



TOURO COLLEGE COURSE OUTLINE LANDER COLLEGE

DEPARTMENT: Department of Academic Computing
COURSE TITLE: Photography
COURSE NUMBER: MCD221
PREREQUISITES: MCD 150
CREDIT HOURS: 3
SEMESTER : Spring 2005

CLASS INFORMATION

CLASS CODE: FC
SCHEDULE: Tuesday evenings, 6p-8:10p
LOCATION: J Street Campus
FINAL EXAM DATE: 14 June 2005

INSTRUCTOR CONTACT INFORMATION

Instructor Name: Scott Marshall
Email Address: scott@scottmarshall.org
Contact Phone: 917-648-5607
Office Location/Hours: as needed, by appointment

COURSE DESCRIPTION

This course uses camera and photographic processes as vehicles for artistic expression, perceptual discovery and design, and explores traditional and experimental use of photographic processes. Students provide their own cameras and basic materials.

COURSE/DEPARTMENTAL OBJECTIVES

Develop skills in product, fashion, journalistic, and fine arts photography

Learn creative experimentation with photography for graphic design

Learn electronic imaging essentials Scanning, image capture and various hard copy printing techniques

Provide a thorough knowledge of conventional and digital photography, including historical and aesthetic concerns

Provide students with practical and in-depth knowledge of cameras, exposure, film processing and printing

Develop visual assessments of pictures.

Learn to critique, develop and express a point of view.

Develop skills in documentary, journalism, fine arts and commercial aspects of photography.

Learn electronic imaging essentials such as scanning, digital cameras, pixels to paper and conventional printing methods.

Provide a thorough knowledge of conventional and digital photography pixels versus film grain.

Provides students with practical and in-depth knowledge of camera, exposure film processing and printing.

Learn photo composition, how to compose a frame.

How to protect your intellectual property.

How to copyright and place a watermark on your images for the web.

COURSE REQUIREMENTS

Because of the nature of the course class participation, attendance is critical and report to class on time is important particularly in excursions into the city. The student is responsible for all reading of materials that will be directly related to the class assignments. Field trips are considered class time, if student misses a field trip he/she will have to make it up on they're own time and write a paper on the subject. Papers are due the following class, no late papers will be accepted. Each student is responsible to complete all assignments. If a student foresee a problem completing an assignment or is planning to be absent he / she should contact instructor in advance to arrange a make up.

GRADING GUIDELINES

Class attendance and class participation 25% of grade

Homework, projects, reading assignments 50% of grade

Exams 25% of grade

Grades will be based upon successful completion of all assignments on time.

COURSE BIBLIOGRAPHY

- “A World History of Photography”, Naomi Rosenblum, Abbeville Press, 1997, isbn: I-55859-055-2
- “Photography - A Cultural History”, Mary Warner Marien, Prentice Hall, 2002, isbn: 0-13-019856-0
- “Masters of the Camera: Stieglitz, Steichen, and their Successors”, Gene Thornton, Holt Rinehart & Winston, 1976, isbn: 0-03-018331-6
- “Camera Lucida”, Roland Barthes, Farrar Straus & Giroux, 1985, isbn: 0-37452134-4
- “On Photography”, Susan Sontag, Picador, 2001, isbn: 0-31242009-9
- “Under the Sign of Saturn”, Susan Sontag, Vintage Press, 1981, isbn: 0-394-74742-9
- “The Grotesque in Photography”, A.D.Coleman, Ridge Press/Summit, 1977, isbn: 0-671-40016-9

RELATED WEB SITES (among thousands)

adobe.com/gallery

pdnonline.com

photoforum.com

niepce.com

r-cube.co.uk/fox-talbot/

adorama.com

icp.org

getty.edu/art/collections

moma.org

metmuseum.org

comstock.com

iStockphoto.com

http://www.loc.gov/rr/print/coll/251_fen.html

ATTENDANCE & MAKE-UP POLICIES

Because of the nature of the course class participation, attendance is critical and report to class on time is important particularly in excursions into the city.

3 unjustified absences is ground for failing this course.

Field trips are consider class time, if student misses a field trip he/she will have to make it up on they're own time and write a paper on the subject. Papers are due the following class, no late papers will be accepted. Each student is responsible to complete all assignments. If a student foresee a problem completing an assignment or is planning to be absent he / she should contact instructor in advance to arrange a make up.

HOMEWORK ASSIGNMENTS

The student is responsible for all reading of materials that will be directly related to the class assignments. Each student is responsible to complete all assignments.

ENTRANCE COMPETENCIES

Students should have ability to use a simple camera for snapshots.

If not already in their possession, students should purchase a simple digital or 35mm camera and a portable Flash drive for moving digital files to and from classroom.

COURSE EXPECTATIONS

Students can expect to learn to promote the use of images for the analysis, communication and interpretation of human behavior, as well as document visual aspects of culture, architecture and material objects. Digital technology encourages the use of images and auditory media, including photography conventional or digital, video and graphic design to expand our horizons beyond the reach of memory and culture. By going on a field trip and in-class lectures, students will comprehend the development of photography since its invention and subsequent evolution from paper to pixels. Students will have command of techniques to use conventional and digital technology to the fullest advantage of the medium.

EXIT COMPETENCIES

Students will have competence in composing an image using photographic equipment

Students will have the ability to creatively express themselves through photography

Students will have an understanding of the history of photography and its effect on media.

Students will learn to critique, develop and express a point of view.

COURSE CONTENT

TAKE NOTES with handouts -- first half of semester will focus on history and aesthetics and be followed by a mid-term exam on topics covered. Second half of semester will focus on photographic practice, basic technical rules and methodology, and basic digital and retouching techniques.

Week 1 -- 2/1/05 -- Introduction to class. What are your career goals at this moment in time? Review and discussion of Course Outline in the context of students' goals.

Assignment -- Answer the following questions in written form for discussion next week:

- 1) What is your objective by taking this class?
- 2) What would you like to accomplish?
- 3) Brief discussion of memorable moments, or personal artistic "epiphanies" within your concentration.
- 4) In regards to the previous description (question #3), describe your aesthetic attraction to a style (graphics, image type, typographic, field of photography).

Week 2 -- 2/8/05 -- Discussion of writing assignment. Different contemporary photo markets: Fashion, Journalistic, Stock, Still Life & Advertising (tabletop & product - large and small, from cars and whole room furniture set-ups to wristwatches and canned goods), Archival (documents, fine art - paintings and sculpture, etc.), Architectural, Fine Art, Portrait (fine art, weddings, corporate, school, celebrities). Healthcare, Law Enforcement, etc. What other types of commercial photography can you think of?

Introduction to early history of photography: Renaissance camera obscura and camera lucida. Catherine the Great, Josiah Wedgwood and experiments with asphaltum ("bitumen of Judea"). The search for fixing the "latent image". Joseph Nicéphore-Niépce succeeds in taking an 8-hour long exposure (1816) but cannot fix the image permanently. (1839) Louis Daguerre (large-scale diorama showman) accidentally discovers a latent image process on a silvered copper plate, developed with mercury fumes. At the same time (1840), William Henry Fox Talbot discovered the paper negative-positive process, thereby sealing his legacy as the true "father of photography". First public photographers were considered a public nuisance and legislation banning candid photography was attempted.

Assignment -- Reading assignment—First Handout.

Week 3 -- 2/15/05 -- Photography as an 19th-century sociological tool and journalistic device. Roger Fenton -- first photojournalist (British) of the Crimean War (1850s) (England's "Vietnam", helped turn public opinion against the war). Matthew Brady -- first American photojournalist of the Civil War (was always days behind the battles and carried carts of corpses around with him for posing in compositions). Jacob Riis, crusading New York journalist, first to deliberately use photography as agitprop, "How the Other Half Lives", turn-of-the-century shocking photos of squalid and dismal conditions in Hell's Kitchen and the "5 Points" neighborhood of Manhattan, what is now part of Chinatown. A word about New York's 19th-century tenements and housing reform brought about (in part) by Riis' photography.

Assignment -- Find (3) differing examples of contemporary sociological photography. Be prepared to discuss what social message the photos are conveying, and how they do it. Reading Assignment—Second Handout, Glossary of Terms

Week 4 -- 2/22/05 -- Early 20th century journalistic and portrait photographers; Weegee (Arthur Felig), Margaret Bourke-White, Dorothea Lange, Henri Cartier-Bresson, James Van Der Zee (photographer of the Harlem Renaissance). Reading Assignment — Third Handout

Week 5 -- 3/1/05 -- Discussion of fine art photography, 19th and 20th centuries; Nadar, Steichen, Steiglitz, Weston, Man Ray, Atget, Strand, Abbott, Ansel Adams, Andre Kertész.

Reading Assignment — Fourth Handout

Week 6 -- 3/8/05 -- Early collage/montage works. John Heartfield, Hannah Hoch, early advertising montages and old darkroom techniques for creating same. IN-CLASS brief Photoshop collage and retouching exercise: Download 3 or 4 images from the Internet, collage and retouch, manipulate.

Week 7 -- 3/15/05 --IN-CLASS DEMO of 35mm cameras, concepts, techniques; Glossary of Terms.

FIRST and SECOND SHOOTING ASSIGNMENTS GIVEN, due dates and schedule reviewed.

Reading Assignment — Diane Arbus, Thomas Demand

Week 8 -- 3/22/05 -- REVIEW OF ALL MATERIAL COVERED THUS FAR in preparation for Mid-Term Exam.

Week 9 -- 3/29/05 -- **MID-TERM EXAM.** IN-CLASS “Salon” of my personal collection of Photography Fine-art and History books.

Week 10 -- 4/5/05 -- FIRST SHOOTING ASSIGNMENT, Part 1, DUE. Group critique. Early advertising art and photography (Millais’ “Bubbles”, 1886). Reading Assignment. Homework Assignment—scan Part 1 photos, or download digital images to portable Flash drive.

Week 11 -- 4/12/05 -- IN-CLASS Photoshop Work Assignment, FIRST SHOOTING ASSIGNMENT, Part 2. Homework Assignment—finish collage/montage exercise

Week 12 -- 4/19/05 -- FIRST SHOOTING ASSIGNMENT, Part 2, DUE. Group critique. Contemporary fine art and portrait photography, Part 1. Reading Assignment.

NO CLASS 4/26/05 — SPRING BREAK

Week 13 -- 5/3/05 -- SECOND SHOOTING ASSIGNMENT, Part 1, DUE. Group critique. Contemporary fine art and portrait photography, Part 2. Reading Assignment.

Week 14 -- 5/10/05 -- IN-CLASS Photoshop Work Assignment, SECOND SHOOTING ASSIGNMENT, Part 2. Homework Assignment—finish second collage/montage exercise

Week 15 -- 5/17/05 -- SECOND SHOOTING ASSIGNMENT, Part 2, DUE. Group critique. Group discussion of Final Project assignment, and class website section design with info hand-out cards.

Week 16 -- 5/24/05 -- Work on final assignment, class website section design, and website info cards.

Week 17 -- 5/31/05 -- Work on final assignment, class website section design, and website info cards.

Week 18 -- 6/7/05 -- Finish up work on final assignment and class website section design & cards.

Week 19 -- 6/14/05 -- **FINAL CRITIQUE.**

UPLOAD FINAL ASSIGNMENT IMAGES TO CLASS WEBSITE SECTION.

Have a great summer! Take lots of pictures!