

Neil Rennie  
Assistant Professor of Art  
Department of Art and Art History  
Arts, Literature and Theatre Collegium  
New England College  
Henniker, New Hampshire 03242

Office: Science Building 118A  
Faculty Box 47 (Simon Center)  
E-mail: [nrennie@nec.edu](mailto:nrennie@nec.edu)  
Phone: 603.428.2471/617.875.4781  
Office Hours: MTWR 8:30-9:15AM  
or TR 1-3:30 SB116A  
Class Site: [www.naerct.org](http://www.naerct.org)

COURSE: AR1710 - PHOTOGRAPHY I  
Fall 2012 Science Building 113D  
Section 1-MW 9:20-11:30 AM

**COURSE DESCRIPTION:**

The potential of the computer to transform the medium of photography has become an issue as central to craft as to aesthetics. This class explores the traditional fundamentals of photography employing the new technology in a simplified, parametric workflow. Emphasis is placed on personal expression with B&W and color imagery. A digital camera that allows manual control of aperture and shutter and uses the Raw format is required. ([www.naerct.org](http://www.naerct.org)). Offered every semester, this course satisfies the creative arts ALT distribution requirement.

**COURSE OBJECTIVES:**

The class is intended to acquaint the beginning student with the use of the digital camera and the workflow to the printer that they may express themselves with light and form, focus and meaning in photographic imagery.

**COURSE REQUIREMENTS:**

Students are responsible for the contents of the lectures, text and handouts, completing all assignments, a quiz and midterm exam, and a final portfolio. Attendance is required at all classes. More than five unexcused absences may result in a failing grade for the course.

**PROCEDURAL OVERVIEW:** Each week through midterm, there will a specific assignment requiring approximately 100 images. At the following class students will upload, edit, translate, and present an edited selection of the best 10 adjusted images. The best four are printed for critique the following class. After midterm everyone works on a final project, creating imagery and work prints for weekly for discussions. This class will culminate with the presentation of a final project portfolio the last class of the semester.

**EVALUATION:**

Students are evaluated on the quality and completeness of assignments (25%) and classroom contributions (25%), a midterm quiz and exam (10%), and a final project to be presented at the final class with an oral introduction, a written artist statement, and a CD which documents all of their work for this class (40%).

**TEXT:**

Handouts and instructional videos available online ([www.naerct.org](http://www.naerct.org)) will replace a traditional text. For a traditional text, PHOTOGRAPHY 9<sup>th</sup> Edition, London, Stone, Upton, eds., Prentice Hall, ISBN #0-13-175201-4 is recommended but not required.

If you have a documented learning need that will require accommodations for this class, you should see Anna Carlson in the Disability Services Office, CEI 210. She will help you determine possible accommodations for this class. Once you have completed the Needs Assessment Form with Ms. Carlson, we can meet to decide how I can best help you overcome any barriers to your academic success. Please be aware that you must be able to demonstrate competency in this class. This means that with accommodations, you can meet all the educational objectives of the course. For more information, see the Policy on Accommodations listed on the NEC website under Disability Service.

# PHOTOGRAPHY I AR1710

## 1] Introductions

Student introductions, supplies & requirements  
Lecture: The Path of Light and using the camera controls for exposure, focus, and white balance.  
How B&W works differently from color for imagery.  
Navigating Adobe Bridge and the Camera Raw translator demonstration for the digital workflow.  
*Shooting Assignment: expose 100 images in RAW format with subjects of your choice. Only use the best quality jpeg if you don't have RAW. Remember we will be using these as B&W images.*

## 2] Lecture: Depth of Field

Learn how the aperture and other important factors control the area of focus, with practical and historical examples for photographers.  
Edit, sort & process RAW or jpeg files in Camera Raw and explore Photoshop navigation, preferences, and printing.  
*Shooting Assignment 1: Expose 100 images, half of which should employ large depth of field in the fashion of the Imogene Cunningham & Edward Weston (f-64 group). For the other half, employ selective focus to direct your audience in the style of W. Eugene Smith and Roswell Angier. Make four prints with DoF (2 of each type).*

## 3] Lecture: Motion

The relativity of motion and its creative use  
Controlling the image not just the exposure  
Lab: Processing RAW files and converting to B&W for prints  
Critique of Depth of Field assignment-4 prints due  
*Assignment 2: make 100 images working with motion, half should control how moving objects appear and half should create motion with camera movement. Make four prints of motion, two from each type.*

## 4] Lecture: Point of View

Learn how to use angle of view and scale in the photographic tradition. See how your imagery changes printed in monochrome.  
Lab: B&W printing and processing the motion assignment, archiving digital work.  
Critique of Motion Assignment-4 prints due  
*Assignment: Shoot at least fifty images, all with different points of view on the same subject, likewise with an object. (100 images) Make four PoV B&W prints (2 of subject, 2 of object).*

## 5] Lecture: Color

We examine color theory and the color of light for making imagery, and then learn how to process and print color.  
Color space and print profiles are discussed.  
Lab: supervised printing (B&W) for motion and PoV  
Critique of Point of View assignment-4 B&W prints due  
*Assignment: Make portraits in a landscape at different times on a bright sunny day only. Set your WB to daylight and shoot from noon to dark, taking 10 or so every hour until the last hour of daylight. Then, keep shooting constantly until there is no more light. 100 images*

## 6] Lecture: Color Description.

We explore the terms and systems for color, and ideas what photographers have used historically. We look at slides of the color illusions by Joseph Albers.  
Critique of Time of Day assignment-4 prints due  
Lab: supervised printing and individual screen critique.  
*Assignment: Use the psychological effects of tints & shades to affect how your audience responds to your imagery. Expose normally, but make the density changes in the software. Make four prints (2 tints and 2 shades).*

7] Lecture: Color Relativity and Perception - □Pre-visualizing color and using color to create psychological and metaphorical effects □ - "The Limited Palette": Streamlining our use of color and comparison of photography to other media -Discussion and Slideshow of color photographers/painters/filmmakers with slideshow of master works.  
Critique of Tints and Shades assignment  
*Assignment: Choose an artist of any medium (from Expressive Color Handout or on your own with Instructor's approval) who employs a distinct and/or striking use of color. Shoot a minimum of 50 images using a similar palette (and, if desired, a similar overall approach). HAVE IMAGES IN-CAMERA*

## 8] Lecture: Introduction to the final project

We will discuss project proposals and shooting requirements, as well as project ideas and what students have done previously.  
Critique of The Limited Palette assignment-4 prints due  
**Review for quiz**  
Assignment: Project proposals-1 page—DUE TUESDAY  
Make 100 images for your idea(s) for a final project

## 9] Discussion of Final Projects

Students present their ideas to the class for feedback.  
Lab: work prints for final project-4 due  
Printed proposals should be displayed with 4 prints from project ideas.  
**Quiz**  
*Assignment: shoot for final project and study for the Exam*

11] Lecture: Alternatives for digital photographic presentation. Students learn to make and use slide shows and create a web capable presentation that documents the best work from their assignments.

## EXAM

Viewing and discussion of project work prints.  
*Assignment: Photograph and print for final projects*

12-14] Final project work print critique and print production. Individual critiques and viewing of student photographic projects. Transitioning your proposal into an artist statement to display at your final critique. Editing and sequencing.

15] Final critique: Final Project Presentation of at least 10 images with written and oral artist statements and jpeg documentation on a CD.