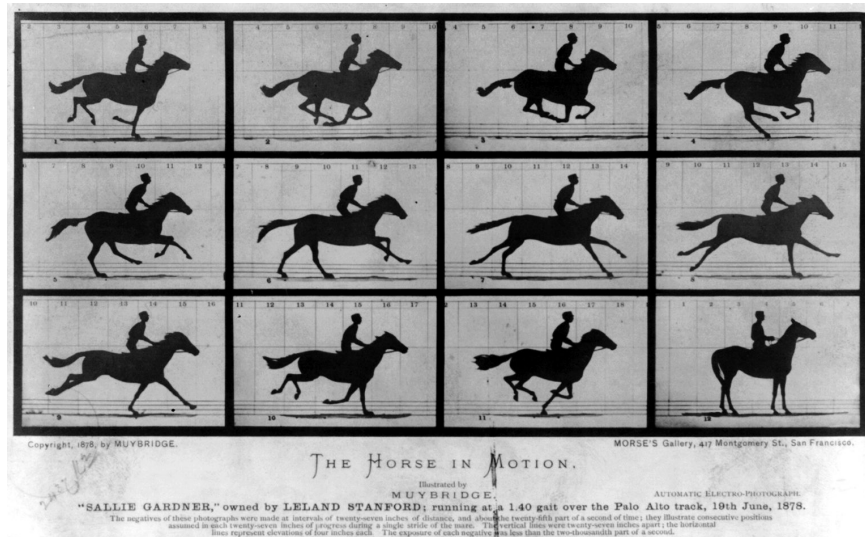


Professor Nika Elder
Office Hours: Wednesdays, 4-6pm
Office: 121, Fine Arts Building C
nelder@arts.ufl.edu

Lectures: T – Period 5
Th– Period 5 & 6
Location: FAC 201

ARH 4930: Image as Evidence Spring 2016



Eadweard Muybridge, "The Horse in Motion," 1878

Course Description

A kitten curled up on a sofa. Colorful macaroons artistically arranged on a white plate. A "selfie" taken in front of a site of personal or historical importance. Images of such things pervade Instagram, Facebook, and Twitter. But while social media only launched in the 21st century, the impulse to create and circulate visual evidence of things seen, desired, and even abhorred has a long history in American culture. It compelled early European settlers and explorers to make illustrations of the Florida landscape; early 20th-century photographers to document the abysmal living conditions of the urban and rural poor; and post-war artists to record their performances for posterity. This course examines popular imagery created in North America from the 16th century through the present in order to understand how and why pictures have been used to construct memory, knowledge, and perception. What is the relationship between image and ideology? How are events and ideas translated into pictures? Why have images come to serve this cultural role? Topics range from the early modern illustrations and 20th-century documentary photographs mentioned above to 19th-century race science and spirit photography and celebrity branding and photojournalism today. The class makes visits to the Harn Museum of Art and Special Collections, and welcomes guest speakers from disciplines such as law and medicine.

Course Requirements:

1) COMMUNICATION

A. Attendance

Attendance is required at every lecture. Students are expected to arrive on time. Roll will be taken at the start of lecture, and late comers may not be allowed to sign in once lecture has begun. **More than one unexcused absence or continued lateness will adversely affect your attendance grade.** The University attendance policy can be found here:

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

In cases of religious observance, please notify me in advance of your absence and arrange to get notes from someone else in the class.

B. Participation

Participation is an integral component of the course and will be graded. Participating means:

1. **Engaging in class discussions on readings and artworks.** Conversation and discussion are the basis of this class. As such, it is imperative everyone participates. Engaging in class discussion can take several different forms: answering questions, posing questions, agreeing or disagreeing with other students' comments.

Feel free to draw connections to contemporary events and issues, personal experience, other classes, and material covered at any point in the semester. Offering opinions that differ from those presented in lecture or in comments by classmates is encouraged. Pose questions on the lectures, statements made by other students, etc. These contributions will enrich the classroom experience for all involved.

2. **Taking extensive notes.** Although the class is discussion based, notes should be taken. These conversations are models of critical thinking and will be very helpful in developing your research project. Keep track of the questions and raised in each class session (by me and your classmates) as well as the different perspectives offered on them. Note, too, any further questions or ideas they call to mind for you in particular.

C. Electronics Policy

Cell phones and other electronic devices, including laptops, should be placed on silent and put away for the duration of lecture and section. Notes can and should be taken with pen/pencil on paper, which has been proven to be a more effective means of learning than taking notes by computer. With documentation from the Dean of Students Office, a waiver will be made to the laptop policy.

D. Email Policy

Please check your UF email regularly. Important information about assignments, meeting locations, etc. will be disseminated via section list-serves. You are automatically subscribed to the list-serve with your UFL email. In most cases, I respond to emails within 24-48 hours.

2) READING

a. All required readings are available on Canvas (see “Course Reserves”). There is no course textbook.

Bring hardcopies of all readings and responses to class. I strongly encourage you to print the texts prior to reading them so you can underline, highlight, and jot down notes, thoughts, and questions with abandon.

b. Students are required to respond to readings in the “Discussion” section on Canvas.

By 12 am (midnight) the night before class, students must post a response to the readings. Late posts will not be accepted. Posts should be approximately one-paragraph long and will count towards the participation grade.

Responses should include the following components:

1. a summary of the topic and argument of each reading.
2. Either: a shared theme across the readings—something both readings address, but from alternate perspectives. Or, a series of questions that the readings raise about the idea or nature of evidence or the idea or nature of images.

c. At least once over the course of the semester (and possibly more, depending on the number of students in the class), each student will be responsible for providing a digest of the reading responses for that day. A sign-up sheet will be circulated on the second day of class (Thursday, January 7th). The digest should be no more than 10 minutes long and address the following things:

1. drawing upon the responses and adding the speaker’s own thoughts, it should summarize the argument of the two readings
2. it should address the most salient patterns and themes in the responses: ideas or questions that repeat in some way shape or form
3. it could offer answers to questions posed in the responses or piggy-back upon those questions and add more

3) WRITING ASSIGNMENTS: there are two short writing assignments for this course and a research paper, which includes a research proposal, presentation (i.e. draft), and final paper.

The first short assignment (1-3 pages) is an exhibition analysis of an installation at the Florida Museum of Natural History. It is due to Canvas by 11:59pm on Monday, January 25th in preparation for our class discussion on Tuesday, January 26th. Detailed instructions will be provided in advance.

The second short assignment (1-3 pages) is an analysis of the Dawoud Bey exhibition, “Dawoud Bey: First-Year Florida Re-Visited,” at the Harn Museum of Art. It is due to Canvas by 11:59pm on Monday, February 22nd in preparation for our class discussion on Tuesday, February 23rd. Detailed instructions will be provided in advance.

The research paper (7-10 pages) will focus on a work of art or popular culture made or used in America as evidence of some sort. It can be in any medium (painting, film, sculpture, or photography, etc.) and produced anytime between the 16th century and the present. I strongly encourage you to choose a topic

that you can analyze and study in person. Among other forums, it can be selected from the collection of the Harn Museum of Art or Special Collections. Some possible topics are listed in Appendix A.

The research paper is divided into four components. Detailed instructions will be provided for each one:

- * a topic/research proposal (1-3 pages) is due to me by email by Friday, February 5th
- * a presentation of approx. 10-15 min. on Tuesday, March 8th or Thursday, March 10th. The presentation will function as a rough draft. It should present an argument and mimic the structure of the paper itself.
- * the final revision of the research paper is due on Tuesday, April 19th

Accommodations

Every effort will be made to accommodate students with disabilities. Students in need of disability accommodations should schedule an appointment with me as soon as possible. All accommodations requests must be accompanied by necessary documentation from the Dean of Students Office.

Course Resources

1) Canvas –any documents distributed in class will be posted on the course page.

2) OFFICE HOURS: I'm happy to meet with you during my office hours Wednesdays, 4pm-6pm in my office, FAC 121, to discuss any questions pertaining to the course content, reading assignments, writing assignments, or exams. Office hours don't require an appointment; feel free to just drop by. If you're unavailable at the designated time, just ask or email me, and we can arrange another time to meet.

3) ACADEMIC SUPPORT

UF Teaching Center
<https://teachingcenter.ufl.edu/>

UF Writing Studio
<http://writing.ufl.edu/writing-studio/>

University Counseling & Wellness Center
<http://www.counseling.ufl.edu/cwc/>

Grading

The final course grade is calculated as follows:

- 10% Attendance
- 20% Participation
- 10% Analysis I
- 10% Analysis II
- 20% Paper Topic/Research Proposal
- 15% Presentation
- 15% Research Paper

To receive full credit, assignments must be turned in on time. Late assignments will only be accepted under special or extreme circumstances with valid documentation and, unless impossible, extensions must be arranged in advance. Without an approved extension, late assignments will be marked down 1/3 of a grade per day. No make-up exams will be given without documentation demonstrating that the scheduled exam date is impossible. In order to pass this course, all assignments must be completed. No exceptions.

All exams and assignments will be assigned letter grades. For letter grade definitions, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

As a matter of course, students are expected to abide by the University's policies regarding academic honesty, the honor code, and student conduct related to the honor code. Full information regarding these policies is available at the following sites:

Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

Important Dates at a Glance

Monday, Jan. 25 th	Analysis I
Monday, Feb. 22 nd	Analysis II
Friday, Feb. 5 th	Topic/Research Proposal
Tuesday, March 8 th or Thursday, March 10 th	Paper Presentation
Tuesday, April 19 th	Paper due

Projected Course Schedule

Beginnings

T Jan. 5 Introduction

Th Jan. 7 Reproducing the "New World"

Reading:

Pictures and Property

T Jan. 12 Constructing Blackness

Reading:

Th Jan. 14 Constructing Whiteness?

Reading:

Fictions of the Real

T Jan. 19 A Conversation with Richard Heipp
* Class meets at University Gallery *

Watching:

Th Jan. 21 Painting Fiction

Reading:

The Natural World

M Jan. 25 Analysis I due

T Jan. 26 The Art of Science Museums

Reading:

Th. Jan. 28 Photography and the Unseen/Invisible

Reading:

Project Launch

T Feb. 2 Research Papers: A How To

Reading:

Th Feb. 4 Class Canceled

Instead:
Locate a paper topic

Fr. Feb. 5 Paper topic/research proposals due to me by email by 5pm

Documents and Discovery I

T Feb. 9 Social Work I

Reading:

Th Feb. 11 Library Session

Documents and Discovery II

T Feb. 16 Social Work II

Reading:

Th Feb. 18 Class Canceled

Instead:
Visit "Dawoud Bey: First-Year Florida Re-Visited" at the Harn Museum of Art and complete response paper

Reflecting on the Self

M Feb. 22 Analysis II due

T Feb. 23 A conversation about "Dawoud Bey: First-Year Florida Re-Visited"

Th Feb. 25 A conversation with Nina Stoyan-Rosenzweig
* Class meets at the College of Medicine *

Reading:

SPRING BREAK

Project Presentations

T Mar. 8 Presentation of research proposals

Th Mar. 10 Presentation of research proposals

Documenting Deviance

T Mar. 15 Race Riots Past [Civil Rights]

Reading:

Th Mar. 17 A Conversation with Kenneth Nunn
* Class meets at Levin College of Law *

Reading:

Performing the Self

T Mar. 22 Selfies/Instagram/Social Media

Reading:

Th Mar. 24 Performance art

Shaping the Future

T Mar. 29 FAB LAB
* Class meets at Infinity Hall *

Reading:

TBD

Th Mar. 31 Monuments and Memory

Reading:

Constructing Histories

T Apr. 5 A conversation with Victoria Sears Goldman, Provenance Researcher, Cleveland Museum of Art

Reading:

Th Apr. 7 A conversation with Kate Bubacz, Photo Editor at BuzzFeed News

Reading:

Making Reality

T Apr. 12 Reality TV

Reading:

Th Apr. 14 Mockumentaries

Watching:

The End

T Apr. 19 Wrap Up

Appendix A

Following please find types of objects or images on which you might consider working for the research project. This list is by no means comprehensive; feel free to propose alternate topics.

Scientific illustration

War monuments or memorials

Abolitionist photography/imagery

A specific genre of reality television

A documentary film