2014

216-01 Photography I Introduction to Film & Digital Photography

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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/color play
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.

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

A = 90 – 100%
B = 80 – 89%
C = 70 – 79%
D = 60 – 69%
F = 59% and Below

**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:**

<table>
<thead>
<tr>
<th>Technical Proficiency:</th>
<th>5</th>
<th>10</th>
<th>15</th>
<th>20</th>
<th>25</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content:</td>
<td>5</td>
<td>10</td>
<td>15</td>
<td>20</td>
<td>25</td>
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<tr>
<td>Use of Formal Elements:</td>
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<td>10</td>
<td>15</td>
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<td>25</td>
</tr>
<tr>
<td>Presentation &amp; Preparation:</td>
<td>5</td>
<td>10</td>
<td>15</td>
<td>20</td>
<td>25</td>
</tr>
</tbody>
</table>

**Course and Quarter:** _____________

**Project Grade:** _____________

**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.