

**JRN/ART F412 PORTRAIT PHOTOGRAPHY:
THE FACE AND THE FIGURE**

University of Alaska-Fairbanks FALL 2013

BUNNELL MONDAYS 6-9PM

Adjunct Professor Kate Wool

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CLASSROOMS/LABS—Bunnell 106, 127, 128, 129

102c Bunnell

Tel 474-6220

OFFICE HOURS BY APPOINTMENT

COURSE PURPOSE: This course will teach the student who has basic or advanced exposure and printing skills to further their understanding of the principles and techniques of portrait photography. Students will work with SLR or DSLR cameras and editing through a digital photo suite such as Adobe Photoshop. Students will learn to perfect their exposures and portrait skills, work with models, and handle studio strobes and equipment using traditional and digital media. Assignments will focus on both technical and aesthetic concerns. In-class critiques will provide feedback on students' work and weekly digital presentations will provide insight on historical and contemporary portrait photographers.

COURSE GOALS: Students will learn to utilize their cameras technically and aesthetically using natural and artificial light. Students will learn to work with all types of people/models for their photographs to successfully create great portraits.

STUDENT LEARNING OUTCOMES: Students completing ART/JRN F412 learn to:
--perfect their exposures for natural and artificial light using SLRs and studio lighting
--work with models professionally and legally
--develop and create their personal vision

3.0 CREDITS

PREREQUISITES: JRN F407 Inkjet Printing or JRN F402 Advanced Black and White Photography or permission of the instructor

EQUIPMENT AND EXPENSES: Students are required to have manual setting film or digital cameras (SLR OR DSLR). These cameras are NOT point and shoot and must provide manual exposure control. Expenses will vary depending on whether the student is shooting film or digital. Students are also required to have a variety of interchangeable lenses or a zoom style lens for their cameras. Flash is beneficial but not required.

LAB FEES: \$75 digital and/or film

REQUIRED READING: *FACES: Photography and the Art of Portraiture*, [Steven Biver](#) (Author), [Paul Fuqua](#) (Author), Publication Date: February 10, 2010 | ISBN-10: 0240811682 | ISBN-13: 978-0240811680 | First edition, and other photographic resources/the internet/library and local Fairbanks photography shows

ATTENDANCE POLICY: Attendance in class is a necessity, however the way to be fully engaged in class is through participation. I will evaluate your active participation in the class using the following general guidelines. These should help you understand my expectations.

Active Participation

We spend every class critiquing each other's work. This is an important part of the creative learning process of photography. Constructive criticism of each other's work helps everyone with their own creativity and future work. We also have a presentation every class on a historical or contemporary photographer. One thing that helps you become a better photographer is looking at photographs. It's important for you to a) be in class to take part in the class critique and see the photo presentations, b) prepare for class by reading any assigned materials and looking at assigned photographers, and c) contribute fully to discussions and group critiques. Plan to attend class, arrive on time, and get involved. A substantial portion of your grade is based on in-class photography critiques, assignments and group discussion.

EVALUATION: The following will be considered with each assignment.

Content, understanding: Do you follow the class discussion and build on others' ideas? When you don't understand something, do you ask questions? Do you use technical skills we have learned in each assignment?

Creativity: Do you generate your own insights and examples and share them in class?

Curiosity and interest: Do you bring enthusiasm to the classroom? Are you in class every week so you can be a consistent contributor? Do you share ideas or issues you've come across in outside reading, current events, or through personal experience?

The evaluations above also pertain to these assignments:

Journal: The journal is a weekly summary of photography critiques, notes, and experiences.

Copywork: Copywork is a digital presentation on a chosen contemporary or historical photographer that the student presents to the class.

Portfolio: A portfolio is a collection of images that show understanding, creativity, and technical photographic skills.

GRADING:

ASSIGNMENTS	40%
FINAL PROJECT-PORTFOLIO	20%
JOURNAL	10%
COPYWORK	10%
ATTENDANCE AND PARTICIPATION	20%
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TOTAL	100%

Three unexcused absences will result in a reduced grade.

Grading will follow UAF Guidelines:

A= An honor grade, indicates originality and independent work, a thorough mastery of the subject, and the satisfactory completion of more work than is required.

A+(98-100) A(94-97) A-(90-93)

B= Indicates outstanding ability above the average level of performance.

B+(87-89) B(84-86) B-(80-83)

C= Indicates a satisfactory or average level of performance

C+(77-79) C(74-76) C-(70-73)

D= the lowest passing grade, indicates work of below average quality and performance.

D(60-69)

F= Indicates failure to meet lowest standards.

F(<60)

I do give + or – in the final grading.

I do not give “NB” or incomplete grades.

RULES OF CLASS AND DARKROOMS:

No food, drink, smoking, or children in the digital labs/darkrooms or the studio at all. No cell phones in class. No pets in the studio.

Attendance in all classes is required (see above ATTENDANCE POLICY). Lab is independent and therefore attendance is reflected in the effort and presentation of each assignment. Cleanliness and respect of other students is of utmost importance since we share facilities. Darkroom, studio, and lab times are flexible with the coded locks but if cleanliness becomes a problem they will be restricted.

Students are allowed to sign up for four hours at a time in their assigned darkrooms. You may only stay longer if there is no one signed up **after** you have finished and you must rewrite your name on the door.

The studio is available to advanced students and one can sign up for three hours at a time in the studio. **No equipment must ever leave the studios or darkrooms at any time.** Additional props may be brought into the studio as long as they are removed when your time is finished.

Students have one or two weeks to finish each assignment depending on the project. Assignments are due **AT THE BEGINNING OF CLASS**. I do not accept late assignments unless you have **PRIOR** permission and it is a deathbed excuse. If you have technical or mechanical problems, **you must redo your shots**. Think ahead and shoot early.

In the field of electronic and print journalism, accuracy and clarity are essential. The ability to communicate information clearly and correctly is the definition of effective communication. Every course in the Department of Journalism emphasizes developing strong writing skills. Therefore a percentage of each course will be based on writing, with grading criteria determined for individual courses by individual instructors.

High ethical standards are essential for maintaining credibility. Every course taught in the UAF Department of Journalism seeks to maintain these standards, starting with an emphasis on producing original and factual work.

Plagiarism is defined as appropriating passages or ideas from another person's work and using them as one's own. Fabrication is the inclusion of an invented statement within a body of otherwise factual work, presented with the intention of deceiving the reader or viewer.

Neither plagiarism nor fabrication will be tolerated at the Department of Journalism. Any student found to have plagiarized or fabricated statements in a Department of Journalism class will receive, at minimum, an automatic "F" for the class. Further action, such as expulsion, also will be considered.

I will work with the Office of Disabilities Services (208 WHIT, 474-5655) to provide reasonable accommodation to students with disabilities. I will let students know that they should go to Disabilities Services to get their disability documented. I will work with the student and Disabilities Services after an issue has been documented.

COURSE SCHEDULE: Always subject to change and/or revision.

Week 1: Welcome to Portrait Photography, introduction, course layout, journal requirements and tour of facilities. Start thinking about copywork presentations and a contemporary portrait photographer that interests you. Bring past work (jpegs, prints and negatives) to class to share.

ASSIGNMENT #1: Thinking: the challenge of what the photographer wants to do. Seeing: the story behind the image. Take a self-portrait with your face in it, then one with your figure. Read: *Portraits from the Past* pg. 1 and *Getting Ready: A Guide to Preproduction* p. 128

WEEK 2: View students' past work. Review cameras, film, exposure, depth of field, developmental controls, filters, photoshop, the zone system. Digital and film lab demonstration.

ASSIGNMENT #2: INFORMAL PORTRAITS, CANDID SHOTS

Take an informal portrait of a friend/family. Take a candid shot of a stranger so that they are still recognizable. Read *Street Shooting* pg. 116

ASSIGNMENT #3: COPYWORK on a contemporary portrait photographer with a one-two page bio, cite sources. See handout for details on copywork. Be original. Choose three photographers you might be interested in by next week. Each student will give a presentation in class every week, sign up for day today.

WEEK 3: Critique, Talk about copywork presentations, assign dates and names. Digital demonstration for copywork, lighting, studio, flash, strobe lights

ASSIGNMENT #4: Acting: How the photo was taken. Artificial light: studio, flash-Take a different shot for every frame using three different lighting techniques, with at least one using flash, strobes, and one other artificial light source. Read *Modifying Light* pg 134 Read *Making Portrait*, the entire section

WEEK 4: Formal portraits, posing, lens, technical: the gear used

ASSIGNMENT #5: FORMAL PORTRAITS, natural light, studio/flash light, posing, poses, hands, etc. Field trip to the library archives to view P.S. Hunt's work. Go around town and photograph ten places that would make good backdrops for portraits. Photograph as if the model was there, think about composition, depth of field, etc.

WEEK 5: Environmental portraits: urban, rural, outside, inside. What can someone's environment say about someone?

ASSIGNMENT #6: Take two environmental portraits, one of someone you know and one of someone you work with. Document in your journal your decisions regarding symbolism, light, color, posture, body language.

WEEK 6: The figure: body as a landscape, pregnant women, newborns, the nude figure.

ASSIGNMENT #7: Take portraits of a nude body indoors and outdoors.
**We will have a model come to the studio for the whole class to shoot. We practice shooting a nude model in the studio with studio lighting.

WEEK 7: Media Law and permission to photograph, commercial photography, copyright information, the business of portraiture, marketing, pricing.

ASSIGNMENT#8: Design a business plan with marketing in mind, model releases, commercial work, fashion. Take a portrait of someone with the intent of selling something within the photo.

WEEK 8: Kids, weddings, pets, etc. How to photograph difficult subjects

ASSIGNMENT #9: Photographing children, pets, couples. Bunnell Lab School children will make a field trip and tour the studio for a portrait session.

WEEK 9: The unnatural, unconventional portrait, intimacy, close-ups, etc.

ASSIGNMENT #10: Take portraits of something out of the ordinary.

WEEK 10: Discuss the final project which is to create a portfolio of portraits. Discuss what a professional portfolio should be, the contents, the creativity, the technical perfection

THE FINAL: A PORTFOLIO OF PORTRAITS: Take your completed assignments and make them better or create new ones to compete a professional portrait portfolio

WEEK 11: Create and design your own portrait project with natural and artificial light, props, etc.

ASSIGNMENT #11: Someone comes to you and wants a portrait, what do you? Document the entire process as if you were approaching this as a professional photographer. Be prepared to discuss the time and expense and the creative aspects associated with the process.

WEEK 12: **FIELD TRIP** to MUSEUM OF THE NORTH to see fine arts collection of photographic portraits

WEEK 13: First round of final critique and proofing. Bring in ten prints for final for critique. Finish copywork presentations and turn in papers.

WEEK 14: **EXAM SCHEDULE: FINAL DUE, DURING SCHEDULED EXAM TIME: REVIEW FINAL PORTFOLIO**

SUPPLIES/EQUIPMENT: SLR camera or digital SLR camera, film or memory cards, paper for printing, journal, portfolio box.

Recommended but not required: Flash, lenses, props for portraits, backdrops.

Stores in town with photo supplies:

Alaska Photographic Repair Service: 2nd Avenue
Downtown above Alaska Rare Coins.

Fairbanks Fast Foto

Fred Meyer: Airport Way

SUPPLIES/ EQUIPMENT : DigitalSLR camera, film or memory cards, paper for printing, journal, portfolio box

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