

SEMESTER AT SEA COURSE SYLLABUS
University of Virginia, Academic Sponsor

Voyage: Spring 2016
Discipline: Studio Arts
Course Title: ARTS 2511-102: Fine Art Photography
Division: Lower Division
Instructor: Erika Gentry
Email: Erika@erikagentry.com
Meeting Time: Schedule B, 14:40-16:00
Office Hours: TBA

“Historically, tension between the photograph as document and artistic interpretation has been at the heart of debates as to the status of the photograph as art.” – Liz Wells (6785)

COURSE DESCRIPTION

This is an art studio course that introduces students to fine art photography, using digital processes. Assignments are designed to help students understand the visual language of photography. Students will make photographs during this trip and will use Adobe Lightroom 6.0 to edit, adjust and present them. The desired goal of this course is to give students an understanding and appreciation for fine art photography through lectures and readings. International contemporary and historical photographers will be introduced and explored as related to port visits. Students will have an understanding of basic camera settings, exposure choices, file management organization, post-production processes and delivery modes. Course projects are designed to engage students with core concepts intrinsic to photography and photographic language. Students will use time on board to download, organize, edit, and develop images to ready them for digital delivery and display. Readings, lectures, critiques and discussions are designed to expose students to historical and contemporary practitioners and genres. Students will use time in port to explore each country with camera in hand. Over the course of the journey students will make and curate their own images that function as a personal inquiry and as fine art.

COURSE OBJECTIVES

Upon completion of the course, the student will be able to:

- Experience and analyze through lectures, field labs and photographic assignments various cultures from the perspective of an outsider
- Gain greater understanding of personal fine art development through study and practice of photography in relationship to place
- Assess design principles and visual syntax in images
- Evaluate historical and contemporary photographers in a fine art context
- Select appropriate camera settings to achieve proper exposure
- Measure light using in-camera and handheld meters
- Estimate depth of field and motion based on creative intent and camera settings
- Manage image transfer and storage

- Edit and showcase images using basic panels and modules in Adobe Lightroom 6.0

REQUIRED TEXTBOOKS

1. AUTHOR: Angela Faris Belt

TITLE: *The Elements of Photography: Understanding and Creating Sophisticated Images*

PUBLISHER: Focal Press

ISBN #: 978-0-240-815150-2

DATE/EDITION: 2nd Edition, 2012

Available as paperback or ebook

ELECTRONIC COURSE MATERIALS *(available on the ship Intranet)*

2. AUTHOR: Liz Wells

ESSAYS: *On and Beyond the White Walls – Photography as Art & The subject as object; photography and the human body*

TITLE: *Photography: A Critical Introduction*

PUBLISHER: Focal Press

ISBN #: 978-0415854290

DATE/EDITION: 5th Edition, 2015

Available as paperback or ebook – see intranet to download just this article

3. Adobe Lightroom CC/6.0 Help PDF – *see Intranet to download or pre-download from Internet*

4. DVD *Manufactured Landscapes – Edward Burtynsky*

5. John Szarkowski's *The Photographer's Eye*

REQUIRED MATERIALS

1. Laptop computer capable of running Adobe Lightroom 6.0 or CC (these are the same program).
2. Adobe Photoshop Lightroom 6.0 or CC (installed and ready on your laptop).
3. A digital camera with RAW file capture capabilities, manual shutter speed and aperture controls. The camera can be any size (DSLR or compact) as long as it has manual controls. Cell phone cameras are interesting and will be discussed but are not enough for this course. There are a lot of options. For comparison-shopping visit www.dpreview.com or email me with your questions.
4. A minimum of two media cards compatible with your camera, the bigger the better (4+ gigs)
5. A portable USB or fire wire/thunderbolt drive **500 gigabytes+** to back up all images off of your laptop and run your Lightroom catalogue. Most new drives on the market are 1 Terabyte or more. The drive should power off of your laptop.
6. A 4"x5" or 8"x10" or smaller 18% exposure "gray card".
7. Textbooks as outlined above. A sense of adventure and a positive attitude.

COURSE OBLIGATIONS

- Full participation in the course (including class and field lab attendance and completion of assignments and exams) is expected. Absences are only excused when accompanied by a note from the doctor in the clinic. Lack of engagement will affect your participation grade.
- You are responsible for material that appears in the textbooks and supplementary materials that I will be giving you as well as lecture material available on the ships intranet or as otherwise announced in class.
- Assignments must be ready at the beginning of class on due date.
- Assignments must be prepared in a folder lastname_firstname_A1 etc. All file formats must adhere to individual assignment guidelines and turned in on the ships intranet server.
- Attend field labs as outlined on the course schedule.
- Expect to spend 6–10 hours per week on class homework.
- Take the Midterm Exam and complete the final project
- No late make up exams unless arranged in advance
- Complete in-class labs as scheduled

Exam Information

There are quizzes, a mid-term exam and a final project. A missed exam equals a zero for the exam, with no make-up exams offered. If you must miss an exam due to extenuating circumstances, you may take the exam *before* the day scheduled. Contact me if there are extenuating circumstances. Quizzes and exams are given in the first 1/2 hour of class. Late arrivers forfeit their chance to take the quiz. Please bring a #2 pencil and eraser to all exams.

Written Assignments

Written assignments such will be graded on the basis of content, clarity of expression, thoroughness, and writing skills (grammar, spelling)

Critiques

Critiques are required and are perhaps the most important feedback you will receive this semester. Open communication with your peers is expected, and your sincere opinions are highly valued in this class. A “critique” is a structured class period with the intention of presenting your photographs and your ideas with your classmates. The goal is to give each other feedback and ask questions that might be insightful and improve the work. Meaningful discussions occur only when everyone is involved. You’re feedback and participation in critiques are considered under the “participation” grade.

Classroom Etiquette

Our time together is brief; please take care of personal business outside of class. Other than pertinent questions and discussion, conversations should not occur during the lecture portion of the class. Please be on time. Arriving late to the class or leaving early will negatively impact your participation record. Students are expected to be effective, contributing team members when present in class.

Assignment Protocol

Each image you turn in should be photographed for this class only (no past work). Any digital file that you turn in on the designated drop space of the ships intranet server must be clearly labeled in a folder in the following format: *your name_assignment_extension* (for example: *erika_gentry_A1*) assignments are due by their assigned due dates. Assignments turned in one week late are marked down 10%, Two weeks 20%. Assignments more than two weeks late are not accepted. **Emailed assignments are NOT accepted.**

TOPICAL OUTLINE OF COURSE

The topical course outline has the general outline for the class and the dates that assignments are due. The topics may change depending on the interests and experiences of the class, speaker and presentation opportunities and freak acts of nature. Your schedule and all of the pertinent assignments are posted on the schedule. All assignments, schedules, readings, etc exist as electronic files and can be retrieved from the ships intranet. **Come prepared for class.** Check for supplies required for each week so as not to fall behind.

Depart Ensenada- January 5:**B1- January 8:**

- Introduction to the course and to each other, syllabus, class policies and objectives, supplies.
- **Lecture:** *Photography as Art – A Whirlwind History*
- **Read:** Farris Belt, *Introduction, Chapter 1 Before you Begin and Chapter 2 Metering and Exposure*
- **Assignment 1:** Chapter 1 Reading “Selecting a Subject” Exercise (condensed) (due 1/9)

B2- January 10:

- **Lecture:** *Metering, Reviewing Your Camera/Camera Controls and Settings*
- **Read:** Farris Belt, *Introduction, Chapter 1 Before you Begin and Chapter 2 Metering and Exposure*
- **Due: Assignment 1:** Chapter 1 Reading “Selecting a Subject” Exercise (condensed)
- **Assignment 2:** Gray Card Metering, Equivalent Exposure and Bracketing Exercise (Large JPGs, shot in Manual mode) (due 1/11)
- **Bring:** Camera and Gray Card

B3- January 13:

- **Lecture:** Motion & Depth: *The Seascape and Tourism in Contemporary Photography* Martin Parr, Richard Misrach, Hiroshi Sugimoto et al.
- **Read:** Farris Belt, *Chapter 5 Shutter Speeds, Time and Motion Part 1*
- **Due: Assignment 2:** Gray Card (yourname_A2) jpg files
- **Assignment 3:** *Motion & Depth with Intention* due 1/17

Honolulu: January 12 – Field Lab Exploring on our Own *Seascape, Landscape and Tourism.*

Work on Assignment 4

B4- January 13:

- **Lecture:** *Adobe Lightroom File Structure, Importing, Basic Editing, Exporting*
- **Reference:** Adobe Lightroom Help pdf, *Chapter 3 Workflows, 4 Workspace, 5 Importing, 6 Viewing, 7 Managing Catalogues and Files, 9 Organizing*
- **Lab 1:** Importing and Organizing
- **Bring:** Your laptop, hard drive and camera (charged) with card reader
- **Read:** Farris Belt, *Chapter 5 Shutter Speeds, Time and Motion Part 2*
- **Cont. Assignment 3:** *Motion & Depth with Intention* due 1/17

B5- January 16:

- **Due Assignment 3:** Motion with Intention, Class critique: (yourname_A2) RAW files
- **Read:** Farris Belt, *Chapter 4 Aperture, Focus, Lenses and Clarity*
Equivalent Exposure Quiz (take home due January 20)

Study Day(s)

B6- January 21:

- **Lecture:** Composition and Lenses, Japanese Photography and Photographs of Japan: Hiroshi Sugimoto (contact film), Mao Ishikawa, Noya Hatakeyama and Hiromi Tsuchida
- **Read:** Farris Belt, *Chapter 3 Framing, Borders and Multiple Frames, Part 1*
- **Resource:** www.fractionmagazinejapan.com
- **Assignment 4:** *Rule Following / Rule Breaking* due 2/6

B7- January 23:

- **Lab 2:** Lightroom Editing Development Module, Histograms
- **Lightroom Lab 2:** Basic Panel, Color and Black and White
- **Reference:** Adobe Lightroom Help pdf, *Chapter 10 Processing and Developing*
- **Read:** Farris Belt, *Chapter 3 Framing, Borders and Multiple Frames, Part 2*
- **Cont. Assignment 4:** *Rule Following / Rule Breaking* Due February 6

Yokohama: January 24-25

In-Transit: January 26

Kobe: January 27-28

B8- January 30:

- **Lecture:** *Chinese Photography and Photographs of China, Hong Kong and Vietnam: Edward Burtynsky, Nadav Kander, Yao Lu*
- **Resource:** *DVD Manufactured Landscapes, Edward Burtynsky*
- **Resource:** The Propellor Group: <http://www.the-propeller-group.com/>
- **Cont. Assignment 4:** *Rule Following / Rule Breaking* Due February 6

Shanghai: January 31-February 1

In-Transit: February 2-3

Hong Kong: 4-5

B9- February 7:

- **Due Assignment 4:** *Rule Following / Rule Breaking*, Class critique: (yourname_A4) RAW files
- **Assignment 5:** *Light as Subject*, due 2/22

Ho Chi Minh: February 8-12

B10- February 14:

- **Lecture:** *Myanmar & India – Spectacular Light*
- **Cont. Assignment 5:** *Light as Subject*, due 2/22

B11-February 17:

- **Lab 3:** Selective Editing, Development Module
- **Lightroom Lab 3:** Selective Tools, HSL
- **Reference:** Adobe Lightroom Help pdf, *Chapter 10 Processing and Developing*

Yangon: February 17-21

B12- February 24:

- **Due Assignment 5:** *Light as Subject*, Class critique: (yourname_A5) RAW files
- **Assignment 6:** *Self and Other as Subject*, due 3/9

B13- February 26: *Lecture: The Self and Other as Subject*

- **Cont. Assignment 6:** *Self and Other as Subject*, due 3/9
- **Read:** Wells /Henning *The subject as object; photography and the human body*

Cochin: February 26-March 2

B14- March 5:

- **Discuss** Wells /Henning *The subject as object; photography and the human body*
Cont. Assignment 6: *Self and Other as Subject*, due 3/9

Study Day(s)

B15- March 8:

Midterm Exam – Readings and Lightroom, Multiple Choice and Fill in the Blank

Port Louis: March 8

B16- March 11:

- **Due Assignment 6:** *Self and Other as Subject*, Class critique: (yourname_A6) RAW files
- **Assignment 7:** Exhibition Review due 3/22
- **Read:** John Szarkowski's *The Photographer's Eye*

Study Day: March 11

B17- March 14:

- **Lecture:** *Fine Art Photography in South Africa, Zanele Muholi, Pieter Hugo, et al.*
- **Read:** *On and Beyond the White Walls, Intro - Early Debates and Practices – Photography as Art*, Liz Wells
- **Cont. Assignment 7:** Exhibition Review due 3/22

B18- March 22:

- **Lightroom Lab 4:** Sharpening, Effects
- **Reference:** Adobe Lightroom Help pdf, *Chapter 10 Processing and Developing*

B19- March 24:

- **Lecture:** *A Body of Work, Artist Statement*
- **Due: Assignment 7:** Exhibition Review
- **Read:** Farris Belt, *Conclusion*
- **Assignment 8:** Final Project

B20- March 25:

Lecture:

- **Final Project Proposals Due – discuss in class**
- **Assignment 8:** Final Project Cont

Tema: March 26-28

Takoradi: March 29-30

B21- April 2:

- **Lab: Lightroom Lab 5:** Editing, Sound and Sequencing for Slideshows
- **Assignment 8:** Final Project Cont

B22- April 4:

- **Lecture:** Ideas for you based on your project proposals
- **Lab:** Work In Progress Feedback
- **Assignment 8:** Final Project Cont

B23- April 6:

- **Lab:** Work In Progress Feedback

- **Assignment 8: Final Project Cont**

Casablanca: April 6-10

Study Day: April 11

B24- A Day Finals, April 14

Final Project Presentation

April 16: Disembarkation Day

FIELD WORK

Experiential course work on Semester at Sea is comprised of the required field lab led by your instructor and additional field assignments that span multiple ports.

FIELD LAB (At least 20 percent of the contact hours for each course, to be led by the instructor.)

Field lab attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field lab.

Ho Chi Mihn City (Saigon), Vietnam

Together we'll take our learned photographic techniques on location and photograph the special TET aka "Vietnamese Lunar New Year" - the most important public holiday in Vietnam as well as visit world renowned fine art photographer's studio Dinh Q Le. We'll visit on the first day of TET – an unusual time as the city empties out and residents return to their family's hometown to reunite with relatives. The normally vibrant streets are quiet yet decorated for the occasion with flowers on every corner. We'll visit and photograph the festivities such as the flowered streets, ancestral altars, people in traditional costume, and nighttime fireworks and parade (if timing allows). Feast on a dinner at the night market of traditional TET cuisine such as *Xoi (Sticky rice)*, *banh chung (steamed square cake)*, and *banh day (rice with meat or bean fillings tightly wrapped inside a leaf)* all very important traditional Tet dishes. Learn more about your camera settings and how to make photographs with both technical and creative intent. Recommended to bring: sunscreen, camera flash, snacks (stores may be closed), camera capable of manual exposure, plenty of digital media cards, a fully charged and/or extra battery, a tripod, sunhat, layered clothing for evening, a flash light, comfortable walking shoes and plenty of enthusiasm.

FIELD ASSIGNMENTS

- Students will be evaluated based on participation in the field lab as well as the execution of the photography assignment associated with that lab.
- Students should strive to work outside of a "snap shot" aesthetic, and attempt to find a photographic and thematic thread throughout each port based on the assignment given. Field assignments will culminate into a final electronic portfolio at the end of the journey including work from multiple ports as well as time on the ship.
- Assignments will be evaluated via assignment rubric but not limited to: on time completion,

creative aesthetic, thematic success and technical form and execution. Students will have the opportunity to show personal growth and improvement through the final presentation culminating in an electronic slideshow.

METHODS OF EVALUATION / GRADING RUBRIC

Your work will be evaluated on the understanding and execution of the assignment, composition and technical proficiency. On time assignment submission is also expected for maximum points. All assignments are to be created uniquely for this class and originated by the student – no past images or “appropriated” images will be accepted and will result in a failing grade for the assignment.

ASSIGNMENTS

NO.	ASSIGNMENT	DUE DATE	POINTS
1	Reading Response	1/9	100
2	Gray Card	1/11	100
3	Motion & Depth with Intention	1/17	100
4	Rule Breaking/Rule Following	2/6	100
5	Light as Subject	2/22	100
6	Self & Other	3/9	100
7	Exhibition Review	3/22	100
8	Final Project Presentation	4/12	150

Labs & WRITTEN WORK

	DUE DATE	POINTS
Equivalent Exposure Quiz	1/20	50
Midterm Exam	3/6	100
Final Project Proposal	3/24	25
In Class Lightroom Labs	see schedule	50

PARTICIPATION (5pts per meeting) 125

PERCENTAGE BREAK DOWN

- Participation – 10%
- Final Project – 15%
- Quizzes and Exams – 15%
- Field Labs – 20%
- Other Assignments – 40%

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University’s honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager’s Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: “On my honor as a student, I pledge that I have neither given nor received aid on this assignment.” The pledge must be signed, or, in the case of an electronic file, signed “[signed].”