

FA 1551, sec. 946 Digital Photography Fundamentals
Special Topic – Explore Rome through the lens.

Summer 2019, Rome

Meeting times: To be decided.

Instructor: Anthony (Tony) Campbell

Email: apcampbe@uno.edu

Course Description:

This course will cover the fundamental techniques of photography, digital capture and some elements of digital manipulation. It is an introduction to digital photography. This class focuses on digital capture and output, and will familiarize students with the basic skills of photography. Technical aspects such as camera operation, lighting, exposure and color will be addressed as well as photographic post-production, using Photoshop (\$31.49 for one months subscription). Non-technical aspects such as the history of photography, contemporary photography/art, aesthetics and composition, fine art/commercial applications, and the critiquing of images will be addressed, via lectures and assignments both inside and outside of class.

Rome will be your Muse! Students will explore the city with their camera, making memories and capturing them with the camera. Assignments will all be Italian centric and designed to exploit this new summer home for aesthetic potential.

This class is intended to give students a solid foundation and a working knowledge within the field of photography, in which technical skill may enhance one's concept and the final photographic image being produced.

Students will be mandated to have a digital camera that meets the basic requirements mandated by the class. Six hours of studio work.

Student Learning Objectives:

Upon completion of the course, the student will be able to:

- Learn the basic components and functions of their digital camera
- Bring more awareness to taking pictures and to the significance of light
- Understand the importance of framing
- Talk more critically and knowledgeably about photography
- Explain verbally what observations were made in the execution of their photographs, what particular observations were stressed and what means were used to stress them – in short, what was communicated
- Read the photographs of others: Analyze how an image was executed and how the quality of light, framing, perspective, etc, serve to reveal what the photographs are trying to communicate.
- Write a short critique.

Course Expectations and Guidelines:

Attendance statement/Policy

Students/candidates are expected to attend all classes regularly and punctually. A student/candidate who is not present in class is marked absent. Failure to attend class with the required materials will result in a mark of absent for the day (regardless if you are physically present or not). You will be allowed one excused absence for the semester. For each absence over the first one, your grade will drop by 1 grade. Each subsequent absence will result in continued point drops in increments of one grade. You will be responsible for any material covered during your absence (which includes notes on demonstrations). Being late to class will also result in a lowering of your final grade. UNO has no + or – grades so absence can quickly become a failing grade. Continued illness though unfortunate will require taking the class again when the student has recovered. This is a studio-based class and making up work isn't always possible. College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Plagiarism and any other academic dishonesty will not be tolerated

In policies for many, if not all, educational programs, academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom behavioral norms and expectations you have.

Academic Integrity

Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.uno.edu/student-affairs/documents/Student-Code-of-Conduct-rev-2018.pdf>

Accommodations

It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.ods.uno.edu>. **If you have a disability, please contact the Academic Director, Dr. Lisa Verner, prior to departure so that you can best be accommodated.**

Statement of Classroom Conduct:

1. Be in class on time. Please do not come five, ten or twenty minutes late. Distracting interruptions are inconsiderate, disrespectful, and time-wasting. There is no excuse for repeatedly arriving late. Parking is often a hassle; allow enough time for it. Cell phones should be turned off and stored before class begins.
2. Feel free to ask questions of the instructor during class. But please do not ask other students, as talking disturbs my concentration and the concentration of other class members.
3. Students are expected to treat faculty and fellow students with respect. Any actions that purposefully and maliciously distract the class from the work at hand will not be tolerated.
4. Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom. Courteous behavior and responses are expected.

Participation:

It is your responsibility as a participating member of this course to come to each class period prepared to work, with all necessary materials. Please turn off all devices such as cell phones, tablets and laptops (unless requested or permitted by instructor). Conversations unrelated to the course content, and other distractions (balancing your checkbook or doing work for another class for instance) during class discussions will affect your grade. If you're in class then you are expected to participate. **If you are found using iPods, cell phones, laptops (unless for note-taking), or having conversations unrelated to the course content during class discussions I may ask you to leave. This will affect your attendance and your grade for the course.**

Group critiques in class are meant to foster a cooperative environment and allow you to express your understanding of the assignment. At group critiques, all students must participate, expressing verbally what they and others have visually demonstrated. Lack of participation in critique will affect the participation grade.

Participation in critique involves the following:

1. Be on time, attend, and stay throughout the critique. If you leave critique early you are considered absent.
2. Have images ready for viewing (i.e. hung on the wall or formatted for digital presentation)
3. Ability to talk about the work (your personal view—how does your work complete project criteria)
4. Reception to and participation in discussion about your work

Class participation encompasses interaction during class lectures, discussions, and in class exercises. Class participation is vital to the studio / learning experience, and will be worth 20% of your final grade. Being in class for demos and discussions are vital for satisfactory completion of this course.

Assignments:

Assignments are to be turned in on time. NO LATE ASSIGNMENTS WILL BE ACCEPTED!

There will be ten (10) photographic assignments, including your final project. These will be followed by critiques in which we will review work as a class.

*You may not use images taken previously. You must make work for each assignment. Your images carry a Meta data that give time, equipment and camera setting info.

There will be three (3) written assignments. No text is required for this course. Articles for these readings will be emailed to you via your email address that you registered for the UNO-Rome program with. Reading assignments will require a short response paper (250-500 words,) that can be emailed to the instructor and will be followed by class discussion. Written responses for gallery exhibitions or lectures attended during class will also be required. The written component, as well as engagement in any class discussion, will factor into your grade for participation. Although the quality of the writing is not under scrutiny, good, clear writing is expected. You get points if you did the reading, were able to write something thoughtful and reflective and then be able to discuss it with your peers.

Outside of class I will correspond with you via your UNO email address/the email address that you registered for the program with. Please make sure yours is active and accessible. Please check your account at least twice a week for updates or emails from me.

All assignment will be prefaced with a lecture presenting historical and contemporary photographers that work in the genre the assignment has focused. Each assignment will be accompanied with Photoshop demonstrations that are intended to compliment the goals of the project.

Week 1: Class orientation. Assignment 1- Camera & Color. Assignment 2 Abstract & Golden section/Rule of thirds

Week 2: Assignment 3 Motion Assignment 4 Candid

Week 3: Assignment 5 Exquisite corpse Assignment 6 Warhol

Week 4: Assignment 7 Chiaroscuro Assignment 8 Narrative

All assignments will end with critiques of the students work.

Grading:

Participation and Attitude: 20% Assignments: 80%

Grading: A 90-100 / B 80-89 / C 70-79 / D 60-69 / F 0-59

Grades are strictly earned and are a reflection of your progress and dedication, and commitment to your work. "A" work is well above average; it displays that you have challenged yourself towards producing imagery that goes beyond the parameters of the assignment, is clearly focused, with thought give to all

components of an image, (exposure, composition, light quality, concept, etc...) "C" work is average; it meets the parameters of the assignment, displays decent knowledge of the photographic vocabulary, and the photographs are legible. "B" is good work that is well executed and conceived and technically proficient.

Required materials:

Students are required to have their own DIGITAL camera. A digital SLR is recommended, but high quality digital point & shoot cameras that have manual controls are acceptable.

Appropriate supplies:

memory cards

card readers

jump drives (at least 2GB or higher) or external hard drives **All work should be backed up to avoid corruption and loss**

your camera's instruction manual

Grading:

Participation and Attitude: 20%

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Assignments: 80%

B 80-80

C 70-79

D 60-69

F 0-59

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your camera's instruction manual.

Assignments:

Photographic assignments – 6 /

Writing Assignments – 3 /

Grading:

Participation and Attitude: 20%

Grading: A 90-100

Assignments: 60%

B 80-89

Written Response: 20%

C 70-79

D 60-69

Grades are strictly earned and are a reflection of your progress and dedication, and commitment to your work. “A” work is well above average; it displays that you have challenged yourself towards producing imagery that goes beyond the parameters of the assignment, is clearly focused, with thought given to all components of an image, (exposure, composition, light quality, concept, etc...) “C” work is average; it meets the parameters of the assignment, displays decent knowledge of the photographic vocabulary, and the photographs are legible. “B” is good work that is well executed and conceived and technically proficient.

Appropriate supplies:

Adobe Photoshop on your own personal laptop
 Digital Camera. The camera has to have manual aperture and shutter speed adjustments
 memory cards
 card readers
 your camera’s instruction manual.

Summer Schedule:

COURSE SCHEDULE

Week	Date	Topic	Comments, Assignments Due
Week 1	July 3	Introduction, read course requirements and syllabus. Go over laptop and cameras	10 point first day extra credit art quiz
	July 4	The role of photography in contemporary culture. The function of photography as mass communication	Assignment 1: Andy Warhol / Candid photo project
	July 5	Photography fundamentals: Controlling your camera. ISO, aperture, shutter speeds and how these relate to light sources.	
	July 6	Adobe Photoshop basics: Understanding the digital image. What is a JPG really. What exactly does your camera record when you take a picture.	

Week	Date	Topic	Comments, Assignments Due
	July 7	Introduction to compositional techniques: Understanding the power of the compositional frame.	
Week 2	July 10	Photography as Mass Media: The difference between the constructed Narrative and the candid photo. Understanding the photographers intention. Sequence and Storytelling. The camera lens: What can your lens do and what can't it do in terms of controlling focus	Assignment 1 DUE
	July 11	Here we will look at work from Diane Arbus; Piergiorgio Branzi and Lee Friedlander and dissect the images. What is the photographers relationship to his or her subjects. How does this influence the photograph.	Assignment 2 Diane Arbus / exporing the REAL relationship between photographer and subject
	July 12	Symbols in images. Signs, symbols and signifiers.	
	July 13	Compositional techniques: Portraiture / Scale / Proximity	Quiz #2
Week 3	July 17	Deconstructing Photography: Understanding the possibilities of what a photograph can be.	Assignment 2 DUE
	July 18	Understanding Color in photoshop. Histogram, color casting, color channels, color modes. MIDTERM EXAM 2:00pm – 3:20pm	
	July 19	The camera as the recorder of information: Documenting with the intention to archive.	Assignment 3 / Exquisite Corpse
	July 20	Here we will look at work from Gordon Matta-Clark, Dan Grapham and Ed Ruscha. Collage as a tool for reimagined spaces	

Week	Date	Topic	Comments, Assignments Due
	July 24	COMPOSITIION: Golden section / Rule of thirds / Focusing on the relationship of form and function	Assignment 3 DUE
	July 25	Working with contrast / color adjustment among other photoshop tools / cropping and close up image making	Assignment 4: Point of view and abstraction / Marco Bruer
	July 26	COLOR and ABSTRACTION: Using motion and color to set an emotional tone in a photograph. How is motion implied in a still image	
	July 27	Performance: Photographing the body or gesture: Looking at Yves Klein :Leap into the void. Relating to the index of the image and not the truth.	Quiz #3
Week 4	July 31	Looking at artists who have used the body. The articulated gesture as tool for exploring and critiquing parts of contemporary culture. Charles Ray, Plank piece 1 and 2 Brue Nauman, studies for holograms Robin Rhode Stone Flag	Assignment 4 DUE
	Aug. 1	Using lightroom to create an archive. Exporting websites and other documents.	Assignment #5 / The Self Portrait
	Aug. 2	LANDSCAPE and TRAVEL– understanding environmental light and atmospheric perspective. Looking at the work of photographers like Massimo Vitali, Olivo Barbieri, Stephen Shore and Robert Frank	
	Aug. 3		Quiz #4
	Aug. 7	Simple bookmaking techniques: Folding, Scoring and taping	
	Aug. 8	Making the book	Assignment 5 DUE
	Aug. 9	FINAL EXAM 9:30am – 11:30am	
	Aug. 10		

Week	Date	Topic	Comments, Assignments Due

Bibliography:

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