



Bayeté Ross Smith, *Our Kind of People*, 2013



Shirin Neshat, *Our House is On Fire*, 2014

ART 276/376: Digital Photography



Lori Nix, *Library*, 2007



Gregory Crewdson, *Twilight*, 2013

ART 276, 376: Digital Photography
 Tuesday/Thursday 9am-11:45am
 Fall 2014
 LA 236

Instructor: Sarah Nesbitt
 Adjunct Professor of Art
 Marygrove College
 Office Hours: Tuesday/Thursday 1- 4pm and by appointment
snesebitt@marygrove.edu

COLLEGE/CLASSROOM POLICIES

CLASS FORMAT & PARTICIPATION

Studio-

This class will take the form of a weekly lecture and studio class to be developed in real time with the participation of ALL students. We meet twice a week, thus attendance is essential to create a cohesive and energetic study group. The goal here is to investigate the material in as efficient and profound a setting as possible, so your presence and preparedness will only serve to strengthen our endeavor. The broad realm of photography as it happens anywhere in the world is our domain, including the legacy of the past and inclusion of new media.

This course provides an introduction to the methods of image making through digital photography. This course will introduce technical lessons, how to compose, how to integrate other forms of media such as sculpture, video, installation, and drawing, as well as building on the creativity of a body of work. There will also be discussions on readings related to the photographic process and visual literacy. This course is meant to help you build a larger portfolio for your academic and professional career. These processes will help you gain a better understanding of the photographic process through the discussions, problem solving and the development of a portfolio.

Learning Outcomes

- * What is expected is for you to be an active producer and participant in class and to take on the responsibility of completing work in a timely, efficient manner.
- * Time spent outside of class working on your project is just as important as working during class, the more time spent on your project the easier the process will be for you. It can take a while to get used to these processes, so procrastination won't help for this course. The workdays during class are meant to give you additional help and motivation by your peers and I.
- * Asking questions is encouraged; I want you to feel comfortable and confident about the process so that you can do it on your own.
- * Continually shoot images outside of class, the more images you shoot, the greater the chance of obtaining great images!
- * Timing for obtaining materials is important; we will be able to purchase materials in the beginning of the course, but after that, it is up to you to obtain any additional materials. (If ordering through B&H watch out for their holiday hours.)

CELL PHONE USE IS PROHIBITED (take a break from your mobile devices!)

Creating an Inclusive Classroom Culture

Marygrove College maintains a supportive academic environment for students with disabilities. To ensure equal access to all educational programs, activities and services, students with disabilities should notify the College, provide documentation, and request reasonable accommodations. If you require academic accommodations in this course, you must contact Disability Support Services by email dss@marygrove.edu to establish an accommodations plan with the Coordinator.

I hope that you will feel comfortable enough to contact me, whether or not you contact Disability Support Services, should you have any concern about your ability to complete the coursework.

Course Expectations

Students are expected to arrive prepared and on time to each class session. The class will be rigorous but also gratifying; we place high expectations on students and anticipate a high level of commitment and engagement in return. I expect that the class will be enjoyable and ground breaking as long as students come with an open mind and a willingness to work hard, take risks, and be challenged.

Cellular Phone Use Is NOT permitted. This includes phone calls, text messages, IM messages, picture/video messaging (MMS).

Attendance

Attendance is mandatory and will be taken at the start of every class session. If a student is absent, it is the student's responsibility to find out what was missed and what was needed to prepare for the next class. In addition to contacting me, students should also contact a classmate to find out about any assignments not indicated on the course outline.

In the case of an emergency absence, please contact me as soon as possible. Four unexcusable classes missed, grade at end of the course lowers by one letter grade. Five unexcusable classes missed, fail the class. Absence beyond five classes will result in an E.

Excused absences:

If class is cancelled, inclement weather, medical reasons, family emergencies only. Email notification will be sent if this occurs.

Contact me ASAP for any situation that would leave you absent from the class.

Late Assignment Policy

All assignments are to be completed and submitted on dates indicated. Late assignments, including presentations and leading class discussion, will not receive full credit unless you communicate with me directly and in advance about an extenuating circumstance. Late work will be marked down one partial letter grade per day (B to B- to C+ etc.). Students will have an opportunity to rework a report, if desired, to better their grade. Works that were not turned in on time for the original deadline will not be eligible for rework. Artist research paper is not eligible for rework.

Evaluation Criteria

Grading Scale: 100-93 A, 92-90 A-, 88-89 B+, 83-87 B, 80-82 B-, 78-79 C+, 70-77 C, 68-69 C-, 65-67 D+, 60-64 D, 55-59 D-, 54-0 F

Extra Credit

Extra credit is available at anytime. It can be in the form of:

1. Participating in art shows (whether applying or participating) during the time of taking this course.

-Present the submission packet to me before mailing it out.

-Or hand in a flyer from the exhibition.

2. Visiting extra lectures, galleries or museums outside of the Marygrove area and handing in a flyer. Use MLA format if citing sources, and type in a proper format (Introduction, body and conclusion).

3. Producing extra, acceptable work related to photography. (DO NOT HAND IN WORK FROM OTHER CLASSES, I WILL CHECK INTO IT AND FIND OUT. IT IS AGAINST ACADEMIC POLICY)

Hand in to me at any point of the semester before finals week.

Academic Integrity & Plagiarism

Plagiarism still applies to studio art and will not be tolerated. Cheating of any kind will result in an automatic zero for the assignment and the student may fail the course.

Appropriate citations are mandatory in attributing works of visual art or published writing. Use MLA format if citing sources, and type in a proper format (Introduction, body and conclusion). Please refer to your student handbook which outlines this policy.

Contacting Me

Please feel free to contact me via email snesebitt@marygrove.edu or come to my office hours (Tuesday/Thursday 1pm-4pm or by appt., LA Building). Please know that I will not respond to email after 8pm or before 7am.

Writing About Art

I encourage you to work vigorously at refining your ability to organize, articulate, and craft and argument on the page. I am happy to consult with you during office hours, but also to take advantage of campus resources as I am not frequently on campus. Information about the Writing Center (located at LA 028) is included at the end of the syllabus. I encourage you also to purchase the recommended text: *A Short Guide to Writing About Art* by Sylvan Barnet. It is a useful tool for beyond this class and I encourage you to invest in it by owning a copy.

READINGS, SUPPLIES & RESOURCES:

Supplies

Digital Camera (Ideally a Single-Lens Reflex Camera [SLR])

A 3-Ring Binder (1-2 inch)

IMPORTANT NOTE: For all reading assignments, I will print out or scan reading assignments and provide them electronically (either email or blackboard). If you have articles/ chapters that you would like to share with the class concerning your day to lead discussion, please send them to me so that I may make copies and/or post them.

Readings:

Burgin, Victor. *Thinking Photography, "Photographic Practice and Art Theory"*. United Kingdom: Palgrave Macmillan, 1982

Freedberg, David. *Warburg's Mask: A Study In Idolatry*. Massachusetts: Yale University Press, 2005

Lister, Martin. *Extracts From Introduction To The Photographic Image In Digital Culture*. New York, New York: Routledge, 1995

Morack, Rebekah. *Reframing Photography: Theory and Practice*. New York, New York: Routledge, 2011

Sekula, Alan. *Thinking Photography, "On The Invention of Photographic Meaning"*. United Kingdom: Palgrave Macmillan, 1974

Sontag, Susan. *Regarding The Torture of Others*. New York Times, May 23, 2004

Week 1:

September 2

- Fill out Questionnaire
- Part 1 of Camera Instruction
- First Reading Handed Out.
- Light metering, aperture/shutter speed settings, lenses, depth of field, focal length.
- Go over purchasing materials- where to get supplies (planning out what to buy, where to buy, buying Cameras, SD Cards, paper, etc.) Be sure to start purchasing materials this week to prepare for next Thursday's assignment.

September 4

- Part 2 of Camera Instruction
- Discuss Readings from September 2, Check Status of Supplies.

Week 2:

September 9

- Go over Martin Lister Reading handed out September 4,
- Part 1: Introduction to Adobe Photoshop

September 11

- Part 2: Introduction to Adobe Photoshop/Printing
- Introduction of First Assignment, Shoot this Week (of anything you want, pick and print the 5 best ones)

Week 3:

September 16

- Studio Day, Work in Class, make Edits, Print. (You are still required to attend class)

September 18

- Assignment Due at 9am, Critique and Introduction of Second Assignment. (Event Photography)
- Hand Out Reading

Week 4:

September 23

- Discuss reading
- Introduction to Adobe Lightroom

September 25

- Field Trip, Event Photography Assignment (Detroit Design Festival)

Week 5:

September 30

- Studio Day, Work in Class, make Edits, Print. (You are still required to attend class)

October 2

- Assignment Due at 9am, Critique and Introduction of Third Assignment. (The Construction of the Portrait)
- Hand Out Reading

Week 6:

October 7

Field Trip to the University of Michigan Museum of Art: Artistic Impositions in the Photographic Portrait

October 9

Introduction to the Lighting Studio

Week 7:

October 14

Studio Day, Work in Class, make Edits, Print. (You are still required to attend class)

October 16

Studio Day, Work in Class, make Edits, Print. (You are still required to attend class)

Week 8:

October 21

-Third Assignment Due (The Construction of the Portrait) at 9am + Critique

-Introduction to Fourth Assignment (The Object)

-Hand out reading

October 23

-Discussion of Reading and Assignment

Week 9:

October 28

-Studio Day, Work in Class, make Edits, Print. (You are still required to attend class)

October 30

-Fourth Assignment Due (The Object) at 9am + Critique

-Introduction to the Fifth Assignment

-Hand Out Reading

Week 10:

November 4

-Discuss Reading

November 6

Studio Day, Work in Class make Edits, Print. (You are still required to attend class)

Week 11:

November 11

Studio Day, Work in Class, make Edits, Print. (You are still required to attend class)

November 13

-Fifth Assignment Due at 9am + Critique

-Introduction to Final Assignment

Week 12:

November 18

Studio Day, Work in Class make Edits, Print. (You are still required to attend class)

November 20

In progress Critique

Week 13:

November 25

Field Trip to the Detroit Institute of Arts, *Photographs from the Detroit Walk in Portrait Studio* by Corine Vermeulen

November 27

Marygrove Closed, Thanksgiving Break

Week 14:

December 2

Studio Day, Work in Class make Edits, Print. (You are still required to attend class)

December 4

Write Up of Exhibition Visit Due

Last Day of Class, Final Assignment Due at 9am + Critique