

INSTITUTION

Dawson College
(Quebec, Canada)

DEPARTMENT

Fine Arts

SEMESTER

Winter 2014

COURSE NUMBER

510-294-DW/02

COURSE TITLE

Imaging Themes

PRE-REQUISITE

510-194-DW

PROGRAM

Photography (Term 2)

COMPETENCY

0494, 049A

PONDERATION

1-2-1

INSTRUCTOR

Andres Manniste

CONTACT INFORMATION

I am generally available in room 2G6-3.
Phone extension 3203 or leave a
message at 495-2632.
e-mail: amanniste@dawsoncollege.qc.ca

OFFICE HOURS

Tuesdays, 11:00-15:00
Wednesdays, 11:00-15:00
Fridays 11:30-13:00

Please make an appointment

This course outline has been prepared in conformity with the **Institutional Student Evaluation Policy (ISEP)**. The Institutional Student Evaluation Policy (ISEP) is designed to promote equitable and effective evaluation of student learning and is therefore **a crucial policy to read and understand**. The policy describes the rights and obligations of students, faculty, departments, programs, and the College administration with regard to evaluation in all your courses, including grade reviews and resolution of academic grievance. The **ISEP** is available on the Dawson website.

GENERAL DESCRIPTION

This course explores the commonalities and differences in the way photography and the fine arts have approached various themes. The course looks at various shared imaging themes since the advent of photography.

OBJECTIVES

Statement of competency

To critique works of visual arts

To assess the photographic potential of social phenomena

Elements of competency

1. The student distinguishes the components of a work of art.
2. The student understands the circumstances in which the work emerged.
3. The student describes the meaning behind the work.
4. The student assesses the work.
5. The student selects a social phenomenon to study.
6. The student gives meaning to the phenomenon.
7. The student proposes subjects to be photographed that are related to the phenomenon.

STANDARDS

Context

Individually:

- While performing an individual or group project
- Using reference materials

Criteria

- 1.1 Appropriate use of analysis checklists and reference documents.
- 1.2 Identification of processes, production tools, means of expression or styles.
- 1.3 Determination of important elements of composition
- 1.4 Demonstration of open-mindedness
- 2.1 Appropriate use of analysis checklists and reference documents.
- 2.2 Identification of art movements
- 2.3 Accurate interpretation of why the work was created and the important elements of the historical context at the time.
- 2.4 Accurate analysis of the cultural and social dimensions of the work.
- 2.5 Correct determination of the applicable current of the time.

- 3.1 Use of appropriate vocabulary.
 - 3.2 Accurate analysis of the relationship between the components of the work and the circumstances in which it emerged.
 - 3.3 Justification of comments.
 - 3.4 Demonstration of open-mindedness

 - 4.1 Use of appropriate vocabulary.
 - 4.2 Use of appropriate arguments.
 - 4.3 Justification of a critical point of view.
 - 4.4 Relevance of the examples chosen.
 - 4.5 Demonstration of open-mindedness.

 - 5.1 Appropriate use of documentary research techniques.
 - 5.2 Appropriate use of observation methods.
 - 5.3 Identification of the important elements pertaining to the ideas or behaviours present.

 - 6.1 Accurate analysis of documents related to current events and information documents.
 - 6.2 Consideration of historical context.
 - 6.3 Accurate identification of economic and socio-political elements.
 - 6.4 Accurate identification of practices related to consumerism, culture and mores.
 - 6.5 Appropriate use of documentary research techniques.
 - 6.6 Justification of comments.
 - 6.7 Use of appropriate vocabulary.

 - 7.1 Correct determination of the requirements and constraints involved.
 - 7.2 Correct determination of the approach and angle to be used.
 - 7.3 Justification of the choice of subject.
 - 7.4 Compliance with professional ethics.
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LEARNING ACTIVITIES

The student will complete a number of in-class and home assignments to explore what comprises a work of art, to understand the cultural environment of art and develop appropriate tools to assess a work of art. This will be done through lectures, critiques and discussions.

Students will complete research and documentation through exercises, internet sites, library and from students' environment. Student will learn and use critical methodology. Student will integrate research into project on assigned theme.

TEACHING METHODS

Lectures, discussions, visual documentation, audio-visual presentation, fieldwork, museum and-or gallery visits, demonstrations, individual and class critiques, class presentations, group work.

GRADE DISTRIBUTION– A minimum grade of 60% is required to pass this course.

90% - Exercises and projects

10% - Studio practice, organization, participation, and professional conduct.

- Studio practice and professional conduct include applied problem-solving, organization, self-discipline, consideration and respect for others and the studio. Students are responsible for bringing appropriate materials to work in class, on time, as per proposed schedule and verbal instruction.
- Late submission of work will result in a 10% mark reduction for each week late; that is 1 mark for every 10 marks. The reduction is made on the first day past the due date; no re-submissions. Any project not submitted by date and time due will be considered late.
- Pick-up of student work: Students will be responsible to pick up their marked work at a date set by the teacher. This date must not exceed the grade deadline. After this date, the department cannot be responsible for the storing of student work. The pick-up date will be announced by the teacher in the last class.

GRADING POLICY FOR LATE ASSIGNMENTS

Project deadlines (date and time) MUST BE RESPECTED. During the term late submissions will carry penalties, however, the FINAL ASSIGNMENT / TEST must be handed in by the deadline to be considered for grading.

Penalties for late assignments

Up to: 1 week late	10% deducted
2 weeks late	15% deducted
3 weeks late	20% deducted
4 or more weeks late	0% assigned

Penalties for late/missed final assignment or test

Final assignment/test	0% assigned
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If the project is late due to sickness, then a medical note must be handed in to reduce or waive the penalty. Evaluation of all assignments, tests and presentations requires that students MUST be available in class for teacher feedback.

ATTENDANCE & PARTICIPATION POLICY

Presence and participation are necessary components of learning. Students who fail to attend or participate may jeopardize their successful completion of the course.

Attendance will be taken in every class. Arriving late or leaving early is considered an absence. After two absences, the instructor will notify the student and the department of his/her precarious state in the course. Three absences will significantly impact your final grade as this represents a loss of 20% of class time and course work. It is at the instructor's discretion to require documentation for absences. **Note: When absent from class, the student is responsible for inquiring about missed information and assigned homework.** Students should refer to the Institutional Student Evaluation Policy (Section III-C) regarding attendance.

LITERACY

The 10% professional attitude mark will include an assessment of the student's ability to discuss and criticize his or her work within the large context of art and its traditions.

ACADEMIC INTEGRITY POLICY

Academic integrity is a fundamental value of Dawson College. Both academic achievement and creative production are based on honesty and artistic integrity. Authorship of submitted work, in part or in whole, must not be misrepresented. If it is suspected that the work submitted is the result of the un-acknowledged use of source material or involvement in any dishonest or deceptive practice, the student may be required, at the teacher's discretion, to provide proof of authorship in the form of preliminary work. The same assignment may not be submitted to multiple courses unless approved by all the respective teachers. Any student who submits work where cheating or plagiarism is suspected will be reported to the office of the Dean of Creative & Applied Arts in accordance with ISEP Section IV-C.

STUDENT CONDUCT

Everyone has the right to a safe and non-violent environment. Students are obligated to conduct themselves as stated in the Student Code of Conduct and in the ISEP section on the roles and responsibilities of students. (ISEP Section II-D)

POLICY ON RELIGIOUS OBSERVANCES

Students, who intend to observe religious holidays, must inform their teachers in writing as prescribed in the ISEP Policy on Religious Observances. (ISEP Section III-C) Alternative arrangements will be discussed to make up for class material missed. All resulting changes in the tentative schedule of assignments must be finalised within the first two weeks of classes.

CELL PHONE POLICY

All cell phones must be turned off during class / studio / lab time. Use of social networking sites, personal e-mail, text messaging, etc. is allowed only during class breaks (except when it is an integral part of course work). Failure to respect this policy may result in marks being deducted from the student's 10% professionalism grade.

INTENSIVE COURSE CONFLICTS

If a student is attending an intensive course, the student must inform the teacher within the first two (2) weeks of class, of the specific dates of any anticipated absences.

RECOMMENDED TEXTS

A list of additional readings/www links will be provided during the course.

<http://dept.dawsoncollege.qc.ca/finearts/Faculty/AManniste/index.html>

SYLLABUS

(Subject to change, please verify for the most recent version at:

http://dept.dawsoncollege.qc.ca/finearts/Faculty/AManniste/Text/andres_office.htm)

- Week 1: (January 17) Lecture: Introduction to course, introduction to basic design.
Early Photography and the Artist (Slideshow)
- Week 2: (January 24) Lecture: The Portrait, review of basic design principles.
The Portrait (Slideshow)
PROJECT 1: **THE PORTRAIT** (three view points), presentation of project (20%)
Reading: Jonathan Jones and Gerard Seenan (2004) "The camera today? You can't trust it. Hockney sparks a debate", *Guardian Unlimited*, March 4, 2004.
Homework: Tear sheets of compositional organizations, make an inventory of electronic resources.
Written proposals and preliminary work.
Browsing: Robert Leggat, "PORTRAITURE" from *The History of Photography*
Jeanne Ivy, *The Self Portrait*
- Week 3: (January 31) Discussion of tear sheets
Written proposals and preliminary work due. Discussion of proposals.
- Week 4: (February 7) Studio work
- Week 5: (February 14) *Project #1 **THE PORTRAIT due**
- Week 6: (February 21) Presentation of Project #1, group discussion.
PROJECT 2: **THE DOCUMENTARY**(News), "*Social phenomena* include all behaviour which influences or is influenced by organisms sufficiently alive to respond to one another".
Homework: Written proposal for a documentary (5%)
- Week 7: (February 28)
Presentation of Project #1, group discussion.
- Week 8: (March 7, MID-TERM)
Lecture: *The origins of creativity*
***Written proposal for a documentary due.**
- Week 9: (March 14) Presentations of documentary proposals, discussion and methods. (25%)
Lab: Independent work session, working on documentary.

MID-TERM BREAK March 17-21

- Week 10: (March 28) ***Documentary assignment due.**
Presentation of Project #2, group discussion.
Homework: Written self-critique(5%)
Introduction to PROJECT 3: **GROUP WORK/CONCEPTUAL APPROACH** (*Death of the object*)
Conceptual photography
Working in groups- preparatory work.
Homework: Final Project written proposals (5%)
- Project 3: Death of the object**
The final project may be approached in many ways:
1. The photographer as the artist. You create and participate in the documentation of an artwork. The documentation is part of the artwork.
 2. Photography for documentation: The photographer as an outside observer and recorder of a object or performance.
 3. The photographer as a collaborator: Works with another artist in the creation of an event. The project must be a concrete document. Think about scale, transformation and presentation.
- conceptual

Week 11: (April 4)
Analysis of project proposals and formation of groups. (25%)

Week 12: (April 11) Lab: Work session
***Written proposal for final project due.**

EASTER BREAK April 18-21

Week 13: (April 25)
Lab: Work session

Week 14: (May 2) Lab: Work session

Week 15: (May 9) *Presentations and discussion
*Written self-critique of project due. (How to do a self-critique)

All research (photos, sketches, reviews, printed projects) must be collected within a folder or sketchbook, unless otherwise stated. Complete projects for critique should be brought to class on a USB key or similar storage device on the assigned dates. Projects must also be saved in a universal format and deposited in the drop box.

(Please note: May 14 at 15:00, is the last time to receive all projects)