

TIME STUDIO
SYLLABUS ART 2680C: 3 CREDITS

Instructor: FATIMAH TUGGAR

Office Hours: TUE/THURS 3:00 – 5:00 PM

Meeting Times: TUE/THURS 11:45 AM – 2:45 PM

Email: fatimahtuggar@ufl.edu

Office Location: FAD 223

COURSE DESCRIPTION

This course introduces the concepts of time-based art practice through animation, video, sound, performance, and installation. Students create artwork that explores narratives, seriality, context, embodiment, virtuality, and networks. The class will engage aesthetic, technical, historical, and conceptual issues within the context of contemporary art and theory through lectures, demonstrations, exercises, projects, screenings, research, and readings.

PREREQUISITE

No previous skills in any medium are required. This course is about applying tools and skills to develop and explore ideas at your current level.

LEARNING OBJECTIVES

Students who complete this course will be able to:

- ☐ Understand and apply the following terms, ideas and issues to a time-based practice:
 - Motion
 - Duration
 - Pacing/Tempo/Rhythm
 - Seriality/Animation
 - Linear and Non-linear Narrative
 - Performance
 - Embodiment
 - Context
 - Virtuality
 - Networks
 - Presence
- ☐ Develop skills in temporal and spatial design.
- ☐ Record/shoot, capture, edit, and deliver video.
- ☐ Record and edit sound.
- ☐ Relate and integrate sound as part of the image and time-based work.
- ☐ Professionally present and document time-based output in an appropriate format.
- ☐ Effectively and intentionally use media, composition, materials to create meaning in a work of art.
- ☐ Plan and organise projects.
- ☐ Generate and develop ideas and concepts from observation, personal reflection and research topics related to the idea and content of assigned projects. Exam their artworks critically to create an individual voice.

- ❑ Research class assignments and individual projects, using the internet, community and university libraries and archives as resources to inform art practice.
- ❑ Analyse the content/form/context of time-based works of art in discussions/writing.
- ❑ Build upon and challenge your art practice through engagement with aesthetic and conceptual issues.
- ❑ Become aware of the social, political, economic issues that create the context through exposure to diverse artists, practices, and written assignments that question personal values and assumptions.
- ❑ Embrace risk, integrate feedback and learn from failure as a way to expand and grow your art/design practice.

REQUIREMENTS

- Attending all scheduled classes
- Completing all coursework
- On-time completion of all assignments
- Participation in all class activities and discussions is necessary
- Sharing information and collaboration with others
- An effort to explore artworks and ideas beyond assigned work

LECTURES

- The Nature of Time
- History of Standardised Time
- On the Perception of Time
- Sound & Image

TECHNICAL WORKSHOPS

- Stop Motion Animation
- Working the Camera
- Video Editing Basics
- Sound Editing
- Compositing

ASSIGNMENT SUMMARY

- Stop Motion: Sequential Images in Motion
- Video Short: Narrative & Structure
- Sound Art: Depth of Field & Sound Texture
- Performance Art: Presence and Embodiment
- Group Critiques & Individual Feedback
- Technical Presentations on Stop Motion, Video & Sound Edit & Compositing Skills

ASSIGNMENTS

Stop Motion: Sequential Images in Motion

Stop Motion Animation is the process of creating an animated film by use a sequence of still images that are drawings, photographs or the manipulation of objects that are captured in moments.

In this assignment you will create a stop motion animation that explored the subject of time and explored in our Nature of Time Lecture. Pick an aspect of time you would like to explore and then decide what approach to stop motion would best suit your project.

Guidelines:

- ☐ What method of stop motion should you use drawing, photography, objects, combination and why
- ☐ Decide if you will have an audio component and why? What will it contribute to the artwork?
- ☐ Before you create your animation experiment with storyboards to figure out the core of your story and what you hope to communicate.
- ☐ Think through the visual aesthetic or vernacular that you believe will best serve your story.

Due Date: January 26

Grade Weight: 18%

Video Short: Narrative & Structure

Even though film and video footage of multiple events can be captured for hours depending on duration of tape, film reel or hard drive space as it is the case today. Ultimately film is edited in order to create a complexity of ideas, non-linear structure which can be sequentially strung together to create the entirety of a story or concept. Please make sure your content also addresses the subject of time, see this as an opportunity to hone in your skills of marrying content to media in order to enforce your ideas.

Guidelines

- ☐ Your video must be non-linear in structure and have at least two interlocking narratives short from an A and B roll.
- ☐ Think carefully through how your narrative structure will progress from the sequence of shot.
- ☐ Before starting, explore what you want to communicate in these works..
- ☐ How can you use timing, tempo, texture, tone, sound to influence the story?
- ☐ How can you use shot reverse shot to enhance tension and climactic moments in your structure.
- ☐ How can you achieve coherence through multiple cuts and negations with several shots and subplots?
- ☐ Classic film structure often brings into question some aspect of the hegemonic order only to in the end restore that order. Are you going to embrace this notion, disturb it, reject it, or not address it at all?

Due Date: February 23

Grade Weight: 18%

Sound Art: Depth of Field & Sound Texture

We could debate whether sound art is visual art or experimental music. But for makers, this is a debate best left for those who care or need to label things. Let's skip that and say it is art. Instead, we will turn our attention to producing a work of sound through which we tell a story with sounds about time. This assignment is not about creating music but sharing a narrative with your captured and edited sounds.

Guidelines

- ☐ Sound can be experienced in a range from close to far. How will you engage this property of sound?
- ☐ Sound can range from whispers to loud. How can you take advantage of this aspect of sound?
- ☐ Sound can be layered and punctuated. Consider how you can use these characteristics.
- ☐ Think of what role the seven characteristics of sound play in your piece: frequency, amplitude, Timbre, Envelope, Velocity, Wavelength and Phase contribute to our story.

Due Date: March 21

Grade Weight: 18%

Performance Art: Presence and Embodiment

Create a work of performance art that explores the subject of time. In performance, delivery is essential to the audience's experience. Sometimes artists decide to present their performance via documentation—this is an option for this assignment.

Guidelines

- ☐ How will execute the performance and why?
- ☐ What do the artist's time, space, body, and presence mean in this work?
- ☐ What is the relationship between creator and viewers here? Will the viewers participate, be passive or what?
- ☐ Does the piece have an improvisation aspect? If so, how or what does that contribute?
- ☐ Are you sharing a life or aesthetic experience, providing social critique or trying to create a transformative moment or something else?
- ☐ What kind of outcomes are you expecting?

Due Date: April 20

Grade Weight: 18%

Technical Presentations

Each student will be assigned a technical skill to learn and present during our class sessions. This skill will be related to any of the following Stop Motion Animation, Video or Sound Editing and Compositing.

Due Date: Ongoing Based on Assigned Skill

Grade Weight: 14%

DOCUMENTATION & UPLOAD

- All work must be documented and uploaded to Canvas for grading in a single PDF document, no later than five days after every critique.
- When documenting your work, consider whether scanning or photographing is more suitable.
- If you are photographing, consider lighting and composition for this process.
- Do not include your feet, hands and flooring as part of the documentation. Learn to document your work professionally.
- For video & other media-based works, please provide the instructor with a file and upload a minimum of 3 video stills in a single PDF to canvas.
- Please do not submit lengthy explanations about the work. Create good documentation and work, then learn to trust the visual language and improve your visual vocabulary.

GRADING & SUBMISSIONS

- Grades in this course are earned and not negotiable.
- Allow two weeks of grading time for every assignment.
- DO NOT send emails asking about grades; notification is sent once grades are posted.
- If you get zero because you did not upload your work to Canvas, please do not email your justification for not doing so; **UPLOAD THE WORK.**
- All works must be documented and turned in electronically on canvas for grading.
- Please submit work as a SINGLE PDF (maximum 1 MB).
- Please do not include any explanations under comments with your uploaded work; that's why we have critiques.
- NO EMAILS of works will be accepted; please upload all work to Canvas.
- DO NOT upload your work until after crits.

- If you miss critique, you may NOT upload your work for grading until after it is critiqued or you and the instructor review the work; this is not a correspondence course.
- All course work may be improved and resubmitted for grade reconsideration until the last day of class. Resubmission may or may not result in a change of grade. The goal of redoing assignments is self-improvement, not just self-affirmation.
- If you encounter any difficulties with the University email account or canvas, please contact the [helpdesk](#) or call 352-392-4357 to remove issue.

SUPPLIES

Each artist will determine their materials for each assignment based on their particular projects. The following standard materials are recommended: Sketchbook, News Print Paper Pad, Drawing Board, Erasers (Mars Staedtler and Kneaded/Gum), Glue Stick, Glue Gun, Scissors, Xacto Knife & Blades. Computer lab will have the necessary software for our coursework.

EVALUATION

The purpose of grading is to help you understand your strengths and areas of improvement. To that end, you can rework and resubmit any assignment after critique and before April 19. Education and artistic growths are ongoing self-reflection and synthesis of learning, research and practice. Use this course as an opportunity to broaden the scope of your body of work. You can engage the instructor in how you can do so.

For more information see the University's [Grades & Grading Policies](#).

Letter grades will be assigned based on the criteria outlined below. Please note that grades will not be subject to discussion, negotiation, or bargained. Only course work may be discussed. You will be kept informed of your performance throughout the course and be allowed to improve on your work.

Grading Scheme

Grades for this course will be broken down as follows:

Grading Rubric

Assignment	Score
Stop Motion: Sequential Images in Motion	18%
Video Short: Narrative & Structure	18%
Sound Art: Depth of Field & Sound Texture	18%
Performance Art: Presence and Embodiment	18%
Technical Presentation	14%
Participation	14%
Total	100%

Grading Criteria

Letter Grade	Percentages	Points	Reasoning
A	94 – 100	4.0	Work that goes beyond fulfilling assignments and demonstrates excellence on ALL counts

A–	93 – 90	3.67	
B+	89 – 87	3.33	
B	86 – 83	3.0	Work that fulfils all assignments and takes into account both conceptual and aesthetic concerns
B–	82 – 80	2.67	
C+	79 – 77	2.33	
C	76 – 73	2.0	Work that only fulfils assignments.
C–	72 – 70	1.67	
D+	69 – 67	1.33	
D	66 – 63	1.0	Work that does not meet class requirements and or assignments
D–	62 – 60	0.67	
E	59 – 0	0	Work is not turned in, and assignments are not done

Grading Rubric

Categories	Description & Meaning of Terms
Idea	Developing informed thought processes that generates sound concepts and demonstrate critical thinking. This could likely make contributions to culture and society at large.
Content	Ability to express and communicate ideas in visual vocabulary.
Execution	Ability to translate thoughts and concepts into clear physical manifestations that demonstrate use of artistic skills and crafts.
Innovation	Ability to incorporate new and unfamiliar ideas and processes into ones ideas.
Experimentation	Testing of multiple concepts and mediums to explore ideas and content.
Improvement & Development	Progress made over the course of the assignments.
On time Compilation	Completing all course work on time and being ready for critique.
Collaboration	Collaborating and working with peers; offering constructive feedback. Please note: that this does not include offering up ideas to others for the assignment.
Attendance	Coming to all scheduled classes; on time and being fully engaged for the entire duration of the class meeting. Please note that you cannot earn participation marks without attending classes. Marks are not assigned for attendance. However, a student with three or more unexcused absences may be assigned a failing grade for that course.
Participation	Participating in all class activities: listening to lectures and instruction, being prepared, working in class, being an active participant in critique and discussions.

Extra Credit	Additional points maybe earned for attending outside class activities relevant to the course at the suggestion of the instructor.
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COURSE SCHEDULE

Class Meetings	Topic / In-class	Assignment / Objective	Critique & Due Dates	Technical Workshops
January 5	Stop Motion: Sequential Images in Motion <i>Lecture: The Nature of Time</i>	Start Work on Stop Motion: make sketches, notes, get materials, etc.	January 26	January 30 by Midnight
January 10	Work on Stop Motion Review Work Individually	Technical Workshop		
January 12	Work on Stop Motion Review Work Individually	Technically Workshop		
January 17	Work on Stop Motion Review Work Individually	Technical Presentation		
January 19	Work on Stop Motion Review Work Individually	Technical Presentation		
January 24	Work on Stop Motion Review Work Individually	Work on Stop Motion		
January 26	Stop Motion Critique <i>Lecture: History of Standardised Time</i>	Start Work on Video Short make sketches, notes, get materials, etc.	February 23	February 27 by Midnight
January 31	Work on Video Short: Narrative & Structure Review Work Individually	Working the Camera		
February 2	Work on Video Short Review Work Individually	Video Editing Basics		
February 7	Work on Video Short Review Work Individually	Video Editing Basics		
February 9	Work on Video Short Review Work Individually	Video Editing Basics		
February 14	Work on Video Short Review Work Individually	Technical Presentation		
February 16	Work on Video Short Review Work Individually	Technical Presentation		

February 21	Work on Video Short Review Work Individually	Work on Video Short		
February 23	Video Shot Critique <i>Lecture: On the Perception of Time</i>	Start Work on Sound Art: make sketches, notes, get materials, etc.	March 21	March 25 by Midnight
February 28	Work on Sound Art: Review Work Individually	Compositing Workshop		
March 2	Work on Sound Art Review Work Individually	Compositing Workshop		
March 7	Spring Break – No Class Work on Sound Art Review Work Individually			
March 9	Spring Break – No Class Work on Sound Art Review Work Individually			
March 14	Work on Sound Art Review Work Individually	Compositing Workshop		
March 16	Work on Sound Art Review Work Individually	Compositing Workshop		
March 21	Sound Art Critique <i>Lecture: Sound & Image</i>	Start Work on Performance: make sketches, notes, get materials, etc.	April 20	April 23 by Midnight
March 23	Work on Performance Art Review Work Individually	Work on Performance Art		
March 28	Work on Performance Art Review Work Individually	Work on Performance Art		
March 30	Work on Performance Art Review Work Individually	Technical Presentation		
April 4	Work on Performance Art Review Work Individually	Technical Presentation		
April 6	Work on Performance Art Review Work Individually	Technical Presentation		
April 11	Work on Performance Art Review Work Individually	Work on Performance Art		
April 13	Work on Performance Art Review Work Individually	Work on Performance Art		
April 18	Work on Performance Art Review Work Individually	Work on Performance Art		
April 20	Last Class Performance Art Critique	Work on Performance Art		

PLAGIARISM

Students are bound by The Honour Pledge, which states: "On my honour, I have neither given nor received unauthorised aid in doing this assignment." The Conduct Code specifies a number of behaviours that violate this code and the possible sanctions. Click here to read the [Conduct Code](#). If you have any questions, please consult with the instructor.

Intentional plagiarism is defined as copying data, specific ideas, or another person's language (artwork) and representing it as one's own. Students may not present works and or ideas of another person (or source) in an assignment as their own.

In this course, plagiarism also includes:

- Having another individual do your coursework.
- Copying another person's ideas and artwork.
- Allowing another person to copy your work.
- Turning in work done for another class or previously made artworks.

Please note that syllabus and lectures are subject to changes and updates based on new research and information in the field of collage.

LATE WORK

All late will be subject to a daily deduction of 10% from the final grade received for the assignment. Work turned in after critique on the due date is counted as one day late (-10%).

ATTENDANCE & PARTICIPATION

Course attendance policies are consistent with [University Guidelines](#). **Marks are not assigned for attendance. However, a student with three or more unexcused absences may receive a failing grade for that course.**

Participation

Participation is an integral part of a thriving studio community. Everyone must do their part. Participation by **all** class members is critical to the success of a studio course. This exchange should be an honest and ongoing dialogue between all participants throughout the course. Participation is evaluated based on quality and frequency of engagement.

Participation includes all of the following:

- Attending all scheduled classes
- Arriving on time to class meetings
- Attentiveness during lectures and instructions
- Being prepared and working in class
- Sharing ideas, concepts, creative exploration and conceptual development
- Cooperating in group projects and activities
- Analysing and offering opinions about work in progress and listening to and being an active participant in critique and discussions
- Consistency in a positive attitude and open-mindedness

Please note: Participation will account for 14% of your final grade. The instructor will post 50% of the participation points halfway through the course. You may schedule a conference if you are earning below 70% of the possible points to get feedback on improving your performance.

Absences

Unexcused absences will result in a lower grade. Absences will be counted from the first class meeting onward. Acceptable reasons for absences include illness, serious family emergencies, judging trips, field trips, professional conferences, military obligations, severe weather conditions,

religious holidays. In addition, participation in official university activities such as music performances, athletic competitions or debates or court-imposed legal obligations must be excused. Other sound reasons may be offered and considered on an individual basis.

Lateness & Leaving Early

Attendance is taken at the beginning of each class in the form of a sign-in sheet. If you are not present at that time, you will be marked as absent. Leaving class early after signing in will be considered as an absence. Marks are not assigned for attendance. However, **students with three or more unexcused absences will be given a failing grade for that course.** If you know that you will be late or absent, please contact the instructor to take appropriate actions to keep your course work on track. **Please note that lateness and absence will affect your participation grade.**

ONLINE STUDENT EVALUATIONS

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

Your suggestions are always welcomed. Please let me know how the course can better service your learning and growth.

CONDUCT & BEHAVIOUR

What we do, affects other people on the planet, and what we do here will impact us.

Conduct

- The instructor will not tolerate disruptive behaviour and rudeness.
- Lateness and leaving before class is over will affect your final grade.
- Not attending class because you did not complete your work is not acceptable.
- Differences in opinion are welcomed under an atmosphere of mutual respect and civility.
- All correspondence to the instructor must be through canvas or University email.
- While working on a computer, you CANNOT do email, text, social media.
- The following conduct will lead to a loss of 5 to 10 participation points each time:
 - Not Attending Critiques & Lectures
 - Engaging in other Conversations during Lectures & Critiques

Electronic Devices

Checking your devices, including taking calls, texting, checking emails or social media during class, is disrespectful and unprofessional. Credible research evidence demonstrates having cell phones visible diminishes our ability to learn, and computer note-taking reduces the ability to process information. Checking texts, emails, and messages is unprofessional and disrespectful to our class community. Please put your phones away, do not check email, Facebook, text messages etc., in class.

Atmosphere

Our dialogues will explore some challenging issues to understand different perspectives. Some of our conversations will be demanding, and we may not always agree or understand each other. So we need to exercise patience, courage to speak honestly, rely on our imagination to empathise, and always respect one another's ideas and life experiences.

Effective learning and teaching are done in an atmosphere of creative exchange between class community members. Here are some thoughts and suggestions for cultivating community:

- Treat everyone as fellow artists; creatives need to work together to be successful.
- Active listener who seeks to understand.
- Celebrate multiple perspectives and experiences that others bring to our community.
- Be responsible for your statements, actions, interactions, academic performance.
- Remain open-minded; accept that your peers and professor are all operating in good faith.
- Do be reactive to challenging feedback, give yourself time to consider it and reflect on your responses
- Use every class session and interaction with peers to think about your future as a creative.

DIFFICULTIES WITH COURSE WORK

The instructor is here and ready to help you with any difficulties you may encounter that interfere with your abilities to successfully complete course. Please let instructor know immediately if you are having any challenges so that we can come up with a strategy together to mitigate your struggles. Please do not wait until the last minute or right before an assignment is due.

DISABILITY RESOURCES

Students who experience learning barriers can request academic accommodations through the Disability Resource Center. Students need to share their accommodation letters with their instructor as early as possible in the semester. So that instructor and student can discuss how best to accommodate the student. The instructor will make every reasonable effort to make course materials accessible. [Click here to start pre-registration with the Disability Resource Center.](#)

SCHOOL OF ART + ART HISTORY: ENVIRONMENTAL HEALTH & SAFETY

Each student must complete a Health & Safety STUDENT WAIVER FORM (available next to the copier in the SAAH office) or online (see address below). Waivers must be turned into the SAAH Director of Operations before the end of the 2nd week of classes. Because we use some hazardous materials as part of the electronic components that become part of our projects, please pay particular attention to the guidelines below. : <http://www.arts.ufl.edu/art/healthandsafety>

Area Specific Information: Art + Technology

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.

Best Practices

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

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 the main office.) Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Alcohol is forbidden in studios.
- Familiarise yourself with the closest eyewash unit.
- No eating or drinking in computer the lab.
- Do not use spray adhesive in the studios or 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 by storing items or work; this violates 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 that do not fit into the trash to the dumpster and follow dumpster guidelines.

SA+AH CONTAINER POLICY

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 must be labelled within the SA+AH to identify their contents. These include hazardous or what might be perceived as dangerous. Such as watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc. 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 without notice.

Yellow:

- WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE, all containers must have a yellow label identifying the contents designated as trash for weekly EHS pick up.
- 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 and approximate two 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, located on the SWMA sign near the sink or at the Waste Management Area.

UNIVERSITY POLICIES

Reading Days

The two days before the start of examinations in the fall and spring semesters, generally, a Thursday and Friday, are designated reading days. No classes or exams are held on these days. Instead, students are encouraged to use these days for study and review.

Twelve-day Rule

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

University Illness Policy

Students who are absent from classes or examinations because of illness should contact their professors. Please email the teacher before class meeting time if you cannot attend class due to illness. Please state your name, course, and why you will not be attending the class that day.

Absences for Religious Holidays

Upon prior notification students, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable time to make up coursework covered in their absence. A student who believes that they have been unreasonably denied an education benefit due to religious beliefs or practices may seek redress through the student grievance procedure. <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#religiousholidaystext>

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 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/it-policies/acceptable-use/acceptable-use-policy/>

Disruptive Behaviour

Faculty, students, Administrative and Professional staff members, and other employees from now on referred to as "member(s)" of the University. Who intentionally act to impair, interfere with, or obstruct the University's mission, purposes, order, operations, processes, and functions. Shall be subject to appropriate disciplinary action by University authorities for misconduct, as outlined in the applicable rules of the Board of Regents and the University and state law governing such activities. A detailed list of disruptive conduct may be found at <http://www.aa.ufl.edu/aa/Rules/1008.ht>

Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable use is:

- For personal, educational use
- In connection with a complaint to the University
- As evidence in, or in preparation for, a criminal or civil proceeding

All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

HEALTH & WELLNESS RESOURCES

U Matter, We Care: If you or someone you know is in distress, please contact [U Matter, We Care website](#) to refer or report a concern, and a team member will reach out to the student in distress. Alternatively, you can call 352.392.1575 or send an email to umatter@ufl.edu

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services and non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

ACADEMIC RESOURCES

Critical Dates on the University Calendar

<https://catalog.ufl.edu/UGRD/dates-deadlines/2021-2022/#spring22text>

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. [Career assistance and counseling services](#).

Library Support: Various ways to receive assistance with respect to [using the libraries or finding resources](#).

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. [General study skills and tutoring](#).

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information](#).

On-Line Students Complaints: [View the Distance Learning Student Complaint Process](#).

Safety and Security

University Police Department: <http://police.ufl.edu/>

Dial 911 for emergencies.

Dial 392-1111 otherwise.