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S19-Animation

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Spring 2019 - Digital Art and Animation [\[edit\]](#)

Course Description [\[edit\]](#)

Credits: 3; pre-req: junior level digital media concentration and ART2932C (Time Based Media)

[from the university course listing]

An intermediate class that explores principles and concepts of animation using traditional methods, digital imaging, and contemporary 2D and 3D software applications. Lectures, demonstrations, screenings and readings provide students with the opportunity to integrate concept, form and technology to explore the possibilities of animation.

Dr. Jack Stenner
Associate Professor, Art + Technology
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ART3616C Undergraduate
ART6675C Graduate
Class: FAC 306
Time: T/Th 11:45 - 2:45
Website: <https://art-tech.arts.ufl.edu/~jack/wiki/S19-Animation>
Listserv: Spring-2019-ART3616C-11807@lists.ufl.edu from your UFL email account.

Introduction [\[edit\]](#)

This course is designed to introduce students to an "animation workflow" prevalent in the realm of art production and computer graphics. The emphasis is on the development of an **experimental** art practice that combines form, method, and content.

Multiple projects emphasizing different aspects of what is considered the "animation pipeline", from 3D modeling, texturing, lighting, motion, and post-production compositing techniques, will be used to develop ones skills in the overall, artistic use of these technologies. You will learn to integrate CG elements with live background imagery in the form of still or short motion composites. Lectures on animation principles and methods, introduction to the history of animation, and screenings of past and contemporary uses of computer graphics in art practice are planned. Reading and writing assignments will lead to class discussions investigating the nature of digital art and animation.

Objectives [\[edit\]](#)

1. articulate cinematography digitally
2. compose motion graphics and imagery
3. develop editing methodologies
4. extend a critical approach to media
5. synthesize a long term production pipeline
6. create conceptual proposals to generate work
7. utilize historical and contemporary animation and theory in work

Grading [\[edit\]](#)

Grades will be based 90% on class assignments and 10% on class participation. You are expected to constructively criticize your peers. Constructive criticism is considered a part of your class participation.

Minus Grades were instituted on campus during Summer A 2009. For more information: [\[1\]](#)

Specific info on grades and grading can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

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 - Seminar:Relational Aesthetics
- spring '07 courses
 - Installation
 - Programming
- fall '06 courses
 - Hypermedia
 - Seminar:Interface

Specific info on grades and grading can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Notwithstanding the description of grades above, generally, grades are conceived in this way:

A(Excellent) Student's work is of exceptional quality and the solutions to problems show a depth of understanding of the program requirements. Project is fully developed and presented well both orally and graphically. Student has developed a strong and appropriate concept that clearly enhances the overall solution. The full potential of the problem has been realized and demonstrated.

B(Good) Student's work shows above average understanding and clear potential. All program requirements are fulfilled and clearly and concisely presented.

C(Fair) Student's work meets minimum objectives of course and solves major problem requirements. Work shows normal understanding and effort. Quality of project as well as the development of knowledge and skills is average.

D(Poor) Student's work shows limited understanding and/or effort. Minimum problem requirements have not been met. Quality of project or performance as well as development of knowledge and skills is below average.

F(Failure) Student's work is unresolved, incomplete and/or unclear. Minimum course objectives or project requirements are not met, and student's work shows lack of understanding and/or effort. Quality of project or performance is not acceptable.

Instructor's evaluation of student's interest, motivation, attendance, proficiency and overall development or improvement during the semester will be taken into consideration in determining the final course grade. This syllabus is subject to refinement and development throughout the semester based on feedback and class interaction. Policies and grading criteria are absolute and will not change. Any substantial changes will be discussed with the class prior to implementation.

Grading breakdown:

```
Simple Form = 15%
Form and Meaning = 15%
What is Real? Proposal = 10%
What is Real? = 20%
What is Real? Documentation = 10%
Essays: Total = 15%
Class Participation = 15%
```

Attendance [edit]

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

Evaluations [edit]

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last 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/results/>.

Reading [edit]

Readings will consist of .pdfs and URLs available on the class website as well as this textbook (recommended): 3D Art Essentials: The Fundamentals of 3D Modeling, Texturing, and Animation, by Amie Chopine ISBN 978-0240814711

Materials and Fees [edit]

Required materials will depend on the proposed projects submitted by students. Students will design projects and set budgets based on the goals of the work. See the Schedule of Courses for any attendant fees related to this course.

Additional Policies and Disclaimers [edit]

Be sure to read the [University Policies](#) and other disclaimers linked at the bottom of each and every page ----- see below

This page was last edited on 3 January 2019, at 10:00.

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Projects [\[edit\]](#)

- For all projects requiring a movie deliverable, use these instructions to format and present your work: [HERE](#)

Essays [\[edit\]](#)

For every reading assignment you will write an essay that addresses the fundamental components of the article and demonstrates a basic knowledge of the key points. Include critical analysis of the content where appropriate. The essay should be posted on the class wiki prior to the beginning of class on the day the reading is due. You may refer to this written text during class discussion.

Simple Form (is that possible?) [\[edit\]](#)

Select a single "real world" object and using polygonal modeling techniques, replicate it. Photograph the object and create reference image planes to use as the basis for your model. Export your model and convert it to an stl file to be printed using the Art + Architecture Fabrication Lab. Create a continuously looping turntable animation and export it to a 1080p HD mp4 file. Create 1 "beauty" animation and 1 "playblast" animation with the wireframe topology of your model visible. Post the movie files to your wiki page along with a reference photo of the replicated object.

Form and Meaning [\[edit\]](#)

Select two to three "real world" objects whose juxtaposition creates meaning greater than each might individually. Using polygonal modeling techniques, replicate these forms and compose them in a way that supports your interpretation of their relationship or suggests a poetic reading. Create a continuously looping turntable animation and export it to a 1080p HD mp4 file. Create 1 "beauty" animation and 1 "playblast" animation with the wireframe topology of your model visible. Post the movie files to your wiki page along with a reference photo of the replicated/referenced objects.

What is Real? PROPOSAL [\[edit\]](#)

You will be evaluated based on your ability to clearly articulate your ideas for the What is Real? project.

What is Real? FINAL PROJECT [\[edit\]](#)

Model (poly), texture, light, and composite a 3d form into a "real world" motion background to create a meaningful experience. Your goal is to blur our ability to separate "real" from "virtual" while self-reflexively creating an environment that addresses this concept. Submit a 1080p HD version to the wiki and link it to the "Projects" page as instructed therein. For final crit, render a 4K (4096x2160) ProRes 422HQ video file and put a copy in the Classes->S15 Digital Art->Finals directory. We will critique this file in the Black Box.

Produce a finished motion video (modeled, textured, lit, animated) of no more than 15 seconds (or the duration of the camera move). Distill all you have learned in the previous exercises with respect to form, content and method. In addition to the final composite described above, create a continuously looping turntable animation of your model and export it to a 1080p HD mp4 file. Create 1 "beauty" animation and 1 "playblast" animation with the wireframe topology of your model visible. Post the movie files to your wiki page. Post your in-process research documentation to your student wiki page.

- Shoot 10-15 second motion segment using RED camera
- Shoot and process spherical HDR image of physical scene
- Color correct image sequence using Red Cine-X Pro
- Stabilize motion video
- Match move video using Match Mover or SynthEyes
- Integrate CG object with motion video sequence
- Use image-based lighting techniques to light scene
- Use render passes to separate parts of composite for Nuke (use OpenEXR)
- Texture and light, UV map, using Mari and UVLayout
- Render using VRay
- Composite, color correct and tune image in Nuke
- Present your work using the requirements above.

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- Texture and light, UV map, using Mari and UVLayout
- Render using VRay
- Composite, color correct and tune image in Nuke
- Present your work using the requirements above.

What is Real? DOCUMENTATION [\[edit\]](#)

You will be evaluated based on your documentation of the What is Real? project.

This page was last edited on 15 December 2018, at 10:50.

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Course Outline [\[edit\]](#)

- **Unless otherwise specified, all readings are due on Tuesdays following their assignment.**
- **NOTE: for now, links to download PDFs are not working on the server. You must use file sharing to access art-tech.arts.ufl.edu and mount the Public directory. Papers are in the Classes->papers directory.**

Week 1 : Jan 8, 10 Introduction [\[edit\]](#)

- Intro - Syllabus
- History
- Lecture: Art * Film * Animation - various works
 - Picasso, Duchamp, Bunuel/Dali, Eisenstein, Cage, Svankmajer, Quay, Brakhage, Arcangel
- Create WIKI accounts
- Assignment: (Due THURSDAY.)
 - WATCH PARTY
 - Ad **at least** one example of a cool/good/exciting 3D artwork to the [Watch Party](#) page.
 - Include a paragraph with your analysis of the work and why you think it is worthy as an artwork.
 - Be prepared to discuss your choice in class on Thursday.
- Assignment: (Due next week.)
 - [READ-The Function of the Studio \(when the studio is a laptop\), by Caitlin Jones](#)

Week 2 : Jan 15, 17 Poly Modeling I [\[edit\]](#)

1. Discuss reading.
2. Screening: Norman McLaren: Creative Process
3. Develop/Discuss projects
4. Demo: Maya Polygonal Modeling
5. Assignment:
 1. **BEGIN** - Project 1 [Simple Form (is that possible?)]

Week 3 : Jan 22, 24 Poly Modeling I [\[edit\]](#)

1. Demo: Maya Polygonal Modeling
2. Assignment: (Due next week.)
 1. **FINALIZE** Project 1 [Simple Form (is that possible?)]

Week 4 : Jan 29, 31 Poly Modeling II [\[edit\]](#)

1. **CRITIQUE** Project 1 [Simple Form (is that possible?) - Tuesday]
2. Practice/Exercise: More Maya Polygonal Modeling
3. Assignment:
 1. **BEGIN** - Project 2 [Form and Meaning]

Week 5 : Feb 5, 7 Texturing I [\[edit\]](#)

1. Introduction to Texturing.
2. Assignment: (Due next week.)
 1. Watch Getting Started with Nuke: Vol 1 and 2

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Week 6 : Feb 12, 14 **Texturing II** [\[edit\]](#)

1. Maya Materials and Basic Rendering
 1. Create scene that exhibits:
 1. A bitmap texture
 2. A Metallic car paint (Vray)
 3. Transparency
 4. Reflectivity
 5. Bump Map
 6. Displacement Map
2. Assignment: (Due next week.)
 1. **FINALIZE** Project 2 [Form and Meaning]

Week 7 : Feb 19, 21 **Polygonal Modelling I** [\[edit\]](#)

1. **CRITIQUE** Project 2 [Form and Meaning - Tuesday]

Week 8 : Feb 26, 28 **Lighting I** [\[edit\]](#)

1. Demo:
2. Assignment:
 1. **BEGIN - FINAL PROJECT** [What is Real?]
 1. Research and document (ie, post to wiki) your final project ideas.
 2. Photo your proposed shooting location and mock up your shot.
 3. Prepare to present your project proposal on Thursday.
 4. Study [Red Epic INFORMATION](#) on the A+T Tutorial Forum
3. **REVIEW PROPOSAL** [What is Real? Proposal]
 1. Present your concept and production plan for the final project (Thursday)

Week 9 : Mar 5, 7 **SPRING PRODUCTIVITY** [\[edit\]](#)

Spring PRODUCTIVITY - NO CLASS!

Week 10 : Mar 12, 14 **Lighting II** [\[edit\]](#)

1. Reading: View Lynda.com render layer and render pass tutorials.
2. Demo: Rendering, shadows, layers, passes

Week 11 : Mar 19, 20 **Rendering Layers** [\[edit\]](#)

- We'll work on render passes in Vray
- Assignment: (Due next week.)
 - WORK!

Week 12 : Mar 26, 28 **Rendering Passes/Image-based Lighting** [\[edit\]](#)

1. Assignment: WORK on Final Project

Week 13 : Apr 2, 4 **Concept and Design Development** [\[edit\]](#)

1. Begin production of CG elements/scene for your shoot
2. Begin Shooting site footage with Red Epic (Thursday)
3. We will also collect spherical panoramas for HDRI lighting at the sites.
4. Assignment: WORK
 - Prep for shooting background footage with Red.
 - You must pre-plan EVERY element of your shoot, in advance
 - You must have any/all props or assets in place at the site of your shoot
 - Remove any extraneous proposed shot locations from the Shot Map
 - Continue CG development

Week 14 : Apr 9, 11 **Modeling - Lighting - HDRI - Tracking** [\[edit\]](#)

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 - Remove any extraneous proposed shot locations from the Shot Map
 - Continue CG development

Week 14 : Apr 9, 11 **Modeling - Lighting - HDRI - Tracking** [\[edit\]](#)

1. Continue CG work
2. Assignment: WORK

Week 15 : Apr 16, 18 **COMPOSITING - RENDERING - FINAL PRODUCTION** [\[edit\]](#)

1. Put it all together and fix what is broken (trust me, it will be broken)
2. Assignment: WORK

Week 16 : April 23 **Last Day of Class** [\[edit\]](#)

1. Continue CG work
2. Assignment: WORK

Week 17 - May 1 5:30PM - 7:30PM - **FINAL** [\[edit\]](#)

1. Upload and Embed a 4K mp4 version of your final work on the Final Projects page.
2. Place an "alias" to your 4K ProRes rendered movie in the Titaniumz-share/Classes/S17-Animation/FINALS directory.
3. **REVIEW** Project 5 [What is Real?] May 2 5:30PM - 7:30PM

DROP DEAD, FINAL WIKI SUBMISSION DATE: Monday, May 6th 5AM [\[edit\]](#)

COMPLETE WIKI UPDATES AND ALL DOCUMENTATION
I will grade based on what I see on the wiki at this day and time!
If it's not there, you didn't do it!
I will LOCK the wiki at this point (ie, no more edits allowed)!



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[Remove.bg Shows Us that AI is Moving into \(and Replacing\) Creative Jobs](#)

TIPS [\[edit\]](#)

- [10 Lifesaving VFX Tips for Indie Film](#)
- [3 Useful on-location apps](#)

Metamodernism [\[edit\]](#)

- [Ten Basic Principles of Metamodernism](#)

Pluralsight/Digital Tutors Playlist [\[edit\]](#)

- [A+T Art and Animation playlist](#)
- [Mari Playlist](#)

Lynda.com Class Playlist [\[edit\]](#)

- [Digital Art & Animation Playlist \(via UFL\)](#)
- [Digital Art & Animation Playlist \(off campus\)](#)

Films/Documentaries [\[edit\]](#)

- This is where you will find films I'll assign in class.
- [My PLEX server with library of art films](#) - I'll provide you with a login and password.

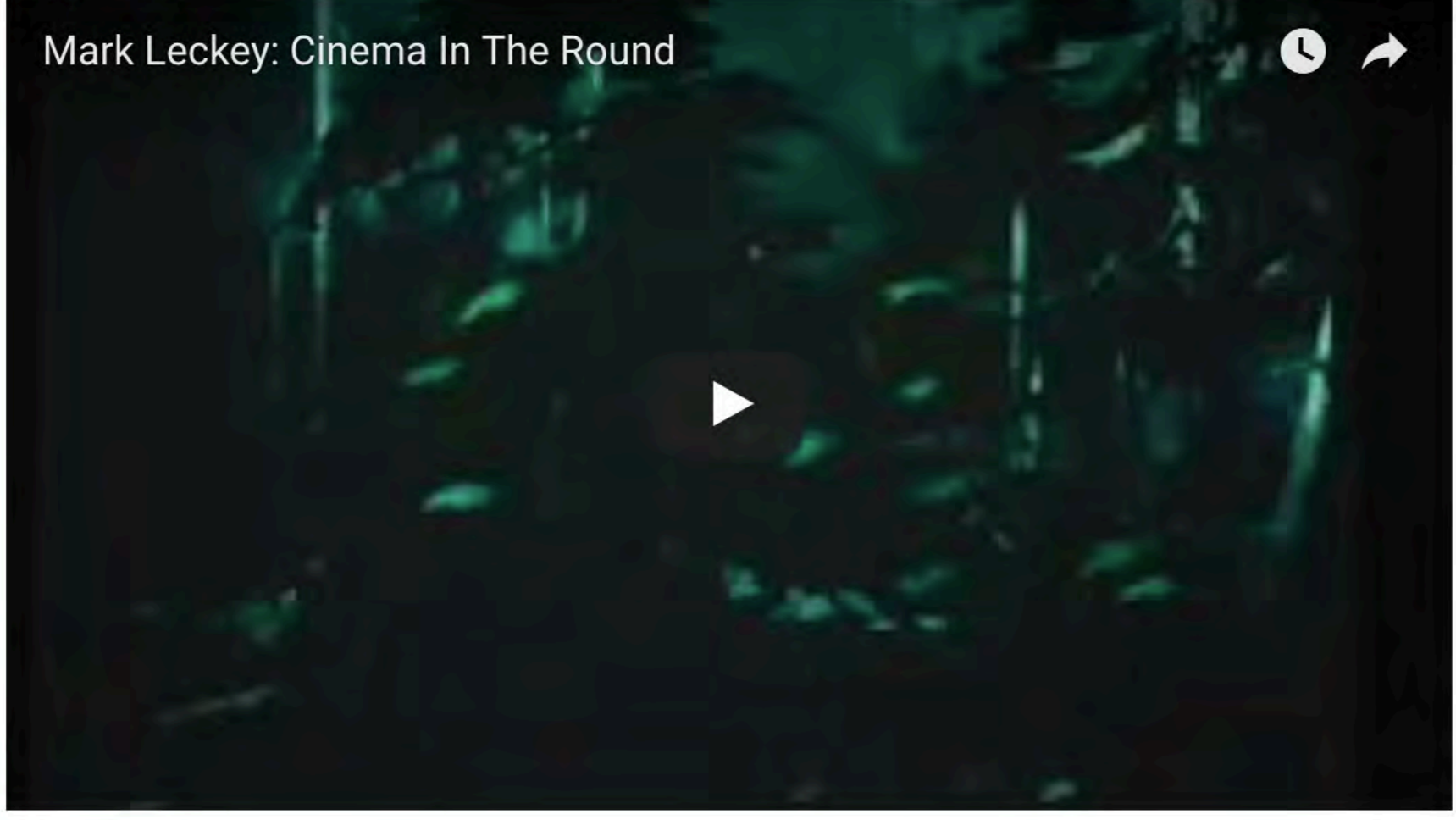
Just cool [\[edit\]](#)

- [VRay for Unreal](#) -- it's happening
- [FX for approval](#), thanks Rhonda Chan!
- [Lots of good work on VDROME](#)
- [Sabrina Ratte](#)
- [FloriDada by Animal Collective](#)
- [BTS The Chemical Brothers Wide Open](#)

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- spring '10 courses
 - Installation
 - Seminar:Politics
- fall '09 courses
 - Hypermedia
 - Seminar:Subjectivity
- summer '09 course
 - MEAT
- spring '09 courses
 - Installation
 - Art:Games
- fall '08 courses
 - Hypermedia
 - Seminar:Embodiment
- spring '08 courses
 - Installation
 - Programming
- fall '07 courses
 - Hypermedia
 - Seminar:Relational Aesthetics
- spring '07 courses
 - Installation
 - Programming
- fall '06 courses
 - Hypermedia
 - Seminar:Interface
- Tools
 - What links here
 - Related changes
 - Upload file
 - Special pages
 - Printable version
 - Permanent link
 - Page information

Why [edit]



Uncanny [edit]

- Mike Pelletier [1] [2] [3] [4]
- Jesse Kanda [5] [6]
- LuYang [7] [8]
- Albert Oross [9] [10]
- Dave Stewart [11] [12] [13]
- Alex McLeod [14] [15]
- Barry Doupe [16]
- El PoPo Sangre [17] [18] [19]
- Eva Papamargariti [20] [21]
- Filip Tarczewski [22]
- Jacolby Satterwhite [23] [24]
- John Butler [25]
- Ian Cheng [26] [27]



Social [edit]

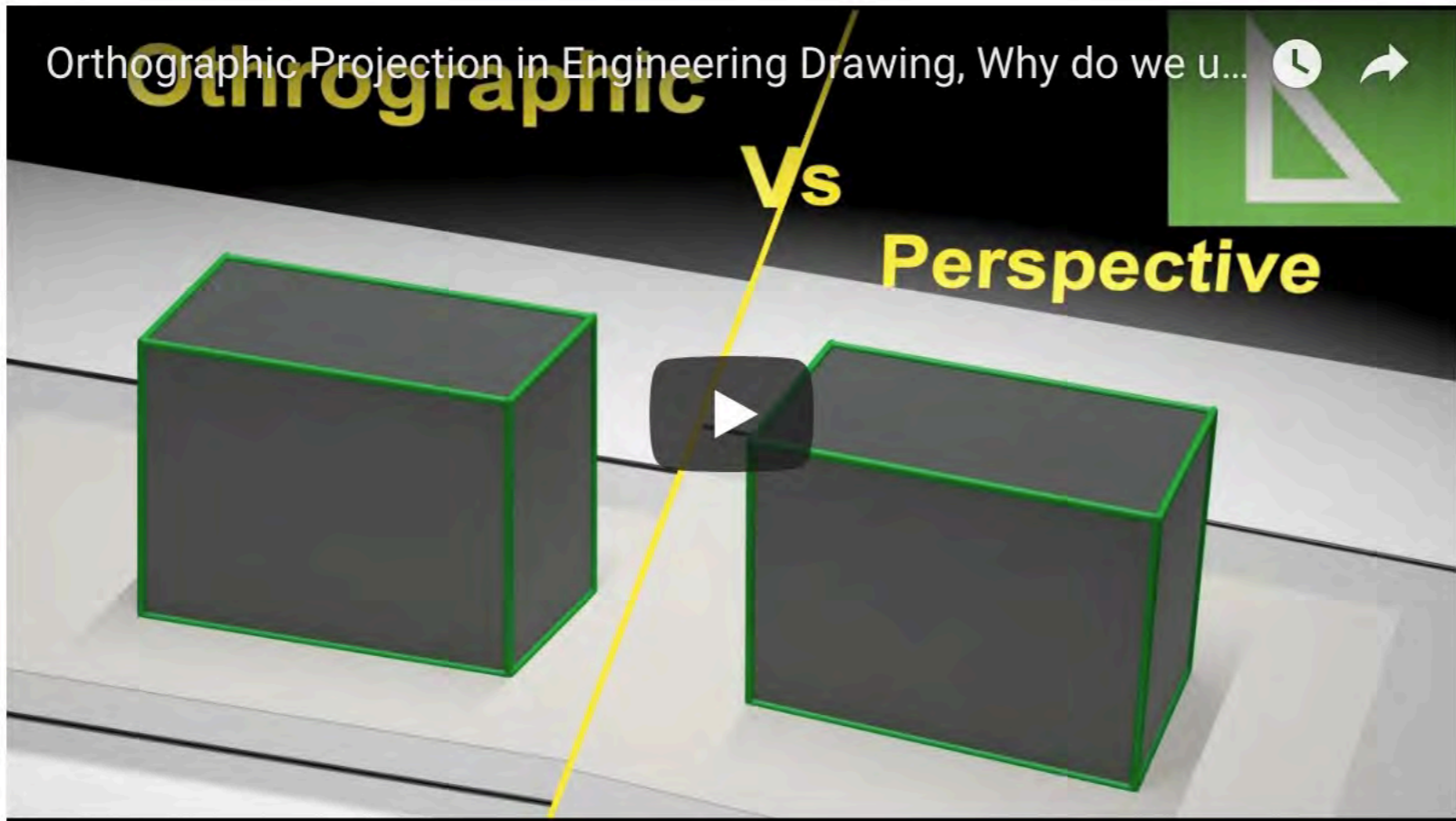
[Down and Out in Los Santos](#) [Alan Butler](#)

Making a Scene [edit]

[Making a Scene with Janusz Kaminski](#)

Orthographic vs Perspective [edit]

Some people have difficulty modeling because they can't conceive the reason and value of the individual viewports in 3D applications. This is for them:



Composition [edit]

[From Focal Elements to Fibonacci: A 30-Minute In-Depth Study of Composition](#)

A+T Workflow Overview [edit]

[A+T Maya + V-Ray + Nuke Workflow](#)

NUKE [edit]

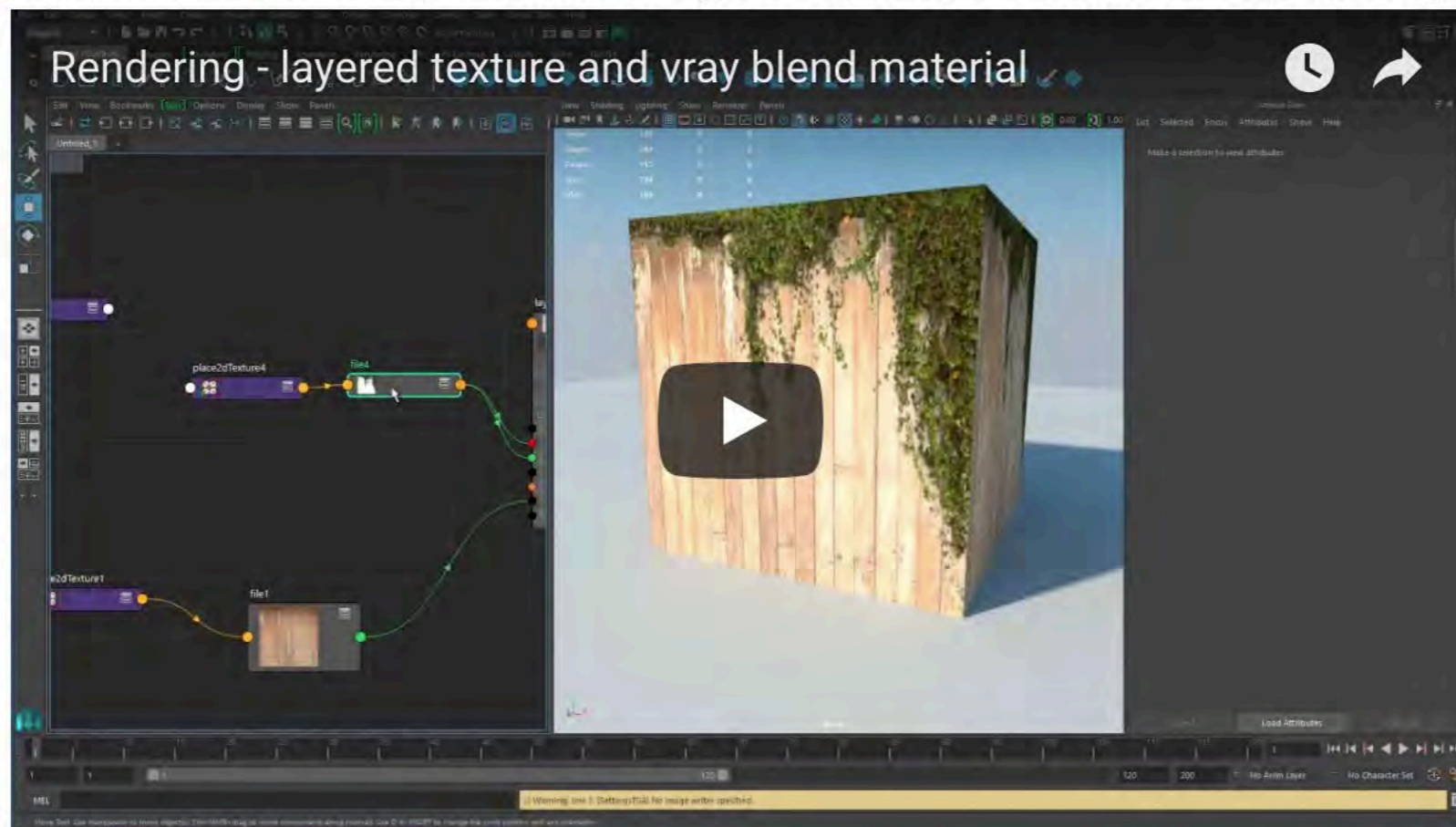
- [Cryptomatte gizmo - you'll need this to use cryptomatte passes in V-Ray](#)
- [Maya Vray Nuke render passes **START HERE**](#)
- [My Nuke YouTube Playlist](#)
- [Learn Nuke](#)
- [Digital Tutors](#)
- [Nuke Station](#)
- [Creative COW Nuke Tutorials](#)
- [Lynda.com Nuke Tutorials](#)
- [Color Grading Tips and Tricks - see 8min mark for **Film Grain**](#)

Mari [edit]

- [A Freelancer's Guide to Mari START HERE](#)
- [Mari with Maya intro](#)
- [Beginner's Guide to Mari](#)
- [Maya to Mari Workflow](#)
- [My Mari Playlist](#)

V-Ray [edit]

- [the shadow matte with Vray and Maya 2017](#)
- [Material Definition Language Library](#)
- [Cryptomatte \(new in V-Ray 3.6!!!!\)](#)
- [Utilizing Render Elements in V-Ray and Maya](#)
- [VRay Universal Settings \(good, base starting point for quality renders\)](#)
- [DMC Sampler Explanation](#)
- [VRay Optimization \(better \(faster\) than Universal Settings\)](#)
- [Akin Bilgic's DMC Calculator](#)
- [Advanced Rendering - Optimizing Sampling in Vray Maya](#)
- [Tips on Optimization \(speed\)](#)
- [Nice Simple Explanation of Reflection in VRay](#)
- [Advanced Rendering using HDRs and Mesh Lights](#)
- [BRIAN FREISINGER Tutorials](#)
- [ChaosGroupTV V-Ray Maya Tutorials](#)
- [Linear Workflow](#)
- [V-Ray for Maya \(Renderschool\)](#)
- [Maya VRay NUKE render passes pt1](#)
- [Nice Getting Started with VRay Materials Tutorial \(chrome, bump, etc.\)](#)
- [HDR lighting for interiors](#)
- [Linear Workflow for VRay and Maya](#)
- [VRay Object Properties and Maya Render Layers](#)
- [How to stack textures on top of materials using 2 methods: Layered Texture or VRayBlendMtl \(preferred\)](#)



Stuck Together [edit]

[Stuck Together by Martina Menegon](#)

VR Film [edit]

[Behind The Scenes: Google ATAP 'HELP'](#)

Sweet CG (or not) Stuff [edit]

[Hyde Park \(see videos\)](#)

Holly Herndon, Chorus [edit]

Ryan Trecartin [\[edit\]](#)

[Animation Companion](#)

20 Hz by Semiconductor [\[edit\]](#)

[20 Hz by Semiconductor](#)

Ambient Occlusion [\[edit\]](#)

- <http://www.samwirch.com/blog/simple-ambient-occlusion-render-maya-2012>

Use Background Shader replacement [\[edit\]](#)

- <http://brandonfayette.blogspot.com/2009/01/annoyed-wth-use-background-shader-in.html>

Using Turtle to render and bake [\[edit\]](#)

- [Turtle Info](#)

HDR Images for Image-based Lighting [\[edit\]](#)

- [AutoDesk HDRI Tutorial](#)
- [HDRI Tutorial](#)
- [Paul Debevec website](#)
- [HDR Mill](#)
- [Sky Probes](#)
- [Free HRDI](#)
- [Food4Rhino](#)
- [Creating Spherical HDRI Image - Tutorial](#)

EXR Format and After Effects [\[edit\]](#)

Use this to write files with render passes included in a single file

- [ProEXR plugin \(free\)](#)
- [Vimeo Tutorial on Using OpenEXR with Maya and After Effects](#)
- [The Basics Of EXR's For After Effects](#)
- [My Notes on Using EXR with Maya](#)

RED [\[edit\]](#)

- [All you want to know on the A+T Forum](#)
- [Shot on RED, 2013](#)

Motion Tracking / Image Stabilization [\[edit\]](#)

Motion tracking and image stabilization often get confused with match-moving or camera tracking (see next section). Motion tracking and image stabilization are concerned with following components of an image for various compositing operations, but are not so focused on camera position reconstruction (necessarily). With image stabilization, the idea is to smooth bumps or irregularities in a hand-held video shot. The most common techniques are pixel (color/luminance) tracking and planar tracking. You can do basic motion tracking and image stabilization within AE or using the bundled Mocha application. The bundled Mocha cannot do stabilization, but is an excellent planar tracker. We also have Syntheyes, which is one of the most-used and complete applications for all sorts of tracking/stabilization AND match-moving.

Syntheyes [\[edit\]](#)

- [Quick Pass through SynthEyes 2011](#)
- [SynthEyes Image Stabilization Tutorial](#)
- [Filter-Mode Stabilization](#)

This one is for when there is no single spot you are tracking.

- [List of Syntheyes Tutorials](#)
- [Syntheyes YouTube Channel](#)
- [UBER SynthEyes Tutorial](#)

After Effects [\[edit\]](#)

- [Adobe's Reference page](#)
- [Kind of Annoying Tutorial via AE](#)

Mocha [\[edit\]](#)



UF Policies

Contents [show]

University/College/School/Class Policies [edit]

Academic Honesty [edit]

(See UF Rule 6C1-4.017 (PDF) Students are required to be honest in all of their university class work. Faculty members have a duty to promote ethical behavior and avoid practices and environments that foster cheating. Faculty should encourage students to bring incidents of dishonesty to their attention. A faculty member, in certain circumstances, can resolve an academic dishonesty matter without a student disciplinary hearing. The procedures and guidelines are available from the Director of Student Judicial Affairs. In the fall of 1995, the UF student body enacted a new honor code and voluntarily committed itself to the highest standards of honesty and integrity. (See UF Rule 6C1-4.0172 (PDF)

The Honor Code [edit]

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class. More on these policies can be found in the UF STUDENT GUIDE.

Accommodations for Students with Disabilities [edit]

Support services for students with disabilities are coordinated by the DISABILITY RESOURCE CENTER in the Dean of Students Office. All support services provided for University of Florida students are individualized to meet the needs of students with disabilities. To obtain individual support services, each student must meet with one of the support coordinators in the Disability Resources Program and collaboratively develop appropriate support strategies. Appropriate documentation regarding the student's disability is necessary to obtain any reasonable accommodation or support service.

Wellness [edit]

Contact information for the Counseling and Wellness Center: http://www.counseling.ufl.edu/cwc/Default.aspx, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Computer Use and Acceptable Use Policy [edit]

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. HTTP://WWW.CIRCA.UFL.EDU/COMPUTERS and HTTP://WWW.CIO.UFL.EDU/AUPOLICY.HTM

Disruptive Behavior [edit]

Be advised that you can and will be dismissed from class for disruptive behavior. More detailed information on this can be found in the UF RULES AND POLICIES.

HEALTH AND SAFETY [edit]

Please familiarize yourself with the UF SA+AH Health and Safety Handbook, available online at: http://arts.ufl.edu/art/healthandsafety

- In particular download and familiarize yourself with the Art + Technology area specific guidelines linked here.

Email and Communications [edit]

All email correspondence will be through your UFL gatorlink email address. You are responsible to check your email on a daily basis. No excuses for not having read email will be accepted. It is recommended that you DO NOT forward your UFL email to other services. Often, other services will mark UFL email as junk/spam and you will not receive it. THIS IS NOT A VALID EXCUSE. I commit to responding to your email within 24 hours during the week, and within 48 hours on the weekend. In return, I expect you to respond to my emails with same provisions.

Late Work Policy [edit]

- Wiki Home
- A+T Home
- A+T Forum
- A+T Instagram
- A+T Grads
- Recent changes
- Random page
- Help

- spring '19 courses
- Installation
- Art and Animation

- fall '18 courses
- A+T Workshop
- Seminar:Power Failure

- spring '18 courses
- Installation
- Art and Animation

- fall '17 courses
- A+T Workshop
- Seminar:Privilege+

- spring '17 courses
- Installation
- Art and Animation

- fall '16 courses
- A+T Workshop
- A+T Seminar

- spring '16 courses
- Installation
- Art and Animation

- fall '15 courses
- A+T Workshop
- Seminar:DISASTER

- spring '15 courses
- Installation
- Art and Animation

- fall '14 courses
- A+T Workshop
- Seminar:Sociation

- spring '14 courses
- Installation
- Art and Animation

- fall '13 courses
- A+T Workshop
- Seminar:Technogenesis

- spring '13 courses
- Installation

- fall '18 courses
 - A+T Workshop
 - Seminar:Power Failure
- spring '18 courses
 - Installation
 - Art and Animation
- fall '17 courses
 - A+T Workshop
 - Seminar:Privilege+
- spring '17 courses
 - Installation
 - Art and Animation
- fall '16 courses
 - A+T Workshop
 - A+T Seminar
- spring '16 courses
 - Installation
 - Art and Animation
- fall '15 courses
 - A+T Workshop
 - Seminar:DISASTER
- spring '15 courses
 - Installation
 - Art and Animation
- fall '14 courses
 - A+T Workshop
 - Seminar:Sociation
- spring '14 courses
 - Installation
 - Art and Animation
- fall '13 courses
 - A+T Workshop
 - Seminar:Technogenesis
- spring '13 courses
 - Installation
 - Art and Animation
 - Programming
- fall '12 courses
 - Art:Games
 - Seminar:Nothing
- spring '12 courses
 - Installation
 - Art and Animation
- fall '11 courses
 - Art:Games
 - Seminar:Critical Utopia
- spring '11 courses
 - Installation
 - Art and Animation
 - Trans - Grad Seminar
- fall '10 courses
 - Research Leave!

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I do not accept late work without penalty unless you provide a doctors letter or some other approved excuse explaining why your work is late. Any assignment that has a deadline, in particular project critiques, must be submitted on time for full credit. You **may** submit the work late, and I **may** give partial credit, at my discretion. Missing a crit is like skipping a meeting with your bosses favorite client; it will get you fired!

This page was last edited on 28 February 2014, at 06:27.

[Privacy policy](#) [Disclaimers](#) [UF Policies](#)

