

Art 104: Intro to Digital Photography

Instructor: Serge J-F. Levy

Fall 2016

12-245

Email: slevy@tocc.edu

Office Hours: by appointment

“It’s not hard to learn how to glue the film, how to work a camera. But the advice I can give to beginners is not to separate their work, their movie, their film, from the life they live. Not to make a difference between the movie and their own life.”

-Andrei Tarkovsky, filmmaker

Course Description:

The purpose of this class is to familiarize you with the art and craft of writing with light. We will be learning how to use digital materials to write with light.

In order to write with light we will develop an understanding of how a lens and camera mediates the world we experience and see before us. Depth of field, shutter, focus, choreography, and composition are all part of what will make the most effective and powerful picture for you. Through a series of small assignments, we will explore the technical aspects of using a camera and also explore the conceptual nuances of working with the medium of photography.

In the beginning of the semester we will also develop a workflow for acquiring, downloading and processing our photographs through digital means. We will become proficient in the workflow of saving our files for web usage, professional application, and print output. Additionally, we will discuss aesthetic and technical concerns relative to the photographic print as distinguished from computer monitor or PDA/smarthpone viewing.

Each student is required to have their own digital camera with manual function capabilities and a 2TB external hard drive to store and transport your photographic files. You will be expected to bring your files with you to every class. Contact me for current camera and portable drive recommendations.

The computers on campus have the Adobe CC Suite which includes Bridge and Photoshop that will be necessary for class assignments.

The course will combine readings, writing, lectures, Powerpoint presentations, visits to the CCP print collection and the Arizona State Museum, movies, critique, research and of course intensive involvement in your photographic practice.

Assignments:

For all assignments:

The number of required images mentioned in each assignment is a minimum. While I don't believe in making photographs aimlessly and without any thought (especially at this stage in your work) I would like you to feel free. Likewise, the number of prints is a minimum. The more good prints of various photographs you make, the better your prints will become. Printing is a skill anyone can master with practice.

All assignments must be completed by the time of the critique. Late assignments will be penalized. A missing assignment will lower your final grade for the class by one letter.

Note: For this course, you must prepare your own images for printing. The use of commercial labs is not acceptable. Projects can only be used for this class and cannot be a part of another class's assignment.

Critiques: We will discuss this together, however group participation in critiques is mandatory. There are no correct or incorrect statements and I expect the classroom will be a place for great ideas to fly. I also hope and expect that people will feel safe and free to share their opinions with a knowledge that the classroom is a forum for often differing beliefs.

It is your responsibility to ask me any questions you might have well in advance of the due date of the project. If you are unclear about anything related to the assignment, ask me in class or email me with detailed questions and I will respond in a thorough and timely manner.

Assignment 1: The Devil Is In the Details

Due: Critique is on August 30th.

The devil is in the details. Often we step back and incorporate many pieces of information into a single photographic frame. However, sometimes a great photograph can be made by looking at specific moments or places, or objects within that larger environment. For this assignment you are going to pick a single aspect of a single object/thing and photograph it. Pick your object or details thoughtfully. What interested you about the object and how can you convey that interest to your audience? Pay attention to the light falling on your object. How does the light form your perception of the object? How does the object change in different lighting situations? If the object is in your home, consider using a desk lamp, flashlight, or other light sources to change the angle of light. If outside, move around the object and make the photograph from several different angles moving closer and farther away. Think about what is in the background and how that information impacts your object from a formal and content perspective. At all times, consider how the framing of your object affects the meaning of your photograph and what you are trying to say. **KEEP IN MIND** that you are looking at a **DETAIL** rather than the whole.

As always, consider using depth of field and your point of focus/selective focus to enhance your photograph.

Be prepared to discuss your photographs and why they are a detail and/or still life.

Required for completion:

- You must photograph at least 8 different objects for this assignment. (keep in mind that you will photograph each object several times.)
- You must demonstrate that you photographed each object under several different circumstances such as changes in lighting, angle, focus, location, etc. You will show your outtakes in addition to your selects.
- Consider using selective focus and depth of field to your advantage.
- You will process and present 10 digital final photographs that reflect your best work from this assignment. Please place these 10 select images in one folder. You will bring in a separate folder containing all of the images you chose not to process as your finals. DO NOT DELETE ANY OF YOUR IMAGES NO MATTER HOW BAD YOU THINK THEY ARE.

Your folders containing your images should be labeled like this:

(Your Last Name)_(Your First Name)_(Name of Assignment)_(selects)
(Your Last Name)_(Your First Name)_(Name of Assignment)_(outtakes)

For example: Levy_Serge_details_selects
Levy_Serge_details_outtakes

Photographers to look at:

Lorenzo Vitturi
Claudia Angelmaier
Anne Collier
Moyra Davey
Erica Baum
Laura Marsolier
Stephane Couturier
Lucas Blalock
Owen Kydd
Jo Ann Callis
Elad Lasry
Irving Penn

Assignment 2: Portraiture

Due: Critique is on September 15th.

Make separate portraits of at least two people you know. Interview your subjects before you make their picture. Plan your picture before you make it.

- Will you reference a painting, photographs, or sculpture that may reflect your understanding of this person?
- Think about combining your understanding of who your subject is with any information you can derive from an interview. How can you incorporate your knowledge of his or her personality into the photograph? Should they be smiling, looking serious, laughing, crying?
- Light, texture, motion or stillness, and the power of including and excluding elements through framing, may be strong components to contribute to the feeling you seek to convey.
- Consider using selective focus and depth of field to your advantage.
- Think about how objects in the environment will contribute or distract from what you are seeking to convey about your subject.

AND/OR:

Photograph 5 people who are complete strangers to you. Before stopping or approaching a person ask yourself, "Why am I making this photo? What is interesting to me about this person?"

- Is there anything about the person that I've noticed that could help me start a conversation with them? Are they wearing the hat you were searching for on Ebay? Do they have a really great tattoo that somehow appeals to you? Do they look so comfortable where they are sitting that you want to capture their comfort level (i.e. "I want to make your portrait because you look so much more relaxed than I am.") Try to find something humorous to say.
- Think about doing a full body, half body, headshot, etc. Make several images from different angles.
- Think about how the light is falling on them and be careful about what is in the background (poles sticking out of heads?)
- If you are photographing a stranger, think about what initially intrigued you about them. Was it their earrings? If so, should you frame the whole body or just the head?

If you are looking for people to photograph, try going to a park or a mall. Feel free to include more than one person in the photograph but try and make sure the photograph is a portrait as opposed to an action shot of people interacting.

Ask yourself constantly, "what is a portrait?" and bring your discoveries to critique!

Required for completion:

- At least 100 photographs.

- 10 processed selects in one folder
- ~90+ in outtake folder.

Your folders containing your images should be labeled like this:

(Your Last Name)_(Your First Name)_(Name of Assignment)_(selects)
 (Your Last Name)_(Your First Name)_(Name of Assignment)_(outtakes)

For example: Levy_Serge_portrait_selects
 Levy_Serge_portrait_outtakes

Photographers to Consider:

Shawn Matthews – IG: @_XST

Rosalind Solomon

Michelle Groskopf

Irving Penn

Joel-Peter Witkin

Richard Renaldi

Andres Serrano

Elinor Carucci

Renee Cox

Edward Curtis

Robert Bergman

Frederick Russell

Julia Margaret Cameron

Assignment 3: A Response to Place-Landscape

Due: Critique is on September 29th.

Some questions:

- What constitutes a landscape photograph?
- Do you have to be “in nature,” or can landscapes be found in urban environments; or even your backyard?
- How is a landscape photograph distinguished from any other type of photograph we make?
- Should a landscape photograph interpret a scene or simply showcase a breathtaking vista? Or can it do both?
- Can a landscape photograph be political?
- How do figures (humans, animals) fit into a landscape photograph?

Consider these questions and come to class with more when making your images.

I will expect that you visit several different places in order to make your photographs. Please don't stand in one place and photograph in four different directions. Also, to the best of your ability, try and photograph at different times of the day.

Required for completion:

- At least 100 photographs.
- 10 processed selects in one folder
- ~90+ in outtake folder.

Photographers to consider:

Laura McPhee
 Barbara Bosworth
 Frank Gohlke
 Robert Adams
 Ansel Adams
 Edward Burtynsky
 Huroshi Sugimoto
 John Pfahl
 William Garnett
 Lois Conner
 Edward Weston
 Richard Misrach

Assignment 4: One Up

Due: Critique is on October 18th.

Go on a walk in any neighborhood/area you choose. Plan on spending two hours on this walk. Look for scenes and moments that "catch your eye." It could be a portrait of someone on the street, a still life of a broken window, a landscape scene while you are on a hike. Think about the moment you saw the scene that you wanted to photograph and make that picture. That will be picture #1 of that scene. After you have made the first picture, contemplate the scene further. Ask yourself what else could make your photograph more complicated, more intense, more meaningful/communicative or just better? Continue to make more images from different angles with different apertures, different points of focus, etc. of that same scene.

You will be required to do this exercise twice. You must choose a new place/neighborhood for your second time.

Plan on bringing in to class two photos from each scene: 1. the initial un contemplated photograph and 2. your choice of one of the many cerebral/contemplated/more deliberated images of the same situation.

The idea of this assignment is to explore our initial intuition and see how contemplation and thinking effects the idea we have of a good photograph. Different people will have different results. For your first photograph, use your intuition and avoid thinking too much. For the following images of the given situation think hard about what could make the photograph better both compositionally and conceptually.

Required for completion:

Please make sure you understand this assignment. We will discuss at length in class.

Two folders:

1. One labeled: **lastname_firstname_oneup_folder_A** filled with the initial photographs of the scene before you started to think further about it.
2. Another labeled: **lastname_firstname_oneup_folder_B** filled with all of the other photographs you made after the initial exposures.

Assignment 5: The Grande Finale (for now)

Due: From now on, every week you will bring to class new work relative to the final project. Additionally, you will make a research presentation to the class on **October 27th** and a final presentation on **November 29th**.

For the remainder of this class you will be working on a final body of work centered on one theme/idea/goal. Each of you will meet with me individually to discuss the theme, idea, concept, and scope of what you plan on doing. The project is meant to be in-depth and demonstrate a deep involvement with the subject matter through your photographs and accompanying writing. The project will culminate in a body of work comprising of at least 20 prints (any size you choose) and an artist statement. Keep in mind that the semester break will be an excellent time to focus on the research and production for this project. You will be expected to continue working until your project is completed but no later than November 29th.

Pick a topic that will keep you motivated and interested for the full time. You will be expected to revisit your subject matter several times to continue to find new angles and ideas to explore photographically. Additionally, you will be required to do a significant amount of research to further understand the breadth of your topic. The more knowledge you can get on your subject matter, the richer your photographs will be. Research includes, but is not limited to, interviews, reading books on your subject matter, online searches, working in the field, meditating, contemplating, and discussions with your peers.

In creating this project I ask that you follow the AP standards about digital manipulation (<http://www.ap.org/company/News-Values> scroll down to "images"). In a nutshell, this means that you cannot use filters or manipulation to alter the meaning of your images (we can discuss this further in class; it's a

complicated statement). You may not over-saturate your colors, tweak your pixels, and flip your pictures in different directions until we are dizzy. I encourage you to do this on your own and in future classes.

You will be required to make a 10 minute research presentation to the class on October 27th of the inspirations/influences you are drawing upon toward creating your final project. This presentation could be comprised of excerpts/screen shots/quotes from film, performance art, painting, photography, sculpture, writing, video art, and then some. Don't limit yourself.

You will be required to have new work on a weekly basis. This means you are required to pick a project that you can continue to revisit on a weekly basis. For example, don't choose a landscape project related to the Grand Canyon because it will be too difficult to return there on a weekly basis. We will discuss the feasibility of your project in the beginning stages of your work.

Photographers to Consider:

Laura Marsolier
 Owen Kydd
 Loretta Lux
 Coreen Simpson
 Doug Rickard
 Hank Willis Thomas
 Lucas Blalock
 Jason Lehr
 Gordon Parks

Required for completion:

- As many frames as it takes to complete your project (at least 200 frames) arranged in folders of your selects AND your outtakes
- 20 exhibition quality prints. Keep in mind that I will be grading you on the quality of your prints and how they match your intended concept and theme.
- An artist statement addressing your inspirations, your intention, your ideas, and what you are exploring in this body of work. How does the work use the language and history of photography to address the concerns you are raising? Do you have an intended audience? Is there a particular significance to using digital materials to arrive at this work?
- You will pre-plan (at home) your layout for final-presentation purposes. I will be grading you on all the choices you make. How will the photographs be spaced out on the wall (1" between each print or 10" between each print)? Will you tack the prints to the wall? Will they be on the ceiling, on the floor, or floating in space (dangling from wires or monofilament)? Are they meant to be read chronologically, according to a pattern, from right to left, left to right? Why? No matter how good the photographs, the presentation and the concept behind the presentation can often make or break a great project. NOTE: if you decide to do a book, you will still be required to have a set of 20 exhibition prints so that I can verify your understanding of digital printing.

FINAL CD OF YOUR CLASS WORK

In addition to the prints you will present for your final project, you will also hand me a CD. You will retain your prints and I will hold onto the CD.

I will not submit your grade until I receive a CD with the following information clearly provided in separate folders:

- Selects from each of the first four assignments in folders named according to the assignment.
- Final Project: containing at least 20 images
- Your artist/project statement for the final project.

CD Preparation Suggestions:

Use the highest quality JPEG option for the image ("12" in Photoshop), make sure the longest dimension of the image is 1500 pixels and use a resolution of 72 dpi.

JPEG's are a "lossy" format. Every time you make changes to a JPEG and save those changes, the image quality is degraded a small amount. If you do this more than once, the effects will be visible. Do all your editing to a PSD or TIFF file and **then save the image as a JPEG as the final step.**

IN CLASS PARTICIPATION AND PHOTO BOOKS:

Class time is always meant to be a discussion. The greatest asset to having physical class meetings is to having live dialogue and exchange. My lectures are palettes from which you will construct ideas, arguments, responses, and more ideas. Always contribute; not only because I will grade you on your participation, but also because it makes the classroom environment more interesting and edifying for all involved.

You should bring into class photo books, websites, newspaper clippings, and any other form of photography/documentary work that you find interesting for discussion on a weekly basis. Even if you hated a piece or didn't understand why it was published, bring it in so we can discuss it as a class. You will be graded on it, so please do it.

JOURNAL:

For this class I would like you to keep a journal. The journal may reflect upon issues that you have heard about in the news or from friends and family or they may be personal observations from your daily life. Your writing might be about a movie you saw or an exhibit that riled you up. Or you may write about an interaction you had during the day that stirred questions relative to your photographic practice. Try and break the surface in describing your reactions and concerns to analyze the feelings the experiences stimulate in you. For example,

seeing mistreated animals inspires a sense of helplessness in me. My desire to expose the injustice of animal mistreatment in a documentary project is a desire to use the power of my voice to give a voice to something that can not represent itself.

You will present excerpts from your journal writings to the class twice during the semester.

A NOTE ON CONTENT:

The subject matter of this course contains material that may challenge or offend your moral, religious or political values and beliefs. Please talk about this openly in the class and/or take me aside so we can discuss this one on one. We will use the classroom as a safe place to discuss all of these ideas and to think about how we can use our art to respond and react.

During the course of the semester, we will encounter and discuss works of art that contain or deal with nudity, profanity, sexuality and violence. If this is an insurmountable issue for you, please discuss this with me in advance and we can determine if it is the correct course for you.

Schedule

- Aug 16** **Introduction:** Introductions, syllabus, expectations. Discussion of journal project.
- Powerpoint presentation:** A crazy-brief survey of photography.
- Assignment due Thursday Aug 18:** Go to the library and check out a book of art or a magazine that you find intriguing. Or bring a book or magazine from home. It doesn't matter if the work is photography or another form of art, but make sure you can discuss why you find the work intriguing. Bring the book to the next class with at least two pictures marked that you like: we will discuss these images in class.
- Aug 18** **Lecture:** The camera, light, and exposure.
 The Camera: Memory cards, menu settings, shutter speeds, f-stops, focus, ISO...
 Light: How to measure and use light to obtain proper exposure and creative control.
- Books:** We'll look at the books/magazines you brought in and you'll share why you chose to share this content.
- Discuss/start working on assignment 1: The Devil Is in the Details**
- Powerpoint presentation:** Details
- Aug 23** **Discussion:** Challenges and successes of working on details assignment.
- Books:** For those that didn't have time last Thursday, we'll look at the books/magazines you brought in and you'll share why you chose to share this content.
- Downloading images and computer workflow:** Go over how to download photographs, create file folders, file format choices, and introduction to Bridge and Photoshop. Download images from assignment 1. We will get them into folders, flag the images in Bridge to indicate the images we are interested in processing, and begin processing the images in class using Adobe Camera Raw.
- Aug 25** **Camera review:** review aperture, shutter speed, iso, and the creative possibilities of adjusting each.
- Lab Class:** Photoshop lesson and review of workflow. Work on images for next week's critique. You will continue the processing of these images on your own outside of class.
- Discuss/start working on assignment 2: Portraiture**

- Aug 30** **Critique assignment 1: The Devil Is in the Details**
- Sep 1** **Discussion:** Challenges and successes of working on portrait assignment. Discuss issues related to doing portraiture either with a familiar or stranger.
- Powerpoint:** portraiture.
- Introduction to assignment 3: Landscape**
- Lab time:** review, edit, and process portrait assignment photographs.
- Sep 6** **Powerpoint:** landscape
- Lecture and in class exercise:** Using a tripod, cable release, and external light meter.
- Sep 8** **Field Trip:** Somewhere local to make landscape photographs.
- Sep 13** **AZ State Museum and CCP Field Trip**
- Sep 15** **Critique Assignment 2: Portraiture**
- Sep 20** **Introduction to Assignment 4:**
- Monitor calibration:** How to use a monitor calibrator to achieve accurate colors that will correspond with a calibrated printer.
- Sep 22** **Discussion:** Challenges and successes of working on landscape.
- Field trip:** Somewhere local to make landscape photographs.
- Sep 27** **Lab class:** edit and process photographs.
- Sep 29** **Critique Assignment 3: Landscape**
- Oct 4** **NO CLASS**
- Oct 6** **In progress:** discuss assignment 4 progress.
- Journal sharing:** please be prepared to share some of the thoughts that you have been considering in your journal. Perhaps it will be sketches, ideas, things you discovered about yourself or about your work as a photographer/artist. A piece of poetry, some newspaper clippings you found, etc.

Oct 11 **Lecture/Lab:** Class check-in to review challenges and successes to date.

-----**HALF WAY POINT**-----

Oct 13 **Discussion of assignment 5: Final project**

Present ideas for assignment 5 on Oct. 18: just some ideas that you are considering. This will be an opportunity for you to present to the class some ideas that you are considering. Peers will give feedback and suggestions for how you can direct your research (suggestions of artists you might look at or writings you might read) and how you might approach your project.

Oct 18 **Critique Assignments 4: One Up**

Present Ideas for assignment 5: just some ideas that you are considering. This will be an opportunity for you to present to the class some ideas that you are considering. Peers will give feedback and suggestions for how you can direct your research (suggestions of artists you might look at or writings you might read) and how you might approach your project.

Work on assignment 5: Final Project. You will be required to do a 10 minute presentation of your inspirations and influences for this project on October 27th. Please create a presentation that shows the class images of the types of work that are influencing your final project. This could be photography, painting, sculpture, etc. You also might be inspired by writing or dance (show us videos). Tells us how each artist is inspiring your work and how you might incorporate their vision into your final project.

Oct 20 **Individual meetings:** grades and overall progress and comprehension

Lab Class: You will be working on reviewing, editing and processing the files you are creating relative to the final project. This will also be a time to work on the one paragraph final project proposal writing that you will present on October 25th.

Oct 25 **Lab Class.**

Oct 27 **Final project research presentation:** You will be required to do a 10 minute presentation of your inspirations and influences for this project today. Please show the class images of the types of work that are influencing your final project. This could be photography, painting, sculpture, etc. You also might be inspired by writing or dance (show us videos). Tells us how each artist is inspiring your work and how you might incorporate their vision into your final

project.

Individual meetings: You will be meeting with me individually to discuss your final projects. Please be ready with a one-paragraph description of your project idea. When you are not in a meeting with me you will be working in the lab.

Nov 3 **In progress critique:** You will show several different photographs in the form of digital files along with a paragraph description about what your project is about. You will **also** share your inspirations/influences presentation at this point.

Nov 5 **Introduction to printing:** how to prepare files, use printer interface, create test strips.

Nov 10 **Lab Class.**

Individual meetings: we will be discussing your final projects. Please be ready with a typed and revised one-paragraph description of your project idea **ALONG WITH 20** images related to your project and outtakes.

Nov 12 **Lab Class.**

Individual meetings: we will be discussing your final projects. Please be ready with a typed and revised one-paragraph description of your project idea **ALONG WITH 20** images related to your project and outtakes. This will be a good time to discuss ideas for how you will present your final project: in an album, on the wall, etc.

Final CD: In order to receive a grade for this class you have to create a CD of your photographs and hand them in to me by December 1. Please see syllabus for further instructions.

Nov 15 **Lab Class**

Individual meetings: we will be discussing your final projects. Please be ready with a typed and revised one-paragraph description of your project idea **ALONG WITH 20** images related to your project and outtakes. This will be a good time to discuss ideas for how you will present your final project: in an album, on the wall, etc.

Nov 17 **Lab Class**

Editing and sequencing workshop: discuss how what is included (and excluded) effects the quality of how one's work is received. Also discuss the importance of deliberate sequencing. Show examples.

In progress discussion: use this class time as a session to go over questions that your

classmates can contribute to. A time to decide what needs re-printing, what images to include, what not to include, etc. This will be a good time to discuss ideas for how you will present your final project: in an album, on the wall, etc.

Nov 22 **Lab class**

Journal sharing: please be prepared to share some of the thoughts that you have been considering in your journal. Perhaps it will be sketches, ideas, things you discovered about yourself or about your work as a photographer/artist. A piece of poetry, some newspaper clippings you found, etc.

Nov 24 **NO CLASS.**

Nov 29 **Final critique:** presentation of your final projects with artist statement.

Dec 1 **Final critique:** presentation of your final projects with artist statement.

Hand in CD of work: you must hand in a CD of your work made for this class. Please see the instructions for what must be included in this CD and for the correct file sizes/formats/folders. You will not receive a grade until this CD is given to me.

GRADING:

Grades for this class will be awarded on the following basis:

Assignment 1: 10%

Assignment 2: 10%

Assignment 3: 10%

Assignment 4: 10%

Final Project Prints: 35% (prints) – artist statement is required and this grade will reflect whether or not you posted images to your blog as required in the schedule. Expect significant reductions in your grade if you do not have new work to show for every in progress critique, or fail to post progress updates to your blog, or miss individual meetings. I am not interested in seeing the same work cropped differently and color corrected: new work will be expected on a weekly basis. I will check the metadata of your files if I suspect you are not making weekly images throughout the second half of the semester.

Final Project Statement: 10% (this grade will affect the quality of your research and writing)

In class participation and book presentations: 15%

Photographer Presentation: for *extra credit* you may choose to do a presentation on a photographer's work. Please inquire with me for details on this assignment. You can improve your total grade 5% by doing this.

All assignments must be completed in order to pass the course.

Grade Policies:

A: (90-100%) The student fulfills all course requirements and performs at a superior level.

B: (80-89%) The student fulfills all course requirements and performs at an above-average level.

C: (79-70%) The student fulfills all course requirements and performs at an average level.

D. (69-60%) The student fulfills all course requirements but performs at a below-average level.

F. (59% and below): The student fails to fulfill all course requirements and performs at a poor level.

Instructor specific assignment information:

Class attendance is mandatory for individual development and to support the level of discourse within the classroom. Contributions of opinion, information, and discovery are an essential element for an exciting studio class. If you are missing too many classes due to circumstances beyond your control, please contact me IMMEDIATELY for accommodations. Three lates equals one absence. Six absences will equal failure. Be prompt! I will not repeat what you missed. It is also your responsibility to inform me when you come in that you are late, not absent. Always inform me by email if you will be missing a class. It is YOUR responsibility to inform me of extended absences (surgery, death, etc.) promptly.

Work presented in this class must be current work, not work done previously. It is against School of Art policy to submit the same work to two different classes for credit in both. Plagiarism can result in an immediate F for the course.

Projects and Homework: I have provided ample time to work on each assignment and for this reason will not accept late work. Always try to get ahead of the game in case of emergency. Like most working photographers, deadlines are not movable especially when it comes to client-assigned work.

If it becomes absolutely necessary for you to change your final project, please consult with me first. We will have to agree on a new project and a plan for you to complete in a timely manner (including receiving critiques).

Suggestions:

Back-up all work in progress on your portable hard-drive.

Expect the unexpected. If you have an assignment due on Thursday, try to get it done a few days before. That way, if and when you are having technical problems, you will have some extra time to fix mistakes and troubleshoot.

Remember: It is always better to show what you are working on than to show nothing at all. We can try to solve the problem in class if necessary.

All assignments must be completed. Late assignments will be accepted only with my permission, and a penalty in one letter grade, and must be submitted within an agreed time frame (I must agree to the time frame, and we will put it in writing).

Selected Digital Photography Web Resources:

Lightstalkers.com

LensCulture.com

[Adobe Tutorials](#)

Lynda.com

[UA Multimedia Learning Lab](#)

[Shades of Paper \(paper, ink\)](#)

[Atlantic Camera Exchange \(paper, ink\)](#)

[B & H Photo \(digital cameras, etc.\)](#)

[Inkjet Mall \(paper, inks\)](#)

[Inkjet Art \(paper, ink\)](#)

[Digital Photography Review \(news, reviews, forums\)](#)

[Luminous Landscape \(news, reviews, tutorials\)](#)

Mac Mall/PC Mall (equipment, supplies)
Battery Connection (rechargeable batteries)
KEH (sell and buy used equipment)
Camera Size (compare camera sizes)

Absence Policy:

All holidays or special events observed by organized religions will be honored for those students who show affiliation with that particular religion.

Absences pre-approved by the UA Dean of Students (or Dean's designee) will be honored.

Three absences are allowed. Further absences will diminish your final grade as follows: 1-2 extra absences = 1 letter grade, 3 extra absences= 2 letter grades, anything more than this constitutes failure of the class. To be clear, if you miss six classes, you will fail.

Students with Disabilities:

If you anticipate issues related to the format or requirements of this course, please meet with me. I would like us to discuss ways to ensure your full participation in the course. We can plan how best to coordinate your accommodations.

Student Code of Conduct:

“The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of individuals. Self-discipline and a respect for the rights of others in the college community are necessary for the fulfillment of such goals.”

Code of Academic Integrity:

“Integrity is expected of every student in all academic work. The guiding principle of academic integrity is that a student’s submitted work must be the student’s own. This principle is furthered by “Integrity is expected of every student in all academic work. This principle is furthered by the Himdag policy.

What is Himdag?

The Tohono O'odham Himdag consists of the culture, way of life, and values that are uniquely held and displayed by the Tohono O'odham people. Himdag incorporates everything in life that makes us unique as individuals and as a people. It is a lifelong journey. The following are elements of Himdag:

- Arts (basketry, contemporary and traditional music etc.)
- Beliefs
- Community (Tohono O'odham Community College, Tohono O'odham Nation, Family)
- Games
- Harvesting, traditional foods and hunting
- Language (incorporates songs and ceremonies)
- Land, environment, seasons (Winter, spring, summer, fall) and elements (Earth, air, fire, wind)
- Medicinal plants
- Mobility (Walking, running, horses, and wagons)
- Past, future, a journey in life
- Relatives (Ak-Chin, Akimel, and Hia Ced O'odham, Kinship)
- Songs
- Storytelling
- Spirituality/Religion (Healing, curing and traditional songs)
- Sensitivity
- Values (respect)

Cell Phones/Pagers:

Please keep these turned off when in the classroom and labs.

Disclaimer: The information contained within this syllabus, other than the grade and absence policies, may be subject to change with reasonable advance notice, as deemed appropriate by the instructor.