

Cover Sheet: Request 10984

PGY2101 Visual Literacy

Info

Process	Course Modify Ugrad/Pro
Status	Pending
Submitter	Rogal, Maria mrogal@ufl.edu
Created	4/28/2016 12:57:01 PM
Updated	4/28/2016 12:59:42 PM
Description	Introduces the practices, theories and histories of photography. Acquisition of basic darkroom skills and key elements of contemporary theoretical approaches to visual art. (H)

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 011302000	Rogal, Maria	This request is to correct an oversight. This course has included a lab/studio component since its inception.	4/28/2016
Added pgy_2101_visual_literacy_spring_2016.pdf					4/28/2016
College	Approved	CFA - College of Fine Arts	Schaefer, Edward E		4/28/2016
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			4/28/2016
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

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Request description: Introduces the practices, theories and histories of photography. Acquisition of basic darkroom skills and key elements of contemporary theoretical approaches to visual art. (H)

Submitter: Rogal, Maria mrogal@ufl.edu

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Form version: 1

Responses

Current PrefixPGY

Course Level2

Number 101

Lab Code C

Course Title Visual Literacy

Effective Term Earliest Available

Effective Year Earliest Available

Requested Action Other (selecting this option opens additional form fields below)

Change Course Prefix?No

Change Course Level?No

Change Course Number?No

Change Lab Code?Yes

Current Lab CodeNone

Proposed Lab CodeC

Change Course Title?No

Change Transcript Title?No

Change Credit Hours?No

Change Variable Credit?No

Change S/U Only?No

Change Contact Type?No

Change Rotating Topic Designation?No

Change Repeatable Credit?No

Change Course Description?No

Change Prerequisites?No

Change Co-requisites?No

RationaleThe goals of this course are for students to 1) think about why we make photographs and 2) learn how to make photographs by learning basic camera techniques, composition, processing film, and printing images.

We apply for this designation to correct an oversight. This course should have always had a "c" designation because it is a studio art course where the lab, or making photographs, is a critical component of the course.

PGY 2101 - Visual Literacy

Spring 2016 / 3 credits

SAAH University of Florida

Section A

Instructor: Sergio Vega
Hours: Monday periods 8-9
Classroom: FAC 120 / e-mail: veryvega@ufl.edu
Office Hours: Monday from 17:00 to 18:00 (by appointment only).
Office: FAD 229 / phone: 352-273-3035

Section B

Classroom: ARCH 120 (Office Hours by appointment)
Instructor: Molly Edwards <mollyeedwards@ufl.edu>
Instructor: David Foshee <dkfoshee@ufl.edu>
Instructor: Paden De Vita <padendevita@gmail.com>

Course Goals and Objectives

This is an introductory course to photography that focuses on the critical processes by which visual imagery acquires meaning. The objective is to provide students with a comprehensive overview of the history of the medium that will facilitate their understanding of the critical issues involved in the production, distribution and reception of photographic images. In addition to thinking about *why* we make photographs, the goal is for students to learn *how* to make photographs by learning basic camera techniques, composition, processing film, and printing images.

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 every week. Slide lectures and screenings will feature an introduction to the work of some of the main photographers in the history of the medium. Class discussions will address the evolution of theoretical ideas that influenced the production and reception of photographs at different key historical moments. There will be a final quiz on Monday April 18th. The content of the quiz will summarize the slide lectures, readings and content of class discussions. For this reason it is crucial to take notes during lectures and discussions on a notebook.

Topical outline for section A

Since Louis Daguerre in 1838 invented the photographic process known as Daguerreotype, the multiple uses and meanings ascribed to photographic images became a field of endless contestations. Most people agreed that photographs provided objective reproductions of reality that could be used to identify people and things. Following that interpretation of the medium some sustained that its primary purpose should be to use them in the courts of law as evidence, by the police in archives of criminals (or potential criminals) and to provide proof or documentation for scientific research on a vast array of fields. Others believed it would best replace paintings at depicting large social and historical events, and portray people and their families in order to preserve their memories. Others thought it would be the ideal tool to replace painting at representing the imaginary, the world of mythology, fantasy, and past history.

The lecture series will explore various still contested interpretations of photographic images to arrive at the perspective on photography provided by semiotic studies. Semiotic interpretations of photography

distinguish two simultaneous operations of signification: 1) as presence or embodied meaning (a message without a code) that derives its *denotation* 2) as linguistic-literary message or the manner in which society to a certain extent communicates what it thinks of it, or its *connotation*.

- 1) Introduction to nineteenth century photography (weeks 1-3)
 - 2) Photography in the Soviet Avant-garde (weeks 4-6)
 - 3) Photography during the depression (weeks 7-9)
 - 4) Surrealism (weeks 10-11)
 - 5) Photography during and after World War II: Humanism and Neorealism Case studies (weeks 12-14)
- a) Camera Work, a photography journal by Stieglitz b) The photographic archive: Eugene Atget and August Sander c) The Farm Security Administration project d) "Paris de nuit" a book by Brassai e) Lee Miller: from Surrealist to war correspondent. f) Steichen's exhibition "The Family of Man"

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 one main assignment due on Friday April 17th. In addition, there will be several technical assignments throughout the semester.

Textbooks

Sontag Susan, *On Photography* 1990 edition, Anchor Books. ISBN 0-385-26706-1 (required)

Horenstein Harry, *Black and White Photography* Little, Brown and Company (multiple editions) ISBN 978-0316373050

Barthes Roland, *Image-Music-Text*, Hill and Wang a division of Farrar, Straus and Giroux, New York ISBN 0-374-52136-0

Barthes Roland, *Camera Lucida*, Reflections on Photography Hill and Wang, a division of Farrar, Straus and Giroux, New York ISBN 0-374-52134-4

Course Fees

\$155.00

Critical Dates

Main assignment (portfolio) due on Friday April 15th

Quiz on Monday April 18th

Grading Criteria

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Percentage Points/ Letter Grades (*):

100-93 A: Present at all class/ lab meetings-Significant engagement with course material and excellent results-both technical and conceptual. Significant contribution to group discussions and presentations.

92-90 A- : Present at all class/ lab meetings-Significant engagement with course material. Good technical development. Significant contribution to group discussions and presentations.

89-88 B+ : Present at all class/ lab meetings-Very good engagement with the course material and group discussions.

87-80 B: Present at all class lab meetings-Good engagement with the course materials and group discussions.

79-78 C+: Present at most or all of class/lab meetings-Good engagement with the course materials and group discussions.

77-70 C: Present at most or all of class/lab meetings-Satisfactory engagement with the course materials and group discussions.

69-60 D: Student has missed class/ lab meetings and has not engaged the course material in a satisfactory manner. Student's engagement with discussions is minimal. Additionally, this mark may reflect excessive absence from class and lab meetings.

59-0 E: Student has not satisfactorily engaged nor met the class criteria. Additionally, this mark may reflect excessive absence from class and lab meetings.

(*)This course follows University of Florida grading regulations and guidelines: UF grading policy website: <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

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

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Academic Honesty

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: <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

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/>.