DIGITAL PHOTOGRAPHY 2:
SCHOOLS, STRATEGIES, AND METHODOLOGIES

Methodologies:

A set or system of methods, principles, and rules for regulating a given discipline.

A system of broad principles or rules from which specific methods or procedures may be derived to interpret or solve different problems within the scope of a particular discipline.

- Oxford Living Dictionary

COURSE DESCRIPTION

In this class, we will explore a variety of image-making strategies within the context of photographic history and current practice. We will examine methodologies associated with distinct “schools” of photography while addressing ideas of contemporary photographic theory, personal language, pacing, sequencing, and linear vs. nonlinear story-telling. Students will be asked to keep a visual journal of images and ideas for use in developing a long-term project. This class is aimed at students who already have a working knowledge of camera functions and digital techniques including a solid understanding of Photoshop, RAW processing, and digital printing. While we will hone our practice through assignments designed to advance technical skill, emphasis will be placed on developing personal vision and content.

COURSE OBJECTIVES

- Discuss and identify how photographic methodologies affect the reading of images
- Demonstrate technical excellence in making color photographs
- Consider how storytelling has been employed within the history of photography
- Experiment with a variety of photographic methodologies
- Express confidence experimenting with the camera and in the digital lightroom
- Articulate effectively the content of your own work
- Participate in critical dialog; respond thoughtfully to the work of others
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.
**RULES, REGULATIONS & ACADEMIC INTEGRITY**

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.

**CIVILITY STATEMENT**

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.

**GRADE APPEALS**

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.

**ACADEMIC ADVISING**

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.

**ADA STATEMENT**

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.

**CARE OF EQUIPMENT**

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
- 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.

**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.
• Next class bring camera, current portfolio, external harddrive, favorite photography publication, and sketchbook.

Influential Voices in Photography
• Reacquainting ourselves with the 35mm digital camera

WEEK 1
TUES, AUG 27TH
Homework:

THURS, AUG 29TH
Lecture:

Read & Respond:

Homework:

WEEK 2
TUES, SEPT 3RD
Demo:

THURS, SEPT 5TH
Lab Day

WEEK 3
* TUES, SEPT 10TH
Read & Respond

Lecture:

Homework:

* THURS, SEPT 12TH
Read & Respond

Due next Thursday marked-up with questions and comments

Homework:

WEEK 4
TUES, SEPT 17TH
Demo:

* THURS, SEPT 19TH
Read & Respond

Lectures:

Homework:

WEEK 5
TUES, SEPT 24TH

THURS, SEPT 26TH
Lab Day

Lab Day

Lab Day - Silent Critique on Assignment #1

Lab Day - Process Critiques for Assignment 2

Assignment 1: Form and Substance
6-10 images processed and presented for silent critique at the end of class in two weeks.

Assignment 2: Color as Concept
6-10 images processed and presented for silent critique at the end of class in two weeks.

Assignment 3: Photographing The Everyday
8-12 images processed, edited, and printed for Midterm Critique.
**Week 6**

**Tues, Oct 1st**

*Lab Day*

**Demo:**
- Scanning & Retouching.

**Reading:**
Due next Tuesday marked-up with questions and comments
- 'The Most Intimate Photograph' | The New Yorker
- 'Borrowed Dogs', Richard Avedon
- Excerpts from 'Hold Still,' Sally Mann
- Nan Goldin's 'The Ballad of Sexual Dependency' | The New Yorker

**Thurs, Oct 3rd**

*Lab Day* - Process Critiques for Assignment 3

**Lab:**
- Finalizing and printing for Assignments 1-3

**Week 7**

**Tues, Oct 8th**

*Intimacy of Images*

**Read & Respond Lectures:**
- Class discussion of selected readings

**Homework:**
Assignment 4: Intimacy of Images
8-12 images processed, edited, and printed for Midterm Critique.

**Thurs, Oct 10th**

*No Class* - SPE (Society of Photographic Education) Conference, Lubbock, TX

**Week 8**

**Tues, Oct 15th**

*Lab Day* - Editing for Midterm Critique

**Thurs, Oct 17th**

*Lab Day* - Editing for Midterm Critique

**Week 9**

**Tues, Oct 22nd**

*No Class - Spring Break*

**Thurs, Oct 24th**

*Lab Day*
- Printing proof sheets and prints from assignment 1-4 for Midterm Critique.
- Refined Processing techniques: layers, color correction, retouching, sizing, and boarders.

**Week 10**

**Tues, Oct 29th**

*Critique Prep: Finish printing proof sheets and prints for assignments 1-4 for Mid-Semester Critique.*

**Thurs, Oct 31st**

*Critique Prep: Finish printing proof sheets and prints for assignments 1-4 for Mid-Semester Critique.*

**Week 11**

**Tues, Nov 5th**

*Mid-Term Critique*

- Group critique on assignments 1-4 with prepared questions.

**Homework:**
Assignment 5: Final Portfolio Preparation

The mark of a true artist is their ability to convey meaning. Meaning is often conveyed in photography through images that form a sequence, typology, or story bringing together a sense of both form and content. These range from very simple to highly subtle and complex. In preparation for your final portfolio I want you to take on two themes (these may be themes you have already begun exploring in one of your previous assignments but you will need to shoot an additional) 250 exposures.

**Thurs, Nov 7th**

*Final Portfolio Preparation* - Individual Meetings to discuss final portfolio projects.
**WEEK 12**

**TUES, NOV 12TH**

Individual Meetings on Final Portfolios

**Homework:** 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.

**THURS, NOV 14TH**

Bios and Artist Statements

**WEEK 13**

**TUES, NOV 19TH**

Final Critique Preparation

**THURS, NOV 21ST**

Individual meetings to finalize Bios and Artist Statements

**WEEK 14**

**F I N A L  C R I T I Q U E**

**TUES, NOV 26TH**

Last day to turn in All assignments!

- Final portfolio: 15-20 gallery ready images, accompanied by a well-written artist statement.
- Series will be introduced and statements read; followed by a class critique.
- Portfolios, statements, and bios uploaded to Behance and link e-mailed to the professor by Dec 10th

**THURS, NOV 28TH**

NO CLASS - THANKSGIVING HOLIDAY

**WEEK 15**

**ONLINE PORTFOLIOS DUE**

**TUES, DEC 10TH**

Portfolios, statements, and bios must be uploaded to Behance and a link e-mailed to the professor by today

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

**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.**
ASSIGNMENT: 1

要求：
- 制作50-100次曝光，RAW处理和编辑。
- 系列6-10次打印用于沉默批评，最终打印用于期中批评。

摄影师从不同的视角制作图像，他们制作的图像对不同的人具有不同的意义。我们每个人都受到特定的时间和地点、经验和机会，以及信念和偏见的影响。摄影对你意味着什么？它的角色在你的生活中是什么？你的想法和你自己的图像是否一致？站出来。迈开脚步。对于这项作业，我希望你用黑白图像写自己的宣言。用精简的语言展示你认为重要的东西。

FORM AND SUBSTANCE

Reading: ‘Ways of Seeing’, John Berger (Excerpt)  
‘The Work of Art in the Age of Mechanical Reproduction,’ Walter Benjamin

Requirements:
• Make 50-100 exposures, RAW processed and edited.
• Series of 6-10 prints due for Silent Critique, final prints due for Midterm critique.

Photographers approach the making of images from a variety of vantage points, and the images they make mean different things to different people. We are all influenced by our particular time and place, our experience and opportunities as well as our beliefs and prejudices. What is photography to you? What is it’s role in your life? How do your ideas about photographs and your own images align? Take a stand. Go out on a limb. For this assignment I want you to write your own manifesto in photographs. Using the paired down language of Black & White images show us what matters to you.
ASSIGNMENT: 2

COLOR AS CONCEPT

Requirements:
- Make 50-100 exposures, RAW processed, edited, and printed.
- Series of 6-10 images, linked by color, final prints due for Midterm critique.

Begin by making images solely motivated by color. Find a palette and explore it further. Ask yourself, when is this palette? Is it morning, midday, or evening? In what kind of light does this palette occur? Is it overcast or full sun, the golden hour, or just after sunset? Where is this palette? Is it in the desert or the mountains, is it by the sea or in the inner city? What does your palette feel like? What emotions, content, or questions arise from it? Allow color to guide your content and then follow that content to its logical conclusion. Color may serve as simply a jumping off point or it may become the subject of inquiry itself.
PHOTOGRAPHING THE EVERYDAY

Reading: ‘Introduction to The New Topographics (1975),’ William Jenkins
‘Of Mother Nature and Marlboro Men,’ Deborah Bright
‘New Topographics,’ Tim Davis | Aperture

Requirements:
• Make 100-200 exposures, RAW processed, edited, and printed.
• Series of 8-12 images, final prints due for Midterm critique.

The New Topographics photographed the west and its landscapes in ways that were contrary to all romantic notions. They photographed track houses and desert wastelands, oil fields and roadside churches, and they did it in the most unforgiving midday sunlight possible. In short, they photographed what they found repulsive.

Similarly, the pioneers of color took on subjects and processes that were seen by the art world as pedestrian and below the refined tastes of “fine art”. They then brought those lowbrow subjects and techniques into the art world simply by refusing to adhere to the unwritten rules of their time which often guides artists weather consciously or not in what is or is not worthy of representation. In other words all of these photographers were working with the everyday reality they encountered, the boring, the banal, the ugly. In most of this work there exists what is called a deadpan aesthetic or, the straightforward, emotionless treatment of a subject that often includes critical or humorous undertones.

For this assignment I’d like you to ask yourself, What do I everyday? What do I visually dislike, overlook, or have absolutely no interest in? Create a series of images as an exploration of what you find repulsive, boring, or uninteresting. Through compositional and aesthetic choices, use your images as a critical tool by photographing your subject consistently in a model that you find unpleasing. In other words, allow your visual choices to do the talking for you. This project requires emotional distance and/or detachment.
ASSIGNMENT 4: INTIMACY OF IMAGES

Reading: The Most Intimate Photograph, by Chris Wiley
Borrowed Dogs, by Richard Avedon
Excerpts from ‘Hold Still’, by Sally Mann
Nan Goldin’s “The Ballad of Sexual Dependency” | The New Yorker

Requirements:
- Make 100-200 exposures, RAW processed, edited, and printed.
- Series of 8-12 images, final prints due for Midterm critique.

Intimacy: close familiarity or friendship; togetherness, affinity, rapport, attachment, familiarity, friendliness, friendship, amity, affection, warmth, confidence, a private cozy atmosphere, an intimate act, especially sexual intercourse, an intimate remark. Plural noun: intimacies, closeness of observation or knowledge of a subject.

What is intimacy? And how is it performed for the camera? For this project I want you ask and/or answer that question in images. Show us something only you know, only you have access to, something we would never be able to see without you making the choice to show us.

MIDTERM CRITIQUE

Group critique on assignments: 1 - 4 with prepared questions.
** FINAL PORTFOLIO PREPARATION**

Requirements:

- Explore two different narrative strategies using approximately 250 exposures.
- Images processed and presented for individual meeting with instructor in preparation for final portfolio.

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**FINAL PORTFOLIO WITH ARTIST STATEMENT**

Requirements:

- A series of 12 - 15 final exhibition ready prints with a clear unifying concept
- Presented in a portfolio and/or protected with mylar sleeves or crystal clear archival bags
- Bio and Artist (series specific) statement
- 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.