This course is an introduction to digital photography capture, processing and basic editing software. It is geared toward informing students in the many ways we can make photographs; by seeking them out, framing them, forming them, extracting them, building them, and finally sequencing and presenting them. It will introduce students to the theory and practice of photography. The course will assist students in producing a conceptually devised and technically consistent portfolio. This course focuses on the fundamentals of digital photography and printing techniques. Students must possess a digital SLR camera*, and there is a required lab fee. A major emphasis is placed on the development of a strong conceptual foundation from which to approach the making and understanding of photography as an art form. This knowledge will be achieved through photographic assignments, slide lectures of relevant works, and in-class critiques.

Students will be asked to keep a visual journal of images and ideas for use in developing a long-term project which they can continue beyond this course.

Estimated Cost of Materials (not including camera): $250.00 - $300.00

COURSE OBJECTIVES

- You will learn basic photographic techniques using a digital camera
- You will produce aesthetically pleasing images using electronic image manipulation
- You will create well-composed images related to personal expression
- You will demonstrate technical excellence in making photographic prints
- You will express confidence in experimenting with the camera and in the lightroom
- You will participate in thoughtful, critical discourse articulating the content of your work as well as others
- You will produce an edited portfolio of 12 digital photographs

"You don't take a photograph, you make it." - Ansel Adams

Much of photography is about access; we all have access to some subjects that no one else has access to. Many people would dream of having the same access you have, and you might not have considered how valuable that access is. Over the course of this term I want you to consider your access and to learn to utilize it on behalf of your work.

COURSE DESCRIPTION

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OPEN STUDIO

This is a studio-based art course and ample time will be allotted to production and creative output; however students are expected to work at least five hours a week outside of class time. Regarding the studio time built into this class: this is time for you to work under supervision in the studio. This is the best time to ask me specific questions about your work and get feedback on your work in progress. It is expected that you will have enough work to occupy the full class period. It is also expected that students put in the adequate work time outside of class in order to ensure the quality outcome of their work.

ASSESSMENT

ATTENDANCE

Attendance is mandatory for your success, will be recorded during each class session and is considered as part of the professionalism element of your final grade. You will lose a single letter grade on your fourth (4) absence. Five (5) absences will result in the drop of another letter grade. Six (6) absences will result in the failure of the course. Three (3) late arrivals or early departures will result in the recording of one (1) full absence. Students are required to attend class for the duration of the scheduled time or until the Professor dismisses the class. Attending critiques are mandatory.

PARTICIPATION

Being a part of group discussions and critiques are vital to developing as an artist – please do your best to voice what you are thinking!

SKETCHBOOK

This is a place for you to brainstorm and plan your ideas for assignments, collect inspirational visual imagery and write your thoughts on readings – or your ideas in general. It is meant to be a resource that you can draw from in the making of your final, self-directed project. It will be turned in at the end of the class and returned to you.

HOMEWORK

Well-made prints according to the assignment are due for scheduled critiques.

FINAL PROJECT

A self-directed portfolio project is due at your final critique on the last day of class. I encourage you to put yourself into the work, this is your opportunity to create something uniquely yours. 12-16 images minimum.

GRADING RUBRIC

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

20% Participation and Professionalism
30% Assignments
50% Final Portfolio & Critique

SUBJECTIVITY & ART

In Art, there is no simple formula for success. Unlike Math and Science courses there is no right answer. Simply following instructions and feeding back information provided in the correct manner is important for establishing the basics of the technique of photography however, it will not help much as we move further into the creative process. In the end, it will be the inventive process that is paramount. Artists are seekers, they ask probing questions, seek out unusual perspectives, take risks, experiment, and find visual solutions to conceptual problems; it is that seeking process that forms the basis of what it means to be an artist. In this course you will be expected to learn that process and to use it to create striking, conceptually strong images; your ability to do so will make up the majority of your grade this term.
This is a college classroom; you are all adults and are expected to act accordingly. Please show respect to yourself and others at all times. Absolutely NO mobile phone use in the classroom. No surfing the internet, checking email, or watching u-tube during class. Leave the classroom as clean or cleaner than you found it.

University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one's own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in a failing grade on the assignment or in the class and may also result in further action by the college.

Texas A&M University-Corpus Christi has a diverse student population that represents the population of the state. Our goal is to provide you with a high quality educational experience that is free from repression. You are responsible for following the rules of the University, city, state and federal government. We expect that you will behave in a manner that is dignified, respectful and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation or disability. Behaviors that infringe on the rights of another individual will not be tolerated.

As stated in University Procedure 13.02.99.C2.03, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Procedure 13.02.99.C2.03, Student Grade Appeals. These documents are accessible online at: http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean's office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html.

The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall, Room #116.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

The use of departmental equipment is a privilege, subject at all times to the instructor’s approval. “If you break it, you buy it!”

Students must replace damaged equipment with an equivalent model in similar or better condition. Safe and Cooperative use of the darkroom and graduate lab equipment by students enrolled in this class is expected. Only students enrolled in a class may have access to departmental equipment. Because art studios use materials and tools that can be dangerous, safe and cooperative behavior by students is absolutely necessary. Uncooperative and/or unsafe behavior will result in your being withdrawn from the class.
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with your academic advisor, the Financial Aid Office, and me, before you decide to drop this course. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. November 8, 2019 is the last day to drop a class with an automatic grade of “W” this term.

**Required Materials List**

- Journal or sketchbook & folio for handouts

**Capture**

- Digital Camera DSLR with manual functions
- Lens with cap
- UV protective filter
- Lens wipes and cleaning solution
- Memory card, batteries & charger
- Color Check Card (optional)

**Processing, Printing & Presentation**

- *Portable external hard drive for image storage and transfer
- Epson Photo Paper to complete assignments (will discuss further in class)
- Portfolio Box (size 8.5”x11”)

Note: *Photo Printing Ink is provided as part of your lab fee.

**Resources for Materials**

Corpus Christi Camera, an excellent local resource - cctxcamera.com
(361) 462-4120
1220 Airline Rd #135, Corpus Christi, TX 78412

The Camera Exchange, San Antonio is a good semi-local resource – www.camerax.com
6635 San Pedro Ave. San Antonio, TX 78216
Tel: 210.349.4400
Hours: M-F 9:30-6pm
Saturday 9:30-5pm

Online Resources:
B&H (they deliver via mail from New York) – www.bhphotovideo.com
Adorama (they deliver via mail from New York) – www.adorama.com
Freestyle Photographic (they deliver via mail from Los Angeles) – www.freestylephoto.biz

I am looking forward to an exciting and mutually rewarding semester!
Introduction:
• Getting Acquainted: Aims, objectives and expectations of the class.
• Bring camera, external harddrive, folio, and sketchbook.

A Brief History of Photography:
• Camera Obscura & Camera Lucida. Introducing: Abe Morell.
• Read Intro & Ch. 1 of the textbook: Digital Capture.
• Bring camera, external harddrive with RAW images, folio and sketchbook to the next class.

Assignment 1: Experimentation - processing & Photoshop techniques
4-6 images, Due at the end of class on: Feb 6th.

Basic Camera Functions
• Camera types - Acquainting ourselves with the manual 35mm digital camera.
• Student Camera Set-Up (RAW capture, ISO, Auto White Balance)

Experimentation:
• Workflow and Experimental Techniques in Photography.
• Read Ch. 2 of the textbook: Camera Lenses.

Experimentation:
Explore filters, black & white sliders, selective color, montage and painting in your exposure.

The Language of Photography & Basic Camera Functions
• Aperture & Shutter Speed & Basic Composition #1: The language of images - Line.
• Work by: Joe Rosenthal, Hiroshi Sugimoto, Dean Burton, Richard Avedon, Sally Mann, Tim Hetherington, & Susan Oplot.
• Basic Camera Functions: Aperture, Shutter Speed, Depth of Field, ISO & Focus.
• Read Ch. 3 & 4 of the textbook: The Shutter & Camera Exposure.

Assignment 2: Understanding Aperture - (Depth of Field)
Compositional Exploration: Line.
50 Exposures: Turn in 2 prints & 2 proof sheets.
Due: shot and processed in 1 week, with proofs & prints by Midterm Critique.

Digital Capture
• RAW processing.

Printing
• Proof sheets & digital printing.
• Refer to Ch. 8 of the textbook: Printing & Other Output.
**WEEK 6**  
*TUES, OCT 1ST*  
**Lectures:**  
The Language of Photography  
• Basic Composition #2: The language of images - Shape, Form & Balance.  
• Introducing: Eadweard Muybridge, Henri Cartier-Bresson, & Robert Frank.  

**Reading:**  
• Read Ch. 5: Subject Lighting.  

**Homework:**  
Assignment 3: Understanding Shutter Speed - (Motion)  
Compositional Exploration: Shape, Form & Balance.  
50 exposures: Turn in 2 prints & 2 proof sheets.  
Due: shot and processed in 1 week, with proofs & prints by Midterm Critique.  

**THURS, OCT 3RD**  
**Lab Day**  
• Demo: proof sheets & digital printing.  

**Reading:**  
• Refer to Ch. 8 of the textbook: Printing & Other Output.  

**WEEK 7**  
*TUES, OCT 8TH*  
**Lectures:**  
The Language of Photography  
• Basic Composition #3: The language of images - Positive & Negative Space.  
• Introducing: Weegee, Diane Arbus, Henry Horenstein.  
• Demo: Available & Artificial Light (Low light, Backlit, Silhouette & Flash Photography).  
• Exposure, metering to get good results: incident vs. reflective methods.  

**Homework:**  
Assignment 4: Understanding Available & Artificial Light - Low light, Backlit, Silhouette & Flash  
Compositional Exploration: Positive & Negative Space.  
75 exposures: Turn in 3 prints & 3 proof sheets.  
Due: shot and processed in 1 week, with proofs & prints by Midterm Critique.  

**THURS, OCT 10TH**  
**NO CLASS - SPE (Society of Photographic Education) CONFERENCE, LUBBOCK, TX**  

**WEEK 8**  
*TUES, OCT 15TH*  
**Lab Day** - Editing for Mid-Semester Critique  

**THURS, OCT 17TH**  
**Lab Day** - Editing for Mid-Semester Critique  

**WEEK 9**  
*TUES, OCT 22ND*  
**Lab Day:** Printing proof sheets and prints from assignment 1-4 for Mid-Semester Critique.  

**THURS, OCT 24TH**  
**Discussion:**  
The Art of Critique  
• Reading Images: Expectations of a Mid-term Critique  
• Printing proof sheets and prints from assignment 1-4 for Mid-Semester Critique.  
• Refined Processing techniques: layers, color & color correction, retouching, sizing, and boarders.  

**WEEK 10**  
*TUES, OCT 29TH*  
**Critique Prep:** Finish printing proof sheets and prints from assignment 1-4 for Mid-Semester Critique.  

**THURS, OCT 31ST*  
**Critique Prep:** Finish printing proof sheets and prints from assignment 1-4 for Mid-Semester Critique.  

**WEEK 11**  
***TUES, NOV 5TH***  
**Mid-Term Critique**  
• Group critique on assignments 1-4 with prepared questions.
### Photo Stories: Series vs. Typology
- Photography as Narrative - Exploring a variety of ‘Photo Stories’.

### Assignment 5: The (thematic) Series - Final Portfolio Preparation
Individual Images have their place however; the mark of a true artist is their ability to convey meaning. Meaning is often conveyed in photography through a series, typology or narrative of images that come together to form the content of the series. These range from very simplistic to highly subtle and complex. For this assignment I want you to take on two themes for 250 exposures. You can use 125 exposures for each theme or, perhaps one theme will be covered in just 50 exposures therefore leaving you with 200 for the second theme.

### WEEK 12
#### TUES, NOV 12TH
**Homework:** Individual Meetings on Final Portfolios

#### THURS, NOV 14TH
**Assignment 6: Final Project**
- Narrow your work from Assignment 5 into a single theme for final portfolio.
- Continue shooting and editing for final portfolio.
- Create written statement for Final Project.

### WEEK 13
#### TUES, NOV 19TH
**Lab Day:** Printing final projects

#### THURS, NOV 21ST
**Lab Day:** Printing final projects

### WEEK 14
#### TUES, NOV 26TH
**FINAL CRITIQUE**
Last day to turn in All assignments!
- **Final Portfolio:**
  - 10-15 gallery ready images, accompanied by a well-written artist statement.
  - Series will be introduced and statements read; followed by a class critique.

### THURS, NOV 28TH
**NO CLASS - THANKSGIVING HOLIDAY**

### WEEK 15
#### TUES, DEC 10TH
Final day to turn in any post-critique changes to your portfolio

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**Notes:**
- **Indicates critique days that you CANNOT miss and still pass the class.**
- **Indicates heavy information days you should not miss, or you will likely fall behind.**

**Note:** This schedule is subject to change if we all agree that we need more time with a subject.
Assignment 1: Experimentation

Requirements:
• Photographic & Photoshop Exploration with pinhole, filters, montage & selective color techniques.
• Turn in 4-6 images for silent critique.
• Experimentation images must include examples of:
  • Selective Color
  • Double or triple exposure through opacity manipulation
  • Painting In - Blending (Layering multiple images at 100% opacity)
  • Pattern Mask
  • Filters

Assignment 2: Understanding Aperture

Requirements:
• 50 Exposures
• Compositional Exploration: Line
• Turn in 2 prints (one from each) and 2 proof sheets for Midterm Critique.

The Aperture is what controls the Depth of Field, in other words, it controls how much of your image will be in focus and how much will fall out of focus.

• A large aperture (f2, f4, f5.6) creates a small depth of field (less of the image in focus).
• A small aperture (f11, f16, f22) creates a large depth of field (more or all of the image in focus).

Deep Depth of Field (sharp focus):
It is standard practice when shooting landscape, architecture and interiors to use a small aperture (deep depth of field) in order to insure that the entire subject is sharp. This is also commonly used in Realism and Hyperrealism.
• For at least 25 exposures use a small aperture (f11 - f22) explore the compositional element of Line, being sure to keep the entire image plane sharply in focus.

Shallow Depth of Field:
It is standard practice when shooting portraits, close-ups (macro), and details to use a large aperture (shallow depth of field) in order to insure that the subject is sharp while the rest of the image falls out of focus. This is also commonly used in Romanticism.
• For at least 25 exposures use a large aperture (f2 - f5.6) continue your exploration of Line, being sure to allow the foreground and background of the image plane to fall out of focus.

*Note: Remember what we discussed in class, be deliberate about either obeying or disrupting our visual expectations.
Assignment 3: Understanding Shutter Speed

Requirements:
• 50 Exposures
• Compositional Exploration: Shape, Form & Balance.
• Turn in 2 prints (one from each) and 2 proof sheets for Midterm Critique.

The Shutter Speed is what controls how fast the shutter opens and closes, in other words, how quickly the image is taken. Therefore it also controls how much movement is shown. A very quick shutter will stop motion even if the subject is moving quickly while a slower shutter speed will show the subject’s movement. Images that stop motion will have a subject that is sharp while images that show motion will have a subject that is soft or blurry.

• A fast shutter speed (500th, 1000th, 2000th of a second) stops motion (subject will be sharply in focus).
• A slow shutter speed (1/2, 1, or 2 seconds) shows motion (subject will be soft, fall out of focus).

Stopping Motion (sharp focus):
It is standard practice when shooting sports, dance and action shots to use a fast shutter speed in order to insure that the subject is in focus.

• For 25 exposures use a fast shutter speed (500th, 1000th, 2000th of a second) to explore the compositional element of Shape, being sure to keep the moving subject sharply in focus.

Showing Motion (soft focus):
It is also standard practice when shooting sports, dance and action shots to use a slow shutter speed in order to insure that the movement of the subject is visible.

• For 25 exposures use a slow shutter speed (1/2, 1, or 2 seconds at least) to explore the compositional element of Shape, being sure to allow the movement of the subject to be registered.

*Note: You will need a tripod for this assignment
Assignment 4: Understanding Available & Artificial Light

Requirements:
- 75 Exposures
- Compositional Exploration: Positive Space & Negative Space.
- Turn in 3 prints (one from each) and 3 proof sheets for Midterm Critique.

As photographers we are dependent on the light. Often we must make the best of a lowlight situation. However, sometimes we seek out or create low-light situations in order to enhance the drama of an image. It is standard practice when shooting dramatic or staged imagery to use stage-style lighting such as: Spot Lighting, or Low light. We also seek out & create Backlit, Silhouetted or Shadowed imagery to similar effect. Flash can also be used to create dramatic contrast.
- A spotlit subject if exposed correctly at the highlights will create a fade-to-black style image.
- A backlit subject will create a silhouette.
- A subject lit with a flash will create a dramatic, high-contrast image.

Backlit, Silhouette & Shadows:
- For 25 exposures use a backlit situation or set-up while exploring the compositional elements of Space & Negative Space, being sure to allow your subject to form a silhouette.

Low Light, Fade to Black:
- For 25 exposures use a dramatic lighting situation or set-up while exploring the compositional elements of Space & Negative Space, being sure to allow some of the image to fall entirely into darkness.

Hard Flash Photography:
- For 25 exposures use a flash to light your subject while exploring the compositional elements of Space & Negative Space.

Note: You will need a flash for this assignment

Midterm Critique Requirements include:
- All work from Assignments 1-4, printed and hung for class critique.
- Digital folder with all assignment ‘Smart Object’ folders.
- File management and Meta Data must be complete.
ASSIGNMENTS: 5 & 6

Assignment 5: The Thematic Series - (Portfolio Prep) 250 exposures 2 themes
- Exploring two different themes using 250 exposures.
- One theme must be in the form of a simple typology.
- Images for both themes ready for individual meeting with instructor in preparation for final portfolio.

Assignment 6: Portfolio with Artist Statement
- Working in Series • The Art of the Edit • Sequencing • Presentation

Final Portfolio Requirements:
- A series of at least twelve (12) and no more than fifteen (15) final prints with a clear unifying concept.
- Exhibition ready prints presented for critique with Archival Presentation Portfolio for future student use.
- Artist statement (series specific).
- Digital folder with Final Project ‘Smart Objects’.
- File management and Meta Data must be complete.

Note: Your printed portfolios must demonstrate effective printing techniques; emphasis will be on composition and print tonal accuracy. The portfolio must also be conceptually consistent; the specific topic is your choice, though subject to instructor’s approval.

FINAL CRITIQUE

SALLY MANN, from At Twelve, Portraits of Young Women, 1983-1985