

ART 6673C - VIDEO ART | Fall 2025

INSTRUCTOR: Katerie Gladdys

EMAIL: kgladdys@ufl.edu

CLASS MEETING TIME: Tuesday + Thursday 8:30-11:30

CLASS LOCATION: FAC306

OFFICE HOURS: Tuesday - 3:00-4:00 or by appointment

OFFICE LOCATION: FAC301 or online - <https://ufl.zoom.us/j/9597018114>

CREDIT HOURS: 3

*** Class announcements, homework assignments, critique dates, and special events are communicated verbally in class, through email, and on our class website in the announcement section. Supplementary resources and extra credit opportunities are also noted on the website. Assignments will be submitted online and accessible from Canvas.*

TOPICS

DSLR camera video, mirror less camera, lenses, temporality, in-camera edit, social space, practice, format, focus, framing, fiction, fake news, social practice, signal, codec, format, focus, framing, capture, logging, file structure, scratch disk, process, body, performance, narcissism, analog, digital, theory, interviewing, lighting, sound, microphone, history, glitch, memory, autobiography, politics, documentary, sustainability, globalism, lo-fi, color correction, motion graphics, utopia, editing, materiality, internet, ethnography, social media, virality, compositing, filters, color, time code, structure, multichannel, interactivity, installation, space, critique, identity, pop, ethnography, content distribution, compression, scripting, storyboarding, participation, activism, community, spectacle, relational aesthetics, access, surveillance, tactics, documentary, documentation, presence, compositing, green screen, video mapping, VJ?, fieldwork, AI

COURSE DESCRIPTION

This course explores alternative and experimental practices with the frame of within the context of cinema/video. We live in a time of intense documentation of ourselves, others, current events. The emphasis is on the conceptual, rather than conventional Hollywood style

storytelling and narrative. The projects you will create in this course use the video as a medium for making art. You will become skilled at conceiving, shooting, and editing compelling digital video projects.

We will develop further expertise with the technical aspects of shooting video and editing through a series of hands-on exercises and demos and that will prepare you for more ambitious and personal projects. Additionally, video mapping, green screen, compositing, motion graphics and color grading will be covered. Within each of these topics, AI will be integrated as technique for creation. Readings and screenings concerning the theory and contemporary video art practice followed by discussions will complement the applied and technical aspects of this course.

Class time will consist of hands-on workshop-style lessons on techniques, discussions of weekly readings and screening, as well as viewing/experiencing/reacting to the work of artists and designers. Homework will often involve short writing assignments as a means to reflect upon and prepare for class discussion about theoretical and historical readings/screening, practice while using the technologies to practice technical skills and finally to create video projects. We will watch a lot of films and videos both in class and for homework. The class assumes some previous experience with time-based media and with photography.

This studio course is often a mix of graduate and undergraduate students. Graduate students are expected to create graduate level projects in terms of conceptual complexity. This course also provides graduate students with opportunities to expand their practices, using video to explore and develop the conceptual themes of their current research interests.

OBJECTIVES

Students will demonstrate understanding of the following concepts and techniques both through creative and written assignments:

- Use video technologies to create work that integrates research practices as a way to development of complex, social, interactive and mediated artwork.
- Develop an understanding of the video as technology and art form that functions as a medium for critiquing, reflecting and expressing cultural values
- Build a critical and theoretical awareness of video and film and its history understanding that the organization and presentation of knowledge influences/manipulates our perceptions of our environment and the world.
- Hone your skills of recording/shooting, capturing, editing and delivering audio and visual media.
- Experiment with the form/genre of the audio interview.
- Become more familiar with the non-linear editing, color correction and post-production techniques.
- Develop skills in temporal and spatial design and composition

- Generate and develop ideas and concepts from personal research related to the concept and content of assigned projects as a means to cultivate awareness of your art process and practice
- Develop visual literacy and critical thinking skills through participating in critiques
- Learn about artists past and present who work with documentary, including film, video, sound, installation, sculpture, and performance.

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 in-person. We will meet Tuesdays and Thursdays from 8:30-11:30. Students should expect to spend a **minimum** 4 hours weekly outside class to work on projects and do research.

COURSE CALENDAR

WEEKS ONE - FOUR

Montage and Editing, Green Screen, Lighting, Compositing, AI and Still to Moving Image

Montage-Continuity-Editing Critique: Thursday, September 30

WEEK FOUR - EIGHT

Sound, Microphones, Interview, AI and Sound

Unconventional Interview Critique: Thursday, October 30

WEEK EIGHT – TWELVE

Experimental Documentary, Glitch, Color, Correction, Projection Mapping, AI Video

WEEK TWELVE – SIXTEEN

Experimental Documentary, Projection Mapping, Installation

Experimental Documentary: Monday December 8, 3:00-5:00 NOTICE DIFFERENT DAY AND TIME

REQUIRED COURSE 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/> You also have 24-hour access to the FAC 306 Computer lab.

- 1TB hard drive as much space as you can afford (Mac and USB 3 OR Thunderbolt compatible) SD card if you are using a DSLR
- At least two SD Cards that have 64GB capacity and U3 speed rating
<https://suggestionofmotion.com/blog/panasonic-gh4-memory-card-requirements/>
- USB flash drive to quickly transfer files from one computer to another
- Access to image recording device for still and video that either your own or through the checkout cage.
- Headphones
- Access to software: Adobe Photoshop, Adobe Premiere, After Effects, DaVinci Resolve (free) and Audacity (open source). I may also ask you to install freeware glitching software when we get to that part of the semester. The Adobe software is the only software you will buy. Students may purchase a six month subscription to Adobe software through UF: <https://software.ufl.edu/software-listings/adobe-discounted-for-students.html> The Adobe software is available in the FAC306 computer lab as well as computer labs across campus.

LINKED-IN LEARNING TUTORIALS

<https://elearning.ufl.edu/supported-services/linkedin-learning/>

ONLINE VIDEO AND AUDIO HOSTING AND STORAGE SERVICES

vimeo.com or youtube.com and maybe soundcloud.com

RESOURCES FOR RESEARCH PAGE

This page lists national and international museums, film screening centers and programs, and publications where you can research artists and designers to inspire the conceptual ideas for your work

BIBLIOGRAPHY

This is a working list of readings and screenings for the course and subject to change or amendment.

Anderson, Kelly and Martin Lucas. *Documentary Voice and Vision: A Creative Approach to Non-Media Fiction Production*. Routledge, 2016.

Bok, Bengt. "Encounter with the Other: Some Reflections on Interviewing." *P1 Dokumentär* Sveriges Radio, 2011, <https://www.radioatlas.org/encounter-with-the-other-%C2%B7-bengt-bok/>

Chion, Michel. *Audio-Vision: Sound on Screen*. Trans. Claudia Gorbman. New York: Colombia University Press, 1994.

Eisenstein, Sergei. "Collision of Ideas." *The Cinematographic Principle and the Ideogram - Film Form*. Harcourt Brace, 1949. Reprinted in paperback by Meridian Books, 1957. pp. 37-40.

Marker, Chris, dir. *La Jetee*. Criterion, 1962.

Minh-ha, Trinh T., dir. *Surname Viet, Given Name Nam*. Women Make Movies, 1989.

Mitchell, W. J. T. "Madness, Montage: Aby Warburg to John Nash." *Warburg Institute*, 4 Nov 2016, <https://www.youtube.com/watch?v=1eQzaENZoHo&t=128s>.

Mizrahi, Shevaun, dir. *Distant Constellation*. Grasshopper Film, 2018.

Morrison, Bill, dir. *Decasia*. Icarus, 2002.

Reggio, Godfrey, dir. *Koyaanisqatsi*. Zoetrope Studios, 1982.

Russel, Legacy. *Glitch Feminism: A Manifesto*. Verso, 2020.

Sachs, Lynne, dir. *Your Day is My Night*. The Film Maker's Cooperative, 2020.

Sartom, Nick. Creative Problem Creating. TEDxDePaulU, 13 May 2013, <https://www.youtube.com/watch?v=OFwNtXpuMq4>.

Seaman, Bill. *Recombinant Poetics: Emergent Meaning as Examined and Explored Within a Specific Generative Virtual Environment*. 2010.

Thorp, Wesley. Glitch Art. *TED*, 30 Aug 2016, <https://www.youtube.com/watch?v=jtle416Twpo>.
Vertov, Dziga, dir. *Man With A Movie Camera*. Dovzhenko Film Studios. 1929.

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. I will try and keep options that cost down to a minimum.

VISITING ARTIST/DESIGNER PROGRAM

SA+AH runs an extensive Visiting Artists'/Designers' Program. Internationally and nationally respected artists, curators, collectors, and critics are invited to lectures and provide studio visit, critique sessions, each semester. The schedule for these events is on the SA+AH Website and

they will be announced in class. You are expected to attend a minimum of three artist talks this semester.

GALLERIES AND MUSEUMS

Samuel P. Harn Museum of Art, University Galleries, 4Most Gallery, Sante Fe Community College Gallery, Reitz Union and Thomas Center Galleries, Hippodrome Theater and other campus and community venues provide an excellent opportunity to experience works of art directly. Schedules for many of these events is on the SA+AH Website and they will be announced in class. You are expected to attend exhibition openings at University Galleries and the Harn.

CHECKOUT, LABORATORY HOURS, AND PROCEDURES/POLICIES/GUIDELINES

As part of this class, you have 24/7 access to the FAC306 Lab. The teaching lab specialist will meet with us the first week of school and get your Gatorlink ID, put you into the system, and then you will be given access to the Lab schedule on Canvas.

Access to Equipment and Facilities

As a student in this class, you can checkout Panasonic Lumix GH4/GH5 cameras, lenses, speed boosters, microphones, tripods and sound recorders from the Equipment Cage.

Here is a URL with the FAC306 Lab Hours and Cage Equipment Checkout Schedule. This is subject to change. The latest schedule is on the door.

Please use the following URL to access scheduler to sign up for Blackbox Studio and Sound Studio.

<https://ufl.instructure.com/courses/369006>

GRADING AND EVALUATION

The purpose of grading is to clearly and accurately pinpoint the strengths and weaknesses of your progress. You will receive grades on all assignments and meet with me individually at midterm. This report will evaluate progress, note strengths and areas for improvement. This is also a time for you if you feel comfortable to give me feedback in addition to office hours. 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.

In-class and Homework Assignments

In-class and homework assignments are considered participation and are 25% of your grade. You will be evaluated through exercises, participation, research, presentations, and technical proficiency with the various software applications, their aesthetic application, and problem solving. In-class and homework exercises become part of the weighted total. These assignments are graded using values ranging from 5-20 points depending on the complexity of the activity.

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. Here is a link to a rubric I use to grade written assignments. In-class exercises weighted point values range from 5-20 points depending on the scope and complexity of the activity.

Projects

Projects are worth 60% of your grade. Each project is worth 100 points weighted including process work. The first two projects, Montage and Unconventional Interview are worth 15% each. Together both are 30% of your course grade. The final project, Experimental Documentary with a Spatial Option is worth 30% of your grade. Projects will be formally critiqued by the class and then 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. Each project

There will be three critiques. Work must be new and an artist statement regarding the presented work is due in the next class period after the critique. The presented work needs to be finished and presented in a professional manner. After viewing the project, the class will do a cold read on the work. Be prepared with questions to ask your peers as opposed to an explanation of what the piece is about. Informal tutorial critiques will occur as needed and upon request. In addition, guest faculty may conduct studio visits during the semester. Attendance at critique is mandatory. If you not attend critique, you will lose points for the completed project.

Each project will have its own Canvas discussion. The discussion is worth 10-20% of the project's grade depending on the project. You will begin discussion thread and add process work and research related to the project to the discussion not unlike an online sketchbook. Each person will have their own discussion thread for each project. Use the discussion as a way to develop a vision of your work that engages with the readings, screenings and exercises that we do in class. Write with clarity and purpose. 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. All process counts towards your grade for each project. You are expected to document your research and write at least four reflections for each project.

In addition to writing, discussions should and can contain images, links to websites and video and sound that you feel relates to your 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

discussion. Be aware that all posts must be visible and legible. I need to be able to easily read just by looking at your post, without manipulation such as rotation, excessive zooming in and out. Process-work as well as each project must be finished within the specified deadlines. Every post should have the date followed by the title of the project and a description of the contents of the discussion post.

Also posted to your discussion are

- the project proposal
- a storyboard
- artist statement
- evidence/link to video clips that you shoot for the project

The proposal, the storyboard, artist statement and clips discrete grades in addition to your process work. All are posted to your project discussion thread. Each student is also invited to comment on the discussion posts of fellow students; it is assumed that all comments are civil, respectful, and constructive. Discussion comments receive extra credit. My goal is that you are building a studio/design practice/habit that takes you through school 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 will also be uploaded directly to Canvas as a link to a server where the video can be downloaded as a .mov or mp4 file 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 website.

Make-up of assigned work due to extenuating circumstances must be completed within 1 week of absence.

Grading Scale

A 100–94, A- 93–90, B+. 87-89, B. 83-86, B- 80-82, C+ 77-79, C 73-76, C- 70-72, D+. 67-69, D 63-66, D- 60-62, E 59–0

Projects and reading notes are due before class on the day they are due. Each day that they are late, you lose 10% from the maximum possible grade. Work turned in after class on the due date is counted as one day late (-10%).

A grade of C- or below will not count toward major requirements. For more information on UF policies on grade points, see <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Distribution of Grades

Your grades will be determined by the following:

Projects - Total 60% = 3 Projects

- Montage-Continuity-Editing and Unconventional Interview (30% @ 15% each)
- Final Project - Experimental Documentary (30%)

Attendance - Total 15% (weighted by each class attended)

Assignments and Participation - Total 25% (weighted) = participation in class discussions, asking/answering questions, coming to class with all materials, in-class thought and conceptual experiments, process work in the form of discussion posts, reading and screening homework assignments, quizzes, surveys and hands-on technical exercises.

PARTICIPATION + ATTENDANCE

What constitutes participation?

- complete readings the associated assignment prior to class
- contribute to class discussions
- ask relevant questions
- respond thoughtful
- be consideration for classmates
- attend every class period
- positive attitude and open mind

Expectations for Class Participation

Participation by all members is critical to the success of this class. Participation includes contributing to ongoing discussions and critiques, suggests alternative ways of approaching projects, along with a thoughtful process and strong work ethic. Participation is evaluated with respect to both quality and quantity.

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.

Expectations for Attendance

Participation by all members is critical to the success of this class. Participation includes contributing to ongoing discussions and critiques, suggests alternative ways of approaching projects, along with a thoughtful process and strong work ethic. Participation is evaluated with respect to both quality and quantity. Attendance is also 15% of your grade. If you do not show up and are not present for the entire class, you lose points. The 15 points awarded for participation are weighted. This class is very experiential and experimental in nature. We will do a lot of in class activities for which you will get credit. Many of these activities cannot be "made up" outside of class. You will miss out on a great deal if you do not come. There is a correlation in studio classes between attendance and final grades. You have a better chance of doing well if you come to class. A student who wishes to have an absence excused they must provide the instructor with a written/email explanation of absence ahead of time and/or appropriate verification when necessary (e.g., letter from doctor or parent) is required the week following the absence. 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>

Absences can include sickness, religious holidays, and doctor's appointments in addition to not attending class for personal reasons. It is your responsibility to come and talk with me if there are extenuating circumstances that would result in more than three absences.

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

Attendance is also 10% of your grade. If you do not show up and are not present for the entire class, you lose points. The 10 points awarded for participation is not weighted. you receive a point value for every class.

You are expected to stay for the entire class. Be professional; be on time. Arriving late or not being prepared is disruptive to others.

Attendance is taken at the beginning of each class. You will be considered tardy if you arrive after roll is taken. *If you cannot attend class, please inform the instructor ahead of time.*

Lateness and Leaving Early

I will take attendance at the beginning of each class. If you are not present at that time, you will be marked as absent unless you see me at the end of class letting me know that you came so I can correct my attendance sheet. You are expected to stay for the entire class period. I generally check to see who is around after the break. If you leave, your attendance will be recorded as late. Four late marks count as an unexcused absence. If you know that you will be late or absent, please let me know in advance by contacting me at kgladdys@ufl.edu. Both lateness and absence will also have an effect on your participation grade.

Late Assignments

All assignments and projects for this class need to be completed on time. If you turn a project after the deadline, 10% will be deducted for each day the project is late. In-class assignments that are 10 points or less may not be made up unless you have contacted me in advance. If you arrive late and miss the better part of an in-class assignment, you are welcome to do the assignment on your own time, but I will not give credit for it. It is not fair to the students who were on time.

Keeping and Making Up

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 me. Do not wait until the last minute (right before an assignment is due) or until you are totally lost to contact me. Requirements for class attendance and make-up exams, assignments, and other work are consistent with university policies that can be found at:

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

ENGAGING WITH ONE ANOTHER

People learn best when they are encouraged to ask questions and express their diverse opinions on course content which may include images, texts, data, or theories from many fields. This is especially true in courses that deal with provocative or contemporary issues. UF offers many such courses, in which students encounter concepts of race, color, sex, and/or national origin. We teach these important issues because understanding them is essential for anyone who seeks to make economic, cultural, and societal contributions to today's complex world. Our conversations may not always be easy; people may find some of the ideas and opinions that we encounter in the course material unwelcome, disagreeable, or even offensive. In our structured and unstructured discussions and dialogue, we also will have many opportunities to explore some challenging issues and increase our understandings of different perspectives; we sometimes will make mistakes in our speaking and our listening; sometimes we will need patience or courage or imagination or any number of qualities in combination to engage our texts, our classmates, 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 facility with the sometimes, difficult conversations that arise as we deepen our understandings of multiple perspectives – whatever our backgrounds, experiences, or positions.

I want this class to be fun and meaningful with everybody feeling comfortable to contribute to the 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. Disruptive and disrespectful actions make for stressful atmosphere which is not conducive to learning.

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.

- 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. See UF Student Honor Code policies below.
- 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.
- 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 my intent 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 and In-class Recording

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. I will not hesitate to ask you to put away a mobile phone if in use during class.

POLICY ON GENERATIVE AI

This class integrates generative AI into the content of the course as a tool for art making.

Generally, you are required to use **images and video generated by YOU with a camera** in collaboration with AI. With respect homework and in-class assignments that involve writing, in order to ensure that all students have an equal opportunity to succeed and to preserve the integrity of the course, students are not permitted to submit **text** that is generated by artificial intelligence (AI) systems such as ChatGPT, Bing Chat, Claude, Google Bard, or any other

automated assistance for any classwork or assessments. This includes using AI to generate answers to assignments, exams, or projects, or using AI to complete any other course-related tasks. Using AI in this way undermines your ability to develop critical thinking, writing, or research skills that are essential for this course and your academic success. Students may use AI as part of their research and preparation for assignments, or as a text editor, but text that is submitted must be written by the student. For example, students may use AI to generate ideas, questions, or summaries that they then revise, expand, or cite properly. Students should also be aware of the potential benefits and limitations of using AI as a tool for learning and research. AI systems can provide helpful information or suggestions, but they are not always reliable or accurate. Students should critically evaluate the sources, methods, and outputs of AI systems. Violations of this policy will be treated as academic misconduct. If you have any questions about this policy or if you are unsure whether a particular use of AI is acceptable, please do not hesitate to ask for clarification. (from University of Texas, Center for Teaching and Learning Website <https://ctl.utexas.edu/chatgpt-and-generative-ai-tools-sample-syllabus-policy-statements>)

WHAT YOU CAN EXPECT FROM ME

- End class on time or within two minutes of scheduled ending time unless previously notified
- Answer student email within 24 hours or less (usually a lot less) unless I am out of the country or in a place where there is not email. My office phone is NOT the best way to reach me as I am often in the lab teaching or in my studio working. Face to face communication in class or email are the preferred methods of communication.
- Return assignments in a timely manner
- Be available during my office hours. If I am not in town, I will let you know in advance if I am not able to attend office hours.
- Listen to student concerns and questions.
- Explain, answer and research questions regarding the topics of the class. The nature of technology and learning is ever evolving. If I do not have an immediate answer, I will research your question and get back to you in a timely fashion with a solution or a reference to a relevant resource.
- Abide by the grading scale above and not change dates for turning in assignments unless the class as a whole has agreed upon the change.

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. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

GENERAL UNIVERSITY POLICIES AND SERVICES

See UF's Academic Policies and Resources Page <https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>

ENVIRONMENTAL HEALTH AND 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 guidelines pertaining to Art and Technology.

The School of Art and Art History Safety Manual will be reviewed in class. Students and instructors are responsible for following policy and procedures for making art safely at all times. The entire document is available at <https://arts.ufl.edu/site/assets/files/37319/saahhealthandsafetyhandbook.pdf>

All students are required to sign and turn in the signature page to the instructor on the first day of class. Please read and respect studio use and guidelines posted in classrooms.

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/>

Be advised that you can and will be dismissed from class if you engage in disruptive behavior.