

PHOTO I (ASPH 1300-001)

Southern Methodist University, May Term 2019

Time TBD, OAC 2630

Professor: Eileen Maxson

Email: emaxson@smu.edu

Office Location: OAC 2631

RATIONALE:

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; advertising; 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 social networking sites. This proliferation of images and cameras as pocket-sized stowaways, companions, and witnesses to daily life reinforces the urgency that we, as makers and consumers of images, learn to understand and interpret them.

In this class, which satisfies Creativity and Aesthetics Pillar I of the University Curriculum, we will critically engage with the medium of photography as an art form. During the course, we will establish a foundation of technical, conceptual, and critical proficiency. In doing so, the central aim of this course will be for students to begin defining their distinct voice as an artist through the medium of photography.

LEARNING OUTCOMES:***UC C&A Pillar, Level 1 Student Learning Outcomes:***

- 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.
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Students will demonstrate a mastery of:

- basic photographic techniques and camera operation (aperture, shutter speed, law of equivalent exposure, exposure compensation, depth of field, focusing, focal length of lenses, ISO, white balance, resolution, pixel dimension, file format)
- compositional and framing strategies
- sensitivity to and control of a variety of lighting situations
- digital imaging software (Adobe Lightroom) including proper file organization, image correction, manipulation, export
- archival inkjet printing

Students will gain and demonstrate knowledge of :

- the history of the medium
- individual photographers, historical through contemporary
- formal and conceptual concerns of the medium
- how to locate, evaluate, and effectively apply information (information literacy)

Students will gain experience:

- developing and articulating thoughtful verbal and written criticism of images (visual literacy)
- creating individual projects that further develop their own vision and distinctive voice as an artist

REQUIRED & RECOMMENDED COURSE MATERIALS:

Digital Camera (required)

Your camera must allow for manual control of shutter speed and aperture. Your choice of camera will be subjective, based on your budget and long term investment in photography, among other factors. I suggest reading the below buying guides. Consult me with any and all questions before buying!

<http://thewirecutter.com/reviews/best-budget-dslr-camera/>

<http://thewirecutter.com/reviews/the-best-mid-range-dslr/>

Tripod: buy a modest model from Target, Best Buy, Fry's etc that can be raised to eye level (usually \$40). The Slik Sprint Pro II from Amazon is also recommended (\$69.95,

<https://goo.gl/NmpPq9>)

A Short Course in Photography: Digital (recommended; PDFs of select chapters provided) by Barbara London and Jim Stone (3rd Edition) **ISBN: 0205998283**

Criticizing Photographs: An Introduction to Understanding Images (recommended; PDFs of select chapters provided)

by Terry Barrett (5th Edition) **ISBN 0073526533**

Sketchbook or Notebook (required)

For taking notes, research, etc.

External Hard Drive and/or Jump Drive (required)

for media transfer and storage. Drives must be formatted for Mac (Mac OS Extended). Recommended drive: Seagate 2 TB Portable Drive (\$64, Amazon, <https://goo.gl/Y2aC9Y>)

Method in place for backing up your data/laptop/hard drives (required)

A general note of caution, back-up your work **OFTEN**. Unfortunately, hard drives **FAIL** (usually at the worst possible moment). There will not be special consideration for late assignments due to crashed or stolen drives or computers.

Computer with Adobe Lightroom (recommended to install on your laptop, also provided in lab)

Extra Camera Battery (recommended)

Inkjet Paper (provided)

GENERAL CLASS ATTENDANCE:

Attendance will be taken at the beginning of each class, and is mandatory and crucial to your success. During the abbreviated May Term, a second absence from the course will result in a full point reduction to a student's final grade (an "A" will become a "B"). After three absences you will be dropped from the course. You are expected to be physically and mentally present and on time. **Tardy arrivals or early departures will count as an appropriate percentage of an absence.**

CRIT & GROUP REVIEW ATTENDANCE:

Attendance at the crit and group reviews is a **MUST**. DO NOT miss or arrive late even if you have not finished your project. Unexcused absence from or late arrival to critique and group reviews will result in a minimum two-letter grade reduction on that assignment. There will be not be opportunities for extra credit to offset this penalty.

CLASSROOM COURTESY:

Be a good citizen of the classroom! Please don't be late, leave early, or be loud and/or disruptive. Bring a sense of respect every day and extend that respect to the humans in the room as well as the equipment/resources. Recognize and act on opportunities to extend yourself in positive ways. Help others, keep the labs tidy, and make thoughtful contributions to class discussions, for example. Classroom courtesy **WILL** impact your grade.

CELL PHONE & DEVICE USE:

Phones, tablets, laptops are allowed in class, but talking, texting, or unrelated web surfing IS NOT. I will NOT make it a habit to verbally remind you about these policies, but know that when observed, inappropriate use **WILL** affect your grade.

HOW I WILL COMMUNICATE WITH YOU:

Make sure that you have enabled your account to receive Canvas notifications, including messages, about this course to your email. Also check your smu.edu email account regularly. These are the two ways that I will communicate with you during the semester.

HOW TO COMMUNICATE WITH ME:

I will read and respond to email/canvas messages: Monday – Friday, 9:00 AM – 5:00 PM.

PHOTOGRAPHY FACILITIES: GENERAL ACCESS

General access to the photography facilities is limited to current Division of Art BFA, BA, MFA, Minors, Faculty and Staff. SMU students enrolled in a Division of Art course may also use the facilities where applicable to their course work. When using the labs and facilities you are

required to follow ALL [posted rules](#).

UNDERGRADUATE ACCESS

Outside of course meetings, undergraduate access and use of the photography facilities is limited to the hours listed below. During these times a technical manager, teaching assistant, or lab monitor will be on site and available to support students using the labs.

Monday:	Tuesday:	Wednesday:	Thursday:	Friday:	Sunday:
TBD	TBD	TBD	TBD	TBD	TBD

MANDATORY RESERVATIONS

Outside of course meetings, reserving the below resources (printers, photo studio) is **mandatory**. When booking, undergraduate and graduate students may reserve resources during the hours specified under “undergraduate access”. All bookings are limited to a maximum of 2 hours per day (printers) or 4 hours per day (photo studio). Note, arriving more than 15 min late for your reservation will forfeit your reservation.

Epson SureColor P20000 (64” Printer)

https://smu_20000printer.youcanbook.me

Epson SureColor P10000 (44” Printer)

https://smu_10000printer.youcanbook.me

Photo Studio:

https://smu_photostudio.youcanbook.me

Epson SureColor P600 (13” Printer)

https://smu_600printer.youcanbook.me

REPORTING TECHNICAL / MECHANICAL ISSUES

If you encounter technical and/or mechanical issues while using the lab, please notify the technical manager or lab monitor. Issues are addressed as quickly as possible.

RYAN GOOLSBY

Technical Manager (Full-time)

rgoolsby@smu.edu

Office Location: B602 (Basement)

Office Hours:

M-F: 9:00 AM-5:00 PM

MICHAEL MORRIS

Technical Manager (Part-time)

mamorris@mail.smu.edu

Office Location: 2631 (Adjacent to Printers)

Office Hours:

MW: 9:00 AM-1:00 PM

F: 9:00 AM-4:00 PM

MORE RESOURCES

Meadows Tech Effect

Select equipment check-out

Mon- Fri: 8:00 AM – 7:00 PM

Used Photo Equipment:

<https://www.keh.com>

<https://www.bhphotovideo.com/c/browse/Cameras-Photo-Gear/ci/2871/N/4294247179>

<http://www.adorama.com/Used>

Art & Art History Resource Help

A research resource guide created by Beverly Mitchell, Hamon Library, Art & Dance Librarian

<http://guides.smu.edu/art>

Visual Resources: [pw=vr123]

<http://smuarthistory.photoshelter.com/index>

HOW TO DO WELL IN THIS CLASS:

The most successful students meet deadlines, do more than the minimum required, come prepared to work in class, commit to the creative process of drafts and revision, and make active contributions to class discussions and critiques. In short, devote a considerable (more than the minimum) amount of time to the course, and, at the end of the semester, you will be pleased with your achievements as an artist, not to mention your grade.

GENERAL GRADING CRITERIA

- | | |
|-----|---|
| A | <p>Excellent</p> <p>Assignments are consistently executed at a high level. Student works in an independent manner, and is willing to try new approaches while working on improving skills. Work clearly demonstrates a full engagement and an excellent understanding of the formal and conceptual/expressive aspects of the the medium/discipline and assigned projects.</p> |
| B | <p>Very Good</p> <p>The work demonstrates an above average understanding of the formal and conceptual/expressive aspects of the discipline and assigned projects. However, the work may be inconsistent in execution, effort or thoughtfulness of work.</p> |
| C | <p>Adequate/Fair</p> <p>The work demonstrates an adequate understanding of the formal and conceptual/expressive aspects of the medium/discipline and assigned projects, but is executed with little demonstration of creativity and/or appropriate use of technique. Student seems to do the bare minimum to fulfill the assignment. Lack of work or commitment to technical, formal or conceptual aspects of the project.</p> |
| D-F | <p>Student does not demonstrate an an adequate understanding of the formal and conceptual/expressive aspects of the medium/discipline or assigned projects. Incomplete or missing work, lack of class participation, excessive absences.</p> |

GUIDELINES FOR GRADING

Your final grade will be weighted according to the following rubric:

Assignment	#1:	Technical Portfolio (Part 1 & 2)	15%
	#2:	(Almost) Famous Photographer	25%
	#3:	Technical Portfolio (Part 3)	15%
Exam		<i>Criticizing Photographs</i> by Terry Barrett	20%
	#4:	Technical Portfolio (Part 4)	15%
Participation		Tutorials, Readings, Written Responses	10%

PROJECT GRADING

TECHNICAL PORTFOLIO 1,2,3:

Your work for these assignments will be assessed solely on your ability to successfully demonstrate the assigned skills and execute the assignment. Each student MUST receive an “A” on each assignment. If you do not get a “A” for your first submission, you will be required to re-submit your work to me until you do. Late work will still be subject to reductions (see below).

ASSIGNMENT #2:

This assignment will be graded using the following rubric.

___	Followed the Parameters of the Assignment (10 pts)
___	Creativity, Ambition, Risk Taking (20 pts)
___	Effort, Revision, Perseverance (20 pts)
___	Craft, Skill, Attention to Detail (20 pts)
___	Work Days (Prepared, Appropriate and Efficient Use of Time) (15 pts)
___	Participation and Group Cooperation (15 pts)
_____	TOTAL (100 pts)

TECHNICAL PORTFOLIO 4:

This will be your final assignment during the course, which will demonstrate your accumulative work in addition to your proficiency in Lightroom organization and output. Your work for this

assignment will be assessed on your ability to demonstrate sustained effort and successfully execute the assigned skills and assignment.

WRITTEN EXAM ON CRITICIZING PHOTOGRAPHY:

During the course we will be reading select chapters from *Criticizing Photographs* by Terry Barrett, which will instruct us on how to describe, interpret, and judge photographs. In conjunction with the readings, written responses, and discussion, students will be required to attend one or more photography exhibitions in DFW. During the culminating exam, students will be asked to apply Barrett's steps of critique to a selection of photographs. For the exam, students will be graded on their ability to successfully and persuasively apply their own perspective on specific photographs through Barrett's principles of critique.

NOTE: Students will be given an advance copy of questions on the exam, including point values and examples of previous student responses. The photographs included in the exam, however, will not be known in advance.

PARTICIPATION:

For assigned tutorials, readings, and written responses you will receive either an "incomplete (0 pts)" or "complete (100 pts)" on Canvas. At the end of the course, your grade will be equivalent to the average of your assessments. For example, if there are 10 assignments and you receive a "complete (100 pts)" on 9 assignments and an "incomplete (0 pts)" on 1 assignments your grade would be calculated like so: $9 \times 100 + 0 = 900 \div 10 = 90$.

LATE ASSIGNMENTS:

Assignments received up to 24 hours after the deadline will receive a MINIMUM one letter grade reduction. During the abbreviated May Term, work that is more than 24 hours late will not be accepted and will result in a ZERO.

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: <https://www.smu.edu/StudentAffairs/StudentLife/StudentHandbook/HonorCode>

**** SPECIFIC NOTE ON CHEATING**

"Intentionally using or attempting to use unauthorized materials, information, or study aids in any academic exercise". **TO BE CLEAR**, submitting work created or photographs taken prior to the beginning of this course without my explicit permission constitutes cheating. Doing so will, at minimum, result in a ZERO on the assignment. When in doubt, **ASK ME FOR PERMISSION**.

DISABILITY ACCOMMODATIONS

Students needing academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit <http://www.smu.edu/Provost/ALEC/DASS> to begin the process. Once registered, students should then schedule an appointment with the professor as early in the semester as possible, present a DASS Accommodation Letter, and make appropriate arrangements. Please note that accommodations are not retroactive and require advance notice to implement.

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. (See [2018-2019 University Undergraduate Catalogue](#))

SMU IS A WEAPONS FREE-CAMPUS

In accordance with Texas Senate Bill 11, also known as the "campus carry" law, following consultation with entire University community SMU determined to remain a weapons-free

campus. Specifically, SMU prohibits possession of weapons (either openly or in a concealed manner) on campus. For more information, please see:

http://www.smu.edu/BusinessFinance/Police/Weapons_Policy."

DAILY SCHEDULE -- PHOTO I

Subject to revision, updates will be posted to Canvas

#	D	DATE	IN CLASS	ASSIGNED	DUE
ASSIGNMENT #1: Technical Portfolio (Part 1 + 2)					
1	T H	MAY 16	Introductions Lecture: A#1: Technical Portfolio (Part 1) Shooting: Bring camera, manual, tripod*	Assignment: Technical Portfolio (Part One): Exposure, White Balance, Depth of Field, Shutter Reference: Ch. 1, pg 3-29; Ch.2 pg. 31-51; Ch. 3, pg 53-75; <i>A Short Course in Photography</i> (Canvas PDF) Reading + Response: "Photography Changes How Art History is Taught" pg 87-89 (Canvas PDF + Assignment)	Bring: Camera, Manual, Tripod*
2	F	MAY 17	Discussion: Reading + Response Lecture: A#1: Technical Portfolio (Part 2) Shooting: Bring camera, manual, tripod*	Assignment: Technical Portfolio (Part 2): Composition, Concepts & Experiments Reference: Ch. 9, pg 153-179, <i>A Short Course in Photography</i> (Canvas PDF) Video Tutorial + Response: Introduction to	Reading + Response "Photography Changes How Art History is Taught" pg 87-89 Bring: Camera, Manual, Tripod*

				Lightroom	
3	M	MAY 20	Demo: Import, Organize, Output your Technical Portfolio (1+2) as a Slideshow Group Review: Slideshow of Technical Portfolios, Instruction on Images required for Re-Do	Assignment: Re-Do of Technical Portfolio (Part 1 & 2) <i>(if needed)</i> Reading + Response: “Criticizing Photographs” Ch 1 + 2 (Canvas PDF + Assignment)	Finished Technical Portfolio (Part 1 + 2) Video Tutorial + Response: Introduction to Lightroom
ASSIGNMENT #2: (Almost) Famous Photographer					
4	T	MAY 21	Discussion: Reading + Response Lecture: A#2: (Almost) Famous Photographer Work/Research: Hamon Art Library	Assignment #2: (Almost) Famous Photographer	Finished: Re-Do of Technical Portfolio (Part 1 & 2) <i>(if needed)</i> Reading + Response: “Criticizing Photographs” Ch 1 + 2
5	W	MAY 22	Work/Research: Hamon Art Library		Finished by end of class: AFP Part 1 (Research Log, Article & Short Proposal)
6	T H	MAY 23	Discussion: Shooting Plans Shooting: Lab/Studio/Location Group Review (Last Hour of Class): Informal shooting report	Reading + Response: “Criticizing Photographs” Ch 3 + 4 (Canvas PDF + Assignment) Video Tutorial + Response: Lightroom Adjustments + Printing	
ASSIGNMENT #3: Technical Portfolio (Part 3)					

7	F	MAY 24	Discussion: Reading + Response Lecture + Demo: Technical Portfolio #3 (Printing)	Reading + Response: “Criticizing Photographs” Ch 5 + 6 (Canvas PDF + Assignment)	Reading + Response: “Criticizing Photographs” Ch 3 + 4 Contact Sheet/Images 150 Images for (Almost) Famous Photographer (Due by end of class)
--	M	MAY 27			
8	T	MAY 28	Discussion: Reading + Response Lab: Work Day Group Review (Last Hour of Class): A#3 (Technical Portfolio: Part 3), Instruction on Images required for Re-Do	Review for Exam	Reading + Response: “Criticizing Photographs” Ch 5 + 6 Finished (by last hour of class) Technical Portfolio (Part 3) Contact Sheet/Images 150 Images for (Almost) Famous Photographer (Due by end of class)
ASSIGNMENT #4: Technical Portfolio (Part 4)					
9	W	WED 29	Lecture + Demo: Technical Portfolio #4 (Portfolio) Exam: Criticizing Photographs		Finished: Re-Do of Technical Portfolio (Part 3) <i>(if needed)</i>
10	T H	MAY 30	Lab: Work Day		
11	F	MAY 31	**CRIT** (Almost) Famous Photographer		Finished (Almost) Famous Photographer Finished Technical Portfolio (Part 4)

