

STUDIO TOPICS IN PHOTOGRAPHY

Photo 175, Fall 2013

REQUIREMENTS

This semester Photo 175, Studio Topics, will explore documentary photography in a social context. The student is required to produce two documentaries, output as films. The projects can utilize still images, videos or a combination of the two types of media, with sound. Emphasis is placed on documenting people in their place in society, relationships with others and/or their environment. The photographer must show a high level of visual awareness, technical proficiency and the ability to pursue a clear narrative direction.

Regular attendance of lectures and labs, as well as prompt observance of work submission deadlines, will be considered in grading. *Missing more than three classes will result in a student being dropped one letter grade for the course.*

30 points: Two Concept Proposals (15 points each)

Thursday, September 12

Submit a brief, typed, synopsis of 2 ideas for 1st documentary projects. (One paragraph each is sufficient.) Each series should be social in context, involving or related to people in society. Landscape or commercial work is unacceptable. You will be asked to give a brief synopsis of your projects to the class.

Thursday, October 24

Submit a brief, typed, synopsis of 2 ideas (one paragraph each is sufficient) for 2nd documentary project. Be prepared to give a brief synopsis of, at least, one of your project ideas to the class.

50 points: Documentary Previews (25 points each)

Tuesday, October 1

Submit 8 images or video clips totalling 1-2 minutes for inclusion in the 1st documentary project.

Tuesday, November 19

Submit 10 digital files or clips totalling 1-2 minutes for inclusion in the 2nd documentary project.

50 points: 1st Documentary Submission

1. Tuesday, October 22

Film: should be a minimum of 4-5 minutes duration, with audio.

Submit to digital lab drop box. Specific guidelines for files will be distributed in class

To receive credit, work must be on time.

2. Critique Thursday October 24

To receive credit, both student and work must be on time.

Attendance is required at all critique sessions.

100 points: Exam, Thursday, November 21

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100 points: Final Video Submission

1. Thursday, December 5

Film: should be a minimum of 5-7 minutes duration, with audio.

Submit to digital lab drop box. Specific guidelines for files will be distributed in class

To receive credit, work must be on time.

2. Critique Tuesday, December 10 and Thursday, December 12

To receive credit, both student and work must be on time.

Attendance is required at all critique sessions.

The following considerations are of primary importance in grading both documentary projects: the documentary should, as a body of work, present the viewer with an understandable, engaging and cohesive story about the subject. The overall presentation, editing, narrative quality, image sequencing, audio quality and strength of the individual images and clips will be considered in grading.

LECTURE AND DISCUSSION TOPICS:

Equipment and tools for the documentary photographer
Digital shooting and editing techniques
Creating an effective and significant documentary series
Ethical & legal issues for the documentary photographer
Creating a DSLR video

Historical antecedents and contemporary documentarians will be discussed in class:

GMB Akash	Walker Evans	Brenda Ann Kenneally	James Nachtwey
William Allard	Lauren Greenfield	Mary Ellen Mark	Eugene Richards
Rebecca Cammisa	Carol Guzy	Marilyn Agrelo	Sebastião Salgado
Bruce Davidson	Lewis Hine	Josh Meltzer	Ami Vitale

GRADES

Final course grades: A: 90 - 100%, B: 80 - 89%, C: 70 - 79%, D: 60 - 69%, F: below 60%

CATALOG DESCRIPTION

PHOT 175. STUDIO TOPICS IN PHOTOGRAPHY. This class is a broad investigation of photography's potential. Each semester the class concentrates on a photographic strategy including but not limited to: documentary, journalism, fabrication, image and text, and the archive. Students are introduced to photography's varied application, new developments and conversations in the medium. Readings and discussions will enlist a range of theoretical and critical approaches. Course center on readings, discussion, production of photographic work and critique.

ADMINISTRATIVE

DROPS: October 11 is the last day to drop for serious and compelling reasons with permission of Instructor, Department Chair and Dean of the College of Arts and Letters.

MAKEUP EXAMS will not be given except for serious and compelling emergencies. Written verification from an appropriate source is required. Students must contact the instructor at the time of the emergency. Make-up exams, if approved, must be scheduled by the student at the Testing Center, in Lassen Hall.

ACCOMMODATIONS: if you require accommodation or assistance with assignments, tests, etc., please notify the instructor by the beginning of the 3rd week of the semester so that arrangements may be made. Testing Accommodation Instruction forms (green sheets), from the Testing Center, must be given to the instructor at least 10 days prior to the exam.

INCOMPLETE GRADES are discouraged since there is limited digital lab space available for students not registered in a photography class during a given semester.

ACADEMIC HONESTY: All photographs and video must be the work of the student. Use of uncleared, copyrighted music is not permitted. iMovie and iLife have a built in library of sound effects & royalty free music. You cannot use copyrighted music without permission of copyright owner. Using the work of other artists/photographers will result in a no-credit grade (0 points) **for the entire submission and critique.**

MATERIALS EQUIPMENT

DSLR camera
Back-up: battery and sd/compact flash cards for camera
Portable hard drive 320 GB or more.
Headphones / earbuds

SUGGESTED READING

Anderson, Barry Geyen, Janie	The DSLR Filmmaker's Handbook	Sybex
Coles, Robert	Doing Documentary Work	Oxford University Press
Kobre, Ken	Videojournalism: Multimedia ...	Focal Press

On-line & Periodicals:
Mother Jones
The Digital Journalist -- webzine -- digitaljournalist.org
Verve Photo -- The New Breed of Documentary Photographers, vervephoto.wordpress.com/designingsound.org
documentary.org
videomaker.com

Schedule 175 Fall 2013

Subject to alteration; changes will be announced in class.

Lecture	Tuesday	September 3	Class Intro., Bill Owens, Bill Allard, Student's docs.: Hwang, Kerr
Lecture	Thursday	September 5	Project Discussion, Dai Sugano San Jose Merc. Transit: Evans, Davidson, Vitale
Lecture	Tuesday	September 10	Shooting the Documentary. Child Servitude: Hine, Meltzer, Akash
Discussion	Thursday	September 12	Proposals Due in Class
Lecture	Tuesday	September 17	DSLR Video, Entertainment Workers: Mark, Popa, Bangkok Soi
Lecture/Demo	Thursday	September 19	Ethics, Access, Releases / digital lab Women's Health: Guzy, "Saving Face"
Lecture	Tuesday	September 24	Interviews, DSLR Audio Kids & Money: Greenfield, "Risking it All"
Lab	Thursday	September 26	Open Lab
View Previews	Tuesday	October 1	Preview Images / Clips Due
Lecture	Thursday	October 3	Preview cont. / Conflict: Nachtwey, Richards, Student docs.: Benton, O'Rourke
Lecture	Tuesday	October 8	Migration: Salgado, Cammisa / digital lab
Lecture	Thursday	October 10	Kid's Health: "Smile Pinki," "Girl Model" / digital lab
Lecture	Tuesday	October 15	Journalism: "Fixer" / digital lab
Open Lab	Thursday	October 17	Open Lab
1.st Doc/Lab	Tuesday	October 22	Open Lab, 1st Documentary due
Proposals/Crit.	Thursday	October 24	Critique & 2nd Written Proposals Due
Discussion	Tuesday	October 29	Critique & 2 nd Proposals Discussion
Lecture	Thursday	October 31	Editing theory / Journalism. HBO: "Witness"
Lecture	Tuesday	November 5	Editing theory / Law Enforcement. Students: Christensen, Frontline: "Rape in the Fields"
Lecture	Thursday	November 7	Copyright, Fair Use / "Mad Hot Ballroom"
Lecture	Tuesday	November 12	"Catfish" / digital lab
Lab	Thursday	November 14	Open Lab
View Previews	Tuesday	November 19	Preview Images / Clips Due
Exam	Thursday	November 21	Exam, Scantron 4521 open lab
Lab	Tuesday	November 26	Open Lab
Thanksgiving	Thursday	November 28	Holiday Campus Closed
Lab	Tuesday	December 3	Open Lab
Lab	Thursday	December 5	Lab, Final Documentary Due
Critique	Tuesday	December 10	Critique
Critique	Thursday	December 12	Critique