

Photography 2018-2019

Mission Statement for PTHS Photography:

To develop professional photographic skills, and to provide production services for our school, our district, and our community.

The primary goal of this course is to help you to become a thoughtful, creative, and technically competent photographer and image-maker. Over the 36 weeks of the school year we will concentrate primarily on: Technical proficiency, the message your photographs and images convey, and the uses of photography in professional applications. Additionally, we will have segments covering; legal and ethical issues related to photography, the history of photography, digital imaging, and photographic safety.

Assessment & Grading in this class is based on 4 primary areas:

1. **Classroom work and participation.** This is a vocational classroom. As such, while in this class, you should conduct yourself as if you were at work in a professional setting. Your job is to learn imaging technique, participate in critiques & class discussions, produce quality images, maintain equipment and facilities, and provide photographic & imaging services to your school, and community as requested. There is always something to do. Attendance in this class is mandatory. **The 2018-2019 PTHS attendance policy will be followed in this classroom.** (Approximately 25% of your grade)
2. **Photographic Competencies & Quizzes.** There are technical skills in which you must demonstrate proficiency to pass this class and to receive Tech Prep credit. They range in complexity from operating your camera to analyzing technical defects in images. Assessment will be accomplished via student demonstration, and/or written quizzes. Additionally there will be assignments such as building a pinhole camera & master photographer research assignment, which will demonstrate a broader understanding of the field. (Approximately 10% of your Grade)
3. **Image assignments.** Over the course of each semester you are required to turn in a minimum of 18 finished assignments (30-50 finished images for advanced students). The criteria for these images are listed on the Photography Assignment Sheets you will receive. Each of these assignments is designed to give the student photographer experience in a different area of photography or digital imaging and present a diverse range of technical and aesthetic challenges. (Approximately 50% of your grade)
4. **Final Project.** See description below. (Approximately 15% of your grade)

Supplies

It is recommended that beginning students have a manually adjustable digital camera with a minimum 6 megapixel resolution. The Media Studies program has several suitable cameras and tripods for overnight checkout but, demand is high, and there is no guarantee that there will be one available when needed. Additionally, some readily available household supplies will be needed to construct a pinhole camera. As 35mm photography now comprises only a small & optional component of the curriculum students may use the school's 35mm SLR cameras which can be checked out on an overnight basis. User processable B&W film, development chemicals and photo paper are provided by the program as available.

Because of the expense associated with digital printing, students may be limited in the amount of digital prints they can print using school equipment.

The 2018-19 Curriculum

The following subject areas will be covered during this course

The Camera: History of photography, Types and uses of cameras, Pinhole cameras, Camera controls and adjustments, Basic camera maintenance, Camera support systems, Lens selection, lens types and their functions, Shooting techniques, Shooting safety, Using phone cameras, Depth of field, The f16 rule, & Exposing for different conditions and purposes.

Light & Imaging: How light relates to photographic imaging. The physics and chemistry of photosensitive materials. Using natural and artificial light. Comparisons of film and image sensors. Processing film. Care and storage of digital originals and film negatives. Troubleshooting images.

The Print: Analyzing print flaws, Retouching images, Toning and colorizing black & white images, Matting and mounting finished prints, Considerations in framing & displaying prints.

The Photo Shoot: Choosing the right equipment, Composition and shooting angle, Visual storytelling, Filters and their uses, Sports and action photography, Architectural photography, Photographing animals, and nature, Travel photography, Photojournalism and documentary photography, Legal and forensic photography, Portrait photography, Photographing landscapes, Photography as art, The abstract, Advertising photography, Industrial and product photography.

Lighting: Using natural light. Flash photography. Gaffing and lighting safety. Developing a lighting plan. Lighting for portraits.

Digital Imaging: Digital photography. Scanning photographs. Restoring damaged photos. Basic and intermediate techniques of Adobe Photoshop. Colorizing black & white photographs. Graphic formats. Optimizing photos for web usage. Composite images and special effects.

The Photographer: Occupations and job opportunities. Photography as art. Photojournalists. Influential photographers. Additionally, This year we will be looking at the lives and works of several influential photographers including James Nachtway, Ansel Adams, Annie Liebovitz, & Richard Avedon.

Law and Ethics: The First Amendment. Copyright law. Model releases and permissions. The ethics of Journalism. Considerations in digital imaging.

Assignments

Along with other projects, as outlined below, students, both beginning and advanced, will produce a portfolio of, at least, **16 high quality** images (including Photoshop® prints) the first semester. After the initial two weeks, there will be due dates, approximately every week, so use your time wisely, and efficiently. You may work ahead of a due date, however, **failure to meet a deadline may result in a loss of 5 points for every day the assignment is overdue. Falling more than 1 image or assignment behind may result in suspension of off campus, and out of classroom, shooting privileges until assignments are current.**

Advanced students will need to turn in a minimum of 20 finished portfolio quality images per semester unless otherwise arranged in a special or contract project. Due dates will be assigned. **Advanced students are responsible for all competencies, quizzes, and curriculum presented to beginning students.** However, advanced students who feel they do not need review of

specific lecture content may challenge any curriculum requirement and, on demonstration of competency, be excused from repetition of that material to pursue other photographic projects.

As outlined in the class description, both advanced and beginning students will also be expected to provide photographic services for the School District when requested. This may include: event photography, creating copy photos, scanning and retouching old photos in Photoshop®, and photographing student projects or activities from other classes.

Both beginning and advanced students are also expected to, and will be graded on, their participation in class discussions, photo critique/analysis sessions, and public service activities.

Additionally, this semester, each student, will research, prepare, and turn in a report on an influential photographer. The report will include, at a minimum: Biographical information about the photographer, a description of their contribution to photography, examples of their work, an analysis, by the student, of at least 3 example photos. Students should be prepared to give a 5 –10 minute classroom presentation on your photographer of choice.

The Initial Assignments:

Building and Using a Pinhole Camera

Purpose of this Exercise: To help students understand some basic theories behind photography, camera history, the physics of light, and depth of field.

Explanation: Pinhole cameras are the simplest type of camera. Their history dates back hundreds of years to the *camera obscura*. They are basically light tight boxes with only a small pinhole instead of a lens. Light sensitive materials are placed in the back of the box and using long exposure times can create interesting, even stunning images, with great depth of field.

The Task: Students will make or bring boxes which can be easily made light tight and also easily opened to load and unload light sensitive materials. Pinhole cameras can be made of wood, cardboard, metal, or plastic. Often, shoeboxes, Quaker oat boxes, and coffee tins, are used. Students will build a camera, expose light sensitive materials, and create contact prints from their negatives.

Faces

Purpose of this Exercise: There is an art to seeing. This assignment puts a premium on imagination, on forcing you to look at your world in new ways.

Explanation: There are reoccurring shapes and themes in nature, and in the manmade world. You will see surprising and beautiful things when you take the time, and train yourself to look for them.

The Task: Find, either in nature or architecture either 5 faces that aren't really faces. You will see a few examples of this in class. You may not duplicate those examples. You must locate and photograph your own. Frame each photo carefully so that the face fills up the frame. Contrast and composition are critical.

Get Close

Purpose of this Exercise: To get close to your subject(s) and explore them in new and visually interesting ways.

Explanation: As with Faces above, this assignment is intended to encourage you to look at the world and your photographic subjects, in new, and hopefully, more interesting ways. Often, as photographers, our cameras, rather than allowing us to see more clearly, act to insulate and remove us from our surroundings.

The Task: Pick a subject. It may be natural or man-made. Take multiple photographs that include the entire subject. Move in close and **fill your frames** (at least 5-10 shots) with the most interesting aesthetically pleasing elements of the subject.

Tell a Story:

Purpose of this Exercise: Learning the craft of visually story telling, and understanding how others see your work.

Explanation: Often, as photographers, what attracts us to a subject is obvious, as is the story surrounding the photo. It may not be so obvious to our audience.

The Task: Shoot a photograph that you think tells a visual story about your subject. It, will obviously be a simple story. After you have printed the photograph, put your interpretation of the story you have told to paper. Turn it in with the print. **DO NOT SHARE THE STORY WITH ANYONE.** The class will look at the photos, provide their own interpretation, and we will match it with your intent.

Final Project: Over the course of the semester we will be studying the work of some famous and influential photographers. For this project you will select and research a master photographer who has had an impact on the art, and craft, of photography.

As a demonstration of your skill, efforts and research you will:

1. Produce a 3 page typed, double spaced, paper discussing the photographer's life, work, and contribution to their art.
2. Give a five-minute presentation to the class on your photographer of choice discussing their life and work, and including at least 3 examples of their photographs. You will describe these photographs in terms of technical elements, compositional rules, and relationship to the body of their work.
3. Present a minimum of 3 photographs of your own emulating the style, content, and aesthetics of the photographer you profile. These may be shot in 35mm or digital, and presented to the class electronically.

Portfolio Photographs: Along with the specific assignments outlined above you will be adding images to your portfolio at a rate of about one a week. These photographs must be titled and from the categories listed below. No more than 3 photographs from any one category will be accepted without instructor approval.

General guidelines:

All photographs must have a photo grading sheet turned in along with the assignment. It will have the students name, class period, category, date of submission, and photo title, along with other information, such as a self critique that may be requested.

All photographs must be from negatives or digital images you have shot yourself except: When creating composite images in *Photoshop* you may, with instructor approval, incorporate limited

source material other than your own. For first year students: You must get prior approval to do more than two photographs in a specific category

If you have a category or theme for a photograph or series of photographs which you would like to pursue, but which is not included above; special arrangements may be made with prior approval of the instructor.

Grading

Grading on all assignments is on a point basis with weighting as described above. In general, your daily class-work and participation in discussion is worth -10 to +10 points. Assignment prints are valued at 100 points but up to 20 extra points are available for exemplary work. Primary assignments are worth 150 points, and the final project is a 300 point project worth approximately 10% of your final grade. Tests and quizzes usually average in the 25 to 50 point range. Extra credit images are encouraged. You can receive up to 20% in additional points

Tech Prep

Tech Prep credit is available for this class through Peninsula College. A student who signs up for Tech Prep, pays a one time \$10 fee, achieves a **B** average, and masters the required competencies, is awarded 5 quarter credits at Peninsula College for Media 175.

Computer Use

The computers in this classroom are here to help you develop photographic skills and research information in photography. This classroom complies with the PTHS appropriate use agreement for computer and internet access. Any violation of that agreement may result in loss of computer privileges or other disciplinary actions.

COURSE SAFETY WARNING: IF YOU ARE PREGNANT, OR NURSING A CHILD THIS SEMESTER, PLEASE SEE YOUR PHYSICIAN BEFORE PARTICIPATING IN THE FILM/DEVELOPMENT DARKROOM ASPECTS OF THIS COURSE. THE EFFECTS OF SOME CHEMICALS MAY BE IRRITATING TO SOME ALLERGIC INDIVIDUALS, SOME CHEMICALS CAN BE TOXIC. SHOULD CHEMICALS SPILL ON SKIN, IN EYES OR BE ACCIDENTALLY INGESTED PLEASE SEE THE INSTRUCTOR FOR IMMEDIATE ATTENTION.