

SYLLABUS

PHOTOGRAPHY II - ASTU 2255 Spring 2017

PROFESSOR: Dornith Doherty EMAIL: Dornith.Doherty@unt.edu

OFFICE HOURS: Tuesdays 2-3pm

COURSE DESCRIPTION

Intermediate course providing instruction in use of digital cameras, digital photographic printing, digital image management, and introduction to photo compositing.

PREREQUISITES: ASTU 2250, Photo I or equivalent class at the university level. Grade C or better. Please note, if you are planning to go through review to continue in the program, you must have received a grade of B or better.

COURSE OBJECTIVES / LEARNING OUTCOMES

This is a lens based studio art class. It will deal with theoretical concerns about fine art photography as well as with learning digital photographic processes. Students will create a portfolio of work that demonstrates their understanding of the new material learned in this class.

COURSE STRUCTURE

This is a studio class. You will be expected to plan ahead and work during class time. Generally class time will be split between lectures and studio time. There will be critiques, technical demonstrations and exams. This course will also use readings and video tutorials to introduce technical concepts in photography and digital imaging.

COURSE TEXTBOOKS AND ONLINE TECHNICAL RESOURCES

Bright, Susan. Art Photography Now. London: Thames & Hudson, 2011. Print. (required)

Please buy the second edition- it costs about \$ 23.00

<http://www.amazon.com/Art-Photography-Now-Second-Edition/dp/0500289425>

Lynda.com subscription. You will receive a FREE Lynda.com subscription from CVAD

We will use selections from the following, with additional as needed.

Bridge CC (2015) Essential Training

Adobe Camera Raw Essential Training updated 6/21/2016)

Photoshop CC 2017 Essential Training: The Basics

Photoshop CC Introduction to Photo Compositing

The Art of Photoshop Compositing

[Helpx.adobe.com](http://helpx.adobe.com) is our secondary source for technical information.

GRADING

- | | |
|--|-----|
| ● Crit One | 15% |
| ● Crit Two | 20% |
| ● Crit Three | 20% |
| ● Exposure/processing technical assignment | 5% |
| ● Flash technical assignment | 5% |
| ● Quizzes over readings | 5% |
| ● Exam 1 | 15% |
| ● Exam 2 | 15% |

Late work will be graded down one letter grade per class period. Work later than one week will not be accepted and will receive the grade of F.

COURSE REQUIREMENTS

- Regular and on-time attendance.
- All assigned work must be completed.
- All readings and video tutorials must be completed.
- Participation in critiques and class discussions.

All assignments, critiques, and exams must be completed in order to pass the course. All assignments, critiques, and exams must be completed on time as stipulated in the attendance policy. All assignments, critiques, and exams must be completed during the semester the course was taken – work done before the beginning of the course may not be used. Art majors must receive a letter grade of C or better in order to be a photography major.

EXAMS

The exam will cover all course content.

ATTENDANCE POLICY

1. Regular and punctual attendance is mandatory.
2. Three unexcused absences will be tolerated.
3. More than three absences will require a note from a doctor or a note from the art office explaining a critical family/personal problem in order to be excused.
4. More than three unexcused absences will affect your final grade by at least one letter grade per absence.
5. Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence. A tardy is considered to be arrival 15 minutes after the beginning of class.
6. Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
7. Examinations missed may only be made up with an official doctor's excuse.
8. Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

DISABILITY ACCOMMODATION

Please notify the instructor if you have a disability that requires accommodation. You must be registered with the UNT Office of Disability Accommodation. The School of Visual Arts Policy on Accommodation is available upon request in the Art Building, Room 111. Further questions or problems concerning accommodation should be addressed to Denise Baxter, Associate Dean, Art Building, Room 111. If you require assistance in taking notes, please be advised that the person supplying notes does not give you notes for days you are absent. It is your responsibility to be in class.

FINANCIAL AID SATISFACTORY ACADEMIC PROGRESS

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES

A statement outlining student rights and responsibilities within the academic community is provided online. Visit www.unt.edu/csrr for more information.

ACADEMIC INTEGRITY POLICY

Please refer to UNT policy 18.1.16 for the full description.

Students shall not violate the academic culture of trust through cheating, plagiarism, forgery, falsifying information, facilitating academic dishonesty or sabotaging the work of others. This includes submitting work from previous semesters as work completed during this class.

COURSE RISK FACTOR: According to University Policy, this course is classified as a category three course. Students enrolled in this course are exposed to significant hazards that have the potential to cause serious bodily injury or death.

IN CASE OF EMERGENCY

In case of an emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of a tornado, (campus sirens will sound), or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your professors and act accordingly.

EQUIPMENT AND MATERIALS LIST

- DSLR (digital single lens reflex) camera capable of capturing images as Raw files.
 - If you already own a DSLR camera it should work for this class. I do not recommend buying a new camera.
 - If you do not have a DSLR I recommend buying a Nikon or Canon with HD video capabilities.
- Optional: Extra Battery.
- Memory Card(s)
- Memory card reader (optional)
- Flash - Manual or TTL (optional). We have flashes for check out for the assignments.
 - There are lots of options if you want to buy one. We will talk about some in class. Buy what works for your needs/budget.
 - Camera brand flashes (Nikon or Canon) are very good and will run \$300 - \$600. Most will work in both manual and TTL modes and will be feature rich.
 - Yongnuo 560IV manual mode only flashes are very popular budget flashes and will run under \$100. These flashes will lack some of the features of a Canon or Nikon flash and will force you to learn to use a flash like a studio light. This can be beneficial in many situations and challenging in others.
- Tripod (optional)

- File storage: portable hard drive. You will need a minimum of one portable external hard drive with 500GB or more space. (1 terabyte external drives are about \$60) Flash drives or DVDs/CDs are not acceptable storage methods.
- Inkjet paper: You will need at least 100 sheets of paper. You can use 8.5" x 11", 11" x 17", 13" x 19", 17" x 22" or up to 44" wide roll paper. I suggest starting with 8.5" x 11" and then considering getting larger paper for the final critique or entry review.
 - Recommended paper types:
 - Red River Ultra Pro Satin 4.0 (about \$33 for 100 sheets of 8.5 x 11)
 - Epson Ultra Premium Luster (8.5 x 11 50 sheets is \$20, 13 x 19 inch is \$75 for 50 sheets)
 - Moab Entrada Rag bright 190 paper for inkjet (about \$32 for 8.5 x 11 25 sheets)
 - If you want to use other paper please see me before you make your purchase. Only coated inkjet paper is allowed in the printers.
- Other Materials may be required during the Semester.
- Inkjet printing fees: We charge \$0.01 per square inch for printing in the photography lab in OSH. As part of your course fee you have 'pre paid' for \$20 worth of printing. Tom, our lab manager, will go over how to record your prints when using the lab.

COURSE CHANGES

The instructor reserves the right to make changes to the syllabus with or without notice.

CALENDAR

Week 1 1/17 **Introduction to Class** / Review of Syllabus, set critique groups, discuss supply and equipment needs, renting lockers. Please also announce:

Friday, March 3rd, Photography Area Advising Day; 11am - 2pm: Dornith Doherty and Paho Mann will be in OSH for advising day. All non-graduating majors and minors are required to attend an advising session. Sign up sheets will be posted closer to the date. Codes for fall classes will be given out on advising day. If you cannot attend you must make arrangements with Dornith or Paho before March 3rd - failure to do so may result in not receiving codes for Fall classes. Email paho.mann@unt.edu or dornith.doherty@unt.edu with questions.

Lecture/Review: Creative use of small, hand-held cameras

Technical lecture: Topics covered: resolution, file size, bit depth, aperture, shutter speed, ISO, file formats, color spaces, aperture, shutter speed, shooting modes, setting white balance

Due for next class: Bring your camera, charged battery, memory card and camera manual to class on Thursday!

1/19 **Lecture/Review:** Camera functions: aperture, shutter speed, ISO, shooting modes, setting white balance.

Students photograph in class. Bring your digital camera, memory card, charged battery and camera instruction manual to class. Technical assignment #1 on exposure to be completed in class. Lack of preparation will reduce your score by 15 points (out of 100)

Due for next class: Bring images on memory card, card reader if needed, and portable hard drive for Bridge demo.

Watch on lynda.com for next class:

Bridge CC (2015) essential training (Julianne Kost) Intro and chapter 1

Week 2 1/24 Bring images on memory card, card reader, portable hard drive

Lecture: Critique #1 and long-term projects – expectations for the critiques.
 Brainstorming about critique #1 ideas
 Introduction to Bridge- Students demonstrate that they can log onto Lynda.com
Demo: Bridge: the window, importing and organizing, rating, labeling, metadata, best practices for storage, one-on-one help with how to format your hard drive.
Students work on importing and organizing-
Due for next class: Watch on lynda.com: Adobe Camera Raw Essential Training With Julieanne Kost (updated 6/21/2016)
 (intro and chapter 1)
 also helpful:
<https://helpx.adobe.com/bridge/using/adobe-bridge-workspace.html>
<https://helpx.adobe.com/bridge/using/metadata-adobe-bridge.html>

1/26 **Brainstorming continues if necessary**
Demo: Bridge part 2 and intro Adobe Camera Raw - Processing raw and DNG files - the basic panel and camera raw interface
Students process (develop) files in class.
Due for next class watch Adobe Camera Raw Essential Training With Julieanne Kost (updated 6/21/2016) Chapter 2
 Also helpful
<https://helpx.adobe.com/camera-raw/using/introduction-camera-raw.html>

Week 3 1/31 **DEMO/Work in class:** File Processing, Spot Corrections, tools.
 Time to work on class on Critique #1 images. Review work in progress individually.
Due for next class: watch Photoshop CC 2017 Essential Training: THE BASICS with Julieanne Kost (Intro and Chapters 1, 2, 4, 6 working with layers)

2/2 **DEMO/Work in class:** Bridge/Photoshop interface **Camera RAW:** Processing
Photoshop: Layers, canvas size, text tool, file formats text tool, screenshots, move tool, new document, edit/transform/scale
 Review work-in-progress individually

Week 4 2/7 **Print in class in Oak Street Hall.**
 Review work-in-progress individually

2/9 **Print in class in Oak Street Hall.**
 Review work-in-progress individually
Assignment: Read Introduction, Portrait and Landscape in Art Photography Now

Week 5 2/14 **Critique One:** Group A
Technical assignment #1 is due today.
 Critique Requirements: Ten (10) inkjet prints made on 8.5 x 11 inch or larger paper and a 100 – 300 word descriptive project statement. The subject of your photographs is up to you – you should photograph something that is important to you personally and relevant to the larger world around you. You should use the artists we have looked at in class as a guide. You should talk to me about your ideas and show me in progress work during lab time. The project statement should concisely describe the subject matter and working methods – what you

made pictures of, why you made pictures of your chosen subject, and what you think is interesting/important/exciting about your pictures and subject. Projects will be graded on image content (creative image making and/or what the image means), technical execution and completion of all assigned work. Turn in prints and statement in a clean envelope or paper box.

2/16 **Critique One:** Group B
 Critique Requirements - See above.

- Week 6** 2/21 This is an open work day. Students work independently.
- 2/23 **Quiz + Group Discussion of *Art Photography Now*:** Introduction, Portrait, Landscape. After the quiz, there will be a lecture on Introduction, Portrait, Landscape
Lecture: Creative use of flash
DEMO/Work in class: Controlling built-in Flash
Assignment: Read Narrative, Object, Fashion in *Art Photography Now*
- Week 7** 2/28 **Quiz + Group Discussion of *Art Photography Now*:** Narrative, Object, Fashion After the quiz, there will be a lecture on Narrative, Object and Fashion.
DEMO/Work in class: Controlling external Flash
 Flash and technical assignment in class
 Topics covered: how to control exposure, inverse square law, reciprocity, soft vs. hard light, synchronizing flash, color temperature and matching flash
- 3/2 Flash and technical assignment #2 continues (using wireless remotes and off-camera flash)

Friday, March 3rd, Photography Area Advising Day; 11am - 2pm: Dornith Doherty and Paho Mann will be in OSH for advising day. All non graduating majors and minors are required to attend an advising session. Sign up sheets will be posted closer to the date. Codes for fall classes will be given out on advising day. If you cannot attend you must make arrangements with Dornith or Paho before March 3rd - failure to do so may result in not receiving codes for Fall classes. Email paho.mann@unt.edu or dornith.doherty@unt.edu with questions.

- Week 8** 3/7 **Quiz + Group Discussion of *Art Photography Now*: Document, City, Transitions** After quiz, there will be a lecture on Document, City and Transitions
 Review Flash work-in-progress
- 3/9 **Review:** Exam review
- Week 9** 3/14 Spring Break!!!
 3/16 Spring Break!!!
- Week 10** 3/21 10/27 **Exam + technical assignment #2 prints due today**
- 3/23 Students print in class. Class will meet in Oak Street Hall.

- Week 11** 3/28 **Critique Two: Group A**
 Critique Requirements: Ten (10) inkjet prints made on 8.5 x 11 inch or larger paper and a 100 – 300 word descriptive project statement. The subject of your photographs is up to you – you should photograph something that is important to you personally and relevant to the larger world around you. You should use the artists we have looked at in class as a guide. You should talk to me about your ideas and show me in progress work during lab time. The project statement should concisely describe the subject matter and working methods – what you made pictures of, why you made pictures of your chosen subject, and what you think is interesting/important/exciting about your pictures and subject. Projects will be graded on image content (creative image making and/or what the image means), technical execution and completion of all assigned work. Turn in prints and statement in a clean envelope or paper box.
- 3/30 Students Print in Class (Dornith out of town)
- Week 12** 4/4 **Critique Two: Group B**
 Critique Requirements - See above.
- 4/6 **Intro to compositing** / Photoshop: Toolbox, selections, and blending modes.
 working with layers
For the next few demos, please watch on Lynda.com:
 Photoshop CC Introduction to Photo Compositing Chapters 2 & 3
 The Art of Photoshop Compositing Chapters 2&3
 Other readings may be assigned.
 Also helpful
<https://helpx.adobe.com/photoshop/topics/selecting.html>
<https://helpx.adobe.com/photoshop/topics/layers.html>
- Week 13** **Monday 4/10 Extra Credit: Attend lecture by Clarissa Bonet**
(5 points on your exam score)
- 4/11 Photoshop Compositing continues
 4/13 Photoshop Compositing continues
 Friday, 4/14 Optional Field Trip to the Amon Carter Museum in Fort Worth.
 (5 points on your exam score)
- Week 14** 4/18 Exam Review including skill review
- 4/20 Students Print in Class
- Week 15** 4/26 Exam #2
- 4/27 Students Print in Class
- Week 16** 5/2 **Critique Three: Group A**
 Critique Requirements: ten (10) inkjet prints made on 8.5 x 11 inch or larger paper and a 100 – 300 word descriptive project statement. The subject of your

photographs is up to you – you should photograph something that is important to you personally and relevant to the larger world around you. You should use the artists we have looked at in class as a guide. You should talk to me about your ideas and show me in progress work during lab time. The project statement should concisely describe the subject matter and working methods – what you made pictures of, why you made pictures of your chosen subject, and what you think is interesting/important/exciting about your pictures and subject. Projects will be graded on image content (creative image making and/or what the image means), technical execution and completion of all assigned work. Turn in prints and statement in a clean envelope or paper box.

5/4

Critique Three: Group B

Critique Requirements - See above.