

Instructor: Michael Hofmann

Contact: Canvas Mail

Class Meeting Time: Monday + Wednesday 6:15 pm-9:10 pm

Class Location: This class is a hybrid course. The format is both synchronous and asynchronous. You are expected to be available during class time unless otherwise specified by the schedule. All of our meetings will be online via ZOOM. The links for our class meetings can be accessed by clicking on the Zoom Conference link on the left and then clicking on the date of our meeting. There may be potential and **optional** face-to-face and social distanced contact later in the semester, in FAC306 depending on the COVID situation.

Class URL: <https://ufl.zoom.us/j/96694479757?pwd=bUROcDIKNDN3MmtvTElvSzl4RzlyUT09>

Office Hours: Wednesday 12:15-2:00 pm and by appt.

Office Location: Zoom office URL: <https://ufl.zoom.us/j/3758887887>

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.

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.
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- 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 to inform the concept and content of assigned projects.
 - Develop visual literacy and critical thinking skills through participating in critiques.
 - Experience diverse approaches to making in order 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 comprised of lectures, screenings, demonstrations, in-class exercises, readings/research, response papers, assigned projects, and critiques. This class is designated as a hybrid online course. This means that the course will be taught online via Zoom and that you will have access to on-campus facilities such as labs and equipment check-out. The links for our class meetings can be accessed by clicking on the Zoom Conference link on the left and then clicking on the date of our meeting. We will meet online during regular course time: Mondays and Wednesdays from 6:15-9:10 pm. Please dedicate the M, W 6:15-9:10 pm time in the same way you would if you were attending face-to-face class for that designated time period. Instruction for the course will be utilizing that time-block in a variety of ways small group discussion, lecture, assigning a task and then returning later during class time to discuss as a group, etc. Students should expect to spend a minimum 4 hours weekly outside class to work on projects and do research.

Class is a space for learning. Learning means that we have the right to make mistakes and not always to be in presentation mode. This class will not be recorded by and recording of this class by anyone for any reason is not permitted without prior permission of the instructor and the entire class.

Note: Class announcements, homework assignments, critique dates, and special events are communicated in class, through email, and within Canvas in the announcement section. Supplementary resources and extra credit opportunities are noted in Canvas. Also, assignments will be submitted in Canvas.

REQUIRED MATERIALS

In order to be successful in this course, you will need to have 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, this semester, you will need to supply your own equipment and materials. If you are in Gainesville, there are microphones and tripods for checkout. You will need to supply your own camera. You need to be able to shoot high quality (at least HD video at 1280 X 800). For consumable materials, you should expect to spend around \$100.00 or more on storage media such as hard drives, SD cards, a microphone, tripod and other supplies necessary for you to complete your projects.

- 100+GB hard drive to store and work on your projects
- SD card if you are using a DSLR
- USB microphone
- Headphones
- Access to software: Adobe Photoshop, Adobe Premiere, After Effects, and Audacity (open source). Students may purchase a six month subscription to Adobe software through UF: <https://software.ufl.edu/software-listings/adobe-discounted-for-students.html> (Links to an external site.) (Note: Software is available in the computer labs. Be aware that access may be limited depending on the COVID situation.
- You will also need access to an image/sound recording device. You may use your phone or a camera like a DSLR with video capabilities. During the first week of class, you will fill out a survey about your access to technology. If you are in Gainesville and the surrounding area, there are also potential options to check out microphones and HD camcorders.

Required registration with:

LYNDA.COM/LINKED-IN LEARNING TUTORIALS

<https://elearning.ufl.edu/supported-services/linkedin-learning/> (Links to an external site.)

VIDEO AND AUDIO HOSTING AND STORAGE SERVICES AND RESEARCH RESOURCES

vimeo.com (Links to an external site.) or youtube.com (Links to an external site.) and maybe soundcloud.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. There may be additional costs for accessing this content, but we'll try to keep options that cost

to a minimum. Another option besides looking for a 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> (Links to an external site.). 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>

UF Tech Support

<https://helpdesk.ufl.edu/> or (352) 392-4357

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>

CHECKOUT, LABORATORY HOURS, AND PROCEDURES/POLICIES/GUIDELINES

This spring there may be limited access to the FAC306 Lab. You will have to sign up for times to use the computers prior going there. Michael Christopher might meet with us the first week of classes and get your Gatorlink ID, enter you into the system, and then you would be given access to the Lab schedule on Canvas. However, the relevance of this is determined by your location.

For more information on FAC306 Computing's Policies, Procedures and Guidelines:
<http://plaza.ufl.edu/mchristo/306-schedule.html> (Links to an external site.)

Lab rules: <http://plaza.ufl.edu/mchristo/Fac%20306%20Lab%20Policies.htm>

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

Homework and In-class Assignments: 30% of grade

Homework assignments in which you respond to readings, films, video, works of art should be at least 3-5 well written paragraphs. When you turn in an assignment or a project in this class, you will be submitting to the particular assignment on Canvas. The assignments for this course are found both in the assignments section and as links in each course module within Canvas.

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.

Participation: 5% of grade and Attendance: 10% of grade

Participation

What constitutes participation?

- complete readings the associated assignment prior to class
- contribute to class discussions
- ask relevant questions
- thoughtful responses
- consideration for classmates
- attend every class period
- being live with Zoom video enabled with a non-distracting background
- positive attitude and open mind

Attendance Policy

You are expected to stay for the entire class. Most of this course will be online using Zoom. While on Zoom, you must be present with live video and a non-distracting background. 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.

Participation in class is necessary to achieve the course objectives. Students are expected to arrive to class on time and be prepared to participate in all activities. Please mute cell phone prior to class.

Attendance is taken at the beginning of each class. You will be considered tardy if you arrive after roll is taken.

Students are permitted three absences without penalty. A fourth absence will reduce the final participation grade by one letter grade per occurrence. Three “tardies” will equal one absence. **Appropriate documentation from the student health service should be obtained for medical excuses. If you cannot attend class, please inform the instructor ahead of time.**

University policies can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

PROJECTS

Although each project will have various guidelines it is each student’s responsibility to creatively personalize and adapt assigned projects to their own areas of interest. Each of the major projects should be considered finalized artworks.

Projects: 55% of grade

Project 1: 15%

Project 2: 10%

Project 3: 15%

Project 4: 15%

Additionally, projects will be formally critiqued by the class and then graded by the instructor. 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.

Regularly posting to the e-Portfolio/discussion for each project is required for developing sketches, diagrams, reflective notes and concepts and counts for a percentage of each project grade. Process work as well as each project must be finished within the specified deadlines.

By the second class, you will have an e-Portfolio site in Canvas that will be dedicated as an online sketchbook/discussion to document the process work for the four projects of this course. Use e-Portfolio 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 own personal research. Write with clarity and purpose. Some of the writing will be more formal such as when you are 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 work that you are in the midst of making. At times students are also invited to comment on some of the posts of fellow students; it is assumed that all comments are civil, respectful, and constructive.

In addition to writing, e-Portfolio/Canvas discussion 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. Please make sure they are easily readable and viewable just by looking at your post without any image manipulation.

For the process discussion, every entry should be relevantly titled with respect to the content and feature the date. The purpose of having an online sketchbook is so that you have your own record of the thoughts, research and planning that goes into each of your project that you can refer back to over the course of the semester. The goal is that you are building a studio/design practice/habit that takes you through college and beyond.

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 also be submitted to Canvas as a .mov or .mp4 file that you will upload prior to critique.

All assignments must be submitted on the date due. Projects **will not be accepted after the due date** without prior permission. Students who miss class must obtain information from peers; handouts can be obtained from class Canvas.

Make-up of assigned work due to extenuating circumstances must be completed within 2 weeks of absence.

COURSE SCHEDULE - MODULES + PROJECTS + TOPICS

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

Unit 1: Linear and Non-Linear Narrative – Stop Motion Animation

Dates: 1/11, 1/13, 1/18, 1/20, 1/25, 1/27, 2/1, 2/3

Monday, 2/8 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: 2/10, 2/15, 2/17, 2/22, 2/24

Monday, 3/1 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: 3/3, 3/8, 3/10, 3/15, 3/17, 3/22, 3/24

Monday, 3/29 critique of Project #2 - Inscribing Space with Sound

Outcomes:

- Exposure to historical references, background, and contemporary concepts of performance art / social practice / relational aesthetics
- Explore embodiment and interactivity
- Investigate 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: 3/31, 4/5, 4/7, 4/12, 4/14, 4/19, 4/21

Wednesday, 4/28 critique of Project #4 - 6'X6' Documenting the Passage of Time in a Small Space

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
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Completing Coursework

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 the instructor. Please do not wait until the last minute (like right before an assignment is due) before contacting the instructor for clarification and/or feedback.

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

Class Etiquette

In our structured and unstructured discussions and dialogue, we will have many opportunities to explore challenging issues and increase our understandings 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, courage, imagination or any number of qualities in combination to engage our texts, our peers 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 capabilities around conversations that arise as we deepen our understandings of multiple perspectives – whatever our backgrounds, experiences, or positions.

This class should be fun and meaningful with everyone able to feel comfortable to contribute to our collective ongoing 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. Key to facilitating an environment for learning is respect.

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.
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- 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 and teacher.
- 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. Note: All of 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 the intent of the instructor 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. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture.

Electronic Device Policy

A note on cell phones, texting, and checking one's email during class: Research has shown us that even having our cell phones on the table in front of us diminishes our ability to learn well; further, taking notes via computer diminishes one's ability to process information. Checking texts, emails, and messages is also unprofessional and disrespectful to our class community. Please put your phones on vibrate, do not check email, Facebook etc. via computer during class; I will do so as well. I appreciate your cooperation with this important aspect of creating a class of which we all want to be a part. **No sound or visual recordings may be made during class time unless the recording is part of a class assignment or the instructor grants prior permission.**

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, they receive from GatorEvals, in their Canvas course menu under GatorEvals or via. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

ENVIRONMENTAL HEALTH AND SAFETY

<https://arts.ufl.edu/academics/art-and-art-history/health-safety/>

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 additional guidelines in the **Appendix**.

GENERAL UNIVERSITY POLICIES, RESOURCES 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/>

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/>

Class Demeanor

Students are expected to arrive to class on time and behave in a manner that is respectful to the instructor and to fellow students. Please avoid the use of cell phones and restrict eating to outside of the classroom. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion should be held at minimum, if at all. A detailed list of student conduct guidelines may be found at <http://regulations.ufl.edu/wp-content/uploads/2018/06/4.040-1.pdf>

Netiquette Communication Courtesy

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats, more information can be found at:

<http://biostat.ufl.edu/current-students/e-learning-resources/e-learning-basics/etiquette-online/>

Netiquette Guide:

https://www.cise.ufl.edu/wp-content/uploads/2019/08/CISE_Netiquette_Guide.pdf

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see:

<http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

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>

Contacts for Safety and Security

University Police Department - <http://police.ufl.edu/>
Dial 911 for emergencies.
Dial 392-1111 otherwise.

Technology Support Services

For support related to account services, technical consulting, mobile device services, software services, administrative support, application support center, and learning support services, please contact the [UF Computing Help Desk](#) available 24 hours a day, 7 days a week at 352-392-4357 or helpdesk@ufl.edu.

E-learning Technical Support

352-392-4357 (select option 2) or e-mail to Learning- learning-support@ufl.edu

Library Support

Various ways to receive assistance with respect to using the libraries or finding resources.
<http://cms.uflib.ufl.edu/ask>

Teaching Center

Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.
<http://teachingcenter.ufl.edu/>

Writing Studio

2215 Turlington Hall, 846-1138. Help brainstorming, formatting, and writing papers.
<http://writing.ufl.edu/writing-studio/>

Critical Dates on the University Calendar

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

READING + TEXTS + BIBLIOGRAPHY

All readings are made available free online and are subject to change. The bibliography below represents a pool of resources 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.

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- 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: 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.

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. Web.

Toop, David. "The Art of Noise." *Tate Etc.* 3 April (2005). Web.

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.

Appendix: 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. 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 computer the 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 2 percentage of the total for that item and must add up to 100%.

Labels should also include the Bldg. 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.

Syllabus Disclaimer: This syllabus represents the instructor's current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

TBM Syllabus Originally Created by: Professor Katerie Gladdys

Additional Syllabus Resources: <http://syllabus.ufl.edu/syllabus-policy/>