ATTENTION: This is an advanced photography class! You must know your camera controls before this class begins. You will be tested on this during the first class.

Class Description
You must already have a good working knowledge of your camera (controls including shutter speed, ISO, aperture, and focus), some rudimentary lighting skills, and computer programs, (especially Adobe Creative Suite and Photoshop) however:
This is not a Photoshop illustration class: this course is about capturing images and the camera.

This course sees students from those with advanced knowledge to intermediates. Basic photography is required to register for this class. As such, you may find that not all students will be expected to perform at the same level, but all students will be challenged, to grow and learn.

We will review the basics of photography, using digital capture and output, including advanced camera controls. We will concentrate on lighting (including artificial and strobe lighting); color theory; composition and design; how to tell a visual story; sports; tabletop and product photography; portraiture; digital manipulation of imagery and editing; display and presentation.

You will also present, during the first class, your best 10 photographs, as an entrance portfolio. Be prepared to do this!

Equipment
- A high-end digital camera is recommended, and one with manual settings is required.
- You may not use a camera phone, or consumer model camera without controls.
- Interchangeable lenses are optional, but recommended.
- Tripod and some filters (polarizing primarily), digital medium cards, and removable drive.
- Have a good bag to carry your equipment.
- Portable strobes are encouraged. You will be able to check out studio strobe systems, and gear, from the Department for lighting projects.
- There is a small professional darkroom, available to students who wish experiment with film

Bring your camera to class, as we will be using them during class.

Computers
Macs are accessible in the classroom with Photoshop CS6. A portable computer with your own programs is recommended, either PC or Mac. Photoshop is available free to students. During the first class we will determine how many of you will be using your own computers, and whether you need to use the department computers for your work, and which programs are preferred.

Room Access
You will be issued a Room Access code on your U-card that allows you to enter our classroom, (except when another class is present, and then only with the permission of the instructor). We will work also work in the studio and darkroom.

Assignments
Assignments are graded 50% on technical expertise, and 50% on whether they are good photos, according to my judgment.
Submitting Assignments
You will be expected to know how to use Canvas, and how to post assignments.
Upload assignment images on Canvas as Jpegs, no larger than 1/2 mb (500K).
Large images will not be accepted.
Images must be labeled as such:
2 digit assignment number, underscore, and your last name. i.e: Ass#_LAST NAME_xxxx
Example: 02_Cone_caption

Mentors
Every week one or more students will be required to introduce the class to a different
photographer, talk about their work, background, their images, and what is significant about
their work to you, the student. They can be historic or contemporary. There will be a sign up
during the first class. You will upload your presentation to canvas as well as a pdf.

Semester Project
Within the first 3 weeks you will identify a semester-long project that you will photograph. This
can be a documentary, news, people, events, chronological, or subject portfolio. We will review
your progress in class each week.

Final Portfolio and Careers
We will concentrate on photography as a communication tool, either as a career, or as a tool in
your career. You will produce a professional quality final portfolio by the end of class. A
professional website is encouraged, but optional. This also includes marketing materials.

Classwork
You will be responsible for all information introduced in class, all photographers from the
lectures, and all information on CANVAS. There are no exceptions made to course curriculum due
to content. At times, mature images are presented. If you have issues with this, notify the
instructor at the beginning of the semester. Attendance is expected and this syllabus may change
depending upon the class.

At times we will leave the classroom and take photographs on campus, so make sure your
camera is with you.

Grading Policy
Assignments must be completed and posted by the beginning of each lecture. Images will be
uploaded to CANVAS, in the appropriate Assignment folder. No assignments will be accepted
after 2 weeks from the assignment date. Each assignment is scored at 10 points, and five points
per week are taken away for late work.

Final portfolio 250 points  
Semester Project 250 points  
Photographer review 140 points  
Assignments (13) 260 points (20 points each; 50% technical/50% on quality  
Class participation/photos 100 points, including in camera quizzes.

1000 Total points

Contact the instructor if you will not be present in class. Attendance is expected, and taken into
account for your final grade.

CLASS SCHEDULE

Week 1 – August 22
Introduction to the class
• Expectations from me, and you for the class. What do you want to know?
• Review of the syllabus and room access forms.
- A look at your instructor’s work, career, and how photography has changed in that time.
- Review of basic photography controls and skills.
- Equipment inventory: what do you have, what do you want?
- Review of photography genres
- Sign up for the photographer review.
- A tour of the facilities and equipment
- Introduction to semester long project requirements
- **Assignment 01**  Portfolio - 10 of your best images on a flash drive for review in class

**Week 2 – August 29**   **In the Studio**
- Photographer review
- What is a studio?
- Types of artificial light Types of strobe lights
- Modifying light
- How to work in a studio
- The studio camera
- Accessories in the studio, bits and pieces, stands, flags, and bounce, props
- Product photography
- **Assignment 02** - Equipment list: what you have, what you want, and why.

**Week 3 – September 5**   **People in the studio**
- Photographer review
- How to work with models in a studio
- Posing models
- Different genres of portraiture
- Special Effects
- **Assignment 03** - Photograph one product in the studio, 3 different lighting setups.
- **Semester Project Presentation**: finalize your subject and trajectory for completion

**Week 4 – September 12**   **Color and Color Theory**
- Photographer review
- Using color to tell a story
- Choosing color or black and white
- Editing with color and Photoshop
- Color themes
- Developing your own color sense
- **Assignment 04** - Studio Portrait. A full, studio portrait, on a plain background.

**Week 5 – September 19**   **Photoshop and its power**
- Photographer review
- Editing in Photoshop
- Layers, color correction, and manipulation
- Masking and clipping an image
- **Assignment 05** - Color. Photograph a scene in color and black and white.

**Week 6 – September 26**   **Portraits, and Events**
- Photographer review
- Portraits
- Travelling studios
- Environmental portraiture and equipment
- Events
- Film and Television
- Equipment and rights
- **Assignment 06** - Fully clip, color correct, and resize a studio photo for publication

**Week 7 – October 3**

- Action!
- Photographer review
- Sports
- Wildlife
- Journalism
- Equipment
- **Assignment 07** - 6 portraits of different people, some with lighting, bounce, etc.

**FALL BREAK - October 10**

Take your camera with you: shoot - shoot - shoot!

**Week 8 – October 17**

- **Editorial Work**
- Photographer review
- The editorial photographer
- The future of newspapers/magazines
- Blogs and social media
- How to get the story, how to tell the story
- **Assignment 08** - Sports, action, or movement in photography. Demonstrate, pan, blur, freeze.
- **Assignment 09a** – Choose a news story topic for the week

**Week 9 – October 24**

- **Stock Photography**
- Photographer review
- Stock photography
- Shooting for stock
- Selling your work
- Keeping a stock file of photographs, and keeping organized
- **Assignment 09** - Shoot a news story and present 7 images in order on Power Point or PDF w/ captions, on black background.

**Week 10 – October 31**

- **Fine Art**
- Photographer review
- The Fine Art world
- Printing
- Film and older technologies
- Marketing
- **Assignment 10** - Present your plan to organize your imagery. 200 words w/screenshot

**Week 11 - November 7**

- **Choosing a Mentor, Style, and Genre**
- Photographer review
- What is a style?
- Following your interests
- Working as an assistant, post graduate studies, keep shooting
- **Assignment 11** - Make art - 5 photographs

**Week 12 – November 14**

- **The Business of photography**
- Photographer review
- How can you make your living?
- Area of interest and portfolio: generalist or specialist
- Business Plan
• Marketing, card, website, blog, and logo
• Paperwork: invoices, estimates, bids, terms, model releases
• Bidding a job, what’s it worth? Day Rates vs. space rates
• Photo rights and copyrights
• Assignment 12 - Show 6 photographs that mimic a mentor’s style

Week 13 – November 21 Equipment, Travel, and Work
• Photographer review
• Equipment: how much is enough, specific to type of work
• Teaching and further education
• Internships and assistantships
• Travel and self-funding, crowd sourcing
• Other things to know along the way, passion and hustle
• Are you social, or do you need to hire an agent?
• Assignment 13 - Develop a business card, logo, and website plan, plus docs. Describe how and where you will use your photography. 500 words.

Week 14 – November 28 Semester Project Presentation
• Final Portfolio drafts
• Semester Project Presentation, uploaded as a pdf on Canvas

Week 15 – December 5 Final Portfolio Review
• Final Portfolio - 16 of your strongest images.
• Organize by interest, color, orientation.
• Must have been taken during this semester.
• Presented in class with Power Point
• Upload presentation with PDF to Canvas

Rules of Conduct:
Criticism should be constructive and show respect for others. When others speak don’t be typing or checking your email. Computer privileges will be suspended if you don’t comply. I know who is listening.

Accommodation: Photography is a synthesis of the technical and the creative. No accommodation will be made, either for content of imagery that is presented by the instructor, or other students and it is assumed that all students are adults. If you would like to present imagery of any sensitive nature, please inform and show this work to your instructor first. If you have personal issues with viewing artistic content please contact your instructor.

Attendance. Students enrolled in a class but not attending the first two classes may be required to withdraw from the class. I expect regular attendance at all class meetings. You are not automatically dropped from your classes if you do not attend. You must officially drop your classes by the published deadline in the academic calendar to avoid a "W" on your record. You are responsible for satisfying the entire range of academic objectives, requirements and prerequisites as defined by the instructor. If you are absent from class to participate in officially sanctioned University activities (e.g. band, debate, student government, intercollegiate athletics), religious obligations, or with instructor’s approval, you will be permitted to make up both assignments and examinations.

The instructor is a professional photographer, who travels and works on location. There could be a time when the class may have a substitute instructor, or be cancelled, due to work schedules, but advance notice will be given if this happens.

Incompletes
Incompletes may be granted for unforeseen circumstances that were beyond the student's control, providing the student is maintaining a C average, has completed at least 80% of the course material and notifies the instructor as soon as the circumstance develops.

Disability Accommodation Policy. The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in alternative format with prior notification to the Center for Disability Services.