

Non-Major Photography:

Imaging Society, Culture and Diversity in the United States

Art1010C

3 Credit Hours

Spring 2018 Online Course

INSTRUCTOR: Scott R Horsley

Email Address: srh@ufl.edu , 323-449-2550

COURSE COMMUNICATIONS: Contact via course site, or via email (srh@ufl.edu) anytime. Please allow 48 hours for a response. No responses on Sunday. Office Hours: Monday/Wednesday 2:30 - 3:30PM, Location TBA

REQUIRED TEXT:

American Photography (Oxford History of Art)

by Miles Orvell ISBN 0-19-284271-4

Kindle Version Recommended

ADDITIONAL RESOURCES:

You will need to own, or have consistent access to a device that takes digital photographs (digital camera, DSLR camera, smart phone, etc.)

This course is also subject to a College of the Arts Distance Learning (DL) Fee.

PURPOSE OF COURSE:

The purpose of this course is to develop the basic skills necessary to create engaging photographs and to understand how the practice of photography relates to culture and diversity in U.S. Society. To these ends, we will look at the key themes, terminology, and history of photography and examine the unique role that photography plays in reflecting, structuring, and undermining social roles and norms in the United States. We will pay close attention to the ways in which photography has affected the values, and attitudes that create cultural differences within the United States and how it has been used by marginalized and underrepresented groups in our society.

In this course, we will use your own photographs as a jumping off point for discussions about how photography works, what effect it has on you, and how it affects the society around us. In addition to these projects and discussions, through a series of on-line lectures, and critical readings you will learn the history, theory and methodologies of photography.

GENERAL EDUCATION GOALS

This course provides instruction in the key themes, principals and terminology of the discipline of photography. The course focuses on the history, theory and and methodologies used within photography, enabling students to identify and analyze the key elements, biases and influences that shape thought and practice. This course emphasizes clear and effective analysis of the history and practice of photography, approaching issues and problems from multiple perspectives.

This course provides instruction in the values, attitudes and norms that create cultural differences within the United States, encouraging students to recognize how social roles and status affect different groups and impact U.S. society.

COURSE GOALS AND STUDENT LEARNING OBJECTIVES:

Upon completion of this course, students will be able to:

Identify elements, images, and information from the broader themes of photography.

Demonstrate competence in the terminology, concepts, methodologies and theories used within the discipline of photography

Produce their own photographs and analyze, critique, and discuss their work, along with the work of others students in relation to the cultural norms, values, and attitudes within different groups in US society, as well as examples from the history of photography.

Compose landscape photographs that translate elements of the natural world into formally interesting and engaging images.

Apply what has been referred to as the camera's 'inherent objectivity' to form honest documents of our society and moment in history.

Develop fictional images that exploit the 'inherent objectivity' provided by the camera as part of an artistic, or creative practice.

Create photographs that display the formal qualities of composition and design, including light/shadow, repetition, echo, etc.

Compose portraits/self-portraits that express characteristics and qualities specific to the subject of the portrait.

Develop a thematically consistent photographic series working in a group with fellow students.

INSTRUCTIONAL METHODS:

This course, delivered 100% online, is broken up into seven (7) project modules.

Each project module is designed to be completed over the course of two weeks.

The first week of each module will include the introduction of a photography project, an online slide lecture, and a reading selection, followed by a quiz, due Friday at 11:55pm.

During the second week of each module, you will upload your completed photography project (Tuesdays) and participate in small-group critique and discussion about your own projects, as well as those of several of your peers. Discussions run until the Sunday following the project upload day (see due dates).

COURSE POLICIES:

All work must be completed in the structured timeframe for each module. Quizzes will be administered during the first week of each module (opening on Wednesday and closing on Friday at 11:55pm – See due dates).

Photography Projects will be due on the Tuesday of the module's second week.

The remainder of the second week of each module (Wednesday through Sunday, 11:55pm) will be dedicated to small-group discussions, peer review and peer critique of photography projects.

GRADING POLICIES:

Overview:

1.Quizzes (seven total): 40%

2.Project Participation: Total 45%

a.Quantity of Photographs taken for each project:10%

b.Group Discussion (comments and responses) : 35%

3. Graded Final Project Series: 15%

Each project requires you to post three things:

1. Your project (best photograph) for critique/group discussion

2. Your Artist Statement

3. A link to your photo set for your project

If you are missing ANY of these three things, you will not get credit for participating in the project.

Your grade for this course will be determined by your effort in three areas: Quizzes, Participation and a Graded Final Project Series.

1. Quizzes 40%

There will be one timed (15 minute) multiple-choice quiz for each module. The questions that make up the quiz will be derived directly from the textbook readings assigned for each module and the module's online lecture. *You will be responsible for all material included in all textbook readings and online lectures.*

Here is a hint, or suggestion for taking these quizzes: While you won't need to know exact dates, you will often have to identify the work of specific artists, particular photographic movements and modes, time periods, early photographic processes, and theories of understanding photography discussed in the readings and lectures. I strongly recommend that you jot down key terms, along with all names and titles mentioned in the textbook and lectures and brief descriptions of the work of each photographer discussed. Since these are 15 minute quizzes, you will not have enough time to comb through the text and lectures in order to retrieve names and terms, so your notes will prove invaluable to you if used in concert with a thorough review before each quiz.

2. Project Participation (total) 45%

a. As mentioned in the introduction to this course, Henri Cartier-Bresson was quoted as saying “Your first 10,000 photographs are your worst.” For this reason, part of your participation grade (**10%**) for this course will be based on quantity. You will need to take many, many images for each project in order to arrive at your most perfect photograph. For this course you will need to create an account with a photo-sharing site chosen by the instructor (instructions will be in the module descriptions if you need them) and for each project you will need to create a collection of the images you take for that project, the best one of which you will post to your discussion group for your group to critique. You must post a link to your project’s photo set for each project, along with your final, chosen image and brief artist's statement. The grading for this part of your participation is strictly quantitative: post 30 images, or more for each project and you get an 'A' for this part of your participation grade. 25=B+, 20=B, 15=C+, 10=C, 5=D+ .). If you’re the sort of photographer who is most comfortable shooting a great many images and then ‘editing-down’, feel free to post a representative sample of at least 30 images. Please make a distinct photo set for each project. A photographer's instincts are important and the only way to develop those instincts is to take many pictures and allow yourself to make many mistakes.

b. The second and most important part of your participation grade (**35%**) comes from your participation in the group discussions for each project. You will need to actively involve yourself in conversations about the work of everyone in your discussion group, analyzing their artist's statements, assessing their intentions, responding to their photographs in thoughtful, constructive ways. You will also respond to their questions, comments, critiques and criticisms of your work.

All participation in module group discussions will be graded by the professor, with grades posted to the online course grade book throughout the semester.

Discussion Participation Grades will be assessed scoring to the following criteria:

High	Middle	Low	Minimum
An 'A' grade for this part of your project participation will take the form of consistent, vibrant and sustained discussions about the work of all members of your group, prompt, thoughtful responses to the critiques and comments of others about your own work and a clear dedication to trying to improve your own work and the work of others.	In order to get an average score (from a grade of 'C' through 'B') you must actively address and critique the work of all participants in your group and respond to comments made about your work, occasionally developing sustained discussions about other group member's work.	Low scoring effort in participation reflects general discussion responses with little effort toward developing conversations, engaging in critical assessments, or reflection on the critical commentary of other group members.	The minimum effort for any participation credit in each project discussion would be simply responding once to each project in your group. Failing to participate at that level of engagement will lead to a failing grade for that module's group discussion participation.

Some notes: Projects must be posted by the second Tuesdays of each module, begin candid and open discussions immediately. The earlier you begin your group discussions/responses, the more likely that you will develop the sort of sustained, fruitful conversations that will eventually lead to better photography (not to mention a better participation grade). Waiting until the last moment to comment on everyone's work essentially salts the soil of conversation, making it impossible for any

sort of real discussion to crop up – don't be that person – Start commenting and asking questions early and come back often to respond. Also, saying simply 'I *like* this', or 'I don't *like* that' (or any variation of same) does NOT count as a real response. You must try to figure out why you do, or do not like something in an image and articulate that reaction to your group. If you don't know where to start, each project sheet will come with suggested discussion topics for you to think about. Also too, you will find that some of the most fruitful areas of discussion will come out of close readings of your group member's artist statements.

For each project you must upload three things:

1. The link to the photo set for your project showing the images you produced for the project (both good and not so good). Aim for 30 images (see above for grading info)
2. Your best, photograph. Choose your most interesting, engaging solution to the inherent problems of each project. You can add this as a jpeg attachment directly to the discussion board and it will appear as a clickable link to a nice, large version of the image for your group-mates to look at, ponder over, gawk at, and most importantly, full-throatedly discuss.
3. Your concise artist statement -- The artist statement should be one, or two paragraphs describing your ideas, intentions, choice of composition and/or decision making process for each project. Keep the statement brief and straight-forward, thinking of it as a way to quickly orient first time viewers to your work, as well as a way to clarify your own thoughts on the project.

If you fail to upload any of these three things, you will not get any credit for participating in the project.

3. Final Project Series 15%

Being graded on your photographic work is a nerve-wracking experience for most everyone who takes a photography course. It is one of the intentions of this course that you, as an non-photo major, spend most of your semester experimenting and producing large numbers of photographs, free to make mistakes, missteps and false starts, while trying to root out solutions to your problems through active discussions of your work. For this reason, a large portion of your grade is dedicated to your participation in group discussions. But by the end of the semester you will know what you like and you will know what constitutes a good photograph and, if you work very hard, you will know how to control your images. Your Final Project Series, a revisiting and expansion of a project, or module approach from earlier in the semester, will be submitted in the usual manner, but this time it will be graded. Special instructions for the Final Project Series will be posted two weeks before the beginning of the final module.

Grading for the Final Project Series will follow this rubric:

	High	Middle	Low
Concept Value: 30pts.	Project has a strong central concept that is clearly articulated in the images of the series as well as in the Artist Statement. Project displays an evident investment made by the student in originating and refining a central idea for the series that is ambitious, inventive and succinct.	Project has a strong central concept that is not as clearly articulated in the images of the series, or Artist Statement as it could have been. Project displays an investment made by the student in originating and refining a central idea for the series, but one that is not as ambitious, inventive, or succinct as it could have been.	Project has an unclear central concept, one that is poorly articulated in either the images of the series, or in the accompanying Artist Statement. It is difficult to infer a unifying concept by looking at the images from the series. Project displays little investment made by the student in originating and refining a central idea for the series that is ambitious, inventive, or succinct.

<p>Execution</p> <p>Value: 25pts.</p>	<p>All images in this series are well composed with clear consideration given to the placement of objects, or figures within the frame. The images show an understanding of how a viewer's attention moves throughout an image. Lighting and focus are considered and executed in a way that supports the project as a whole both formally and conceptually.</p>	<p>Images in this series are generally well composed with consideration given to the placement of objects, or figures within the frame, but occasional elements within some compositions make the photographer's intentions/interests/focus less clear. The images show some understanding of how a viewer's attention moves throughout an image. Lighting and focus are considered, but are executed in a way that doesn't always support the project as a whole either formally, or conceptually.</p>	<p>Images in this series are not well composed, showing little consideration given to the placement of objects, or figures within the frame. The images show little understanding of how a viewer's attention moves throughout an image. Lighting and focus are not clearly considered, or executed in a way that supports the project either formally, or conceptually. Images appear random, haphazard, or snapshot-like in a way that does not support the idea, or concept of the series.</p>
<p>Series</p> <p>Value: 45pts.</p>	<p>The series has strong visual, thematic and conceptual cohesion throughout. Images within the series support each other, advancing aspects of the project's concept and formal language without being repetitive. While some images within the series are individually stronger than others, the series as a whole is better for having all five images included and would be weakened by the exclusion of any of its constituent photographs.</p>	<p>The series has decent visual, thematic and conceptual cohesion throughout, with one, or two slightly incongruous images. Images within the series often support each other, advancing aspects of the project's concept and formal language, but some images are repetitive, or unclear in their relation to the project. While most of the images in the series are strong, the series as a whole might be better with the exclusion of one, or more of the images that don't clearly relate to the concept of the series.</p>	<p>The series has some, or little visual, thematic and conceptual cohesion throughout. Images within the series do not support each other and do little to advance aspects of the project's concept. Images are either repetitive, adding little to the series as a whole, or bare little relation to each other, making it difficult to read the images as a cohesive series. Some, or even all of the images may be individually strong, but they do not work together as a series.</p>

COURSE GRADING SCALE:

A = 4.0 = 94-100 superior work, all class criteria surpassed.

A- = 3.67 = 90-93

B+ = 3.33 = 87-89 very good work, all class criteria surpassed.

B = 3.0 = 83-86

B- = 2.67 = 80-82 above average work, all criteria met.

C+ = 2.33 = 77-79

C = 2.0 = 73-76 adequate, average work.

C- = 1.67 = 70-72

D+ = 1.33 = 67-69

D = 1.0 = 63-66 barely meeting criteria.

D- = 0.67 = 60-62

E = 0 = 0-59 failure to meet criteria.

Information on current UF grading policies for assigning grade points:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Requirements for make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

WEEKLY COURSE OUTLINE

Week 1

Module 1: Introduction: The Photographer's Eye

View: Introduction slide lecture

Reading: Orvell Text, Preface and Introduction (Pgs.9-17)

Week 2

Module 1: The Photographer's Eye

View: Introduction slide lectures

Reading: Orvell Text, Preface and Introduction (Pgs.9-17)

Project: The Photographer's Eye

Quiz: Introduction: The Photographer's Eye, Friday

Week 3

Upload The Photographer's Eye Project Tuesday

The Photographer's Eye Project Committee Discussion

Week 4

Module 2: The Portrait

View: The Portrait slide lecture

Read: Chapter 2: Presenting the Self (pgs.19-37)

Chapter 7: Versions of the Self (pgs.141-161)

Quiz: The Portrait, Friday

Project: Portrait

Week 5

Upload Portrait Project Tuesday

Portrait Project Committee Discussion

Week 6

Module 3: American Landscape

View: American Landscape slide lecture

Read: Chapter 3: Viewing the Landscape (pgs.39-59)

Quiz: American Landscape, Friday

Project: Landscape

Week 7

Upload Landscape Project, Tuesday

Landscape Project Committee Discussion

Week 8

Module 4: Photography as Art

View: Photography as Art slide lecture
Read: Chapter 5: A Photographic Art (pgs.81-103)
Quiz: Photography as Art, Friday
Project: Formal Photographic Art

Week 9

SPRING BREAK

Week 10
Upload Formal Photographic Art Project, Tuesday
Formal Photographic Art Project Committee Discussion

Week 11
Module 5: The Social Document
View: The Social Document slide lecture
Read: Chapter 4: Seeing and Believing (pgs.61-79)
Chapter 6: Photography and Society (pgs.105-139)
Quiz: The Social Document, Friday
Project: Social Document

Week 12
Upload Social Document Project, Tuesday
Social Document Project Committee Discussion

Week 13
Module 6: Photography as Fiction
View: Photography as Fiction slide lecture
Read: Chapter 8: Photographing Fictions (pgs.163-181)
Quiz: Photography as Fiction, Friday
Project: Photography as Fiction

Week 14
Upload Photography as Fiction Project, Tuesday
Photography as Fiction Committee Discussion

Week 15
Module 7: The Final Portfolio
Read: Chapter 9: Photography and the Image World (Pgs.183-203)
Chapter 10: Conclusion: Post-photography (Pgs.205-215)
Quiz: The Final Portfolio, Friday
Project: The Final Project Series

Week 16

UF POLICIES:

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS

WITH DISABILITIES: Students requesting accommodation for disabilities 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. You must submit this documentation prior to submitting assignments or taking the quizzes or exams.

Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations. www.ada.ufl.edu is located in Room 232 Stadium (phone 392-7056 TDD 846-1046).

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT:

The University's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

Academic Honesty:

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

Honor Code:

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of

Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

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

Student Conduct Related to the Honor Code:

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

Also at: <http://itl.chem.ufl.edu/honor.html>

Should you have any complaints with your experience in this course please visit <http://www.distance.ufl.edu/student-complaints> to submit a complaint.

NETIQUETTE: COMMUNICATION COURTESY: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions, online group critiques and chats.

<http://teach.ufl.edu/docs/NetiquetteGuideforOnlineCourses.pdf>

Online Course Evaluation Process:

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online 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>.

GETTING HELP:

For issues with technical difficulties for E-learning in Sakai, please contact the UF Help Desk at:

helpdesk@ufl.edu

(352) 392-HELP - select option 2

<https://lss.at.ufl.edu/help.shtml>

** Any requests for make-ups due to technical issues **MUST** be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You **MUST** e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up. Other resources are available at:

<http://www.distance.ufl.edu/getting-help>

Health and Safety

The School of Art + Art History Health and Safety Policy and Handbook can be found at:

<http://www.arts.ufl.edu/art/healthandsafety>

Information about the UF counseling and wellness services:

University Counseling & Wellness Center 3190 Radio Road
P.O. Box 112662, University of Florida Gainesville, FL 32611-4100