

FAPH 409 – TOPICS IN ADVANCED PHOTOGRAPHY

6:00 – 9:00pm, 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 / Telephone: 213.743.2017

COURSE DESCRIPTION:

TOPICS IN ADVANCED PHOTOGRAPHY is a seminar style studio course. The primary focus of this course is the ongoing development of your work. Through readings, discussions, thinking and making, we will address some of the issues surrounding photography today. Over the course of the semester we will look closely at your work. We will read texts that provide a historical context for the ideas of our time. We will visit and talk with working artists about how they arrived at certain conclusions in their work, how they have come to develop critical positions, what informs their decisions and what is relevant to them and why. This course will culminate with a group exhibition. Considerable time will be devoted to the development of this exhibition. As a class you will work together to arrive at decisions through consensus, which will be challenging and fun. This class does not promise any conclusions but we will learn together and through that experience endeavor to advance.

EXPECTATIONS AND REQUIREMENTS:

All readings are available as PDFs for download:

<http://www.imagineallthepeople.info>

All written work must be typed.

You are required and expected to attend class, follow assignments, participate in discussions and contribute to group projects.

**** THE CLASSROOM IS A SCREEN FREE ZONE ****

WEEKLY SCHEDULE:

Week 1:

January 9 – Introduction / Syllabus Review / Requirements

In-class project: Exhibition as Subject and Form

January 11 – Self-styled 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 CLASSES

January 18 – Self-styled review cont.

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

Week 3:

January 23 – LAB / MEETINGS

January 25 – LAB / MEETINGS

Week 4:

January 30 – Exhibition Presentations

February 01 – Exhibition Presentations

Week 5:

February 06 – Critique

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

February 08 – Critique

Week 6:

February 13 – Critique

February 15 – Field Trip (TBD)

Week 7:

February 20 – President's Day – NO CLASSES

February 22 – The Group – Daniel Joseph Martinez (DJM) 1.

Week 8:

February 27 – The Group – DJM 2.

March 01 – The Group – DJM 3.

Week 9

March 06 – Critique

March 08 – Critique

Week 10:

March 13 – SPRING BREAK

March 15 – SPRING BREAK

Week 11:

March 20 – Exhibition Lab

March 22 – Exhibition Lab

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 – Lab

Week 13:

April 03 – Site Visit for group exhibition
April 05 – Lab/Meetings

Week 14:

April 10 – Exhibition Lab
April 12 – Exhibition Lab

Week 15:

April 17 – Exhibition Lab
April 19 – Exhibition Lab

Week 16:

April 24 – Final Critiques/Exhibition
April 26 – Final Critiques/Exhibition

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>

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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

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.”

* Addendum to 300 and 400 Level Syllabi

Artist statement

At the close of the semester, all 300 and 400 level students are required to submit an artist statement.

These materials are due on the last day of class.