes the experiences of individuals whose identities may not fit the gender binary, and/or who may not identify with the sex they were assigned at birth. Identities outside the binary reflect personal descriptions, expressions and experiences. Use of gender-inclusive/non-sexist language acknowledges people of any gender (for example, first year student versus freshman, chair versus chairman, humankind versus mankind, etc.). It also affirms non-binary gender identifications and recognizes the difference between biological sex and gender expression.

We must aim to always be fair and respectful with our language. Please feel free to open up dialogue should you ever feel something said during the course is experienced as offensive, especially if it is something said by the lecturer. Please know this is never my intention, but I also understand that intention and reception are different. As I will always give students the benefit of the doubt, I also would like to be given the opportunity to discuss anything seen as offensive or derogatory.

BASIC NEEDS SECURITY / If you have difficulty affording groceries or accessing sufficient food to eat every day, or if you lack a safe and stable place to live, there are resources to help you. Some of them may be found on <https://students.tufts.edu>, and I can direct you to further resources. You may also contact your advisor or advising dean for assistance.

MENTAL HEALTH SUPPORT / During these challenging times, attending to your mental health and well-being is more important than ever. Please know that Tufts Counseling and Mental Health (CMHS), is here to support you. Don't hesitate to give them a call to consult about what might be most helpful. CMHS offers individual telehealth appointments, virtual support groups/workshops, and/or assistance with referral, as appropriate. To make an appointment call 617-627-3360, or for more information visit the CMHS website at <http://go.tufts.edu/counseling>.

IMPORTANT RESOURCES /

- Information about Spring semester on-boarding / [here](#)
- StAAR Center / <https://students.tufts.edu/staar-center>
- Student Affairs / <https://students.tufts.edu/student-affairs>

RELIGIOUS ACCOMMODATIONS / Reasonable and appropriate accommodations will be given to to any participant requesting them on grounds of religious observation. Please notify me as soon as possible of potential scheduled absences so that we may determine alternative methods/class times/assignments as necessary.