2014

216-01 Photography I Introduction to Film & Digital Photography

Jordanne Renner

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Art Office: Terri Yontz 513.745.3811

TEXT
Photography 10th Ed., Barbara London
additional texts that may be of interest:
Henry Horenstein, Black & White Photography: a basic manual
Color Photography: a working manual
Digital Photography: a basic manual

COURSE DESCRIPTION
Photography I is an introduction to the art of shooting traditional black and white photography and modern SLR digital color photography. This course is also an introduction to the fine art of digital imaging as a practical and artistic enhancement to basic photography. Photography will be discussed as both a fine art form and commercial media. An introduction to digital techniques and digital photographic printing will also be covered in this course. The act of "seeing" and photographic composition will be developed in this class, as well as the knowledge of photographic history. Lectures will introduce the work of noted photographers, the evolution of aesthetics and theory associated with the history of the medium, and examine the impact that the photographic image exerts in contemporary culture.

GOALS
Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:
1. Students develop abilities to be informed observers of, or active participants in, the visual, spatial, performing, spoken, or literary arts.
2. Students develop an understanding of the foundations of human beliefs, the nature of reality, and the norms that guide human behaviour.
3. Students examine and interpret how the human condition and human values are explored through works of art and humanistic writings.

Visual and Performing Arts Expected Learning Outcomes
1. Students develop abilities to analyze, appreciate, and interpret major forms of human thought and expression.
2. Students develop abilities to understand how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.
Course Objectives
1. To increase an understanding of visual communication through photography.
2. To advance understanding of photographic theory, technique, and aesthetics.
3. To develop an increased ability to express personal understandings and insights through photography.
4. To develop an understanding of the criticism of photographic images and their relationship to materials, techniques, content, and context.
5. To develop a solid understanding of a 35mm SLR camera with both film and digital
6. To develop a solid understanding of black & white darkroom techniques
7. To gain a beginning understanding of basic digital techniques, including Photoshop
8. To develop a sense for good craftsmanship, execution, and presentation of work
9. To be able to critique a photograph in an articulate and thoughtful manner

Assessment is based on the following objectives:

PROCESS
Commitment to each stage of the process
Evolution and development of idea

CREATIVITY
Diverse research, brainstorming and approaches historical, social, and contextual awareness

FORMAL
Compositional structure & 2D understanding
Synthesis of subject matter and form

TECHNICAL
Presentation & craft
Development of project-specific technique

COMMUNICATION
Class Participation
Responsive, pro-active and motivated

CLASS PROJECTS
to be discussed

Topics for class projects/critiques will include, but may not be limited to:
photograms/antique & alternate processes/pinhole
“mission impossible”
objects/repetition & groups
street/shooting off-the-hip
documentary
story/personal narrative
portrait/self-portrait
presentation/mimic
studio/product
tiled landscape
final project of choice (OK'd by me first)
SUPPLEMENTARY TEXTS AND RECOMMENDATIONS

It is recommended that each student obtain a student membership to Cincinnati Art Museum. The student cost is $25. Although admission to the museum is now free, membership provides access to the museum library, which is an important art and video resource.

- [www.bhphotovideo.com](http://www.bhphotovideo.com)
- CommArts, Aperture magazines
- Cord Camera (Montgomery) or Ritz Camera (Rookwood Commons)
- *On Photography*, Susan Sontag
- *Criticizing Photographs*, Terry Barrett
- *Camera Lucida: Reflections on Photography*, Roland Barthes

ATTENDANCE POLICY

Attendance is of utmost importance! ARRIVE ON TIME.

Since we only meet once-a-week, missing ONE class, will count as *TWO absences.  *unless accompanied by a doctor's note, or you've made arrangements with me prior to the absence.

Students are allowed a maximum of two absences- NO EXCEPTIONS! *Every absence after this will result in one letter grade deduction from final grade.

2 tardies = 1 absence. If you are more than 5 minutes late, then you will be marked as tardy.

Do not miss critiques, project presentations, or scheduled appointments with the instructor. These will not be repeated. IF you do miss and you've not already spoken to me about it, then please contact a fellow classmate for information on what you missed.

ANY missed critiques, final or intermediary will be a 10pt. deduction from the project grade.

You must keep an exposure log.

GRADING SCALE & POLICY

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>90 – 100%</td>
</tr>
<tr>
<td>B</td>
<td>80 – 89%</td>
</tr>
<tr>
<td>C</td>
<td>70 – 79%</td>
</tr>
<tr>
<td>D</td>
<td>60 – 69%</td>
</tr>
<tr>
<td>F</td>
<td>59% and Below</td>
</tr>
</tbody>
</table>

PROJECTS: 70%. Each project is work 100pts.

QUIZZES: 25%. Quizzes are 10pts each. There will be a quiz for each reading. If absent, you may retake the quiz for half the points.

NOTEBOOK & CD: 5% The final notebook should be 20 single-sided full pages of notes. Do not mix chapter notes with class notes or exposure log, they will not be accepted as class notes. The final CD will comprise all of your work from the semester both the scanned images of your black & white photographs as well as the digital photographs.
Sample Evaluation of Assignments

Your photographic work will be evaluated based on the following general criteria:

1. **Technical Proficiency**: Technical excellence - the application of learned photographic techniques.
2. **Content**: Clarity of conceptual approach, effectiveness of the work, and inventiveness of the work regarding your idea.
3. **Use of Photography’s Formal Elements**: How well you use framing, vantage point, time, the thing itself, the detail, color, light, texture, etc.
4. **Project Presentation and Preparation**: How you show your work in critique and the amount of preparation that went into your project, image selection, amount of shooting, etc.

**Sample Assignment Grading**:

```
Project: ____________  Student Name: ____________  Instructor Name: ____________

Technical Proficiency:  5  10  15  20  25
Content:  5  10  15  20  25
Use of Formal Elements:  5  10  15  20  25
Presentation & Preparation:  5  10  15  20  25

Course and Quarter: ____________  Project Grade: ____________
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**ADDITIONAL RULES & POLICIES**

If you do have to miss a class and you've not spoken with me first about it, find out from a classmate what we went over. Although most of the assignments will be online, check with a classmate-- things can change!

Even if you are absent, you are still responsible for turning in assignments on that day.

Review the University Plagiarism policy.

Late work is 10pts a day, not per class. Don't expect any leniency with this.

No extensions and no Incompletes are possible

Be self-motivated, NO passionless students. TAKE RISKS.

No complaining about long crits, or cost of materials.

No whining about anything- could result in point deductions.

Email me if you have any questions, but don't bombard me with a million emails please.

If you are unclear about an assignment, then ask! Don't wait until the day of to tell me that you didn't get it, or didn't have time to finish it.

**NOTE**: The right to add to or delete from this syllabus is reserved by Professor Jordanne Renner.
CRITIZING ART: WHAT AND WHY

4 STEPS OF A CRITIQUE

1) DESCRIPTION
"Although a popular misconception about art criticism is that it is primarily judgemental and negative in tone, in actuality, most of the words written by critics are descriptive and interpretive rather than judgemental, and positive in tone. Describing is a kind of verbal pointing a critic does so that features of a work of art will be noticed and appreciated. As a mental process, description is a means of gathering information about the work; then the critic sorts the information (which can be substantial), writes distilled descriptions for readers, and formulates interpretations and judgments of the work" (63, Criticizing Art).

2) INTERPRETATION
"Interpretations are persuasive arguments. Some interpretations are better than others. Good interpretations of art tell more about the artwork than they tell about the critic. Feelings are guides to interpretations. There can be different, competing, and contradictory interpretations of the same artwork. Interpretations are often based on a worldview and a theory of art. Interpretations are not so much absolutely right, but more or less reasonable, convincing, enlightening, and informative. An artwork is not necessarily about what the artist wanted it to be about. All are is in part about the world in which it emerged. All art is in part about other art. Good interpretations invite us to see for ourselves and to continue on our own" (Criticizing Art).

3) JUDGEMENT
Making interpretations and judgments are both acts of making decisions, providing reasons and evidence for those decisions, and formulating arguments for one’s conclusions. When critics judge works of art, they seek to determine how good the work is or isn’t and why and by what criteria (121, Criticizing Art).

4) THEORY
The last step of Criticism can often be overlooked and may not even be necessary in many cases. However, often discussing a work of art can lead to greater questions about current art trends, art itself, how philosophy and theory influences art, and even other cultural, social, and political ways of thinking. Art should enable us to talk about tangential, yet related and important issues and concepts.

SIMPLIFIED CRITIQUE

1) What is the Artist trying to do?
2) Are they Successful?
3) Does it Matter?

CRITIQUE DIAGRAM

Below is an example of a BAD yet simple critique:

<table>
<thead>
<tr>
<th>JUDGEMENT</th>
<th>DESCRIPTION</th>
<th>INTERPRETATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>I LIKE THIS</td>
<td>BECAUSE ITS MANY COLORS</td>
<td>MAKE ME HAPPY</td>
</tr>
</tbody>
</table>

JUSTIFICATION / REASON

EXAMPLE
"I LIKE THIS.."
"I LIKE THIS BECAUSE OF ITS MANY COLORS."
"I LIKE THIS BECAUSE ITS MANY COLORS MAKE ME HAPPY."

NON-WORDS & JARGON
Fun, Cool, Awesome, Amazing, Eye-catching, Unique, Peaks my interest, Grabbing, Pops,

REQUIRES QUALIFIER
More or Less of something, Different, Variation, Contrast, detail, value, too busy, too sparse, etc.

CONSIDER
The 7 Principles of Organization: Harmony, Variety, Balance, Proportion, Dominance, Movement, Economy & The Components of a work of Art: Subject, Form, Content
VOCABULARY TO NOTE AND TO KNOW:

SHUTTER SPEED
The shutter is what opens and closes to allow light to pass through the lens in order to expose your film/digital sensor. The shutter speed is literally how fast the shutter opens and closes. Typical shutter speeds are:

B 1 ½ ¼ 1/8 1/15 1/30 1/60 1/125 1/250 1/500 1/1000

These are fractions of a second, until you get to 1, that is a full second. B stands for BULB, which means that the shutter will remain open for as long as the shutter release button is depressed/held down.
Shutter speeds can also be read as:

B 1 2 4 8 15 30 60 125 250 500 1000

SHUTTER RELEASE
The shutter release button is the big bright button near your right hand’s pointer finger. This button releases the shutter and “takes” the picture.

F-STOP/APERTURE
The f-stop, or aperture, is the “eye” of the camera: it works similar to the iris of your eye. The f-stop/aperture size will determine the depth of field and amount of light that is let in through the lens. The maximum and minimum opening size will depend on your lens focal length. Typical f-stop/aperture settings are:

f1.4 f2 f2.8 f4 f5.6 f8 f11 f16 f22 f32 f64

FOCAL LENGTH
The lens focal length is the #mm on the front ring of your camera lens. The standard focal length is 50mm, which is equivalent to what our eyes see, minus our peripheral vision. So, if you cup your eyes to block out your peripheral, that is what the 50mm lens focal length will see.
Any number smaller than that will be a wide angle lens (40mm, 35mm, 28mm, 24mm, 17mm, 14mm) and if you too “wide” you will see a fish-eye or curved distortion of the image.
Any number larger than 50mm is a longer lens, meaning either zoom or telephoto (80mm, 150mm, 200mm, 300mm, 500mm, 800mm). The longer, or bigger numbers (300mm +) are used with sports photography, for example.
One thing to remember, the longer the lens, the shorter or flatter the focal plane because the distance is compressed.

DEPTH OF FIELD
The depth of field of an image is the range of what is in focus (sharp) and is determined by the f-stop/aperture used in the exposure of an image. The smaller the aperture, means the f# is numerically bigger. The larger the aperture, means the f# is numerically smaller. To “open up” (aka let more light through the lens) means to use a larger aperture. To “close down” (decrease the light coming through the lens) means to use a smaller aperture. Aperture = f-#
FOCAL PLANE
The focal plane is a term used to reference the compression of depth or distance in the subject being photographed. Typically when using a telephoto lens, or zoom, the area being photographed will be compressed spatially, so the depth of field range is limited since you are flattening the space via zoom.

RULE OF THIRDS
Basically is a general rule of thumb that is good to remember when you are out shooting. It's a given, that whatever you are focusing on, 1/3 of what is in front of your point of focus, and 2/3 of what is behind your point of focus, will be in focus. The more shallow your depth of field (aka larger aperture, like an f4 and numerically smaller) the tighter the space will be where the rule of thirds applies. The more depth of field (aka smaller aperture, like f11 or numerically larger) the more space there will be where the rule of thirds applies.

LIGHT METER or TO METER
The light meter is the brain of the camera that tells us what a “good” exposure is. All meters are designed to average out the light that is reflecting off of the subject/area being photographed as middle gray (18% gray).
When the light meter gives you a plus sign (+) or has bars that lean towards a plus sign (|||||||+) this means that you have too much light coming in through the lens to make a good picture/image/photograph, so you would need to close/stop down (make the aperture smaller-- which means larger numerically).
When the light meter gives you a minus sign (-) or has bars towards a minus sign (-||||||) means that you don't have enough light coming through the lens to make a good picture/image/photograph, so you will need to open up (make the aperture larger, which is smaller numerically).
To meter means to take a reading of the light reflecting off the subject area being photographed.

ISO/ASA
The ISO or ASA is the speed of the film/digital sensor. Depending on the speed used, will determine the sensitivity to light and the grain/texture of the image surface.
Typical speeds are:
50 80 100 200 400 800 1600 3200

Slower speeds, like ISO 50 – ISO 100, are less sensitive to light and also have a finer grain/texture. These speeds will meant that your exposure will either be longer (slow shutter speed) or shallower (larger aperture, like f2.8).
Faster speeds, like ISO 800 – ISO 3200, are more sensitive to light and also have a texture/grain to the image surface. These speeds will mean that your exposure will be faster (fast shutter speed) and is good to use for action or arena shots, or in low light situations where you need a fast shutter speed. *sports photographs are always with a fast ISO and shutter speed, and often accompanied by a flash.

SETTING/EXPOSURE
The exposure is a combination of shutter speed and aperture settings that your light meter says is “good” for taking a photograph. The settings are a combination of the mode (Manual, Aperture priority, Shutter priority, etc) + ISO/ASA + shutter speed + aperture/f-stop setting.
FRAME/VIEW FINDER
The frame is the area/size of space that you have to make a picture in. What you see in the view finder (many digital cameras have replaced the view finder with a LCD panel) is your frame/area that you have to work within composing your image.

COMPOSITION
A composition is how you frame or arrange your subject in your camera's view finder. You compose an image by deciding where to place the subject within the frame.

POINT OF VIEW/VANTAGE POINT
These are the perspective in which you frame/compose your subject in the view finder frame. Some typical vantages or points of view are: bird's eye (from above), below, off the hip (waist level), eye level, sideways, crooked, upsidedown, etc etc etc.

STOP
A stop is a term affiliated with the f-stop/aperture setting and means to move to the next aperture/f-stop. Example: open up one stop from f8. This means you move your aperture ring to f5.6. Many of the more sophisticated cameras will have thirds of a stop, which allows for more accurate exposures. Examples of these are: f5.6  f6.3  f7.1  f8