

ART 5303/5304 GRADUATE RESEARCH IN PHOTOGRAPHY  
PROF. C. FAIRLIE

**COURSE DESCRIPTION:**

This is a graduate photography class, first level. Photographic images, concepts and techniques will emphasize exploration of thematic concept, contemporary theory, and a personalized techniques. Consistency is required, unless a unique series of work has been agreed upon with the instructor.

Photography is defined as writing/drawing with light. This course will focus on both technological skills and aesthetic uses of light, atmosphere and mood.

Philosophy: There is a difference between taking a photograph and making a photograph. This is about making photographs. In the studio you start with an empty canvas. Everything that will appear in the final image is under your control. You are encouraged to use all of your talents to create memorable images.

**PHOTOGRAPHY: PORTFOLIO**

Field photography of at least 225 plus images a week or the equivalent of 8 rolls of film, pulling the top 25 for weekly review. The format should vary between portrait and landscape format and may be presented either in color or Black & white. Attention to the major elements of design will be discussed in weekly critiques with emphasis on Linear pattern (line), texture, value, space and color. You should be able to identify, discuss and isolate these in each photo. The work must show evidence of consistent work habits and intent through out the semester. Although a set size format and number of works been established, individual directions and specific ideas can be substituted with the permission of the instructor as long as the project and the amount of work is equal to the original portfolio.

As you approach your capstone project, some classwork is devoted to developing your ability to research, write and speak with precision and complexity, about one's own work and the work of others. We will examine trends and movements in contemporary art through the lens of critical theory.

- You will be expected to produce a strong thematic body of work and be able to discuss it.
- Timeliness is important. Finish written work on time, stay on top of the Photography, I may ask to look at all of it, and keep me informed.
- You will keep a journal of ideas, quotes, written concepts and art historical information.
- You are expected to challenge yourself with new concepts and ideas. Add to your “tool box” supplies you haven’t tried.

**COURSE OBJECTIVES:**

Through the creation, viewing, and written critique of photographs you will:  
demonstrate a knowledge of the scientific principles and psychological effects of light.

demonstrate the ability to use photography as means of communication and creative expression.

demonstrate the ability to think, discuss, and write critically about your own photographs and those of others.

demonstrate the ability to think creatively.

demonstrate the ability to express or respond to aesthetic qualities.

**PRESENTATION OF PORTFOLIO:**

A series of 7 properly presented large images, 1920 pixels square matted in black. You are expected to incorporate the finest materials available (archival paper not RC, archival inks for color) and make prints of

reasonable scale (at least 13x19", not letter size). Various means of professional presentation and finishing may be explored (other than matted prints).

## **BEGIN A PORTFOLIO THAT AIMS AT DOCUMENTATION OF A SPECIFIC AREA OR CONCEPT.**

1. What do you want to say about the area? Consider more than the atmosphere... think about the historical and scientific aspects, contemporary and historical conflicts, etc.
2. Evaluate your own environmental footprint. Question to ponder = How can you use photography to reflect upon man's mark on the environment? Every photograph you take says something about who you are and how you view the world. Study some of the most famous photographers and their photographs. In doing so you will discover how photography can be used to change the world we live in.
3. **Critical Thinking:** Develop an appropriate response to a problem or question -
  - Distinguish between relevant and irrelevant information
  - Support a position with appropriate evidence
  - Question to ponder= How can you use photography to support an idea.

### **WRITTEN ASSIGNMENTS:**

**Written assignments will be turned in every two weeks when work is due.**

Written Assignment #1: create a "working Bibliography". Begin with four books on the geography, history or politics of the theme you have chosen.

<http://webpages.ursinus.edu/jfryer/researchmanual/strategies/workingbib.htm>

Written Assignment #2:

Look at 6 different magazine sites/magazines. Take notes on Photographers who are working in areas similar to yours.

Outdoor Photographer : <http://www.outdoorphotographer.com>, Practical Photography:

<http://www.practicalphotography.com/magazines/practical-photography/>, Blue Earth: <http://www.blueearth.org>,

Popular Photography: <http://subscriptions.pophoto.com/Popular-Photography/Magazine>, etc.

Enter the articles into a "working Bibliography".

Written Assignment #3:

Using the concept "What is the basis for your work and it's historical basis?" find an artist/photographer who is doing similar work and reference their reasons for what they do. Document the information in your working bibliography.

Written Assignment #4: Artist Statement Draft.

An Artist's Statement that discusses your work, its development and its relationship to the *Contemporary* art. **THIS IS DONE AND REDONE EACH SEMESTER AS YOUR WORK AND RESEARCH DEVELOPS.**

As described in the concept of this class, you have been encouraged to expand and investigate your subjects, abandon their comfort zones, fail, edit, and (re) direct their work. Equal emphasis is placed on critical thinking and critical making. This statement should cover your personal investigation and approach to the issues surrounding your works development. It should also attempt to justify your aesthetic investigations in relation to ideas of Contemporary Art (since 1970), the heritage of World Art, and issues of socio-politic importance

### **DOCUMENTATION:**

30 of your best images your semesters work in JPEG format of will be turned in at the end of the semester. Jpegs should be 300dpi, and labeled with your name and title. These can be scanned images, etc. These are due in the week of finals, along with your artist statement.

### **FORMAL PRESENTAION:**

Seven (7) of your best images should be printed, matted and formally presented. These can be shown at the final critique.

### **ATTENDANCE:**

This class is required to cover 96 studio class hours. You should be prepared to put in at least 15-18 hours per week on your work. This includes research and papers.

Weekly critiques are mandatory. Missing one will count as an absence. Don't waste my time.

### **CRITIQUES:**

Personal critique times will be held during class hours or scheduled individually. Monthly critiques will be on Fridays, or Saturdays. Both require constant attendance!

If you can't be there, I need to know in advance! 837-8258 or 294-1313.

**Monthly Critiques** will be held every once a month (except Dec) on Friday from 11-2. We will look at two new finished projects each critique. Each student will present their concept and problematic issues. A total of 5-8 minutes per person will be allotted for the critique.

#1 Sept 14/15

#2 Oct 5

#3 Nov 9

#4 Dec 5

Dec 10 all work due in for grading

, All paperwork and documentation plus mandatory clean-up for studio residents any finishing that was allowed, CD of art work and artist statements

A	4.0	Excellent achievement of course objectives
B	3.0	High achievement of course objectives
C	2.0	Satisfactory achievement of course objectives
D	1.0	Minimal achievement of course objectives
F	0	Failure
FX	0	Failure due to absence

### **This Class strives to meet the following MA SLO'S:**

Demonstrate knowledge of current contemporary art.

Develop professional standards in the production of art

Demonstrate the ability to articulate effectively in oral and written form about their own artwork.

**Disabilities:** Please notify me if you have a disability that requires accommodation. If you would like to request such accommodation because of a physical, mental, or learning disability contact Mary Schwartze M.Ed., LPC Director of Counseling & Accessibility Services, Ferguson Hall 112 -432 837-8203

**Academic honesty:** The University expects all students to engage in all academic pursuits in a manner that is beyond reproach. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to cheating, plagiarism, collusion, and the abuse of resource materials. More information on this can be found in the SRSU Rules & Regulations supplement to the Student Handbook.

**Cell phones** must be set on soft vibrate and may not be answered in class. Personal head gear can be worn but should be low enough that you can hear someone talking to you and no one else can hear you. Music may be played in the studio as long as all students want to hear it.

Since this class is held in a different building, off campus, I will have my cell phone on and be available if you or another student needs to call me.

**Studio Hours:** Your name will be given to UDPS for building and room access. Centennial school has a card swipe that should work 24/7.

**Disciplinary Action Code:**

#21. (Partial quote) “Campus disruptive activities includes disorderly classroom conduct that obstructs, interferes with, inhibits and/or disrupts teaching and/or classroom activities”. If you smell like alcohol or Marijuana, I will ask you to leave class and not come back.

**PHOTOGRAPHY: DIGITAL PORTFOLIO**

Expect to shoot 150 to 225 shots per week (the equivalent of 4 to 6 rolls of film) is the minimum to produce enough work to pass this course.

I am expecting a knowledge of:

camera technique

exposures - Editing - Processing - Printing - Presentation -

alternative capture devices...

high dynamic range exposure...

multiple images, sets, series, sequences, panorama... luminance masks...

extended formats...

non-traditional presentation...

## COURSE OBJECTIVES:

Through the creation, viewing, and written critique of photographs you will:

demonstrate a knowledge of the scientific principles and psychological effects of light.

demonstrate the ability to use photography as means of communication and creative expression.

demonstrate the ability to think, discuss, and write critically about your own photographs and those of others.

demonstrate the ability to think creatively.

demonstrate the ability to express or respond to aesthetic qualities.

demonstrate some of the many ways a photograph can impact us and the world in which we live.

## PRESENTATION OF PORTFOLIO:

A series of 17 properly presented large images, 1920 pixels square matted in black. You are expected to incorporate the finest materials available (archival paper not RC, archival inks for color) and make prints of reasonable scale (at least 13x19", not letter size). Various means of professional presentation and finishing may be explored (other than matted prints).

4. Evaluate your own environmental footprint. Question to ponder = How can you use photography to reflect upon man's mark on the environment? Every photograph you take says something about who you are and how you view the world. Study some of the most famous photographers and their photographs. In doing so you will discover how photography can be used to change the world we live in.

## **Communication:**

Write and speak effectively

Speak using language appropriate to the audience

Write using language appropriate to the audience

Document sources properly

Construct a message that is relevant to its purpose Question to ponder = How important is photography as a format for communication? By definition photographs communicate. Learners will intentionally control the messages they are sending as they create and edit their projects.

**Critical Thinking:** Develop an appropriate response to a problem or question -

Distinguish between relevant and irrelevant information

Support a position with appropriate evidence

Question to ponder= How can you use photography to support a position as evidence?

Photography has traditionally been considered positive proof in a court of law. Has that changed in the digital age?

You should have a firm grasp of all the technical tools used to make digital photographs. Add to your arsenal of technology and combine various tools to create unique strategies, and temper that with emotional input. You are expected to incorporate the finest materials available (archival paper not RC) and make prints of reasonable scale (at least 13x19", not letter size). Various means of professional presentation and finishing will be explored (other than matted prints).

You are expected to demonstrate their full understanding of all tools and materials, produce a series of compelling photo projects that will cultivate a personal approach to the medium, develop the ability to use the vocabulary of photography to discuss their work, utilize research to support their concepts, and understand the legacy of photography and how it affects digital photography today.

#### SUPPLIES:

A digital CAMERA is your top priority. It does not matter which kind, though full manual exposure controls are helpful. Having RAW capability is nice but not essential.

A TRIPOD : There are many options out there. You get what you pay for but having any stabilizing device is much better than having none.

STORAGE MEDIA: This means an external USB or hard drive or online storage like Dropbox.com. Storing your photos on your memory card is not wise for multiple reasons. Also, if you edit in Photoshop the files will be too large to email. Make sure you have a place to save your work every week, as this is a requirement. Office 365 is available to use (look under My SRSU).

Access to a COMPUTER with Photoshop CS5 and Adobe Bridge. The computers our Mac Classrooms and many on campus are available for you to use as long as another class is not meeting.