



David Graham, Summer 2013, ASPH 1300

May Term 2016
9AM - 1PM, 11 days

ASPH 1300 PHOTOGRAPHY

C & A Pillar Level I
IL and OC Proficiencies

!!PHOTOGRAPHS ARE EVERYWHERE!!

We are surrounded, inundated and bombarded by photographic imagery that demands our attention. Photographs appear in advertising, journalism, fine art, popular culture, scientific documentation and social media. In this fast paced, intensive course students learn to make photographs with purpose, control and creativity. Taking advantage of the extended May Term class time, shooting field trips and museum visits are incorporated into the curriculum.

- Students gain confidence in basic camera operation: exposure modes, ISO, depth of field, shutter speed, focal length, white balance, resolution, film formats, etc.
- Students learn design elements and visual strategies shared by photography and other 2 dimensional art.
- Students learn the history of photography and contemporary fine art photography practice.
- Students develop a foundation for lifelong personal artistic expression.
- Students learn skills that enhance professional goals. For example, advertising majors with photographic knowledge provides added value for the employer.
- Students will be able to identify and/or employ methods, techniques, or languages of a particular art form, creative endeavor, innovation, or craft(s) and describe how those inform the creation, performance or analysis of creative work. Students will be able to demonstrate an understanding of concepts fundamental to creativity through explanation, analysis, performance, or creation. (UC required SLO)
- Students will receive OC (oral communication) and IL (Information Literacy) Proficiencies, required by UC.

Professor Debora Hunter has taught photography for many years at SMU in Dallas and SMU-in-Taos. She received her B.A. in English Literature from Northwestern University and her M.F.A. in Photography from Rhode Island School of Design. Solo shows include the Art Institute of Chicago, Museum of Contemporary Photography, George Eastman House and James Kelly Contemporary. Her work is in the permanent collection of the Art Institute of Chicago, Corcoran Museum of Art, Houston Museum of Fine Art, Amon Carter Museum, Yale University Art Museum and Dallas Museum of Art. Visit www.deborahhunter.com.

Syllabus

BASICS OF PHOTOGRAPHY ASPH 1300, May Term 2016 **Associate Professor Debora Hunter**

RATIONAL:

Photography, both still and moving, has been called the major art form of the 20th Century. The invention of photography in 1839 has revolutionized our visual experience of the modern world and our understanding of it. We are constantly exposed to, surrounded by, bombarded with, delighted and appalled by photographic images. Photography appears in fine art galleries, museums, and publications; popular art of greeting cards and calendars; newspaper journalism; advertizing; fashion; portraiture; magazine editorial; scientific data; medical technology; identification systems of driver's license and police mug shots; historical records, family albums, erotica; online; and most recently social networking sites. Everyone see and uses photographs daily and increasingly everyone has a camera. We are both consumers of and creators of photographs.

Photography is a two dimensional illusion of three-dimensional space. Much of the magical power of the photograph lies in the ability to represent visual reality much like the eyes see it. Yet the photograph is obviously not the same as the "real thing." What is the process by which this translation of objects in real space is made into a flat rectangle of shapes, line and color? Photography has its own visual language and conventions, which allow use to "read" a photograph. Just as we think with words, we also think visually and communicate visually. The best of photographs reveal sophisticated and important ideas about our experience of living. What are the formal elements of this visual language? What do they share with other forms of visual communication like painting, drawing and graphics?

In this class, which fulfills Pillar I for Creativity and Aesthetics, we will examine the phenomena of photography. We will engage in three separate but related activities. First, we will carefully observe our world visually, seeking to see what things really look like, not what we think they look like. Second, we will look closely at photographs made by others and seek to understand what and how they communicate. Finally, we will craft and compose our own photographs, understanding how camera settings and choices create the photograph.

LEARNING OUTCOMES:

1. Students will be able to identify and/or employ methods, techniques, or languages of a particular art form, creative endeavor, innovation, or craft(s) and describe how those inform the creation, performance or analysis of creative work. (UC required SLO)
2. Students will be able to demonstrate an understanding of concepts fundamental to creativity through explanation, analysis, performance, or creation. (UC required SLO)
3. Students will be able to select, organize and use appropriate evidence or information to suit a specific or targeted audience. (OC Tag).
4. Students will be able to use appropriate vocal and visual cues to deliver a presentation to a specific or targeted audience. (OC Tag).
5. Students will be able to select and use the appropriate research methods and search tools for needed information. (IL Tag).
6. Students will be able to evaluate sources for quality of information for a given information need. (IL Tag).
7. Students will demonstrate and master basic photographic techniques of camera operation which include the use of aperture and shutter speed, law of equivalent exposure, exposure compensation, depth of field, focusing, focal length of lenses, ISO, White Balance, resolution, pixel dimension, file format.
8. Students will be able to demonstrate mastery of compositional strategies for the creation of successful organization of shapes on a flat surface.
9. Student will be able to demonstrate sensitivity to and control of a variety of lighting conditions.
10. Students will be able to create successful portraits and by understanding both the technical issues, such as background foreground relationship, as well as the social dimension to the photographic encounter with another human being.
11. Students will gain knowledge of the multiple uses of photography in our culture, with added emphasis on the history of photography as a fine art by examining the variety of ways in which photographs are used. They will be able to identify, and analyze the components of a good photograph both in terms of form and content.
12. Students will demonstrate an understanding of photography as a distinct visual language that communicates ideas and is a tool of inquiry.
13. Students will identify formal elements present in all two-dimensional work, build a vocabulary to describe those elements and evaluate how those elements work to create a successful image.
14. Students will gain an appreciation for and sensitivity to both the visual world and the photographic image and the relationship between the two.
15. Students will become acquainted with the history of the medium, its technology, aesthetic traditions, approaches, genres, and artists.
16. Students will apply those techniques to a creative end, seeking to develop their own particular vision and distinctive voice, rather than relying on clichéd and overused subject matter and approaches.
17. Students will create images that are successfully expressive, communicative and creative.
18. Students will post images online and share their work with others.
19. Students will become acquainted with the written literature on the medium of photography.

DAILY SCHEDULE

- Day 1 Introduction to the camera.
 Lecture on exposure, aperture, shutter speed, ISO, Exposure mode.
 Bring camera to class.
- Day 2 Lecture on resolution, camera menu settings, focus, depth of field, shutter speed, focal length.
 Students work with their cameras in class.
- Day 3 Lecture and demonstration on Framing
 Students work with their cameras in class.
- Day 4 Shooting field trip.
- Day 5 Edit and critique of Framing.
- Day 6 Lecture on Place.
 Students work with their cameras in class.
- Day 7 Shooting field trip.
- Day 8 Edit and critique on Place.
- Day 9 Field trip.
- Day 10 Student Research Project due. Presentations made in class.
- Day 11 Exam.
 Critique of Portrait.

COURSE MATERIALS:

Any kind of digital camera, except a phone camera will work. However, recommended are cameras that offer control of aperture and shutter speed. Most models of the small point and shoot pocket cameras do not allow for manual control of aperture and shutter speed and therefore are not recommended for this class. There are two camera "types" that will allow you to control aperture and shutter speed.

All DSLR (Digital Single Lens Reflex) cameras have that capacity. DSLR's allow interchangeable lenses. Usually DSLR cameras are purchased with one lens that comes standard on the body of the camera. That single lens is usually 18 to 55mm for the DX camera. Generally I recommend staying with Nikon or Canon brands. DSLR are manufactured in two different sensor sizes. The smaller size is called DX and the larger is FX. Usually only professional photographers get the more pricey FX format. DX is sufficient for use in this class.

The other type is usually called a "compact digital camera." These cameras are smaller than the DSLR, usually larger than point and shoots and don't have interchangeable lenses and are not good for the quick shooting used in sports photography.

If you are in doubt whether a camera model is appropriate, visit the website for the specific camera model and see if it lists, usually under specifications or features, the ability to manually control exposure (shutter speed and aperture).

Most cameras suitable for this class will create both jpg and raw files.

Generally, the greater the number of megapixels, the better the paper/print enlargements, the greater the cost of the camera and the greater the need for storage of downloaded images.

You will also need a storage device for your camera's images with a minimum size of 1GB to 16GB. 2 storage devices are better than one. My suggestion is to avoid extremely large storage devices like 16 GB. I suggest 2 storage devices; 1GB to 8GB each with speed generally should be 40x or higher.

Recommended: one extra battery.

Recommended: a tripod.

You will need a laptop computer for downloading your files and to bring to class.

There is no textbook.

ASSESSMENT AND ASSIGNMENTS:

20% for each of the following assignments:

- Framing
- Portrait
- Place
- Written/Oral Presentations
- Written exam, will cover technical information and slide ID.

Photo assignments will be evaluated for the following:

1. Correct exposure. All images must be properly exposed. Absolutely make sure that you clear up any problem with exposures during your first assignment.
2. Correct white balance.
3. Submitted on time.
4. Correct illustration of assigned technique. The correct number of images in the assigned categories must be submitted.
5. Creative and appropriate application of the assigned technique. Extensive discussion regarding an advised approach to the technique will be given in class.
6. Extreme repetition in subject matter and/or vantage point is discouraged.
7. Application of techniques learned in previous lectures carried forward.

Guidelines for grading images Portrait, Place and Personal Vision

1. **A Excellent and consistent demonstration the assigned fundamentals of the discipline both technically and conceptually.**

All of the above criteria are met at a high level. Consistency is usually the hallmark of an A. There is usually good diversity in approach so that each image is a surprise and not similar to other submitted photos. Often photographs are made at different locations and different times of day. The work clearly shows that student was fully engaged in the assignment, searching out shots, composing carefully, and using light well. Each image shows originality and intention. All categories are fulfilled correctly. Correct exposure and white balance are demonstrated in all the images. Work continues to use depth of field and shutter speed creatively.

2. **B Better than C, but less than A.**

The work goes further than the minimal demonstration of the assigned fundamental. B's are usually given for either of two reasons. One: lack of consistency--the group may have some very strong A quality images, but is surrounded by less successful images. Two: the overall quality is less than A, but group shows more effort and thought than C work. All categories are fulfilled correctly and have correct exposure and white balance in all of the images.

3. **C Minimal but correct demonstration the assigned fundamentals of the discipline with little demonstration of a creative and appropriate use of technique.**

A grade of C is usually earned in one of two ways. First, all or the vast majority of images are properly exposed and have correct white balance. The assigned techniques are correctly illustrated and properly labeled. There is usually one of two reasons that work results in a grade of C. One: low energy/lack of involvement. Student seems to be approaching the assignment by doing the bare minimum to fulfill

it. The energy level in the shooting is low, as evidenced by a repetitive approach to subject matter, technique, lighting situation and shooting locale. Successful framing strategies are minimally evident. Student does not seem to be engaged with the aesthetic challenges of the assignment, which are fully discussed in lectures. Technical categories are fulfilled, but the images are uninspired and ill considered. The second reason for a C is inconsistency. There may be some very successful images, but some of the remaining images are barely or minimally acceptable in technical and aesthetic qualities. Frequently the entire assignment is shot in one session with similar local and lighting. It may seem apparent that not much time was spent in the shooting.

4. **D through F Failure to demonstrate correctly the assigned fundamental of the discipline.**

Some or many of the images are not properly exposed and/or have poor white balanced. Some images appear inappropriately out of focus or suffer from camera motion. The assigned techniques are not illustrated correctly nor submitted in correct number. Images are labeled or sized improperly. Generally the work is weak, inconsistent, and/or very redundant and most often just wrong in terms of the categories.

PLAGARISM

It is possible to plagiarize a visual image or a photograph just as it is words and text. Students should only submit work that is their own, meaning that the photograph is their own concept, framing, shooting and editing. Also students should not allow others to make available to others their own work. Students plagiarizing or aiding in plagiarizing will be taken to Honor Council and/or receive a grade of failure for either the assignment and/or the class. Please give me no case to suspect plagiarism by shooting in very similar situations, light and framing to other students. If you think there is the possibility of me suspecting plagiarism, please see me before you submit your images.

ATTENDANCE and GRADING:

Attendance will be taken during each class. Teacher or assistant reserve the right to not credit attendance if student arrives late or leaves class early. There are 11 class sessions. For each session missed final grade will be decreased by 10%.

LAPTOP, CELL PHONE USE:

Electronic devices are limited to classroom work. Repeated misuse of electronic devices will result in a lower final grade.

CONTACTING ME:

Cell phone: 214 335 5289, dhunter@smu.edu

CONTACTING YOU:

Students are responsible for checking their SMU email accounts. I generally only use SMU mail addresses to contact students. Students often have a second email address besides their SMU address. I repeat, it is the student's responsibility to check their SMU email accounts.

SMU COURSE POLICIES

ACADEMIC HONESTY AND MISCONDUCT:

You are bound by the Honor Code and the SMU Student Code of Conduct. For complete details, see:
http://www.smu.edu/studentlife/PCL_01_ToC.asp.

DISABILITY ACCOMMODATIONS:

Disability Accommodations: Students needing academic accommodations for a disability must first contact Disability Accommodations & Success Strategies (DASS) at 214-768-1470 or www.smu.edu/alec/dass.asp to verify the disability and to establish eligibility for accommodations. They should then schedule an appointment with the professor to make appropriate arrangements. (See University Policy No. 2.4; an attachment describes the DASS procedures and relocated office.)
Then you must schedule an appointment with the professor to make appropriate arrangements. (See University Policy No. 2.4.)

RELIGIOUS OBSERVANCE:

Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

EXCUSED ABSENCES FOR UNIVERSITY EXTRACURRICULAR ACTIVITIES:

Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)