

TENTATIVE SCHEDULE / MAJOR DUE DATES
(subject to change – please check Courseweb regularly for updated schedule)

WEEK 1 — INTRODUCTIONS AND EXPECTATIONS. PHOTOGRAPHS NOT TAKEN.

MONDAY JUNE 23 – In-class reading/writing based on Will Steacy's *Photographs Not Taken*.

[Photograph Not Taken] essay due for workshop in Wednesday's class (complete draft)
Due for grading by end-of-day Friday (via Courseweb)

WEDNESDAY JUNE 25 – Bringing together photography and and typography. Start talking histories.

Read – Excerpt (p. 13-50) from Ellen Lupton's *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students*.

Read – Excerpts (p. 5-8, 22-33). from Hollis Frampton's *On the Camera Arts and Consecutive Matters*

Revise – Monday's photo-not-taken micro-essay. Pay special attention to titling your piece and select (with care) a non-standard typeface (or more than one) to put that title in. Bring a hard copy AND a digital copy to class.

Find and Bring to Class – A high quality digital copy of a “famous” photograph that is of personal interest to you (for whatever reason – technical, professional, historical, geographical, biographical).

WEEK 2 — POSTCARD / MEMOIRS. COLLECTIONS, CIRCULATION, AND CREATION.

[Photo + Word + History] project due for workshop in Monday's class (complete draft)
Due for grading (with debrief) by end-of-day Tuesday (via Courseweb)

MONDAY JUNE 30 – Found postcard stories. Talk about the acts of collecting and remembering.

Check out – the FSU card archive - <http://fsucardarchive.org/> - browse by exhibit and tag; and this brief history - <http://siarchives.si.edu/history/exhibits/postcard/postcard-history>

Read – Lawrence Sutin's *A Postcard Memoir*, pgs. 3-109.

Come with – a brief (one-page typed) analysis of/reaction to a favorite postcard memoir.

Read (in-class) – Excerpt from Lia Purpura's *Rough Likeness*. “Memo Re: Beach Glass.”

[Postcard Memoir] project due for workshop in Wednesday's class (2/3 complete)
Due for grading (with debrief) by end-of-day Friday (via Courseweb)

WEDNESDAY JULY. 2 – MEMOIR WORKSHOPS.

Read – Lawrence Sutin's *A Postcard Memoir*, pgs. 110-215. Choose three pieces from the second half of the book to put together as a set. Be ready to talk about your choices.

Read – About the New York Correspondence School. (Short reading on mail art, TBA.)

Bring – found images you're working with for your memoir project.

WEEK 3 — POETS AND PAINTERS. THE DIVERSITY OF EKPHRASTIC METHODS.

MONDAY JULY 7 – CASE STUDY: THE NEW YORK SCHOOL

Read – Excerpts from Frank O'Hara, James Schuyler, John Ashbery, et al.

Bring – Field notes from a visit to a work of art.

[Ekphrastic Essay] project due for workshop in Wednesday's class (complete draft)
Due for grading by end-of-day Friday (via Courseweb)

WEDNESDAY JULY 9 – EKPHRASIS CONT'D

Read – Excerpts from Mark Doty's *Still Life with Oyster and Lemon*. Additional examples TBA
Bring – Field notes from a visit to a work of art.

WEEK 4 — CRAFTING MAPS AND TREES AS A WAY OF READING.

MONDAY JUNE 14 – VISUALIZING KNOWLEDGE

Read – Opening of Manuel Lima *The Book of Trees*, pgs. 1-49.
Read – Excerpt from Moretti's *Maps, Graphs, Trees*.
Come with – A brief (one-page typed) analysis of/reaction to either Lima or Moretti.

[Information Visualization] project due for workshop in Wednesday's class (2/3 complete)
Due for grading (with debrief) by end-of-day Friday (via Courseweb)

WEDNESDAY JULY 16 – VISUALIZING KNOWLEDGE CONT'D

Read – Pick and choose from the remainder of *The Book of Trees*. Spend at least an hour exploring. Be sure to examine at least one example from each of the book's 11 sections.
Bring – The book/story/experimental data/business plan you're working from.

WEEK 5 — MAPS OF THE IMAGINATION.

MONDAY JUNE 21 – PERSONAL GEOGRAPHIES AND ANCIENT MAPS

Read – *You Are Here* (look at pages 1-107; pick a couple examples to examine more closely). Everyone should read thoughtfully: "Introduction;" "I, Mercator;" "Body Map of My Life."
Choose – One section from *The History of Cartography* to explore. (Contents and information on the series here: <http://www.geography.wisc.edu/histcart/series.html> ; books one, two and three, full text available here: <http://www.press.uchicago.edu/books/HOC/index.html>)
Come with – One page of notes on an example you found / something you learned via HOC; if possible, relate this to an example from *You Are Here*.

[Personal Geography] project due for workshop in Wednesday's class (2/3 complete)
Due for grading (with debrief) by end-of-day Friday (via Courseweb)

WEDNESDAY JULY 23 – PERSONAL GEOGRAPHIES CONT'D

Read – *You Are Here* (look at pages 108-192; pick some examples to examine more closely).
Explore – Dinty Moore's "Mr. Plimpton's Revenge." Additional online examples TBA.

WEEK 6 — RE-COMPOSING, FINAL PAGE DESIGN, AND WRAPPINGS UP

MONDAY JUNE 28 – REVISION EXERCISES AND WORKSHOP.

Details TBA

WEDNESDAY JULY 30 – FINAL WORKSHOP / ANY LAST QUESTIONS

Submit before class – two page entries and a bio note for the class collection.

[Final Reflections and Revisions] due on Friday August 1
by 11:59pm (via Courseweb)