

VPAS 6336. 501 Course Syllabus

Course Information

VPAS 6336. 501 *Photography Studio/Seminar: Readings in Photography and Video Art*
Fall 2022, Thursday 7:00 – 9:45 pm, ATC 3.904 & ATC 2.908

Professor Contact Information

Professor Marilyn Waligore, 972-883-2001, waligore@utdallas.edu, ATC 4.907
Office hours: Tuesday 4:30 – 6:30 pm, and by appointment

Course Pre-requisites, Co-requisites, and/or Other Restrictions:

Students should have access to a still or video camera or smartphone, and should be able to output their images to print or digital media. Visual responses may be generated using basic consumer-level photographic or video processes. No prior experience in photography or video is required.

Course Description

This course involves the discussion of texts central to the theories and histories of photography and video art, to facilitate understanding of key concepts that inform the rapid production and circulation of images in our mediated age.

Our discussions will be organized into four categories: the ontology of photography (encompassing attributes unique to photography, such as indexicality, connection to time and place, trigger for human memory); lens-based documentary practice; identity, and the process of recording the self; and the privileged position of lens-based media within contemporary art, to include factors such as scale and seriality, and the connections between the still and the moving image, to emphasize video art. Students will be asked to generate images in response to several readings, to foster our shared dialogue.

Student Learning Objectives/Outcomes

Students will discuss readings in the field of photography and video art and will produce annotated bibliographies of selected texts. Students will generate photographic images or videos, applying concepts relating to critical and historical frameworks, and will assess the creative work of their peers through verbal critique. They will research and analyze photographic images, anchoring their investigation to ideas presented within a scholarly essay. Based upon this study, they will write a critical essay and deliver a class presentation.

Required Textbooks and Materials

A selection of books, and articles available electronically, along with the following books:
Sign-up for **two** class discussions involving these readings, following the syllabus schedule, and post several exploratory/interpretive questions to foster class discussion on the designated eLearning Discussion Board.

Cotton, Charlotte. *The Photograph as Contemporary Art*. 4th ed., London: Thames and Hudson, 2020.

London, Barbara. *Video Art: The First Fifty Years*. Phaidon, 2020.

Wells, Liz, ed. *The Photographer Reader: History and Theory*. Second edition, Abingdon, England: Routledge, 2018.

A selection of articles, available electronically, via UTD Box:

Aitken, Doug. In conversation with Amanda Sharp. *pressPLAY: contemporary artists in conversation*. London and New York: Phaidon Press Limited. 2005. 14-23.

hooks, bell. “In Our Glory: Photography and Black Life.” *The Photographer Cultures Reader: Representation, Agency, and Identity*. Ed. Liz Wells. Abingdon, England: Routledge, 2019. 265-272.

Solomon-Godeau, Abigail. “Inside/Outside.” *Public Information: Desire, Disaster, Document*. Gary Garrels, et. al. San Francisco: San Francisco Museum of Modern Art, 1994. 49-69.

Steyerl, Hito. “In Defense of the Poor Image.” *Hito Steyerl: The City of Broken Windows*. Milan: Skira, 2018. 28-35.

eLearning elearning.utdallas.edu (<http://galaxy.utdallas.edu>) will be your source for the assignments, listings of any updates to assignments or the syllabus, especially as they relate to field trips, and evaluations of assignments. To locate your user ID and password go to <http://netid.utdallas.edu>

Suggested Course Materials

The course will include a darkroom workshop—with materials that UTD will provide. Students will be required to bring their digital files to class meetings as indicated on the syllabus.

Students may obtain Adobe Photoshop or Adobe Creative Suite CS or CC--see UTD technology store for educational discount--OR Adobe Lightroom for use on their home computer and will be responsible for the costs of storage media.

LARGE FORMAT DIGITAL PRINT OUTPUT:

The instructor will facilitate the production of a SINGLE large 16”x 24” poster print using the Photography facility large format Epson printer at NO COST to the student.

SMALL PRINT ASSIGNMENTS / PRINT OUTPUT SERVICES:

Students may choose to use their personal desktop inkjet printer, or a service bureau to output small prints for various assignments throughout the semester.

Sam’s, Costco, Walgreens, etc.

UTD Campus Copy Center is located in the Visitor Center and Bookstore:

8:00 am – 4:30 pm, M-F, VCB 1.130 <http://www.utdallas.edu/services/print/>

Bring your digital file on a flash drive and "order" your COLOR PRINT from the computer workstation at the Copy Center. Printing from a JPEG file for output to 8.5 x 11 inches at 200 ppi resolution is recommended. (Add borders to your image using Image: Canvas Size in Photoshop.)

Output onto a heavier Matte cover stock (select Tray 2). Cost: 25 cents. Please do not output onto a conventional lightweight 20 lb. copy paper. Check your histogram prior to outputting your print.

Prints should be output to photographic paper or digital inkjet print paper, as in a photographic weight matte or glossy paper. Prints should NOT be output as color laser prints or printed to light weight copy paper (i.e. 20 lb. or 80 gsm.).

The preferred weight for inkjet paper, from average to heavier weight paper, as in cover stock, is: 60 - 100 lb. or 170 – 300 gsm

Suggested Desktop Inkjet Paper Types: for personal home printer

Epson Matte Paper Heavyweight (167 gsm)

Epson Premium Glossy or Premium Luster papers (252 gsm)

ARCHIVE FILES: PLEASE REMEMBER TO BACK UP YOUR FILES!

PC formatted USB3 flashdrives are easier to use across Mac/PC platforms; a larger flashdrive of 64 to 128 gigs is preferred. A portable external hard drive of 1 terabyte must be formatted for MAC only use, or formatted MS-DOS (exFAT) on a Mac for cross-platform (Mac-PC) use.

TURN IN IMAGE FILES IN A LABELED FOLDER VIA UTD BOX

<https://utdallas.box.com>

(example for folder name: lastname_firstname_assignment1)

ADDITIONAL RESOURCES/TUTORIALS PROVIDED TO STUDENTS:

- 1) links available to students through eLearning and **faculty webpage**, noted above
- 2) technical handout (online) via **utdphoto webpage**, noted below

PHOTOGRAPHY CLASS RESOURCES (cameras, lighting, darkroom)

<http://www.utdallas.edu/~waligore/utdphoto>

Recommended Textbooks and Materials for students seeking information on Photoshop and Adobe CC

Lynda.com (see McDermott Library link) **Lynda.com: Photoshop and Lightroom Training (Julianne Kost videos)**

<https://www.utdallas.edu/library/utdlynda/>

(available via McDermott Library)

<https://helpx.adobe.com/photoshop/tutorials.html>

<https://helpx.adobe.com/photoshop/user-guide.html>

Martin Evening, *Adobe Photoshop CC* --some videos and helpful PDFS available online via www.photoshopforphotographers.com

Assignments & Academic Calendar

CALENDAR *details may be subject to change at the instructor's discretion*

- August 22 **Meet in ATC 3.904**
Introduction
discussion of visual project + statement: the Index
discussion of annotations requirement
Sign-up for selected articles. Post questions via elearning Discussion Board, beginning on September 5th for readings scheduled for September 12th and so on, following the sign-up schedule. Submit several interpretative/exploratory discussion questions corresponding to one of the articles or chapters of the assigned reading for that class period, following the sign-up schedule.
- August 29 **Meet in ATC 2.908**
READING DISCUSSION QUESTIONS SIGN-UP
An Ontology of Photography / 19th Century Photography
Liz Wells, ed. *The Photography Reader: Reflections on Photography*
Review of Camera Operation
discussion of critical essay and class presentation
- September 5 Labor Day – no class
- September 12 **Meet in ATC 3.904**
LAB (bring files to prepare output for Index response)
Preparation for Darkroom Workshop – group sign-up
Modernism
Wells, *The Photography Reader: Photographic Seeing*
Barbara London, *Video/Art: Introduction; Defining a Medium, Defining a Field; Early Practitioners*
- September 19 **Meet in ATC 2.908 Darkroom Workshop – Group 1**
(Group 2 may work in digital lab)
- September 26 **Meet in ATC 2.908 Darkroom Workshop – Group 2**
(Group 1 may work in digital lab)
- October 3 **Meet in ATC 3.904**
DUE: visual response – the Index
Conceptual Art / Art Photography / Video Art
Charlotte Cotton, *The Photograph as Contemporary Art: Introduction, If This is Art, Something and Nothing*
Liz Wells, *The Photography Reader: Meaning and Interpretation*
Barbara London, *Video/Art: Video Takes Center Stage*

- October 10 **Meet in ATC 3.904**
Documentary / Documentary Style / Deadpan
discussion of visual project + statement: documentary
Liz Wells, *The Photography Reader: Documentary*
Charlotte Cotton, *The Photograph as Contemporary Art: Deadpan; Moments in History*
bell hooks: *In Our Glory*
- DUE: Two Annotations**
- October 17 **Meet in ATC 3.904**
LAB (bring files to prepare images for Documentary response)
Identity, Self-Image, and the Body
discussion of visual project + statement: identity
Abigail Solomon-Godeau: *Inside/Out*
Charlotte Cotton, *The Photograph as Contemporary Art: Intimate Life; Revived and Remade*
Barbara London, *Video/Art: Multimedia: Video, Performance, and Music; Media Art, Globalism, and Identity Politics*
- October 24 **Meet in ATC 2.908**
Portrait Lighting Session
- DUE: visual response - Documentary**
- *schedule individual review no later than November 7th to discuss selected image and scholarly text informing class presentation**
- October 31 **Meet in ATC 3.904**
LAB (bring files to prepare output for Identity response)
discussion of Epson large format print output
discussion of visual project + statement: Mediated Image
Questioning Reality / Postmodernism / Contemporary Art
Liz Wells, *The Photography Reader: Art Photography*
Charlotte Cotton, *The Photograph as Contemporary Art: Once Upon a Time*
Barbara London, *Video/Art: Narrativity*
Hito Steyerl: *In Defense of the Poor Image*
- DUE: Two Annotations**
- November 7 **Meet in ATC 3.904**
Photography, Video, Media
LAB (bring files to prepare output for Mediated Image response)
Liz Wells: *The Photography Reader, Photo Media*
Charlotte Cotton, *The Photograph as Contemporary Art: Physical and Material, Photographicness*

Doug Aitken: interview
Barbara London, *Video/Art: The Rise of Installation*, Media Art
Diversifies, Facing the Future
Video Timeline Review

- November 14 **Meet in ATC 3.904**
DUE: visual response - Identity
LAB DIGITAL PRINTING Epson large format print output
REVIEW APPROVAL STRIP PRINTOUT DURING CLASS
DUE: submission of Epson large format print output: PRINT FILE

LAB (bring files to prepare output for Mediated Image response)
- November 21 Thanksgiving holiday : **no class**
- November 28 **Meet in ATC 2.908**
DUE: visual response - Mediated Image
Class Presentations
- December 5 **Meet in ATC 2.908**
Class Presentations
- December 10 **DUE: Critical essay**

All written assignments will be submitted via elearning.
Microsoft Word Documents (doc or docx) are the expected format for submissions. Rich
Text Documents (rtf) may be substituted in some cases.
(Please NO PDF documents, or HTML documents!)

Grading Policy

Course Requirements/ Evaluation Criteria :

Course requirements include attendance and active participation in class discussions, in-class presentation with 4-5 page essay, annotated bibliography of selected readings (four one-page annotations), visual images with supporting statement created to correspond to the four discussion categories.

class attendance and participation 20%

This category includes: active participation in critique and discussion; preparation for group critique; and preparation and submission of interpretative/exploratory discussion questions corresponding to one of the articles or chapters of the assigned reading for that class period **—due one week prior to class meeting**. Post questions via eLearning Discussion Board, based upon sign-up schedule, beginning on September 5th for readings scheduled for September 12th, and so on.

visual response to readings : 40%

Assignments will provide a general framework for technical practice and for exploring issues in photography . **Creative projects will involve a print or video component — to be submitted for group review in class — and a text component, of approximately 150-250 words — submitted electronically via elearning.** Creative projects can be generated using basic consumer-level photographic processes, including digital inkjet prints, color prints from a lab, or instant film.

Print sizes generally should follow standard formats, approximately 8x10 or 8.5 x11 inches. Responses using video are also acceptable.

Annotated bibliography of selected readings: 20%

(four one-page annotations, or 250 - 350 words for each annotation)

Bibliographic references for the annotations should be completed accurately (see the MLA handbook for proper format). Annotations will be evaluated based on: the degree of engagement with and reflection upon the subject under examination, including references to concepts presented and discussed during class; conciseness and clarity; thoroughness in editing; and proper use of citations where applicable.

Critical essay and corresponding class presentation: 20%

Double-spaced, 4-5 - page essay (1000 - 1250 words)

The essay involves the research and analysis of photographic images, anchoring this investigation to ideas presented within a scholarly essay. This critical essay will serve as the basis for a class presentation, to be accompanied by projected visual examples.

Guidelines for submission of work for evaluation:

- 1) Submit electronic image files via UTD Box
- 2) Submit electronic texts (annotations, essays, etc.) via eLearning assignment link.
- 3) **Microsoft Word Documents (doc or docx) are the expected format for submissions. Rich Text Documents (rtf) may be substituted in some cases.**
- 4) Prints will be presented during class in critique.
- 5) Digital works, as in video or new media projects, will be projected.

Evaluation Criteria for Creative Work :

1-the relationship between content and form: Is the image a work of art?

How does the idea that serves as the point of origin for the image influence the selection of materials and processes for execution? How does the meaning of the work and its construction interrelate?

2-experimentation: Have we seen this before?

What risks, in terms of challenges to convention or experimentation with materials, were taken to arrive at the final form of the work? Does the work surprise the viewer in terms of correspondences between content and form? Are there new combinations of familiar methods, materials, and visual approaches to design?

3-presentation: Are we convinced?

Considering the limitations of the workshops, what kind of care and attention was devoted to the creation of the photographs/images? If the project was less ambitious in terms of scale and execution, perhaps a series of images will best demonstrate the overall intention of the artist in terms of concept.

4-concept: What's the idea?

The concept informing the creation of the final project may be complex and multi-faceted. How does the work demonstrate an engagement in the exploration of ideas?

Photography / Digital Facilities

Photography Associate Director: Professor Diane Durant

durant@utdallas.edu office: ATC 4.905 / 972-883-2292

preferred equipment checkout hours: **1:45 pm – 3:45 pm on Monday; 12:00 – 2:00 pm Tuesday; and 10:45 am– 12:45 pm Thursday; or by appointment.**

Digital Open Lab: Unscheduled Open Lab with Macs (ATC 3.904b) is available for students to work outside of class time.

Course & Instructor Policies

Late Work

Assignments that are turned in late are downgraded one letter grade and must be submitted within two weeks of the deadline. During specific course periods when studio work time is scheduled, students should be prepared to photograph, to edit files, or to review image files with the instructor.

Class Attendance

Any student with a severe illness, to include Covid, or with other problems that hinder their attendance should contact the instructor at 972-883-2001 or waligore@utdallas.edu. Students have the responsibility to obtain a written medical excuse from a doctor and to submit it to the instructor if absences are due to medical problems. Students with special needs that relate to physical challenges should consult with the instructor as early as possible during the semester.

Attendance is required and the final grade for class participation will be lowered due to absenteeism. Arriving at class late or leaving early negatively impacts evaluation for attendance; 3 such instances will be equivalent to one class absence.

Classroom Citizenship

Students will need to devote time outside of class to finish assignments in a timely manner. **Work submitted for evaluation must be generated by the individual student and must represent the product of activity from the current semester and class.** Proper academic conduct during class is expected. Enrolled students are responsible for maintaining a cooperative environment (i.e. Do not type email messages/chat or engage in smartphone calls during lectures and critiques.)

Class Participation

Regular class participation is expected. Students who fail to participate in class regularly are inviting scholastic difficulty. A portion of the grade for this course is directly tied to your participation in this class. It also includes engaging in group or other activities during class that solicit your feedback on homework assignments, readings, or materials covered in the lectures (and/or labs). Class participation is documented by faculty. Successful participation is defined as consistently adhering to University requirements, as presented in this syllabus. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Withdrawal dates: Observe the university calendar online for the deadline to withdraw from

classes: Tuesday, November 8.

Equipment and the Laboratory: Instruction on the use of equipment and care of facilities is designed to prevent damage through misuse. Questions on the use or location of equipment should be directed to the instructor. Only currently enrolled photography students with prior experience in photography are permitted to use the darkroom. Students may gain access to the lab during scheduled building or lab hours outside of scheduled class time. Digital lab hours are posted.

Technical Support

If you experience any problems with your UTD account you may send an email to: assist@utdallas.edu or call the UTD Computer Helpdesk at 972-883-2911.

Class Materials

The instructor may provide class materials that will be made available to all students registered for this class as they are intended to supplement the classroom experience. These materials may be downloaded during the course, however, these materials are for registered students' use only. Classroom materials may not be reproduced or shared with those not in class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Class Recordings

Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Unless the Office of Student AccessAbility has approved the student to record the instruction, students are expressly prohibited from recording any part of this course. Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

The instructor may record meetings of this course. These recordings will be made available to all students registered for this class if the intent is to supplement the classroom experience. If the instructor or a UTD school/department/office plans any other uses for the recordings, consent of the students identifiable in the recordings is required prior to such use unless an exception is allowed by law.

Off-campus Instruction and Course Activities

(Below is a description of any travel and/or risk-related activity associated with this course.)

The darkroom workshop will involve limited use of photographic chemistry; safety instruction will be provided.

Comet Creed

This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:

“As a Comet, I pledge honesty, integrity, and service in all that I do.”

Academic Support Resources

The information contained in the following link lists the University’s academic support resources for all students.

Please see <http://go.utdallas.edu/academic-support-resources>.

UT Dallas Syllabus Policies and Procedures

The information contained in the following link constitutes the University’s policies and procedures segment of the course syllabus. Please review the catalog sections regarding the [credit/no credit](#) or [pass/fail](#) grading option and withdrawal from class.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.
