

ARTS 312
Spring 2016
MW 5:45-7:50
Langford C-307

Course Description and Prerequisites

Advanced Photography. (2-3). Credit 3.

Advanced photographic image-making; development, control and presentation of the expressive photographic image; expression and criticism. Prerequisite: ARTS 310 or 311.

Course Objectives

The purpose of this course is to help you become a "better" photographer and photograph-based image creator. You will expand your understanding of the technical aspects of photography and then use that knowledge (coupled with computer-based editing) to create images that communicate, motivate, inspire, perplex, or entertain.

Learning Outcomes

Application: Apply concepts of visual design to the creation of photographic images.

Analysis: Examine the roles of personal feelings in relation to visual design presentation.

Examine concepts of creativity as can be applied in photography.

Explore photographic images that may include other media.

Examine various meanings and photographic images.

Synthesis: Create photographic interpretations of some trends in art history such as impressionism, expressionism, etc.

Create photographic interpretations of abstract concepts like time and space.

Create images that use various (specific to each project) elements of visual design and visual symbolism

Evaluation: In an open forum (class presentations) evaluate the student projects in relation to the project criteria.

Safety

As you go from location to location to shoot photos for your assignments, BE CAREFUL. Don't trespass onto private property. Make sure you have permission to shoot at that location and follow all safety guidelines (example: Wearing a hardhat at a construction site). You, and you alone are responsible for your personal safety.

Instructor Information

Name	Glen Vigus
Telephone number	979-847-9348 or 845-3465
Email address	gvigus@ tamu.edu
Office hours	call or email for an appointment
Office location	Langford Building C416F

Resource Materials

TEXTBOOKS: All reading materials will be available FREE online.

VIDEOS: Instructional and software-tutorial videos will be available online via TAMU's MediaMatrix Internet Media Services.

HARDWARE: You will need access to a digital camera with MANUAL CONTROL. Instead of spending money on text books, this course provides you the opportunity to invest in a digital camera. Techniques taught in this course are not limited to any specific type of camera, make or model. However, to take full advantage of this course, you should purchase (or have access to) a digital camera that allows manual control of shutter speed and aperture. New compact digital models that have manual [M] control options can be purchased for as little as \$150. **HOWEVER, unlike ARTS-210 or ARTS-310, this is an advanced course that may at times require the use of an ILC (Interchangeable Lens Camera).** For some assignments you will need to use a tripod (make sure your camera can mount on a tripod). If you cannot borrow a tripod, you can purchase an acceptable one for approximately \$20-\$40.

You will also need access to a computer and the Internet. Assignments will be submitted online. If you are in College Station, you can use on-campus computer labs. Check <http://oal.tamu.edu> for more information.

SOFTWARE: Image manipulation will be performed using Adobe Photoshop. This software is available via Open-Access-Labs on campus (oal.tamu.edu). I encourage you to purchase the Adobe Creative Cloud package for photographers. It includes Photoshop CC plus Lightroom for desktop, mobile, and web for \$9.99/month. <https://creative.adobe.com/plans/photography>

SUPPLIES: There may be one "printing" assignment during the semester. The cost of this project will be determined by the size of your final print and any additional materials you might use to mount and display your work (<\$20).

CONTESTS: You will be required to submit one of your images to a photography contest. Prices per entry can be as little as \$5.00.

Grading Policies

Throughout the semester, you will earn points by successfully completing photographic assignments, presentations, self critiques, peer evaluations, and correctly answering quizzes. Your grade will be based upon your % of total possible points earned. **Instead of taking a final examination for this course, you will produce an online portfolio that includes a body of work generated for this course, along with a printed product (large, mounted print or book).**

90 to 100%	A
80 to 89%	B
70 to 79%	C
60% to 69%	D
59% or Lower	F

IMPORTANT:

****All photos must be shot and post-processed AFTER each photo-assignment has been given. Photos taken prior to this semester cannot be submitted. SET THE CLOCK ON YOUR CAMERA TO THE CURRENT DATE AND TIME.***

****No self-portraits unless instructed to do so.***

****No campus photos. Be creative...venture away from campus to find photographic subjects. I'm a proud fellow Ag, but I've already seen over 100 photos of Sully's Boots and other popular campus icons. Take photos of those subjects for your personal collection, but not for class assignments.***

****Do not submit photos of roommates or significant others "doing their homework."***

****To help you avoid a stressful photo session, avoid photographing animals and small children for your assignments. When facing a deadline, they have been known to present great challenges and/or lack of cooperation.***

****If you photograph a nude subject for one of your assignments, inform your team BEFORE posting your work for peer-review. Doing so gives others the ability to decide whether or not they want to view/critique such work.***

****Request a signed model release form from your subject when appropriate *read attached article.***

Attendance Policy

The University views class attendance (online and in-person) as the responsibility of an individual student. Attendance is essential to complete the course successfully. **You will be graded on your eCampus activity and online peer critiques.** University rules related to excused and unexcused absences are located on-line at <http://student-rules.tamu.edu>.

Course Topics, Calendar of Activities, Major Assignment Dates

The following assignments are subject to change

Week	Topics/Activities/Assignments
1/20	Meeting 1 - Introductions
1/27	Meeting 2 - Photography Assignment 1
2/3	Meeting 3 - Photography Assignment 2
2/10	Meeting 4 - Photography Assignment 3
2/17	Meeting 5 - Photography Assignment 4
2/24	Meeting 6 - Photography Assignment 5
3/2	Meeting 7 - Photography Assignment 6
3/9	Meeting 8 - Photography Assignment 7
3/16	No Class Meeting - SPRING BREAK
3/23	Meeting 9 - Photography Assignment 8
3/30	Meeting 10 - Photography Assignment 9
4/6	Meeting 11 - Photography Assignment 10
4/13	Meeting 12 - Photography Assignment 11
4/20	Meeting 13 - Photography Assignment 12
4/27	Final Class meeting mount final prints
5/6	Public Exhibit Downtown Bryan

Academic Integrity Statement

“An Aggie does not lie, cheat, or steal or tolerate those who do.”

Acts of academic misconduct will be reported to the Honor Council. Rules and Procedures can be found on the web <http://www.tamu.edu/aggiehonor>

Americans with Disabilities Act (ADA) Policy Statement

The following ADA Policy Statement (part of the Policy on Individual Disabling Conditions) was submitted to the University Curriculum Committee by the Department of Student Life. The policy statement was forwarded to the Faculty Senate for information. The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities, in Cain Hall or call 845-1637. For additional information visit <http://disability.tamu.edu>

College of Architecture Property Statement

"It is unlawful for any person to damage or deface any of the buildings, statues, monuments, trees, shrubs, grasses, or flowers on the grounds of any state institutions of higher education (Texas Education Code Section 51.204)"

The words damage or deface refer specifically to any and all actions, whether direct or indirect, that either diminish the value or mar the appearance of the physical environment.

Photographic Model Release Forms: When You Need Them, When You Don't

by Brenda Tharp

author of [Creative Nature & Outdoor Photography](#)

Photographic Model Release forms are a funny thing. In certain cases we need them, but in others, it's doubtful.



Cinco de Mayo
Celebration

© Brenda Tharp
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Following industry standards, for any work that will appear in consumer or trade magazines, newspapers, or educational books, you generally do not need a model release. This is also true for photographic exhibits. These are considered educational/informational uses.

However, for photos that will be used in commercial applications - ads, brochures, posters, greeting cards, catalogs, postcards, kiosks, trade shows, Web sites, etc. - you will need a release from your subject in order to be "legal."

Some ask: "If you sell a photograph to a newspaper, is it now considered a commercial use since there was commercial gain?" or, "If you sell a print from an exhibit, is that commercial gain?" In theory, no. In practice, my photojournalist friends do not get releases; and my colleagues in the general editorial and fine art genres don't get releases very often, either.

In all these years, I don't know anyone personally who has had a legal issue regarding releases for these areas of photography. I have sold images for use in travel guides, and done many assignments for consumer magazines without needing to get releases. There are exceptions, however, such as corporate magazines.



Untitled, New Mexico
© [Brenda Tharp](#)
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Photographic Model Release Forms: Play it Safe

These days, it's hard to know what to expect from people you may have photographed, but do not know. They could verbally say "sure" and then change their mind later. So I play it safe: I ask for releases on any photograph that I've made where the person is clearly the subject of the image, and that I think I might be able to use commercially. But these are mostly people with whom I've had a conversation, and a personal photography session.

For my candid on the streets, in parks, festivals, or in travel scenes, markets, etc., I usually don't worry about it. But if I think I've made an image that will surely sell commercially, then I'll try for a release.

If you think that your pictures might be commercially used, make the effort to get a release, and be prepared to give something for that permission. A thank-you print or prints, a small donation or payment, etc., is considered fair price for the permission to use their likeness "forever." It may not be required, but it's only fair if they ask for something in return.

MODEL RELEASE

In exchange for consideration received, I hereby give permission to [_____]
to use my name and photographic likeness in all forms and media for advertising, trade, and any other
lawful purposes.

Print Name: _____

Signature: _____

Date: _____

If Model is under 18:

I, _____, am the parent/legal guardian of the individual named
above, I have read this release and approve of its terms.

Print Name: _____

Signature: _____

Date: _____

Model Release

In consideration of my engagement as a model, upon the terms herewith stated, I hereby give to _____ [photographer] his/her heirs, legal representatives and assigns, those for whom the photographer is acting, and those acting with his/her authority and permission:

- a) the unrestricted right and permission to copyright and use, re-use, publish, and republish photographic portraits or pictures of me or in which I may be included intact or in part, composite or distorted in character or form, without restriction as to changes or transformations in conjunction with my own or a fictitious name, or reproduction hereof in color or otherwise, made through any and all media now or hereafter known for illustration, art, promotion, advertising, trade, or any other purpose whatsoever.
- b) I also permit the use of any printed material in connection therewith.
- c) I hereby relinquish any right that I may have to examine or approve the completed product or products or the advertising copy or printed matter that may be used in conjunction therewith or the use to which it may be applied.
- d) I hereby release, discharge and agree to save harmless [photographer], his/her heirs, legal representatives or assigns, and all persons functioning under his/her permission or authority, or those for whom he/she is functioning, from any liability by virtue of any blurring, distortion, alteration, optical illusion, or use in composite form whether intentional or otherwise, that may occur or be produced in the taking of said picture or in any subsequent processing thereof, as well as

any publication thereof, including without limitation any claims for libel or invasion of privacy.

e) I hereby affirm that I am over the age of majority and have the right to contract in my own name. I have read the above authorization, release and agreement, prior to its execution; I fully understand the contents thereof. This agreement shall be binding upon me and my heirs, legal representatives and assigns.

Print Name: _____

Signed/Date: _____

Address: _____

City: _____

State/Zip: _____

Phone: _____

Email: _____