

Syllabus Spring 2018

Time Based Media, DIG2282C, Section 036A

Springv2018

University of Florida

School of Art & Art History

Instructor: Robert J. Perez III **Meets:** Mon/Wed 11-E2 (6:15-9:10 pm)

Email: robert.perez011@ufl.edu **Room:** NRNA G514I

Office Hours: TBA (or by appointment) Fac 302A

Class website: www.Timebasedmediaweb.wordpress.com

Credits: 3

TIME STUDIO COURSE DESCRIPTION

This course introduces the concepts of time-based art practice through animation, video, sound, performance, participation and installation. Students create artwork that explores linear and non-linear narrative, seriality, context, embodiment, virtuality, and networks. Aesthetic, technical, historical, and conceptual issues within the context of contemporary art and theory will be addressed through lectures, demonstrations, exercises, projects, screenings, research, and readings.

TIME STUDIO COURSE OBJECTIVES

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

- Comprehend terms, ideas and issues related to time-based practice including:
 - o Motion
 - o Duration
 - o Pacing/Tempo/Rhythm
 - o Seriality/Animation
 - o Linear and Non-linear Narrative
 - o Performance
 - o Embodiment

- o Context
 - o Virtuality
 - o Networks
 - o Presence
- Develop skills in temporal and spatial design.
 - Learn to record/shoot, capture, edit, and deliver audiovisual media.
 - Acquire knowledge of sound design as it relates to image and time-based structures.
 - Become familiar in the craft of editing sound and moving image with the 4-D tools.
 - Critically and coherently express ideas and opinions.
 - Professionally present and document creative output in an appropriate format.
 - Generate and develop ideas and concepts from observation, personal reflection and research topics related to the concept and content of assigned projects.
 - Project Planning and organization
 - Experience diverse approaches to develop art practice within a studio environment.

TIME STUDIO UNITS AND TOPICS

UNIT 1 – Linear and Non-Linear Narrative – Part One

Topic: Seriality and Animation

Outcomes:

- Exposure to historical references, background, and contemporary concepts of seriality and animation

- Distinguish between presentation, image and culture, symbol, concept and conceptual storytelling
- Become familiar with manipulating, animating, and sequencing still images in software package such as Photoshop
- 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
- Understand and employ post-production techniques and formats for output moving images

UNIT 2 – Linear and non-Linear Narrative Part Two

Topics: Video and Non-Linear Narrative

Outcomes:

- Exposure to historical references, background, and contemporary concepts of video and non-linear-narrative
- Shoot video incorporating the following skill sets
- Framing & Composition (including panning, close-ups, landscape)
- Lighting a subject/s
- Capture and edit video
- Delivery
- Awareness of appropriate formats for audience and platform

- Exposure to theories of time and space

UNIT 3 – Embodiment

Topic: Sound

Outcomes:

- Distinguish between sound vs. Music
- Construct and deconstruct relationships between sound and language
- Describe and create environmental sound
 - o Spatiality
 - o Context
- Record sound
 - o Physical properties of sound
 - o Differentiate between live, Analog and Digital
- Manipulate sound through:
 - o Editing
 - o Analog and digital processing
- Delivering sound

§ Formats and platforms

Unit 4 – Virtuality and Networks

Topics: Synthesis and expansion of concepts and techniques of narrative and embodiment re-contextualized and translated through systems and networks

Outcomes:

- Exposure to performance and installation as event-based participation

- Interactivity
- Relationship between virtual and physical
- Describe and potentially enact the relationship between presence and site
- Describe and demonstrate what constitutes the virtual in:
 - o screen space
 - o networked relationships
 - o embodiment
- Describe and create artwork, employing methods associated with social practices and relational aesthetics

Communications about this course are done verbally in class as well as online. A wiki or a blog will be utilized for this course and will include: updated weekly calendar (with due dates, special events and critique schedule), announcements, readings, process and project assignments. Please refer to the class website daily (before each class) for supplementary resources.

TIME STUDIO TEXTS / BIBLIOGRAPHY

REQUIRED COURSE TEXTS: (These will be made available online and are 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. 29 Nov. 2013.

Baumgartel, Tilman. "Art on the Internet Part 2." *Art on the Internet – Part 2*. Nettime.org, 13 Oct. 1998. Web. 29 Nov. 2013.

Benjamin, Walter, and J A. Underwood. <em "mso-bidi-font-style:="" normal"=">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.

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.

Eisenstein, Sergei, Michael Glenny, and Richard Taylor. *Sergei Eisenstein Selected Works: Volume Ii*. London: I.B. Tauris, 2010. Internet resource.

Eleely, Peter, Olaf Blanke, Ina Blom, and Peter Osborne. *The Quick and the Dead*. Minneapolis: Walker Art Center, 2009. Print.

Goldsmith, Kenneth. "Bring Da Noise: A Brief Survey of Sound Art."

New Music Box. New Music USA, 01 Mar. 2004. Web. 29 Nov. 2013.

Hayles, Kathryn. "The Condition of Virtuality." *The Digital Dialectic: New Essays on New Media*. By Peter Lunenfeld. Cambridge, MA: MIT, 1999. 69-80. Print.

Haraway, Donna Jeanne. "Cyborg Manifesto." *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge, 1991. 1-5. Print.

Lodi, Simona. "Illegal Art and Other Stories About Social Media." *Unlike Us Reader: Social Media Monopolies and Their Alternatives*. Ed. Geert Lovink and Miriam Rasch. N.p.: Institute of Network Cultures, 2013. 239-53. Web.

McCloud, Scott. "Time Frames." *Understanding Comics: The Invisible Art*. New York: McCloud, Scott. *Understanding Comics: The Invisible Art*. New York:

Harper Perennial, 1994. 97-121. Print.

McLuhan, Marshall, and Lewis H. Lapham. *Understanding Media: The*

Extensions of Man. Cambridge, Mass: MIT Press, 1994. Print.
Oppenheimer, R. "Video Installation: Characteristics of an Expanding Medium."

Afterimage. 34.5 (2007): 14-18. Print.

Russolo, Luigi. *The Art of Noises*. New York: Pendragon Press, 1986. Print.
Sammallahti, Pentti, and John Berger. *Pentti Sammallahti, Venäjän Tie ; John Berger, Välit = Pentti Sammallakhti, Doroga Rossii ; Djon Berger, Treshchiny = the Russian Way by Pentti Sammallahti ; Interstices by John Berger*. Helsinki: Opus 31, 1996. Print.

Steinberg, Marc. "Characterizing a New Seriality: Murakami Takashi's DOB

Project." *Parachute: Contemporary Art Magazine* April-June (2003): 90.

Thoreau, Henry D. *Walking*. S.l: s.n, 1999. Internet resource.

Toop, David. "The Art of Noise." <em "mso-bidi-font-style:=" normal"=">Tate Etc. 3.April (2005). Online.

Treske, Andreas. "Fourth Movement: Crowds In and Off Squares." *The Inner Life of Video Spheres*. Institute of Network Cultures, 2013. 36-43. Web.

Vesna, Victoria. "Database Aesthetics: Of Containers, Chronofiles, Time Capsules,

Xanadu, Alexandria and the World Brain." *Victoria Vesna*. AI & Society, 1 Jan. 1999. Web. 29 Nov. 2013.

TIME STUDIO MATERIALS LIST

- 100 + GB External Hard Drive (Mac Compatible) for storage of materials preferably FireWire

- DVD-R Media with plastic cases

- Flash Drive (Mac Compatible) for storage of materials

- Access to an image recording device such as a mobile phone and digital camera

- Headphones

- Access to Software: Adobe Photoshop, Audacity (open source), and Final Cut X (Note that most software is available in the UF CIRCA Computer Labs.)

- Required Registration with <http://lynda.com>

TIME STUDIO TIMELINE

Special Lectures and Field Trips will be announced.

Week 1: linear and non-linear narrative part one

Week 2: linear and non-linear narrative part one

Week 3: linear and non-linear narrative part one

Week 4: linear and non-linear narrative part one

Week 5: linear and non-linear narrative part two

Week 6: linear and non-linear narrative part two

Week 7: linear and non-linear narrative part two

Week 8: linear and non-linear narrative part two

Week 9: embodiment

Week 10: embodiment

Week 11: embodiment

Week 12: embodiment

Week 13: virtuality and networks

Week 14: virtuality and networks

Week 15: virtuality and networks

Week 16: virtuality and networks

TIME STUDIO EVALUATION AND GRADING

The work from Time Studio DIG2282C will be graded on specific criteria defined by individual project goals. Additionally, all projects will be graded on their success in the following areas: concept development, risk-taking, experimentation, excellent design decisions, craftsmanship, ambition, technical competency and meeting process work deadlines. As previously mentioned, regularly posting to a blog or wiki is required for developing sketches, diagrams, reflective notes and ideas. All process work as well as each project must be finished within the specified deadlines.

The course grade for each student will be evaluated on the basis of:

- Completion and success of 4 major projects.
- Completion of readings, writings, and discussions.
- Attendance at all assigned field trips and lectures.
- Research – the conceptual tools you employ to inform your practice.

- Technical competence, craft, and inventive use of software, hardware and materials.
- Class participation in discussion, critiques and relevant activities.
- Presentation – all work should be presented in critique in a finished and professional manner.
- Effort, hard work, and a diligent, consistent effort toward excellence.
- Active participation and discussion.

GRADING

Letter Grades and Corresponding Point Values:

A (4.0)

A- (3.67)

B+ (3.33)

B (3.0)

B- (2.67)

C+ (2.33)

C (2.0)

C- (1.67)

D+ (1.67)

D (1.0)

D- (0.67)

E (0)

WF (0)

I (0)

NG (0)

S-U (0)

Generally project grades in this course are considered in the following way:

A 4.0 Exceptional work, all criteria of assignment have been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in the course content.

A- 3.67 Well-presented, superior work: all criteria of assignment were surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.

B+ 3.33 Very good work: all criteria of assignment were surpassed, minor changes could be considered and executed to bring piece together and studio practice was exceptional.

B 3.0 Very good work: above average solutions and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Execution was well done. Studio practice during the project was commendable.

B- 2.67 Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was adequate.

C+ 2.33 Slightly above average: work, most of the criteria of the assignment were met. The work is not yet a unified whole or cohesive statement, yet effort was made. Studio practice was adequate, but could be more reflective and thoughtful.

C 2.0 Average work: the assignment directions were followed and the requirements were met in a relatively routine way. Slippage in levels of craft, originality and presentation-studio practice was adequate, but could be more reflective and thoughtful.

C- 2.67 Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing assignment's concepts further. The level of craft and breadth and depth of

idea development needs to be improved. There is some evidence of studio practice, but the quality and quantity is lacking.

D+ 1.33 Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing your concepts further. The criteria of the assignment are barely met. Basic craftsmanship skills have been neglected and there is a lack of breadth and depth of idea development. There is minimal evidence of studio practice, but the quality and quantity is lacking.

D 1.0 Inadequate, below average work: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.

D- .67 Unacceptable work and effort: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.

E 0 Unacceptable work and effort: the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. No evidence of studio practice. Work is substandard. Or, assignment was not submitted.

Distribution of Grades:

Project 1: 10%

Project 2: 15%

Project 3: 15%

Project 4: 20%

Participation, Homework and In-class Assignments: 40%

- Participation includes arriving to the lab prepared and ready to work, on time, with materials
- Contributing to class discussions by asking relevant questions and giving thoughtful responses and feedback
- Consideration for classmates
- Attendance

- Positive attitude and open mind

Keeping lab clean

For more

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

Students must earn a grade higher than C- to earn credit toward their major.

TIME STUDIO ATTENDANCE AND EXPECTATIONS

ATTENDANCE

Full participation by showing completed work during all scheduled critiques is required along with active participation through shared ideas and commentary. You are required to work/participate for the entire duration of the scheduled class period. Students are expected to attend all classes. **Unexcused absences will be cause for a lowered grade. Your fourth absence will result in ONE grade drop. Your fourth and fifth absence will result in ONE grade drop for the Participation/Homework/In-class Assignments portion (40%) of the class. On the sixth absence will result in failure of the course. Over 6 excused absences will result in failure of the course.** Absences will be counted from the first class meeting onward. Appropriate documentation from the student health service should be obtained for medical excuses. In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competitions or debates. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other sound reasons may be offered and considered on an individual basis.

If an absence occurs it is the student's responsibility to make up all work. Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in- and out-of-class exercises are spontaneously assigned. Students should bring a doctor's note for any class from which they expect to be excused. Please address any concerns, problems, and questions regarding this class to the instructor as they arise.

Tardiness: Arrival to class fifteen minutes after start of class will be noted and three such incidences will count as one absence. **Arrival to class over 30 minutes late will result as an unexcused absence.** Leaving early from class will also be considered as tardiness, and will be counted as such.

Students are responsible for satisfying all academic objectives as defined by the instructor. Students who do not attend at least one of the first two class meetings of a course or laboratory in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course. The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences.

LATE WORK

All projects, reading responses, and research projects must be completed on time for full credit. Specific due dates are stated on each project sheet and are announced in class. Failure to complete any project on time will result in a drop of one full letter grade, and failure to complete any other assignment, such as response papers, in-class exercises, or other class work, on time will result in a drop of ½ letter grade for each day it is late. If the time line states that a project is due at the beginning of class, turning it in at the end or after class is considered late. You must have work finished and installed before the start of class on critique days or your work will not be critiqued and your project grade will be lowered. It is the student's responsibility to turn in all work on time. Full participation by showing completed work during all critiques is required along with active participation through shared ideas and commentary.

CELL PHONES

Students in the School of Art and Art History will not be permitted to have cell phones turned on in class. If it beeps, chimes, rings or makes any type of noise, turn it off before entering the classroom. Continuous cell phone disruptions will result in lowered grades.

UNIVERSITY POLICY FOR RELIGIOUS HOLIDAYS

The Board of Regents and state law govern university policy regarding observance of religious holidays: Students, upon prior notification of their instructors, 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. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances. Furthermore, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence.

UNIVERSITY ILLNESS POLICY

Students who are absent from classes or examinations because of illness should contact their professors. If you're unable to attend class due to illness, please email the teacher prior to class meeting time. Please state your name, class, as well as the reason you will not be attending class that day.

ON-LINE STUDENT EVALUATIONS: Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the final two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

UNIVERSITY AND SA+AH RESOURCES AND POLICIES

GENERAL UNIVERSITY POLICIES AND SERVICES: <http://www.dso.ufl.edu/>
ACCOMMODATIONS FOR 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. Disability Office — <http://www.dso.ufl.edu/drc/>

UNIVERSITY COUNSELING SERVICES:

352-392-1575 <http://www.counsel.ufl.edu/>

Resources are available on campus for students having personal problems or lacking clear career and academic goals which interfere with their academic performance. The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career concerns. The primary goal of counseling is to help students develop the personal awareness and skills necessary to overcome problems and to grow and develop in ways that will allow them to take advantage of the educational opportunities at the university. Counseling Center Web site: <http://www.counsel.ufl.edu>.

- University Counseling Center, 301 Peabody Hall, 392-1575, personal counseling.

- Student Mental Health, Student Health Care Center, 392-1171, personal counseling.

- Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling.

- Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling

STUDENT HEALTHCARE CENTER: <http://shcc.ufl.edu/>

- For medical emergencies call 911.
- 352-392-1161 for urgent after-hours care.
- 352-392-1171 for after-hours mental health assistance.

SAFETY AND SECURITY:

In an emergency call 911.

University Police Department — <http://police.ufl.edu/> 352-392-1111.
ARCH Lab is designated as UF building 3451

Norman Lab is designated as UF building

**Please enter this important info into your phone!

STUDENT NIGHTTIME AUXILIARY PATROL (SNAP): SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort is dispatched, to their location.
SA+AH HEALTH AND SAFETY POLICIES

HAZARDOUS WASTE SATELLITE ACCUMULATION:

Please make yourself familiar with the SAAH Health and Safety Program at: <http://www.arts.ufl.edu/art/healthandsafety> during the first week of class. Refer especially to the H&S Rules by Area sections pertaining to Art + Technology. Each student will be asked to complete a H&S student waiver form (which will be given to you and signed during studio)

DRUG-FREE SCHOOL & WORKPLACE & CLEAN INDOOR AIR ACT: The School of Art and Art History is committed to upholding the policies set forth by the University of Florida in regards to drug and alcohol use and smoking in educational

facilities. Possession and use of drugs or alcoholic beverages is not allowed in the classroom or outdoor areas. In addition, The Florida Clean Indoor Air Act of 1992 prohibits smoking in educational facilities. Violation of university policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges.

GUIDELINES FOR USE OF CAMPUS FACILITIES AND GROUNDS

SHARED LAB: Please leave the labs clean. Regardless of the condition you find it in, we request that you leave it clean for the next person. Leave the area around the computers clean. This is a shared space and we all need to work together to keep it a clean and productive environment.

POLICIES REGARDING BEHAVIOR IN LECTURES, CLASSROOMS, STUDIOS & OTHER INSTRUCTIONAL SPACES: Please make every effort to maintain the facilities and grounds of the WARPhaus, the School of Art and Art History, the College of Fine Arts and The University of Florida.

Specifically we ask that you follow these guidelines:

- Do not mark, paint on or deface any interior or exterior of the school or college facilities. Take care to always use protective tarps, drop cloths or masking material when working with paint media or similar materials to protect the floors in public spaces such as hallways and classrooms. That applies also to the sidewalks walls, and grounds.
- If a special project requires temporary modification to a wall surface or to the grounds you must obtain specific permission from your instructor prior to undertaking the project. The site must be returned to its original condition immediately following the project unless prior written permission has been obtained from the School of Art and Art History.
- No Art project may interfere with or impede access to, classrooms, hallways or other public spaces.
- All site-specific art projects must be installed and engineered with the safety of the general public in mind.
- Grades will not be issued for the project, or the class, until the project has been completely removed, and the site has been restored to its original condition.
- Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

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.

Student Conduct Code: Violations, Penalties and Procedures for Adjudication <http://www.aa.ufl.edu/aa/Rules/4016.htm>

GUIDELINES FOR WORK IN THE SURROUNDING COMMUNITY

Proper care should be taken in order to assure all property in the surrounding area is respected and well maintained, and projects should be executed with public health and safety in mind. Vandalism of any kind will not be tolerated. As on campus, students doing site-specific work off-campus will be legally and financially accountable for any illegal or destructive actions. In addition, projects involving the greater community should be carefully considered and faculty must be consulted throughout. All public projects must be cleared by faculty and permission granted. Remember, that the School of Art and Art History at The University of Florida retains the power to require a more appropriate solution to any project that may violate any of the guidelines outlined above.

Please do not litter or leave materials out in the area. Respect property, surrounding businesses and the rights of individuals in the community. Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

GUIDELINES FOR CONDUCT

Student Conduct Code; Violations, Penalties and Procedures for Adjudication. <http://www.aa.ufl.edu/aa/Rules/4016.htm>

UF PHILOSOPHY: The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals require the free exchange of ideas, self-expression, and the challenging of beliefs and customs.

In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

ACADEMIC HONESTY; As a result of completing the registration form at the University of Florida, every student has signed the following statement: " I understand that the University of Florida expects its students to be honest in all of their academic

endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the University. Detailed Academic Honesty Guidelines may be found at <http://www.aa.ufl.edu/aa/Rules/4017.htm>

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://www.aa.ufl.edu/aa/Rules/1008.htm> Be advised that you can and will be dismissed from class if you engage in disruptive behavior.