

The Culture of the Image
SYLLABUS ART 2826C: 3 CREDITS

Days & Times: **Wednesdays 4:05 PM – 6:00 PM / Fridays 11:45 AM – 1:40 PM**

Locations: **Wednesday FAC 127 & Friday FAD 329**

Instructor: **FATIMAH TUGGAR**

Email: **fatimahtuggar@ufl.edu**

Office Hours: **Hours: Tuesday 5 – 6 PM / Wednesday 6– 7 PM (by appointment only)**

Office Location: **FAD 223**

COURSE DESCRIPTION

Today an estimated 57,000 photographs are taken per second globally, and 12.4 trillion have been taken throughout history. So what does it mean to study photography in a world saturated with visual imagery?

The goal of this course is for us to closely study how images are constructed not just in photography but in many other forms. How content, context, process and materials contribute to meaning. Throughout history, the image shaped cultures and societies. Humans are motivated to create, alter and share them for many reasons. From personal and emotional to economic and political. What are your motives, and how do you build a visual vocabulary to become a better visual communicator and reader of visual culture?

This course is interdisciplinary in both the use of materials and media. We will draw on art and film theories, cultural studies, gender studies, history, semiotics, representation, postcolonial studies and philosophy to examine the image.

COURSE FORMAT

The class will engage the image culture through artmaking, lectures, screenings and image analysis. We will have technical workshops and practice reading visuals. The instructor will hold individual sessions to workshop your concepts, and we will conduct group critiques.

SYLLABUS CHANGES

This syllabus has been constructed to be as complete as possible. However, it may be adjusted due to changes in school policies, new research findings or the instructor's assessment that other materials or modifications to assignments may be more relevant or current. Students will be notified of any changes promptly; this will not impact coursework.

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:

- Identify and demonstrate how various strategies can contribute to image meanings by:
 - Describe and explain critical terms and concepts in connection with visual interpretation images with multiple cultural contexts.
 - Analyse, evaluate and reflect on how class, race, gender, sexual orientation identity, history, religion, culture, and age impact visual interpretation.
 - Connect concepts from cultural studies, art history, art criticism, film theory and history as tools for understanding and interpreting visual culture.
 - Utilise a variety of mediums, materials, approaches and processes.
 - Apply an understanding of historical and contextual implications to visual reading.
 - Connect possible responses to formal, visual and historical interpretations based on artistic choices.
 - Create using Signifying Sensations, Thematic Imagery, appropriation, assemblage, amalgamations and installation as aesthetic, formal and conceptual strategies.
- Students will gain skills in constructing visual methods through:
 - Applying, testing and interrogating processes they used in art production.
 - Learning to analyse and critique images formally and conceptually.
 - Understanding the interplay between social, cultural and political **prospectives** within images.
- Students will learn to position their work contextually within the historical and contemporary canon of different image cultures:
 - Examine their artworks critically to develop an individual and personal voice.
 - Form and articulate viewpoints through developing artworks, course lectures, readings, research and collective brainstorming.

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

REQUIRED READINGS

Lectures will be given in place of readings. Students will be expected to put extra effort into artmaking. In addition to the lectures, you may read the following should you choose to do so:

- Bryan Wilson, Hal Fischer's Gay Semiotics Revisited (2 pages)
- Susan Sontag, On Photography, In Plato's Cave (7 pages)
- Michael Welch, Advances in Critical Cultural Criminology: An Analysis of Reactions to Avant-Grade Flag Art (20 pages)
- Heidi E. Huntington, Subversive Memes: Internet Memes as a Form of Visual Rhetoric (4 pages)
- Roland Barthes, Dead of the Author (7 pages)

LECTURES

- Signify Practices
- Thematic Meaning
- Meaning & the Hyperreal
- Reading Films
- The Discursive in Imagery
- Orientalism

LECTURE BIBLIOGRAPHY

Roland Bathes, Elements of Semiology, Jonathan Cape Ltd.

Roland Bathes, Camera Lucida, Reflections on Photography, Hill and Wang,

Jean Baudrillard, Simulacra & Simulations, University of Michigan

Daniel Chandler, Semiotics: The Basics: The Basics, Routledge

Claire Dederer, Monsters, A Fans Dilemma, Knopf

Stuart Hall, New Ethnicities, Race, Culture and Difference, ed. by James Donald, James, and Ali Rattansi, Sage

Jed Perl, Authority and Freedom, A Defence of Arts

Susan Sontag, On Photography, Picador; First Edition

SCREENINGS

- Ways of Seeing Episodes 1, 2 & 3
- Edward Said On Orientalism
- Killing Us Softly, Advertising's Image of Women

ASSIGNMENT SUMMARY

- Signifying Sensations
- Thematic Imaging
- Contextual Imaginary
- Filmic Imagery
- Alternatives to Mimicry
- Group Critiques & Individual Feedback

SUPPLIES

Each artist will determine the 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.

ASSIGNMENTS

Assignment 1: Signifying Sensations

Every culture produces meaning through images. This assignment will focus on building visual language through bodily sensations. This exercise presents an opportunity to combine your self-knowledge as a tool for honing your craft as an artist.

You will create five signifying drawings for each of your five sensations, a total of 25 works.

Drawing in this assignment will involve a drawing surface, drawing tool and action from the artist.

Guidelines:

- Each drawing must be created with materials connected to the specific sensation.
- The background and drawing materials must be associated with one another.
- No art supplies store or drawing materials may be used.
- Each material can only be used once in this assignment.
- Every imagery can only be depicted once.
- No existing symbols, words or onomatopoeia or existing symbols may be used.
- Do not rely on a formulaic image creation process; please generate 25 completely different ideas.
- Fasteners and adhesives to anchor or attach materials are allowed.

- The success of your work will be judged by your peer's ability to visual read the image.
- All 25 drawings must be presented as a cohesive body of work.
- Think of a method for exhibiting this as a cohesive body of work. Presentation extends how visual imagery is understood, and meaning is made.

Due Date: September 18

Grade Weight: 16%

Assignment 2: Thematic Imaging

Visual content can be generated through grouping or sequential relationships between images. Meaning is relational. We constantly compare things we know or are familiar with to other experiences to make sense of our world.

A Theme is a topic or subject matter, while a System is related parts that form a complex whole. Select one theme and one system, then create ten images for each theme and system; choose and use materials that extend how your content is communicated.

Guidelines

- The essential test of your theme or system's success will be its ability to be immediately understood by your peers.
- You should be concerned with visual communication and maintaining reality (suspension of disbelief).
- If your ideas are too broad when choosing a theme, make them more specific by honing in on a particular aspect. For example, nature is too general, so you may want to narrow the scope.
- Remember, the image represents an idea or mental construct of a thing rather than the thing itself; you cannot use it in this assignment.
- The goal is to create visuals that communicate the simple objective meaning without context; this is a visual dictionary.
- No existing symbols, words or onomatopoeia may be used.

Due Date: October 9

Grade Weight: 16 %

Assignment 3: Contextual Imaginary

The context in which an image is created generates a part of its meaning—the meaning changes and shifts in different cultural contexts or if the image is recontextualised, altered or manipulated.

Using all the work you have produced for the thematic imagery, create an imaginative visual about the hyperreal. Your narrative should have no more than five images. Hyperreality is an image, simulation or aggregate of ideas that distort "the real," claims to depict reality or tries not to express anything based on existence. Instead, it creates something that comes to constitute "a reality."

Guidelines

- Your story should demonstrate your understanding of hyperreality.
- You can use the thematic source images as often as needed to create your narrative.
- You are welcome to make additional images to help your story.
- You may use approaches we have already explored, among other strategies.

Due Date: November 23

Grade Weight: 16%

Assignment 4: Filmic Thematic Imagery

Produce a video short or a Series of Stills on a chosen topic using Montage and Conflict strategies we have discussed and visually studied.

Here are the montage strategies we have covered: Metric, Rhythmic, Tonal, Overtonal, and Intellectual. We have also studied Graphic Conflicts of Line, Plane, Mass, Volume and Scale.

Guidelines

- Start with a cohesive and compelling narrative.
- Do not approach it as an exercise of including the various montage and graphical conflicts without substance.
- Start with a concept, then figure out how you want to tell your story.
- Only apply Thematic Imagery strategies after your narrative is solid.
- Remember that these tropes are metaphoric devices to communicate your concepts further.
- Try to avoid the use of overworked signs (kitsch).
- The real test of your work is if our class community can understand the simple meaning of your piece.

Due Date: November 20

Grade Weight:16%

Assignment 5: Alternatives to Mimicry

As we have seen in Orientalism, multiple tropes can be used to flatten, stereotype and damage the image of a culture. Meaning depends on who is viewing, interpreting and making the image. The content of the image is in a state of flux. Our relationship to the image is dependent on our identities. Cultural background, race, class, gender, sexual orientation, religion, psychological state, etc., all impact how we experience and extract meaning from an image.

Contemporary art has a tradition of depicting stereotypes and claiming we are critiquing them. It is critical to question whether we may reinforce or perpetuate those ideas through mimicry. In this assignment, imagine and create a world without an obstacle you wish to overcome. Avoid working from the direction of portraying what is wrong.

Guidelines

- Remember, it requires excellent imagination to visualise the world as you want it instead of how it is.
- Test out the different possibilities.
- Make it believable by using what currently exists in the world.
- One of the great things about art is that we can change whatever we like within the context of the artwork.
- There are no limits to what is possible and likely in the world you create.

Due Date: December 4

Grade Weight:16%

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 in the documentation. Learn to document your work professionally.
- For video & other media-based works, please provide the instructor with a link or upload a smaller file version to Canvas.

- Please do not submit lengthy explanations about the work. That is what critiques are for. 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 about grades; a 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 the 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 it; this is not a correspondence course.
- All coursework 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 the issue.

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 scores will not be subject to discussion, negotiation, or bargained. Only coursework may be discussed. You will be informed of your performance throughout the course and allowed to improve your work.

Grading Scheme

Grades for this course will be broken down as follows:

Assignment	Score	Assignment Span	Upload Due
Signifying Sensations	18%	August 23– September18	September 20 by Midnight
Thematic Imaging	18%	September18 – October 9	October 11 by Midnight
Contextual Imaginary	18%	October 9 – October 23	October 25 by Midnight
Filmic Montage	18%	October 23 – November 20	November 22 by Midnight
Alternatives to Mimicry	18%	November 20 –December 4	December 6 by Midnight
Attendance	10%	August 23 – December 4	
Participation/Attendance	15%	August 23 – December 4	
Total	100%		

Grading Criteria

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.
On time Upload	Upload work in a timely manner for grading.
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.

PLAGIARISM

The Honour Pledge binds students: "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 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 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 the work done for another class or previously made artworks.

Grading Rubric

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

COURSE SCHEDULE

Class Meetings	Topic / In-class	Assignment / Objective	Critique & Due Dates	Upload Work
Aug 23 Friday	Syllabus & Assignment Review <i>Lecture: Signifying Practices</i>	Start Work on Signifying Sensations: make sketches, notes, get materials, etc.	Sept 18	Sept 20 by Midnight
Aug 28 Wed	Work on Signifying Sensations Review Work Individually	Work on Signifying Sensation		
Aug 30 Fri	Work on Signifying Sensations Review Work Individually	<i>History of the Camera</i> Work on Signifying Sensations		
Sept 4 Wed	Reading Assignment Discussion	Work on Signifying Sensations		

Sept 6 <i>Fri</i>	Work on Signifying Sensations Review Work Individually	The Camera Work on Signifying Sensations		
Sept 11 <i>Wed</i>	Work on Signifying Sensations Review Work Individually	Work on Signifying Sensations		
Sept 13 <i>Fri</i>	Work on Signifying Sensations Review Work Individually	The Eye Work on Signifying Sensations		
Sept 18 <i>Wed</i>	Critique: Signifying Sensations Lecture: Thematic Imagery	Start Work on Thematic Imagery: make sketches, notes, get materials, etc.	Oct 9	Oct 11 by Midnight
Sept 20 <i>Fri</i>	Work on Thematic Imagery Review Work Individually	The Lens Work on Thematic Imagery		
Sept 25 <i>Wed</i>	Work on Thematic Imagery Review Work Individually	Work on Thematic Imagery		
Sept 27 <i>Fri</i>	Work on Thematic Imagery Review Work Individually	The Light Work on Thematic Imagery		
Oct 2 <i>Wed</i>	Work on Thematic Imagery Review Work Individually	Work on Thematic Imagery		
Oct 4 <i>Fri</i>	Work on Thematic Imagery Review Work Individually	Adobe Lightroom Work on Thematic Imagery		
Oct 9 <i>Wed</i>	Critique: Thematic Imagery Lecture: Meaning & the Hyper-real	Work on Contextual Imagery	Oct 23	Oct 25 by Midnight
Oct 11 <i>Fri</i>	Work on Contextual Imagery Review Work Individually	Video Editing Workshop Work on Contextual Imagery		
Oct 16 <i>Wed</i>	Work on Contextual Imagery Review Work Individually	Work on Contextual Imagery		
Oct 18 <i>Fri</i>	No Class: Home Coming Work on Contextual Imagery Review Work Individually	Adobe Photoshop Work on Contextual Imagery		
Oct 23 <i>Wed</i>	Critique: Contextual Imagery Lecture: Meaning & the Hyper-real	Work on Contextual Imagery		
Oct 25 <i>Fri</i>	Work on Filmic Montage Review Work Individually	Adobe Premiere Start Work on Filmic Montage: make sketches, notes, get materials, etc.	Nov 20	Nov 22 by Midnight
Oct 30 <i>Wed</i>	Work on Filmic Montage Review Work Individually	Work on Contextual Imagery		

Nov 1 <i>Fri</i>	Work on Filmic Montage Review Work Individually	DaVinci Resolve Work on Filmic Montage		
Nov 6 <i>Wed</i>	Work on Filmic Montage Review Work Individually	Work on Filmic Montage		
Nov 8 <i>Fri</i>	Work on Filmic Montage Review Work Individually	Storytelling in Photography/Video Work on Filmic Montage		
Nov 13 <i>Wed</i>	Work on Filmic Montage	Work on Filmic Montage		
Nov 15 <i>Fr</i>	Work on Filmic Montage	Start Working on Alternative to Mimicry		
Nov 20 <i>Wed</i>	Filmic Imagery Critique Lecture: The Discursive in Imagery	Work on Alternative to Mimicry	Dec 4	Dec 6 by Midnight
Nov 22 <i>Fri</i>	Work on Work on Alternative to Mimicry	Work on Alternative to Mimicry		
Nov 27 <i>Wed</i>	No Class: Thanksgiving Work on Work on Alternative to Mimicry	Work on Alternative to Mimicry		
Nov 29 <i>Fri</i>	No Class: Thanksgiving Work on Work on Alternative to Mimicry Review Work Individually	Work on Alternative to Mimicry		
Dec 1 <i>Fri</i>	Work on Work on Alternative to Mimicry Review Work Individually	Work on Alternative to Mimicry		
Dec 4 <i>Wed</i>	Last Class Critique: Alternative to Mimicry			

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%).

ATTNDECE & 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 for 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 10% of your final grade. Halfway through the course, the instructor will inform you if your participation points are low. You may schedule a conference if you earn 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, and religious holidays. In addition, participation in official university activities such as music performances, athletic competitions, debates, or court-imposed legal obligations will 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, you will be marked as absent. Leaving class early after signing in will be considered 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 you will be late or absent, please email the instructor to take appropriate actions to keep your coursework 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 semester's final two or three weeks. 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 welcome. Please let me know how the course can improve 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 early will affect your final grade.
- Not attending class because you did not complete your work is unacceptable.
- 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, or 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 that 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, and do not check email, Facebook, text messages etc., in class.

Atmosphere

Our dialogues will explore some challenging issues to understand different perspectives. Some conversations will be demanding during this course, 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 must work together to succeed.
- Active listener who seeks to understand.
- Celebrate multiple perspectives and experiences that others bring to our community.
- Be responsible for your statements, actions, interactions, and academic performance.
- Remain open-minded; accept that your peers and professor operate 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 COURSEWORK

The instructor is here and ready to help you with any difficulties you may encounter that interfere with your ability to complete the course successfully. Please let the instructor know immediately if you are having any challenges so we can devise a strategy to mitigate your struggles. Please do not wait until the last minute or 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 instructors 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 in to the SAAH Director of Operations before the 2nd week of classes ends. 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

If broken, batteries, old monitors, and lamps from digital projectors 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 (your instructor should review the handbook, which 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 the computer lab.
- Do not use spray adhesive in the studios or the building. There is a professional and safe paint spray booth in FAC-211A.
- 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 the dumpster guidelines.

SA+AH CONTAINER POLICY

LABELS

Two types of labels are used in the SA+AH-- yellow and white. Both brands are in the red MSDS box and supplied by SA+AH. Each is used for a different purpose.

White:

All new 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, etc. Labels are in 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 approximately 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 attend 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 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/#religiouholidaystext>

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 <https://sccr.dso.ufl.edu/process/student-conduct-code/>

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 individual 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 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

Counselling 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 the 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 well-being, 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. counselling

Library Support: Various ways to receive assistance for [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/>

You can call **911** for emergencies.

Otherwise, dial **392-1111**.