

PHOTOGRAPHY 309b

2:00 - 4:50pm, Monday/Wednesday - IFT

Professor: Shannon Ebner, sebner@usc.edu

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

Office hours: Mondays from 1 - 2pm by email appointment

Office Location: IFT

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 work 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.

Response Papers - these are 1 - 2 page typed responses to assigned readings, lectures, exhibitions or visiting artist talks. The expectation for these papers is that they demonstrate your grasp of the materials through writing. These papers are not meant to be opinion based nor are they a platform for you to discuss your own work or ideas - they are brief papers that provide a condensed format for you to discuss ideas and arguments presented by authors or artists or curators and in turn your response papers make it possible for me to assess your critical engagement with course content.

Contact Sheets - contact sheets will be due periodically on lab days (**see below for dates**). On lab days when contact sheets are due arrive to class with the sheets ready to turn in so you can spend class time printing your negatives.

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.

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."

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Weekly Schedule

Week 1:

January 11 - Syllabus overview / requirements
Discussion: what constitutes a project?
Reading for 1/25: *Photography's Discursive Spaces* by Rosalind E. Krauss

January 13 - **Past Project Review**

Week 2:

January 18 - Martin Luther King's Birthday / NO CLASS

January 20 - **Past Project Review (cont.)**

Lecture: Photoconceptualism and Pictures
Generation + NO WAVE
Reading for 1/25: *To be Blunt* by Alex Klein

Week 3:

January 25 - Discussion of Krauss and Klein readings
Lecture - View Camera
Due: Reading response #1 (Krauss and Klein)

January 27 - Discussion of Barbara Kasten and Martine Syms
Tech Demo: View Camera
View Camera assignment distributed

Week 4:

February 01 - **Critique - 7 prints no smaller than 11 x 14**
February 03 - Advanced Lighting Demo

Week 5:

February 08 - **Critique - 7 prints no smaller than 11 x 14**
February 10 - **Visiting Curator Tina Kukielski**
Reading for 03/01: *A Continuous Signal* by
Zoe Leonard and *In Defense of the*
Poor Image by Hito Steyerl

**** Handtmann Lecture: Barbara Kasten in conversation with
curator Alex Klein and artist Martine Syms ****

Week 6:

February 15 - President's Day / No Class
February 17 - Lecture / Discussion: The Essay
Due: Visiting Lecture response #2 (Kukielski)
Due: Reading response #3 (Leonard and Steyerl)

Week 7:

February 22 - Advanced Scanning and Print Demo
February 24 - MOCA (Hito Steyerl's *Factory of the Sun*)

Week 8:

March 01 - Lab / Meetings - **6-8 contact sheets**
Due: MOCA fieldtrip response #4 (Steyerl)

March 03 - Lab / Meetings - **6-8 contact sheets**

Week 9:

March 08 - **Critique - 10 prints no smaller than 11 x 14**
March 10 - **Critique - 10 prints no smaller than 11 x 14**

Week 10:

March 15 - **SPRING BREAK**
March 17 - **SPRING BREAK**

Week 11:

March 22 - Lab / Meetings
March 24 - Lab / Meetings

Week 12:

March 29 - **Antecedent Presentations**
March 31 - **Antecedent Presentations**

Week 13:

April 05 - **Antecedent Presentations**

April 07 - Lab / Meetings - **Due: 4 contact sheets**

Week 14:

April 12 - Lab / Meetings - **Due: 4 contact sheets**

April 14 - Lab / Meetings

Week 15:

April 19 - Lab

April 21 - Lab

Week 16:

April 19 - **Final Critique - 10/15 Prints Due**

April 21 - **Final Critique - 10/15 Prints Due**