

PGY 2101C - Visual Literacy
Fall 2019 / 3 credits

This course is comprised of two sections. Section A consists in a lecture series by the instructor of record. Section B consists in studio practice instructed by Teaching Assistants.

Section A (lecture)

Instructor: Dr. Craig Smith
e-mail: csmith@arts.ufl.edu
Class Period T, 9-10
Time: (4:05pm – 6:00pm)
Classroom: MAT 0107
Office: FAD 335
Office Hours: R 8,9 (by appt)

Course Goals and Objectives

This is an introductory course to the culture of visual imagery. The lectures will engage a broad range of visual media and material, while the Section B “Labs” on Friday will offer an introductory to photography. The lectures and lab crits focus on the historical and conceptual processes by which visual imagery acquires criticality and meaning. The objective is to provide students with a vibrant visual and theoretical vocabulary that is related but not limited to “the photographic.” In addition to thinking about *why* visual media can be created, the goal is also for students to learn *how* to make photographs by learning basic camera techniques, composition, processing film, and enlarging analog photographic images in the darkroom.

Course Outline / Methods of the Course

Section A is conducted by the main instructor and consists in lectures, class discussions of the assigned readings, screenings and presentations. It is mandatory to complete the assigned readings and participate in class discussions and activities every week. The lectures and screenings will feature a range of visual media and history and/or theoretical context for that media. A vocabulary of art, and a visual vocabulary, will be emphasized throughout the lecture section. Class discussions will address the evolution of theoretical ideas that influenced the production and reception of visual media at different key historical moments. There will be a final exam on Tuesday December 11th. The content of the exam will summarize the slide lectures, readings and content of class discussions. For this reason it is crucial to take handwritten notes during lectures and discussions in a notebook format of your choosing. While laptops are allowed in class, phones may only be used to photograph slides. No personal cell phone use will be allowed during the lectures.

Topical Outline (Lecture Sections “A”)

- Section 1: How to Do Things With Art (Week 2 and 3-Aug 27 and Sept 3)-8pts
- Section 2: Curatorial Strategies (Week 4-Sep 10)-4pts
- Section 3: Objecthood (Week 5-Sept 17)-4pts
- Section 4: Minimalism (Week 6-Sept 24)-4pts
- Section 5: Conceptual Art (Week 7-Oct 1)-4pts
- Section 6: Installation Art (Week 8-Oct 8)-4pts
- Section 7: Art & the Everyday (Week 10-Oct 22)-4pts
- Section 8: Postmodernism and the Real (Week 11-Oct 29)-4pts
- Section 9: The Society of the Spectacle (Week 12-Nov 5)-4pts
- Section 10: Expanded Cinema (Week 13-Nov 12)-4pts
- Section 11: Site-Specificity (Week 14-Nov 19)-4pts
- Section 12: Relational Aesthetics (Week 16-Dec 3)-4pts

Methods of the Course

Section B is conducted by the Teaching Assistants and is where students discuss, conceptualize and produce their assignments in close collaboration with their instructors. In this section, students will have the opportunity to flesh out their ideas, learn techniques, show their work, and receive feedback from classmates and

instructors on regular basis. There will be three main assignments and each assignment will be individually assessed by the teaching assistant. There will be continuous technical and research based assignments throughout the semester assigned by your assistant and also discussed or introduced in the Section A (lecture) component of the course.

Topical Outline (Section B)

This section of the course focuses on the study of the basic principles of photography: 1) Handling Equipment Functions of the camera. Aperture and time of exposure, equivalence charts. ISO sensibility. Depth of field and focusing. Optics, functions of different lenses. Using tripods. 2) Exposure Composition. Portraiture. Landscape. Figure and ground. Bracketing your exposure. 3) Processing of film 4) Darkroom enlargement.

Section B: Assignments

There will be three assignments in Section B:

1) Shutter Control, Aperture Control, Composition, and Dev (Due Fri, Week 5)

Gaining control over the camera is an imperative for any photographer. The relatively simple mechanical operations provide us an endless array of possible combinations for recording, interpreting and abstracting the world around us. More than just a tool for inscribing on film or digital sensor the world as it is, the camera allows us to project our personal vision, to record the world as we see it. The tools for the creation of photographic subjectivity are many, but in this class we will begin with the basic mechanisms of the camera: shutter, aperture, ISO, lens. The objectives for project 1 are as follows:

1. Complete 10 fully edited images demonstrated through bracketed sequences and shown on hand made contact sheets.
2. 3-4 images focusing on aperture control, at least two images each, showing shallow depth of field and deep depth of field.
4. 3-4 images focusing on shutter control, at least two images each showing stopped motion, blurred motion and panning.
5. 3-4 images focusing on exposure control featuring images made at various times of day and lighting conditions, ie; morning/noon/night and indoor/outdoor

2) More on Composition + Darkroom Enlargement (Due Friday, Week 10)

Now that you have an understanding of the basic mechanisms of the camera and how to control the technical quality and character of your images, it's time to focus on composition. Many of the same strategies employed in design, drawing and sculpture can be employed within the photographic frame. Strategies such as symmetry, rule of thirds, figure ground, contrast (tonal and content), balance, leading lines, visual weight, etc. can be employed to add dynamism to your images. For this project, challenge yourself to use the frame as the space to express how you visualize the world around you. Question the way things are supposed to look and highlight the unique way the photographic apparatus mediates our perceptions. Remember, as useful as understanding the elements of good composition can be, using a formula for making photos will only render formulaic images.

1. Complete 10 fully edited images, on contact sheets and creating an enlargement of each image in the darkroom.
2. Produce at least one interpretation of each of the compositional elements discussed in class.

3) Floridian Stories (Site Specificity, Location-Based Identity) Due Fri, Dec. 13.

For this assignment you will have to produce a final portfolio of at least 12 final images. There will be work in progress critiques of this project throughout the semester in order to arrive at the final selection, conceptualization, and complete processing of these images.

Think about aspects of Florida that may be unknown to most people, but are relevant to you. Look at your surroundings in a critical way. Dig into your past or that of your family and town. Explore stories you may have heard. Think that Florida is perhaps the quintessential site where surrealism found its final incarnation. Explore the paradigmatic character of Florida as a scenario where contradictory forces coexist in various layers of the social and cultural strata.

Get out with your camera on regular basis and explore, look for sites, situations, things, people and anecdotes. Plan on taking at least 20 photographs per day. This assignment entails the production of a photo portfolio that presents a cohesive personal and critical vision of Florida both technically and conceptually.

Required Equipment and Supplies (Materials / Equipment Fee: \$140)

1) Every student should have access to a SLR camera w/ manual exposure controls. There are some film-based cameras available for 24 hour checkout from the lab. However, there are a limited number of these cameras and they are checked out on a first come, first serve basis. Any film-based camera with manual exposure controls is acceptable and there is no need to spend extra money on extra lenses. The recommended lens length is 50mm, but other lengths are acceptable. Please check with your TA regarding purchasing cameras or working with a used camera. Be sure to have a fresh battery in your camera, this will operate your light meter.

This is usually a good camera to start with:

Pentax K1000 Manual Focus SLR Film Camera with Pentax 50mm Lens

<https://www.amazon.com/Pentax-K1000-Manual-Focus-Camera/dp/B001AO4JRK>

Every student will be required to purchase:

2) Film: Purchase twenty (20) rolls of BW 36exposure film (400 ASA). Recommended films include:

Iford HP5

https://www.bhphotovideo.com/c/product/24744-REG/Ilford_1574577_HP5_Plus_135_36_Black.html

or

Kodak Tri-X

Alternatively Kodak TMax can also be used.

3) **RC (Resin Coated) Enlargement paper**. Size: 8X10". 100 sheets (minimum). Try Adorama Photo or B and H Photo. Freestyle Photo is also a good resource. Recommended paper:

Ilford RC MGIV (Glossy, Pearl, Matte) Size: 8X10". 100 sheets (minimum).

https://www.adorama.com/ilmg481025g.html?gclsrc=aw.ds&gclid=Cj0KCQjwhdTqBRDNARIsABsOI9_i--FuS1t_WNkYfizqO11ewktP8cQzdeVqI3Ag0jMBILgGN338sIMaAj9fEALw_wcB

Online Sources for Equipment: order ONLY far in advance:

B&H Photo and video

<http://www.bhphotovideo.com>

Adorama Camera

<http://www.adorama.com>

KEH Camera (great for used equipment)

<http://www.keh.com> Freestyle Photo (great for B+W) <http://www.freestylephoto.biz>

GRADING

Lecture Sessions 52%
Attendance 26%
(2 pts per lecture),
Participation 26%
(2 pts per lecture)

Section B 48%
Assignment 1: 8
Assignment 2: 15
Assignment 3: 25
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The final grade for section A will be determined by the grades obtained through the record of class participation and attendance.

The final grade for section B will be determined by the grade obtained in each of the three assignments. The weight of each assignment increases as the semester progresses.

Counseling

University Counseling Services/ Counseling Center 301 Peabody Hall P.O. Box 114100, University of Florida Gainesville, FL 32611-4100

Phone: 352-392-1575 Web: www.counsel.ufl.edu If you are experiencing problems or difficulties with the academic requirements of this course you may also contact the Departmental Advisor in Fine Arts: +1 (352) 392-0207. Further, the Dean of Students Office can assist you with a range of support services.

<http://www.dso.ufl.edu/supportservices/>

Students with Disabilities:

If you require accommodations because of a disability, please make an appointment during my office hours so that we may discuss your needs in accordance with the UF official policy: “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 present this documentation to the instructor when requesting accommodation.”

Academic Honesty

University 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:

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

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

Health and Safety

1) The link below includes information and policies regarding health and safety in the School of Art and Art History at UF. <http://www.arts.ufl.edu/art/healthandsafety>

Class Attendance

Participation in class is necessary to achieve the course objectives. Students are expected to arrive on time and be prepared to participate in all activities. Please mute cell phones prior to class.

Attendance is taken at the beginning of class. Students are considered tardy if they arrive after roll is taken. Any missed lecture will result in losing the points assigned for activities and attendance on that date.

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

Online 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/>.