Course Info
This is a comprehensive studio course in digital photography that covers technical skill, post-processing techniques and creative subject treatment through the lens of design. Students will develop both creative skill and vision through the photographic medium and cultivate an eye for light, movement, and meaningful composition. Students will also learn to analyze content and narrative of a photo as well as how the meaning of a subject can be altered with photography. The goal is for students to develop a greater understanding of communication through imagery in an age of camera overload. Students will apply this understanding and skill to solve design problems through work created with the camera medium.

Format
The class period will consist of several parts.
- **Photography projects, shooting/studio and critiques:** 6 unit-based projects will be reviewed and refined in studio weekly. Some will be print-based, time and budget for proofing is available in class.
- **Tutorials and mini-projects:** Camera medium, lighting, staging, camera hacks and tricks, post-processing techniques, design and photography, album creation
- **Selected readings and image analysis:** Weekly discussion of readings and images are intended to supplement your creative work. Includes written responses to selected essays and images, and a short presentation of a selected photographer
- **Lecture and discussion:** historical impact of captured images, realms of photography and notable photographers, photography and social media, innovations, image manipulation, cultural content, memory, meaning and analysis

Required Materials:
A DSLR camera (not a camera phone or point & shoot). Any make & model are fine. A list of suggestions will be discussed if you have not yet purchased one or would like a reasonable upgrade for this course. Always bring digital files, your camera and cable/SD card reader to every class!

Supplemental Materials:
* Adobe lightroom (available on all CDES computers)
* White or black, non-textured mat board
* Photo mount and xacto knife
* Canson Infinity Rag Photographique paper or the Canson Infinity discovery pack
* Moab Stickrock 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
* Additionally, materials will be discussed as needed (lighting/filters, tripod, reflectors)

Readings:
Selected readings from texts listed below will be assigned and provided in class throughout the semester.
* Susan Sontag, On Photography (Picador 2001)
* Michael Freeman, The Photographer's Mind (Focal Press, 2010)

Moodle
All readings, class handouts and other class material will be posted on Moodle. Your digital files and written responses will also be uploaded here.
Course Objectives
At the end of this course, students will:
• Understand the importance of concept, treatment of subject, and layers of meaning in photography
• Be able to communicate and express ideas effectively through photographic imagery by means of technical skill and ways of seeing
• Be able to 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
• Apply knowledge of design elements and principles to photography and develop an aesthetic sense for capturing images that also convey an idea
• Understand the role of photography and its implications within a cultural, societal and philosophical standpoint

University Student Learning Outcomes
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 other fields as well. Students will learn how creativity can be developed through photography as a medium, and how that relates to cultivating identities and conveying information.

Understand diverse philosophies and cultures within and across societies:
• Students learn the key roles photography plays in understanding, transmitting and distorting cultural values. Students will learn how photography utilizes this understanding and can apply their knowledge of photography to visual communication and effective design.

Release of Student 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:
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 throughout in their work.

• 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

Assignment policy:
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 in class. 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, refinement and proofing.

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, including creative treatment of subject. Critiques will help support the course objectives and develop a critical eye.

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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 of work in progress and clarity of ideas
• Assignment objectives fulfilled or exceeded, problems solved
• Quality and care taken with technical choices; prints are clean, properly cut and mounted
• Creativity of the image content & treatment of the subject as it relates to the created image

Final grade breakdown:
• 70% Visual projects
  * Project 1: Expression (10)
  * Project 2: Elements and principles (15)
  * Project 3: Nature vs. Nurture (20)
  * Project 4: Narrative (30)
  * Project 5: Graphic style + self portrait (25)
  * Project 6: Editorial (40)
• 10% Short written responses (around 500 words) to images and readings discussed: two 500 word written responses to selected essays, one 500 word written response to a selected image/body of work (20 total)
• 10% Short photographer presentation: (20)
• 10% Class participation: thoughtful critiques, readings discussion, in-class work habits, and attendance (20)
(Total out of 200 points possible)

University Grading Standards:
Grades will be assigned in accordance with University definitions; plus or minus indicate performance relative to the letter grade definition.

A = 4.0 / 100-93  Outstanding, work and participation is above & beyond
A- = 3.67 / 92.99-90
B+ = 3.33 / 86.99-83
B = 3.0 / 86.99-83  Very good, achievement is significantly above the level needed for meeting course requirements
B- = 2.67 / 82.99-80
C+ = 2.33 / 79.99-77
C = 2.0 / 76.99-73  Meets course requirements in every respect
C- = 1.67 / 72.99-70
D+ = 1.33 / 69.99-67
D = 1.0 / 66.99-63  Meets some requirements, yet work below average
F = 0 / Fails to meet course requirements

University Uniform Grading Policy:
http://policy.umn.edu/Policies/Education/Education/GRADINGTRANSCRIPTS.html

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

http://www.policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html
Late work / Makeup policy:
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.

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 Policies:

Personal Electronic Devices in the Classroom:
No cell phones, social media, etc. during class time. We’ll take breaks, put these away until then!
http://policy.umn.edu/Policies/Education/Education/CLASSROOMPED.html

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.
http://www1.umn.edu/regents/policies/administrative/Equity_Diversity_EO_AA.pdf

Use of Class Notes and Materials:
http://policy.umn.edu/Policies/Education/Education/CLASSNOTESTUDENTSTEXT.html

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:
http://www1.umn.edu/regents/policies/academic/Student_Conduct_Code.pdf

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
<table>
<thead>
<tr>
<th>Week</th>
<th>Course outline</th>
<th>Homework / Due dates</th>
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| 1 / Sept. 6 | **Intro:** Evolution, innovations and roles of photography  
**Camera basics:** ISO, shutter speed, aperture, exposure, white balance.  
**Digital files:** resolution, compression types, camera RAW  
**Tools:** Camera options, lenses, resources  
**Printing:** Photo printing introduction in McNeal 69 |  |
| 2 / Sept. 13 | **Adobe Lightroom tutorial:** organizing images and basic post-processing.  
Levels, curves, channels, color balance, temp, hue/saturation/vibrancy, contrast.  
• Studio: Composition and framing, light and shadow  
• Shooting outside  
• Project 1 Intro: **Photography expression.** | Camera purchase  
Read the manual  
+ Bring test shots to class |
| 3 / Sept. 20 | **Quiz:** camera basics  
**Tutorial:** cont. post-processing, basic retouching.  
• Subject generation  
• Studio: work on expression project, proofing  
• Readings discussion | Read: Range of expression, Balance (Freeman)  
+ Test shots |
| 4 / Sept. 27 | **Critique:** Project 1 (expression)  
**Tutorial:** cont. post-processing. Cross-processing, filters, hdr toning, tints, layering.  
• Studio: Color palette generator design project  
• Shooting outside  
• Project 2 Intro: **Elements and principles** | **Due:** Expression |
| 5 / Oct. 4  | **Tutorial:** Lighting. High key, low key, diffuser, reflectors, softbox  
• Studio: making diffusers and reflectors *(bring scissors)*  
• Written assignment #1 due  
• Work on elements and principles  
• Form in photography & Gestalt principles  
• Reading: Susan Sontag | **Due:** Written Response 1  
Read: Layers of Subject (Freeman)  
*Freeman* |
| 6 / Oct. 11 | **Critique:** Project 2 (Elements and principles)  
• Studio: making a Bokeh. **Bring Xacto & cutting mat to class**  
• Project 3 intro: **Nature vs. Nurture**  
• Studio: motion blur, camera blur, focal points, texture | **Due:** Elements and principles |
| 7 / Oct. 18  | • Work on Nature vs. Nurture  
• Studio: Imaging lab  
• Assignment intro: photographer presentations | **Read:** It all Began with a Mouse (Morris) |

*Syllabus, p. 5*
**8 / Oct. 25**  
*Critique*: Project 3 (Nature vs. Nurture)  
- Project 4 intro: **Narrative**  
- Image analysis  

**Due**: Nature vs. Nurture  
Read: Cliché and Irony (Freeman)

**9 / Nov. 1**  
*Presentations*: photographers  
*Tutorial*: Album binding  
- Work on narrative project  

**Due**: Photog presentations 1  
**Due**: Written Response 2  
Read: In Plato’s Cave (Sontag)

**10 / Nov. 8**  
*Presentations*: photographers  
- Work on narrative project, in process critique  
- Project 5 intro: **Graphic Style** + **content**, self portrait  

**Due**: Photog presentations 2  
Read: Which Came First, the Chicken or the Egg? (Morris)

**11 / Nov. 15**  
*Critique*: Project 4 (Narrative)  
*Tutorial*: Photographing design work/portfolio  
- Imaging lab, shooting narrative book  
- Work on graphic style project  

**Due**: Narrative book

**12 / Nov. 22**  
*Critique (short)*: Project 5 (Graphic style) and self portraits  
- In-class studio: low-res aesthetic and subject  
- Final project (6) Introduction: **editorial**  
- Image analysis  

**Due**: Graphic style  
**Due**: Self portrait

**13 / Nov. 29**  
No Class

**14 / Dec. 6**  
- Work on editorial project  
- In process critique  

**Due**: Written Response 3, image analysis

**Final Critique**  
Final Project Critique and photo day  
**Monday, Dec. 15**  
**10:30 -12:30**

*Note*: schedule may change a bit due to unforeseen circumstances; proper notice will be given regarding any changes made.