

Signs, Signals & Representations
SYLLABUS ART 3807C: 3 CREDITS

Days & Times: **Tuesdays & Thursdays 11:50 AM – 2:50 PM**

Locations: **FAC 306**

Instructor: **FATIMAH TUGGAR**

Email: **fatimahtuggar@ufl.edu**

Office Hours: **Hours: Tuesday 3 – 4 PM / Wednesday 6– 7 PM (by appointment only)**

Office Location: **FAD 223**

COURSE DESCRIPTION

The most important aspect of being an artist is the ability to generate ideas, represent and communicate those ideas visually. So learning to build a visual vocabulary is as necessary as learning the alphabet before learning how to write a poem. This course is designed to help students cultivate thinking habits by understanding visual signs, metaphors, imagination and established representation discourses.

We will study the structure of visual language through a series of hands-on work and an understanding of semiotics, representation and reception theory. The assignments will concurrently cultivate communication, problem-solving and idea-generation skills using methods selected by the instructor, students and the class.

Artwork is not something that happens to artists. We have the power and the ability to learn how to limit the misinterpretations of our intentions.

COURSE FORMAT

The class will engage in visual studies through lectures, screenings, image analysis and short readings. We will 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 gain the following:

- Awareness of issues relevant to representation and context in the visual arts

- Exploring various concepts, processes and mediums (emphasis on mixed media applications)
- Examining how different approaches, formats, and mediums influence meaning in an artwork
- Demonstrate perceptual, technical and conceptual skills
- Exploration through sustained image development.
- Developing and refining the use and application of materials
- Utilising and manipulating formal elements in response to content
- Challenging one's perceptions to grow new ways of seeing.
- Examining various strategies; observation, interpretation, context, etc.
- Positioning work within contemporary contexts
- Synthesising the inherent relationships between content and form
- Ability to articulate aesthetic perceptions and judgments
- Exercising critical thinking and effectively communicating within critique formats

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

Daniel Chandler, *Models of the Sign, Semiotics, The Basics* (58 pages)

LECTURES

- Semiotics: Denotative Meaning
- Connotation: Distinguish between Nature & Culture
- Simulacra: Consumer Ambience & the Hyper-Real
- Discursive Formations

LECTURE BIBLIOGRAPHY

Roland Bathes, *Mythologies*, Farrar, Straus and Giroux (1972), ISBN-10: 0374521506

Roland Bathes, *Elements of Semiology*, Jonathan Cape Ltd (January 1 1967), ISBN-10: 0224612697

Roland Bathes, *Fashion System*, University of California Press (July 25, 1990), ISBN-10: 0520071778

Roland Bathes, *Empire of Signs*, Hill & Wang; Writing edition (September 1, 1983), ISBN-10: 0374522073

Jean Baudrillard, *The Mirror of Production*, Telos Press Ltd. (June 1, 1975), ISBN-10: 0914386069

Jean Baudrillard, *For a Critique of the Political Economy*, Telos Press (June 1, 1981), ISBN-10: 0914386247

Jean Baudrillard, *Simulacra & Simulations*, University of Michigan (February 15, 1995), ISBN-10: 0472065211

Michel Foucault, *The Order of Discourse: The Archaeology of Knowledge*, Routledge (December 21, 2001), ISBN - 10: 0415267374

Stuart Hall et al., *Representation: Cultural Representations and Signifying Practices* (Culture, Media and Identities series) 2nd Edition, SAGE Publications Ltd; (June 5, 2013) ISBN-10: 9781849205634

Stuart Hall, *New Ethnicities, Race, Culture and Difference*, ed. by James Donald, James, and Ali Rattansi, Sage (1992), ISBN: 9780803985803, Part 3: Community & Diaspora
Stuart Hall, *Cultural Studies 1983: A Theoretical History (Stuart Hall: Selected Writings)*, Duke University Press Books; Reprint Edition (October 17, 2016), ISBN-10: 9780822362630

Stuart Hall, *Lecture: Race, the Floating Signifier* (1997), Producer, Director, Editor: Sut Jhally, Duration: 62 min, ISBN: 1-893521-62-1

Stuart Hall, *Lecture: Representation & the Media* (1997), Producer & Director: Sut Jhally, ISBN: 1-893521-63-X

SCREENINGS

- Screen: "Race the Floating Signifier" – Stuart Hall, Lecture, Goldsmith Collage
- Class Dismissed: How TV Frames the Working Class

ASSIGNMENT SUMMARY

- Reflective Representation
- Denotative Representation
- Connotative Representation
- Independent project exploring Simulacra
- 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: Reflective Representation

Historically one of the primary ways human beings have created visuals is by reflecting on their environments, lives and cultures. From cave drawings to present-day, human beings have been engaged in depicting images of ourselves and our experiences in the world.

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:

- In this assignment, we will reflect on our experiences of our senses by creating five reflective drawings for each of our five senses, a total of 25. We will use the following guidelines:
- The act of drawing here is defined by having a drawing surface, drawing tool and action from the artist.
- Each drawing must be created using materials connected to the particular sense.
- Both the background material and the drawing material must relate to each other.
- You may not use drawing materials you can buy in an art supply store.
- You may not use the same material more than once in this assignment.
- You may not depict the same imagery more than once.
- You may not use words, onomatopoeia or existing symbols to describe your ideas.
- This assignment is not about creating formulaic imagery; it is about coming up with a total of 25 completely different ideas.
- You can use fasteners and adhesives to anchor or attach materials.

- The success of your work will be judged by the communities ability to read the image visually.
- All 25 drawings must be presented as a cohesive body of work.
- Think of a method for exhibiting this body of work. Presentation is critical to how work is received.

Due Date: September 19

Grade Weight: 22%

Assignment 2: Denotative Representation

Both visual and linguistic communication is done through symbols and signs we assign to represent other things. Select two themes and/or systems and create at least ten visually denotative works per theme or system. Pick and use materials that aid your ideas in representing the systems. A system is a structure that connects parts that form a complex whole. A theme is a topic or subject matter.

Guidelines

- Remember that signs are grouped into themes or systems; this is how meaning is constructed and understood.
- Be concerned with not only communication (meaning) but also with the construction and maintenance of reality.
- Remember, the signified represents an idea or mental construct of a thing rather than the thing itself; you cannot use the thing itself in this assignment.
- The sign system begins with a simple meaning, as seen in textual analysis and the existence of dictionaries. You are creating a visual dictionary.
- The denotative meaning is intended to communicate the objective semantic content of the represented thing. For example, in the case of a lexical word, such as "rock," the intention is to do no more than describe the physical object. Do not give context to your denotative imagery.
- You may not use words, onomatopoeia or existing symbols to describe your ideas.

Due Date: October 10

Grade Weight: 21 %

Assignment 3: Connotative Representation

Now that we have explored the relationship of signs to what the sign stands for (denotative signification). We can create formal or structural relationships between signs (syntax). In this assignment, you will use all of your denotative imagery to create a visual narrative. We are putting visual language in use and the contexts (pragmatics). This approach will help us understand the relationship of signs to interpreters and how context adds new shades of meaning (connotation) to every aspect of life.

Guidelines

- Use all of your denotative works to tell a story.
- This story will be informed by your understanding of simulacra/simulations as explored in our class lecture and discussions.
- Your story can be told in a single piece or a series. There should be no more than five artworks in a series. You may use a denotative work more than once in your process.
- You may create as many additional images/objects to help your narrative.
- Combining imagery from both themes/systems to explore simulacra/simulations will require imagination, specifically if the two themes are unrelated. However, having unrelated themes/systems often produce the most engaging and surprising ideas.

- Denotative signifiers represent the values of the culture in which they are produced. What aspects of those values are you bringing forth or subverting based on the context you have provided for the denotative works?
- Remember using the denotative sign for a particular purpose in a context means the sign cannot be divorced from the values of the addresser for meaning to function (connotation).
- You may not use words, onomatopoeia or existing symbols to describe your ideas. It would be best if you worked visually.

Due Date: November 7

Grade Weight: 21%

Assignment 4: Discursive Formations

Contemporary art engages the viewer and generates discourse (communication and debate). Discourse is used to assign forms of representation and codes to produce specific cultural and historical meanings. The world is full of multiple viewpoints, contexts, experiences and perspectives that interconnect, overlap, converge or divert.

In this assignment, you will create an artwork that explores multiple views using the collective denotative image bank we have built in our second assignment.

Guidelines

- Each artist must use at least 50 images from the image bank to create an artwork.
- You may work in any medium or size you see fit.
- You can print out images from our image bank and use them directly or reinterpret them in another medium.
- You can use any theme or system partially or in its entirety.
- Understanding how visual information is shared, distributed and disseminated is vital. What is the process by which you will share this work, and why?
- Think of how dynamic networks work in this age of the internet.
- Themes and systems often help establish institutional hierarchy, order, and truth, which in turn end up as realities in a given society.
- While institutions have more influence or dominance in defining meanings and discourses, institutions are made of individuals; how does this influence your artwork?
- Discursive formations often depict contradictory discourse. Do not be afraid to embrace contradictory notions in your process. However, this should not be used as an excuse to obfuscate ideas or intent.

Due Date: December 5

Grade Weight: 21%

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
Reflective Representation	22%	August 24 – September 19	September 22
Denotative Representation	21%	September 19 – October 10	October 13
Connotative Representation	21%	October 10 – November 7	November 10
Discursive Formations	21%	November 7 – December 5	December 8
Participation	15%	August 24 – December 5	
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	Crit & Due Dates	Upload Work
Aug 24 Thurs	Syllabus & Assignment Review Reading Assignment Lecture: Semiotics – Denotative Meaning	Start Work on Reflective Rep: make sketches, notes, get materials, etc.	Sept. 19	Sept 22 by Midnight
Aug 29 Tues	Work on Reflective Rep. Review Work Individually	Work on Reflective Rep.		
Aug 31 Thurs	Work on Reflective Rep. Review Work Individually	Work on Reflective Rep.		
Sept 5 Tues	Work on Reflective Rep. Reading Assignment Discussion	Work on Reflective Rep.		
Sept 7 Thurs	Work on Reflective Rep. Review Work Individually	Work on Reflective Rep.		
Sept 12 Tues	Work on Reflective Rep. Review Work Individually	Work on Reflective Rep.		
Sept 14 Thurs	Work on Reflective Rep. Review Work Individually	Work on Reflective Rep.		

Sept 19 <i>Tues</i>	Critique: Reflective Rep. Lecture: Denotative Meaning	Start Work on Denotative Rep: make sketches, notes, get materials, etc.	Oct. 10	October 13 by Midnight
Sept 21 <i>Thurs</i>	Work on Denotative Rep. Review Work Individually	Work on Denotative Rep.		
Sept 26 <i>Tues</i>	Work on Denotative Rep. Review Work Individually	Work on Denotative Rep.		
Sept 28 <i>Thurs</i>	Work on Denotative Rep. Review Work Individually	Work on Denotative Rep.		
Oct 3 <i>Tues</i>	Work on Denotative Rep. Review Work Individually	Work on Denotative Rep.		
Oct 5 <i>Thurs</i>	Work on Denotative Rep. Lecture: Connotation – Distinguishing between Nature & Culture	Work on Denotative Rep.		
Oct 10 <i>Tues</i>	Critique: Denotative Representation Lecture: Simulacra: Consumer Ambience & the Hyper-Real	Start Work on Connotative Rep: make sketches, notes, get materials, etc.	Nov 7	Nov 10 by Midnight
Oct 12 <i>Thurs</i>	Work on Connotative Rep. Review Work Individually	Work on Connotative Rep.		
Oct 17 <i>Tue</i>	Work on Connotative Rep. Review Work Individually	Work on Connotative Rep.		
Oct 19 <i>Thurs</i>	Work on Connotative Rep. Review Work Individually	Work on Connotative Rep.		
Oct 24 <i>Tues</i>	Work on Connotative Rep. Review Work Individually	Work on Connotative Rep.		
Oct 26 <i>Thurs</i>	Work on Connotative Rep. Review Work Individually	Work on Connotative Rep.		
Oct 31 <i>Tues</i>	Work on Connotative Rep. Review Work Individually	Work on Connotative Rep.		
Nov 2 <i>Thurs</i>	Work on Connotative Rep. Review Work Individually	Work on Connotative Rep.		
Nov 7 <i>Tues</i>	Critique: Contextual Imagery Lecture: Discursive Formations	Start Work on Discursive Formations: make sketches, notes, get materials, etc.	Dec 5	Dec. 8 by Midnight
Nov 9 <i>Thurs</i>	Work on Discursive Formations Screen: "Race the Floating Signifier"	Work on Discursive Formations		
Nov 14 <i>Tues</i>	Work on Discursive Formations Review Work Individually	Work on Discursive Formations		
Nov 16 <i>Thurs</i>	Work on Discursive Formations Review Work Individually	Work on Discursive Formations		

Nov 21 Tues	Work on Discursive Formations Re-view Work Individually	Work on Discursive Formations		
Nov 23 Thurs	No Class: Thanksgiving Work on Work on Discursive Formations	Work on Discursive Formations		
Nov 28 Tues	Work on Discursive Formations Re-view Work Individually	Work on Discursive Formations		
Nov 30 Thurs	Work on Discursive Formations Re-view Work Individually	Work on Discursive Formations		
Dec 5 Tues	Last Class Critique Discursive Formations			

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 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**.