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 typography. Start talking histories.
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 – 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 choosing 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.

**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](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](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)