Course Description
This introduction to the visual forms and concepts of the photographic image covers a range of digital techniques along with aspects of the history of photography, and various historical and contemporary movements within the field. Students must provide their own digital camera. Field trips and image presentations supplement the studio aspect of the course. Students will develop the technical and aesthetic skills to make challenging photographs. Technical skills acquired include: digital camera manual functions, basic use of Adobe Photoshop and inkjet printing. Students will also nurture a critical relationship to technological imagery through critique and class discussion. The elements and principles of design (color, line, form, and composition) will serve as a basis by which work will be created: while targeting issues such as the place of art within society as well as cultural aesthetics and how they shape artistic content. Critiques and class discussion will play an integral role in this course, encouraging discussion on how to view and evaluate various types of visual works.

Instructional Objectives
This class will cover several topics surrounding the technical/formal skill needed to create an image and the visual language necessary to engage photographic works critically. Students will learn about digital cameras and how to use and manipulate them internally and externally. Subsequently, time will be spent learning different techniques in Photoshop. After processing the files through Photoshop, the images will be printed using the Epson printers. Various short readings will also be assigned throughout the semester, and will be discussed during class time. Success in this 4 credit hour course is based on the expectation that students will spend a minimum of 8 hours of study time per week in preparation for class (photographing, image editing, printing, readings, writings, preparation for critiques, etc). Following each assignment we will discuss the technical and conceptual components of each student's work in a group critique. We will also view the work of historic and contemporary artists to learn about the various expressive possibilities the medium has to offer. Students are expected to contribute to class discussion because the creation of art is a social act; it is about the exchange of ideas. When a photograph is created and shown it has the power to communicate an experience of distance to a larger audience. We will discuss and analyze how the images we produce have the ability to be a part of that dialogue.
PS: THIS SYLLABUS ->
TIMING//SCHEDULING IS SUBJECT TO
CHANGE!

Requirements
1. 100 Photographs minimum weekly
2. Photographic assignments: 2+ photographs per assignment
3. Final project proposal
4. A portfolio of five photographs printed at least 11 x 14 by the end of class
5. Final project artist statement/proposal

PLEASE NOTE:
There is absolutely no food or drink allowed in the media lab. Any student who breaks this rule will be immediately ejected from the media lab and have their access rights revoked for a period of time to be determined.

Readings
Your Camera’s Manual
There is a wealth of information in this text that will not be covered in class. There are also a number of cheat sheets available online (Magic Lantern Guides), which are usually a lot thinner.

Expectations
Class Participation – 40%
Assignments – 40%
Final Project – 20%

Attendance
- Students are expected to attend every class during the session.
- If a student is more than 5 minutes late to class without prior notification accompanied by a reasonable explanation, it counts as an unexcused absence. If homework is due on the day in question, it is considered late and only eligible for half credit the following class. After that, the work is not eligible for any credit.
- Absences must be accompanied by a reasonable explanation and excused. Any students with unexcused absences will have 5 points deducted from their final grade.
- More than 3 excused or unexcused absences will result in a failing grade.

Other Notes:
- Cell phone use is not permitted in class.
- Students will be respectful of all others in the class. Disrespect will not be tolerated in any form. Those who exhibit this behavior will be asked to leave and be given an unexcused absence.

**Materials**

***Bring your camera (including it's USB cord), memory card, manual, and storage device to ALL classes.***

**Mandatory**

1. **Digital Camera:** A digital SLR is preferred. Any camera that has FULL manual functions is acceptable.
2. **Extra Memory Cards and Battery:** It will save you from that moment when you’ve composed the perfect picture and your camera shuts off or blinks “card full.” I recommend using only 4 or 8 GB cards.
3. **Electronic Storage:** Flash drives/jump drives or portable/external hard drives. This is for saving and archiving of images. I recommend at least an 8GB drive.
4. **Tripod:** An essential for taking photographs at slow shutter speeds, at night, or for close-ups. Available for checkout at the Getz Media Lab. A small tabletop tripod NOT acceptable!!!
5. **Recommended retailers:** B&H Photo and Video
   - www.bhphotovideo.com
   - Micro Center
   - 730 Memorial Drive
   - Cambridge, MA 02139
   - (617) 234-6400
   - www.microcenter.com

**Week 1**

**Wednesday August 28**

**Introductions/ Syllabus.**

**Set cameras to RAW.**

**TECH LECTURE:** the not exciting but important things /AKA/ How to use your camera and what all the functions do. ALSO! Rule of thirds, composition, and the formal things that don’t actually matter because there are no real rules ((don’t worry, we’ll eventually be talking about artists in the field and talking about non-tech-y things))

**For Next Class:**

1. Review your camera’s manual.
2. Make 75 or more different pictures and bring them to class -This can be on a flash drive or on your computer, but make sure they are uploaded somewhere besides being on your camera. Photos must make use of the following: shallow depth of field vs sharp depth of field, images utilizing different composition ratios, and different types of lighting. You are not allowed to use the ‘AUTO’ function on your camera. We will be discussing the aperture and shutter speed in regards to each photo.
Week 2
Monday September 2, NO CLASS, LABOR DAY

Wednesday September 4
Group discussion- go over the photos you have taken since last class. What are they doing/achieving? Pick one file- we will be using this to learn basic photo shop intro
TECH LECTURE: Basic Photoshop- changing levels, contrast, cropping. How to print a contact sheet in Lightroom
ASSIGNMENT: Open Subject. Carry your camera with you all week to start to see the world differently. Shoot between 150 and 200 photographs this week. Use photoshop to edit one image, and be prepared to show it to the class.

Week 3
Monday September 9
TECH LECTURE: Printing demo! Learn how to make a print from the roll printer. Introduction to paper profiles, color handling, and paper types. Following the demo, you will know how to make a print on your own
Discussion: Show the chosen photo from the open shooting assignment. We will show these on the projector, and have a short critique on each image, as well as discussing the editing done.

Wednesday September 11
LECTURE: Lighting//concept vs image// Intro to contemporary photographers and ways of making
ASSIGNMENT: Open Subject. Combine 2+ light sources into one image. 2 final photographs, 2 prints. 100 photos total/ 50 each. Due Monday September 23.

Week 4
Monday September 16
LECTURE: Ways of Seeing: Ethics of photography
DISCUSSION: How do you create an ethical photographic/artistic practice? What does this mean to you?
WORK DAY: EDITING & Printing

Wednesday September 18
WORK DAY: ETHICS OF PLACE (less) (ness)
ASSIGNMENT: Do not come to class. Visit a brand new, never before seen place (brand new to you). Take at least 50 photographs, and pick 1 to show to the class on Monday. When you are visiting this new location, you must email me a brief description of the place, with a quick snapshot (before the end of the class period). Observe your surroundings, and write a 1 page stream of consciousness reaction- bring this with you
Week 5
Monday September 23
CRIT for light sources

ASSIGNMENT: Find a non-contemporary (before 1990) photographer- prepare a presentation on them to share with the class (10 minutes each). This should cover their personal background and history- create a frame of reference from your point of view in regards to how their practice functioned during the time of their career, and how it can be viewed currently. Due next week.

Wednesday September 25
Critique for Ethics of Place.

Week 6:
Monday September 30
NO CLASS

Wednesday October 2
Artist Presentations, followed by discussion

ASSIGNMENT: same, different, same: challenge the practice of a chosen non-contemporary photographer/artist. Create 1 image as a response to their practice- Due next Monday.

Thursday October 3
LECTURE: PORTRAITUDE
WORK DAY: edit and print images for ‘same, different, same’. I will be available for one on one meetings.

Week 7
Monday October 7th
CRIT/DISCUSSION: ‘same, different, same’

Wednesday October 9
NO SCHOOL


Week 8

Monday October 14

NO SCHOOL

Tuesday October 15, Brandeis Monday

LECTURE: The Constructed Image

ASSIGNMENT: Construct an Image in ‘the studio’ -- this may involve building a set, a diorama, or manipulating space. Use the work we viewed in class as a jump off for your own ideas. Think Big. 2 Photographs. Due Wednesday October 23

Wednesday October 16th

LECTURE: CONSTRUCTED IMAGE (CTD)

WORK DAY

Week 9

Monday October 21

NO SCHOOL

Wednesday October 23

Crit for Constructed Image

Week 10

Monday October 28th

Lecture: Critique of Judgement: The Grotesque, The ‘Sublime’

Discussion: What dictates ‘beauty’?

ASSIGNMENT: ‘Pretty/Ugly’ Make something ‘beautiful’ ugly, and something ‘ugly’ beautiful. Think about content, concept, and even color. 2 photos, and due next Wednesday.

Wednesday October 30th

WORK DAY // One on one meetings // editing help

Week 11

Monday November 4th

LECTURE: (Self) Portraiture
ASSIGNMENT: Take a series of self portraits. Think about setting, space, time, and tonality. How does your image depict mood/feeling? Do you actually have to be in your photograph, or can objects be used to represent a notion of self? Due next Monday. 2 prints total + digital contact sheets

Wednesday November 6
CRIT FOR PRETTY/UGLY

Week 12
Monday November 11
CRIT FOR (Self) Portraiture

Wednesday November 13
LECTURE: Queering Photography PART 1
ASSIGNMENT: MISSED CONNECTIONS: pick a ‘Missed Connections’ from Craigslist. Create a portrait of the person who wrote it and a portrait of the person that it is about. Remember that a ‘portrait’ doesn’t have to actually have a person in the image! Due Monday the 25

Week 13
Monday November 18
LECTURE: Queering Photography PART 2
WORK DAY

Wednesday November 20th
LECTURE: Narrative Building
WORK DAY/ discussion about Final Project
FINAL: Create a narrative for a series of related photographs. Write a proposal (1 page, single space, Times New Roman, 12pt font) about your narrative/storyline, what each photograph will be/what it will accomplish, and some influences. Turn this in on Monday December 2 via email.

Week 14
Monday November 25
CRIT: Missed Connections

Wednesday November 27- NO CLASS

Week 15
Monday December 2\textsuperscript{nd}
Final Project Proposals Due. Final crits will be on December 9 & 11
WORK DAY: I will be meeting with you one on one to discuss your projects and questions

Wednesday December 4\textsuperscript{th}
LECTURE: Disrupting the Canon
WORK DAY: One on one meetings to discuss progress on final project.

Week 16
Monday December 9
FINAL CRITS day 1!

Wednesday December 11
FINAL CRITS DAY 2!

HAVE A GOOD BREAK! 😊😊