This is an introductory course in photography, designed to facilitate an exploration into the wide range of photographic processes, including printing, shooting and processing. The purpose of this course is to provide a technical and conceptual literacy upon which to build a viable and engaging photographic process within an art context. This course will introduce you to a basic set of procedures and theoretical considerations, central to an art practice utilizing photography. These ideas will be presented via slide lectures, readings, critiques, assignments and individual meetings. By the end of this course you will have accomplished a basic set of photographic skills, as well as the ability to talk about your work within a fine arts context.

**Student Learning Outcomes:**

A Using basic camera functions such as shutter speeds and f-stops students successfully create a series of images to demonstrate their ability to control the look of motion and depth of field.

B Using basic principles of lighting and posing techniques, students will produce a series of window-light portraits that demonstrate their ability to see and utilize light in order to compliment the features of their subject comparable to the minimum standards of a professional portrait studio.

C Utilizing equipment in the computer, students will produce quality photographic prints.

D Using basic visual concepts including compositional Guidelines

E Students will produce images in the studio or their personal environments that demonstrate their ability to communicate ideas pictorially based on professionally accepted criteria.

**COURSE REQUIREMENTS**

**ATTENDANCE:**
Attendance is mandatory for all critiques, in-class labs and all demonstrations. You are responsible for keeping up to date with changes
to the class schedule, all technical demonstrations, and all assignments. If/when you are absent it is important for you to get any missed information from other students in the class. Lectures will not be repeated. You will be **dropped** from the class after your **fourth absence**.

Roll will be taken at the start of class. If you arrive late to class and I have already taken roll you must sign in on the sheet at the front of the classroom. If you forget to sign in, you will be marked as absent. **Three tardies = one absence.**

**PARTICIPATION:**
You will be graded on your participation in this course. Participation does not simply mean showing up to every class, and turning in all assignments on time. I evaluate participation on a student’s involvement in class discussions, critique and labs/demonstrations.

**LAB SESSIONS:**
There will be several classes that are dedicated lab days. You will have the entire class session to work on images, and discuss your project with me, and your fellow classmates. Student requirements for lab days are:

- Having your external hard drive, memory card, camera, charged batteries
- Shooting at least 50 images for the current assignment

You will also have a series of IN-CLASS LABS that will be due during the same class they are assigned.

**ASSIGNMENTS:**
Assignments are due at the beginning of class, unless otherwise stated by me. For each class session your assignment is late your grade will be lowered an entire letter grade. Assignments will be graded on both technical proficiency as well as conceptual depth.

**CRITIQUE:**
Critique is mandatory. Regardless of whether your assignment is complete or not, you are required to attend the ENTIRE critique. Most critique days will fall on two consecutive class sessions, and attendance for both sessions is required. Missing one of the two class sessions will result in a significant drop in your grade for the assignment. Missing both days will result in an F for the assignment, whether or not your assignment is completed. There are always exceptions to this rule. If something serious is going on you must notify me as well as provide documentation for the absence (ie: a doctor’s note, etc.) I expect all people in class to participate during critique. You will be graded on your willingness to talk
about your work as well as your willingness to talk about the work of others.

**EMAIL:**
Any correspondence you have with a professor is a professional exchange and should be treated as one. Please include in your email a proper greeting, correct grammar and spelling, correct paragraph spacing and indentations, and a correct signature at the end. Also make sure included in the subject line is the class and school you attend. I will gladly respond to this kind of email. It may take up to 48 hours to receive a response from me.

**TEXT MESSAGING/CELL PHONE/INTERNET USAGE:**

During lectures, demonstrations, and critique cell phone usage is not allowed. If you chose to use your phone during these times you will be asked to leave the class. If that time happens to be during critique you will receive an F on the assignment. (If there is some emergency, and you are expecting a call please tell me beforehand and you won’t be asked to leave.) At all other times you may freely use your phone. Lab time is set-aside for you to work, but if you chose to use that time on the phone that is your choice.

**GRADING BREAKDOWN AND GUIDELINES**

Final grades will be the result of the student’s participation, written and verbal performance/progress throughout the semester, as well as on the conceptual rigor and technical excellence of projects. Grades are at the discretion of the instructor.

**GRADING GUIDELINES:**

A  The student's work demonstrates excellence in both form and content. The work leaves little or no room for improvement. The structure is complete; technically and conceptually the work is highly accomplished. The intentions and content are clear and substantial.
A-: Represents work of excellence. The focus is clear. The work is substantial but there is room for improvement in form, content, or technique.
B+: Represents very good work just shy of excellence. Certain areas of skill or knowledge have been grasped but not fully exploited. The potential for excellent work is visible. The work is complete, the focus is clear, but the work is not developed enough in form or content.
B: The work is good. The focus is clear and some aspects of the work are solid, however, other areas though grasped, have not been used,
Those students with greater potential have clear areas to develop.
B-: There are areas of form and content that need to be more fully realized or examined. Most of the material is understood, though the focus is not entirely clear.
C+: A major area of work has not been understood or completed. Though the work has been consistent, the focus is blurred and there have been only momentary flashes of insight made visible.
C: A major area of work has not been understood or completed. The student's performance has been inconsistent in using the material. Though there is some understanding, the student has not yet found a way to make it his or her own.
D: The lowest possible grade for a delivered product. The work showed little understanding or connection with the material and is seriously flawed.
F: Failure to meet the requirements satisfactorily

GRADE BREAKDOWN:

Participation: 20%
Creative Assignments: 50%
Final Project: 30%
Tests/Quizzes: 5%

ADD/DROP DATES
Deadline to ADD full-term classes .................... September 11th
Deadline to DROP full-term classes without a “W” .......... September 11th
Deadline to DROP full-term classes with a “W” grade ..... November
TEXTS AND READINGS

(readings will be available on the course site, you don’t need to buy these books)

Photography Changes Everything
https://www.amazon.com/Photography-Changes-Everything-Marvin-Heiferman/dp/1597111996/ref=sr_1_1?crid=DOUCM60E6GEP&keywords=photography+changes+everything&qid=1569369600&sref=Photography+changes+%2Caps%2C185&sr=8-1

Documents of Contemporary Art: Documentary
https://www.amazon.com/Documentary-Whitechapel-Documents-Contemporary-Art/dp/0262518295/ref=sr_1_1?keywords=whitechapel+documents+of+contemporary+art+documentary&qid=1569369404&sr=8-1

John Berger: ways of seeing
https://www.amazon.com/Ways-Seeing-Based-Television-Penguin/dp/0140135154/ref=sr_1_1?crid=33VYRZE7YPF18&keywords=john+berger+ways+of+seeing&qid=1569369893&sref=John+Berger+w%2Caps%2C190&sr=8-1

SUPPLIES AND MATERIALS
(required unless otherwise noted)

- Working email address
- Camera with manual controls
- 8.5x11in sketchbook or journal. Important.
- (1) Manila Envelope- this is for turning in assignments to me

- If you don’t already have a memory card, you need to get one. It will either be an SD card, or a CF card, depending on what camera you have. Either refer to the camera manual, or do a quick Google search to find out. Make sure it is at least 4GB.

- Not required but highly recommended: A self-powered, portable hard drive- At least 250 GB- if I were to buy one it would be at least 1tb. This will last you a LONG time, and can be used for all your classes. Western Digital, Seagate, etc...are good brands. They can be either USB- OR-thunderbolt connection.
SCHEDULE (subject to change)

WEEK ZERO
9/26 Thursday: Ways of Seeing Episode 1

WEEK One
10/1 Tuesday: Introduction to course; go over syllabus. Camera settings demo and lecture. (DEMO)
HW: order supplies (need by Tuesday); print out syllabus
10/3 Thursday: metering; In-class shooting assignment; Introduction to first assignment.

WEEK Two
10/8 Tuesday: Introduction to the conceptual Darkroom.
HW: re-shoot if needed
10/10 Thursday: Lab day

WEEK Three
10/15 Tuesday: October Critique 1: Time and Space
10/17 Thursday: Lecture on portraiture: From Self to Other.

WEEK Four
10/22 Tuesday: Demo on the basics of photo editing in photoshop (DEMO)
10/24 Thursday: in class assignment Portrait Lighting class portrait.

WEEK Five
10/29 Tuesday: Lab day
10/31 Thursday: Critique 2: Portraiture

WEEK Six
11/5 Tuesday: Lecture on assignment #3 fake news historical fiction
Ways of seeing Reading.
11/7 Thursday: Lab day

WEEK Seven
11/12 Tuesday: Critique 3: Historical Fiction
11/14 Thursday: Artist talk Ben

Week Eight
11/19 Tuesday: Lecture for assignment 4: The Broken Frame. Collage and photography
11/21 Thursday: Artist talk Awol Erizku
WEEK Nine
11/26 Tuesday: Critique 4: Collage
11/28 Thursday: **(Thanksgiving Holiday. NO CLASS)**

WEEK Ten
12/3 Tuesday: Lecture on photography and technology: Ways of Seeing; individual meetings/labtime
12/5 Thursday: Individual meetings/labtime

Finals week (12/9-12/13)
Final exhibition (photo 160 final 12/10 1-4pm)

ASSIGNMENTS:

#1: **Time and space:** The purpose of this assignment is to familiarize yourself with your camera, the camera settings (ISO, aperture and shutter speed,) and metering. There are 30 photographs due for this assignment: 5 categories, 6 images per category. You can shoot anywhere you want, in any way you want. Move your body around and get creative.

1. Shallow depth of field- have a subject you focus on be roughly 2-3 ft. in front of the camera. F2-F4
2. Medium depth of field- have a subject you focus on be roughly 5-6 ft. in front of the camera. F5.6-F11
3. Deep depth of field- have a subject you focus on be roughly 15 ft. in front of the camera. F16-F22
4. Stop Action- try and be close to your action (a few feet away-) have fun with this one and you might have to shoot more than 10 images to capture what you’re looking for. Anywhere from 500-2000 (if your camera has a faster shutter, try it out)
5. Long Shutter- try and be close to your action (a few feet away-) have fun with this one and you might have to shoot more than 10 images to capture what you’re looking for. Anywhere from 1/8-several seconds. The longer the shutter speed, the darker your environment needs to be.

These images are due for our first lab day Oct 10
#2: From self to other: In this assignment you will be familiarized with the implications of portrait photography. As well the technical considerations when photographing people. I want you to photograph a person that reminds you of yourself. You are restricted to shooting on campus, and as a group you should work toward the following goal:

There needs to be a common thread that links all of your photographs together. I want you to come up with the idea as a group.

The requirements for this assignment are a minimum of two rounds of shooting, 72 total photographs shot, and 4 images to be turned in for critique. These requirements are for every member of the group (if two people 8 prints are turned in, 3 people 12 prints etc....)

#3: historical fiction fake news: I will be showing a lot of artist examples, and examples from previous students. I would like you to write down the names of four artists I show so you may look them up on your own to have as a reference for the assignment: The objective of this project is too rebuild an image from a memory or an archived piece of history or News. Ideally you should pictures events that dont have photograph references and generate photographs to rebuild the visual narrative.

#4: The broken Frame: I will be showing a lot of artist examples, and examples from previous students. I would like you to write down the names of four artists I show so you may look them up on your own to have as a reference for the assignment Collage and photography. Photo illustration. Photographic mark making in photography and film. Politics of the cut frame.

You will have a minimum of two rounds of shooting for this project, 72 images shot, and 3 photographs to turn in for critique.

#5: Final project: I will meet with you individually 2 times you will form an artist statement of 500 words and form an exhibition of your work

You will have a minimum of three rounds of shooting for this project, 200 images and 5 photographs to turn in for critique