

Framingham State University

COMM 208 Basic Photography

Summer 2019 Syllabus

Instructor: Dr. Matthew Conboy

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Office Hours: T/R 10:30am-12:00pm and by appointment

COURSE INFORMATION

COMM 208, Basic Photography

2019 Summer Session

M-F 5:30pm-7:30pm

DESCRIPTION

An exploration of the discipline as an aesthetic medium, a documentary mode of communication, and a vehicle for personal expression. Students are expected to achieve basic technical competence in the practice of black and white digital photography, while expanding their aesthetic vision. At the end of the semester each student submits a portfolio of photographs demonstrating their command of photographic composition, lighting, and basic printing skills. Students are also introduced to historical traditions of the medium through lecture presentations, films, and gallery/museum visits. Each student is required to have access to his/her own SLR camera for use in this course. Prerequisite: COMM 130 Introduction to Visual Communication or permission of the instructor.

LEARNING OUTCOMES

1. Knowledge: Students will be able to identify various parts of their cameras, lenses, settings, composition fundamentals, and editing methods.
2. Comprehension: Students will be able to describe basic qualities of light and how they affect exposure settings.
3. Application: Students will be able to correctly determine what lighting techniques, exposure settings, and lens selection are needed under various shooting conditions.
4. Analysis: Students will be able to determine lighting and exposure settings while analyzing the work of their peers and professional artists and photographers.
5. Evaluation: Students will critique their own work as well as that of their peers. Students will evaluate the quality of work produced according to design and photographic fundamentals.

REQUIREMENTS

Over the course of this summer session, you will deliver one presentation to the class, take one quiz, complete four assignments, and participate on a regular basis.

You will also be required to join us on a fieldtrip to a local photography gallery.

TEXTS AND MATERIALS

Required Textbook: *Digital Photography*, Graham Diprose, Jeff Robins; ISBN: 978-0-500-28979-2

Any other readings will be in PDF form or provided by the instructor.

Required Supplies: A DIGITAL CAMERA is your top priority. It does not matter which kind, though one with full manual exposure controls is preferred. Having the ability to capture RAW imagery is nice but not essential. A TRIPOD is very helpful, particularly at night. SD or SDHC STORAGE MEDIA is essential for storing your photos in your camera, as well as transferring them to edit in Photoshop. You should also consider purchasing an external USB THUMB DRIVE or EXTERNAL HARD DRIVE. Storing your photos on your camera's memory card for extended periods is not wise. Make sure you have a place to save your work every week. Very helpful is access to a COMPUTER with [the latest version of] Adobe Photoshop and Adobe Bridge. You can download a trial copy of Photoshop Elements or Photoshop from www.adobe.com.

COURSE CONTENT/OUTLINE

Week 1, 8th July-12th July: Camera Controls and Photoshop

Introductions & discussion of your goals for course. Review and explanation of camera parts and types (bring your camera and the Owner's Manual to class). Navigating menu items and shooting modes (Auto vs. Scene vs. Priority). Introduction to basics of Photoshop covering importing, editing, fixing blemishes. Read Chapters 1, 2, 3, and 4.

Assignment 1: Find a subject of interest to you and photograph it using multiple points of view (POVs). Bring 510 images to class on Monday, July 15th on external media (flash or hard drive).

Week 2, 15th July-19th July: Black and White Conversion and Introduction to Lighting and Exposure Control

Review & Critique of student work. Image show and tell presentation of influential black and white photographers. Examination of basic lighting. Black & white conversion practices, exposure compensation. Continue introduction to basics of Photoshop covering color correction and selective edits. If you have a tripod, bring it to class on Monday, July 22nd. Read Chapters 5 and 6.

Assignment 2: Continue to practice exposure compensation with your camera. Bring 10 high and low-key images to share on external media (flash or hard drive).

Week 3, 22nd July-26th July: The Portrait and Shooting at Night

Review & Critique of student work. Image show and tell presentation of photographers who primarily work in portraiture as well as presentation on composition tips and 'seeing' exercises. Discussion of portrait genres and lighting techniques (studio, natural). Review aperture, shutter speed, ISO. Continue introduction to basics of Photoshop covering editing and cropping. Shoot outside during class time in groups. Read Chapters 7, 8, and 9.

Assignment 3: Practice shooting portraits under different lighting techniques. Find a subject of your choice and, using your tripod, spend time working the subject. Practice rules of composition & seeing exercises. Bring 10 portraits, 5 self-portraits, 5 portraits you are proud of (at least 2 in black and white) for next week.

Week 4, 29th July-2nd Aug: Photography and Contemporary Art

Review & Critique of student work. Image show and tell presentation on Photography as Contemporary Art. Discussion about conceptual practices. Image show and tell presentation and discussion on how to create a portfolio of a successful body of work. Brainstorm ideas for Assignment 4 and begin planning in class for final show/output of student work. Read Chapter 10.

Assignment 4: Submit 10 images that are conceptually driven, based on your own interests or inspired by the lecture. At least two portraits are required.

Week 5, 5th Aug.-9th Aug.: Creating a Body of Work

Review & Critique of student work. Work in class to ready images for final output from Photoshop; sequence, editing, color space conversion, and printing. Mount/present final student work for final presentation.

GRADING CRITERIA

Four Assignments	60%
Presentation (Between weeks 4 and 5)	15%
Quiz (End of Week 3)	15%
Participation	10%

All assignments will be graded and returned to students within 2 class periods

Framingham University uses the following marking system:

Grade-Quality Points

A 4.0	C- 1.7
A- 3.7	D+ 1.3
B+ 3.3	D 1.0
B 3.0	D- 0.7
B- 2.7	D- 0.7
C+ 2.3	F 0.0

COURSE EXPECTATIONS

Attendance is critical both for your success and mandatory. You can miss three classes without penalty. With your fourth absence, your final grade will be lowered by one full letter grade. With a fifth absence, you will automatically fail the course. If you miss any classes, it is your responsibility to talk with your fellow students, the Teacher Assistant, or myself to get caught up.

For our accreditation, it is essential that all Framingham State University credit courses follow the Federal Definition of credit hour: for every one hour of classroom or direct faculty instruction, a minimum of two hours of out-of-class student work is required. Since the summer China courses meet for two contact hours daily (10 contact hours of classroom time weekly), the expectation is that students spend 20 hours per week doing out-of-class work. For the five week 4-credit course, this reflects 50 hours of classroom time and 100 hours of out-of-class time since the credit hour is defined as 50 minutes.

ACADEMIC HONESTY POLICY

Integrity is essential to academic life. Consequently, students who enroll at Framingham State University agree to maintain high standards of academic honesty and scholarly practice. You will be responsible for familiarizing yourself with the published policies and procedures regarding academic honesty. Infractions of the Policy on Academic Honesty include, but are not limited to:

1. Plagiarism: claiming as one's own work the published or unpublished literal or paraphrased work of another. It should be recognized that plagiarism is not only academically dishonest but also illegal
2. Cheating on exams, tests, quizzes, assignments, and papers, including the giving or acceptance of these materials and other sources of information without the permission of the instructor(s)
3. Unauthorized collaboration with other individuals in the preparation of course assignments
4. Submitting without authorization the same assignment for credit in more than one course
5. Use of dishonest procedures in computer, laboratory, studio, or field work
6. Misuse of the University's technical facilities (computer machinery, laboratories, media equipment, etc.), either maliciously or for personal gain
7. Falsification of forms used to document the academic record and to conduct the academic business of the University

U.S. COPYRIGHT LAW

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