

PHAR 102

Tuesdays [CRITIQUE]
11:00 am – 12:50 pm GAN2241

Wednesdays [LECTURE]
9:00 am - 9:50 am Webb Audit.
GAN 1350

Thursdays [LAB]
11:00 am - 1:50 pm GAN4060

INSTRUCTOR

Josh Meltzer
Assistant Professor
OFFICE: GAN2294
jhmpmh@rit.edu

OFFICE HOURS

Mondays – 2:00 pm - 3:30 pm
Wednesdays – 10:30 - Noon
Fridays – 11:00 am - Noon

I'll be happy to make an appointment with you if you cannot see me during the above hours. It's best to email me to schedule an appointment.

CONTACTING ME

I will reply to your emails as soon as I can, but will make every effort to answer all within 24 hours. If you email me the night before an assignment is due, I cannot guarantee that I will be able to get back to you quickly, so plan ahead.

*Though you are welcome to connect with me on social media, please do **NOT** use those mediums to contact me about class work.*

Teaching Assistant (TA)

Cuauhtemoc Paz (Temoc)
cxp4934@rit.edu
(Thursday Lab)

PHOTO ARTS 102⁽⁰⁶⁾

MISSION

This course continues the foundation from Photo Arts 101 by making specific focus on seeing and using light creatively, effectively and deliberately through still life, studio work, portraiture and documentary approaches.

Second, students will continue to develop an appreciation for aesthetic quality in photography through art, commerce and documentary photography that will begin to give students a background for all of the majors in the school. This will include weekly shooting assignments, critiques and study of historical and contemporary masters of different avenues of photography.

GOALS

- Master basic lighting set-ups in the studio for both a portrait and a still life
- Master and demonstrate core digital image editing concepts in LR 5's Develop and Print Modes
- Master manual flash unit and use of a flash meter.
- Understand color theory as applied to film and digital capture and digital print output via Lr.
- Edit sequence and present work in a professional manner into a final portfolio of prints
- Refine and develop creative, technical and conceptual skills
- Develop a more in-depth critical understanding of how images function in culture with concept based assignments
- Develop a strong sense and understanding for how photographic images have had a tremendous impact on change in our society
- Fine tune workflow from idea generation to final product

DEADLINES

All assignments are due at the beginning of class. You must be present on assignment deadline classes to receive a grade at all. Failure to be present in person when assignments are due will be as if nothing was turned in at all.

Late work will receive a reduction of a letter grade for every 24 hours it's late starting immediately after the beginning of class. When the server uploads your work, it is given a time-date stamp. If it is not uploaded before class starts, it is late.

IMPORTANT DATES

Mar 13-17 – Spring Break

April 21 – Last day to drop a class with a W

May TBA – Final Show

CELL PHONES & LAPTOPS

Do not use your cell phones or laptops at all in class unless asked to for an exercise. Please leave them in your bag or pocket. You will be asked to leave if you are using them in class for non-class related activities.

If you need special accommodations for note-taking, please talk to me at the beginning of the semester and I'll be happy to figure out a solution that works well for you.

DIGITAL JOURNAL

You will write your 7 journal entries to the Tumblr platform. You may use an account you already have or create one just for this class. Please email me the URL asap for your Tumblr account.

TEXTBOOKS

Photography: London, Stone & Upton, 11th edition, Prentice Hall 2013, ISBN-13: 978-0-205-93380-8

Image Makers/Image Takers Anne-Celine Jaeger, Thames & Hudson, 2007, ISBN: 978-0500286623

GRADED ASSIGNMENTS

*Assignments will be broken into four categories. **Participation (8%), Journal (12%), Shooting (70%) and Critical Reading/Writing/Oral Presentations (10%).***

PARTICIPATION (8 POINTS)

Q: What I will count for participation?

A: Discussing work in class, providing feedback to fellow students, asking questions that you have based on readings or assignments and commenting on work that you find on your own. Taking good notes, being an active listener and leader in promoting friendly discussion in class and labs.

Q: What does not count for participation?

A: Simply showing up for class, showing up on time, only speaking when prompted, or in general, being a passive student.

DIGITAL JOURNAL AND ORAL PRESENTATION (12 POINTS)

You'll make 7 digital journal entries every two weeks throughout the semester.

Each entry will have an assigned topic. You'll write about three photographers and/or trends/history on that topic for the journal.

You will pick one of your journal entry findings to present to class complete with visual presentation.

I will grade these entries every two weeks. Late entries will not be accepted.

SHOOTING ASSIGNMENTS (70 POINTS)

1. Weeks 1-2 The Window: Observing Light, day and night, inside & outside.
2. Weeks 3-4 Studio Still Life
3. Weeks 5-6 Painting with Light
4. Weeks 7-8 Studio Lighting Patterns
5. Weeks 8-9 Home & Away with Intimacy - Over Spring Break
6. Weeks 10-11 Hand-held Flash Lab in class Exercise (pinhole if time)
7. Weeks 11-12 Portrait in the style of...
8. Weeks 13-16 Final Print Portfolio

Each shooting assignment will be accompanied with an assignment sheet with the deadline and plenty of examples will be shown in class to prepare you for the assignment.

WRITTEN RESPONSES TO READINGS (10 POINTS)

We will have periodic written assignments to readings done outside of class including in Anne-Celine Jaeger's **Image Makers/Image Takers** and other texts. More details to follow in the first two weeks of class.

REQUIRED EQUIPMENT

- A DSLR style camera, 8 megapixel minimum. The camera must have a manual mode so that you can change ISO speed, shutter speed and lens aperture independently.
- Lenses – I highly recommend a 28, 35 or 50mm fixed focal lens. They are relatively inexpensive and good quality. Starter zoom lenses that come with entry and mid-level cameras as kits have poorer quality.
- Maintain a good record with the cage so that you are able to check out gear throughout the semester
- A good tripod
- A portable hard drive (500 GB or larger) preferably a firewire or USB 3 device
- At least two digital media cards (4 GB or larger)
- Card (media) reader should be USB3 or FireWire
- Gray Card
- Winter clothes for outdoor lab shooting
- A hand-held light meter (with reflected, incident and flash metering modes).

INSURANCE:

As an accompaniment to any equipment purchase, students are strongly encouraged to acquire insurance for their personal gear and any gear they check out from the School's equipment "Cage." To learn more about insurance programs, please visit:

http://finweb.rit.edu/grms/student_personal_property_insurance.html

GRADING CRITERIA

[A] The work has exceptional merit: superior vision, creativity, initiative in problem solving, thoughtfulness and effort, and fulfills all assignment requirements and goals in an exceptional and significant manner. Technical quality of work is excellent. It follows assignment instructions. The assignment is complete, (all specifications of the assignment - amount, content, etc. have been adhered to) and shows no technical flaws in exposure, nor printing. The contrast and color have been accurately corrected. Not only is the image-maker able to communicate a clear idea or intent, but also is able to do so in an inventive, engaging manner effectively using formal and technical decisions. The images not only respond appropriately to the assignment, but they push it in innovative, and unexpected directions.

[B] Work is well done. Work exhibits good vision, creativity, initiative in problem solving, thoughtfulness and effort, and fulfills assignment requirements and goals in a better-than-average manner; however, vision, storytelling, and/or aesthetic quality could be improved. The assignment is complete and shows very few technical flaws in exposure, printing and color corrections. The image-maker is able to communicate a clear intent in as much as the photographs engage viewer attention through good use of formal and technical tools. The images respond appropriately to the assignment.

[C] Work is of average quality. Work exhibits acceptable but average vision, creativity, storytelling, thoughtfulness and effort, and fulfills assignment requirements and goals in an average manner. The assignment is complete, though there may be some technical problems such as under or overexposure, imperfect prints, or poor color correction. The student attempts to make use of formal and technical tools to effectively communicate his or her ideas. The images respond appropriately to the assignment.

[D] Work shows a barely adequate effort. Work demonstrates serious effort to fulfill the assignment requirements and goals but is unacceptable and poorly executed. The work demonstrates that the student tried to fulfill the assignment but had serious technical problems or did not carry through with enough effort to produce a usable assignment. The assignment is incomplete, and/or there exist significant errors in exposure, processing, printing, or color correction. The pictures express the intended meaning of the image-maker in a confused, ineffective manner. Little serious attempt is made to use formal and technical tools to communicate clear, intended meaning. The images fail to respond to the central problems posed by the assignment.

[F] Student turned in something, but the work is unacceptable. Work does not fulfill assignment requirements and goals and demonstrates unacceptable effort and results. Or, work is incomplete technically, in content, or missed deadlines.

[Zero] Student turned nothing in at all.

GRADING SCALES

97-100 pts = A+	73-76 pts = C
93-96 pts = A	70-72 pts = C-
90-92 pts = A-	67-69 pts = D+
87-89 pts = B+	63-66 pts = D
83-86 pts = B	60-62 pts = D-
80-82 pts = B-	0-59 pts = F
77-79 pts = C+	

GENERAL RULES (OF THUMB)

- Bring your camera and lens to class every day. You never know when we'll need them in class.
- Keep your camera with you always. Take it to every class, get in the habit of being ready all the time.
- Push yourself this semester. Go out of your comfort zone.
- Be prepared to shoot outside occasionally during lab days. I will make every effort to let you know in advance but when we do it is your responsibility to come dressed and prepared to spend at least an hour outdoors in the winter.
- Though you may already have a specific interest in a specific area of photography (art, photojournalism, science, advertising, etc.) I challenge you to be completely open-minded about where you might end up in four years. Try out new types of photography with vigor and full interest. You are just beginning your careers and you have no idea where you might end up in this exciting field.

TENTATIVE WEEKLY SCHEDULE

WEEK 1 Jan 24 - 26

Intro to Faculty, Course overview, Student Expectations, Natural Light

WEEK 2 **Jan 31 - Feb 2

Studio equipment, **Safety in the studio Wednesday Feb 1

WEEK 3 Feb 7-9

Studio and library research

WEEK 4 Feb 14-16

Studio Demo - Still life

WEEK 5 Feb 21-23

Studio Demo - Still life

Painting with Light

WEEK 6 Feb 28 - Mar 2

Painting with Light

WEEK 7 Mar 7-9

Lighting Patterns for portraiture

WEEK 8 Mar 14-16

SPRING BREAK (Home & Away Intimacy Assignment)

WEEK 9 Mar 21-23 (Guest Instructor)

Lighting Portraits

WEEK 10 Mar 28-30

Home assignment edit, work on small flash units

WEEK 11 Apr 4-6

Flash, final project intro, Pinhole (if time permits)

Portrait Series

WEEK 12 Apr 11-13

Creative Portrait Series

WEEK 13 Apr 18-20

Final Project Work

WEEK 14 Apr 25-27

Peer Editing, final Project

WEEKS 15-16 May 2-11

Final Project Work in Progress Critiques

FINAL SHOW Week of May 15 (Day/time TBA)

EXTERNAL HARD DRIVE(S)

Buy a hard drives for your work. Don't lose it.

Though the work for this class will likely not be super large in file size, you can get more bang for your buck (including getting a drive that will serve you for future classes in video) if you buy at least a 500GB drive or even 1TB or 2TB sized drive.

The drive should be Firewire 800 or USB3. USB3 connections are backwards compatible with USB2 (which is what the lab machines will have for this course)

I would recommend NOT buying drives that are ONLY USB2 (in other words, those that don't have USB3 connections) as you will find they communicate much more slowly than Firewire 800 and are not the fastest connection for modern computers (which is USB3).

HARD DRIVE FORMATTING

Our lab for class is a Mac lab, and you should make sure the first week of class that your hard drive is formatted so that you can both read and write to and from your drive on a Mac computer. If you need the drive to also work on a PC or are unsure if it is formatted correctly, please let me know after class. I can help you format your drive, however that will erase your content, so you'll need to figure a way to copy everything off of your drive before formatting and then copy it back onto the drive after we format it.

CRITIQUES

One reminder about critiques in class. I want involvement from everyone. The critiques need to be honest and constructive. You can be tough without tearing people apart. A thin line often separates what is perceived to be constructive versus destructive feedback. Find the balance, and when in doubt, take the higher road.

Likewise, feedback that is full of hot air and praise does little to help one another grow. Speak positively when you really feel something is great, and critique when you have constructive feedback and suggestions. Participate, participate, participate. This will be part of your grade.

When receiving a critique, you need a similar balance. There is a fine line between defending your position and making excuses. Be a good listener. Don't be so connected to your work that you lose sight of how it could be better. You need to develop a thick skin and an open mind. We will use our time to focus on solutions instead of problems. I want you all to be successful.

Harsh and honest critiques aren't easy, and I understand that, but we have a limited time together and I want to use this time to make our work stronger and more compelling. Liken it to an athlete who has to suffer through training in order to perform at his or her best. My word is only one person's opinion (though I write your grade) so please don't take it as the only way.

SOFTWARE AND HARDWARE

The College and School supply the software that you'll use in the course – Adobe Lightroom – on the machines in the labs. You must to back up your work on your external drive (see notes at left) and may even want to a have a third backup, either in the cloud or on a second external drive. Avoid saving your work on your internal (computer) hard drive.

REPEAT AFTER ME

Back up your work.

Back up your work.

Back up your work.

Back up your work.

ATTENDANCE

Your attendance in every class is absolutely critical, as each lesson builds upon the previous one, and I will not be able to go back and repeat missed material. Attendance is taken at the beginning of each class and lab. **Two or more unexcused absences OR severe lateness will lower your semester grade by one letter grade. I CANNOT be flexible on this policy.** Please do not come late or miss class, as it's disruptive to everyone.

If you know you must be absent some time in the future, you should let me know as far in advance as possible to ask if I am willing to excuse the absence. Excused absences include things like serious health issues and family emergency—not much else. If you are too sick to attend class, you must email me before the start of class time.

STUDENTS WITH DISABILITIES who require academic and/or auxiliary accommodations for this course must contact the Disability Services Office Student Alumni Union. The phone number is 585-475-6988. Their email is SA-DisabilityServicesOffice@rit.edu

Please **DO NOT** request accommodations directly from the professor or instructor without a letter of accommodation from the Disability Services Office Student Alumni Union

CIAS SERVER

You will have access to the CIAS server where you can store some files and turn in your work. This is **NOT** large enough for you to backup large amounts of data, but it can be a place to backup exported projects, or some smaller files should you need a 2nd or third place to back up your work. It fills up quickly and should not be considered a replacement for your external hard drive(s).

LABS

Lab/Studio time is for you so that you will have adequate supervised access to facilities as well as individual assistance with your work. You are expected to work during this time. If you have already completed the next assignment, please work on something else and make good use of this opportunity. Lab times are also a great time to get feed back on editing a shoot, work not fully discussed during a critique, and when you are trying to map out a new photograph or idea.

We will spend some labs shooting outdoors (in the Winter), so if that is going to happen I will let you know at least 24 hours in advance and it is your responsibility to come dressed prepared to work outside for at least an hour, if not more. Bring good footwear (boots), hat, gloves and layers of clothes.

WORK ETHIC / TIME COMMITMENT:

You will most likely be unable to finish all of the necessary studio work during class time alone, so expect to spend additional time outside of class completing assignments. A 5-credit class requires that you spend a **MINIMUM** of 10 hours outside of class time on assignments or course work each week. You will not be able to finish all of the necessary studio work during class time alone, so expect to spend a minimum of 10 hours outside of class time each week shooting, printing, editing, reading and writing. Plan to spend a minimum of 6 hours a week, outside class, making photographs (this does not include printing). If your metadata shows you have spent less time than that shooting, your grade will reflect that.

PLAGIARISM

To represent ideas or interpretations taken from another source as one's own is plagiarism. Plagiarism is a serious offense. The academic work of a student must be his or her own. Students must give the author(s) credit for any source material used.

To lift content directly from a source without giving credit is a flagrant act. To present a borrowed passage after having changed a few words, even if the source is cited, is also plagiarism. Disposition of Offenses - Students who commit any act of academic dishonesty may receive from the instructor a failing grade in that portion of the course work in which the act is detected or a failing grade in the course without possibility of withdrawal.

Taking ideas and examples from others and using those to inspire your work is **NOT** plagiarism and should be encouraged. This is an important distinction.