

PGY 2441C: Image/ Order/ Idea

Instructor: Sue Montoya

Semester and Year: Fall 2017 **Section:** 086G **Credit:** 3

Instructor Contact: s.montoya001@ufl.edu

Meeting Times and Location: Tuesday & Thursday (Periods 2-4; 8:30 - 11:30 AM)

Location: FAD329 (unless otherwise notified)

Instructor Office Location and Hours: FAD 329/ T 2-4 PM, or e-mail for additional times and appointment.

Photo Area Blog (rules, hours, etc.): <http://ufphotorulez.blogspot.com/>

Course Description:

8,796 photos per second are shared on Snapchat. It is clear that instantaneous imagery is made constantly all around us. In this course, Image/Order/Idea, we will step back from impulsive production to create meaningful photographic series. We will practice darkroom and digital photographic processes to master formal and conceptual aspects of composing images. This will be accomplished through in-class activities, assignments, lectures, technical demos, readings, viewings, and discussions focused on or related to these concepts. The first part of the semester will focus on creating singular, series, and sequences. The final portion will be dedicated to the development of a self-directed individual project that deals with themes presented in the initial assignments, projects and readings.

Course Objectives: By participating in this course, students will...

- Be able to demonstrate their understanding of photographic series and sequence through verbal participation and the work presented.
- Develop and complete a personal project that is informed by multiple methods of production and/or display that utilize an understanding of these relationships gained through readings, lectures, discussions, and viewings.
- Increase and improve the breadth of their technical knowledge in addition to awareness and understanding of the concepts presented.

Required Textbook:

Wells, Liz ed. *The Photography Reader*. Oxford: Routledge 2002. ISBN 978-0-415-24661-3

Recommended Texts(NOT REQUIRED):

Barrett, Terry. *Criticizing Photographs – An Introduction to Understanding Images* 4th edition, New York: McGraw Hill, 2006. ISBN 978-0-072-97743-1 Library: TR642 .B365

Bolton, Richard ed. *The Contest of Meaning: Critical Histories of Photography*, Cambridge: The MIT Press, 1992. ISBN 978-0-262-52169-7 Library: TR642 .C66

Campany, David ed. *The Cinematic*, Cambridge: Whitechapel and The MIT Press, 2007. ISBN 978-0-262-53288-4 Library: TR850 .C4685 2007

Cotton, Charlotte. *The Photograph as Contemporary Art*, New York: Thames and Hudson, 2004. ISBN 978-0-500-20380-4 Library: TR642 .C68

Smith, Keith A. *Structure of the Visual Book* 4th ed, Rochester: keith smith BOOKS, 2003. ISBN 978-0-974-07640-9 Library: Z116.A3 S58 2003

Upton, Stone & London. *Photography* 9th edition, New York: Prentice Hall, 2007 ISBN 978-0131-75201-6 Library: TR145.L66 2008

In addition, readings will be assigned which will be available either through library course reserves, via email or will be provided in class. At this point you should also be visiting the library on a regular basis to find information pertaining to your personal interests as they relate to information both in and out of class.

IMAGE/ORDER/IDEA PROJECTS
(tentative):

Reading Responses
Photo book Review
Artist Presentation

Project 1 – See for yourself

Make one photograph for each of eight varieties of photographic vision as theorized by Laszlo Moholy-Nagy.

**Project 2 – Photo Essay:
Truth/Fiction or Just Plain Fake News?**

Develop a photographic essay of an event or topic of at least (5) images using documentary methodologies.

Project 3 – Performing for (and with) the Camera

Develop 1 sequence 6-9 images each that document performances informed by the gaze, image/identity, and context.

Final Project – Artist Book

Produce a cohesive 10-- 15 artist book (digital or analog) on a topic or theme of your choice. Project ideas must be approved by the instructor.

IMAGE/ORDER/IDEA COURSE UNITS:

Course Website E-learning will be utilized for this course and will include: updated weekly calendar (with due dates, special events and critique schedule), announcements, readings, and blog, project assignments. Please check this site daily (before each class) for supplementary resources.

Contact Sheets You must create contact sheets for every project. Upon completion, scan/digitally output your contact sheets and upload them to the designated area on our Canvas site. Having these available will help me become better acquainted with your work. Each contact sheet upload will count towards your project grade.

Reading Responses/Discussion Critical texts will be assigned weekly. All students are required to post a response to the assigned reading by midnight the night before the due date. Once during the semester, each student will act as the discussion leader. Students will facilitate discussion by presenting the main ideas of the text, providing a brief historical context for the writing and defining important terms. All students are required to bring notes including three questions or comments to each discussion.

Photo book Review Students will be required to checkout and write a review of a photo book. Books may be found at the library or elsewhere, but must be approved by the instructor.

Artist Presentation Students will be required to produce a 15-20 minute presentation on a lens-based artist of their choice. Presentations should include examples of their work, a brief bio, critical concerns, modes of production and impact in their field.

Evaluation and Grading:

Assignments	Percentage of Grade
Contact Sheets	5%
Participation/Attendance	10%
Artist Presentations	10%
Weekly Presentations and Discussions	10%
Projects/ Critiques	40%
Final Portfolio	25%
TOTAL	100%

Grading Scale:

A	B+	B	B-	C+	C	C-	D+	D	D-	E	WF	I	NG	W	S-U
4.0	3.67	3.33	2.67	2.33	2.00	1.67	1.33	1.00	0.67	0	0	0	0	0	0

Specific criteria for grading will be listed on each assignment sheet but will equally consider: adherence to the assignment parameters, research/studio practice, concept development, formal resolution, and craft/presentation. Late projects will be graded down a letter grade for each day they are late.

Grades		
A	4.0	Exceptional work, all criteria of assignment has been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which included active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in the course content.
A-	3.67	Well-presented, superior work: all criteria of assignment were surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.
B+	3.33	Very good work: all criteria of assignment were surpassed, minor changes could be considered and executed to bring piece together and studio practice was exceptional.
B	3.0	Very good work: above average solutions and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Execution was well done. Studio practice during the project was commendable.
B-	2.67	Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was adequate.
C+	2.33	Slightly above average: work, most of the criteria of the assignment were met. The work is not yet unified whole or cohesive statement, yet effort was made. Studio practice was adequate, but could be more reflective and thoughtful.
C	2.0	Average work: the assignment directions were followed and the requirements were met in a relatively routine way. Slippage in levels of craft, originality, and presentation-studio practice was adequate, but could be more reflective and thoughtful.
C-	2.67	Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing assignment's concepts further. The level of craft and breadth and depth of idea development needs to be improved. There is some evidence of studio practice, but the quality and quantity is lacking.
D+	1.33	Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing your concepts further. The criteria of the assignment are barely met. Basic craftsmanship skills have been neglected and there is a lack of breadth and depth in idea development. There is minimal evidence of studio practice, but the quality and quantity is lacking.
D	1.0	Inadequate, below average work: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.
D-	0.67	Unacceptable work and effort: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.
E	0	Unacceptable work and effort: the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. No evidence of studio practice. Work is substandard. Or, assignment was not submitted.

**Students must earn a grade higher than C- to earn credit toward their major.

For more information: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Attendance Policy: Students are expected to attend all classes. You are required to work/participate the duration of the scheduled class period. Full participation by showing completed work during all scheduled critiques is required along with active participation through shared ideas and commentary. Good attendance and punctuality are expected for this class and will affect your grade. Roll will be taken at every class and you will be considered late if you arrive after roll has been taken. Three "tardies" will equal one unexcused absence. Three unexcused absences will be allowed. The fourth unexcused absence will lower your participation grade by 50 %. A total of five unexcused absences will result in you receiving zero participation points. A sixth unexcused absence will result in a failure of the entire course, unless you have a specific doctor's note excusing you, or a prolonged illness that is documented, This policy is consistent with university policies and can be reviewed here:

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

Late Work: All projects, reading responses, and research projects must be completed on time for full credit. Specific due dates are stated on each project sheet and are announced in class. Failure to complete any project on time will result in a drop of one full letter grade, and failure to complete any other assignment, in-class exercises, or other class work, on time will result in a drop of ½ letter grade for each day it is late. If the time line states that a project is due at the beginning of class, turning it in at the end or after class is considered late. You must have work finished before the start of class on critique days or your work will not be critiqued and your project grade will be lowered. It is the student's responsibility to turn in all work on time. Full participation by showing completed work during all critiques is required along with active participation through shared ideas and commentary.

Class Communications: Students must check their school email accounts regularly. Students are responsible for any information, deadlines, and updates emailed to their webmail accounts.

Cell Phones: Students in the School of Art and Art History should have phones on silent. Continuous cell phone disruptions will result in lowered grades.

University Policy for Religious Holidays: The Board of Regents and state law govern university policy regarding observance of religious holidays: Students, upon prior notification of their instructors, 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 amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances. Further, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence.

University Illness Policy: Students who are absent from classes or examinations because of illness should contact their professors. If you're unable to attend class due to illness, please email the teacher prior to class meeting time. Please state your name, class, as well as the reason you will not be attending class that day.

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

UNIVERSITY AND SA+AH RESOURCES AND POLICIES

General University Policies and Services: <http://www.dso.ufl.edu/>

Accommodations for Students with Disabilities: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. Disability Office — <http://www.dso.ufl.edu/drc/>

University Counseling Services: 352-392-1575 <http://www.counsel.ufl.edu/>

Resources are available on campus for students having personal problems or lacking clear career and academic goals, which interfere with their academic performance. The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career concerns. The primary goal of counseling is to help students develop the personal awareness and skills necessary to overcome problems and to grow and develop in ways that will allow them to take advantage of the educational opportunities at the university.

Counseling Center Web site: <http://www.counsel.ufl.edu>

Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling.

Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling.

Student Healthcare Center: <http://shcc.ufl.edu>

For medical emergencies call 911.

For urgent after hours care, call 352-392-1161.

For after- hours mental health assistance, call 352-392-1171.

Safety and Security: In an emergency call 911.

University Police Department — <http://police.ufl.edu> — 352-392-1111

Student Nighttime Auxiliary Patrol (Snap): SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at (352) 392-SNAP (7627). The requester provides their first name, location of pickup and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort is dispatched, to their location.

SA+AH Health and Safety: Please familiarize yourself the School of Art and Art History's Health and Safety policies by reviewing the handbook here: (<http://www.arts.ufl.edu/art/healthandsafety>).

UF Philosophy: The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals require the free exchange of ideas, self-expression, and the challenging of beliefs and customs.

In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

Academic Honesty: As a result of completing the registration form at the University of Florida, every student has signed the following statement: " I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the University.

Detailed Academic Honesty Guidelines may be found at <http://www.aa.ufl.edu/aa/Rules/4017.htm>

Disruptive Behavior: Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at <http://www.aa.ufl.edu/aa/Rules/1008.htm> be advised that you can and will be dismissed from class if you engage in disruptive behavior.

Critical Dates:

Assignments	Deadline
Project 1	Thursday, 9.24
Project 2	Thursday, 10.12
Project 3	Thursday, 11.19
Reading Discussion Presentations	Sign up
Artist Monograph Presentations and Paper	Tuesday, 11.21
Final Project	Thursday, 12.14

Tentative Schedule (*schedule is subject to change at discretion of instructor)

Week 1: T 8.22	Photographic seeing introduction Review syllabus activity, course assignments, health & safety Student inventory/ice breakers/ select reading discussions CANVAS demo Simultaneous seeing: photomontage activity	Reading 1: <i>A New Instrument of Vision.</i> Moholy-Nagy, L. (1936) Bring objects for photogram
Week 1: R 8.24	Photographic seeing Photo area orientation <u>Reading 1 Discussion:</u> <i>A New Instrument of Vision.</i> Moholy-Nagy, L. (1936) Presenter: _____ Overview project #1 Introduction to 35mm: the film (basic principles, film types, and loading film), lenses, and exposure. Abstract/Penetrative seeing activity: Photogram	Create PowerPoint presentation of previous work with 10-12 images. Shoot 3 [35mm] rolls of film for Project #1
Week 2: T 8.29	Q & A about technical issues while shooting Reflections on photography introduction Presentations of Previous Work Darkroom Demo: developing film, assessing the negative and printing contact sheet. Camera operation: controlling movement ***If your 3 rolls of film were <u>not</u> properly exposed reshoot, develop film and create contact sheets for Thursday.	Reading 2: <i>Fire and Ice.</i> Wollen, P. (1984) Create 3 contact sheets
Week 2: R 8.31	Q & A about technical issues while printing contact sheet Reflections on photography Turn-in 3 contact sheets from 8.24-8.31 (with notes for potential images) <u>Reading 2 Discussion:</u> <i>Fire and Ice.</i> Wollen, P. (1984) Presenter: _____ Darkroom Demo: Making text strips Darkroom Demo: Making a print	Shoot 3 [35 mm] rolls for Project #1 (take notes of technical problems that arise while shooting). Print 3 images for Project 1. Prepare prints for individual meetings.
Week 3: T 9.5	Codes and rhetoric introduction Turn-in 3 contact sheets from 8.31- 9.4. Darkroom Demo: Making a print (assessing enlargement, dodging, and burning) Distorted seeing activity	Reading 3: <i>Looking at Photographs.</i> Burgin, V. (2003)
Week 3: R 9.7	Codes and rhetoric <u>Reading 3 Discussion:</u> <i>Looking at Photographs.</i> Burgin, V. (2003) Presenter: _____ In class-lab time Darkroom Demo: Photogram demo	Shoot 3 [35 mm] rolls of film for Project #1 (take notes of technical problems that arise while shooting). Print images for Project 1.
Week 4: T 9.12	Turn-in 3 contact sheets from 9.7- 9.11 Q &A technical questions In class-lab time to finalize images for project #1 <u>Visiting Artist Lecture with Wanda Raimundi-Ortiz</u> at 6 PM LIT 101	Finalize images for Project #1
Week 4: R 9.14	Project #1 Critique (Set up images in FAD 329 20 minutes before critique) Introduce Project #2	
Week 5: T 9.19	Photography and the postmodern introduction Guest lecturer Brainstorm ideas for photo essay	Reading 4: <i>Snapshooters of history: passages on the postmodern argument.</i> Edwards, S. (1989) Bring in idea for photo essay and decide

	Introduction to Medium Format: the film (basic principles, film types, and loading demo) <u>Jerry Uelsmann Visiting Artist Lecture</u> at 6 PM University Gallery	on documentary methodology
Week 5: R 9.21	Photography and the postmodern <u>Reading 4 Discussion:</u> <i>Snapsbooters of history: passages on the postmodern argument.</i> Edwards, S. (1989) Presenter: _____ Digital Darkroom Demo: scan negatives and create contact sheet.	Shoot 6 medium format rolls for project #2 If using color have film developed by Tuesday, 9.28.
Week 6: T 9.26	Photo-digital introduction Digital Darkroom Demo: editing images on Photoshop.	Reading 5: <i>'The Shadow of the Object': Photography and Realism.</i> Kember, S. (2008)
Week 6: R 9.28	Photo-digital <u>Reading 5 Discussion:</u> <i>'The Shadow of the Object': Photography and Realism,</i> Kember, S. (2008) Presenter: _____ Mid-project review: turn-in 6 contact sheets from 9.14-9.25; discuss development of photo essay with instructor.	Shoot 3 medium format rolls for project #2 Scan or print contact sheets. Print images for project #2 Prepare questions for guest lecturer
Week 7: T 10.3	Documentary and photojournalism introduction Turn-in 3 contact sheets from 9.28-10-2. In-class lab time.	Reading 6: <i>Access and consent in public photography.</i> Henderson, L. (1988) Print images for project #2
Week 7: R 10.5	Documentary and photojournalism <u>Reading 6 Discussion:</u> <i>Access and consent in public photography.</i> Henderson, L. (1988) Presenter: _____	Print images for project #2
Week 8: T 10.10	Inside/Out Activity: bring a rough draft of your photo essay. In-class lab time.	Finalize images for project #2
Week 8: R 10.12	Project #2 critique (set up images in FAD 329 20 minutes before critique)	
Week 9: T 10.17	The photographic gaze introduction Introduce project #3 <u>Visiting Artist Lecture with Pepón Osorio</u> at 6:00 PM LIT 101	Reading 7: <i>Re-reading Edward Weston: feminism, photography, and psychoanalysis.</i> McGrath, R. (1987)
Week 9: R 10.19	The photographic gaze <u>Reading 7 Discussion:</u> <i>Re-reading Edward Weston: feminism, photography, and psychoanalysis.</i> McGrath, R. (1987) Presenter: _____	Create 200 photographs for project #3 exploring the photographic gaze. Create contact sheets. Turn-in contact sheets on Canvas.
Week 10: T 10.24	Image and identity introduction Review everyone's contact sheets in class. Selfie activity <u>Visiting Artist Lecture with LaToya Ruby Frazier</u> at 6:00 PM LIT 101	Reading 8: <i>Self-image: personal is political.</i> Kelly, A. (1979)
Week 10: R 10.26	Image and identity <u>Reading 8 Discussion:</u> <i>Self-image: personal is political.</i> Kelly, A. (1979) Presenter: _____	Create 200 photographs for project #3 exploring self-image. Create contact sheets. Turn-in contact sheets on Canvas.
Week 11: T 10.31	Contexts: gallery, museum, education, archive introduction Review everyone's contact sheets in class. Mid-project review: turn-in contact sheets, discuss development of project #3.	Reading 9: <i>Reading an archive: photography between labor and capital.</i> Sekula, A. (1983)

Week 11: R 11.2	Contexts: gallery, museum, education, archive <u>Reading 9 Discussion:</u> <i>Reading an archive: photography between labor and capital.</i> Sekula, A. (1983) Presenter: _____	Create 200 photographs for project #3 exploring self-image. Create contact sheets. Turn-in contact sheets on Canvas.
Week 12: T 11.7	Review everyone's contact sheets in class. Visit Archives	Finalize project #3
Week 12: R 11.9	Project #3 critique (set up images in FAD 329 20 minutes before critique)	
Week 13: T 11.14	Book haul activity (meet outside of Art and Architecture Library) Introduce Final Project <u>Visiting Artist Lecture with Cameron Rowland</u> at 6:00 PM LIT 101	Work on final project Select artist monograph for artist presentation. Brainstorm ideas for final project.
Week 13: R 11.16	Individual meeting with instructor bring: selection for artist monograph, ideas for final project, and sample images.	Create presentation and one page essay for artist's monograph
Week 14: T 11.21	Presentation and one page essay of artist's monographs due	Work on final project
Week 14: R 11.23 HOLIDAY		
Week 15: T 11.28	Individual mid-project reviews to discuss development of final project (bring idea, rough draft of artist statement, 20 images and contact sheets).	Work on final project
Week 15: R 11.30	Book making demo	Work on final project. Create book dummy
Week 16: T 12.5	Present book dummy In-class lab day	Create final book with notes from book dummy.
Week 16: R 12.7	READING DAY	
Week 17: T 12.12	EXAM DAYS	
Week 17: R 12.14	EXAM DAYS FINAL PROJECT DUE	
Week 18: R 9.18	GRADES DUE	

Required Equipment & Materials:

- Notebook/ pencil
- Film: minimum 9 rolls of 35 mm of B&W (**DO NOT BUY C41 B&W film**) 36 exposure film (your choice of brand/speed)
- Film: minimum 9 rolls of medium format color or B&W film (your choice of brand/speed)
- Darkroom paper: minimum 100 sheets 8 x 10" or larger. (**DO NOT OPEN BOX OUTSIDE OF THE DARKROOM! Paper is light sensitive and will be completely ruined if you open it in the light.**)
- 35mm manual SLR + normal (40-58mm) or zoom lens (several available through the photo area for check out)
- 3 ring binder for contact sheets, filled with plastic sleeves to hold your 8 x 10 or larger photographs
- Compressed Air/ Towel
- Microfiber Cloth
- Inkjet paper: Pearl, Semi-matte, or Lustre finish
- Portable external hard drive
- Digital SLR (several available through photo area for check out)

You can purchase these materials online or locally at:

Bhphotovideo.com Adorama.com Freestylephoto.biz Keh.com Harmon's Photo