SYLLABUS

ART2680C- Time Studio

INSTRUCTOR: Flounder Lee

EMAIL:

CLASS MEETING TIME: Tuesdays and Thursdays 8:30 AM - 11:30 AM

CLASS LOCATION: NRNA0504

OFFICE HRS: TBD

OFFICE LOCATION: TBD

OFFICE PHONE: TBD

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**Class announcements, homework assignments, critique dates, and special events are communicated verbally in class, through email, and on our class website in the announcement section. Supplementary resources and extra credit opportunities are also noted on the website. Assignments will be submitted online and accessible from Canvas.

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COURSE DESCRIPTION

This course introduces the concepts of time-based art practice through stop-motion animation, video, sound, performance, and, potentially, installation. Students create artworks that explore linear and non-linear narrative, seriality, embodiment, virtuality, and networks. Aesthetic, technical, historical, and conceptual issues within the context of contemporary art and theory are addressed through lectures, demonstrations, experiments, exercises, projects, screenings, research, and readings.

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COURSE LEARNING OBJECTIVES

Through in-class and formal assignments, students will demonstrate an understanding of the following concepts and skills:

- Record/shoot, capture, edit, and deliver audio and visual media.
- Use sound to create temporal and spatial space within a screen-based environment.
- Acquire knowledge of sound design as it relates to image and time-based structures.
- Understand and employ concepts and issues related to time-based practice, including stop-motion animation, motion, duration, pacing/tempo, /rhythm, seriality, linear and non-linear narrative, performance, and embodiment.
- Research and apply your knowledge about artists, past and present, with time-based methodologies that include film, video, sound, installation, sculpture, and performance to your art practice.
- Generate and develop ideas and concepts from observation, personal reflection, and research and use them to inform the concept and content of assigned projects.
- Develop visual literacy and critical thinking skills through participating in critiques.

- Experience diverse approaches to artmaking to develop a personal art practice within a studio context.

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METHOD OF INSTRUCTION

The method of instruction for this course is in-person, and it consists of lectures, screenings, demonstrations, in-class exercises, readings/research, response papers, assigned projects, and critiques. Students should expect to spend a minimum of four hours weekly outside class working on projects and doing research.

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REQUIRED MATERIALS

To succeed in this course, you will need access to a laptop and fast internet. The School of Art and Art History has the following laptop requirement https://arts.ufl.edu/academics/art-and-art-history/programs/studio-art/technology-requirements/

A student registered in a studio art course typically pays equipment and materials fees. These funds are used to purchase microphones, tripods, sound recorders, and cameras for checkout.

If you are buying your own camera, you need to be able to shoot high-quality (at least HD video at 1280 X 720) (720p). For consumable materials, you could expect to spend around $100.00 or more on storage media such as hard drives, SD cards, a microphone, a tripod, and other supplies necessary for you to complete your projects. We will talk about this in class.

Some good things to have:

- Headphones (required, bring every class)
- 100+GB hard drive/flashdrive to store and work on your projects/Cloud storage
- SD card if you are using a DSLR/mirrorless
- USB microphone
- Access to software: Adobe Photoshop, Adobe Premiere, Adobe Audition.
  - Students may purchase a six-month subscription to Adobe software through UF: https://software.ufl.edu/software-listings/adobe-discounted-for-students.html
  - (Note: Software is available in the computer labs.)
- Tripod
  - There are plenty of cheap tripods at thrift stores, including Repurpose Project

LINKED-IN LEARNING TUTORIALS
https://elearning.ufl.edu/supported-services/linkedin-learning/

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Generative AI (chat gpt and such)

You may use AI programs e.g. ChatGPT to help generate ideas and brainstorm. However, you should note that the material generated by these programs may be inaccurate, incomplete, or otherwise problematic. Beware that use may also stifle your own independent thinking and creativity.

You may not submit any work generated by an AI program as your own. If you include material generated by an AI program, it should be cited like any other reference material (with due consideration for the quality of the reference, which may be poor).

Any plagiarism or other form of cheating will be dealt with severely under relevant UF policies.

Overall note about this, it is a rapidly changing field and I'm not against using it for some purposes, but much of it is akin to just taking two- or three-people's ideas and cramming them together. It also tends to be formulaic and repetitive. Just use it cautiously. If I suspect you of using it (such as when a written submission sounds nothing like you do in class) then we will meet about it. Honestly, though, it is harming you more than anything; you need to learn to use it in a way that pushes your creativity instead of relying on it for creativity. It very well could be your competitor in the future.

CHECKOUT, LABORATORY HOURS, AND PROCEDURES/POLICIES/GUIDELINES

For more information on FAC306 Computing's Policies, Procedures and Guidelines:
http://plaza.ufl.edu/mchristo/306-schedule.html

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EVALUATION AND GRADING CRITERIA

The purpose of grading is to clearly and accurately pinpoint the strengths and weaknesses of your progress. You will receive grades on all assignments. Your overall grade will be based on your understanding of the information and ideas discussed, and your formal, technical, and conceptual progress as demonstrated in projects and exercises, and professionalism during the course.

Projects are graded on their ability to communicate aesthetically the intent of the artist, as well as their demonstration of mastery of the technical apparatus.

Students will be evaluated through exercises, participation, research, presentations, and technical proficiency with the various software applications, their aesthetic application, and problem solving. In-class exercises with weighted point values ranging from 5-20 points depending on the complexity of the activity.

GRADING SCALE:

100-97…………A+

96-94……..……A

93-90…………..A-

89-87…………..B+

86-84…………..B

83-80…………..B-

79-77…………..C+

76-74…………..C

73-70…………..C-

69-67…………..D+

66-64…………..D

63-60…………..D-

Below 60………F

Students will be graded on their participation in discussions and critiques, their level of engagement, and their completion of in-class exercises and four assigned projects.

I don't generally give written feedback on assignments or projects; we talk a lot in class already about most of the items. However, if you want feedback on anything in particular, you can request it either in person after class or by posting it as a comment on the submission so I'll see it when you are grading. If I've already graded and you want feedback, please just email me.

<u>**Homework, Participation, and In-class Assignments: 35% of final grade**</u>

Homework assignments in which you respond to readings, films, videos, and works of art will have specific word length requirements on canvas but, generally, should be written well, not necessarily formally, but not highly casually either. Paragraphs or bullet points are both usually possible. Reading/writing assignments are graded on their completeness and expression of thought, as well as their demonstration of critical consideration regarding the readings and artworks under discussion.

When you turn in an assignment or project in this class, you usually submit it to a particular assignment on Canvas, but some things will go into the participation discussion board, I won't look in the participation journal for things that have a separate assignment, and things that have an individual assignment should not go into both the assignment and the participation board.

What constitutes participation?

- completing readings the associated assignment before class
- contributing to class discussions
- asking relevant questions
- responding thoughtfully
- having kindness and consideration for classmates, but still giving constructive critical feedback
- attending every class period
- having a positive attitude and open mind

Regularly posting to the participation discussion board during each project is required for developing sketches, diagrams, reflective notes, and concepts and counts for a percentage of your overall grade.

By the second week, you will have an discussion board in Canvas that will be dedicated as an online sketchbook/discussion to document the process work for the course. Use board as a way to develop a vision of your work that engages with the readings, screenings, and exercises that we do in class as well as your research. Write with clarity and purpose.

Some of the in-class writing will be more formal, such as when writing an artist statement or a project proposal. Some of the writing will be more stream of consciousness when you are ideating for a project or responding to your current work. Students are also highly encouraged to comment on some of the posts of fellow students; it is assumed that all comments are civil, respectful, and constructive. Good feedback to a classmate counts as participation in the same way as your own posts do (small comments like "I like what you made" do not count toward participation).

In addition to writing, the discussion board should and can contain images, links to websites, and video and sound that you feel relates to assignments and projects. If you function more as a physical sketchbook person, you are also welcome to scan in pages from your sketchbook and post to the journal. Be aware that all posts must be visible and legible. I need to be able to easily read just by looking at your post without any image

manipulation. Files should be embedded into canvas whenever possible, not linked. Files must be in jpg, png, pdf, mp4, or mp3 formats if linked *(no heic or mac specific file formats will be opened).*

For the process discussion, every entry should be relevantly titled concerning the content and feature the date. The purpose of having an online sketchbook is to record the thoughts, research, and planning that go into each project and refer back to it over the course of the semester. My goal is that you are building a studio/design practice/habit that takes you through school and beyond. It can also be useful to get feedback from your classmates.

Projects: 65% of final grade

Project 1: 15%

Project 2: 15%

Project 3: 15%

Project 4: 20%

Projects will be formally critiqued by the class and then graded by me. Projects will be graded on their success in the following areas: concept development, risk-taking, experimentation, excellent design /composition decisions, craftsmanship, ambition, technical competency, and meeting project deadlines.

You will also need to sign up with Vimeo or YouTube, so you have a place to post your video work. Again, when you submit videos for this class, you will provide a link to your video on Vimeo or YouTube. Additionally, the final video for each of the four projects must be submitted to Canvas as an mp4 file that you will upload before critique.

Youtube/Vimeo videos must be marked as unlisted or public on both the due date and until you receive a final grade. Otherwise, they will be considered late or not completed. Peers can't review them, and the professor cannot grade what we cannot see.

All assignments (except the 4 critiqued projects) must be submitted on the date due and are 5% off per day (not per class) late up to a maximum deduction of 60% off (~2 weeks) unless pre-approved to be submitted late. That said, submitting at any point during the semester will get you at least some points, so do submit missing assignments.

Without prior permission, the critiqued projects will not be accepted after the due date. If you are having trouble with a project, talk to the professor. Turn in something, even if incomplete, and then talk to the professor before the critique if you want to resubmit and critique it later.

Students who miss class should obtain information on what they missed from peers.

Make-up of assigned work due to extenuating circumstances must be completed within two weeks of absence or as arranged with the professor.

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Attendance Policy

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

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.

Students are permitted three absences without penalty. Fourth and subsequent unexcused absences will reduce the final grade by 5% (half a letter grade) per occurrence. This said, please talk to me if you are having issues. Please don't just disappear or stop coming because you've missed a few too many classes. I understand life happens, but you must keep me in the loop about what is going on so I can support you!

Appropriate documentation from the student health service should be obtained for medical excuses.

In general, acceptable reasons for absence from or failure to engage in class include illness; Title IX-related situations; serious accidents or emergencies affecting the student, their roommates, or their family; special curricular requirements (e.g., judging trips, field trips, professional conferences); military obligation; severe weather conditions that prevent class participation; religious holidays; participation in official university activities (e.g., music performances, athletic competition, debate); and court-imposed legal obligations (e.g., jury duty or subpoena). Other reasons (e.g., a job interview or club activity) may be deemed acceptable if the instructor approves. 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.

If you cannot attend class, please inform the instructor ahead of time.

The university recognizes the instructor's right to make attendance mandatory and require documentation for absences (except for religious holidays), missed work, or inability to fully engage in class. After due warning, an instructor can prohibit further attendance and subsequently assign a failing grade for excessive absences.

Lateness and Leaving Early

I will take attendance at the beginning of each class. If you are not present at that time, you will be marked as absent unless you see me at the end of class letting me know that you came so I can correct my attendance sheet. You are expected to stay for the entire class period. I generally check to see who is around after the break. If you leave, your attendance will be recorded as late. Four late marks count as an unexcused absence.

If you know you will be absent, please inform me in advance by contacting me. It does not help to let me know you will be late because I don't check email once class starts, but texting someone else in the class could be helpful. Both lateness and absence will also influence 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 me. Do not wait until the last minute (right before an assignment is due) or until you are totally lost to contact me.

Requirements for class attendance, make-up exams, assignments, and other work in this course are consistent with university policies, which can be found in the student code at
https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx.

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ENGAGING WITH ONE ANOTHER

In our structured and unstructured discussions and dialogue, we also will have many opportunities to explore some challenging issues and increase our understanding of different perspectives. Our conversations may not always be easy; we sometimes will make mistakes in our speaking and our listening; sometimes we will need

patience or courage or imagination or any number of qualities in combination to engage our texts, our classmates, and our own ideas and experiences. Always we will need respect for others. Thus, an additional aim of our course necessarily 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.

I want this class to be fun and meaningful, with everybody feeling comfortable contributing 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. Respect is key to facilitating an environment for learning. Disruptive and disrespectful actions create a stressful atmosphere that 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.
- Conduct yourself with personal integrity and honesty.
- 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. All the announcements for this course are emailed to you through Canvas. Please make sure you have that feature enabled or check Canvas frequently.
- 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 my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength, and benefit. I intend to present materials and activities that respect diversity, including but not limited to gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture.

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WHAT YOU CAN EXPECT FROM ME

- End class on time or within five minutes of the scheduled ending time unless previously notified
- Answer students' emails in a timely manner
- Be available during office hours.
- Listen to student concerns and questions.
- Explain, answer, and research questions regarding the class topics. The nature of technology and learning is ever evolving. If I do not have an immediate answer, I will research your question and get back to you promptly with a solution or a reference to a relevant resource.
- Abide by the grading scale above and not change dates for turning in assignments unless the class has agreed upon the change.

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Electronic Device Policy

Please put your phones on vibrate, and do not check email, social media, etc, during class, especially during any critiques (doing so during critiques may **lead to points deductions)** or discussions. I appreciate your cooperation in this important aspect of creating a class in which we all want to participate. Class is a space for learning. Learning means we have the right to make mistakes and not always be in presentation mode.

Being recorded can cause self-censorship, so students are allowed to record video or audio of class lectures; however, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal education use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. *All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless, of format or medium, to another person (or persons), including but not limited to another student within the same class section.* Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

COURSE SCHEDULE - MODULES + TOPICS

Each unit lasts 3-4 weeks and is followed by a project and critique. This schedule is subject to change. Students will be informed of changes in class and/or via email or announcements on Canvas.

Unit 1: Linear and Non-Linear Narrative – Stop Motion Animation
         Dates: 8/27, 8/29, 9/3, 9/5, 9/10, 9/12

9/19 critique of Project #1 - Change of State - Stop Motion Animation

Outcomes:

- Exposure to historical references, background, and contemporary concepts of seriality and animation
- Shoot still images incorporating framing and compositional techniques
- Make considered shooting and editing decisions with respect to motion, duration, pacing/tempo/rhythm
- Develop strategies for ordering still images
- Differentiate between seriality and linearity
- Become aware of and employ alternative methodologies for structuring narrative
- Develop basic competency with stop motion animation
- Develop competency in storyboarding
- Employ post-production techniques and formats for outputting moving images

Unit 2: Sound and Embodiment

Dates: 9/17, 9/24, 9/26, 10/1, 10/3, 10/8

10/15 critique of Project #2 - Inscribing Space with Sound

Outcomes:

- Exposure to historical references, background, and contemporary concepts of sound art
- Explore differences between sound, noise, and music
- Construct and deconstruct relationships between sound and language
- Describe and create soundscape
- Learn to record, appropriate, edit, and deliver audio in appropriate format

Unit 3: Performance – Bodies in Space

Dates: 10/10, 10/17, 10/22, 10/24, 10/29, 10/31 (extra credit for coming in costume!)

11/7 **critique of Project #3 Bodies in Space**

Outcomes:

- Exposure to historical references, background, and contemporary concepts of performance art / social practice / relational aesthetics
- Explore embodiment and interactivity
- Investigate the relationship between virtual and physical
- Describe and create performance artwork
- Learn advanced video editing techniques
- Consider the relationship between presence and site

Unit 4: Performance – Linear and Non-Linear Narrative – Stop Motion Animation

Dates: 11/5, 11/12, 11/14, 11/19, 11/21, (Fall break)

12/3 **critique of Project #4 - 6'X6' Documenting the Passage of Time in a Small Space**

Final Exam: 12/9 3-5pm (TBD)

Outcomes:

- Exposure to historical references, background, and contemporary concepts of video and non-linear-narrative
- Shoot video incorporating framing and compositional techniques
- Learn to capture, edit, and deliver video

ONLINE COURSE EVALUATIONS

Students are expected to provide professional and respectful feedback on the quality of instruction in the course by completing course evaluations via GatorEvals. Guidance on how to give feedback in a professional and respectful manner can be found at https://gatorevals.aa.ufl.edu/students/. You will be notified when the evaluation period opens and can complete evaluations through the email you receive from GatorEvals, in your Canvas course menu under GatorEvals or via. Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public-results/.

GENERAL UNIVERSITY POLICIES AND SERVICES

UF STUDENT HANDBOOK

This resource covers most policies and procedures important to students -
https://dso.ufl.edu/resources/student-handbook/

Contact for the Disability Resource Center and accommodations
I will make every attempt to accommodate students with disabilities. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester. Disability Resource Center -– https://disability.ufl.edu/

Going beyond this boilerplate language. I really do care about your mental and physical well-being and not only try and accommodate neurodiversity and disabilities but work hard to be as inclusive as possible including dealing with those topics directly into your work if appropriate as well as working hard with learning styles. We will possibly write an access rider early in the semester and try to keep that in mind while working with each other.

contacts for Counseling Wellness Center
includes personal, academic, crisis and career services. Dial 352-392-1575.
https://counseling.ufl.edu/

contacts for U Matter We Care
If you or someone you know is in distress, please contact umatter@ufl.edu or call 352-392-1575 or visit https://umatter.ufl.edu/. A team member will reach out to the student in distress.

contacts for Student Health Care Center
Dial 911 for medical emergencies. Dial 392-1161 for urgent after-hours medical questions. Dial 392-1171 for after-hours mental health assistance. https://shcc.ufl.edu/

contacts for UF Shands Emergency Room/Trauma Center
Dial 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL, 32608 https://ufhealth.org/emergency-room-trauma-center (Links to an external site.)

contacts for Safety and Security
University Police Department - http://police.ufl.edu/
Dial 911 for emergencies.
Dial 392-1111 otherwise.

ENVIRONMENTAL HEALTH AND SAFETY

https://arts.ufl.edu/site/assets/files/37319/saahhealthandsafetyhandbook.pdf

Each student must complete a H&S STUDENT WAIVER FORM (available next to the copier in the SAAH office) and on-line (see address above). Waivers must be turned into the SAAH Director of Operations before the end of the 2nd week of classes. Because we use some hazardous materials as part of the electronic components that become part of our projects, please pay particular attention to the guidelines below.

Appendix I:
Area Specific Information: Art + Technology
1. Hazards of Materials
Batteries, old monitors, lamps from digital projectors if broken may release mercury.
THERE ARE NO KNOWN HEALTH HAZARDS FROM EXPOSURE TO LAMPS THAT ARE INTACT.

2. Best Practices
Though not much waste is generated, the Digital Media technician is certified for handling Hazardous Waste by the University of Florida. For installations or sculptural elements, please cross-reference with other area specific information as needed.

3. Links
n/a

4. Area Rules
All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.
• Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
• Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
• In case of emergency, call campus police at 392-1111
• File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office.) Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
• Alcohol is forbidden in studios
• Familiarize yourself with the closest eyewash unit.
• No eating or drinking in the computer lab.
• Do not use spray adhesive in the studios or in the building. There is a professional and safe paint spray booth in FAC-211A for your use.
• Shoes must be worn at all times.
• Protective equipment must be worn for hazardous work.
• Do not block aisles, halls or doors with stored items or when working. This is a violation of fire codes.
• Do not store anything on the floor. This impedes cleaning and creates a hazard.
• Installations must be removed as soon as possible after critique.
• Clean up spills immediately.
• Take items which do not fit into the trash to the dumpster, follow dumpster guidelines.
• Follow the **SA+AH CONTAINER POLICY** (see policy below)

LABELS
There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.
White:
All new and or used products in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents,

etc....) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow:
WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.
All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pickup.
- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5-gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%.

Labels should also include the building and room number of the shop generating the waste along with the Waste
Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area.

Twelve-day Rule
Students who participate in official athletic or scholastic, extracurricular activities are permitted twelve (12) scholastic day absences per semester without penalty. In any case, it is the student's responsibility to maintain satisfactory academic performance and attendance.

Absences for Religious Holidays
Students, upon prior notification of their instructions, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. A student who believes that he/she has been unreasonably denied an education benefit due to religious beliefs or practices may seek redress through the student grievance procedure.

Honesty Policy
An academic honesty offense is defined as the act of lying, cheating or stealing academic information so that one gains academic advantage. As a University of Florida student, one is expected to neither commit nor assist another in committing an academic honesty violation. Additionally, it is the student's duty to report observed academic honesty violations. These can include: cheating, plagiarism, bribery, misrepresentation, conspiracy, or fabrication.
https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/

Computer Use and Acceptable Use Policy
All faculty, staff, and students of the University of Florida are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate.
https://it.ufl.edu/policies/acceptable-use/

Disruptive Behavior
Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at http://regulations.ufl.edu/wp-content/uploads/2018/06/4.040-1.pdf

Be advised that you can and will be dismissed from class if you engage in disruptive behavior.

Critical Dates on the University Calendar

https://catalog.ufl.edu/UGRD/dates-deadlines/

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POTENTIAL READING + TEXTS + BIBLIOGRAPHY

All readings are made available free online and are subject to change. The bibliography below represents a pool of resources from which we will draw reading for our course. This list is subject to change.

Ascott, Roy. "Is There Love in the Telematic Embrace?" Art Journal. 49.3 (1990): 241-247. Print.

Baumgartel, Tilman. "Art on the Internet Part 1." Art on the Internet - Part 1. Nettime.org, 13 Oct. 1998. Web. 6 Dec. 2015.

Baumgartel, Tilman. "Art on the Internet Part 2." Art on the Internet - Part 2. Nettime.org, 13 Oct. 1998. Web. 6 Dec. 2015.

Benjamin, Walter, and J A. Underwood. The Work of Art in the Age of Mechanical Reproduction. London: Penguin, 2008. Print.

Bochner, Mel. "The Serial Attitude." Art Forum 4. December (1967): 28-33. Print.

Borges, Jorge L, Jorge L. Borges, Anthony Kerrigan, Alastair Reid, Anthony Bonner, Helen Temple, and Ruthven Todd. Ficciones, 1962. Print.

Brakhage, Stan. "The Camera Eye." Essential Brakhage: Selected Writings on Filmmaking. Kingston: McPherson &, 2001. 14-25. Print.

Brakhage, Stan. "Notes on Anticipation." Essential Brakhage: Selected Writings on Filmmaking. Kingston: McPherson &, 2001. 50-60. Print.

Bush, Vannevar. "As We May Think." The Atlantic Monthly 176.1 (1945): 101-08. Web.

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VIDEO AND AUDIO HOSTING AND STORAGE SERVICES AND RESEARCH RESOURCES
vimeo.com or youtube.com

You will also be required to watch many films and videos as part of this course. Many of these videos can be accessed for free or as a rental on services such as Amazon, Netflix, or iTunes. I will try and keep options that cost down to a minimum. Another option besides looking for a so-so quality video on YouTube is to check out the UF Library's Streaming Video Databases.

To access UF Library videos, navigate to https://guides.uflib.ufl.edu/eresources/streaming . Click on the link to the streaming service and then log on to the service with your net ID and then navigate to the film/video you would like to watch. If you are watching from off-campus, you will have to set a VPN account in order to stream large amounts of video data. To set up a VPN account, go to UF Libraries: About the UF VPN
- https://cms.uflib.ufl.edu/offcampus

Some of the video services offered by UF are the following. Please be aware that the library changes this list periodically.

Films on Demand - documentary and educational -
https://login.lp.hscl.ufl.edu/login?URL=http://fod.infobase.com/PortalPlayLists.aspx?wid=150506

Film Platform - few films there currently
- https://login.lp.hscl.ufl.edu/login?URL=http://filmplatform.net/universities/university-of-florida/

Alexander Street Press Academic Video Online - ethnographic films, educational films and some documentaries https://video-alexanderstreet-com.lp.hscl.ufl.edu/channel/academic-video-online

Digitalia - all kinds of films popular and art - http://www.digitaliafilmlibrary.com.lp.hscl.ufl.edu/

Docuseek2 - documentaries - https://login.lp.hscl.ufl.edu/login?URL=http://docuseek2.com/ufl

Jove - Journal of Visualized Experiments - science - https://www.jove.com/

Syllabus and schedule subject to change.