

GDES 2361-001 | DESIGN PROCESS: PHOTOGRAPHY

Spring 2020 Class Syllabus

3 credits

CLASS TIME: Fridays, 8:30 am - 12:35 pm | McNeal 144
INSTRUCTOR: Alison Malone | amalone@umn.edu
OFFICE HOURS: By appointment | McNeal 346
COURSE WEBSITE: Access the Canvas site via: <http://myu.umn.edu>

COURSE DESCRIPTION

In this course you will acquire knowledge of the technical and conceptual aspects of photography as they relate to design and visual communication. This course emphasizes hands-on practice along with discussions and group critiques to expand your creative potential and develop a personal photographic style that responds effectively to design problems. We will experiment with a variety of concepts, techniques and approaches to photography, along with core photographic concepts and basic digital image editing techniques.

COURSE OBJECTIVES

At the end of this course, students will:

- Demonstrate technical skills in photographic image making and basic digital post-processing.
- Demonstrate strong conceptual development and apply design principles to photography.
- Understand the relevance of photography in visual communication and its cultural implications.

REQUIRED MATERIALS

All students must provide:

- Their own digital SLR camera (any make and model) with manual controls
- At least one lens (prime or zoom)
- Memory card and SD card reader

A list of resources and options to purchase a camera is available in Canvas. Additionally, we'll have a conversation about equipment on the first day of class.

All students are required to have all required materials by the second week of class.

SUPPLEMENTAL MATERIALS

- Adobe Photoshop Lightroom 6 will be our main post-processing software. All CDES computers are equipped with it in a Legacy Format that can be downloaded from the Adobe Cloud.
- Although a tripod is not required, it is strongly recommended.
- A secondary storage device that is dedicated solely to photography projects is strongly recommended. This ideally is USB 3.0 external drive but can be USB jump key.

READINGS

The average reading load for this class is of two chapters/articles per week. Written responses are required for most readings and are noted in the class schedule. All students are required to come prepared to class to discuss and comment on the readings.

Selected readings from texts below will be assigned and provided in class throughout the semester:

- London and Upton: Anatomy of a Camera
- Barrett: Criticizing Photographs "An Introduction to Understanding Images"
- Classic Essays on Photography by various authors including: John Szarkowski, Minor White, Henri Cartier Bresson, Irving Penn, Larry Sultan, Susan Meiselas, Charlotte Cotton, and more

UNIVERSITY STUDENT LEARNING OUTCOMES

Can identify, define and solve problems

- Through the exploration of photographic media, students will develop a body of work that reflects a wide range of problem solving and ideation techniques.

Can locate and critically evaluate information

- Students will exercise their critical thinking through the analysis and interpretation of photographs as an important component of visual communication.

Have mastered a body of knowledge and a mode of inquiry

- Students will develop a foundation of art, design theories, & photographic technologies through which ideas and concepts will be visually communicated.

Understand diverse philosophies and cultures within and across societies

- Students will learn the role of photography as an important component of visual communication and understand its relevance in a globalized, diverse society.

Can communicate effectively

- Students will understand and apply photographic and design principles to visual assignments.

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

- The course will encourage the creative and systematic investigation of formal and conceptual issues as they relate to art and design.

Have acquired skills for effective citizenship and life-long learning

- This course will engage how we are a visual culture that both creates and consumes photographs for work and recreation. It will help students engage sensitivity to how a photograph is interpreted and allow the students to bring more awareness to how they utilize imagery.

CLASS FORMAT

- Class lectures, discussions, and group critiques.
- Throughout the course (weather permitting) we will go on field trips to experience different lighting situations & subject natures. Arrangements for each trip will be discussed in advance.
- Readings, class handouts and other class material will be available in Canvas. All digital files, written responses and other assignments should be uploaded to Canvas.

Note: Assignments turned in via email will not be accepted.

EXPECTATIONS & WORKLOAD POLICY

- You are expected to complete all assignments and readings, participate in discussions, provide thoughtful critiques and show weekly progress on assignments in class.
- Some class time will be devoted to working on various projects, plus an average of 6-8 hours per week of work time outside of class. The work to be done outside of class will include but is not limited to creating new images with our cameras, refining them and organizing them using Adobe LightRoom, reading articles and responding to them in short essay format (usually less than 750 words of free writing) and
- Photos for bi-weekly projects will need to be shot outside of class time and files should be brought to class weekly for review, refinement and proofing.

GRADING STRUCTURE

Your ability to grow in the medium, try new ideas and communicate through your images will contribute to your grade. All work will be evaluated according to the course objectives and University-identified student learning outcomes. Performance will be measured using a point system with a total of 200 points possible for this class.

There will be six projects assigned; participation, attendance and weekly challenges (in-class exercises) will make up the remaining points. There will be no final exam. Please note that projects may change if necessary.

80% Visual projects

Project 1: The Photographers Eye (20 points)

Project 2: Light & Color as subject (20 points)

Project 3: Portrait/ Self-Portrait (30 points)

Project 4: Cultural Narrative- documentary 101 (40 points)

Project 5: Pictures in a sequence- Narratives expanded (50 points)

In-Class Project : Objects & Emotions- product photography (pass/fail)

10% Written responses & presentations (20 points)

10% Participation, critiques, discussion & attendance (20 points)

(Total out of 200 points possible)

Projects will be evaluated on:

- Conceptual Development (evidence of thought, refinement of ideas & soundness of concept).
- Creativity (inventive, imaginative, experimental & unique approach).
- Execution (quality of craftsmanship, attention to detail, presentation & overall cleanliness).
- Assignment objectives (weather the specific goals for the assignment were met or exceeded with a personal & compelling interpretation).

UNIVERSITY GRADING STANDARDS

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

A = Represents achievement that is outstanding relative to the level necessary to meet course requirements

B = Represents achievement that is significantly above the level necessary to meet course requirements

C = Represents achievement that meets the course requirements in every respect

D = Represents achievement that is worthy of credit even though it fails to meet fully the course requirements

F = Fails to meet course requirements

University Uniform Grading Policy:

<http://policy.umn.edu/Policies/Education/Education/GRADINGTRANSCRIPTS.html>

LATE-MAKEUP WORK POLICY

Late assignments will be docked half a point per day up to a maximum of a week. Assignments late due to an excused, legitimate absence need to be completed within one week of the original date for full credit. All legitimate absences need to be properly documented (i.e. medical note). No late assignments will be accepted after the final class meeting, which includes no late final projects. Any assignment turned in after the end of class on the final day will be recorded as a zero and calculated into the students overall grade for the course.

ATTENDANCE POLICY

- Absences and early-leave requests must be notified to the instructor *in advance* and are subject to instructor approval.
- More than **one** unexcused absence will **lower one full letter grade** (i.e. A to B).
- All excused absences require valid documentation and will be at the discretion of the instructor.
- Late arrivals of 15 minutes or more will result in an absence.
- Field trips are considered class time; not attending to a field trip is equivalent to an absence.

GENERAL EXPECTATIONS & EXTRA CREDIT

- The instructor reserves a 48 hour period to respond to email inquiries during the M-F week. Any email submitted after 3pm Friday will be answered the following Monday evening.
- Students are responsible for all class meetings and information on the syllabus.
- Students are responsible for meeting all course requirements and deadlines.
- Students are responsible for seeking help when needed.
- All students are expected to arrive on time and stay until dismissed at the end of class.
- Students are not permitted to submit extra work in an attempt to raise their grade.

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).

ADDITIONAL POLICIES

Personal Electronic Devices in the Classroom

Please silence your phones and all other electronic devices before coming to class and refrain from using them during class time.

<http://policy.umn.edu/Policies/Education/Education/STUDENTRESP.html>

Use of Class Notes and Materials

Lectures given in this class are the property of the instructor. They may not be recorded without prior permission from the instructor. They may not be used for any commercial purpose. This includes the sale of notes to a retail distributor who reproduces them for resale to other students. Students found to be in violation of this policy may be subject to discipline under University policies. <http://policy.umn.edu/Policies/Education/Education/STUDENTRESP.htm>

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://regents.umn.edu/sites/regents.umn.edu/files/policies/Equity_Diversity_EO_AA.pdf

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 necessary accommodations. Disability Services (DRC): 180 McNamara, Minneapolis MN 612-626-1333

For additional information please visit: <https://diversity.umn.edu/disability/>

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. University of Minnesota services are available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the broad range of confidential mental health services available on campus via www.mentalhealth.umn.edu or contact Counseling/Consulting Services at 612-624-3323 199 Coffey Hall, St. Paul.

- Student Academic Success Service
340 Appleby Hall, Minneapolis
612-624-3323

- Center for Writing:
10 Nicholson Hall, Minneapolis
612-626-7579

Scholastic Dishonesty and Conduct Code:

Plagiarism:

As defined by [The Office of Community Standards](#), plagiarism shall mean representing the words, creative work, or ideas of another person as one's own without providing proper documentation of source.

Plagiarism is a serious offense in academia and is not tolerated by the College of Design. It is the responsibility of students to understand the standards and methods of proper attribution and to clarify with each instructor the standards, expectations, and reference techniques appropriate to the subject area and class requirements, including group work and internet use.

The College of Design holds students accountable to the standards set forth in the [Student Conduct Code](#) regarding plagiarism. Students are encouraged to seek out information about reference methods from instructors and other resources and to apply this to all submissions of academic work.

The above information was adapted from the University of Minnesota Office of Community Standards.

http://regents.umn.edu/sites/regents.umn.edu/files/policies/Student_Conduct_Code.pdf

Sexual Harassment:

<http://regents.umn.edu/sites/regents.umn.edu/files/policies/SexHarassment.pdf>

Academic Freedom and Responsibility:

http://regents.umn.edu/sites/regents.umn.edu/files/policies/Academic_Freedom.pdf

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Spring 2020 Class Schedule

(subject to change)

WEEK 1 (January 24) – Intro to Cameras

- Course introduction & syllabus overview
- Camera talk: choosing a camera, lenses and resources.
- Intro to exposure triangle: ISO, Shutter Speed, and Aperture (F-stops).

In-class shooting time and questions. Discuss uploading PDF to canvas

- Project 1 assigned: Images due week 3

Read: [Camera Manual](#)

For next class: purchase camera and supplies. Start shooting for assignment 1

Read: [The Photographers Eye](#) by John Szarkowski

WEEK 2 (January 31) “Guiding Creativity in a purposeful way” – Camera Controls

- Basic camera operations: focus, histogram & menu settings
- Exposure basics: ISO, Aperture and Shutter Speed review. Discuss histograms and file formats and file size per output.
- Digital Files: resolution and compression (RAW, TIFF, PSD, JPEG)
- Composition basics
- Discuss “The Photographers Eye” and review slide show

WEEK 3 (February 7) “Intro to the Digital Darkroom”

- **Critique: Project 1:** [The Photographers Eye](#)
- Subject and background relationships
- Adobe Lightroom tutorial I: digital workflow, levels, curves.
- Project 2 intro: Light and Color as subject

WEEK 4 (February 14) Field Trip and “The Digital Darkroom Continued”

- FIELD TRIP to CES Conservatory (TBD or replaced by studio trip later this semester)
- Image analysis: [Color Palette](#) & [Light](#)
- Warm and cool light
- Exercise: color harmonies & palettes
- Adobe Lightroom tutorial II: exporting and color management.
- Read: [The Camera and Mind Eye](#) by Minor White + [Written Summary and Questions](#)
- Intro to Great Photographers Presentations. Sign up for chosen photographer next class.

WEEK 5 (February 21) “Ways of seeing and Lossless retouching”

- Critique Project 2: [Light and Color as Subject](#)
- Adobe Photoshop tutorial: lossless retouching and adjustments.
- Portrait assignment: intro to portrait photography: history and evolution in contemporary culture.

WEEK 6 (February 28) ** Portfolio Review**

Possible Field Trip to Professor Malone's Studio

- Ways of seeing exercise (Phillip Perkis handout)
- In-class work time/ meetings/ trouble-shooting
- Studio time: High key and low key portraits.
- Studio lighting: diffusers, reflectors and soft boxes

Portraits/ Self-Portrait – Final Revisions + written response to reading: Irving Penn or Larry Sultan (about 500 words, Canvas upload).

WEEK 7 (March 6) "History Redefined"

- Photographers presentation **Group 1**
- Lecture: Brief History of Photography

Due next class: Photographer presentations, group 2

WEEK 8 (March 13) **NO CLASS Spring Break**

- shoot, refine, shoot more, relax, shoot more, refine, repeat.

WEEK 9 (March 20) "Storytelling Redefined"

- Photographers presentation **Group 2**
- Critique: Project 3 "Portrait/ Self-Portrait"
- Project 4 intro: Cultural narrative
- Workshop: DIY light modifiers

Read: Central America and Human Rights: An Interview with Susan Meiselas

WEEK 10 (March 27) "The Art of Photographing the Mundane"

- Photographers presentation **Group 3**
- In progress crit project 4
- Due next class: Project 4: Cultural narrative

WEEK 11 (April 3)

- Photographers presentation **Group 4**
- Critique: Project 4: Cultural Narrative
- Project 5 intro: Pictures in a sequence

WEEK 12 (April 10)

- Photographers presentation **Group 5**
- In Progress critique: Process and Ideation for Project 5/ Final
- Image analysis + discussion: Product photography and advertisement.
- In class project: Objects and Emotions.
- Demo: Photographing 2D and 3D artwork/ products
- Light metering & white balance
- Artist Highlight: Fischili and Weiss

WEEK 13 (April 17)

- Individual Meetings with Professor Malone. Small Group critique with new set of students.
 - Discussion on long term photography projects and their evolution.
- Read: "Something and Nothing" by Charlotte Cotton : The Photograph as Contemporary Art

WEEK 14 (April 24)

- In progress critique : Project 5
 - Studio time: creative coloring with colored gels + advanced color post-processing.
 - Studio time: work on product photograph
 - Possible tutorial: high quality archival print demo
- Reading: Defining a personal vision by Marsea Wynne and Style by Michael Freeman.
Due next class: Written response about your photographic style/ Artist statement (Canvas upload).

WEEK 15 (May 1) ** FINAL CRITIQUE**

- Final project digital submission + final critique.