

Photographic and Digital Imagemaking

Fall 2006

Professor: John Mann
Course: PGY2941C 03
Lecture: FAB Rm 249
Lab: Carothers 315B

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Lab Instructors:

2941C 01	Mon. 9:05 – 11:35	Andrew Ross	
2941C 02	Tues. 9:05 – 11:35	Ryan Adrick	ryanadrick@gmail.com
2941C 03	Wed. 9:05 – 11:35	Andrew Ross	awross@mailers.fsu.edu
2941C 04	Thurs. 9:05 – 11:35	Ryan Adrick	

Course Description

This class serves as an introduction to photographic methods and ideas. Through this, we will be exploring the creative possibilities of both traditional and digital photographic technologies.

First and foremost, this course is about creative exploration in photography. Technical skills mean nothing if not paired with imagination, and this course will aim to develop both. Throughout the semester, the instructor will consistently be pushing towards an integration of these new technical skills with the interests and ideas that are important to you as an individual.

This course has a heavy workload. If your schedule is heavy, drop the course now. The class will require at least 12 hours of work outside of class time per week. A major component of the class is participation (attendance, discussion, readings, writings, and personal exploration).

Classes within the art department are unique within the University system in that you are actively encouraged to discuss and critique the work of your peers; to cite areas where it excels, and where it needs improvement. To achieve this, as participants in the class, we build an environment of trust, honesty, and strong listening skills.

Because there are no specific prerequisites for this course, there will be a wide range of students in the class. Student performance is based on individual achievement in regards to the development of skills and personal aesthetic.

All students are obliged to abide by the Florida State University Academic Honor Code. This information can be found under Student Conduct Code (section FAC 6C2-3.04) in the Florida State University Student Handbook. Students with disabilities who require individualized testing or other accommodations should identify themselves to the instructor and express their needs immediately.

Grading

You will be expected to attend all classes and lectures, complete all assignments, and participate fully in classroom discussion.

Grading will be as follows:

- A: Exceptional performance, effort and accomplishment beyond expectations.
- B: Very good work, consistent effort and participation, full attendance.
- C: Satisfactory work, average effort, good attendance.
- D: Poor work, effort, or attendance.
- F: Unacceptable work or excessive absence.

Plus and minus additions to the letter grades will be used to further differentiate the above. Expect no more than 25% of the class to receive an A. Late assignments will lose one letter grade if not presented during class critiques, and one additional letter grade for each calendar day late – that's TWO letter grades if turned in the following day after it is due. (Ouch!) Grades are not subject to negotiation. If you are concerned that a B or C on your transcript may prohibit admission to the finest law schools or could deflect the pursuit of a career in medicine, either find a way to take this class pass/fail, or don't take it at all. This policy is not meant to discourage the studious; rather those who think art courses should be an easy A. Assignments 15% each, Final Project 25%, Participation/ Attendance 15%, Quizzes 15%.

Attendance

Attendance is very important and will reflect on your grade. If you miss five labs (for any reason) you will be dropped as a result of missing too large of a portion of the course to make up. On the fourth absence, you drop one letter grade for the course (ex. A to B). Three late arrivals (5 mins or more) to class, counts as an absence. As an incentive for good attendance however, bonus points will be awarded. If you do not miss a single class during the entire semester, 4 points will be added to your overall grade (That's almost half a letter grade!). If you miss only one class, 2 points will be added. This policy is not flexible, so be in class! It's just that important.

Remember, it was Winston Churchill who said, "Most of the world's work is done by people who don't feel very well."

Supplies Needed

- A 35mm camera that can be adjusted manually. One lens will suffice. **You don't need a digital camera.** The school has digital cameras for checkout.
- An Ilford anti-static cloth. Compressed air in a can is also a useful addition.
- Negative storage box (Besfile is fine)
- Negative storage pages (Printfile or Clearfile).
- 2 envelopes (9x12") for turning in your photos.
- at least 1 mini flash drive (USB, 512 MB or greater) or portable hard-drive
- At least 10 blank CD-R disks
- 50 sheets of 8.5 x 11 inch Epson Enhanced Matte, Epson Premium Luster, Epson Premium Semi-Gloss or Entrada Natural inkjet paper. NO OTHER PAPERS are permitted.
- One pair of flippers (with snorkel)

The following materials will be necessary in quantities depending on your working methods. While other films will work; these are required for your use:

Note: Retailers will generally not allow the return or exchange of photographic film, even if it is still unopened. Read the following description carefully and make sure you have exactly what you need before leaving the store.

- Film: Size: 35mm, 36 exposures
At least 15 rolls of Ilford X-P2
At least 5 rolls of the color negative film of your choice (ASA 200 or 400)

Required Texts

Willmore, Ben Adobe Photoshop CS2 Studio Techniques (Berkeley: Peach Pit Press, 2005)
This book is available from many sources on the web such as amazon.com, powells.com, etc.

Strongly recommended: Horenstein, Henry. Black and White Photography: A Basic Manual
(Bulfinch Press, 1983)

Other critical readings will be provided on the Blackboard site for this class.

Email/ Cell Phone Policy

All students are required to provide their instructor with a well-used email address. You will be responsible for all information and updates pertaining to the class sent to you from your instructor. Therefore, check your email often.

Cell phones are an annoying convenience. Turn them off during lectures and labs. You won't see your instructor use a cell phone during class, so pay them the same respect. To repair the infraction of any delinquent cell phone user, it is required that he/she brings treats for the *entire* class during the following class session.

Course Information

Announcements, current photography exhibits, syllabus, resources, and several critical readings are posted on the online Blackboard site for this course. Students are required to remain familiar with the content of this evolving website.

For login, go to <https://campus.fsu.edu/webapps/login>

Resources: These professional establishments are listed without review or endorsement.

B&H Photo mail-order/internet supplier film, inkjet paper, digital supplies	New York	800.606.6969 bhphoto.com
Freestyle Camera mail-order/internet supplier film, inkjet paper, digital supplies	Los Angeles	800.292.6137 freestylecamera.com
Calumet Photographic mail-order/internet supplier film, inkjet paper, digital supplies	Chicago/ Los Angeles	800.CALUMET calumetphoto.com
inkjetart.com internet paper/ink supplier Entrada Paper dealer	Salt Lake City	800.777.2076 inkjetart.com
Moab Paper maker/ supplier of Entrada inkjet papers	Moab, Utah	877.259.3161 moabpaper.com
Everything Photo & Frame local photography store film, inkjet paper, etc.	2655 Capital Circle, NE Tallahassee (behind Gold's Gym)	850.386.1090 no web address
USA Photo local photography lab film and film processing	1229 N. Monroe St /6 th Ave. Tallahassee	850.222.5489 usaphotoandgraphics.com
Tallahassee Camera & Image Center local film processing & photography store	2880 Appalachee Pkwy Tallahassee	850.877.1152 talcam.com
CompUSA in-town chain-size computer store inkjet paper, disks, software, etc.	2432 N. Monroe Tallahassee	850.383.3100 compusa.com
Utrecht Art suppliers of fine art materials (sorry, no photo materials)	1350 Mahan/ near Magnolia Tallahassee	850.877.0321 utrechtart.com
Light Impressions suppliers of archival photographic materials	Rochester, NY	800.828.6216 lightimpressionsdirect.com

Photographic and Digital Imagemaking • **Class Schedule – Section 03** • Fall 2006

Date	Class Content	Outside work
August 28	Lecture: FAB 249 Introduction. What is photography?	Read <i>The Digital Evolution</i> pgs. 141-148
August 30	Lab: Carothers Hall 315B Discussion of <i>The Digital Evolution</i> . Field trip. Two “snapshots” assignment discussed.	Buy/ order materials this week!
September 4	No Lecture. Labor Day. Celebrate labor. Get to work.	Assemble materials. Work on two Snapshots.
September 6	Lab: Beginning Aperture/ Shutter. Bring your camera, camera manual, and one roll of film to class. Middle gray. Over/Under exposure. Density vs. Contrast.	Begin shooting film after class instruction.
September 11	Lecture: Flattened Space. Aperture. Rendering your environment in photographic terms. Blur and emotion. Two “Snapshots” due before lecture.	Continue shooting first roll.
September 13	Lab: Introduction to Photoshop.	pgs. 6-20, 128-148 Finish and process first roll, then second.
September 18	Lecture: Digital Sight. Scanner as camera. How has the introduction of new tools changed our vision? Resolution and Image Size. General computer terminology.	pgs. 28-60
September 20	Lab: Scanning and Printing demo. Color channels. Bring negatives and film from first roll shot.	Begin scanning. Remember, it may take ten scans for one good one. Take third roll of film.
September 25	Lecture: Shutter, motion and the understanding of time.	pgs. 150-200 Continue scanning/ Use basic image controls in Photoshop.
September 27	Lab: Critique: Scanner as Camera. 4 final digital images due. 8 runners-up also turned in on CD. Curves demo.	pgs. 62-92, 334-356
October 2	Lecture: How to swing a lasso. Composition. Cropping. Selections. Sharpening.	Finish 4 th roll of film. Continue scanning. Begin printing.
October 4	Lab: More Photoshop instruction. Selections. Channels. Bring first print to class to check quality with instructor.	Show images to peers to determine if the images make good use of aperture/shutter.
October 9	Lecture: Photographic types. Camera types. Lens types.	pgs. 482-536 Finish printing.
October 11	Lab: Critique: Aperture/ Shutter. 6 prints due. 3 printed images of each that show off both technical controls for conceptual imagemaking.	pgs. 94-122 Begin shooting digital images, and color film.
October 16	Lecture: History of Collage. How did collage change with digital technologies? Or did it? File formats for different applications.	pgs. 428-480 Begin scanning color and b&w films.

October 18	Lab: Layers demo.	Read <i>The Reconfigured Eye</i> pgs. 191-223
October 23	Lecture: What is the responsibility of the photographer? Do images really affect us? Discussion of <i>The Reconfigured Eye</i> pgs. 191-223	pgs. 310-332 Organize ideas of collages for assignment.
October 25	Lab: Adjustment Layers. Blending Modes. Advanced slashing and burning and dodging.	Print two of your four collages.
October 30	Lecture: Image and Presentation. What factors affect the way an image is understood?	Make CD. Make source folders for each image on CD.
November 1	Lab: Critique: Believing the Unbelievable 4 digital images due, each comprised from 3 source types. Turn 2 in as prints, all four as digital files (and all of their original source images) on CD.	Research & type final project proposal.
November 6	Lecture: Sequence/Series. Proposals Due in Lecture . (One page typed. Must outline scope, images, and timeline of your project.)	Research photographers whose work relates to your final project.
November 8	Lab: Bring prints from first roll of images & 2 books of photographers whose work relates to your own project.	Read "Ectoplasm" article by Batchen in <i>OverExposed: Essays on Contemporary Photography</i>
November 13	Lecture: Quiz review. Photography and death. Abstraction meets the matrix. Discussion of "Ectoplasm"	Continue shooting images. Begin scanning.
November 15	Lab: Bring 4 proofs to discuss and digital files to work on.	Study for quiz. Continue shooting and scanning.
November 20	Lecture: QUIZ during lecture. Directorial Mode. Text and Image.	Continue sequencing images for final presentation.
November 22	Lab: Individual meetings. Bring 3 scans for final project to discuss. Eat turkey.	Assemble materials for final presentation. Finish scanning/ manipulations.
November 27	Lecture: How does digital technology affect our seeing? Film Screening.	Finish printing. Begin final presentation of images.
November 29	Lab: Individual meetings. Work on final presentation of images.	Breathe. You are almost done.
December 4	Last lecture. Where does photography go from here? Possible next steps.	Finish presentation of images.
December 6	Lab: Final Projects Due. Quizzes Returned.	Relax.
Week of Dec 11	Final Projects returned during time slots assigned by instructor.	Take a trip to Tahiti!