

Teaching Portfolio

Chance DeVille

Fall 2019

Teaching Philosophy

At the core of my beliefs in teaching is the foundational structure that to teach is to inspire. My main objective as a professor and artist is to inspire creativity in community and to create an environment that fosters the ability to do so. Without inspiration, the instructional speech is lost upon the listener. By inspiring students and peers, I am building a web of informative individuals that could be expanded upon in later generations. I am also creating an environment that is comfortable for students to engage, interact, and fail, which is just as important. Without interaction and inclusivity, there is no community to absorb the information being taught.

To manifest a creative voice and style within an individual's work, they must be able to have the framework of mastery in a material to be able to execute and inject their creative ideals into a work of art. In order to obtain a classroom environment that fosters creative and conceptual individuality, I will give the students the knowledge of the medium from a technical perspective first. This will give the students the groundwork to build upon their individualistic approaches to image making in contemporary art. When doing this, I will address each student as such, an individual, with varying strengths and weaknesses. By catering to each of their specific needs, it will give them a stronger knowledge of the medium and further develop their skills to be able to create freely. It is also a goal of mine within this structure to instill in my students to not compare their work to others, but to analyze and evaluate what can be taken into their own practice. Being able to take and analyze critique in a meaningful way is an important skill I want all of my students to leave the classroom with.

Through both historical knowledge of the medium and research, I want to instill a sense of curiosity in their practice. It is important to me that students have a strong sense of historical knowledge while simultaneously questioning what is currently in the canon of photography. They will do this by implementing research into their practice, with the understanding that research is a branch of questioning and not the means to an end. The student should go in unaware of what they are searching for, open to the dialogue of information found along the way. By doing this, I am allowing the student to creatively think and also find new interests that pertain to building a stable practice at the beginning. After breaking down avenues of technical, critical and conceptual exploration within the medium, I want to teach the importance of creating a coherent body of work to my students. I will do this through teaching techniques of sequencing, conversations of narrative, and visual properties of the images individually to create a whole.

Ultimately, I aim to create a space for students in which they can be inspired, learn the technical and conceptual frameworks of photography, question and understand the historical importance of the medium, and utilize research explorations to heighten curiosity within their practice.

Inclusivity Statement

Inclusion of diversity and curiosities are the groundwork of a functioning environment for students to be able to learn and thrive in. It is of absolute importance to me as an instructor to be able to give the sense of inclusion and adaptability of needs to each and every individual in fostering a sense of acceptance and understanding within the community of our classroom.

As a gay man who also suffers multiple mental illnesses, I understand the difficulties that some individuals associate with navigating a classroom environment. It's pertinent to obtain a sense of individualistic approach to teaching without instilling a sense of ostracization or othering to the students. Inclusivity isn't about pointing out everyone's differences, but rather dismantling the ideology of a normal and instilling a contemporary approach to the classroom with the idea that everyone has an individual sense of self and approach to learning. My goal is to create a sense of community within the classroom; community in the sense where we don't have to preface that 'everyone' is welcome.

Understanding that we all learn differently, In the classroom I will always ask students that they need as an individualized learner so I can help further their knowledge consumption in the classroom and beyond. In addition, it will be a standard in my classroom to implement stating individuals pronouns when introducing themselves to help eradicate the idea that first appearance identifies an individual's gender.

In this community, we are all individuals with a different set of learning needs and it is necessary to create an environment in which we all feel comfortable, regardless of background, to voice these needs. My adaptability as a professor is contingent upon the understanding that I will always listen to an individual's learning needs.

Course Proposals

Red Light Visions: Intro to Black and White Darkroom Photography

Open to Majors and Non-Majors, no prerequisites required

3 credits - Studio

T-TH 1:10 - 6:00

Estimated Cost of Materials: \$150

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Through a contemporary understanding of the medium, students will learn how to photograph with a 35mm film camera, process 35mm film, and make silver gelatin prints in the darkroom. In this fast paced course, students will shoot a roll of film for each class to hone in on their skills of learning composition, light, and subject matter within photography. Students will learn the dynamics of black and white imagery by looking at artists such as: Peter Hujar, Diane Arbus, Lewis Baltz, Sally Mann and Robert Frank. By creating a lot of photographs, students will grapple onto the technical aspects of photography and the camera more quickly. Within this class, students will also gain speaking skills through participating in group critique. This is a fundamental skill and outcome for artists to be able to speak about their work as well as others.

Family Matters: Photographing Family and it's intricacies

Major Elective, Junior and Above

3 Credits - Studio/Seminar

MW 9:00 - 12:50

Budget: \$75

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Photographing family is a difficult and complex subject. What does Family mean? When does the photographer and the camera become too invasive? How does the artist allow an outside audience into a personal narrative? These are all questions that we as a class will dissect and discuss through readings, personal research, critique and artist discussions. We will read Roland Barthes', "Camera Lucida", as well as look at photo books by Richard Billingham, Larry Sultan, Sally Mann and Elle Perez. Alongside these readings and discussions, students will be expected to create their own body of work and an artist statement that reflects their definition and ideologies of family. Class budget will go towards photographic paper for students to print on for their presentations in bi-weekly and final critique.

Past to Present: Large Format Photography into Digital Landscape

Majors Only, Senior course

3 credits - studio

MW 1:10 - 6:00

Budget: \$200

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Taking advantage of the powerful qualities of both old and new properties, students will learn how to photograph using a 4x5 large format field camera and translating those negatives into a digital file through scanning. Field cameras still produce a quality of imagery that is superior to most affordable digital cameras. On the other hand, digital printing has made larger print sizes more accessible in photography. By combining these old and new techniques, we will learn how to create a photograph that benefits from being printed at large scale. While making these images, we will be thinking about how scale affects a photograph and how it changes the viewers experience. We will investigate these ideas by looking at artists: Laura Letinsky, Jeff Walls, Wolfgang Tillmans, and Paul Mpagi Sepuya. Since the nature of the large format camera is a slow process, students will practice how to invest a lot of time into one photograph. In contemporary photography, there is a tendency to speed up, this course will instill a meditative approach to photographing. This course will consist mostly of studio days with 2 critiques and one final critique at the end of the semester. At the end, the artist will present a body of work alongside an artist statement. If the student is graduating at the end of the semester, they will be expected to have a mock installation for their thesis exhibition explaining how scale is correlated to the imagery.

Syllabus

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Course Description:

Through a contemporary understanding of the medium, students will learn how to photograph with a 35mm film camera, process 35mm film, and make silver gelatin prints in the darkroom. In this fast paced course, students will shoot a roll of film for each class to hone in on their skills of learning composition, light, and subject matter within photography. Students will learn the dynamics of black and white imagery by looking at artists such as: Robert Frank, Diane Arbus, Lewis Baltz, Sally Mann and Peter Hujar. Throughout the duration of the course, students will be assigned chapter readings of Roland Barthes' "Camera Lucida" to also begin to understand a theoretical side to photography. By creating a lot of photographs, students will grapple onto the technical aspects of photography and the camera more quickly. Within this class, students will also gain speaking skills through participating in group critique. This is a fundamental skill and outcome for artists to be able to speak about their work as well as others.

Diversity Statement

Inclusion of diversity and curiosities are the groundwork of a functioning environment for students to be able to learn and thrive in. It is of absolute importance to me as an instructor to be able to give the sense of inclusion and adaptability of needs to each and every individual in fostering a sense of acceptance and understanding within the community of our classroom. I hope to eradicate the sense of a normal and have individuals feel free to thrive in the classroom both as a student and an artist, willing to experiment, succeed, and fail comfortably in classroom setting.

Disability Statement

Disability Statement In accordance with Section 504 of the Rehabilitation Act of 1973, as well as the Americans with Disabilities Act (ADA), RISD attempts to make its classes, programs, events and services accessible to everyone. Reasonable accommodations

are made for people with disabilities or special needs who request assistance. These accommodations may include relocation of the class, program, event or service, if necessary; duplication in an accessible location; provision of a comparable substitute at a fully accessible institution; and/or interim measures authorized by federal law. If you need assistance to participate in any class, program, event or service offered at RISD, please contact Director of Disability Support & Academic Support Brittany Goodwin at bgoodwin@risd.edu or 401 709-8460.

Course Learning Outcomes

Grading Scale:

A recognizable comprehension of a 35mm camera, as proven through quizzes and image making, the understanding of the relationships between essential camera functions such as ISO, shutter speed and aperture. (20%)

An understanding of darkroom printing techniques as shown through prints in critiques throughout the course as well as an analysis of these techniques in applying them to the subject matter of the imagery. (20%)

The ability to defend, contextualize, summarize, and participate in group critique as well as the understanding of individual work to be able to place it within the context of historical artists. (30%)

A production of a final project that contains cohesive imagery, engaging and thoughtful subject matter and a presentation showing the understanding of technical and conceptual aspects of beginning photography. (30%)

Weekly Outline:

Week 1:

Class 1, Tuesday:

Icebreaker exercise to introduce the class

A brief introduction to the history of photography/essential artists

Show students the basic functions of their SLR 35mm cameras

Darkroom introduction: Demonstration on how to load film, showing simple mechanics of the enlarger and where to find associated chemistry for silver gelatin printing

Get students their camera and darkroom kits

End class with lecture on the functions and importance of each ISO, aperture, and shutter speed

Class 2, Thursday:

Give students a quiz on camera mechanics

Demonstration on how to process film

Demonstration on how to read film strips once they've been properly processed and dried

Print contact sheets in the darkroom

Have students shoot and process at least 2 rolls of film over the weekend and prepare 2 prints for critique on Tuesday

Learning Outcomes: To gain base level technical knowledge of how the 35mm camera operates to create an image and how to develop these images and produce a contact sheet and prints out of these basic skills.

Week 2:

Class 3, Tuesday:

Have students hang and arrange their images for critique

Group discussion

Give an artist presentation

First Barthes chapter assignments given

Lab time rest of class

Students should shoot at least 2 rolls of film and have them processed for Thursday's class

Class 4, Thursday:

Discuss chapter readings on Roland Barthes

Artist presentation

Lab time to develop prints for next week's critique, 5 finished prints

Assign chapter readings for Camera Lucida

Learning Outcomes: Students are learning how to discuss the technical aspects of their work and others in the first critique, how to shoot and develop and print in the darkroom at a fast pace as well as discuss how they are interpreting the text by Roland Barthes.

Week 3:

Class 5, Tuesday:

Have Students hang and arrange their images for critique

Group discussion

Artist presentation

Give demonstration on dodging and burning

Students should shoot and process at least 2 rolls of film for class on Thursday

Class 6, Thursday

Discuss Chapter readings for Roland Barthes

Give demonstration on Split filtration printing in the darkroom

Lab time for students to develop prints for next week's critique, at least 5 finished prints

Give final chapter readings on Roland Barthes

Learning Outcomes: In week 3, students are learning how to speak about images in more of a conceptual way in addition to looking at the technical aspects of a print. Students will understand

more advanced darkroom techniques, such as dodging and burning and split filtration, and discussing how these processes help further their images. Students will think about how Barthes theories apply to their own work in discussions.

Week 4:

Class 7, Tuesday

Have students hang and arrange their images for critique

Group discussion

Artist Presentation on creating a cohesive project, give students their prompt for the final project

Students should start thinking about and shooting for their final project on this day

Class 8, Thursday

Checking in and discussion on final project

Demonstration on how to write an artist statement

Lab day for students to print for final project

Learning Outcomes: Students will think conceptually in a broader sense of how to produce a final project. They will understand how to shoot cohesively and create either a narrative or a group of imagery that works together to create visual groupings.

Week 5:

Class 9, Tuesday

Group workshop on artist statements

Group discussion of where everyone is at with their final project

Lab day the rest of the day to continue working on project

Class 10, Thursday (Final day!)

Have students present their final project and read their artist statement

Group discussion afterward of the semester and how the final projects went

Learning Outcomes: For the entirety of the class, students will have a grounding understanding of how a 35mm camera is used to create both technically and conceptually strong images and prints, how to navigate and create in a community setting, both in the darkroom and in the classroom. Students will learn how to think creatively about a theoretical text and how this text could inspire images in their own work either currently or in the future. Students will understand how to cohesively edit and create a set of images for a final project, as well as write an artist statement for the wider audience to be able to have insight on their work. Above all, I want the students to understand how to build a community in the classroom and navigate a creative space respectfully and collegiately as individuals.