SAMPLE SYLLABUS – SEE INSTRUCTOR FOR ACTUAL CLASS SYLLABUS
This is to give you a sense of what the class covers

ARTS-187 Introduction to Photography
Instructor: X
Class meets twice weekly for 2 hours and 45 minutes
Office Hours: X

Course Description: This course introduces students to the fundamental techniques of photography. Weekly assignments, lectures, demonstrations and in-class critiques will give students the tools for creative exploration and expression in the medium of photography. The course will cover the basic functions of digital cameras, software and fine-art printing. We will also look at images and issues in the History of Photography as well as in contemporary fine-art photographic practice. While we will address aspects of black-and-white photography and printing, this is a digital photography course and we will not be working in the darkroom. Neither will the class provide training in commercial photographic practices. The course culminates in a final project which requires students to display their technical knowledge while creating a visually coherent group of images. Students must provide their own digital camera, and portable drive to take the course.

Goals: Gain fluency with basic camera functions as well as a working knowledge of other photographic equipment and software to produce technically competent photographs. Gain an awareness of contemporary issues in fine art photographic practice that can be applied to the student’s creative endeavors. Develop the ability to critically analyze and discuss photographic images.

Evaluation: Assignments will be graded on how well you understand and operate the camera, print techniques, and the compositional qualities of your work as well as your effort and creative engagement with the assignment. Assignments will be graded on a points scale with 1/3 of the points for technical, 1/3 of the points for composition and design, and the remaining 1/3 points for creatively responding/engaging with the assignment. Prints must be shown in critique. Your work must be made by your own hand. If you are worried about receiving anything less than an A in this course you may take the class pass/fail or drop the course. 187 demands a good deal of work outside of class. Some work for assignments can be finished during lab time, but expect to spend a minimum of 4-6 hours of time per week on your work outside of class.

Grading

8 Technical Assignments + 1 Quiz…….20%
3 OR 4 Creative Assignments………….30%
Final Project…………………………….25%
Participation/Attendance…………….20%
Artist Presentation……………………………..5%

A  Outstanding participation and amount of thoughtfulness. Goes beyond the expected effort. Mastery of all photographic tools. Visually engaging and unique work.

B  Meets the requirements of the assignment while demonstrating good technique. A solid body of work where each image helps describe your ideas.

C  Vague conceptual ideas and/or technique. Need for improvement.

D  Work is below average, poor technique and no comprehension of a conceptual idea. Need for more careful preparation.

F  Incomplete work, extremely poor technique, lacking evidence of time or thought put into the assignment.

LATE ASSIGNMENTS WILL NOT BE ACCEPTED!

Attendance:
The majority of your learning experience in this class will involve in-class demonstrations and individual work during class lab hours. Attendance not only means coming to class on time, but coming to class prepared to work. It is in your best interest to take advantage of in-class work times in order to lessen time needed outside of class to complete the assignments. Not coming to class with the required materials needed, leaving class early and tardiness exceeding 15 minutes will all result in an unexcused absence for that class. After ONE unexcused absence, any additional absence will result in one whole letter grade drop to the student’s final grade. After TWO unexcused absences, the instructor may drop the student from the course. Excused absences will require official documentation stating why the student was not able to attend that particular class period and must be worked out with the instructor PRIOR to the absence whenever possible.

Conduct:
It is expected that all students enrolled in the course will abide by the terms and conditions of student conduct, and academic honesty, as cited in the UNM Student Handbook and University Policy. All cell phones and PDAs must be turned off before class begins. Students caught texting, IMing, or e-mailing during class will be asked to leave.

Harassment:  The University is committed to creating and maintaining a community in which students, faculty, administrative and academic staff can learn and work together in an atmosphere that enhances productivity and draws on the diversity of its members, an atmosphere free from all forms of disrespectful conduct, harassment, exploitation or intimidation, including sexual. No form of harassment will be tolerated in this class.
**Supplies and Equipment:**
Camera: A digital camera of 6 megapixels or more that allows you to manually control the aperture and shutter speed is required for the course. This can be either a DSLR or a point-and-shoot camera. If you will be purchasing a new camera for this class please talk with me beforehand.

External hard drive: You MUST also have an external hard drive of 40 Gigabytes or larger. It is recommended that you get a drive capable of being powered via the USB.

Folders: For turning in prints

Optional Items:
- Tripod
- Lens cleaning tissue and lens cleaning fluid
- Cable release

**Resources:**
- Camera and Darkroom (camera and supplies)
  3225 Central NE, Abq.  505.255.1133

- Kurt’s Camera Corral (camera and supplies)
  3417 Central NE, Abq.  505/266.7766

- B&H Photo (mail-and-web order camera and supplies)
  1.800.2947.6650  www.bhphotovideo.com

- Adorama (mail-and-web order camera and supplies)
  1.800.223.2500  www.adorama.com

- Calumet (mail-and-web order camera and supplies)
  1.800.CALUMET(225.8638)  www.calumetphoto.com

- Photo-Eye Books (photo-only bookstore and online gallery)
  376 Garcia Street, Santa Fe

- Sierra Peaks Corp. (camera repair)
  8436 Washington Place NE, Abq.  505.345.4318

Security:
There are two telephones with direct lines to campus police located in the building. One is on the first floor next to room 140 and the second is just outside room 252. When you dial 911 from any other telephone on UNM campus you will be directly linked to a campus emergency line. The darkrooms are in the NEW ART BUILDING #84. Lockers in the
photo lab are available on a first-come, first-served basis. You must supply your own lock, but there is no charge for the locker. The photography lab staff will handle signup for the lockers; the times will be announced, you must bring proof of registration.

Lab Policy/Operation:
Our photo lab has a web page that lists hours of operation, policies and proper procedures. Make sure you read them before attempting to work in the lab.

http://www.unm.edu/~photolab

The photo lab staff can be reached by email at: photolab@unm.edu
The telephone at the equipment check-out desk is 277.6678.

TIMELINE (subject to change):

Week 1—Introduction. Review of syllabus, materials needed, class expectations and policies.

Second day: Introduction to shutter speed, aperture and depth-of-field. Technical Assignment #1 and #2 given.

Week 2—Review of camera basics. Composition basics. Technical Assignments #1 and #2 Due. Must be uploaded to Web CT by midnight January 25th or they will be considered late. Technical Assignment #3 completed during class. Technical Assignment #4 given.

Second day: Introduction to Lightroom: modules, catalogs, collections, naming files, keywording, developing images (cropping, color/contrast adjustments, burning/dodging, clone stamp tool). Technical Assignment #4 must be uploaded to Web CT by midnight or it will be considered late. Quiz on basic camera functions.

Week 3—Review quiz. In class assignment. Bring 5 images of your choice to manipulate in Lightroom using the techniques we have learned thus far. (Bring images that need some work) You must show me the images on your screen before class is over to receive credit for this assignment.

Second day: Camera basics and Lightroom continued. Introduction to sharpening/clarity/print module. In-class demo on printing. Technical Assignment #5 given.

Week 4—Technical Assignment #5 will be critiqued during class. Technical Assignment #6 given and worked on during class.
Second day: Introduction to color, color balance, and lighting techniques. Technical Assignment #6 due in class. Technical Assignment #7 given and shot in class. Creative Assignment #1 given.

Week 5—Technical Assignment #7 due and will be critiqued in class. Technical Assignment #8 given and worked on during class.

Second day: History of photography overview. Work day. Technical Assignment #8 due.

Week 6—Work day for Creative Assignment #1. Technical Assignment #8 due.

Second day: Creative Assignment #1 (5-8 prints) due in class + formal critique. Creative Assignment #2 given. Artist presentations assigned.

Week 7—Introduction to contemporary portrait photographers lecture. Visiting Artist Presentation. Creative Assignment #2 given.

Second day: Work day. Artist presentations due.

Week 8—Work day/catch up day. You are expected to bring some of your photos for Creative Assignment #2 to work on in class. Individual meetings.

Second day: Creative Assignment #2 (5-8 prints) due in class + formal critique. Creative Assignment #3 given.

Week 9—Spring Break

Week 10—Work day. Slideshow and lecture on fine art photography.

Second day: Creative Assignment #3 (5-8 prints) due in class + formal critique. Creative Assignment #4 given.

Week 11—Work day. 1 paragraph proposal, 20-50 images and 1 preliminary print due for project #4 due. Show me your images and print during our Individual meetings.

Second day: Work day/catch-up day.

Week 12—8 preliminary prints for Creative project #4 due in class. Brief informal critique. We will diagram problem areas of your prints so you can make corrections on final prints.

Second day: Work Day/Print Day

Week 13—Formal Critique for project #4. You must have 8 technically perfect prints to receive full credit for this project. Final Project Given.
Second day: Work day on final projects. Slideshow of fine-art photography (Guest Lecturer.) Proposals for final project due.

Week 14—Slideshow and lecture on fine-art photography. Work day on final projects.

Second day: Work day on final projects. Individual Meetings (one-on-one in progress critique for final project.

Week 15—Work day on final projects.

Second day: Work day on final projects.

Week 16—Part One of Final Project Critique.

Second day: Part Two of Final Project Critique.

Technical Assignments:
Assignment 1: Depth of Field
Assignment 2: Motion
Assignment 3: 100 images in 45 minutes
Assignment 4: Bracketing
Assignment 5: Printing
Assignment 6: Reprinting
Assignment 7: Scavenger hunt
Assignment 8: Color reprint

Artist Presentation: 5-8 minute presentation on a fine-art photographer. Bring visual aids to class (book or slide show). Must write a 1-2 page paper on the artist, describing his/her career, influences, interests and most notable works.

Creative Assignments:

Assignment #1: Experiments with Light and Composition (Black&White) This assignment requires you to take two different approaches to photographing your subject. For the first half of the project, create four images paying very close attention to how the light is affecting the surface of the people or objects you are photographing. Experiment with the way different light enhances the look of texture and shape (Move a light around your subject or photograph at different times of the day.) Notice how different intensities of
light affect the contrast of your images as well as the attributes of highlight, middle-tone and shadow areas. Study these effects carefully and experiment extensively. Use everything you have learned in class thus far to create a dynamic set of black and white prints. For the second part of the assignment, create a second set of 4 images that incorporate a reflection of some sort. Use a mirror, car window, metallic surface or anything that will create a reflection of your subject matter. Get creative! But make sure that the reflection of your subject matter is strongly integrated into the overall composition of your image. It might be fun to create an optical illusion with the reflection or an abstract depiction of your subject matter. Have fun! But I want to WOWED by your creativity and quality of your prints. Any and all subjects can be used for both elements of the assignment. 8 prints required for critiques, at least 4 per element of the assignment.

Assignment #2: Contemporary Portrait or Self-Portrait (Color) This assignment requires you to take two separate approaches to portrait making. You can photograph yourself or close friend/family member. Remember that photography is an important form of visual communication. Make sure you are effectively communicating to your viewer about the personality or life of your subject from a unique perspective. For the first half of the project, create a set 4 corporeal portraits; ones that literally represent the form and appearance of your subject (these are not limited to views of the face.) Consider unique ways of representing your subject outside the realm of a traditional headshot by exploring various angles, lighting scenarios, and settings for your subject. Consider unique ways of representing a person outside of a traditional headshot. For the second part of the project, create a series of 4 portraits that rely on a metaphorical representation of your sitter (not a literal representation). Pay close attention to the artists presented during the lecture in class. Use their approach as inspiration, but you are expected to construct your own unique approach to contemporary portrait making. 8 prints required for critique, at least 4 per element of the assignment.

Assignment #3: Passage of Time (Color) In this assignment create a series of images that represent the passage of time. Consider both literal and metaphorical representations of time. Use the techniques that you have learned thus far in your technical assignments to convey the idea of time passage. Create a series of sketches, diagrams or thumbnail images to help you brainstorm your ideas (these must be presented on the day of critique.) Carefully consider how the sequence of the images might help reinforce your ideas related to the passage of time. 6-8 prints required for critique.

Assignment #4: Print Mastery – Where You Are (Are You?) Use the space around you, the objects you encounter everyday, or that resonate as a way of making portraits. Pay close attention to the contemporary artists that I cover during lecture in class. Letinsky creates beautiful images that use color, tone and the remnants of domestic consumption to create images loaded with metaphors of love, entanglement, and erosion. Hido creates images of interiors of abandoned houses, creating mood through light. For this project, you will make a series of 10 perfectly executed prints exploring a subject of the ordinary, the everyday using light to create mood and metaphor.
Technical considerations: it is likely you will have to use long exposures, so consider checking out, buying or borrowing a tripod. Use a slow ISO to reduce noise. Create a custom white balance for your shooting situation. Expose for the area that is most important. 8 prints required for Critique. See Syllabus Calendar for preliminary due dates and individual meetings.

Final Project (Color) For your final project, you are to choose one of the previous Creative Assignments and rework it using the techniques learned throughout the semester. Use what you learned in Assignment #4 to create technically perfect prints. 8-12 prints required for critique. CRI