S19-Installation

Spring 2019 - Installation Using Digital Processes  [edit]

Reactive Environments

Course Description  [edit]

Credits: 3; Prereq: DIG 4527C and ART 3959C
[from the university course listing]

Students explore site specificity and intervention in 3D space through installation, using digital media to understand concepts such as sequence, narration, scoring, interactivity, motion, and recursion.

Dr. Jack Stenner  
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art4848c - Undergrad  
art6849c - Graduate  
Class: FAC 306  
Time: T/Th 8:30-11:30  
Website: https://art-tech.arts.ufl.edu/~jack/wiki/S19-Installation  
Listserv: Spring-2019-ART4848C-11910@lists.ufl.edu from your UFL email account.

Introduction  [edit]

The goal of this course is to develop the students understanding of installation as a medium. We will contextualize installation with respect to other forms of aesthetic experience and identify distinct categories of behavior that define various approaches to the medium. Not only will we learn about historic and contemporary installation, but we will look at ways in which installation relates to technology. As far back as the Surrealist Exhibition of 1938, installation involved the use of technology to create reactive/responsive environments. We will investigate ways that digital processes can be used to enhance practice as well as means with which digital processes might become a core component of the work. Finally, we will survey various tools and methodologies that might be used in the production of installation art. Course content is adapted to the skills of the artist/s, so your primary task is to challenge your own abilities and push the boundaries of your current knowledge.

Things you might learn/explore:

1. Site-specific intervention
2. Create environments that respond, dynamically to the participant
3. Tactical media works
4. Multi-channel, synchronized video installation
5. Telematic works that combine physical and virtual media
6. Tangible media installations
7. Generative experiences
8. Participatory works that collect data
9. Surveillance
10. and more....

Tools you might use to enable the list above:

1. Cycling '74s Max/MSP/Jitter [or PD = open source variant]
2. Game Engines: Unreal, Unity3d, Torque
3. Programming: Processing, Java, C#, etc.
5. Develop a level of comfort with the integration of digital processes were appropriate.
6. Learn to propose and present ideas in a way that clearly demonstrates intent.
7. Have FUN!

**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.

Specific info on grades and grading can be found at: [https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx](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:**

- Artist/Installation Presentation = 20%
- Proposal = 20%
- Preliminary Reviews = 20%
- Installation = 20%
- Essays: Total = 10%
- Class Participation = 10%

**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](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](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/](https://evaluations.ufl.edu/results/).

**Reading** [edit]


Also, recommended reading if you plan to create interactive installations that require electronic media: "Making Things Talk", Tom Igoe, 2007, O'Reilly, Cambridge ISBN 978-0596510510

**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](https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx) and other disclaimers linked at the bottom of each and every page — see below
S19-Installation/projects

Project Descriptions [edit]

**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.

**Artist/Installation Presentation** [edit]

Choose a significant artist involved with installation work. Research the artists work and life. Prepare an in-depth presentation of their work from a conceptual and technical point of view. Discuss the historical context of the work, illustrating influences and/or similarities with other work. Discuss the ideas behind the work and compare/contrast these with the work of others. Identify where you think the work fits within the categories of installation we’ve identified in class. If it fits none, describe how you propose the work functions from the viewers perspective. Discuss the theoretical foundation of the work. Multimedia samples of work are encouraged. This is not a PowerPoint “quickie” book report! It should be a well researched, thoughtfully considered, and provoking investigation into the life and work of someone whose work matters to you. Tell us why this artist is significant and how you are influenced. By the same token, this is not a cheerleading or promotional activity either. Critically analyze the work for conceptual, experiential, cultural, and other deficiencies. How would you improve the work? This is not intended as a survey of an artist’s entire catalog. Focus on a single project, perhaps mentioning a few others if they were significant in the development of the primary work. The presentation should last a minimum of 30 minutes. There is no upper limit as long as the length is appropriate to the content. Link your presentation to the class website so your classmates, and future students can benefit from your work. You will be evaluated based on the content, the incise nature of your analysis, and the quality of your presentation.

**Proposal** [edit]

Prepare and present a complete proposal for the creation of an installation. The proposal should discuss the form, content, and methods associated with the work. It should include a complete budget and timeline. If the proposal is for a group project, team member responsibilities must be fully described. Include a section with all preliminary research that has been completed. Provide sketches, models and animations (if required) of the work and the environment. Outline all required hardware and software and how you plan to acquire the needed resources. Identify the location of the installation. Prepare the proposal as if it is to be submitted to someone who knows nothing of the project or your qualifications as an artist. The proposal may take the form of a website. It may also include a video “trailer” or some other form that communicates your intention. You will be evaluated based on the complete disclosure of your intent as well as the strength of your concept. I expect that over the course of the semester the project will develop in such a way that the proposal may need to be updated to reflect significant changes. It is your (or your teams) responsibility to keep this current. While we will be discussing microcontrollers, sensors, computer vision, and other technologies during the course of the semester, you are not required to use these in your work. You should use digital processes where they support and enhance the concept. There are many ways that digital processes can impact work without complex interfaces, etc.

**Preliminary Review** [edit]

Following your proposal, and at a significant intermediate point in project development, you will undergo a preliminary review. Your progress will be measured against your stated intentions and a more rigorous analysis of your concept and its likely implementation will result. This review will allow you to make improvements in the work as a result of viewer feedback, thereby strengthening the final work. Depending on the structure of your work, you will install or simulate the final product so we can experience it as intended. You will also present your research to date and provide an updated wiki documenting work to date.

**Installation** [edit]

Your primary goal this semester is to create an installation. The success of this work is a major portion of your grade. You will be working towards this the entire semester. You or your team are responsible for all aspects of its conception, construction, implementation and exhibition. If you choose to work as a team, choose carefully! I am sensitive to group projects with "uneven" contributions by members. Grades will be given on an individual basis. If you do not "pull your weight" you will be penalized! As is always the case, the end result will be evaluated based on its merits as a work of art. Technical difficulty does not guarantee points.
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S19-Installation/outline

Course Outline

- Unless otherwise specified, all readings are due on Tuesdays
- 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 Installation? [edit]

1. Intro - Syllabus
2. History - The "situatedness" of art
3. Forms of Installation
4. Watch Future Shock by Alvin Toffler (1972)
5. Assignment: (Due next week.)
   1. Reading:
   2. Get/install student version of Max/MSP/Jitter
   3. Prepare a list of 5 installation Artists
   4. Brainstorm ideas for installation project.
   5. Start taking a look through the Max tutorials (via Help->Max Tutorials) -- you can skip MIDI parts

Week 2 : Jan 15, 17 The Dream Scene, Heightened Perception [edit]

1. Discuss readings.
2. Discuss installation ideas.
3. Select Artist/Installation Presentations
5. Visualization Techniques
6. Max Exercises
7. Assignment: (Due next week.)
   1. Reading:
      2. Chapter 4, Activated Spectatorship - Installation: A Critical History, Claire Bishop
   2. Work through Jitter Tutorials
   3. Develop Installation Proposal

Week 3 : Jan 22, 24 Mimetic Engulfment, Activated Spectatorship [edit]

1. Discuss readings.
2. View documentary: Gary Hill I Believe It Is An Image
3. View Jennifer and Kevin McCoy work.
4. Refine/discuss installation ideas.
5. Jitter Exercises (For next week, bring interesting video and audio)
6. Assignment:
   1. Reading: One Place After Another: Notes on Site Specificity by Miwon Kwon

Week 4 : Jan 29, 31 Installation Proposals [edit]
Week 4: Jan 29, 31

**Installation Proposals**

1. Discuss Readings
2. Brainstorming
3. Max/MSP/Jitter PLAY
4. Assignment: (Due next week.)
   - Reading:
     2. *Seven Ways of Misunderstanding Interactive Art* - Erkki Huhtamo
2. Finalize Installation Proposal

Week 5: Feb 5, 7

**Survey of Digital Techniques**

[Sensors and Microcontrollers]

1. Critique Installation Proposals - (Tuesday).
2. Feb 8: Artist/Installation Presentation:
3. Discuss readings (Thursday).
4. ADC and DAC
5. Arduino + Sensors + Max/MSP Demo
6. Assignment:
   - Installation Development
   - Reading: *Delusions of Dialogue: Control and Choice in Interactive Art* - Jim Campbell

Week 6: Feb 12, 14

**Survey of Digital Techniques**

[Sensors and Microcontrollers]

1. Discuss readings.
2. Sensor Demo
   - Basic Arduino setup.
   - Interfacing Arduino to Max/MSP.
   - Controlling a video with a sensor.
3. Tuesday: Artist/Installation Presentation:
4. Assignment:
   - Installation Development

Week 7: Feb 19, 21

**Survey of Digital Techniques**

[Computer Vision]

1. Discuss readings.
2. Driving video with audio using Max/MSP
   - MAX msp 7: Playing with jit gl gridshape, audio and textures!
3. Tuesday: Artist/Installation Presentation:
4. Assignment:
   - Installation Development
   - Reading: O'Doherty, B. (1976). *Inside the White Cube: Notes on the Gallery Space*

Week 8: Feb 26, 28

**Survey of Digital Techniques**

[Game Engines]

1. Discuss readings.
2. Tuesday: Artist/Installation Presentation:
3. Thursday: Artist/Installation Presentation:
4. Assignment:
   - Installation Development
   - Reading: *Sculpture in the Expanded Field* by Rosalind Krauss. October v8 pp. 30-44
Week 9: Mar 5, 7 **SPRING PRODUCTIVITY** [edit]

Spring PRODUCTIVITY - NO CLASS!

Week 10: Mar 12, 14 **Develop Projects** [edit]

1. Discuss Readings.
2. **Thursday:** Artist/Installation Presentation:
3. **Thursday:** Artist/Installation Presentation:
4. Review Project Development
5. Assignment:
   1. Installation Development
   2. Reading: *Walter Benjamin: The Work of Art in the Age of Mechanical Reproduction*?

Week 11: Mar 19, 21 **Project Development** [edit]

1. Discuss readings.
2. **Tuesday:** Artist/Installation Presentation:
3. **Thursday:** Artist/Installation Presentation:
4. Review Development
5. Assignment:
   1. Installation Development

Week 12: Mar 26, 28 **Critique - Preliminary REVIEW** [edit]

1. DEVELOPMENT
2. **Tuesday:** Artist/Installation Presentation:
3. **Thursday:** Artist/Installation Presentation:
4. Assignment:
   1. Installation Development

Week 13: Apr 2, 4 **Work/Development** [edit]

1. EXHIBITION ANNOUNCEMENT EVERYWHERE

March 28: Banner and Announcement Due

1. **Tuesday:** Artist/Installation Presentation:
2. **Thursday:** Artist/Installation Presentation:
   1. Installation Development

Week 14: Apr 9, 11 **Work/Development** [edit]

1. WORK (T)
2. Assignment:
   1. Integrate/Finalize Project

Week 15: Apr 16, 18 **Final Testing** [edit]

1. WORK (T)
2. Assignment:
   1. Integrate/Finalize Project

Week 16: April 23 **Last Day of Class** [edit]

Week 17: May 2 7:30AM - 9:30AM **Final Critiques** [edit]

Final Critique:
S19-Installation/links

Links  [edit]

VR technology and documentary film at Sundance

Installation  [edit]

- Ilya Kabakov
- Perry Hoberman
- Jake and Dinos Chapman
- Anne Hamilton
- Helio Oiticica
- Barbara Kruger
- Paul Vanouse
- HC Gilje
- Richard Long
- Gary Hill
- Bill Viola
- Mike Kelley
- Ben Rubin, Mark Hansen
- Jeffrey Shaw
- David Roebey
- Camille Utterback
- Jim Campbell
- Carolee Schneemann
- Ken Feingold
- Knowbotic Research
- Michael Naimark
- Simon Penny
- Tamás Waliczky
- Ólafur Elíasson
- Janet Cardiff
- James Turrell
- Robert Irwin
- Robert Smithson
- Mariko Mori
- Jennifer Pastor
- Vito Acconci
- Alan Kaprow
- Stelarc
- Lynn Hershman
- Peter Weibel
- Vallie Export
- Chris Burden
- Marina Abramovic
- Hermann Nitsch
- Robert Gober
- Jean Tinguely
Robert Gober
Jean Tinguely
Dan Graham
Pierre Huyghe
Andrea Zittel
Char Davies
CLUI
SymbioticA
The Yes Men
Wim Delvoye
Thomson & Craighead
Bruce Nauman
Bill Seaman
Masaki Fujihata
George Legrady
Survival Research Lab
Gordon Matta-Clark
Thomas Hirschhorn
Ted Victoria

......I'm tired and have too many to list. Please add!

Tools [edit]
- Max/MSP/Jitter
- David Rokeby - softVNS
- Cyclops
- Miller Puckette (pd - alternative to Max)
- pure data
- Processing
- Davy Jones Design

Max Resources [edit]
- Max Resource Guide
- Berkeley CNMAT
- Max Objects Database
- Jasch
- Jaffe Objects
- Eric Singer Objects
- Cycling74 Resource Guide
- Tristan Jehan's Max Objects
- Perry Hoberman's Intro to Max/MSP
- Perry Hoberman's Kinecligrams
- Some good YouTube Max Tutorials

Example Proposals [edit]
- Rhizome Commissions
- when no one is looking (proposal)
- videopedia
- Torrent Raiders Proposal
- slowLab > SLOWmail > project overview
- RHIZOME PROPOSAL
- PulsePool < SmartSpaces < TWiki
- mw2mw
- Oppera Internettikka - Protection et Sécurité
- Michael Mandiberg - Real Costs
- MUTI-USER ONLINE VIDEO EDITOR
S19-Installation/resources

Resources [edit]

https://www.youtube.com/watch?v=6bT3G4Mep7E
List of various resources to illustrate the diversity of what is available. This is by NO means exhaustive! Please add what you find interesting!


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.

Helpful Tutorials [edit]

Arduino Laser Tripwire Tutorial

Microcontrollers [edit]

- Make Controller
- EZIO
- Arduino
- Phidgets
- moteIV
- jStamp
- BlueSense
- BASIC Stamp
- Sun SPOT
- Critter (video critter looks cool)

Interface with Arduino [edit]

- Arduino Sensor to Max/Msp - The easiest way using the Graph Example
- Starting Point for Max/MSP Arduino interface
- Messenger - Arduino + Max/MSP, PD, etc
- Maxduino
- Freeduino
- XBeet + Arduino Tutorial

Max/MSP/Jitter [edit]

- MaxURL to create realtime Instagram collage (broken)
- Intro to Vizzie

Sensors + Suppliers [edit]

- iBeacon proximity detection
- Force, Pressure, Touch Sensors
- Conductive Foams
- Jameco
- Digikeyst
- HTM Sensors
- Digikey
- HTM Sensors
- Automation Direct
- Spark Fun Electronics (source for Arduino)
- Adafruit (source for Arduino)
- HB Electronics
- Naturalpoints
- LED Supply
- Happ Controls
- Ultimarc - Arcade Controls
- Luminex - Light emitting fibers
- Imagesco
- Infusion Systems - iCubeX + Sensors
- Allied Electronics
- Acroname Robotics
- Measurement Specialties
- JL Cooper
- All Electronics
- Mouser Electronics
- MaxBotix Sonar rangefinders at SparkFun
- Maxbotix Website
- Piezo Systems
- Air Muscle Tutorial
- Trossen Robotics Linear Actuators - you can get these elsewhere of course.
- Grainger 12vdc Linear Actuators

**Video + Computer Vision**  [edit]

- Security Spy
- UniBrain
- CMUCam
- The Imaging Source
- Motion Tracking with Apple Motion

**Multi-touch FTIR and Laser**  [edit]

- Multitouch Zero Force Setup Based on IR Laser Light - NUI Group Community Forums
- Touch
- arbi.trario.us » DIY Laser Multi-Touch Table
- Touchlib
- How to Build a Multi-Touch FTIR Table
- Thorlabs.com - FB980-10 Bandpass Filter, CWL = 980 nm, FWHM = 10 nm
- Hasso-Plattner-Institut: Home
- Hasso-Plattner-Institut: Multitouch
- benbritten.com I BBTouch
- xtui
- Unity Community // View topic - Multitouch in Unity?
- reactIVision

**Automatic Projector Calibration**  [edit]

- Automatic Projector Calibration at Hackaday.com

**Reading**  [edit]

- "Practical Electronics for Inventors", Paul Sherz ISBN 0071452818
Multi-touch FTIR and Laser  [edit]

- Multitouch Zero Force Setup Based on IR Laser Light - NUI Group Community Forums
- Touchlib
- arbl.trario.us » DIY Laser Multi-Touch Table
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- reactITVision

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Reading  [edit]

- "Practical Electronics for Inventors", Paul Sherz ISBN 0071452818
- "Installation Art in the New Millennium: The Empire of the Senses", De Oliveira ISBN 0500284512
- "The Design of Everyday Things", Donald Norman ISBN 0465067107
- "The User Illusion: Cutting Consciousness Down to Size", Tor Nørretranders ISBN 0670875791
- "Getting Started in Electronics", Forrest M. Mims III ISBN 0945053282

Miscellaneous  [edit]

- Infrared Basics
- Electronics Club (info)
- Physical Computing at ITP
- Arduino Workshops
- Cheap Head Tracking
- Bill Buxton
- HCI I/O
- FaceMount Permanant Adhesive
- ClearPolyester Film
- Clement Greenberg, "Modernist Painting"
- LED Calculator - This LED calculator will help you design your LED array and choose the best current limiting resistors values.
- Resistor Calculator - Easily decode the color bands on a resister on this page.
- Electronics Beginning Tutorial - RESISTORS

Feedback Noise ex.1
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 honesty 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/cwo/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]
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]

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!

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