

Art1010C: Non-Major Photography

3 CREDIT HOURS

INSTRUCTOR:

Scott R Horsley

COURSE COMMUNICATIONS:

Contact via course CANVAS site anytime. Please allow 48 hours for a response. No responses on Sunday. Office Hours by Zoom and by appointment.

REQUIRED TEXT:

American Photography (Oxford History of Art)
by Miles Orvell ISBN 0-19-284271-4
Kindle Version Recommended

ADDITIONAL REQUIRED RESOURCES:

You will need to own, or have consistent access to a device that takes digital photographs. This course was designed under the philosophy that the best camera is always the one you have with you, even if that is the camera built into your phone. You **do not** need an expensive dedicated camera, DSLR, or mirrorless camera for this course, although if you have one, by all means, feel free to use it. We will discuss ways to get the most out of whatever camera you are working with this semester.

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

PURPOSE OF COURSE:

The purpose of this course is to develop the basic skills necessary to understand and create engaging photographs. To these ends, through a series of lectures and critical readings, you will learn the history, theory, and methodologies of photography, examining the unique role that photography plays in reflecting, critiquing, and occasionally structuring the society we live in.

The history of photography in America is the history of our modern era. And as such, to understand the way that photography functions in our society today, we have to look at the way that the photographers who came before us have solved the visual questions inherent to the medium. At the same time though,

photography as a practice is one of the many things in life that you can only learn by doing, and then reflecting on the way you did it.

So, in addition to lectures, readings and quizzes, we will use your own photographs as the starting points for bi-weekly discussions about how to improve your camerawork, how photography functions visually, what effect it has on you, and how it affects the society around us.

COURSE GOALS and STUDENT LEARNING OBJECTIVES:

- Upon completion of this course, students will be able to:
- Identify key elements, images, and information from the history of photography.
- Demonstrate an understanding of the themes, genres, principals, and terminology of the discipline of photography.
- Demonstrate an understanding of the theory and methodologies used within the practice of photography, enabling students to identify and analyze the key elements, biases and influences that shape thought and practice.
- Produce their own photographs and analyze, critique, and discuss their work, along with the work of others students in relation to 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 and discuss 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.

INSTRUCTIONAL METHODS and COURSE STRUCTURE:

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

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

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

During the second week of each module, you will upload your completed photography project (Tuesdays) and participate in a graded, 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, closing at 11:59pm.

GENERAL COURSE OUTLINE

Week 1

Orientation Module: An Orientation to the Course

View: Orientation Videos

Take the Orientation Quiz

Week 2

Module 1: The Photographer's Eye

View: All Module 1 Lectures

Reading: Orvell Text, Preface and Introduction

Quiz: The Photographer's Eye, Opens on Wednesday and closes Friday, 11:59pm

Project: The Photographer's Eye

Week 3

Module 1: The Photographer's Eye

Upload The Photographer's Eye Project on Tuesday

Graded Discussion: The Photographer's Eye Project Small-Group Discussions, throughout the week, closing on Sunday.

Week 4

Module 2: The Portrait

View: All Module 2 Lectures

Read: Chapter 2: Presenting the Self & Chapter 7: Versions of the Self

Quiz: The Portrait, Opens on Wednesday and closes Friday, 11:59pm

Project: Portrait

Week 5

Module 2: The Portrait

Upload Portrait Project on Tuesday

Graded Discussion: The Portrait, Small-Group Discussions, throughout the week, closing on Sunday.

Week 6

Module 3: American Landscape

View: All Module 3 Lectures

Read: Chapter 3: Viewing the Landscape

Quiz: American Landscape, Opens on Wednesday and closes Friday, 11:59pm

Project: The American Landscape

Week 7

Upload Landscape Project, Tuesday

Graded Discussion: The American Landscape Project Small-Group Discussions, throughout the week, closing on Sunday.

Week 8

Module 4: Photography as Art

View: All Module 4 Lectures

Read: Chapter 5: A Photographic Art

Quiz: Photography as Art, Opens on Wednesday and closes Friday, 11:59pm

Project: Photography as Art

Week 9

Upload Photography as Art Project, Tuesday

Graded Discussion: Photography as Art Project Small-Group Discussions, throughout the week, closing on Sunday.

Week 10

Module 5: The Social Document

View: All Module 5 Lectures

Read: Chapter 4: Seeing and Believing & Chapter 6: Photography and Society

Quiz: The Social Document, Opens on Wednesday and closes Friday, 11:59pm

Project: Social Document

Week 11

Upload Social Document Project, Tuesday

Graded Discussion: The Social Document Project Small-Group Discussions, throughout the week, closing on Sunday.

Week 12

Module 6: Photography as Fiction

View: All Module 6 Lectures

Read: Chapter 8: Photographing Fictions

Quiz: Photography as Fiction, Opens on Wednesday and closes Friday, 11:59pm

Project: Photography as Fiction

Week 13

Upload Photography as Fiction Project, Tuesday

Graded Discussion: Photography as Fiction Small-Group Discussions, throughout the week, closing on Sunday.

Week 14

Module 7: The Photographic Series

Read: Chapter 9: Photography and the Image World & Chapter 10: Conclusion: Post-photography

Quiz: The Photographic Series, Opens on Wednesday and closes Friday, 11:59pm

Project: The Photographic Series

Week 15

Upload Final Photographic Series Project

GRADING POLICIES:

Overview:

1. Quizzes (seven total): 40% of total grade
2. Project Participation: 45% of total grade
 - a. Quantity of Project Photographs: 10% of Project Participation Grade
 - b. Small-Group Project Discussions: 35% of Project Participation Grade
3. Graded Final Photographic Series Project: 15% of total grade

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

1. Quizzes 40% of total grade

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 module lectures and the textbook readings. The questions will be randomly pulled from a question bank developed for each module. *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: 45% of total grade

Each project requires you to post three things to the project discussion board:

1. The link to your Flickr photo album for your project showing all the images you produced for the project (both good and not so good). Aim for 30 images.

2. Your best photograph. Choose your most interesting, engaging solution to the inherent problems of each project. You can add this image directly to the discussion board for your group-mates to 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 straightforward, 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 are missing ANY of these three things, you will not get credit for participating in the project.

Your participation grade for each project will be comprised of two parts: a graded quantity of photographs, and a graded small-group project discussion.

a. Quantity of Project Photographs: 10% of Project Participation Grade

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 the **quantity** of your photographic output.

Generally you will need to take 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 (This semester we'll be using Flickr) and for each project you will need to create an album of the images you take for that project. You must create a new album for each project and post a link to it in the project discussion, 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.

As noted above, **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. Small-Group Project Discussion Participation: 35% of Project Participation Grade

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 using the following discussion participation rubric:

Criteria		Ratings		Points
This criterion is linked to a Learning Outcome Project Post Includes your chosen project image, artist statement, and link to your project album	3 to >2.0 pts High The artist statement clearly articulates your vision for this project, providing insight into your concept, decision-making process, and aesthetic choices. Your statement clearly situates your chosen photograph in the context of the module's themes and quickly orients your audience to your work. Your chosen photograph and album link are posted and available.	2 to >1.0 pts Average The artist statement adequately frames your project's chosen photograph in the context of the module's theme and provides insight into your decision-making process or concept for the project. Your chosen photograph and album link are posted and available.	1 to >0 pts Low The artist's statement is underdeveloped, unclear, or otherwise difficult to understand in relation to the chosen photograph or module theme. The artist statement, chosen photograph, or album link is missing or unavailable.	3 pts
	7 to >5.0 pts High A 'high' 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 made about your photography; a clear dedication to trying to improve your own work and the work of your group mates.	5 to >2.0 pts Average To get an average score, you must actively address and critique the work of all participants in your group and respond to comments made about your work, occasionally developing insightful discussions about other group member's work.	2 to >0 pts Low Discussion responses demonstrate little effort toward developing conversations, engaging in critical assessments, or reflecting on other group members' critical commentary. Posting last-minute makes complete discussion essentially impossible and falls under this category.	
		Total: 10 Points		

Some notes: Projects must be posted by the second Tuesdays of each module, then you should 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.

3. Final Photographic Series Project 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. 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 Photographic Series Project, a revisiting and expansion of an 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 Photographic Series Project will be posted two weeks before the beginning of the final module.

Grading for the Final Photographic Series Project will follow this rubric:

Criteria	Ratings			Points
Concept	35 to >23.0 pts High	23 to >11.0 pts Average	11 to > 0 pts Low	35 Points
	<p>The project has a robust central concept clearly articulated in the series and the Artist Statement images. The project displays an evident investment made by the student in originating and refining a main idea for the ambitious, inventive, and concise series.</p>	<p>The 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 concise as it could have been.</p>	<p>The project has a vague central concept, 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. The project displays little investment made by the student in originating and refining a central idea for the ambitious, inventive, or concise series.</p>	

Execution	35 to >23.0 pts High	23 to >11.0 pts Average	11 to >0 pts Low	35 Points
	<p>All images in this series are well-composed, with explicit 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, considering the placement of objects or figures within the frame. Still, occasional elements within some compositions make the photographer's intentions/interests/focus less clear. The images show some understanding of how the viewer's attention moves throughout an image. Lighting and focus are considered but executed in a way that doesn't always support the project formally or conceptually.</p>	<p>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 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 help the series's idea or concept.</p>	

Series	30 to >20.0 pts High	20 to >9.0 pts Average	9 to >0 pts Low	30 Points
Value: 45pts.	<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 more robust 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 regarding the project. While most of the images are strong, the series as a whole might be better with the exclusion of one or more of the images not relating to the concept.</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 the project's concept. Images are 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>	

Total Points: 100

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.

letter grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E, I, NG, S-U, WF
grade point	4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	.67	0.00
course grading scale	96.6%	92%	90%	86%	82%	80%	76%	72%	70%	66%	62%	

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>.

COURSE POLICIES:
Respect and Diversity in this (virtual) Classroom

Support and respect in all phases of this course is imperative. Students in this class are encouraged to speak up and participate during class meetings. Because the class will represent a diversity of individual beliefs, backgrounds, and experiences, every member of this class must show respect for every other member of this class.

I am firmly committed to diversity and equality in all areas of campus life, and in this class I will work to promote an anti-discriminatory environment where everyone feels safe and welcome. I recognize that discrimination can be direct or indirect and take place at both institutional and personal levels. I believe that such discrimination is unacceptable and I am committed to providing equality of opportunity for all by eliminating any and all harassment, bullying, or victimization. The success of this policy relies on the support and understanding of everyone in this class. We all have a responsibility not to participate in, or condone harassment or discrimination of any kind.

Regarding Course Content

This course may deal with material that may conflict with your core beliefs. It is my judgment that this material is relevant to the discipline I am teaching and has a reasonable relationship to my pedagogical goals. If you do not feel you can continue in this course, please drop it within the designated time frame to do so without penalty.

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.

<https://teach.ufl.edu/wp-content/uploads/2020/04/NetiquetteGuideforOnlineCourses.docx>

Information about the UF counseling and wellness services

<https://counseling.ufl.edu>

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

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:

<https://archive.catalog.ufl.edu/ugrad/1617/advising/info/student-honor-code.aspx#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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-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.

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

Online Course Evaluation Process:

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. 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 TECHNICAL HELP:

For issues with technical difficulties for E-learning in Canvas, 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>