

Non-Major Photography: Imaging Society, Culture and Diversity in the United States

Art1010CD

3 Credit Hours

Fall 2020 Asynchronous Online Course

INSTRUCTOR: Anthea Behm

Contact: Please Contact Through Canvas

Office Hours: Monday/Wednesday 5.00 – 6.00 PM, via zoom.

Please sign up using the Calendar feature of Canvas where you will find my zoom meeting room link.

Meeting room zoom link: <https://ufl.zoom.us/j/6154087682>

COURSE COMMUNICATIONS

Contact via course site anytime. Please allow 48 hours for a response. No responses on Sunday. If you have general questions for me, or the class, post them to the General Discussion thread.

REQUIRED TEXT

American Photography (Oxford History of Art)

by Miles Orvell ISBN 0-19-284271-4

If paperback not available, you can buy the [Kindle](#) version (you do not need to own a Kindle for this version, you can view it in your browser).

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 ([\\$27.46 for Fall 2020](#)).

PURPOSE OF COURSE

The purposes of this course are to develop the basic skills necessary to create engaging photographs; how to give and receive feedback on your 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 online 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, principles, and terminology of the discipline of photography. The course focuses on the history, theory 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.

GRADES

Your grade for this course will be determined by your effort in four areas:

1. Quizzes (seven total): 40%
2. Weekly Projects: Total 45%; broken down as follows:
 - a. Quantity of Photographs taken for each project: 10%
 - b. Group Discussion throughout semester (comments and responses): 25%
3. Midterm portfolio: 10%
4. Graded Final Project Series: 15%

1. Quizzes 40%

For each module, there will be one timed (15 minute) multiple-choice quiz. 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. Weekly Projects (total) 45%

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 below 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, discuss.
3. Your concise artist statement. The artist statement should be around 150 words, explaining your ideas, intentions, your decision-making process for each project, and your choices for composition, lighting, color, focus, and any other technical elements. 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. See **samples** below.

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

a. Quantity of Photographs Taken (10%)

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 best photograph.

For this course you will need to create an account with a photo-sharing site (See instructions 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 album for each project, along with your final, chosen image and brief “artist statement.” For the purposes of this course, the artist statement is a description of your intentions and practices for this project. (There is a sample below and on the Canvas site in the handbook on the homepage.)

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 album 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. Group Discussion (25%)

The second and most important part of your Weekly Projects grade is participation in group discussion (25%) which comes from your participation in the group discussions for Project Modules 1-6. 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. There are samples for how to do this below and on the Canvas site in the Handbook on the homepage.

The first response. In the second week of Modules 1 through 6, you will be required to engage in group discussion of each other's work. Each student will be required to write a response to each group member in the form of a short letter (around 150 words). This letter should express your understanding of what they wanted to achieve with the photograph; tell them where this is successful; raise questions *internal* to their intentions about how they achieved it; raise questions *external* to their intentions about other considerations. See **sample** below.

To help guide you with this discussion, you will receive **ungraded feedback** from the instructor on your Module 1 discussion, as well as your photo, and artist statement, just to give you a sense of my expectations. Finally, at the end of the course, you will receive a general participation grade, based on the rubric below. This participation grade includes **all of the discussion, including responses to each other's feedback.**

Suggested timeline for discussion:

Tuesdays: Students will post their photos and statements

Wednesdays: Check in to see your group member's best photo and accompanying statement. To get the conversation going early, I recommend you writing and posting **your first response** (the short letter) on Wednesday. Students must write a first response for each member of your group.

Friday: Respond to the responses you received for your own work.

Saturday/Sunday: Check in on the conversation and keep it going before the discussion board closes on Sunday!

This is all up to you, but note that participation in these discussions is a big part of your grade. There is a rubric for grading your participation on the syllabus. Basically: be engaged, be generous, and

help each other make better work.

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.

3. Midterm portfolio: 10% Due October 16 at 11.55pm

For this assignment, you will choose either the **second** or **third** module to submit for your midterm portfolio. You will submit for this your best photo with accompanying artist statement, and your feedback to **one** of your group members from the **same module**.

4. 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 a 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 and quizzes. But as the semester goes, you will know what you like (and *why* you like it), and you will know what constitutes an interesting 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 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:

100%	High	Middle	Low
Concept 30%	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.
Execution 25%	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.	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	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.

		executed in a way that doesn't always support the project as a whole 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.
Series 45%	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.	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.	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

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/UGRD/academic-regulations/grades-grading-policies/>

ATTENDANCE POLICY

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies. [Click here to read the university attendance policies.](#)

WEEKLY COURSE OUTLINE

Week 1

Module 1: The Photographer's Eye

View: Course Introduction Video **AND** 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 2

Upload The Photographer's Eye Project Tuesday

The Photographer's Eye Project Group Discussion

Week 3

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 4

Upload Portrait Project Tuesday

Portrait Project Group Discussion

Week 5

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 6

Upload Landscape Project, Tuesday

Landscape Project Group Discussion

MIDTERM DUE OCTOBER 16 11:55PM

Week 7

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 8

Upload Formal Photographic Art Project, Tuesday

Formal Photographic Art Project Group Discussion

Week 9

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 10

Upload Social Document Project, Tuesday

Social Document Project Group Discussion

Week 11

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 12

Upload Photography as Fiction Project, Tuesday

Photography as Fiction Group Discussion

Week 13

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 14

Work on Final Series Project

Week 15

Upload Final Series Project

Sample Photo, Artist Statement, and Response

These samples are most directly related to the first module, but the aim is to give you a general sense of tone and length. You must refer to the specific questions in each Project Module.

Sample Photo



Photo credit: Jason Leung (from unsplash.com)

Artist Statement:

I took about fifty pictures of the fruit in this tree. In some of them, I focused on just a single piece of fruit. In others, I took the whole tree. I was focused on Szarkowski's idea that nature itself is an "incomparable" artist, but that one had to approach it with care and subtlety. I chose this image to discuss this week because it captures something I really wanted to get across: how nature doesn't just reveal its bounty, but we have to look for it. I tried to convey this showing how rich and beautiful the fruit was, but how it requires looking through the leaves to see. In terms of technical elements, I shot this with the sunlight behind me, so I could show the light on the fruit. I focused the image on the fruit, too, so the leaves are out of the focus in the background. Compositionally, I put the fruit in the center, to focus on the reward of getting through the leaves. I couldn't control the colors very much, obviously, but I made sure to get the branch for extra contrast to make the fruit stand out.

Sample Feedback:

Dear Jason,

Congrats on completing the first assignment! Your photograph nicely evokes the beauty of the fruit. I understand your intentions here to be to show the viewer how sometimes we have to dig through mundane things (leaves) to arrive at the reward/bounty/beauty of nature (or other things). I think you achieve this with your framing device especially, which shows us moving through the leaves to arrive at the fruit. I think this could be improved by showing us even more of the leaves, to really

bring out the contrast and the work of moving through. Did you take any photos like this? Or maybe ones that actually show the *work*? (Like hands picking through leaves to reveal). I also wonder about this metaphor, because with a lot of fruit trees, well, the fruit is just there on the outside. From an external perspective, I would like to discuss more with you this general idea that nature's bounty requires work. I learned in my anthropology class last semester that hunter-gatherers don't have to do that much work to get food. I wonder if you are projecting society onto nature? Thoughts?

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center.](#) It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT

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 specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Honor Code.](#) 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.

ONLINE ETIQUETTE & 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. More info for online etiquette or “netiquette”:

https://www.cise.ufl.edu/wp-content/uploads/2019/08/CISE_Netiquette_Guide.pdf

ONLINE COURSE EVALUATION PROCESS

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner.](#) Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. [Summaries of course evaluation results are available to students here.](#)

GETTING TECHNICAL 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>

CAMPUS RESOURCES

Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

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

Academic Resources

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.](#)