

DIGITAL PHOTOGRAPHY

Berkeley Art Studio

Adam Thorman

Class website: <http://adamthorman.com/basdigitalspring14.html>

Class blog: <http://basdigitalspring14.wordpress.com/>

COURSE SYLLABUS

We live in an exciting time for photography where everyone engages with photographs constantly. Despite this near universal familiarity, we aren't taught how to read photographs. In addition to learning how to use our cameras we'll be discussing what photographs mean and how that meaning is constructed.

Your camera is a just a tool. Your vision is what makes your images. That said, it's a very important tool. We will explore its settings and functions and how they affect your images, as well as exploring some of the nooks and crannies of your camera's menus. Most importantly, we'll discuss how those choices affect the content of your images. Through critiques you'll learn the critical language and perspective necessary to understand photographic images.

By the end of this class you will have a functional familiarity with your DSLR camera and all of its manual settings as well as an understanding of how to read and discuss photographs.

Students will also be prepared to move on to the next level of classes at the Berkeley Art Studio.

COURSE OBJECTIVES

By the end of this class students will feel confident operating their Digital SLR cameras as well as have a working understanding of composition and exposure. Students will also have the ability to interpret photographs and the language to discuss them.

Some Rules and Hints for Students and Teachers

By Sister Corita Kent

RULE 1:

Find a place you trust and then, try trusting it for a while.

RULE 2:

GENERAL DUTIES AS A STUDENT

Pull everything out of your teacher.

Pull everything out of your fellow students.

RULE 3:

GENERAL DUTY AS A TEACHER

Pull everything out of your students.

RULE 4:

Consider everything an experiment.

RULE 5:

Be self disciplined.

This means finding someone smart or wise and choosing to follow them.

To be disciplined is to follow in a good way.

To be self-disciplined is to follow in a better way.

RULE 6:

Follow the leader.

Nothing is a mistake.

There is no win and no fail.

There is only make.

RULE 7:

The only rule is work. If you work it will lead to something.

It is the people who do all of the work all the time who eventually catch onto things.

You can fool the fans - but not the players.

RULE 8:

Do not try to create and analyze at the same time.

They are different processes.

RULE 9:

Be happy whenever you can manage it.

Enjoy yourself. It is lighter than you think.

RULE 10:

"We are breaking all the rules, even our own rules and how do we do that?

By leaving plenty of room for 'x' qualities." –John Cage

HELPFUL HINTS:

Always be around. Come or go to everything.

Always go to classes.

Read everything you can get your hands on.

Look at movies carefully and often.

Save everything. It may come in handy later.

PHOTO SUPPLIES (LOCAL):

Looking Glass Photo & Camera

2848 Telegraph Ave, Berkeley

(510) 548-6888

Hours: M-F 9am-8pm, Sat 10am-6pm, Sun 11am-5pm

Calumet Photographic

2001 Bryant St. (@18th St. San Francisco

(415) 643-9275

Adolph Gasser, Inc.

181 Second St., San Francisco

(415) 495-3853

Pro Camera

1405 Minnesota St. (@ 25th St.

San Francisco

(415) 282-7368

PHOTO SUPPLIES MAIL / ONLINE ORDERING:

B&H Photo-Video, New York, NY

(800) 606-6969

www.bhphotovideo.com

Freestyle, Los Angeles, CA

(800) 292-6137

www.freestylephoto.biz

Adorama

(800) 223-2500

www.adorama.com

RECOMMENDED TEXTS:**Technical**

The Practical Zone System - Chris Johnson

The Creative Digital Darkroom - Katrin Eismann and Sean Duggin

How Digital Photography Works - Ron White

Adobe Photoshop CS6 for Photographers - Martin Evening

Theoretical

Teaching Photography: Notes Assembled - Philip Perkis

The Nature of Photographs - Stephen Shore

Seeing Is Forgetting the Name Of The Thing One Sees - Lawrence Weschler

Photography After Frank - Philip Gefter
The Photograph as Contemporary Art - Charlotte Cotton
On Photography - Susan Sontag
Camera Lucida - Roland Barthes
Words Without Pictures - LACMA
Art Photography Now - Susan Bright
Setting Sun: Writings By Japanese Photographers - Ivan Vartanian
This Means This, That Means That: A User's Guide To Semiotics - Sean Hall

Print Publications:

Blind Spot
Hotshoe
Aperture
Contact Sheet
Capricious
Afterimage

Online Magazines & Blogs:

www.americansuburbx.com
www.jmcolberg.com/weblog/
www.flakphoto.com
www.fractionmagazine.com
www.seesawmagazine.com/

WEEKLY SCHEDULE (subject to change)

Class 1:

Introduce myself and the class outcomes and expectations

Hand out syllabus, supply list etc.

Intro to photography and digital photography

Understanding your camera

Understanding exposure

For next class:

Scavenger Hunt Assignment

Get an external hard drive

Look at your camera manual and familiarize yourself with specifics

Bring manuals and a full battery to class

Bring a small journal for taking notes

Class 2:

Mini-Critique of Scavenger Hunt images

Lecture on Camera basics: F-Stop, shutter speed light meter.

Including stopping motion and blurring motion and depth of field.

For Next Class:

Depth of Field and Shutter Speed Assignment

Be prepared to discuss what worked and what didn't.

We will talk about technical challenges next class.

Class 3:

Mini-Crit

Review camera basics. Address questions from last class or last week.

Lecture on composition

Introduce Time of Day Assignment

For Next Class:

Time of Day Color Assignment

Bring in favorite 3-5 to discuss

Class 4:

Color Lecture and discussion using the Time of Day/Color Assignment as reference.

For Next Class:

Assignment TBA

Class 5:

In Class Critique

Lecture on portraiture

For Next Class: shoot portrait project

Class 6:

In Class Critique portrait project
Final Project Lecture
Hand out Final assignment
For Next Class:
Narrative of 7-9images

Class 7:
Final Discussion