

Beginning Photography

AB 313 • Section 3319 • Tu/Th 2:00pm - 4:45pm • Fall 2012
Office: AB 314C • Wed. 1:00pm - 4:30pm or by appointment
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Dali Atomicus, Phillippe Halsman, 1948

“Beauty can be seen in all things, seeing and composing the beauty is what separates the snapshot from the photograph.” – Matt Hardy

Course Description & Introduction

Welcome! This is an introductory level class, starting at the very basics of Digital SLR camera operation and digital image making. Throughout the semester you will learn how to take a proper exposure, process your digital images using Camera RAW, organize your digital files using Adobe Bridge, and make high quality inkjet prints.

As you study the technical skills of photography, you will begin focusing on more aesthetic and artistic ways of creating work. You will also be introduced to the history of photography, photographic genres, conceptual art making, and contemporary photography.

Through the use of lectures, demonstrations, lab time, readings, regular critiques and discussions of your work, this course is designed to help you develop your ability to communicate ideas and concepts effectively through the photographic medium. You will also gain the vocabulary to discuss and critique photographic works analytically, formally, and conceptually. Through the study of photographic history and current photographic artists, you will be able to see how your own work and interests fit into the larger context of the visual art world. By the end of the semester, you are expected to create a cohesive body of work.

This is more than a class; it is a community of people that share a common interest. The strength of the community is dependent on your willingness to participate and actively engage in constructive conversation to learn from one another.

(Pre-Requisite: ART 102 or consent of school)

Course Requirements

Your attendance on lab days and critique days is crucial, these are the days you will be gaining the most peer response as well as one-on-one help from me. *Critique days are mandatory.* This is a studio course, and to gain full credit you must spend time in the studio outside of scheduled class time. Be sure that you are able to commit an average of 5-10 hours of outside time per week towards this class. This includes reading, planning and sketching, shooting, editing and printing time. The average shooting load for this course is 150-250 images per week. *Always be prepared with images to work on during class time.*

When an assignment or project is due, it must be turned in and ready for critique at the *beginning* of class. When readings are assigned, be prepared to discuss topics covered in the readings for the following class.

Attendance Policy

Your attendance is critical for this course. Studio courses require a strong commitment, and without your attendance you will miss a lot of information. You are *permitted 3 absences* without penalty (unless the absence falls on a critique day, in this case your project will be considered late and your project will drop one letter grade for each class until it is turned in.) *After 3 absences, your final grade will drop one full letter for each absence (ie. if you have an A, it will drop to a B). If you miss 6 classes, it is recommended you withdraw from the course, or you will obtain an "F" for your final grade.* *Three late entries (10 minutes) and/or early exits to class will count as an absence.* **Attendance during critiques is mandatory.** Please provide a legitimate doctors note or official documentation from the school if you miss class due to illness or other circumstances. If you know in advance that you must miss a class, please contact me via email.

Please contact your peers to catch up on the materials that you missed due to an absence. You are responsible to acquire any missed information because of your attendance.

If you do not bring work on scheduled workdays, you will be considered unprepared and absent.

Respect and Courtesy

I will not tolerate the use of cell phones during this course. Please turn them off before class begins. If there is an emergency situation, please let me know in advance.

Mp3 Players with headphones are permitted *during work time*, please keep the volume reasonable so if I begin talking you know to remove your headphones and listen up. **Absolutely no headphones during lectures or critiques.**

Checking Facebook, email, the Huskies game, etc. is not an acceptable use of class time.

Disobeying any of the stated could result in classroom temporary confiscation of your phone/Mp3 player, and/or count against your attendance and participation grade.

You will be given a short break every class, this time is yours to freely use your phone and internet as you please. But when the time is up, please return to class and follow the standards.

Lab Policy

No food or uncovered drinks are allowed at the computers.

These labs are shared by a lot of people; we each have to take part in the upkeep of the equipment.

It's fine to transfer files that you are working on to the desktop, but do not forget to transfer them back onto your storage device before you leave the lab. **Do not leave files on the desktop. There is a high chance they will be deleted.**

We will spend a good deal of class time working on your projects, but successful completion of the assignments will require you to work independently of class time during the allotted lab hours.

Any wacom tablets must be returned at the end of class or 10 minutes before lab hours end.

Theft or damage of the school's or personal property will not be tolerated.

Grading Policy

Your final grade will depend on the time and effort that you put into this course. Your work will be graded on the assignments criteria and the assigned objectives, your development and articulation of your ideas, the presentation and craft of your work, your ambition towards the projects, and your progression throughout the semester. Your participation will be based on your active input during critiques, coming to class prepared and with images to work on if it is a work day, turning in assignments on time, completing assigned readings, paying attention to lectures and demos, and actively taking part in class discussions and activities.

Projects are due at the *beginning* of class on critique days. On these days you are expected to come into class prepared to present your work. *I only accept work late if you have a legitimate excuse and note from a doctor or the university for missing critique.*

All photographs that you turn in for assignments must have been taken with the assignment criteria in mind. Any photographs that were taken for external purposes or prior to the said assignment will not count if turned in and will count against your project grade.

Quick Shoot Assignment	6.25%	50 points	Total = 800 points
Project 1	12.5%	100 points	
Project 2	12.5%	100 points	
Project 3	12.5%	100 points	
Final Project	25%	200 points	
Midterm	6.25%	50 points	
Technical Assignments	12.5% (2.5% each)	100 points (20 points each)	
Research Presentation	6.25%	50 points	
Participation/Preparation	6.25%	50 points	

Grading Standards

A (90 - 100%) exceptionally fine work: Outstanding achievement against all course learning objective.

B (80 - 89%) Above average work: Superior achievement against most course learning objectives.

C (70 - 79%) Average work: good, meets most course objectives at a basic level.

D (60 – 69%) Below average work: noticeably weak, fails to meet most course learning objectives.

F (Below 60%) Clearly deficient against all course learning objectives.

The grade of "I" (Incomplete) is conditional. (According to the 2012-13 UG Catalog: "must be cleared no later than 200 calendar days from the end of the term in which the student received the grade..." According to the 2012-13 GRAD Catalog: "In no case may the deadline be later than 120 days after the last day of final examinations during the term for which the incomplete is assigned. The incomplete must be removed within 120 days."). After the deadline, the "I" becomes an "F."

The grade of "W" (Withdrawal) appears on grade reports when students withdraw from a class by the withdrawal deadline.

Plagiarism Policy

Plagiarism is a type of cheating that involves the use of another person's ideas, words, design, art, music, etc., as one's own in whole or in part without acknowledging the author or obtaining his or her permission. Plagiarism is not just restricted to written text, but is applicable to other works such as ideas, design, art, and music.

Types of Plagiarism

Plagiarism can occur in many ways:

1. Direct plagiarism
2. Direct "patchwork" plagiarism
3. Insufficient citation of partial quotations
4. Paraphrasing (or summarizing) without citing sources
5. Insufficient citation of paraphrase (or summary)
6. Plagiarism of graphs, charts, figures, or images
7. Misinterpretation of material as "common knowledge"

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Students guilty of plagiarism may suffer a grade penalty or in extreme cases be reported for academic misconduct to the *Office of Cumminity Standards & Student Conduct*. Academic misconduct can result in dismissal from the university.

Disability Statement

N.I.U. abides by Section 504 of the Rehabilitation Act of 1973, which mandates reasonable accommodations be provided for qualified students with disabilities. Students with a documented disability on file with the University need to meet individually with the instructor during the first week of classes to discuss special needs to attain appropriate accommodations for optimum achievement and success in this course.

Students with disabilities need to register with the N.I.U. Center for Access-Ability Resources (CAAR), located on the fourth floor of the University Health Services (815-753-1303), the designated office on campus to provide services and accommodations to students with diagnosed disabilities.

Your success as a student is of utmost importance to me. If you have a disability or any other special circumstance that may have some impact on your work in this class, and for which you may require special accommodations, please contact me early in the semester so that accommodations can be made in a timely manner. You should note, however that accommodations may not be made if you have not registered with CAAR.

Syllabus Change Policy

This syllabus is both a guide and a legal contract. While every attempt is made to provide an accurate overview of the course unanticipated circumstances or events may make it necessary for me (the instructor) to modify the syllabus during the semester. Such circumstances may arise as a consequence of the progress, needs, or experiences of the students, or may result from other extraneous circumstances. Changes to the syllabus will be made with advance notice so as not to disadvantage students. Should the indicated change present any unanticipated difficulties please contact me immediately.

"You've got to push yourself harder. You've got to start looking for pictures nobody else could take. You've got to take the tools you have and probe deeper." – William Albert Allard

Supply list

Required Supplies

Text: A Short Course in Digital Photography, Second Edition by Barbara London and Jim Stone

Camera: Digital SLR with manual override and detachable lens (for this course a kit lens works best)

4 GB, SD (Secure Digital) or CF (Compact Flash), type depends on your camera

Two 4-8 GB USB Flash Drives (these will be turned in for assignments, so please designate them to this class)

250 GB External Hard drive and case

Inkjet Paper - 50 Sheets Epson Premium Luster 8.5 x 11" (letter size) or InkPress Luster

3 Ring binder, 2" with clear protector sheets (For organizing projects after they are graded and returned to you)

9x12" Yellow Envelopes (you will turn in your printed photographs in these)

Recommended Supplies

Tripod

Lens cleaning kit

UV Filter

Shutter Cable Release

Camera bag to keep your equipment protected

Sketchbook (for gathering your inspirations, brainstorming your project ideas, writing notes while shooting)

\$\$To save cash, don't be afraid to buy items used, just be sure the seller is trustworthy
and the equipment is in working condition.\$\$

****Remember to put your name on all of your supplies, everybody's supplies look alike!****

Useful Resources

Stores

B&H Photo - www.bhphotovideo.com

Freestyle Photo - www.freestylephoto.biz

Calumet - www.calumetphoto.com

Ritz Camera - www.ritzcamera.com

Websites / Blogs / Magazines

500 Photographers - <http://500photographers.blogspot.com/>

Photo Eye - <http://www.photoeye.com/>

Burn - <http://www.burnmagazine.org/>

Conscientious - <http://www.jmcolberg.com/weblog/>

SeeSaw Magazine - <http://www.seesawmagazine.com/>

Beautiful Decay - <http://beautifuldecay.com/>

Hyperallergic - <http://hyperallergic.com/>

Society for Photographic Education - <https://www.spenational.org/>

Exposure Compensation - <http://exposurecompensation.com/>

Aperture Magazine

Camerawork

Lenswork

Eyemazing - www.eyemazing.com

Juxtapoz - <http://www.juxtapoz.com/>

100 Eyes - <http://www.100eyes.org/>

FlakPhoto - <http://www.flakphoto.com/>

C-Monster - <http://c-monster.net/>

“Which of my photographs is my favorite? The one I’m going to take tomorrow.” – Imogen Cunningham

Semester Schedule

This schedule is subject to change based on class needs

Week 1:

8/28 Tues : Welcome! Introduction to syllabus, labs, and each other. Discuss course materials and answer any questions. Brief introduction to the History of the photographic medium.

Homework: Acquire as many materials as possible. At the very least, purchase the text. If you do not own a DSLR and are waiting on financial aid to purchase one, please do all of your research on what type you would prefer now.

8/30 Thu : How photography works: adventures in pinhole photography!

Hand out Research Project Sheet. Watch **The Genius of Photography - “Fixing the Shadows”**

Homework: Re-read Research Project worksheet, *Pick at least 3 artists* from the list you would be interested in presenting on. Sign up next class. Gather materials to build your own pinhole camera! They can be made of virtually anything as long as you can make it light tight..

Week 2:

9/4 Tues : Sign up for Presentation Artist and date. Build pinhole cameras and shoot with them!

Homework: Read pages: 73-75, 79, 80, 82, 85, 88-91, 123-127.

After reading these pages, flip through your entire book to become familiar with what is there, especially the trouble shooting section, for your future in this course.

9/6 Thu : Introduction to the digital darkroom: Camera RAW and setting up a workflow.

Homework: Be sure to bring your DSLR camera, lens, CF/SD card, and camera manual to next class.

Read: Chapters 1 & 2.

Week 3:

9/11 Tues: Introduction to the basic camera operations: exposure, aperture, shutter speed, matrix metering, focusing etc. - Basic Function Worksheet Assignment. Organize images. Upload images to flashdrive for review.

Turn in Flashdrive. Introduce: **Quick Shooting Project: Exploring the Unfamiliar.**

Homework: Complete Quick Shooting Project: Exploring the Unfamiliar.

Please bring your CF/SD cards with images from the assignment, flashdrives and harddrives to next class. We will be uploading your images.

9/13 Thu: Introduction to Organization: Lessons on Adobe Bridge. Import images from Quick Shoot Assignment, keyword images, narrow images to 5 favorite.

Homework: If you did not complete it in class, finish organizing and keywording ALL of your photographs from the Quick Shooting Assignment. Be sure to include at the very least your full name, date, and assignment as keywords. Narrow your images to your top 5 choices and bring those files in to the next class.

Purchase a print card from the Bursars office if you haven’t yet!

Week 4:

9/18 Tues: Introduction to inkjet printing through Adobe Photoshop. Run through of how you will be expected to turn in your files. Be sure to bring in your top 5 photographs to edit, we will be printing your best 2. Introduce **Project 1** if time.

Homework: Read Chapter 3. Print your best 2 images if you didn’t have the chance in class.

9/20 Thu: Learning about your camera’s advanced functions: Spot Metering & Equivalent Exposure Worksheet Assignment. Continue introducing **Project 1**.

Homework: Read Chapter 9. Brainstorm ideas for Project 1 and begin shooting.

Week 5:

9/25 Tues : Workday

Homework: Finalize photographs and have photographs ready for critique.

9/27 Thu : Critique: Project 1

Homework: Read chapter 10

Week 6:

10/2 Tues : Presentation Group 1. Introduce Project 2.

Homework: Begin shooting for Project 2. Have images to work on for next class.

Reference Pages: 164-169

10/4 Thu : Presentation Group 2. Workday

Homework: Study for your exam and prepare any questions you may have about the exam for next class.

Week 7:

10/9 Tues : Q&A about Midterm. Workday

Homework: Study for your exam. Continue working on Project 2.

Have images to work on for next class.

10/11 Thu : Midterm Exam. Workday.

Homework: Continue working on Project 2

Week 8:

10/16 Tues : Workday

Homework: Finalize Project 2. Have images printed and ready to present for critique.

10/18 Thu : Critique: Project 2

Homework: Read Chapter 8.

Week 9:

10/23 Tues : Critique: Project 2 cont. if needed.

Introduce Project 3. Basic lighting demo. Portraiture and Lighting Worksheet Assignment.

Homework: Begin shooting for Project 3. Have images to work on for next class.

Reference: Chapter 8 and pages 158-163

10/25 Thu : Presentation Group 3. Workday.

Homework: Continue working on Project 3

Week 10:

10/30 Tues : Workday

Homework: Continue working on Project 3

11/1 Thu : Presentation Group 4. Workday

Homework: Have Project 3 complete, printed, and ready for critique by next class.

Week 11:

11/6 Tues : Critique: Project 3

11/8 Thu : Critique: Project 3 cont. Presentation Group 5. Short Stories Worksheet Assignment.

Homework: Assigned Reading

Week 12:

11/13 Tues : Introduce **Final Project**. Discuss assigned reading. Start thinking about the final project and how you will approach it.

Homework: Prepare written ideas, sketches and/or test shots to explain at least 3 different suggestions for your final project. Think about style, genre, concept, and presentation. What do you want the viewer to get from this body of work? What do you want to get out of this work?

11/15 Thu : Present your final project ideas.

Work on composition, location, lighting, model, etc. ideas through sketches.

Homework: Decide on your final project. Refine any technicalities as far as models, locations, etc. Start Shooting! You must have photographs to work on during next class!

Week 13:

11/20 Tues : **Presentation Group 6.** Work on Final Project images.

Homework: Continue shooting for your Final Project.

11/22 Thu : Happy Thanksgiving!

Week 14:

11/27 Tues : **Presentation Group 7.** Workday

Homework: Continue working on your final project, have images to work on for next class.

11/29 Thu : **Mini-crit.** Have photographs to present to your classmates for brief discussion on your projects progress thus far and get any peer suggestions you might need. Workday if time.

Homework: Organize and finalize any reshoots for your final project.

Have images to work on for next class

Week 15:

12/4 Tues : **Presentation Group 8.** Workday

Homework: Work on Final Project.

12/6 Thu : Workday

Homework: Finish any work you have left on your final project!

Week 16:

12/11 Tues : **THE FINAL CRITIQUE!** Mandatory Turn in your final project for grading.

Homework: Relax and celebrate.

12/13 Thu : **Pick up your final projects in my office.**