Required materials
A digital camera – not a camera phone. Point and shoots are ok, a list of suggestions will be discussed if you have not yet purchased one or would like a reasonable upgrade for this course. The quality and abilities of the camera does impact the shots and so a DSLR is a plus for this course. Always bring your camera to every class!

Suggested materials
(For printing options in addition to the photo printer in McNeal 69)
• Canson Infinity Rag Photographique paper or the Canson Infinity discovery pack
• Moab Slickrock metallic pearl or Moab Entrada Rag bright 300 (8.5 x 11”)
• Epson Ultra Premium Luster Paper, sizes vary
• Ilford Galerie Smooth Pearl or Gold Fiber paper 8.5” x 11”
• White, non-textured mat board
• Additionally, subject materials will be suggested as needed (backdrop fabric/papers, lighting/filters, tripod)

Course readings
Selected readings from texts listed below will be assigned and provided in class throughout the semester.
• Michael Freeman, The Photographer’s Mind (Focal Press, 2010)
• Roland Barthes, Camera Lucida, Reflections on Photography (Hill & Wang 2010)
• John Szarkowski, The Photographer’s Eye (Museum of Modern Art, 2007)
• Susan Sontag, On Photography (Picador 2001 or other)

Course information
Think of the camera as a sketchbook. Developing an eye for a composition created by light, color, movement, line and shape takes time, as does translating your perspective for this composition through the settings of a camera and the digital photographic medium. In this course you will learn a variety of technical skills associated with photography and processing needed to create an array of stylistic imagery. You will also learn to analyze the content and meaning of a photo in many contexts, as well as how to change the meaning of a subject with a photograph. Developing both creative skill and vision through photography aids in a greater understanding of communication through imagery and the role of photography in design.
The class period will consist of several parts.

- **Photography projects, presentations and critiques:** Unit-based projects will be reviewed and refined weekly. As a general rule all final projects will be print based.
- **Lecture and discussion time:** history and background, key points in history changed by captured images, areas of photography and notable photographers, photography and social media, innovations, memory and manipulation, cultural content, meaning and analysis
- **Tutorials and mini-projects:** Camera medium, lighting, environment, setting a stage and post-processing techniques
- **Selected readings and image analysis:** Discussion of three written responses to selected essays, one written response to a selected image/body of work
- **Subject development:** students will contribute ideas for weekly “photo challenge” concepts for use in projects. Posted via moodle and discussed in class.

Understand diverse philosophies and cultures within and across societies:

- Key roles photography plays in understanding, transmitting and distorting cultural values. How does a photographer utilize this understanding?

Understand the role of creativity, innovation, discovery and expression across disciplines:

- Innovations that have occurred in the field of photography and subsequent technological and artistic breakthroughs are so important in not only design but in scientific, artistic and sociological fields. What is the future of photography? How can creativity be developed through photography as a medium and how does that relate to cultivating identities and conveying information?

At the end of this course, students will:

- Understand the importance of concept and meaning in design and photography
- Be able to communicate and express ideas effectively through photographic imagery by means of technical skill and ways of seeing
- Can critically evaluate imagery for technical and conceptual information
- Understand the role of photography as a tool in design and the benefits of self-authorship within the media of photography
- Understand the role of photography and its implications within a cultural, societal and philosophical standpoint

The instructor will evaluate student work according to the course objectives and University-identified student learning outcomes. Students are expected to demonstrate the knowledge they accumulate through their progress in class and the skill and thought in their work.

Students understand that enrollment in this course grants consent for their work to be selected for inclusion in college or departmental publications (online or in print). Your instructor may select to use your work to represent her/his skills as an instructor in a teaching portfolio (online or in print).
**Expectations of students**

- Students are responsible for all class meetings including any information on the syllabus
- Students are responsible for being on time and preparing for all class sessions
- Students are responsible for meeting all course requirements and deadlines
- Students are responsible for seeking help when needed
- Students may not make commercial use of their lecture notes or University-provided materials without the express written consent of the instructor

You are expected to complete all assignments and readings, as well as participate in discussions and critiques. You will need to show weekly progress on assignments that develop over longer segments. Some class time each week will be devoted to working on various projects, plus an additional average of 6-8 hours per week of work time outside of class. Photos will largely need to be shot outside of class time and files should be brought to class weekly for review and refinement.

**Critiques**

You are required to participate in regular critiques regardless of your own work’s status for presentation. You are expected to thoughtfully critique your own work as well as the work of your peers. Critiques are designed to provide helpful feedback about the technical and conceptual processes and will help support the course objectives and develop a critical eye.

**Grading Structure**

Projects will account for the bulk of your final grade. Individual projects will each be given a grade with feedback, and criteria is based on the following:
- Concept, evolution and clarity of ideas
- Assignment objectives fulfilled or exceeded, problems solved
- Quality and care taken with technical choices and prints
- Creativity of the image content & treatment

Final grade breakdown:
- 70% Visual projects
- 20% Short written responses (around 500 words) to images and readings discussed: three word written responses to selected essays, one 500 word written response to a selected image/body of work
  - 50% content, 50% care in writing
- 10% Class participation: thoughtful critiques, in-class work habits, and attendance

**University Grading Standards**

A = outstanding, B = very good, C = meets course requirements, D = meets some requirements, yet work below average, F = fails to meet course requirements.

**Attendance**

As this class meets only once a week, attendance is essential. Please be on time and stay for the whole class! If you must miss class for a legitimate reason please send me an email as soon as possible. It is each student’s responsibility to ask about what was missed and subsequent make-up work. Please keep in mind that more than one unexcused absence will result in the reduction of one letter grade in the class (i.e. A to a B). More than four absences total will result in an F. If you are more than 30 minutes late to class it will count as one absence.
Legitimate Absences

After one week late assignments will be docked a full grade point. Assignments not handed in by the due date can be made up with an excused legitimate absence but need to be completed within two weeks of the original date.

Incompletes

No incompletes with the exception of extreme medical emergencies. A physician’s note is needed for an incomplete to first be considered. Incompletes must be made up by the end of the following semester or the final grade will be an F.

Additional University Policies

Statement on Climate of Inclusivity:
You are expected to be attentive during class, ask questions if you do not understand something, and to offer your opinion. You are also expected to listen respectfully to other students and to me when speaking. The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs and facilities without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Racism, sexism, homophobia, classism, ageism and other forms of bigotry are inappropriate to express in this class. Reports of harassment are taken seriously, and there are individuals and offices available for help.

Personal Electronic Devices in the Classroom:

Use of Class Notes and Materials:

Availability of Disability and Mental Health Services:
If you have any special classroom requirements please contact one of the offices listed below. They will work with you and, if necessary, they will contact the instructor to work out the details for any necessary accommodations.

Student Academic Success Service: 340 Appleby Hall, Mpls // 612-624-3323
Conseling/Consulting Services: 199 Coffey Hall, St. Paul // 612-624-3323
Disability Services: 180 McNamara, Mpls // 612-626-1333
Center for Writing: 10 Nicholson Hall, Mpls // 612-626-7579

Scholastic Dishonesty and Conduct Code:
Sexual Harassment:
http://www1.umn.edu/regents/policies/humanresources/SexHarassment.pdf

Academic Freedom and Responsibility:
http://www1.umn.edu/regents/policies/academic/Academic_Freedom.pdf

Week 1: Sept. 7

Schedule
Introduction! Evolution, innovations and roles of photography
- **Camera basics overview**: resolution, compression types, auto and manual functions, exposure, white balance.
- **Adobe Lightroom tutorial**: organizing images and basic post-processing.
- **In class studio**: Composition practice/seeing differently. Light and shadow in photography, exposure practice. Begin photo challenge subject discussion.
- **Assignment 1 Intro**: Using lighting for mood, manipulate your chosen subject. Chose a subject: an environment or scene and photograph it at different times of the day if outdoors, or use artificial lighting to create different images of the same subject. You must create at least six distinct images that convey different visual imagery of the same scene. Think about ways you can incorporate exposure times, white balance and temperature settings of your camera.

Week 2: Sept. 14

Famous images/events made famous through images. Perceptions in photographs: What is left out? What kinds of things can a camera alter?
- **In class studio**: Composition and framing: what to include, what to leave out. Different angles within an environment. Ways of seeing through your eyes vs. the camera lens. How many different viewpoints can be interpreted? Different meanings depending on the angle? Different feelings, actions or expressions?
- **Due: Assignment 1, critique**
- Photo printing introduction in McNeal 69
- **Assignment 2 Intro**: Photography mad-libs. Certain subjects are perceived to possess a certain trait: swans are graceful, sunsets are peaceful. A photograph of a swan is likely to be considered to convey grace because of the subject, not the treatment of the photograph through artistic expression or creativity. Choose a subject and replace the descriptor commonly associated with it. How do you use your own creativity to convey content, meaning or emotion and not solely depend on a subject’s inherent association perceived by a culture?
  - **Deliverable**: 6 photographs in print. One of your choice will be 8.5 x 11, supporting images can be smaller. Due Friday September 28.

Week 3: Sept. 21

Categories, photographers and their subjects.
- **In class studio**: Basic post-processing. Darkroom origins and modern digital alternatives (cross-processing, filters, levels, curves, contrast, channels)
- **Work on assignment 2**
- **Photo challenge discussion**
- **Shooting outside**
4: Sept. 28

Color: Human perception and moods of an image. Using color to create a narrative, movement, depth, focal point, etc.
- **In class studio:** Post-processing techniques continued. more levels, curves, channels, color balance, temp, introducing hue/saturation/vibrancy, hdr toning, tints.
- **Miniproject:** Color palette generator design project, ala kuler.adobe.com
- **Due/Critique:** Assignment 2 Mad Libs
- **Reading:** Michael Freeman
- **Assignment 3 Intro:** Nature vs. Nurture. Develop two series of abstract photography, one that closely represents a subject as seen by the eye with no post-processing but is still abstracted in the photograph. The second series will be of images made abstract and manipulated heavily by post-processing or photographic techniques such as the bokeh or filters.
  - Deliverable: Two sets of 5-8 images in print. Each image can be varying size, at least one of each set should be close to 8.5 x 11” dimensions or larger. Due Friday October 19.

5: Oct. 5

Environment and background mindfulness. Abstraction and textures, accidental and intended. Design meets photo-manipulation, experimentation, accidental photography. Textures of subjects vs. processing textures.
- **In class studio:** making a Bokeh
- **Written assignment #1 due** on Moodle, in class discussion
- **Work on assignment 3**

6: Oct. 12

Portraiture. What defines a portrait, is it more than just a face? (hands, feet, etc?) How do you capture emotion or a lifelong story? How do you tell a story with one image? Can you make portraits of objects?
- **In Class studio:** Shooting portraits. Imaging lab.
- **Tutorial:** printing large format and panoramic
- **continue work on Assignment 3**

7: Oct. 19

Memory. Rise and fall of the album. Truth and manipulation. Political events retold through images and the dangers of provoking emotion. Cultural “snapshots.”
- **Due/Critique:** Assignment 3 Nature vs. Nurture
- **In class studio:** motion blur, camera blur, focal points and aperture.
- **Reading:** Susan Sontag, Roland Barthes
- **Assignment 4 Intro:** Rewriting memories. How can you use photographs to retell a story in a different way? In what ways does the perception of the photographer (you) sway a story? How can a camera lens be used to manipulate an event? Photograph 7 things you know to be true, 7 things you aren’t so sure of. Use photo challenge ideas generated for subject ideas and treatment.
  - Deliverable: 2 sets of 7 prints each. More digital files will be uploaded on Moodle to show the process of this assignment. Due Friday November 9.
8: Oct. 26 | Objects in motion…Motion and time: capturing motion of the subject vs. camera movement. Disorder and chaos in a static image.
- In-class studio: motion blur, camera blur, tension, focal points, aperture
- Written Assignment #2 Due
- Work on Assignment 4

9: Nov. 2 | Sense of Place. How do you communicate more than just existence? Is the role of the unseen photographer important to an event? Photographs can be proof of documentation, tell “I was there” but not always communicate the mood. Can a viewer tell if an image is the first snapshot or the 50th shot? What effect does this have on the meaning of photography? How do you accurately portray your part, as the photographer, in an environment or event?
- In class studio: Filters, advanced effects
- Work on assignment 4
- Indoor/Outdoor shoots (Potential Field trip TBA)

10: Nov. 9 | Beauty of a subject vs. beauty of treatment. Important events conveyed through images continued. Avoiding clichés: what makes a photographic cliché? Nature photography as preservation of something that may not last.
- Due/Critique: Assignment 4, Memory
- Reading: John Szarkowski
- Assignment 5 Introduction: Graphic Style and Impact

11: Nov. 16 | Photographing design work/portfolio
- In class studio: creating images of work for portfolio
- Written assignment #3 due
- Final project Introduction (options will be discussed prior)

12: Nov. 23 | No Class

- Due/critique: Assignment 5
- In-class studio: low-res aesthetic mini-project
- Discussion: Image analysis, digital image rights
- Experiment: Social Media and disconnect
- Work on final project
- Review image for analysis writeup

14: Dec. 7 | Definitions of style: cultivating photographic style, conceptual themes (passage of time, nature vs. built environment, emotion, memory) Storyboarding and uses of photography in different fields/design areas.
- Work on final projects
- Written assignment # 4 due: image analysis

15: Dec. 14 | Final Project Critique and photo day