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 highly encouraged for in-person and scheduled WebEx class sessions. While it is expected that students will make every effort to attend classes, it is recognized that personal circumstances such as illness may arise which preclude class attendance. Please do not come to campus if you are ill (see below). In such circumstances, the student is responsible for making up missed work and communicating with their instructor.

In light of the COVID-19 pandemic, stay home when you are sick. It is critical that students do not report to campus while they are experiencing respiratory symptoms such as fever, cough, shortness of breath, sore throat, runny or stuffy nose, body aches, headache, chills or fatigue. If you need to miss class due to illness, communicate with your instructor.

participation

Taking part in discussions and critiques is vital to developing as an artist - please 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.

exhibition ready images (or prints) according to the assignment are due for scheduled critiques. Late work drops one full letter grade per week.

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 YouTube 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.

Texas A&M University-Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor’s ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

As stated in University Procedure 13.02.99.C2.03, Student Grade Appeals Procedures, 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 Procedures. For assistance and/or guidance in the grade appeal process, students may contact the Dean’s office in the college in which the course is taught or the Office of the Provost. These documents are accessible through the University Rules Web site at: http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.c0.03_student_grade_appeals.pdf.

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.
dropping a 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.

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
- 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” x 11”)

Note: Photo Printing Ink is provided.

resources for materials

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

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 am looking forward to an exciting and mutually rewarding semester!
# class overview & schedule ~ fall 2020

This schedule serves as a guide and is Subject to Change

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture</th>
<th>Read &amp; Respond</th>
<th>Homework</th>
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<td>1</td>
<td>Introduction and Influential Voices in Photography</td>
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<td></td>
<td>- Getting Acquainted: Aims, objectives and expectations of the class.</td>
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<tr>
<td>Read &amp; Respond:</td>
<td>- Ways of Seeing (Excerpt), John Berger</td>
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<td></td>
<td>- The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin</td>
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<tr>
<td>Homework:</td>
<td>Assignment 1: Form and Substance</td>
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<td></td>
<td>6-10 images processed, edited, and uploaded for class critique comments.</td>
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<td>2</td>
<td>Form &amp; Substance</td>
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<td></td>
<td>- Review of workflow, RAW processing, and proofing.</td>
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<td></td>
<td>- Finish making, selecting, editing, and uploading images for Assignment #1</td>
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<td>3</td>
<td>Understanding Color</td>
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<tr>
<td>Lecture:</td>
<td>- 'Color in Photography,' Introducing: Steve McCurry, Frances Seward &amp; William Miller</td>
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<tr>
<td>Homework:</td>
<td>Assignment 2: Color as Concept</td>
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<tr>
<td>Read &amp; Respond</td>
<td>- William Jenkins, 'Introduction to The New Topographics (1975)'</td>
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<td>- 'Of Mother Nature and Marlboro Men,' Deborah Bright</td>
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<td>- 'New Topographics,' Tim Davis</td>
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<td>4</td>
<td>Pioneers of Color and New Topographics</td>
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<tr>
<td></td>
<td>- 'New Topographics,' Introducing: Ed Ruscha, Lewis Baltz, Robert Adams, Joe Deal, Steve Smith and Tim Davis</td>
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<tr>
<td>Homework:</td>
<td>Assignment 3: Photographing The Everyday</td>
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<td></td>
<td>8-12 images processed, edited, and printed for Midterm Critique.</td>
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<tr>
<td>Read &amp; Respond</td>
<td>- 'Photography in Düsseldorf', Douglas Eklund</td>
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<td>- 'Has the Düsseldorf School killed photography', Scott Grant</td>
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<td>5</td>
<td>The Düsseldorf School</td>
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<tr>
<td>Read &amp; Respond</td>
<td>- Tod Papageorge by Kolby Yarnell</td>
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<td>- 'Philip-Lorca diCorcia Press Pack'</td>
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<td>- 'Alice in Levittown', Steven Vincent</td>
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<tr>
<td>6</td>
<td>The Yalies</td>
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<tr>
<td>Lecture:</td>
<td>- 'Yalies,' Introducing: Tod Papageorge, Susan Lipper, Philip-Lorca diCorcia, Gregory Crewdson, Katy Grannan, Malerie Marder, Justine Kurland and Danna Singer.</td>
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<tr>
<td>Read &amp; Respond</td>
<td>- 'The Most Intimate Photograph' by Chris Wiley</td>
<td>The New Yorker</td>
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<td>- 'Borrowed Dogs' by Richard Avedon</td>
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<td></td>
<td>- 'Nan Goldin’s The Ballad of Sexual Dependency' by. Hilton Als</td>
<td>The New Yorker</td>
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**week 7**

**Lecture:**

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

**week 8**

- Finish making, selecting, editing, and uploading images for Assignment #3

**week 9**

- Finish making, selecting, editing, and uploading images for Assignment #4

**week 10**

**Mid-Semester Critique**
- All Assignments Uploaded by Monday 8 am. Critique responses due by Sunday 12 Midnight.
- Refined Processing techniques: layers, color correction, retouching, sizing, and boarders.

**week 11**

**Final Portfolio Preparation**

**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.

**week 12**

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

**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.

**week 13**

**Bios and Artist Statements Meetings with Professor**

**week 14**

**Final Portfolio and Critique**
- Individual meetings to finalize Portfolio, Bios, and Artist Statements

**week 15**

**final portfolio**
- Upload final portfolio: 12-18 exhibition ready images, with well-written bio and artist statement
- Final Portfolio uploaded by Monday 8 am. Critique responses due by Sunday 12 Midnight
- Signed agreement with contact information for those willing to have work featured online for portfolios due

Portfolios, statements, and bios must be uploaded to Behance and a link e-mailed to the professor.
assignment: 1

Reading: (All readings can be found on our course website)

- ‘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 to B&W Grey scale and edited
- Upload Series of 8-10 final images, linked by subject and aesthetics, layered print ready (SO) files
  (Note: File management, titles and Meta Data must be complete)

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 experiences and opportunities as well as our beliefs and prejudices. Artists and photographers often use the language of beauty through controlled composition and light in order to invite our audience to look deeper, longer, and yes to try and convince them to care.

What is photography to you? What is its role in your life? How do your ideas about photographs and your own images align? Shoot what you Love. Take a stand. Go out on a limb. For this assignment I want you to write your own manifesto in images. Finish the sentence, “This I Believe...” Using the paired down language of Black & White images show us what matters to you and convince us that it should matter to us too.

walker evans,
View of Two-Family Houses and Steel Mill from St. Michael’s Graveyard, with Cross Headstone in Foreground, Bethlehem, Pennsylvania, 1935


**Assignment: 2**

**Color as Concept**

**Requirements:**

- Make 50-100 exposures, RAW processed and edited for selection
- Upload Series of 8-10 final images, linked by color, layered print ready (SO) files
  (Note: File management, titles and Meta Data must be complete)

Begin by making images solely motivated by color. Find your palette then 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? Is it in theaters, courthouses or in your home? 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.
Assignment: 3  

Photographing the Everyday  

Reading: (All readings can be found on our course website)  
- ‘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 print ready  
- Upload Series of 8-12 final images, layered print ready (SO) files  
  (Note: File management, titles and Meta Data must be complete)  

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 banal and even at times, 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 familiar. 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 is my everyday? What do I visually overlook? Create a series of images as an exploration of your familiar overlooked everyday life. Through compositional and aesthetic choices, use your images as a critical tool by photographing your subject consistently and in a formal straightforward manner. 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 print ready
- Upload Series of 8-12 final images, layered print ready (SO) files
  (Note: File management, titles and Meta Data must be complete)

Intimacy: close familiarity or friendship; togetherness, affinity, rapport, attachment, familiarity, 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. Dig deep and be brave, vulnerability is also a strength.
assignment:  
( COVID19 Alternate)  

rijksmuseum covid19 challenge,  
Girl with a Pearl Earring, 2020

the master copy at home (covid challenge)

Requirements:

• Make 50-100 exposures of 6-8 distinct master copy scenes, RAW processed and edited for selection
• Upload Series of 5-8 distinct master copies, final layered print ready (SO) files
  (Note: File management, titles and Meta Data must be complete)

1. Visit a Museum Collection Website:
   • Getty Museum, Los Angeles, USA: www.getty.edu/art/collection
   • Museum of Fine Arts, Houston, USA: emuseum.mfah.org
   • MOMA, New York, USA: www.moma.org/collection
   • Tate, London, UK: www.tate.org.uk/collection
   • Rijksmuseum, Amsterdam, Netherlands: www.rijksmuseum.nl/en/rijksstudio
   • Uffizi, Florence, Italy: www.uffizi.it/en/artworks

2. Choose 10 of your favorite Art Works
3. Using items and subjects found around your home...
4. Recreate the artwork using the necessary items and photograph
5. Make your selections, process and edit
**final portfolio preparation**

Requirements:

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

**final critique**

**final portfolio with artist statement**

Requirements:

- A series of 12 - 15 final exhibition ready image files (or prints) with a clear unifying concept
- Short Bio and (Series Specific) Artist Statement
- Upload digital folder with Final Project ‘Smart Objects’ via Dropbox or WeTransfer
  (Note: File management, titles and Meta Data must be complete)

Optional for Online Courses:
- Presentation box or portfolio for archival print protection

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

To promote public safety and protect students, faculty, and staff during the coronavirus pandemic, Texas A&M University has adopted policies and practices for the Fall 2020 academic term to limit virus transmission. Students must observe the following practices while participating in face-to-face courses and course-related activities (office hours, help sessions, transitioning to and between classes, study spaces, academic services, etc.):

- Self-monitoring—Students should follow CDC recommendations for self-monitoring. **Students who have a fever or exhibit symptoms of COVID-19 should participate in class remotely and should not participate in face-to-face instruction.**
- Face Coverings—**Face coverings** (cloth face covering, surgical mask, etc.) must be properly worn in all non-private spaces including classrooms, teaching laboratories, common spaces such as lobbies and hallways, public study spaces, libraries, academic resource and support offices, and outdoor spaces where 6 feet of physical distancing is difficult to reliably maintain. Description of face coverings and additional guidance are provided in the **Face Covering policy** and **Frequently Asked Questions (FAQ)** available on the **Provost website**.
- Physical Distancing—Physical distancing must be maintained between students, instructors, and others in course and course-related activities.
- Classroom Ingress/Egress—Students must follow marked pathways for entering and exiting classrooms and other teaching spaces. Leave classrooms promptly after course activities have concluded. Do not congregate in hallways and maintain 6-foot physical distancing when waiting to enter classrooms and other instructional spaces.
- To attend a face-to-face class, students must wear a face covering (or a face shield if they have an exemption letter). If a student refuses to wear a face covering, the instructor should ask the student to leave and join the class remotely. If the student does not leave the class, the faculty member should report that student to the **Student Conduct office** for sanctions. Additionally, the faculty member may choose to teach that day’s class remotely for all students.

TAMU-CC Face Coverings
TAMUCC Face Coverings Policy and FAQs:
https://www.tamucc.edu/fall-2020/face-coverings-faq/

Rule and Procedure:
https://academicaffairs.tamucc.edu/rules_procedures/assets/34.99.99.c0.02_use_of_face_coverings.pdf