



ART 3807C: Contemporary Collage Methodologies

3 credits interdisciplinary studio

Class Meetings

Semester: **Spring 2025**

Days & Times: **Tuesday / Thursday 3:00 PM – 6:00 PM**

Location: **FAD 115**

Instructor

Name: **Fatimah Tuggar**

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

Office Hours: Tuesday / Thursday 6 – 7 PM (by appointment only)

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Course Description

Today, seeing everyday stuff in a new way by connecting items and using them in your artwork is the essence of collage. A collage is created with objects in time, place and context. Collage is not only an additive process. What we exclude is as important as what we include.

The scope of collage in contemporary art keeps expanding with every new technology and goes beyond the two-dimensional. Out of the invention of photography came "montage." Film editing led us to "suture." The ability to copy and reproduce type allowed artists to explore the relationship between image and text. The ability to duplicate objects and use already existing pictures and or things led to the practice of "appropriation", "assemblage", and "bricolage." Now, digital media has opened additional possibilities for us to clone, composite, iterate and use generative processes.

This course will experiment with collage processes while embarking on a journey to understand how different technologies have impacted collage practice. Our assignments will reflect a historical progression. You will only be able to use certain existing materials during the advancement of the course based on the invention of given tools or technologies.

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. However, the willingness to learn new concepts and processes and work hard is necessary.

Learning Objectives

Students who complete this course will be able to:

- ❑ Identify and demonstrate how collage strategies can contribute to the meaning of artworks by:
 - Utilise a variety of mediums, materials, approaches and processes.
 - Apply an understanding of both historical and contemporary implications of collage.
 - Connect possible responses to formal, visual and historical interpretations based on artistic choices.
 - Create using collage, montage, appropriation, assemblage, amalgamations and installation as aesthetic, formal and conceptual strategies.
- ❑ Students will gain skill in using collage as a visual method for responding to visual, social and cultural issues by:
 - Applying, testing and questioning collage processes used in their production.
 - Learning to analyse and critique works of art that use collage formally and conceptually.
 - Understanding the interplay between social, cultural and political prospects in the use of collage.
- ❑ Students will learn to position their work contextually within historical and contemporary approaches of collage by:
 - Exam their artworks critically to develop an individual and personal voice.
 - Observe and investigate historical movements and historical and current artists working in collage.
 - Articulating collage methods and 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

Lectures

- Introduction to Collage Concepts
- Montage & Suture Theories
- Originals, Replicas & Reproducibility
- Appropriation, Assemblage & Bricolage

Assignment Summary

- Collage: Imaginative Associations with Found Materials/Objects
- Montage: Lens-Based Image Explorations of Framing, Editing, Sequencing
- Reproductions: Duplication, Replicas, Iterative Generative Modalities.
- Appropriation & Assemblage: Readymades & Bricolage
- Group Critiques & Individual Feedback

Assignments

Assignment 1: Collage

The collage process is 2218 years old; it has existed since the invention of paper in China. The act of collage involves adhering pieces of paper and/or other items made or found to the picture plane.

The process of contemporary collage is one of learning to see everyday things in a new way. To see a new, we must make other connections between objects as we know them and how we can use them in our picture plane. Through contextualisation, meaning can change or shift.

In this assignment, we will create five individual collages informed by our exploration of Javier Perez and Uğur Gallenkuş's Instagram Series and the works of Romare Bearden, Raquel van Haver, Braque and Picasso, among other artists.

Make connections between materials and their potential to help communicate your ideas; for example, you can choose to use one material to represent another or use a material as itself. For example, mirrors and foil paper have reflective qualities, like water. I could use foil or a mirror in my painting as water and then use paint over it as a translucent sheath to create the illusion of water. In this way, bottle caps painted black can be tires or, say, the bark of a tree can be the bark of a tree in my drawing, and so on.

Guidelines:

- We will work using two-dimensional processes of drawing and or painting.
- No images from photographs, magazines or books may be used.
- No text of any kind may be used in this part of the assignment.
- Items used can be 2 or 3 dimensional and modified as you see fit.
- Glue or fasten natural and human-made of items to the picture plane.
- The collages could be individual works, or they can be thematically related or a series.
- Carefully select your subject matter with your new understanding of aesthetics in mind.
- Do not use drawn or painted items; look for unconventional materials.

Due Date: January 30

Grade Weight:

21.25%

Assignment 2: Montage

Similar to collage, montage is the process of juxtaposing or superimposing pictures onto the picture plane. Montage originated with the invention of lens-based methods of photography and film.

In this assignment, we will create five montages based on our explorations of Kaja Silverman's Suture and Sergei Eisenstein's montage theory. We will also keep in mind Ousmane Sembène's process of "megotage" and the work of John Hartfield, among other artists we have studied. Please work using photographs only. Those interested in working with video or animation shorts are welcome to do so.

Guidelines

- No text of any kind may be used in this part of the assignment.

- Works should explore personal, social, cultural or political issues.
- Before starting, explore what you want to communicate in these works.
- How can you use the following methods, the theory of montage and graphical conflicts, or suture, to further your concept?
- There are several strategies you could use to create montages; here are some to consider:
 - You could paste or glue items and other images to the background photo you are using, then re-photograph the final piece.
 - You may use a process of placing and then photographing items in or on additional photographs and then re-photographing the whole work.
 - Think of what visual qualities and conceptual methodologies we are using by re-photographing the artwork. Use the process to aid you in creating meaning.
 - You could use an approach that involves painting and drawing on photos and then re-photographing the final piece.

Due Date: February 30

Grade Weight: 21.25%

Assignment 3: Reproduction

Technological advancements have transformed the production and consumption of art. Printers, photographs, copiers, factory duplication systems, rapid prototypers, and digital media processes allow us to reproduce multiples of any item quickly and relatively easily.

Please choose one of your works from our earlier projects for this assignment. You will reproduce the work five times using the reproduction method of your choice.

Then, turn the reproductions into five different but related artworks using multiple mediums and approaches. This work should be informed by Walter Benjamin's "The Work of Art in the Age of Technological Reproduction" and our study of Ron Eglash's "African Fractals: Modern Computing and Indigenous Design."

Guidelines

- What kinds of subject matter seem to fit this method of working?
- How does the process of reproduction affect your work, and how can you use it to your advantage?
- You can use some of the methods we have already explored in this class, among others, in your work.

Due Date: March 22

Grade Weight: 21.25%

Assignment 4: Appropriation & Assemblage

The process of re-purposing an already existing image and or object in art is called appropriation. Items used in this manner can be altered or used as they are. Using your knowledge of "bricolage" and informed by the works of Marcel Duchamp and Vanessa German, create readymade works. If you are working three-dimensionally, focus on creating a single piece. If you are working in two dimensions, produce a minimum of 3 sequential artworks.

Guidelines

- The selection of topics is up to you.
- You may appropriate images and objects or both.

- What does the size of the "appropriated" objects contribute to the work?
- How does a change of orientation or context affect the found and appropriated images and or items?
- What is the impact of the multiple viewpoints introduced by the materials into the work?
- How much does the artwork rely on understanding the history or utility of the appropriated images and or objects?

Due Date: March 27

Grade Weight: 21.25%

DOCUMENTATION & UPLOAD

- All work must be uploaded to Canvas for grading in a single PDF document.
- When documenting your work, consider whether scanning or photographing is more suitable.
- If you are photographing, consider lighting and composition.
- Do not include your feet, hands and flooring as part of documentation; learn to document your work professionally.
- Please do not upload HEIC Files; this is currently not compatible with Canvas.

GRADING & SUBMISSIONS

- Grades in this course are earned and not negotiable. Please do not ask or plead for a different grade; this would be unethical. Each attempt to negotiate will result in 10-point deductions.
- Allow two weeks of grading time for every assignment.
- DO NOT send emails asking about grades; notification is sent once grades are posted.
- If you get zero because you did not upload your work to Canvas, please do not email your justification for not doing so; **UPLOAD THE WORK.**
- All works must be documented and turned in electronically on canvas for grading.
- Please submit work as a SINGLE PDF (maximum 1 MB).
- Please do not include any explanations under comments with your uploaded work; that's why we have critiques.
- NO EMAILS of works will be accepted; please upload all work to Canvas.
- DO NOT upload your work until after crits.
- If you miss critique, you may NOT upload your work for grading until after it is critiqued or you and the instructor review the work; this is not a correspondence course.
- All course work may be improved and resubmitted for grade reconsideration until the last day of class. Resubmission may or may not result in a change of grade. The goal of redoing assignments is self-improvement, not just self-affirmation.
- If you encounter any difficulties with the University email account or canvas, please contact the Helpdesk or call 352-392-4357 to remove issue.

RESOURCES

[Link to Collage Terms & Process](#)

[Link to Contemporary Collage Practitioners](#)

SUPPLIES

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

EVALUATION

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

instructor in how you can do so.

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

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

Grading Scheme

Grades for this course will be broken down as follows:

Assignment	Score
Collage	21.25%
Montage	21.25%
Reproduction	21.25%
Appropriation & Assemblage	21.25%
Participation	15%
Total	100%

Grading Rubric

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

Participation	Participating in all class activities: listening to lectures and instruction, being prepared, working in class, being an active participant in critique and discussions.
Extra Credit	Additional points maybe earned for attending outside class activities relevant to the course at the suggestion of the instructor.

Grading Criteria

Letter Grade	Percentage s	Points	Resoning
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

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.

ARTWORKS IN LECTURES

Lectures will include works by the following artists works (appearing in order):

Lecture: Collage: Methods, Approaches & Impact

ROMARE BEARDEN, Empress of the Blues, Acrylic, Pencil on Paper & Printed Paper on Paperboard, 1974

RAYMOND HAINS, Torn Posters on Metal Panels, 1960-68

SHUZO TAKIGUCHI, Décalcomanie, 1962

RAOUL UBAC, Untitled, Penthesilée, Sliver Gelatin Print, 1938

HENRI MATISSE, Blue Nude I, Gouache Découpée, 1952

HENRI MATISSE, Blue Nude II, Gouache Découpée 1952

MIRIAM SCHAPIRO, Miriam's Life with Dolls, Acrylic, Fabric & Collage on Paper, 2006

LADISLAV NOVÁK, Mr. Hadlíz As A Plaything for Those Condemned to Death, Crumpled Paper, Paint & Ink, 1995

MAX ERAST, Drawings from The Fascinating Cypress, Natural History Book, 1925

WOLFGANG PAALEN, Taches Solaires, Oil and Fumage on Canvas 1938

PABLO PICASSO, Various Guitar Collages,

1912-1914 JAVIER PEREZ, Instagram Experiments,

2000 to Present

Lecture: Montage & Suture

THÉODORE GÉRICAUT, The Derby at Epsom, 1821

CHARLES DUKE, JR., NASA Apollo 16 Lunar Landing Mission, 1972

RADIOLOGIST UNKNOWN, Mayo Foundation for Medical Education & Research, X-Ray

ROBERTO COLOMBARI, The Pleiades Star Cluster, Photo 2013

RON HAEBERLE, My Lai Victims, Photo, 1969

HENRY MAYHEW, Immigrant Family at Ellis Island, Photo, 1905

LEWIS WICKES HINE, Child in Carolina Cotton Mill, Photo, 1908

LEWIS WICKES HINE, Child Labor in Georgia Cotton Mill, Photo, 1909

JOHN HEARTFIELD, Adolf as Superman: He Swallows Gold and Spits Out Tin-Plate, Photomontage 1932

JOHN HEARTFIELD, Millions Stand Behind Me, Photomontage, 1932

JOHN HEARTFIELD, Hurrah, the Butter is All Gone!, Photomontage 1935

ALFRED HITCHCOCK, Psycho, Film, 1960

Lecture: Constructing Meaning Through Image & Text

MARK TANSEY, Derrida Queries DeMan, Oil on Canvas, 1990

Claes Oldenburg, Free Rubber Stamp, Painted Steel & Aluminum, Willard Park, Cleveland, Ohio, 1982

RICHARD PRINCE, Untitled (Cowboys), Ektacolor Print, 1980-84

DESIGNER UNKNOWN, Marlboro Advertisement, Gift For The Man Who Gets What He Wants, 1955 - 1962

LEONARDO DA VINCI, Mona Lisa, Oil on Poplar, 1503-1519

MARCEL DUCHAMP, L.H.O.O.Q, Postcard, Gouache & Graphite 1919

JEAN-MICHEL BASQUIT, Mona Lisa, Acrylic & Oil Stick on Canvas, 1983

PABLO PICASSO, Glass and Bottle of Suze, Pasted Papers, Gouache, and Charcoal, 1913

VICTOR BURGIN, Life Demands a Little Give and Take, Photography & Found Text 1974

RENÉ MAGRITTE, This is Not a Pipe, Oil on Canvas, 1928

FRIDA KAHLO, Self Portrait with Thorn Necklace and Hummingbird, Oil on canvas, 1940

GEORGE STUBB, Miss Ann White's Kitten, 1790, Oil on Canvas

ELIZABETH BLACKADDER, Abyssinian Cat, Abyssinian Cat, Etching, 2003

PIERRE AUGUSTE RENOIR, Woman with a Cat, Oil on Canvas, 1875

LORNA SIMPSON, Untitled (Two Necklines), Photographs with superimposed Printed Text, 1989

JAUNE QUICK-TO-SEE-SMITH, State Names I, Oil & Mixed Media Collage on Canvas 1989

GLENN LIGON, Mirror, Silkscreen, Coal Dust and Oil Stick on Canvas, 2002

Lecture: Notes on Reproducibility

Screening: JOHN BERGER, Ways of Seeing, Episode 1 (1972)
 Lecture: Bricollage, Appropriation & Assemble
 Screening: YES MEN (Andy Bichlbaum & Mike Bonanno), Yes Men Are Revolving, 2015
 MARCEL DUCHAMP, Air De Paris, Vial of Paris, 1919
 MARCEL DUCHAMP, Bicycle Wheel, Wooden Stool & Bicycle Wheel, 1919
 MARCEL DUCHAMP, The Fountain, Ceramic Urinal, 1917
 MARCEL DUCHAMP, Bottle Rack, Metal Milk Bottle Rack, 1963
 MARCEL DUCHAMP, Comb, Steel Comb, 1916
 MARCEL DUCHAMP, With Hidden Noise, Twine, Brass Plates, Screws, 1916
 MARCEL DUCHAMP, L.H.O.O.Q, Postcard, Gouache & Graphite 1919
 MARCEL DUCHAMP, Apolinère Enameled, Gouache & Graphite on Painted Tin, Mounted on Cardboard, 1916

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

SUGGESTED READINGS

Roland Bathes, Elements of Semiology, Jonathan Cape Ltd (January 1 1967), ISBN-10: 0224612697
Walter Benjamin, The Work of Art in the Age of Mechanical Reproduction, CreateSpace (September 23, 2010), ISBN-10: 1453722483
 Nicolas Bourriaud, Relational Aesthetic, Les Presse Du Reel (January 1, 1998), ISBN-10: 2840660601
Nicolas Bourriaud, Post Production, Lukas & Sternberg; 3rd edition (January 30, 2007), ISBN-10: 0974568899
Ron Eglash, African Fractals: Modern Computing and Indigenous Design, Rutgers University Press; Illustrated Edition (March 1, 1999), ISBN-10 : 0813526140
Sergei Eisenstein, Towards a Theory of Montage: Sergei Eisenstein Selected Works, Volume 2, Annotated Edition, I.B. Tauris, ISBN-13: 978-1848853560
John Heartfield, Van Abbemuseum & Uitgeverij van Genneep; First Edition edition (1975), ASIN: B005UO0F7E
John Heartfield, Photomontages of the Nazi Period, Universe Books; First Edition edition (1977), ISBN-10: 0876639546
Immanuel Kant, Critique of Pure Reason, Cambridge University Press (February 28, 1999), ISBN-10: 0521657296
Claude Lévi-Strauss, The Savage Mind, The University Of Chicago Press (1966), ISBN-10: 0226474844

PERIODICALS

Artists: Salome Asega, Ajay Kurian, & Jacolby Satterwhite; Scholars Homi K. Bhabha & Joan Kee; Artforum Editor Michelle Kuo; and Activist Gregg Bordowitz. Artforum Cultural Appropriation: A Roundtable, Summer 2017

COURSE SCHEDULE

Class Meetings	Topic / In-class	Assignment / Objective	Critique & Due Dates	Upload Work
January 14	Syllabus & Assignment Review <i>Lecture: Collage</i>	Start Work on Collage: make sketches, notes, get materials, etc.	January 30	January 30 by 3PM

January 16	Work on Collage Review Work Individually	Work on Collage		
January 21	Holiday	Work on Collage		
January 23	Work on Collage Review Work Individually	Work on Collage		
January 28	Lecture: Montage & Discussion	Work on Collage		
January 30	Collage Critique	Work on Collage		
February 4	Instructor Away	Start Work on Montage: make sketches, notes, get materials, etc.	February 27	February 27 by 3PM
February 6	Instructor Away	Work on Montage		
February 11	Work on Montage Review Work Individually	Work on Montage		
February 13	Work on Montage Review Work Individually	Work on Montage		
February 18	Work on Montage Review Work Individually	Work on Montage		
February 20	Instructor Away	Work on Montage		
February 25	Instructor Away	Work on Montage		
February 27	Lecture: Reproduction	Work on Montage		
March 4	Montage Critique	Start Work on Reproduction : make sketches, notes, get materials, etc.	March 27	March 25 by Midnight
March 6	Work on Reproduction Review Work Individually	Work on Reproduction		
March 11	Instructor Away	Work on Reproduction		
March 13	Spring Break – No Class	Work on Reproduction		

March 18	Spring Break – No Class	Work on Reproduction		
March 20	Work on Reproduction Review Work Individually	Work on Reproduction		
March 25	Lecture: Appropriation	Work on Reproduction		
March 27	Reproduction Critique	Start Work on Appropriation: make sketches, notes, get materials, etc.	April 27	April 21 by 3 PM
April 1	Work on Appropriation Review Work Individually	Work on Appropriation		
April 3	Work on Appropriation Review Work Individually	Work on Appropriation		

April 8	Instructor Away	Work on Appropriation		
April 10	Instructor Away	Work on Appropriation		
April 15	Instructor Away	Work on Appropriation		
April 17	Work on Appropriation Review Work Individually	Work on Appropriation		
April 21	Work on Appropriation Review Work Individually	Work on Appropriation		
April 24	Last Class Appropriation Critique	Work on Appropriation		

LATE WORK

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

ATTENDANCE & PARTICIPATION

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

Participation

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

Participation is evaluated based on quality and frequency of engagement.

Participation includes all of the following:

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

Please note: Participation will account for 15% of your final grade. The instructor will post 50% of the participation points halfway through the course. You may schedule a conference if you are earning below 70% of the possible points to get feedback on improving your performance.

Absences

Unexcused absences will result in a lower grade. Absences will be counted from the first class meeting onward. Acceptable reasons for absences include illness, serious family emergencies, judging trips, field trips, professional conferences, military obligations, severe weather conditions, religious holidays. In addition, participation in official university activities such as music performances, athletic competitions or debates or court-imposed legal obligations must be excused. Other sound reasons may be offered and considered on an individual basis.

Lateness & Leaving Early

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

ONLINE STUDENT EVALUATIONS

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

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

CONDUCT & BEHAVIOUR

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

Conduct

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

- Engaging in other Conversations during Lectures & Critiques

Electronic Devices

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

Atmosphere

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

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

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

DIFFICULTIES WITH COURSE WORK

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

DISABILITY RESOURCES

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

SCHOOL OF ART + ART HISTORY: ENVIRONMENTAL HEALTH & SAFETY

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

Area Specific Information: Art + Technology

Hazards of Materials

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

Best Practices

Though not much waste is generated, the Digital Media technician is certified for handling

Hazardous Waste by the University of Florida. Please cross-reference with other area-specific information for installations or sculptural elements as needed.

Area Rules

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

SA+AH CONTAINER

POLICY LABELS

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

White:

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

Yellow:

- WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE, all containers must have a yellow label identifying the contents designated as trash for weekly EHS pick up.
- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).

- 5-gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.
- Note: Hazardous Waste labels should include all constituents in the waste mixture and approximate two percentage of the total for that item and must add up to 100%.
- Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, located on the SWMA sign near the sink or at the Waste Management Area.

UNIVERSITY POLICIES

Reading Days

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

Twelve-day Rule

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

University Illness Policy

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

Absences for Religious Holidays

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

Computer Use and Acceptable Use Policy

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

Disruptive Behaviour

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

Recordings

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

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

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

HEALTH & WELLNESS RESOURCES

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

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

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

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

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

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

ACADEMIC RESOURCES

Critical Dates on the University Calendar

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

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

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

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

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

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

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

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

Safety and Security

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

Dial 911 for emergencies.

Dial 392-1111 otherwise.