

New England College	PHOTOGRAPHY	SB113C M/W 9:20 - 11:30am Rebecca Morrison rmorrison@nec.edu 912.401.3081 naerct.org Office Hrs M/T/W by appt.
	Department of Art - Arts, Literature and Theatre Collegium AR1710-Photo I • Spring 2012 • Morrison	

1/23 & 1/25 - WEEK 1 - INTRODUCTIONS

Student introductions, supplies & requirements - Familiarization with and calibration of student cameras.

LECTURE:

The Path of Light and using the camera - How B&W works differently from color for creating imagery. Introduction to the Digital Workflow

DEMONSTRATION/LAB:

-Shooting in RAW with manual settings-Offloading of images, Intro to navigating Adobe Bridge and the Raw Translator

Assignment: Expose 100 images in RAW format using manual settings, comprised of subjects of your choice. Remember we will be using these as B&W images. HAVE IMAGES IN-CAMERA by MON 1/30.

1/30 & 2/1 - WEEK 2 - DEPTH OF FIELD / INTRO TO PRINTING

LECTURE:

Depth of Field (DoF): definition, usage, and examples in both an historical and a contemporary context-A deliberate approach: "Making images" rather than "taking pictures" Using technical skills and pre-visualization to create conceptual/emotional effects

DEMONSTRATION/LAB:

Image offloads and continued instruction on sorting, processing, and editing files (Using images from Assignment 1). Introduction to Printing from Photoshop CS4.

Assignment: Shoot 50 images using large Depth of Field and 50 images using selective focus/small Depth of Field. Be deliberate with each approach and consider how your choices regarding aperture/ focus will affect your final images. HAVE IMAGES IN-CAMERA by MON 2/6.

2/6 & 2/8 - WEEK 3 - MOTION

LECTURE:

The Focal Plane Shutter-Creative use of Motion-Challenging the definition of a photograph's "success" DEMONSTRATION/LAB:-Continued instruction on sorting, processing, and editing Raw files, as well as printing from Photoshop. (Process and print Assignment 1 and DoF Assignment)

CRITIQUE:

Assignment 1 & DoF Assignment

Assignment: Shoot a minimum of 60 images applying the techniques discussed in the Motion lecture, half of which involve motion of your subject and half of which involve motion of the camera. HAVE IMAGES IN-CAMERA by MON 2/13.

2/13 & 2/15 - WEEK 4 - POINT OF VIEW

LECTURE:

PoV (Point of View), on both technical and conceptual levels-Scale / Angle / Distance and their technical effects DEMONSTRATION/LAB: Image offloads (DoF Assignment) and continued instruction on sorting, processing, and editing Raw files-Black & White Printing continued

CRITIQUE:

Motion Assignment

Assignment: Shoot a minimum of 30 images of a single portrait subject, each from a different point of view, and a minimum of 30 images of an object, also all from different points of view. Complete 4 final prints from DoF assignment, 2 from each separate approach. HAVE IMAGES IN-CAMERA by MON 2/20.

2/20 and 2/22 - WEEK 5 – INTRO TO COLOR

LECTURE:

The Color of Light-Color Temperature / Basic Color Theory

DEMONSTRATION/LAB:

-Processing and Printing in Color - Understanding Color Correction -Process and Print PoV Assignment

CRITIQUE:

-PoV Assignment

Assignment: Shoot a minimum of 80 images of a single portrait subject in four different lighting environments (20 shots each environment). Each environment should involve a single, unique light source. Remember that for the first time, we will be processing and printing this work in color.HAVE IMAGES IN-CAMERA by MON 2/27

2/27 & 2/29 - WEEK 6 – COLOR II:

Advanced Color Theory and Expressive Use of Color

LECTURE:

Color Relativity and Perception - Pre-visualizing color and using color to create psychological and metaphorical effects - "The Limited Palette": Streamlining our use of color and comparison of photography to other media -Discussion and Slideshow of color photographers/painters/filmmakers with slideshow of master works

DEMONSTRATION/LAB:

-Continuation of processing and printing in color - Process and Print Color Portrait Assignment

CRITIQUE:

-Color I Portrait Assignment

Assignment: Choose an artist of any medium (from Expressive Color Handout or on your own with Instructor's approval) who employs a distinct and/or striking use of color. Shoot a minimum of 50 images using a similar palette (and, if desired, a similar overall approach). HAVE IMAGES IN-CAMERA by MON 3/5.

3/5 and 3/7 - WEEK 7 – INTRO TO FINAL PROJECTS / Quiz (WED 3/7)

Discussion of the final portfolio, which will comprise the second half of the course after spring break-View past student portfolio projects - In-class review for Quiz on Wednesday 3/7.

DEMONSTRATION/LAB:

Process and Print Expressive Color Assignment

CRITIQUE:

Expressive Color Assignment

Assignment:

1- Study for Wednesday's quiz.

2- Draft a 1-3 paragraph proposal describing your intention for your final project portfolio. Create a tentative title and discuss the work in terms of your motivation, the technical approach that you will take, and the conceptual goal. Proposal due IN PRINT FORM and FOR CLASS DISCUSSION on MON 3/19, after

SPRING BREAK.

3/19 & 3/21 - WEEK 8- - Begin In-class Work on Final Portfolios

All students will present their final portfolio project proposals on Monday 3/19.

DEMONSTRATION/LAB:

-First of 11 in-class lab sessions of directed work on Final Project.

DISCUSSION:

Final Project Proposals

Assignment: Shoot for final project, Have new imagery to process and print each week from now until the final class meeting on Wednesday 5/9.

3/26 - 5/7 -WEEKS 9-15 – Work On Final Projects

-Labs focus on directed work toward completion of final projects.

-Lectures/demonstrations/discussions relevant to individual student projects and class needs.

-Work prints will be made and critiqued in-class, with the major "Projects-In-Progress Critique" on Monday 4/16

-Students will learn to create online slideshows of their work, which will be shown on the NEC Photography Website

FINAL CLASS MEETING: WEDNESDAY 5/9/11 PRESENTATIONS AND CRITIQUE OF FINAL PROJECTS

Presentation of all Final Projects- Final Critique-In-class presentation of at least ten final prints,

submission of a CD with JPEG documentation of the work, and a final written artist statement from all students, comprising 50% of the final grade for this class.