

Course Syllabus

Course Information

ARTS 1301.HN1, *Spring 2019, Friday 1:00 pm –3:45 pm, ATC 3.904 and ATC 2.908*
Exploration of the Arts (Honors)

Professor Contact Information

Professor Marilyn Waligore, 972-883-2001, waligore@utdallas.edu, ATC 4.907,
Office hours: Tuesday, 4:00 – 6:30 pm, and by appointment

No Course Pre-requisites or Co-requisites required.

Course Description:

This interdisciplinary arts course will involve processes— participating in workshops, generating creative projects, contributing to critiques, discussing readings, writing responses, viewing art exhibitions and performances— to develop students’ awareness of the meaning and context that informs personal expression and guides interpretation of art. Students will study historical and contemporary visual and performing art practices within a larger social and cultural framework by reviewing the activity and intellectual engagement of artists working across creative disciplines. Using photography and digital media as a point of departure, students will explore and analyze how space, time, image, text, and gesture are applied and communicate ideas through various art forms. Requirements include a creative project as well as written assessments of visual and performing arts.

Student Learning Objectives/Outcomes:

The course will encourage students’ exploration of visual and performing arts skills and expression by fostering experimentation in conveying personal content through use of photography and digital media. Through observation and analysis, with the aim to heighten their sensorial perception of artworks, students will expand their appreciation of a diverse range of art practices.

Students will use art-related vocabulary in written responses and evaluations of art or performances, with consideration of different theoretical frameworks. They will assess and evaluate the creative work of their peers through both written and verbal critique, and will discuss and write about both historical and contemporary examples of visual art. Students will develop ideas and choose approaches to generate a proposal for an individual photography/digital media portfolio, which they will create.

Required Materials:

Students should have access to a smart phone or digital camera, and storage media for digital files. Cost of materials may vary: estimate \$50.

READINGS: Post your response to the readings on your blog before class.

Required Textbooks:

Barthes, Roland. Richard Howard (trans.) *Camera Lucida: Reflections on Photography*. New York: Hill and Wang. Print.

PDFs available on ELearning

- Barrett, Terry. "Theory and Art Criticism." *Criticizing Art: Understanding the Contemporary*. Mountain View, California: Mayfield Publishing, 1994. 109-141. Print.
- Cernuschi, Claude. "Introduction." *Jackson Pollock: Meaning and Significance*. New York: Harper Collins Publications, 1992. 1-7. Print.
- Simon, Jane. "Photographs, Notebooks, Interiority: Francesca Woodman's Artist's Books." *Photography and the Artist's Book*. Eds. Wilkie, Carson, and Miller. Edinburgh and Boston: MuseumsEtc, 2012, 120-143. Print.

ARTISTS AND WRITING:

- Doherty, Willie. "Ghost Story." *Requisite Distance: Ghost Story and Landscape*. Ed. Charles Wylie. New Haven and London: Yale University Press and the Dallas Museum of Art, 2009. 57-64 (excerpt).
- Holzer, Jenny. "Truisms, Inflammatory Essays, Living, Survival, Under a Rock, Laments, Venice Text." *Jenny Holzer: The Venice Installation*. Buffalo, New York: Buffalo Fine Arts Academy, 1990. 11-24. Print.
- Hugo, Richard. "Nuts and Bolts." *The Triggering Town: Lectures and Essays on Poetry and Writing*. New York: W.W. Norton and Company, 1979. 37-51. Print.
- Piper, Adrian. "My Calling (Cards) #1 and #2." *Out of Order, Out of Sight, Volume 1: Selected Writings in Meta-Art 1968-1992*. Cambridge, Massachusetts and London, 1996. 219-221. Print.
- Smithson, Robert. "A Tour of the Monuments of Passaic, New Jersey (1967)." *Robert Smithson: The Collected Writings*. Ed. Jack Flam. Berkeley and Los Angeles: University of California Press, 1996. 68-74. Print.
- Waldman, Diane. "The Language of Signs." *Jenny Holzer*. New York: Harry N. Abrams and the Guggenheim Museum, 1989. 9-14. Print.

Recommended Textbooks and Materials

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

<http://blogs.adobe.com/jkost/photoshop-training-videos>

(Adobe Evangelists: Julieanne Kost)

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

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

Technical handouts provided by instructor.

Suggested Course Materials

Educational versions of software such as Photoshop for home use, with academic discounts for subscriptions of Adobe Creative Cloud 2018 or Adobe Creative Cloud (Photoshop/Lightroom), are available directly from Adobe or through the **UTD Technology Store**.

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
- Open ppt. files **using Power Point**--available as part of the Microsoft Office 365 for UT-Dallas students and faculty.

PHOTOGRAPHY CLASS RESOURCES (cameras, lighting, darkroom)

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

Like us on Facebook: <https://www.facebook.com/UTDallasphoto>

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**. For producing multiple prints using the Epson printer on campus, students can consult with the instructor regarding purchase of an ink cartridge.

ARCHIVE FILES: REMEMBER TO BACK UP YOUR FILES!!

PC formatted USB3 flash drives tend to be easier to use across Mac/PC platforms.

A small external hard drive of 500 gigs or 1 terabyte of space is preferable but must be formatted for MAC only use, or formatted MS-DOS (FAT) on a Mac for cross-platform (Mac-PC) use.

Saving to the Cloud may not represent a good option when working with large files.

Assignments & Academic Calendar

eLearning(<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. Locate your user ID and password: <http://netid.utdallas.edu>

JANUARY 18 - ATC 3.904 Introduction / Writing about Art

CAMERA: image, language, space, and time

Assignment #1: CAMERA: FRAMING SPACE introduction

Set up blog for your 150 word response to readings

JANUARY 25 - ATC 2.908.

Assignment #1: CAMERA: FRAMING SPACE

BRING YOUR CAMERA! BRING YOUR CAMERA!

BRING: camera, charged battery, empty memory card, card reader, flash drive, (and smart phone camera mount, if applicable).

Discussion of Reading: Criticizing Art, Pollock (post response on blog)

Assignment #2: GESTURE SEQUENCE introduction

FEBRUARY 1 - ATC 2.908

Assignment #2: GESTURE SEQUENCE workshop

BRING YOUR CAMERA! BRING YOUR CAMERA!

BRING: camera, charged battery, empty memory card, card reader, flash drive, (and smart phone camera mount, if applicable).

FEBRUARY 8 MEET AT SP/N GALLERY for Curator's Gallery Talk: 1:30 pm
Writing Assessment #1: SP/N Gallery Critical Analysis due on 2/22

[February 12, Tuesday, artist's lecture: Letha Wilson*
in JSOM 1.118 Davidson Auditorium, 7:30 pm]
Writing Assessment #2 /response to Letha Wilson lecture due on 3/1*

FEBRUARY 15 - ATC 3.904

Assignment #1: CAMERA: FRAMING SPACE. Bring image files.

Assignment #2: GESTURE SEQUENCE Bring image files.

Edit image files for Assignments #1 and #2.

Epson Print preparation for print output (submit test strip for gesture sequence)

Discussion of Reading: Francesca Woodman (post response on blog)

FEBRUARY 22 - ATC 3.904

CRITIQUE Assignment #1: CAMERA: FRAMING SPACE

CRITIQUE Assignment #2: GESTURE SEQUENCE. Review on screen.

(review test strip and submit large print file for gesture sequence).

FINAL PROJECT: introduction

MARCH 1 - FIELD TRIP TO NASHER SCULPTURE CENTER, arrive by 2:00 pm

Writing Assessment #3: Sterling Ruby Critical Analysis due on 3/15

MARCH 8 - ATC 2.908.

CRITIQUE Assignment #2: GESTURE SEQUENCE. FINAL PRINT

Discussion of Reading: Doherty, Holzer, Hugo, Piper, Smithson, Waldman (post response on blog)

ASSIGNMENT #3: LANDSCAPE DIARIES introduction

ASSIGNMENT #4: IMAGE TIMELINE demonstration

MARCH 15 - MEET AT NEBULA GALLERY, MCDERMOTT LIBRARY, for Curator's Gallery Talk: 1:30 pm

Writing Assessment #4: Nebula Gallery Critical Analysis due on 3/29

FINAL PROJECT: submit written proposal and image via eLearning

MARCH 22 - SPRING BREAK: NO CLASS

MARCH 29 - ATC 3.904

FINAL PROJECT: peer review of proposal and images

ASSIGNMENT #3: LANDSCAPE DIARIES bring image files to edit

APRIL 5 - ATC 3.904.

CRITIQUE: ASSIGNMENT #3 : LANDSCAPE DIARIES

ASSIGNMENT #4: IMAGE TIMELINE demonstration

Discussion of Reading: Roland Barthes: Part 1 (pp 1-60) (post response on blog)

APRIL 12 ATC 2.908 open work day
(assistance with stop motion image capture or individual review of book design available)

APRIL 19 - ATC 3.904.

IN-PROGRESS CRITIQUE: FINAL PROJECT - BOOK DUMMY PEER REVIEW

SUBMIT DRAFT OF BOOK PDF OR VIDEO CLIP for Projection via UTD BOX.

Discussion of Reading: Roland Barthes: Part 2 (pp 61 – 191) (post response on blog)

Writing Assessment #5: Critical Analysis of campus performance event due on 4/19

APRIL 26 - ATC 3.904

ASSIGNMENT #4: IMAGE TIMELINE Bring files to edit

DEADLINE TO ORDER BOOK*. FINAL REVIEW OF BOOKS!**

MAY 3 - ATC 2.908

CRITIQUE: ASSIGNMENT #4: IMAGE TIMELINE

MAY 10 - ATC 2.908 FINAL PROJECT / CRITIQUE

DUE: artist statement, final artist book

(2:00 – 4:45 pm—TO BE CONFIRMED)

Course Requirements/ Evaluation Criteria :

Requirements include attendance and participation, written assessments of visual and performing arts, class assignments, and final project composed of digital photographic images presented in the form of a book or video, with a written essay,

class attendance and participation 20% Students are expected to actively participate in critique and discussion, to include responses, via blog, to assigned reading. Preparation for class includes digital files for editing and for group critique.

Assessments of visual and performing arts (5% each) : 25%: Submit via eLearning a 250 word critical analysis of a work of art on view in the three exhibition venues (SP/N Gallery, Nebula Gallery, Nasher Sculpture Center), a critical analysis of a campus performance event (TBA) , and a summary of the February 12th artist lecture by Letha Wilson*. (*students not able to attend the artist lecture may substitute a critical analysis of a second campus performance event)

class assignments (5% each) :25% Assignments will provide a general framework for technical practice and for exploring issues in photographic, digital, or video-based imagery.

-camera frame:

-gesture sequence:

-urban/landscape diaries:

-Image timeline exercise:

-digital large format print output: Large format print output will be facilitated by instructor and should be output using the photography lab large format Epson printer (at no cost to the student). Files for

approval strips and final print output must be submitted following timeline on syllabus.

final portfolio and short essay : 30% The portfolio project must incorporate photographic or digital imagery in an appropriate format, as in an artist book, which can be produced through a number of outlets, including Blurb, Shutterfly, etc. Each portfolio will be based on a topic or theme selected by the student, with approval from the instructor. A short one paragraph proposal is to be submitted via eLearning in the context of the individual review. Periodic demonstrations of individual progress serve as factors in the evaluation process.

Short Essay: A final essay written by the student should include a discussion of student's working process and the student's reflection on the appropriateness of the working method to their concept. The length of the essay should be one typed, double-spaced page (250 words) and submitted via eLearning.

Guidelines for submission of work for evaluation:

- 1) **Turn in image files in a labeled folder via utd box** <https://utdallas.box.com>
(example for folder name: lastname_firstname_assignment1)
- 2) Submit electronic **TEXTS** (essays, etc.) 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 Word Perfect documents, PDF documents, or HTML documents!
- 3) Post applicable assignments and responses to readings via blog.
- 4) Digital works, as in video 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? 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.

4-concept: What's the idea?

The concept informing the creation of the final project may be complex and multi-faceted, relating to contemporary art or socio-cultural issues.

Course & Instructor Policies

Photography Assistant 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 Wednesday;
and 10:45 am– 12:45 pm Thursday; or by appointment M, W, or TH.**

Digital Open Lab: Unscheduled Open Lab with Macs (ATC 3.902b) is available for students to work outside of class time.

Digital Photography is a practice-based studio course. During specific course periods when studio work time is scheduled, students should be prepared to edit files, print, or to review image files with the instructor. Attendance at critiques is comparable to exams in lecture courses.

Late work: Assignments that are turned in late are downgraded one letter grade and must be submitted within two weeks of the deadline. This digital photography course will emphasize image capture, or shooting. Consequently, for your assignments do not use web downloads, scans from magazines, "clip art" or "clip photography." Work created with such images will not be accepted for evaluation. Use of borrowed or royalty free imagery would result in a de-emphasis on an engagement in process. If you are exploring a particular topic that lends itself to some use of borrowed imagery, then consult with your instructor in advance.

NOTE: In the context of our photography studio workshops, please be sure to avoid bringing objects/props to campus that could be considered dangerous, or any alcoholic beverages. Please consult the Student Code of Conduct.

Class Participation:

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. 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 cell phone calls during lectures and critiques.)

Any student with a severe illness 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.

Withdrawal dates: Observe the university calendar online for the deadline to withdraw from classes: **Last Day to Drop, Signature Required: Thursday, March 28.**

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 digital 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, with permission of instructor. Digital lab hours will be 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.

Field Trip Policies

Off-campus Instruction and Course Activities

Students are encouraged to coordinate among themselves regarding travel to off-campus sites for gallery/museum visits. A form must be filled out by each student for the scheduled event and submitted in advance of the field trip. In rare instances, the timeframe of an off-campus trip may be unworkable, given an individual student's class schedule. **A substitute assignment or project can be substituted IF the student consults with the instructor in advance of the trip.**

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."

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 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.