



REBECCA BACCARDAX, 2015.

Culture of the Image

ART 2826C: 3 CREDITS

Class Meetings

Semester: Fall 2025

Days & Times: **Wednesday's 4:05 PM – 6:00 PM**

Location: **FAC 127I**

Instructor

Name: **Fatimah Tuggar**

Office: **Fine Arts D (FAD) room 223**

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Graduate Teaching Assistant

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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 lectures, screenings, image analysis and short readings. 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.

LEARNING OUTCOMES

Students who complete this course will be able to:

- ☐ Identify and demonstrate how various strategies can contribute to image meanings by:
 - Describing and explaining critical terms and concepts in connection with visual interpretation images with multiple cultural contexts.
 - Analysing, evaluating and reflecting on how class, race, gender, sexual orientation identity, history, religion, culture, and age impact visual interpretation.
 - Connecting concepts from cultural studies, art history, art criticism, film theory and history as tools for understanding and interpreting visual culture.
 - Utilising a variety of mediums, materials, approaches and processes.

- Applying an understanding of historical and contextual implications to visual reading.
- Connecting possible responses to formal, visual and historical interpretations based on artistic choices.
- Creating and 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 perspectives within images
- ❑ Students will learn to position their work contextually within the historical and contemporary canon of different image cultures by:
 - Examine their artworks critically to develop an individual and personal voice.
 - Forming and articulating viewpoints through developing artworks, course lectures, readings, research and collective brainstorming.

LEARNING OBJECTIVES

Students will learn to approach artmaking comprehensively by:

- ❑ Actively engaging in the use of visual semiotics in combination with their senses. This practical application of theory will equip them with an understanding of how this theoretical framework can be effectively applied to analyse and interpret various forms of communication, thereby enhancing their art practice directly.
- ❑ Practising visual reading and interpretation, students will gain skills that foster an interdisciplinary approach to artmaking. This approach, which values diverse perspectives and open-mindedness, will encourage them to be adaptable and innovative in their future endeavours.
- ❑ Actively participate in group critiques, fostering a sense of camaraderie and shared learning skills. These critiques are designed to provide constructive feedback, encourage dialogue, and promote an understanding of artistic concepts and techniques.
- ❑ Learning visual meaning-making skills by creating denotative works, applying their understanding of semiotics to convey specific meanings through visual elements. This will involve a step-by-step process of conceptualising, developing, and presenting these visual works.
- ❑ Gain an understanding of how materials serve as containers for meaning by practicing material cultural production. This concept involves understanding how the choice of materials of cultural output can influence the meaning and interpretation of the work.
- ❑ Retain terms from semiotics, postcolonial studies, orientalism, and film and art theories.
- ❑ Horning strategies of how to use theory as a vehicle for thinking through art ideas and processes.
- ❑ Understanding the distinction between themes and systems, as well as the differences between formulaic and individual ideas, and knowing when to use each type of approach.
- ❑ Practising how to use and choose materials, scale, and process impacts the meaning of art.
- ❑ Gaining competence in exploration and innovation through the use of non-traditional art materials and approaches.
- ❑ Acquiring a comprehensive understanding of the impact of content and context on art, culture, and communities. This knowledge will make them more aware of the societal and cultural implications of their artistic expressions.
- ❑ Building skills in learning your thinking processes, strengths, and challenges, and what to do about them.
- ❑ Understanding narrative structure and approaches to visual communication is crucial in artmaking. This involves understanding how to structure visual elements to effectively tell a story or convey ideas, and how to utilise visual cues to guide interpretations.
- ❑ Cultivating and centering imagination as a cornerstone of making art, so we don't focus on representing what we don't want but imagine the world we want.

PREREQUISITE

A sense of adventure, a desire to explore and experiment, is required. No previous skills in any medium are needed. This course is about applying oneself to use tools and skills at your current level, to develop and explore ideas.

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.

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.

READINGS

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: Rutledge
- ☐ **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

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 selfknowledge 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 10

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 1

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: October 22

Grade Weight: 160%

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 12

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 3

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.

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.

Grading Scheme

Assignment	Score
Signifying Sensations	16%
Thematic Imaging	16%
Contextual Imaginary	16%
Filmic Montage	16%
Alternatives to Mimicry	16%
Reading & Quiz	10%
Participation	10%

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

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.

COURSE SCHEDULE

This course is a living, evolving subject. Please note that the schedule is subject to changes and adjustments. These changes will be communicated in advance and will be made under the following circumstances:

- When the university is closed due to weather conditions, changes will be made to ensure that learning objectives are met.
- New developments in the field of visual meaning and representation ensure that you are consistently engaging with up-to-date and relevant knowledge and ideas.
- When the instructor, as a lifelong learner, gains additional knowledge, adjustments are necessary.
- Changes to the schedule may occur when new research in the field of culture and art provides teachable moments that exemplify what we are learning. This ensures that you are always exposed to the most current and relevant information in the field.
- Adjustments will be made to enhance learning opportunities based on the current students in the course. This is to ensure that we can maximise your individual experiences and understanding of semiotics in the students' field of study.

Class Meetings	Topic / In-class	Assignment / Objective	Critique & Due Dates	Upload Work
Aug 22 Fri	Syllabus & Assignment Review <i>Lecture: Signifying Practices</i>	Start Work on Signifying Sensations: make sketches, notes, get materials, etc.	Sept 10	Sept 12 by Midnight
Aug 27 Wed	Work on Signifying Sensations Review Work Individually	Work on Signifying Sensation		
Aug 29 Fri	Work on Signifying Sensations Review Work Individually	Camera Workshop Work on Signifying Sensations		

Sept 3 <i>Wed</i>	Reading Assignment Discussion	Photoshop Workshop Work on Signifying Sensations		
Sept 5 <i>Fri</i>	Work on Signifying Sensations Review Work Individually	Photoshop Workshop Work on Signifying Sensations		
Sept 10 <i>Wed</i>	Critique: Signifying Sensations Lecture: Thematic Imagery	Start Work on Thematic Imagery: make sketches, notes, get materials, etc.	October 1	October 3 by Midnight
Sept 12 <i>Fri</i>	Work on Thematic Imagery Review Work Individually	Photoshop Workshop Work on Thematic Imagery		
Sept 17 <i>Wed</i>	Work on Thematic Imagery Review Work Individually	Work on Thematic Imagery		
Sept 19 <i>Fri</i>	Work on Thematic Imagery Review Work Individually	Photoshop Workshop Work on Thematic Imagery		
Sept 24 <i>Wed</i>	Work on Thematic Imagery Review Work Individually	Work on Thematic Imagery		
Sept 26 <i>Fri</i>	Work on Thematic Imagery Review Work Individually	Videocamera Workshop Work on Thematic Imagery		
Oct 1 <i>Wed</i>	Critique: Thematic Imagery Lecture: Meaning & the Hyper-real	Start Work on Contextual Imagery: make sketches, notes, get materials, etc.	Oct 22	Oct 24 by Midnight
Oct 3 <i>Fri</i>	Work on Contextual Image Review Work Individually	Video Editing Workshop Work on Contextual Imagery		
Oct 8 <i>Wed</i>	Work on Contextual Imagery Review Work Individually	Work on Contextual Imagery		
Oct 10 <i>Fri</i>	Work on Contextual Imagery Review Work Individually	Video Editing Workshop Work on Contextual Imagery		
Oct 15 <i>Wed</i>	Work on Contextual Imagery Review Work Individually	Work on Contextual Imagery		
Oct 17 <i>Fri</i>	No Class: Home Coming Work on Contextual Imagery Review Work Individually	Video Editing Workshop Work on Contextual Imagery		

Oct 22 <i>Wed</i>	Critique: Contextual Imagery Lecture: Meaning & the Hyper- real	Start Work on Filmic Montage: make sketches, notes, get materials, etc.	Nov 12	Nov 14 by Midnight
Oct 24 <i>Fri</i>	Work on Filmic Montage Review Work Individually	Video Editing Workshop Work on Contextual Imagery		
Oct 29 <i>Wed</i>	Work on Filmic Montage Review Work Individually	Work on Filmic Montage		
Oct 31 <i>Fri</i>	Work on Filmic Montage Review Work Individually	Projector Workshop Work on Filmic Montage		
Nov 5 <i>Wed</i>	Work on Filmic Montage Review Work Individually	Work on Filmic Montage		
Nov 7 <i>Fri</i>	Work on Filmic Montage	Projection Mapping Workshop Work on Filmic Montage		
Nov 12 <i>Wed</i>	Filmic Imagery Critique Lecture: The Discursive in Imagery	Start Working on Alternative to Mimicry	Dec 3	Dec 5 by Midnight
Nov 14 <i>Fri</i>	Work on Work on Alternative to Mimicry Review Work Individually	Projection Mapping Workshop Work on Alternative to Mimicry		
Nov 19 <i>Wed</i>	Work on Work on Alternative to Mimicry Review Work Individually	Work on Alternative to Mimicry		
Nov 21 <i>Fri</i>	Work on Work on Alternative to Mimicry Review Work Individually	Projection Mapping Workshop Work on Alternative to Mimicry		
Nov 26 <i>Wed</i>	No Class: Thanksgiving Work on Work on Alternative to Mimicry	Work on Alternative to Mimicry		
Nov 28 <i>Fri</i>	No Class: Thanksgiving Work on Work on Alternative to Mimicry	Projection Mapping Workshop Work on Alternative to Mimicry		
Dec 3 <i>Wed</i>	Last Class Critique: Alternative to Mimicry			

PLAGIARISM

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

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

In this course, plagiarism also includes:

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

LATE WORK

All late work will be subject to a daily deduction of 10% from the final grade received for the assignment.

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 learning community. Everyone must take part. Participation by all class members is critical to the success of young scholars. 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.

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 must be excused. Other sound reasons may be offered and considered on an individual basis.

Lateness & Leaving Early

Attendance is taken at the beginning of each class in the form of a sign-in sheet. If you are not present at that time, you will be marked as absent. Leaving class early after signing in will be considered 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 contact 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](#).

Evaluations are typically open during the final two or three weeks of the semester. 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 reasonable suggestions are always welcomed, even outside of the evaluation format. 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 is over will affect your final grade.
- Not attending class because you did not complete your work is not acceptable.
- Differences in opinion are welcomed under an atmosphere of mutual respect and civility.
- All correspondence to the instructor must be through canvas or University email.
- While working on a computer, you may NOT email, text, or use 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

Please put your phones away. Checking your devices, including taking calls, texting, checking emails or social media during class, is discourteous and unprofessional. Credible research evidence demonstrates having cell phones visible diminishes our ability to learn. Checking texts, emails, and messages is unprofessional and disrespectful to our class community.

Atmosphere

Our dialogues will explore some challenging issues to understand different perspectives. Some of our conversations will be demanding, and we may not always agree with or understand each other. So we need to exercise patience, and 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.
- Be an 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 are all operating in good faith.
- Do not be reactive to challenging feedback. Give yourself time to consider it and reflect on your responses.
- Use every class session and interaction with peers to think about your future as a creative.

DIFFICULTIES WITH COURSE WORK

The instructor is here and ready to help you with any difficulties you may encounter that interfere with your ability to complete this course successfully. Please let the instructor know if you have 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 before bringing this to the instructor's attention.

DISABILITY RESOURCES

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

SCHOOL OF ART + ART HISTORY: ENVIRONMENTAL HEALTH & SAFETY

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

Area Specific Information: Art + Technology

Hazards of Materials

Batteries, old monitors, lamps from digital projectors, if broken, may release mercury. THERE ARE NO KNOWN HEALTH HAZARDS FROM EXPOSURE TO LAMPS THAT ARE INTACT.

Best Practices

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

Area Rules

- All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.
- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In case of emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook, and the main office.) Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Alcohol is forbidden in studios.
- Familiarise yourself with the closest eyewash unit.
- No eating or drinking in computer the lab.
- Do not use spray adhesive in the studios or the building. There is a professional and safe paint spray booth in FAC-211A for your use.
- Shoes must be worn at all times.
- Protective equipment must be worn for hazardous work.
- Do not block aisles, halls or doors by storing items or work; this violates fire codes.
- Do not store anything on the floor; this impedes cleaning and creates a hazard.
- Installations must be removed as soon as possible after critique.
- Clean up spills immediately.
- Take items that do not fit into the trash to the dumpster and follow dumpster guidelines.

SA+AH CONTAINER POLICY

LABELS

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:

All new and or used products in containers must be labelled within the SA+AH to identify their contents. These include hazardous or what might be perceived as dangerous. Such as watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents, and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of without notice.

Yellow:

- WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE, all containers must have a yellow label identifying the contents designated as trash for weekly EHS pick up.
- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5-gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.
- Note: Hazardous Waste labels should include all constituents in the waste mixture and approximate two percentage of the total for that item and must add up to 100%.
- Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, located on the SWMA sign near the sink or at the Waste Management Area.

UNIVERSITY POLICIES

Reading Days

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

Twelve-day Rule

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

University Illness Policy

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

Absences for Religious Holidays

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

Computer Use and Acceptable Use Policy

All faculty, staff, and students of the University of Florida are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. <https://it.ufl.edu/it-policies/acceptable-use/acceptable-use-policy/>

Disruptive Behaviour

Faculty, students, Administrative and Professional staff members, and other employees from now on referred to as "member(s)" of the University. Who intentionally act to impair, interfere with, or obstruct the University's mission, purposes, order, operations, processes, and functions. Shall be subject to appropriate disciplinary action by University authorities for misconduct, as outlined in the applicable rules of the Board of Regents and the University and state law governing such activities. A detailed list of disruptive conduct may be found at <https://ufl.instructure.com/courses/541854/pages/university-policies>

Recordings

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

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

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

HEALTH & WELLNESS RESOURCES

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

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

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

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

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

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

ACADEMIC RESOURCES

Critical Dates on the University Calendar

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

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

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

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

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

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. <https://writing.ufl.edu/writing-studio/>

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

Safety and Security

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

Dial 911 for emergencies.

Dial 392-1111 otherwise.