

Your Safari Guidebook

Hello fellow safari hunters! Time to shine!

For all safari submissions, the writing quality will count. So, proof your work. Clean it up. Correctly spell names, terms, and concepts. Revise for clarity, syntax, accuracy, spelling, and punctuation.

The grade you receive will be a number between 1 and 10. A perfect submission gets a 10. A nearly perfect submission gets a 9. Good? It's an 8 or 8.5. Deficient in some way, but a good effort? That's a 7 or 7.5. Anything under that and it's time to make a course correction. A 5? That means you did turn in something. If I write "Resubmit" or "Try again", that means do the safari again. If you made deadline, you can get full points. If you didn't make deadline, you pay a price.

Safari no. 1: Photograph an object (or collection of objects) that is or has been a part of your identity or identity negotiation. This is an object directly and deeply connected to who you are and who you have been. These objects might include:

- Car, truck or boat
- Piece of jewelry
- Book or recording
- Baseball glove, jersey or uniform
- Photograph
- Musical instrument
- Stuffed animal, keepsake or heirloom
- Notebook, journal or pen

This is a partial list, for ideas, to get you started. Typically for our safaris, your first idea is only that. Keep going. The first idea gets you on task. The second idea takes you further. The third idea often is gold. Don't settle for the first (and easiest) notion. Keep contemplating, searching, meditating.

Once you think you have selected your object, think about how to photograph that object to best communicate how the object communicates something about your identity. In other words, before "clicking", think about:

- Distance to the subject
- Point of view
- Framing
- Focus
- Light, time of day

Be creative. You might want to make photos of objects as they are being used, or you may want to make photos of parts of objects (closeups). Please do more than visually "list" objects. You should be using the lens, the camera, to interpret their meanings and to convey meaning. Consider scale, juxtaposition, color, texture. Should you use black and white? You will submit a printed copy of your photo, in color if you chose to photograph in color. Color printers are available in the Cook and Laughlin Mac computer labs. Include a typed (not handwritten) explanation and

description of how the object or image distills something essential about you. This explanation is required, and it should be more than superficial but less than an essay.

Safari no. 2: Who can find the most unusual, exotic or unnoticed surface, medium or environment for a piece of visual culture? Cage it and drag it in to class. Here are some examples, but the rule with examples is that once they have been provided, you can't use them:

Tattoos	Synchronized swimming	Easter eggs
Sand castles	Race cars	Parade floats
Haircuts	Pottery	Maps
Smoke signals	Sign language	Headlines
Magnets	The family refrigerator	Fireworks
Body language	Kites	Bumperstickers
Bathroom stall walls	Frescoes	Uniforms
Shower curtains	Braille	Facebook pages
Tarot cards	Stadia, arenas, outfield walls	Guitar picks
Museums	Cereal boxes	Tombstones
Balloons	Candy wrappers	Bobbleheads
Gingerbread men (and women)	Greeting cards	Condom boxes
Crests, coats of arms	Snow globes	Jeans pockets
Shot glasses	Sole of a shoe	Chess sets
Emoticons, emoji, avatars	Crop circles	Easter eggs
Birthday cakes	Snowmen	Action figures
Helmets	DVD, CD, album covers	Ash trays
Stained glass	Movie posters	Bibles
Laser light shows	Business cards	Air fresheners
Water towers	Logos	Barbershop pole

Add to this list. Bring in a photograph of an example of a medium not typically considered to be a conveyor of visual rhetoric. You are looking for exotic, unusual, overlooked visual rhetoric, but you are most interested in the medium, not a one-off expression in an otherwise typical medium for visual rhetoric. So, no laptop or water bottle stickers, no matter how unusual, and no key fobs, bumper stickers or jibbitz. And no Googling. See it for yourself, with your own eyes in physical space.

You will submit a printed copy of your photo, in color, if you chose to photograph in color. Color printers are available in the Cook and Laughlin Mac computer labs. Include a typed (not handwritten) explanation and description justifying your choice and demonstrating that you understood the purpose of the safari. This explanation is required, and it should be more than superficial but less than an essay.

Safari no. 3: Bring in a photographic example of light intentionally used by someone else (not you) as metaphor. Walk around town, because often architects use light as metaphor. Look through periodicals over at the library.

Repeat: The metaphor can't be yours, so no photos of a sunset with an explanation of what the sunset might mean or symbolize to you. That's missing the point here. You are looking for someone else's visual rhetoric, someone else's metaphor. "Reading" someone else's visual text is the priority in this safari.

Original photography only. No photoshopping; no arranging or posing. You will submit a printed copy of your photo, in color, if you chose to photograph in color. Color printers are available in the Cook and Laughlin Mac computer labs. Include a typed (not handwritten) explanation and description justifying your choice and demonstrating that you understood the purpose of the safari. This explanation is required, and it should be more than superficial but less than an essay.

Safari no. 4: Bring in a photo or printed example of a symbol that you do not recognize and, therefore, must learn. Once you've spotted a symbol unfamiliar to you, find out what, in fact, it does mean and the origin of the symbol (who created it and determined what it means?). This might require talking to people, perhaps Googling. Prohibited, however, are appliances and the little symbols on the manufacturers' labels placed on them. Too boring. As always, don't settle for the first 'kill' on this safari. Keep hunting. Find a great one.

You will submit a printed or hard copy of your symbol. Include a typed (not handwritten) explanation of where you found the symbol, what it means, and how you determined its meaning. This explanation is required, and it should be more than superficial but less than an essay.

Safari no. 5: Take a photo of the best example of Gestalt you can find, and "best" here probably means some combination of the various principles or elements of Gestalt (common fate/grouping, proximity, similarity or dissimilarity, continuation/continuity, figure/ground (or foreground/background), and personification. Type up why you believe it to demonstrate Gestalt, explaining how the denoted elements add up to much larger connotations.

Safari no. 6: Submit an advertisement in which you can identify the sign types as Charles Sanders Peirce identifies them: iconic, indexical, and symbolic signs. Include a paragraph CLEARLY identifying each of the three sign types in the image and why they are in fact those sign types. You must demonstrate that you know what the terms mean and how they should be applied, so define each sign type in your explanation. That's the primary purpose of this safari. If you're really good, you'll find one ad with all three sign types, however, no penalty for submitting more than one ad in order to identify all three sign types.

Do not submit the ad if you don't know the advertiser or product or service being advertised. Do not submit unless it is, in fact, a commercial advertisement, which will mean that it is intentionally persuasive. You are not looking merely for an image with Peirce's signs in evidence. You are researching advertising. To help you with this safari, a checklist:

Charles Sanders Peirce's categories of signs

	Sign depicted in the ad	Why (explanation)
ICONIC		
INDEXICAL		
SYMBOLIC		

Examples:		
ICONIC	Rendering of a puppy	It represents any puppy, all puppies; as a sign, it is less than the concept it represents – it is no specific species or dog, but is flattened or generalized to represent all dogs
SYMBOLIC	WWF Panda logo	We have to learn by exposure and convention that <i>that</i> particular panda, rendered in that particular and abstract way, is the logo for the World Wildlife Federation.

Safari no. 7: This safari is a lot like the previous one, only this time we're researching advertising to find Arthur Asa Berger's sign types. So, find and submit one or more print advertisements that use metonymic, analogical, and displaced symbolic codes in order to persuade. Include a paragraph CLEARLY identifying each of the three with explanations that CLEARLY demonstrate that you know the codes' definitions. If you need multiple ads to find all three codes, that's fine.

This safari is our most challenging yet. So, a few helps:

You are looking for examples of metonymic, analogical, and displaced codes, which means sets of signifiers (plurality). A single signifier? Not enough. Clearly map out the multiple signifiers and what each signifier signifies or means. This should be more than mere connotation.

Second, especially for displacement, we don't care about cars, tigers, hamburgers, or ketchup bottles as objects. We only care about them if they are presented as signifiers of something else. So, identify the signifier, not merely the object, and just what it is supposed to signify.

Third, use the definition of each term in your explanation so that you are demonstrating accurate knowledge of what these codes are, how they work, and what they describe. The definitions are in the 'notetaker' PDF posted in Canvas.

Fourth, you can use separate examples for the analogical and displaced codes, or you can use one image and map out each of the codes or relationships. No point deduction for submitting two, in other words. Recall that analogical codes, displaced codes, and condensed codes all are metonymic, so you do not need an example of only metonymy. You do need to identify or otherwise demonstrate that you know what metonymic means and how it works, so don't leave that out.

Fifth, you can hunt wherever you like, but I suggest that these symbolic animals are best seen and caught in magazine advertising. Barnes & Noble has an awesome selection of magazines up front in the store. The library has some. DO NOT USE GOOGLE to search specifically for these codes. You could, however, search online

using key words such as, "Coca-Cola advertising," then peruse those ads in search of these codes.

Safari no. 8: This is the second Berger code safari, one focused on condensation. So, locate one excellent example of a condensed symbolic code. It does not have to be in an advertisement, though you are welcome to look in advertising. Include a paragraph CLEARLY explaining HOW the condensation is achieved and the meaning that it makes. Identify as many of the individual signifiers as you can, and remember that for a code you need at least two signifiers (good codes have many more than two). Remember and perhaps use the cone model we looked at in class. Be sure to clearly map or chart the signification, and remember that in this particular code signification isn't merely connotation. Your best example will not likely be your first. Keep hunting. Go with your third.

This is the toughest safari yet, so some more helps:

Step 1: Identify the individual signifiers. Make sure that at least most of these signs do not belong together in their "natural habitats".

Step 2: Map the meanings of these signifiers. For example, the eagle represents America as synecdoche. The screeching baboon signifies the chaos and primal scream of many Americans trying to make sense of politics since Jan. 6. The shredded U.S. flag represents a democracy torn and compromised by powerful, rending forces. The heavy saturation of reds signify blood, violence, sacrifice, passions, and alarm. And so on.

Step 3: Identify the unified, condensed meaning. The otherwise disparate signifiers are condensed in Protest the Hero's album cover art to signify the desperate plight of America and American-style democracy as it screams over the cliff to its death. America is dying.

It's not enough to say a bunch of symbols come together for a new meaning. You gotta map it all out.

Safari no. 9: Experimenting with typography. I will divide you all up into three groups. You need do only the safari assigned to your group.

Group #1 — Designing a book cover. Imagine that you have been commissioned to choose or create a typeface for a 2023 update and adaptation of the Jane Austen novel, Emma. Alexander McCall Smith re-wrote the classic novel as part of a larger effort to revise and refresh Austen's many classics. It's your job to choose the typeface for the new book's cover. Your choice should communicate both classicism *and* modernity. Include with your choice a few paragraphs explaining and justifying your selection. If you can, provide an example of the title "Emma" in the typeface you choose so we can see it.

Group #2 — Designing political campaign signage. You are running for Emperor or Empress of Berryland, 28,000 acres of unspoiled and yet aggressively mown/blown/weed-eaten/seeded/blown again land in the

foothills of northwest Georgia. Choose a typeface for your political campaign signage, bumper stickers, website, etc. The typeface needs to reflect or connote the essence of what you represent and, if elected, the values you will adhere to as supreme ruler of all that is Berry. It needs to communicate, if only implicitly, your core values, but at the same time, connote energy and vitality, as well. Come up with a campaign tagline and present it in the typeface you choose. Include a couple of paragraphs about why that's THE typeface for you as candidate.

Group #3 — Locating a typeface disaster. Find the most tragic typographical train wreck that you can, but in the natural world, not online. No Googling. You're looking for a mismatch or disconnect, an instance of type in which the typeface choice does not match at all the intended message or that message's appropriate tone or visual impact. Include a photograph of your example and a paragraph or two explaining why the typeface choice is, in fact, unfortunate.

Safari no. 10: Beautiful, artful design. Track down and photograph or otherwise document some object that you find beautiful and that you recognize as great, artful design. This object might be a:

- Toy
- Kitchen appliance
- Room layout
- Bridge (over water)
- Wristwatch
- Building or aspect of something built (architecture)
- Tool
- Everyday object
- Furniture piece
- Automobile
- Weapon



You are thinking about what seems God-ordained, natural, just “right.” You are thinking about interface, or how easy the object is to use or enjoy. You are not allowed to submit art or artistic expression, which has no intended purpose other than expression. And no phones, unless they date back to at least 1950. Document the object by photographing it in color, and as always consider POV, scale, perspective, and lighting. How you photograph the object is part of the safari.



Explain or otherwise describe:

- Why you find the object beautiful or aesthetically pleasing
- What emotional responses the object elicits, including your first reaction to seeing or experiencing the object
- Something notable about the object's form or shape or design
- The interplay of form and function

Safari no. 11: Broken Dream. Bring an original photograph of anything that to you represents a “broken dream.” You are creating in photography a visual poem, a poem

about loss, pain, and mourning. By “dream”, I mean something truly aspirational, noble, and worthy of pursuit. A photo of a kid’s ice cream cone dropped on the sidewalk, therefore, is not eligible. The kid didn’t “dream” of having ice cream. Strive for more than simply a visual pun; aim for poignancy, even transcendence. Include the date the photo was taken and the physical location. And no photoshopping, filtering, etc. You can, however, photograph in black and white.

Safari no. 12: The beautiful, the mundane, the grotesque. I will divide the class up into three groups. as divided up in class, one photo of a. the mundane, everyday, banal, b. the ugly, grotesque or hideous, or c. the poignant, timeless, poetic. With writeup/explanation.

Safari no. 13: The Apocalypse. Bring in one photo so emotionally powerful that it just might sustain you in a post-apocalyptic future. This photo is a rebellion against time, knowing that the future cannot deny its own past. Remember that you won’t necessarily be able to remember who or what is in the photo, so an image of Grandma and Grandpa might simply become two elderly people smiling at a camera. A photo of Scruffy, too, might become just a mundane image of a dog. Seek a photo of or from your past that has so much raw emotional power that it might be able to propel you into the future.

