

PHOTOGRAPHY 309B

2:00 – 4:50pm, Monday/Wednesday – IFT

Professor: Shannon Ebner, sebner@usc.edu

Website: <http://www.imagineallthepeople.info>

Office hours: Mondays from 12-2pm or by appointment

Office Location: IFT, room 106 (next to Equipment Cage)

Telephone: 213.743.2017

COURSE DESCRIPTION:

The goal of this course is to facilitate a shift from teacher-assigned work to self-directed, self-motivated research for the purpose of realizing a semester long art project of your own design and making. The questions that are generated by your project, and your gradual solutions for resolving them, will be the primary focus of this class. Additionally, through selected close readings of essays and texts, lectures, field trips, class discussions and presentations of your own work, emphasis will be placed on investigating the various methodologies and positions employed by artists historically.

EXPECTATIONS AND REQUIREMENTS:

While there is lab time built into the class schedule, you are also required to develop film and print on your own time - check the darkroom calendar for hours of operation.

All written work must be typed - handwritten work will be accepted only in cases of emergency.

**** PLEASE NOTE THAT THIS CLASSROOM IS A SCREEN FREE ZONE ****

Attendance Policy for Photography Area:

After missing the rough equivalent of 10% of regular class meetings (3 classes if the course meets twice per week and 2 classes if the course meets once per week) the student's grade and ability to complete the course will be negatively impacted.

- For each subsequent absence (excused or otherwise), the student's letter grade will be lowered by the following increment: 1 absence over 10% equivalent missed = the lowering of the final course grade by one full grade.
- Being absent on the day a project, quiz, paper, exam, or critique is due can lead to an "F" for that project, quiz, paper, exam, or critique.
- It is always the student's responsibility to seek means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered.

- It should be understood that 100% attendance does not positively affect a final grade.
- Any falsification of attendance may be considered grounds for a violation of ethics before the University Office of Student Judicial Affairs.
- Tardies can accumulate and become equivalent to an absence (three tardies equal one absence).
- Attendance will be taken at the beginning of each class.
 - Any student not in class after the first 10 minutes is considered tardy.
 - After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in a tardy for that class session.
 - Students will be considered absent if they leave without the instructor's approval before the class has ended or if they take un-approved breaks that last longer than 45 min.

GRADING:

- B: Regular attendance and participation in critiques and discussions/lab time
Resulting work from lab time reflects a handle on materials and methods as well as development of ideas and concepts
- A: All of the above with exceptional work
Work consistently exhibits intellectual risk, as well as rigor
- C: Average work, infrequent participation and attendance problems
- D: Poor work, very infrequent participation and serious attendance problems
- F: Little or no work
- Inc: This grade does not exist

30% Class participation in discussions
20% Written responses
50% Quality of work for critiques

Mid-term grades will be given on Week 11. This assessment will be based upon the quality of your work, class participation, and attendance thus far.

WEEKLY SCHEDULE

Week 1:

January 9 – Introduction / syllabus overview / requirements
Discussion: What constitutes a project?
Reading for 1/18: *Photography's Discursive Spaces* by Rosalind E. Krauss + *The Problem of Reading* by Moyra Davey

January 11 – Past Project Review

January 12 – LAX Art L.A. @ 7:30PM // THE WARPLANDS by CAULEEN SMITH
Conversation between artist Cauleen Smith and art historian Rhea Anastas

Week 2:

January 16 – MLK Day – NO CLASS

January 18 – Past Project Review (cont.)
Discussion: Discursivity
Lecture: Photoconceptualism + Pictures
Generation
Reading response due for Krauss and Davey

January 15 – Conversation with Theaster Gates and Hamza Walker
Regen Projects @ 2:00PM // WWW.REGENPROJECTS.COM

Week 3:

January 23 – “Vision and Justice” session I, AFA Library
January 25 – “Vision and Justice” Presentations

Week 4:

January 30 – LAB / MEETINGS
February 01 – LAB / MEETINGS

Week 5:

February 06 – Critique
February 08 – Critique

February 07 – Artist Presentation: Martha Rosler
GETTY CENTER Museum Lecture Hall @ 7 pm

Week 6:

February 13 – Tech Demo: View Camera
View Camera assignment distributed

February 15 – Tech Demo: Advanced Lighting

Reading for 02/22: *A Continuous Signal* by
Zoe Leonard

Week 7:

February 20 – President's Day – NO CLASS

February 22 – The Essay: Tacita Dean's Floh and Harrell
Fletcher's *The American War* and *Hotel Palenque*
Moyra Davey and Zoe Leonard's *Analogue*
Reading response due for Leonard

Week 8:

February 27 – Tech Demo: Refined scanning and Epson printing
March 01 – LAB / MEETINGS

Week 9:

March 06 – LAB / MEETINGS
March 08 – LAB / MEETINGS

Week 10:

March 13 – SPRING BREAK
March 15 – SPRING BREAK

Week 11:

March 20 – Critique
March 22 – Critique

Week 12:

March 27 – Handtmann Photography Lecture in co-sponsorship with LACMA
Daniel Joseph Martinez in conversation with Juli Carson
The Bing Theater @ 7pm

March 29 – Antecedent Presentations

Week 13:

April 03 – Antecedent Presentations
April 05 – Antecedent Presentations

Week 14:

April 10 – LAB / MEETINGS
April 12 – LAB / MEETINGS

Week 15:

April 17 – LAB / MEETINGS
April 19 – LAB / MEETINGS

Week 16:

April 24 – Final Critiques

April 26 – Final Critiques

May 7 – Jennifer West: Film Title Poem and Other Wonders

RedCat Theater @ 8:30 PM // \$8 // <https://www.redcat.org/event/jennifer-west-film-title-poem-and-other-wonders>

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

Roski admissions information ◀ (Not required for MFA or PAS graduate courses)

For information and an application to become a Fine Arts minor, please visit <http://roski.usc.edu/minors/> Please contact Antonio Bartolome at anbartol@usc.edu or 213-740-7567 with any questions about a minor in the Fine Arts. To become a Fine Arts major, please visit http://roski.usc.edu/undergraduate_programs/ Please contact Penelope Jones at Penelope@usc.edu or 213-740-9153 with any questions about majoring in FA. Applications are due October 1st and March 1st every year.”