

**Toni Roberts**

**Sample Syllabi Included:**

Introduction to Digital Photography

Introduction to Black and White Photography

Intermediate Black and White Photography

Alternative Photographic Processes

Foundations: Two-Dimensional Design

## **Introduction to Digital Photography**

### **Course Description:**

This course will serve as an introduction to digital image making. The course will offer students an overview of digital photography focused on: camera function, manual exposures, digital workflow, digital manipulations in Adobe Bridge, Camera Raw, and Photoshop. The class will also stress questions as a learning strategy and developing work with a strong conceptual basis. There will be several classes dedicated to fine art photography and discussions of contemporary and historical trends. Class periods will also include technical instruction, lab work, critique, video screenings, and a museum visit. Students will be expected to think critically about their work within the context of photographic history. Upon completion of the course students will be able to: create properly exposed digital images using manual camera functions, import image files, edit images for screen view, scan using advanced controls, and make competent artistic reproductions. Students will also be able to speak and write about their work within the context of contemporary art photography.

### **Required Text**

A Short Course in Digital Photography by Barbara London, Jim Stone

### **Course Requirements:**

Students are expected to actively work throughout the semester. Students should be prepared to spend approximately three to five hours outside of class per week shooting, processing, and printing film. This class will require a significant amount of outside class time dedicated to developing your photographic eye. Choosing to disregard the time commitment will be detrimental to your grade. In addition to focusing on your own work, you must also contribute to group discussions and all critiques. Each student is required to: come to class on time and prepared to work, complete assignments, participate in each critique, and submit images for every assignment.

### **Attendance Policy:**

All students are expected to attend each and every class. Students will be allowed three (3) absences during the semester with no penalty. There is no differentiation between an "excused" or "unexcused" absence. [This does not include absences specified as "excused" by the University, which are granted for 1.) participation in a University sponsored event that generally involves travel and 2.) designated religious holidays] Each absence after three (regardless of the circumstance) will then result in half a letter grade reduction from the final grade. Exceptions can be made to this policy at the discretion of the instructor. Students who will miss class for an extended period of time due to illness or a family emergency should contact the instructor and determine whether dropping the course is necessary.

### **Original Work:**

Work for this course may be an extension of previous projects. However, work submitted for critique must be created this semester for this course. If you submit work which you did not make, or work you produced for another class, your images will be turned in for an academic dishonesty investigation. If you have questions about this policy feel free to ask.

### **University Honor Code:**

Students are expected to be familiar with and to abide by the policies delineated in the "Code of Student Rights and Responsibilities" (accessible in pdf format at: <http://saweb.memphis.edu/judicialaffairs/csc/CSRR.pdf>) Any student whose actions are considered in violation of these policies is subject to disciplinary action, including (but not limited to) a failing grade for this course and being referred to the Office of Student Judicial and Ethical Programs.

### **Students With Disabilities:**

Any student who may need class or test accommodations based on the impact of a disability is encouraged to speak with me privately to discuss your specific needs. Students with disabilities should also contact Disabilities Resource Center (DRC) at 110 Wilder Tower, 678-2880. DRC coordinates accommodations for students with documented disabilities.

### **Web Resources:**

Cambridge in Colour: <http://www.cambridgeincolour.com/> Adobe.com Tutorials: <http://www.adobe.com/support/photoshop/gettingstarted/index.html>  
macProVideo.com Tutorials: <http://www.macprovideo.com/tutorial/photoshops6101-mastering-the-workspace>  
Contemporary Fine Art Photographs: [mocp.org](http://mocp.org)  
We may also use: [m.socrative.com](http://m.socrative.com) and [Flicker.com](http://Flicker.com)  
Artist Research: Attached to the syllabus is list of photographers.

### **Assignments:**

Assignments will be given and discussed in future lectures. They will involve: exposure, light, white balance, depth of field, point of view, composition, scanning, and Adobe Bridge and Photoshop techniques.

### **Critique:**

Critiques of portfolios are exams. The work must be ready to critique (finished, and on my computer) with in five minutes of class beginning. If the images are not on my computer they will not be critiqued, and you will not receive a grade for that portion of the portfolio.

During a critique, being on an electronic device (computer, phone, tablet, etc.) will result in a 10% deduction of your grade.

### **Individual Evaluations Based Upon the Following:**

Things Objectified = 15%

Not Adams = 25%

Scan-O-Gram = 25%

Selfies and Eachothersies= 25%

Presentation=10%

**Grading:**

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

D. (60-69%) 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.

**Policies Regarding Classroom Behavior:**

- » Bring your supplies to every class, being prepared is a part of attendance
- » Workdays are for work. You MUST bring images to work on and use your time constructively.
- » Be respectful to your instructor and your fellow students. If you threaten or intimidate your instructor or classmates, you will be asked to withdraw from the course and face judicial action.
- » NO CELLPHONES/FACEBOOK/TEXTING - violation of this policy will result in a 5% lowering of your final grade per infraction. Just don't do it.
- » Be awake and engaged.
- » Take personal responsibility for your own success. I will treat you as adults, which means coming to class unprepared rests solely on your shoulders.
- » Struggle = Learning
- » Make as many images as possible each day (there is no other way to get good.)
- » Technical problems happen, but it is your responsibility to ensure on time completion of work
- » Ask for help early, don't wait and worry, just ask!

## **Introduction to Black and White Photography**

### **Course Description**

This course serves as an introduction for beginners in Black & White photography. Emphasis will be focused on the mechanics of camera skills, darkroom techniques, and developing one's own photographic style with the emphasis focused on a fine art approach to photography.

Course note:

Students should be prepared to spend approximately three to five hours outside of class per week shooting, processing, and printing film. This class will require a significant amount of outside class time dedicated to developing your photographic eye.

### **Goals and Objectives:**

- Experiment with camera-less image making and pinhole photography.
- Develop and print B&W film from 35mm negatives.
- Understand the mechanics, functions and vocabulary of an SLR & DSLR camera.
- Develop strong critique and critical thinking skills.
- Develop a way of seeing through the lens that is unique and conceptual.

### **Student Learning Outcomes:**

Students will learn to clearly articulate their ideas concerning the formal elements of their work and their peers; effectively employ and consider the language of traditional black and white photography when creating work; technically and creatively employ photographic techniques learned in the darkroom and on location to execute the photographic process of image making; demonstrate knowledge in the area of traditional photography to produce technically sound imagery; and describe, analyze, interpret, and judge new works of art that are relevant to traditional photography.

### **Required Text**

A Short Course in Photography (9th edition), by Jim Stone, Pearson

### **Attendance Policy:**

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who will miss class for an extended period of time due to illness or a family emergency should contact the instructor and determine whether dropping the course is necessary.

**Original Work:**

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**Students With Disabilities:**

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**Individual Evaluations Based Upon the Following:**

Light/Shadow = 15%

Landscapes = 25%

The Everyday= 25%

Narrative = 25%

Presentation=10%

**Grading:**

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

D. (60-69%) 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.

**Policies Regarding Classroom Behavior:**

Bring your supplies to every class, being prepared is a part of attendance

Workdays are for work. You **MUST** bring images to work on and use your time constructively.

Be respectful to your instructor and your fellow students. If you threaten or intimidate your instructor or classmates, you will be asked to withdraw from the course and face judicial action.

**NO CELLPHONES/FACEBOOK/TEXTING**

Be awake and engaged.

Take personal responsibility for your own success. I will treat you as adults, which means coming to class unprepared rests solely on your shoulders.

Struggle = Learning

Make as many images as possible each day (there is no other way to get good.)

Technical problems happen, but it is your responsibility to ensure on time completion of work

Ask for help early, don't wait and worry, just ask!

## Intermediate BNW Photography – Projects

Semester Long Projects:

### **P1: The Holga, *Abstraction and Time*- Due: 2/11**

Inspired by the work of Francesca Woodman & Todd Hido create a project that is based on the theme of time and abstraction

*abstraction.*

Proposal: PDF

Rolls shot: 5

Prints: 5, 11x14 fiber \* Fiber printing takes place during class time.

### **P2: *Historical Influences: Twin Lens Reflex camera*- Due: 3/4**

Inspired by our visit to the museum, choose one photograph that will be the launching point for this project. Type a one page proposal, using one of the photographs from our visit, and describe what you will investigate conceptually in this project.

Proposal: PDF

Rolls shot: 5

Prints: 5, 11x14 Fiber \* Fiber printing takes place during class time.

### **P3: *4x5 View Camera & The Studio*- Due: 4/8**

For this project you will photograph in groups and look at the history of portraiture and apply it to your images. This project will be photographed in the light studio using the 4x5 view camera.

Using the collection of photographs I have shared with you, choose 5 photographs that are the inspiration for this project.

Type a written statement about how those images shape the concept for your project.

Photograph the project using the 4x5 view camera in the studio. Students are required to use some combination of tilt and shift in camera in order to manipulate the portrait.

Proposal: PDF

Sheets of film shot and processed that are successful : 10

Prints: 10- 13x19 Epson paper

### **P4: *Order & Sequencing*- Due: 5/4**

This project will investigate the importance of order and sequence when compiling a portfolio. Students will be asked to create a portfolio (theme is open), consisting of 12 images, that create one cohesive theme. Students will be asked to have multiple in progress critiques that involve image editing and sequencing.

Proposal and artist research: PDF

Sheets of film shot and processed: 20, 4x5 sheets or 5 rolls of 2 1/4

Prints: 12- 13x19- Epson papers

## **Alternative Photographic Processes**

### **Course Description:**

This studio course explores alternative photographic processes using various lens and non-lens based practices and equipment. Students will experiment extensively using traditional and digital strategies approaching the medium of photography as a printmaking process. Students will learn the technical processes involved with historical photographic techniques such as, but not limited to, Cyanotype and Van Dyke Brown. Individual student projects will be self-directed and concept will be heavily emphasized throughout the course.

### **Goals and Objectives:**

Master the alternative photographic printing techniques introduced in the course  
Experiment using both traditional and digital image making strategies  
Experiment with historical and contemporary alternative photographic processes presented in the class  
Develop strong critique and critical thinking skills

### **Required Text:**

Alternate Processes in Photography: Technique, History, and Creative Potential  
Bryan Arnold

### **Course Requirements:**

Students are expected to actively work throughout the semester. This course will require students to work outside of class every week and disregarding this time commitment will be detrimental to the mastery of the processes presented in class and in turn grades for the assignments. Each student is required to: come to class on time and prepared to work, complete assignments, participate in each critique, and submit images for every assignment.

### **Original Work:**

Work submitted for this course may be an extension of previous projects. Work submitted for critique must be created this semester for this course. If you submit work that you did not make, or work you produced for another class, your images will be turned in for an academic dishonesty investigation. If you have questions about this feel free to ask.

### **Department of Art: Attendance Policy**

All students are expected to attend each and every class. Students will be allowed three (3) absences during the semester with no penalty. There is no differentiation between an "excused" or "unexcused" absence. [This does not include absences specified as "excused" by the University, which are granted for 1.) participation in a University sponsored event that generally involves travel and 2.) designated religious holidays] Each absence after three (regardless of the circumstance) will then result in half a letter grade reduction from the final grade. Exceptions can be made to this policy at the discretion of the instructor. Students

who will miss class for an extended period of time due to illness or a family emergency should contact the instructor and determine whether dropping the course is necessary.

### **Disability Resources**

Any student who anticipates physical or academic barriers based on the impact of a disability is encouraged to speak with me privately. Students with disabilities should also contact Disability Resources for Students (DRS) at 110 Wilder Tower, 901-678-2880. DRS coordinates access and accommodations for students with disabilities.

### **Individual Evaluations**

Pin Hole:	15%
Cyanotype:	15%
Van Dyke Brown:	15%
Salt Print:	15%
Hydro Transfer Printing:	15%
Final Project:	25%

### **Grading**

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

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

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

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

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

### **Class Policies**

In order to receive full credit for your projects you **MUST** be in attendance during critiques; failing to do so will result in a significant reduction of your grade. A critique is a verbal discussion of a tangible body of art and it is your chance to describe your process, concepts and materials.

If you have extenuating circumstances that might prevent you from completing an assignment, please contact me.

Deadlines are final and no work will be accepted after ALL deadlines.

It is expected that all homework and papers are the work of each individual student and unless otherwise noted should not be a collaborative effort between students.

All equipment that is currently in the photography studio is to remain there unless given permission.

There is absolutely no food or drink of any kind allowed in the darkroom and classroom. (This is for your safety!!)

# Foundations Studio I

## Course Description:

Methods of studio practice including research, creative problem solving, idea development, collaborative operations, integration of digital technology, engagement with readings in contemporary art criticism and historical and critical texts; emphasis on development of independent projects and critical and verbal skill development.

## Course Objectives:

This course is designed to provide you with an introduction to the artistic practice and to develop your ability to brainstorm and create artworks that are meaningful to you and your voice. The goals of this course are to: (1) Begin to know who you are as an artist by analyzing your interests, their common threads, and your own ways of thinking and working. (2) Learning how to develop your own ideas from the general stage to a work of art. (3) Develop your vocabulary and ability to engage in discussions and critical analysis of visual art. (4) Broaden your materials and ideas, as well as technical artistic language.

“This course is designed to provide you with an introduction to the complex process of the artistic practice. The primary goal of the course is to give you the ability to formulate projects that have meaning to you, projects that arise out of a full array of options, informed by your research, critiques, and an engagement with contemporary art.

The most challenging part of being an artist is not solving a problem so much as it is formulating a meaningful problem. Several of the projects in the course are almost completely devoid of any directions are designed to force you to define for yourself, what is important. This will feel uncomfortable and you might feel confused or lost. This is not a defect in the course design, nor a weakness in the teaching skill of your instructor, it is a fundamental part of learning to work as an artist. During this process of self-direction it will be important for you to keep in mind your desired concentration in the field of art, or any known special interest or future plans that you possess.”

## Department of Art: Attendance Policy

All students are expected to attend each and every class. Students will be allowed three (3) absences during the semester with no penalty. There is no differentiation between an “excused” or “unexcused” absence. [This does not include absences specified as “excused” by the University, which are granted for 1.) participation in a University sponsored event that generally involves travel and 2.) designated religious holidays] Each absence after three (regardless of the circumstance) will then result in half a letter grade reduction from the final grade. Exceptions can be made to this policy at the discretion of the instructor. Students who will miss class for an extended period of time due to illness or a family

emergency should contact the instructor and determine whether dropping the course is necessary.

### **Individual Evaluations**

Perfection Project:	15%
Line/9Dot:	15%
Fused Interest:	15%
Inflatables:	15%
Sketchbook:	10%
Presentation:	5%
Final Project:	25%

### **Grading:**

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

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

### **Assignments:**

All assignments **must** be turned in on, or before, the due date. Points will be removed for any late projects. Critiques for the assignments due are mandatory. Missing a critique will make it mathematically impossible to receive a passing grade for the assignment.

### **Student Disability Services:**

*Any student who may need class or test accommodations based on the impact of a disability is encouraged to speak with me privately to discuss your specific needs. Students with disabilities should also contact Student Disabilities Services (SDS) at 110 Wilder Tower, 901-678-2880. SDS coordinates accommodations for students with documented disabilities.*

### **Communication:**

Please check your University of Memphis email regularly or have your messages forwarded to your primary account, as communication for this course is maintained through email. If you need to contact me outside of class time, email is the best way to do so. My email is listed on the syllabus and also can be found through your MyMemphis account.

## **Course Specifics:**

Over the course of the semester there will be several large projects as well as smaller, preliminary exercises, and there will be homework due almost every class. You will also be required to do any readings, writing, or research assigned. You will also be required to attend art events throughout the semester. These art events might consist of art openings or lectures and will be announced beforehand. You will be expected to document these events with notes in your sketchbook.

## **Galleries:**

(Note: This is not a comprehensive list of galleries, just a list to get you started. If you find more or know of an event I do not mention, feel free to add to the class.)

Fogelman Galleries of Contemporary Art/Box Gallery/David Lusk Gallery/GLITCH/  
Gallery 56/Tops Gallery/Crosstown Arts/L Ross Gallery/Caritas Village

## **Material List:**

**(Note: This is a basic list to get you started in the class as other materials will be added as the course progresses.)**

- Sketchbook (You will be **required** to turn this in at the end of this course as part of your grade)
- Self-healing cutting mat - at least 9"x12"
- X-Acto cutting knife
- 3-4 packs of X-Acto replacement blades
- Large Portfolio to transport your work to and from class (Keeping your work in great condition is **vital**)
- Rubber Cement
- Ruler--metal with cork backing is best
- Small Brushes
- White Staedtler eraser
- Drawing materials (Charcoal, Graphite pencils, Colored pencils, Markers, Micron pens, etc.)
- Glue stick
- Artist, masking, or painter's tape
- Scissors
- Cold press illustration board
- Magazines
- Acrylic Medium

## **Art Suppliers:**

Art Center (1636 Union Ave) / Michaels (851 S White Station Rd) / Hobby Lobby (1991 Exeter Rd)