Course Description

Photographic exploration of the interaction of people and place.

Required Textbooks


Required Readings

Mitchell, William J, Wunderkammer to World Wide Web: Picturing Place in the Post-Photographic Era. Other essays as assigned – Cosgrove, Wall, Adams, etc.

Course Structure

This is a studio class. You will be expected to plan ahead and work during class time. Generally, class time will be split evenly between demos and lectures/studio time. There will be critiques, exams, assignments, and discussions during class. You will be expected to have completed and made notes on all readings before the assigned class meeting.

Course Requirements & Grading

1. Regular and punctual attendance.
2. Completion of all assigned work.
3. Participation in class discussions and critiques.

Critique #1 33%
Critique #2 33%
Critique #3 34%

Attendance Policy

Regular and punctual attendance is mandatory.

1. Three unexcused absences will be tolerated.
2. More than three absences will require a note from a doctor or a note from the art office explaining a critical family/personal problem in order to be excused.
3. More than three unexcused absences will affect your final grade by at least one letter grade per absence.
4. Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence. A tardy is considered to be arrival after the beginning of class activities.
5. Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
6. Examinations missed may only be made up with an official doctor’s excuse.
7. Critiques missed may not be made up and grades will reflect the student’s failure to participate in the critique discussions.

Lab Hours and Policies

The lab may be used on a first come, first serve basis. Classes that are in session have priority. Some instructors do not allow other students to use the labs when their class is meeting in the lab. Obey their wishes.
Failure to follow the rules may result in loss of lab privileges!

Lab hours will be posted on the wall outside the lab entrance.

Supply List

Working Camera  
Inkjet Paper (min of one box of 50 sheets 13x19)  
Tripod  
Portable Hard drive. Flash drives and CD are not acceptable storage methods for this class.  
Other supplies as necessary

Course Risk Factor & Classroom Safety

The risk factor for this course is rated a category 3. Serious bodily injury or death could result from improper use/handling of chemicals and electrical devices.

The Texas Hazard Communication Act & Rules require public employers to provide training and information to employees and laboratory students concerning hazardous chemicals they may be exposed to in their workplace or laboratories. UNT maintains a file of Material Safety Data Sheets on all chemicals and hazardous materials purchased and used by UNT personnel and students. The Material Safety Data Sheet files are open and available to all students. The files are located at the Risk Management and Environmental Services Office, Hospital Building, room 221. Their telephone number is 940/565-2109.

Disability Accommodation

Please notify the instructor if you have a disability that requires accommodation. You must be registered with the UNT Office of Disability Accommodation, Union Building, Room 318. The School of Visual Arts Policy on Accommodation is available upon request in the Art Building, Room 111. Further questions or problems concerning accommodation should be addressed to Marian O’Rourke-Kaplan, Associate Dean, Art Building, Room 111. If you require assistance in taking notes, please be advised that the person supplying notes does not give you notes for days you are absent. It is your responsibility to be in class.

Center For Student Rights and Responsibilities

A statement outlining student rights and responsibilities within the academic community is provided online. Visit www.unt.edu/csrr for more information.

In Case of Emergency

In case of an emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of a tornado, (campus sirens will sound), or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your professors and act accordingly.

Course Changes

The instructor reserves the right to make changes to the syllabus with or without notice.

Calendar

Week One

Monday 8/30/10
Course Introduction: Required books, materials and expectations.  
Set-up crit groups.  
Collect contact information  
Buy your supplies now!
Please read and take notes on Wunderkammer to World Wide Web: Picturing Place in the Post-Photographic Era by William J. Mitchell from Picturing Place: Photography and the Geographical Imagination
Edited by Joan M. Schwartz and James R Ryan
Definitions of landscape
Lecture: Francis Alys and Lozano-Hemmer

Wednesday 9/1/2010
Discuss Mitchell essay- turn in one page of hand written notes on the essay.
Third View Rephotographic project
Distribute Cosgrove essay

Week Two

Monday 9/6/2010
No Class, Labor Day

Wednesday 9/8/2010
Embarrassment of Riches: Picturing Global Wealth- discuss Cosgrove essay

Week Three

Monday 9/13/2010
Power Lecture (have read and made notes on Cotton Introduction and “Deadpan” chapter)

Wednesday 9/15/2010
Lab Day

Week Four

Monday 9/20/2010
Lecture: Density/Identity/Landscape
Jeff Wall or identity handout

Wednesday 9/22/2010
Lab Day

“Dual Gaze: Picturing Female Identity” begins with a screening of Beauty Knows No Pain, Elliott Erwitt’s documentary film about the Kilgore Rangerettes, at 5:30 p.m. Thursday, Sept. 23 at UNT on the Square in Denton. Erwitt was documenting Texas culture after the Kennedy assassination for Paris Magazine when he discovered the Rangerettes.

Week Five

Monday 9/27/2010
Crit one group A: Have a min of 8-15 well crafted prints made on one idea/subject. Prints may be in Black and White or Color. 100-300 word Project Proposal statement to accompany the work. Images will be graded on content/concept and technique as well as project statement.
Discuss Jeff Wall essay

Wednesday 9/29/2010
Class meets during the following time for visiting artists

“Dual Gaze: Picturing Female Identity” Photographers O. Rufus Lovett and Libby Rowe will lecture at 2 p.m. Sept. 29 in the Art Building, Room 223, with a book signing following the presentation.
Week Six

Monday 10/4/2010
Crit one Group B Have a min of 8-15 well crafted prints made on one idea/subject. Prints may be in Black and White or Color. 100-300 word Project Proposal statement to accompany the work. Images will be graded on content/concept and technique as well as project statement.

Wednesday 10/6/2010
Workday

Society for Photographic Education South Central Conference Oct 7-9 Fayetteville, Arkansas

Week Seven

Monday 10/11/2010
Crit one Group C Have a min of 8-15 well crafted prints made on one idea/subject. Prints may be in Black and White or Color. 100-300 word Project Proposal statement to accompany the work. Images will be graded on content/concept and technique as well as project statement.

Wednesday 10/13/2010
National Identity and landscape
The Americans as topic- Evans, Frank, Sternfeld
Possible field trip to Amon Carter Museum (either this Wednesday or the following)

Saturday, October 16
I give Artist’s Eye lecture at Kimbell Museum, Fort Worth

Week Eight

Monday 10/18/2010
There goes the neighborhood-American suburban identity
Read Robert Adams essay

Wednesday 10/20/2010
Possible Field Trip to Amon Carter

Week Nine

Monday 10/25/2010
Crit two Group A Have a min of 8-15 well crafted prints made on one idea/subject. Prints may be in Black and White or Color. 100-300 word Project Proposal statement to accompany the work. Images will be graded on content/concept and technique as well as project statement.

Wednesday 10/27/2010
Workday

Thursday, 10/28/2010 possible field trip to Houston to see three exhibitions

Week Ten

Monday 11/1/2010
Crit two Group B Have a min of 8-15 well crafted prints made on one idea/subject. Prints may be in Black and White or Color. 100-300 word Project Proposal statement to accompany the work. Images will be graded on content/concept and technique as well as project statement.
Wednesday 11/3/2010
Workday- I am giving an artist lecture at the Martin Museum of Art

Week Eleven

Monday 11/8/2010
Crit two Group C Have a min of 8-15 well crafted prints made on one idea/subject. Prints may be in Black and White or Color. 100-300 word Project Proposal statement to accompany the work. Images will be graded on content/concept and technique as well as project statement.

Wednesday 11/10/2010
Workday

Week Twelve

Monday 11/15/2010
Global landscape and identity

Tuesday, 11/16 Visiting Artist Catherine Wagner will give a talk. Details TBA

Wednesday 11/17/2010
Workday

Thursday, 11/18/2010
Dornith Doherty Exhibition opening at UNT on the Square. Reception 5-7pm

Week Thirteen

Monday 11/22/2010
Mapping and Geography

Wednesday 11/24/2010
Workday- attendance will not be taken

Week Fourteen

Monday 11/29/2010
Workday

Wednesday 12/1/2010
Crit three Group A Have a min of 8-15 well crafted prints made on one idea/subject. Prints may be in Black and White or Color. 100-300 word Project Proposal statement to accompany the work. Images will be graded on content/concept and technique as well as project statement.

Week Fifteen

Monday 12/6/2010
Crit three Group B Have a min of 8-15 well crafted prints made on one idea/subject. Prints may be in Black and White or Color. 100-300 word Project Proposal statement to accompany the work. Images will be graded on content/concept and technique as well as project statement.

Wednesday 12/8/2010
Crit three Group C Have a min of 8-15 well crafted prints made on one idea/subject. Prints may be in Black and White or Color. 100-300 word Project Proposal statement to accompany the work. Images will be graded on content/concept and technique as well as project statement.
STUDENT ACKNOWLEDGEMENT: Lastly provide a “tear off” or separate page with a place for the student(s) to sign a declaration of understanding and agreement with the above syllabus provisions and risk factor.

These forms should be kept on file for all category 2 and 3 classes for 1 year. An example of format is as follows:

I ___________________________ (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

<table>
<thead>
<tr>
<th>Course number and section</th>
<th>Risk Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASTU 4920</td>
<td>3</td>
</tr>
</tbody>
</table>

Student phone #, e-mail address (print) ___________________________ Signature ___________________________ Date ___________________________

University of North Texas
Waiver of Liability and Hold Harmless Agreement
In consideration for the expectation of publicity and acknowledgement for __________________ (property) and any valuable consideration, I hereby release, waive, discharge and covenant not to sue the University of North Texas, the Board of Regents of the State of Texas, their officers, servants, agents, or employees of UNT from any and all liability, claims, demands, actions, and causes of action whatsoever arising out of or related to any loss damage, injury including death that may be sustained by me, or to any property belonging to me, whether caused by the negligence of UNT, or otherwise for the use of images of property which I own and or have full authority to license for such uses, regardless of whether said use is made in conjunction with my own name, company name, or with a fictitious name, or whether said use is made in color, black and white, video, or otherwise, or other derivative works made thought any medium. I waive any right that I may have to inspect or approve the photos or finished versions incorporating the photos, including written copy that may be used in connection therewith.

Voluntary Assumption of Risk of Loss
To the best of my knowledge, I can fully participate in any publicity. I am fully aware of the risks and hazards connected with the activity including, but not limited to, the risks as noted herein, and I hereby elect to voluntarily participate in publicity and to engage in publicity may be hazardous to me and property. I voluntarily assume full responsibility for any risks of loss, property damage, illness or personal injury, including death, that may be sustained by me, or any loss or damage to my property, as a result of being engaged in publicity.

I agree to indemnify and hold harmless UNT from any loss, liability, damage, or costs, including court costs, and attorney’s fees that may be incurred due to my participation in publicity.

I understand that UNT will not be responsible for any medical costs associated with any injury that I may sustain while participating in publicity.

I understand that I should and am urged by UNT to obtain adequate health and accident insurance to cover any personal injury or property loss to myself or property that may be sustained during publicity.

It is my express intent that this agreement shall bind the members of my family and spouse, if I am alive, and my heirs, assigns, and personal representative, if I am not alive, shall be deemed as a release, waiver, discharge, and covenant not to sue UNT and that this agreement shall be construed in accordance with the laws of the State of Texas.

In signing this release as a participant in publicity, I certify that I have read the foregoing waiver of liability and hold harmless agreement, I understand it, and I sign it voluntarily as my own free act and deed; no oral representations, statements, or inducements, apart from the foregoing written agreement, have been made.

I am at least 18 years of age, and fully competent; or if under 18 years of age, my parent or legal guardian’s approval and signature has been obtained; and I execute this release for full, adequate, and complete consideration fully intending to be bound by the same.

IN WITNESS THEREOF, I have hereunto set my hand on this ______day of ____________, 20___

Participant’s signature (required) ___________________________ Signature ___________________________ Date ___________________________

Parent or Guardian’s signature (if necessary) ___________________________ ___________________________ ___________________________

witness witness witness