

Course Objectives

- 1 To give you the ability to understand and manipulate your camera and digital/darkroom materials and equipment.
- 2 To improve aesthetic sensibilities. Meaning, to improve visual sensitivity to your surroundings and develop your decision-making process when shooting.
- 3 To develop constructive, group analysis through in-class critiques.
- 4 To become more aware of contemporary and historical fine art photography.
- 5 To produce assigned and self-directed work that meets the creative and technical expectations of the instructor.

Course Guidelines

- 1 Grades are based on 10 assignments given during the semester. The final project is evaluated to equal two assignments. Prints must be ready for critique at the end of each assignment. You may re-submit any work to be considered for a better grade at the end of the semester. The digital journal (see below) will count as $\frac{1}{4}$ of your total grade. Each set of questions will be graded on a scale of 25 – 0 like the photography assignments.
- 2 You are allowed two excused absences. Each additional absence will lower your final grade by one letter. Being late twice is equal to one absence.
- 3 You must shoot 30 or more images (1-2 rolls of film) per assignment. Photographs not shot during the semester will not be accepted. Examples of work must be shown on work days to indicate progress on assignments. Failure to have work is equal to an absence. All assignments are due at the beginning of class on the due date.
- 4 You are responsible for maintaining the order of the facilities. This space is shared by other classes and we must be considerate of that fact. All classroom studios are communal space and cooperation is required. Any blatant disregard for equipment will result in lowered grades.
- 5 Computers are for class use only. They are not to be used during class for email, web surfing, game playing, etc.. If you are doing any of these things I will assume you are not prepared to work and you will be counted absent without warning.
- 6 Cell phone calls and texts are not to be sent or received during class. Abuse of this policy will result in lowered grades. It is preferred that you turn your phone off during class time.
- 7 All students are expected to participate in discussions during critiques and discussion of readings. Participation by everyone improves the quality of the class. It is an intangible but important part of your grade. Discussion during lab time should revolve loosely around the subject of photography.
- 8 You will be graded on each assignment when the critique for that assignment is over. If your work is not displayed you will receive a maximum of 50% for that assignment when it is graded later. You will be graded on technical ability, creativity, participation, and productivity during class. You are welcome to inquire about your cumulative grade at any point during the semester.

Lab and Studio Responsibilities

Computer facilities, studios, equipment, and consumable materials such as ink are paid for with lab and technology fees not departmental budget money. The way you treat these things is directly related to the quality of the experience you will have in this program. If you break or lose items it is not likely that they will be immediately replaced because of limited funding. All doors should be shut when you leave the area. The double door to the computer lab should be opened only by me. The self-closing door should never be propped open. *If I find evidence that you have printed anything not related to this class, or let someone else use the printers I will fail you for the semester.*

Safety

I will be very active about making the lab a safe place to work. Group chemistry is one way of doing that. It reduces the number of spills by concentrating all chemicals in one area of the lab. It will be mixed by me or a lab assistant. I expect all students to follow the posted lab safety rules. If there is flagrant abuse of these rules I reserve the right to reduce your final grade or expel you from the class. This is for your safety as well as mine. We all breathe the air in the lab. And in this litigious society I require that my students respect these rules in order to prevent tragic results. The use of respirators, safety glasses, latex gloves, and print tongs is strongly recommended.

Camera Equipment – Cameras must have manual aperture and shutter speed settings. Digital cameras must be able to make images at a 6 megapixel capacity or more. Most cameras have a short zoom lens now. One with a range of about 28- 55 mm is basic. Larger zooms like 28-150 mm is good but not required. A memory card of one gigabyte is preferable.

If you are purchasing a camera beware of the package you are getting and that all the accessories you need are included in the price. You will need a battery charger, battery, and memory card. Often a price is given excluding those items, which add up to another \$200 separately.

Nikon and Cannon are the obvious leaders in the digital camera technology.
Nikon D-50, D-70, D-80, D-40x or Cannon Digital Rebel series

Materials List

While every effort is made to keep your costs at a minimum, it must be understood that studio classes can be expensive and that this is a necessary part of the experience. You are required to have the items you need prior to the beginning of each assignment. You will be reminded of what you need prior to each assignment. Failure to have all necessary materials, and being unable to work in class, is equivalent to being absent.

8½x 11 Inkjet paper (all inkjet papers are not alike. If you buy a brand that I do not recommend I reserve the right to make you reprint images)

Glossy, semi-gloss (pearl), or matte surfaces are acceptable
Acceptable brands include - InkPress, Epson, Ilford, Moab, Lumijet

Digital storage (either a thumb drive with 1 gig or more capacity or CD-RW's)
sable brush or other dust remover
scissors
ruler
top loaders (plastic pages for prints)
3 ring binder/folder
mat board

Book

Title: The Education of a Photographer
Author: Traub, Charles
Publisher: Allworth Press
Paperback ISBN: 978-1-58115-450-4

Showcase Photo
2323 Cheshire Bridge Rd. NE
Atlanta, GA 30324
800-886-1976

Wolf Camera
150 14th St. NW
Atlanta, GA 30318
(404) 892-1707

Spring Class Schedule

Jan 9	class policies intro, supply list	Mar 3	work in class
Jan 11	technical lecture	Mar 5	work in class
		Mar 7	self-portrait due
Jan 14	shooting strategies		
Jan 16	guest lecture	Mar 10	work in class
Jan 18	print/scan demo	Mar 12	work in class
		Mar 14	no class
Jan 21	no class, MLK Day		
Jan 23	work in class	Mar 17	spring break
Jan 25	point of view due	Mar 19	spring break
		Mar 21	spring break
Jan 28	work in class		
Jan 30	work in class	Mar 24	artist presentations
Jan 1	light and shadow due	Mar 26	short series due
		Mar 28	artist presentations
Feb 4	work in class		
Feb 6	work in class	Mar 31	work in class
Feb 8	ambiguous space due	Apr 2	work in class
		Apr 4	3 images for final project due
Feb 11	work in class		
Feb 13	work in class	Apr 7	work in class
Feb 15	atmospheric space due	Apr 9	work in class
		Apr 11	3 images for final project due
Feb 18	work in class		
Feb 20	work in class	Apr 14	work in class
Feb 22	color emphasis due	Apr 16	work in class
		Apr 18	3 images for final project due
Feb 25	work in class		
Feb 27	mid-term quiz	Apr 21	work in class
Feb 29	symbolic image due	Apr 24	work in class
		Apr 27	3 images for final project due
		April 30	Final Project due

You will be given question for 10 essays from *The Education of a Photographer*. We will not be discussing these in class as a group nor are there specific due dates for these readings. They will all be due at the end of the semester. However I encourage you to look at the work of these artists and discuss the questions with each other. You will be expected to read these articles and answer questions in class when you are not working on other photographic work. Please have your book and questions for each class. You will be given a MS Word file with all the questions. You should complete these questions as a *digital journal*. You will be asked to insert images as well as write text. I will collect the files (not printed sheets) at the end of the semester.

1. *The Path of Modern Photography* - Alexandre Rodchenko p. 1
2. *Photography at the Crossroads* - Bernice Abbott p. 7
3. *Untitled* - Henri Cartier-Bresson p.12
4. *The Camera Mind and Eye* - Minor White p. 23
5. *Worlds in a Small Room* - Irving Penn p. 28
6. *Teaching Photography* - Philip Perkis p. 36
7. *Lisette Model* - by Max Kozloff p. 94
8. *Diane Arbus* - by Shelley Rice p. 96
9. *Brodovitch on Photography* - Alexey Brodovitch p. 133
10. *Commitment* - John Szarkowski p. 185

Fall Class Schedule

Aug 15 class policies Intro, supply list, technical lecture

Aug 20 shooting strategies, lecture

Aug 22 print/scan demo, photoshop demo

Aug 27 point of view due

Aug 29 field trip to Annie Leibovitz Show

Sept 3 Labor Day Holiday

Sept 5 light and shadow due

Sept 10 work in class/ discuss readings

Sept 12 ambiguous space due

Sept 17 work in class/ discuss readings

Sept 19 atmospheric space due

Sept 24 work in class/ discuss readings

Sept 26 color emphasis due

Oct 1 work in class/ discuss readings

Oct 3 symbolic image due

Oct 8 work in class/ discuss readings

Oct 10 self-portrait due

Oct 15 work in class/ discuss readings

Oct 17 Atlanta Celebrates Photography field trip

Oct 22 work in class/ discuss readings

Oct 24 short series due

Oct 29 work in class/ discuss readings

Oct 31 digital manipulation due

Nov 5 artist presentations

Nov 7 artist presentations

Nov 12 final series

Nov 14 final series

Nov 19 final series

Nov 21 Thanksgiving break

Nov 26 final series

Nov 28 final series

Dec 3 final series

Dec 7 Final Critique 2-4pm

Assignment Descriptions

- 1) Extreme Point of View – using extreme point-of-view (worm's eye/bird's eye), extreme close-up, and/ or light and shadow as subject matter, create an image that has challenging pictorial space and changes our perception of an ordinary object. Two image minimum.
- 2) Light and Shadow – make images that emphasize the affect of light on the subject. This can be done by actually considering shadows and light the subject rather than the thing that makes the shadow. The affects of light and technical issues regarding exposure are emphasized with this exercise.
- 3) Ambiguous Space – using the qualities of reflective materials, extreme cropping, and/or frames within frames, make an image that has a confusing or ambiguous space. Two image minimum.
- 4) Atmospheric Space – make images that emphasize the space or air in a photograph rather than objects. This can be done using inclement weather, smoke, depth-of-field, unusual lighting conditions, among other things.
- 5) Color Emphasis – shoot a minimum of two images that use color as the primary source of emphasis in the image. The images should not simply have bright colors but use color as an important element in guiding how we read the image.
- 6) Symbolic Images – using one or more of the Seven Deadly Sins as metaphors, make images that convey the sentiment of the sin. Images should concentrate on the qualitative, ineffable, emotional aspects of the subject rather than illustrating a scene in which the sin is taking place. Minimum 3 images.
- 7) Self-Portrait - Make a portrait of yourself or another person that attempts to describe aspects of the interior person as well as the exterior. Emphasis should be placed on creative interpretation, i.e. what is actually depicted of the person to indicate *self*. One image minimum.
- 8) Short Series – make a series of 5 images. Shoot images that are completely abstract but relate in their formal elements. Successful images are ones that can be rearranged to emphasize different strategies for a group of images, i.e. – narrative, sequential, non-linear, etc.. Arranging images can be group, class activity.
- 9) Digital Manipulations – (optional) Based on the issues discussed along with the assigned reading, make a set of three images that change the way we read them depending on how they are digitally manipulated. You must layer, dissolve, juxtapose at least two images per finished work.
- 10) Final Series – following presentations based on research of contemporary artists, and based on a type-written proposal, make a series of no less than 9 images. Proposal should indicate theme, materials used, length of series, etc., in as much detail as possible. A minimum of 3 images must be completed each week until the project is due.