

# Teaching Portfolio

Han Seok You • Fall 2019

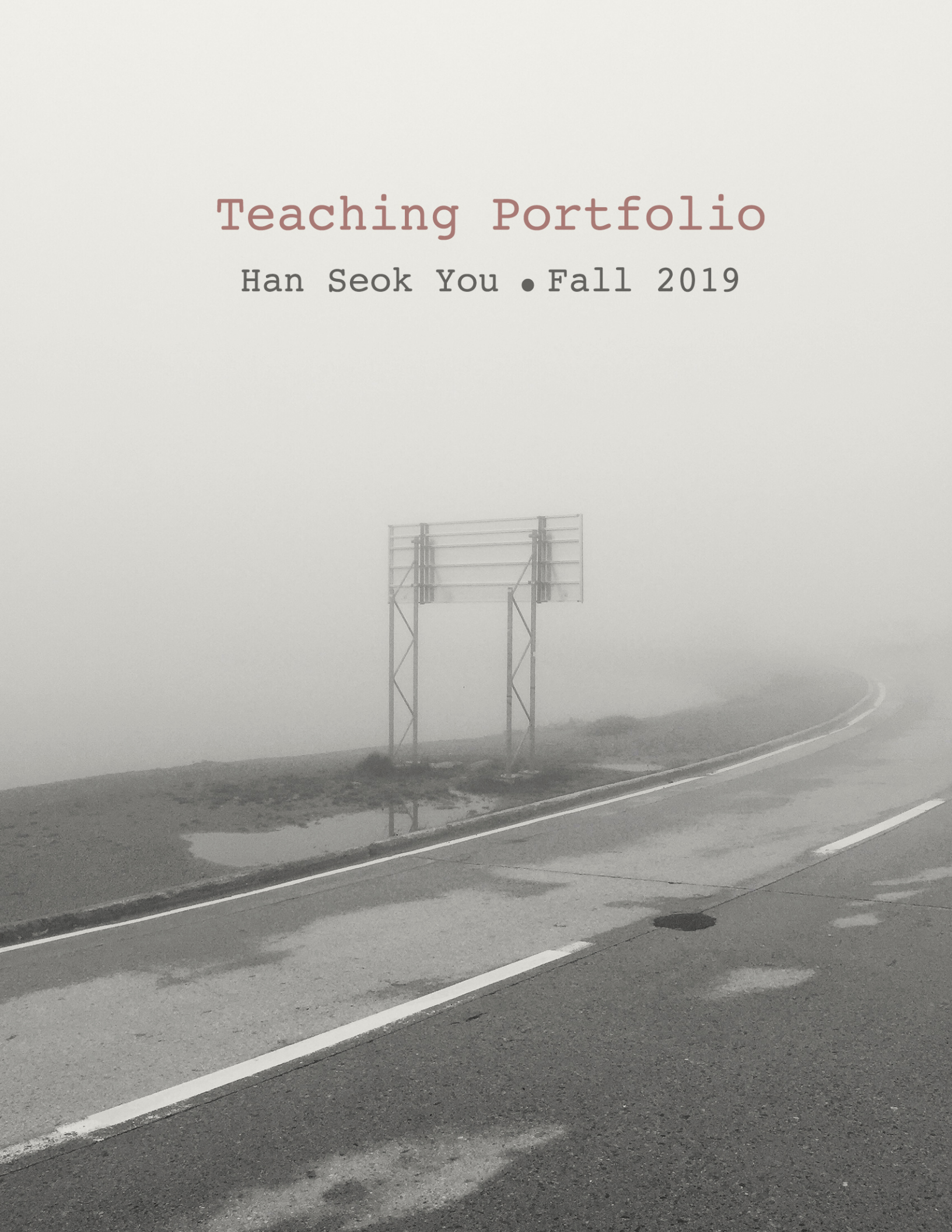


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September 21, 2019 (Update on Nov 9<sup>th</sup>)

Professor Sharon Harper  
Chair of the Search Committee  
Department of Art, Film, and Visual Studies  
Harvard University  
24 Quincy Street,  
Cambridge, MA 02138

Dear Professor Sharon Harper and Members of the Search Committee:

I am writing to apply for the tenure-track position of Assistant Professor in Photography at the department of Art, Film, and Visual Studies at Harvard University. I am currently in my second year of my Master in Fine Arts in Photography at Rhode Island School of Design, and expect to complete my MFA degree with Graduate Certificate in Collegiate Teaching in Art & Design by May of 2020. I believe that my previous teaching experience and educational background make me a strong candidate for the position.

My current research is called, "Make Yourself at Home". It is a personal journey of self-documentation to discover a definition of "home" and family, and to fulfill a yearning for the missing pieces of my youth. As someone who has gone to school abroad in over seven locations, my perception of home has become distorted. A lack of belonging has become an identity crisis that I must solve. I photographed and interviewed people in their homes as a sort of research to discover what has been missing in my life. The path to recovering what has been absent in myself relies on discovering the lives of others. Taking photographs of these people and their family photos didn't translate to the viewers, so I started to take photos of myself in other peoples' homes. I attempted to position myself in clothing and positions that the homeowners would normally wear and occupy, performing them as a character. This way, I exposed the connection to the viewer between my subjects and myself. Everywhere I have stayed, the hosts have told me to "come in and make [myself] at home." The irony is that this gesture has never succeeded in making me feel comfortable, which is why I have decided to make it the title of my new project.

Through my precious experience in teaching, working with students at all levels with different backgrounds; I understand the value individuality. For past four years, I have taught at a school where the students represent over sixty countries. I can

relate to the students studying abroad because I was once in a similar position to them at one point. I strongly believe creating an atmosphere where students can voice their opinions freely and benefit from one another by sharing their thoughts and opinions. In addition to individuality, I am passionate about tailoring the course plans to each and every student. It gives me the opportunity to provide each and every students need to best educate them at their best interest.

I have included my curriculum vitae and other supporting documentation enclosed with my teaching portfolio. Also, I will be in SPE Northeast Chapter conference on October 26 to the 27<sup>th</sup>. If you would like to arrange an interview with me, I may be reached at (207) 423-9231. Thank you for your time and consideration.

Sincerely,

(signature)

Han Seok You

**Teaching Philosophy**



As an artist and an educator, my goal is to enrich students' minds and to influence them positively so that they can feel encouraged to obtain their goals. I appreciate the quote by Sally Mann, "Photographs open doors into the past, but they also allow a look into the future." History is extremely relevant to art. Early on in my studies, I took a lot of art history classes. It's important to discover what has been done so that you can create your own artistic identity for yourself. From the very beginning, I want my students to have a voice in what they are passionate about. I identify myself as a documentary photographer, which gives me a basis to stand up for what I believe in and show how I see the world. I encourage my students to find their standpoint in a vast medium such as photography so that I can drive them in a direction.

In my class, I try to focus on four concepts.

1. Individuality
2. Confidence
3. Technical Skills
4. Collaboration

### **Individuality**

Individuality is the most crucial concept in a classroom. It leads both the work and the learning style. By creating an atmosphere where students can voice their opinions freely, each student will be inspired by different things that make them who they are, which means that they can benefit from one another by sharing their thoughts and opinions. I always observe each student closely to determine how I can tailor their learning experience to their needs. Since people are all driven by different things and learn differently, I cannot expect my lesson plan to work for everyone. I am willing to adapt my teaching style when the situation requires it.

### **Confidence**

When I was in school, I always felt motivated when a teacher showed that they believed in me. It inspired confidence in me that I was doing the right thing even if I was discouraged. I would like to give my students that same confidence. I want the students to participate and be excited about in-class and out-class learning, with a desire to learn and the skills to fail and still succeed. I want to build the self-assurance in them, to pursue what they are inspired and motivated by.

### **Technical Skills**

Technicality in photography is crucial. Without technical skills, it is hard to bring the conceptual idea to life. I will guide them in the right direction to meet the needs in order for them to pursue what they want to capture. Of course, knowing the ins and outs of a camera is crucial to photography. My students learn technical terms such as: aperture, ISO, exposure, focal length, and post-processing. I also teach them skills like: using ambient and studio lighting, using in-camera functionality, and of course printing.

## **Collaboration**

Photography is also about community, creating connections, and collaborating with one another. I want my students to fully engage with other photographers and peers in class. I bring in visiting artists tailored to class's interests to inspire them and to introduce another creative voice to the class. Finally, I ask the students to collaborate with me on behalf of their learning process. Students bring their fresh perspectives to the table, and I bring my own experiences and knowledge that I gained throughout the years from different mentorships and work.

In addition to these four crucial elements of my teaching philosophy, I deeply implement conversation through critique. Critique is important because it is a way that artists can improve through constructive criticism. It is a conversational way to view your own art through someone else's eyes. I created a critique method that I call Piktique. When creating this method, I asked, "How can I put myself in a different mindset, so that I am viewing the art from a different perspective to benefit my argument or observation of the artwork." This method is intended for a small class and is designed to help different and unique students share their perspectives in the ways that they are most comfortable. First, the artist will introduce their work. Then, individual cards will be distributed with handheld sized versions of the same photographs. The artist will ask several questions upon which the participants can reflect. The class can either submit the cards with their thoughts written on the back or answer in a public discussion. I myself find that it is sometimes difficult to answer out loud in class, or that I have not fully developed my thoughts before the discussion is over. Because this method is equal toward everyone and gives opportunities to those who learn and share differently, I like to use this method with my class. I feel that it is a proper example of my teaching philosophy.

As a teacher, I draw inspiration one of my recent professors. She always mixed up the methods of interaction in class. Sometimes we would have a discussion, sometimes we did hands-on activities, and sometimes we did spontaneous critiques. What I admired most about her teaching style is that she tailored the class to what she thought we required instead of strictly adhering to what was on the syllabus. We all felt important and heard in that class.

My priority in teaching is creating an environment where everyone feels safe to project their point of view without feeling discouraged. I want to inspire students to be engaged and participate in class. I want students to feel motivated and know that they are believed in. Most of all, I feel that it is crucial to get to know my students and modify my teaching methods to their needs so that they get the most out of class. It is my wish to share my love and vision of photography with others so that they can share it with the world.

## Inclusivity Statement



Throughout my time as a student at abroad, I have attended 7 schools and only encountered one Asian teacher. As a Korean student, I had no one to look up to that I could connect with. Having a lack of diversity in teaching staff, as well as student body, is a fundamental problem. It's not just Asians that are missing in photography programs; the field lacks black students and teachers as well as Latinos, and Islanders. I feel that my experiences as a member of an underrepresented group motivate my disposition for shifting the focus in my classroom on those without a voice.

Growing up, I was the only Asian kid in elementary school and middle school. I was still learning English, so I had an accent and I looked different than everyone else. I became an outsider who wasn't invited to play sports. Other kids called me names and it caused me to become depressed. Teachers forced them to include me, which was sometimes uncomfortable, but when a group accepted me it changed my outlook on interacting with my peers.

The question is, how do we make unique individuals comfortable in a classroom scenario and how can we increase diversity when the class itself is not diverse? Teachers don't always get to choose their students, but they can choose what they teach. I believe that, in an arts class, it is important to show artists from all different backgrounds. Artists of color are often neglected and it is vital to show students something that they can relate to as well as something they are unfamiliar with.

I currently teach at a school where the students represent over sixty countries. I can relate to the students from abroad because I was in a similar position to them at one point. My approach to making students feel welcome is by getting to know them. If they come from a country that I am not familiar with, I ask about their home and what they like to do. This way, both the other students and I can understand where they are coming from better. I also feel that it is important to give students an equal chance to speak and share their ideas.

I think equality is crucial in the classroom because everyone deserves the same chance to learn and grow. We also need teachers from different backgrounds because their influence of similarity and difference to students is crucial. In order to have teachers from every background, we need to support everyone and help them meet their academic goals, even if it means giving extra assistance to students who require more encouragement.

## Course Proposals

## **Photo 2002-01**

### **Intro to Digital Photography: Construction, Manipulation and Retouching.**

Credits: 3 Elective Credits. (13 students max)

Instructor: H. You (hyou@risd.edu)

Do you want to deepen your understanding of photographic techniques? Have you been curious about how to make a digital collage or professionally retouch images for fashion and advertising companies? The course is designed to enlighten students and encourage the development and growth of students' natural creativity, observational skills, and use of controlled lighting. Students will develop and polish their skills as they learn to recognize and overcome photographic problems through students newly gained understanding of materials, processes, and practices in digital photography. This class will complement Foundation Photography Class. It contains three types of lectures: historical, contemporary, and technical. Also, the class will have weekly discussions that centered and designed to deepen your understanding of photographic techniques. Please bring an external hard drive and a portfolio to the first session.

Note: *Foundation 1001* is required in order to take this course. Open to major and non-major undergraduate students. Estimated material cost: \$200

## **Photo 3003-01**

### **Experimental Studio Photography**

Credits: 3 Elective Credits. (14 students max)

Instructor: H. You (hyou@risd.edu)

Are you ready to get into that studio? Do you want to be THAT cameraman? You're not there yet, but after this class you will be ready to be. Having a strong understanding with the use of artificial and natural light will enhance the outcome of the final product. Also, with the use of lighting equipment, such as continuous and strobe lighting, you will spend less time on postproduction. The class will begin on time with review, discussion, instruction, guidance and direction. Students are reminded that the purpose of this course is not to turn students into a studio photographer, but to acquire skills and techniques that can be used in a studio or location environment. The first part of the semester will be designed to familiarize with the lighting studio set-up through assignments and on-location shooting. The class will demonstrate different ways the lighting studio can be used in both commercial and personal settings. The second part of the semester will be focusing on sharpening student's creativity on students image content with attention towards fine-tuning students' technical skills. Throughout the course, we will look in to how other professional photographers use lighting to enhance their work: Mario Testino, Gregory Crewdson, Steven Meisel, Annie Leibovitz, David LaChapelle, Irving Penn, Martin Schoeller, Platon, and many more.

Note: *Intro to Digital Photography* is required in order to take this course. Open to photography major undergraduate students. Estimated material cost: \$200

**Photo 3005-01****Photography as Exploration: So Far, Yet So Close**

Credits: 3 Elective Credits. (13 students max)

Instructor: H. You (hyou@risd.edu)

This course's is intended to encourage students to develop their own ideas and concepts to form a coherent body of work. Students are expected to work consistently toward developing their personal vision in the context of documentary photography. Documentary photography allows one to voice their opinion and capture the untold stories that are disregarded in our society. Throughout the semester, we will be discussing contemporary artists, such as: Jeff Wall, Cindy Sherman, Andreas Gursky, Philip-Lorca diCorcia, Todd Hido, Carrie Mae Weems and many more. In addition, we will learn about working in documentary photography, and other related media. At the end of the semester, students will showcase a group of images that clearly express their subject and style. This will bring you closer to being a photographer who is as passionate as those you admire.

Note: *Intro to Digital Photography* and *Intro to Darkroom Photography* courses are required in order to take this course. Open to photography major undergraduate students.  
Estimated material cost: \$200

**Proposed Course Syllabus**  
***Experimental Studio Photography***

## **Photo 3003-01**

### **Experimental Studio Photography**

Credits: 3 Elective Credits. (14 students max)

Wintersession: 13:00 to 18:00, Monday, Tuesday and alternating Wednesday.

Location: Design Center 308 and Lighting Studio (A+B) 418

Instructor: Han Seok You (hyou@risd.edu)

Office Hours: Appointment Only.

#### *Course Description:*

Are you ready to get into that studio? Do you want to be THAT cameraman? You're not there yet, but after this class you will be ready to be. Having a strong understanding with the use of artificial and natural light will enhance the outcome of the final product. Also, with the use of lighting equipment, such as continuous and strobe lighting, you will spend less time on postproduction. The class will begin on time with review, discussion, instruction, guidance and direction. Students are reminded that the purpose of this course is not to turn students into a studio photographer, but to acquire skills and techniques that can be used in a studio or location environment. The first part of the semester will be designed to familiarize with the lighting studio set-up through assignments and on-location shooting. The class will demonstrate different ways the lighting studio can be used in both commercial and personal settings. The second part of the semester will be focusing on sharpening student's creativity on students image content with attention towards fine-tuning students' technical skills. Throughout the course, we will look in to how other professional photographers use lighting to enhance their work: Mario Testino, Gregory Crewdson, Steven Meisel, Annie Leibovitz, David LaChapelle, Irving Penn, Martin Schoeller, Platon, and many more.

Note: *Intro to Digital Photography* is required in order to take this course. Open to photography major undergraduate students. Estimated material cost: \$200

#### *Course Goals:*

- **Individuality**

To develop one's own style in the lighting studio through different lighting setups.

- **Confidence**

To recreate a vision for a lighting setup with confidence.

- **Technical Skills**

To master the full potential of the lighting studio including equipment, lighting setups, and the ability to troubleshoot.

- **Collaboration**

To learn the value of teamwork in the studio and gain the ability to constructively work together.



### *Student Learning Outcomes:*

- An ability to use lighting equipment, digital cameras, tethering equipment, light meter, strobe, Lightroom + Capture One, and color checker to produce work. **(10%)**
- An understanding of a broad range of lighting setups **(30%)**
- Valuable participation in critique sessions **(20%)**
- A final portfolio that will showcase a linear body of work that best represents their learned skills. **(40%)**

### *Course Methods:*

This course uses multiple practices to employ the learning methods of a diverse class and emphasize the critical skills required in the lighting studio.

- Weekly in-class lectures
- Student-led artist presentations
- In-class multiple-choice quiz
- Studio demonstrations on different lighting techniques
- Field trips to RISD Museum and RISD Library Special Collections
- Weekly in-class critiques
- Individual and Group meetings on week 7 and 11

### *Course Policy:*

Students will not use their cell phones or any communication devices during class. Computers and iPads are allowed just for note-taking purposes. If you break this rule, it will reflect on your final grade. Also, any assignments that are late will be deducted by **10%/per day**. You must have your work ready to present before class. Students are expected to attend all 15 classes. Every class that you miss, I will drop your grade by **one letter grade**. In order to have your absence excused, please bring an official note that states why you had to miss the class. Lateness counts as half an absence. If you have more than three unexcused absences, you will **not** receive a passing grade.

### *Grading Policy:*

Your final grade will be cumulative based on attendance, on-time completion of in-class and take-home assignments, class participation, in-class exams, and a final portfolio. Your final portfolio should include a well-curated selection of images from week 1 thru 14. I want to see quality over quantity.

- Attendance + Class Participation: **(20%)**
- Six Shooting Assignments: **(30%)**
- In-class exam: **(10%)**
- Midterm and Final Projects: **(40%)**

**Grade A:** Grade A in this class is awarded for work that exceeds the expectations set forth in the syllabus. The student followed directions, produced the highest quality of work, and participated in all classes. Student presented their own ideas in addition to what they learn from others. Absolutely superior work on all assignments. *No classes missed (unless emergency cases are discussed with the instructor).*

**Grade B:** Student completes and submitted very good work consistently. The student participated in every class, and demonstrated an interest in the material discussed during the semester.

**Grade C:** Student produced average work and submitted most of the assigned homework that is just above acceptable. Student's participation in class was weak.

**Grade D:** Student produced below average work and rarely participated in class.

**Grade F:** Student did not participate in class, and have shown little to no interest in class.

#### *Materials:*

- Any of the photographic supplies can be purchased through the following stores:
  - B&H Photos: [www.bhphotovideo.com](http://www.bhphotovideo.com)
  - Adorama: [www.adorama.com](http://www.adorama.com)
  - Amazon: [www.amazon.com](http://www.amazon.com)
  - Hunt's Photo & Video: [www.huntsphotoandvideo.com](http://www.huntsphotoandvideo.com)
  - Samy's Camera: [www.samys.com](http://www.samys.com)
  - RISD Store: [www.risdstore.com](http://www.risdstore.com)

#### *Disability Statement*

In accordance with Section 504 of the Rehabilitation Act of 1973, as well as the Americans with Disabilities Act (ADA), RISD attempts to make its classes, programs, events and services accessible to everyone. Reasonable accommodations are made for people with disabilities or special needs who request assistance. These accommodations may include relocation of the class, program, event or service, if necessary; duplication in an accessible location; provision of a comparable substitute at a fully accessible institution; and/or interim measures authorized by federal law.

If you need assistance to participate in any class, program, event or service offered at RISD, please contact Director of Disability Support & Academic Support Brittany Goodwin at [bgoodwin@risd.edu](mailto:bgoodwin@risd.edu) or 401 709-8460.

## WEEK ONE



Diana, Princess of Wales, London  
Vanity Fair, 1997

Mario Testino

### Class #1: January 7<sup>th</sup>

- **Introduction:** Review of the class schedule and syllabus.
- **Lecture:** Intro to the Lighting Studio + Lighting Studio Rules + Etiquette.
- **Artist Presentation Sign-ups**
- **Orientation:** Welcome to the Lighting Studio (Walk around)
- **Assignment:**
  - ✓ Review the studio rules and draw a diagram of your ideal studio setup.
  - ✓ Study for a multiple-choice quiz on lighting studio rules and etiquette.
  - ✓ Student #1 + #2 + #3: Be prepared to give an artist presentation on Mario Testino for next class.

### Class #2: January 8<sup>th</sup>

- **Artist Presentation:** Mario Testino by *Student #1 + #2 + #3*
- **Quiz:** Lighting Studio Rules and Etiquette.
- **Lecture:** Introduction to foundation lighting.
  - Main Light
  - Fill Light
  - Hair Light
  - Edge Light
  - Background Light
- **Demonstration:** Lighting Set-ups and Tethering.
- **Assignment:**
  - ✓ Student #4 + #5 + #6: Be prepared to give an artist presentation on Gregory Crewdson for next class.
  - ✓ Read *New Topographics* and *On Photography* for next class. Be prepared to discuss them in class.



Untitled, 2004

Gregory Crewdson

### Class #3: January 9<sup>th</sup>

- **Artist Presentation:** Gregory Crewdson by *Student #4 + #5 + #6*
- **Screening:** Behind the Scenes of Gregory Crewdson production.
- **Lecture:** *Why is Rembrandt relevant today?:* Portraiture with Rembrandt Lighting.
- **Demonstration:** Rembrandt Lighting.
- **Assignment:**
  - ✓ Shooting Assignment #1:
    - Reserve one 3-hour session (A+B) from Google Calendar, and review in-class demonstration of Foundation Lighting + Rembrandt Lighting.
    - Bring 10 edited portraits per group (5 photographs per person) for in-class critique.
  - ✓ Student #7 + #8: Be prepared to give an artist presentation on Steven Meisel for next class



Cara Delevingne  
Vogue UK, 2018

Steven Meisel

### **Learning Outcomes:**

Students will learn lighting studio rules and etiquette. They will be introduced to using equipment such as a DSLR, lighting strobes, tethering workflow via Capture One software, and foundation lighting setups. Students will be able to demonstrate a basic understanding of the lighting studio. Students will learn Rembrandt Lighting for portraits. The main goal of week one is to make students comfortable with the basics and safety procedures. Furthermore, we will be discussing essays by William Jenkins from the exhibition *New Topographics* at the George Eastman House and David Hockney *On Photography* to understand conceptual photography during the 1980's.

## WEEK TWO



Ronald Fischer, Beekeeper  
Davis, California, 1981

Richard Avedon

Mario Testino



Queen Elizabeth II  
London, 2007

Annie Leibovitz

### Class #4: January 14<sup>th</sup>

- **Artist Presentation:** Steven Meisel by *Student #7 + #8*
- **Critique:** Shooting Assignment #1
- **Lecture:** *The Message, not the Look: Butterfly Lighting*
- **Demonstration:** Butterfly Lighting for portraiture and still life.
- **Assignment:**
  - ✓ Shooting Assignment #2:
  - ✓ Student #9 + #10 + #11: Be prepared to give an artist presentation on Richard Avedon for next class

### Class #5: January 15<sup>th</sup>

- **Artist Presentation:** Richard Avedon by *Student #9 + #10 + #11*
- **Screening:** Using Rembrandt and Butterfly Lighting on location.
- **Critique:** Shooting Assignment #2
- **Lecture:** *Portraiture Today: Broad Lighting + Short Lighting*
- **Demonstration:** Broad Lighting + Short Lighting.
- **Discussion:** Midterm Project.
- **Assignment:**
  - ✓ Shooting Assignment #3:
    - Reserve one 3-hour session (A+B) from Google Calendar, and review in-class demonstration of lighting set-ups.
    - Photograph your peer using three types of lighting: Butterfly + Broad + Short.
    - Bring 10 edited photographs per group (5 photographs per person) for in-class critique.
  - ✓ Midterm project:
    - Start thinking about what you would like to do for your midterm project. You must work with another peer from class.
  - ✓ Student #12 + #13 + #14: Be prepared to give an artist presentation on Annie Leibovitz for next class

#### **Learning Outcomes:**

Students will have a greater understanding of different lighting setups to prepare them for their midterm project. Through in-class lectures and demonstrations, they will begin to formulate their own artistic style to use in upcoming assignments.

## WEEK THREE

### Class #6: January 22<sup>nd</sup>



Ewan McGregor, Dollhouse  
1997

David LaChapelle

- **Artist Presentation:** Annie Leibovitz by *Student #12 + #13 + #14*
- **Screening:** Behind the Scenes of the Annie Leibovitz 'This Is Us' shoot.
- **Critique:** Shooting Assignment #3
- **Individual Critique Sign-ups:** 20 minute-critique per person.
- **Lecture:** *Intimate Friends*
- **Demonstration:** Split Lighting and Catch Light.
- **Discussion:** Midterm Project.
- **Assignment:**
  - ✓ Work on your Midterm Project.
  - ✓ Extra Credit: Give an artist presentation on David LaChapelle for class #8.

### Class #7: January 23<sup>rd</sup>

- **Individual Critiques:** Please be on time!



Anaheim  
2013

David LaChapelle

13:00 – 13:20: Student #1  
13:20 – 13:40: Student #2  
13:40 – 14:00: Student #3  
14:00 – 14:20: Student #4  
14:20 – 14:40: Student #5  
14:40 – 15:00: Student #6  
15:20 – 15:40: Student #7  
16:00 – 16:20: Student #8  
16:20 – 16:40: Student #9  
16:40 – 17:00: Student #10  
17:00 – 17:20: Student #11  
17:20 – 17:40: Student #12  
17:40 – 18:00: Student #13  
18:00 – 18:20: Student #14

- **Assignment:**
  - ✓ Work on your Midterm Project.
  - ✓ Extra Credit: Give an artist presentation on David LaChapelle for next class.

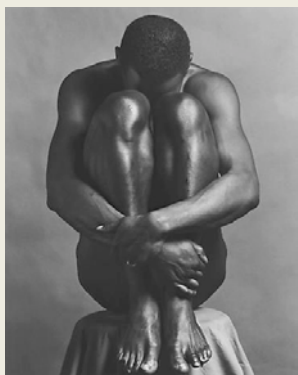
#### **Please bring the following for the individual critique:**

- 2 different lighting set-ups. (Bring a diagram)
- 2 8x10' draft prints of your mid-term project.
- 2 TIFF files of your work-in-progress photographs.
- Any questions or concerns you have about your project.

#### **Learning Outcomes:**

Students will have more developed knowledge of different lighting styles used by different artists through student-led artist presentations. These presentations are meant to make students think more deeply about each artist while teaching their fellow students. Group critiques using past week's work will enhance critical thinking skills. During this week, I will hold individual critiques/meetings with each student to discuss their midterm project idea, as well as concerns or questions regarding the lighting studio.

## WEEK FOUR



American Ajitto  
1981

Robert Mapplethorpe

### Class #8: January 28<sup>th</sup>

- **Artist Presentation:** David LaChapelle by *Student #11 + #12*
- **Critique:** Midterm Project (Every person in each group must be present!)

13:30 – 14:00: Group #1  
14:00 – 14:30: Group #2  
14:30 – 15:00: Group #3  
15:00 – 15:30: Group #4  
16:00 – 16:30: Group #5  
16:30 – 17:00: Group #6  
17:00 – 17:30: Group #7

#### Two Key questions to ask yourself during mid-term project critique:

*Is the artist style a good choice for this particular project?*

*How would you describe this project to a person who could not see it?*

- **Assignment:**
  - ✓ Relax and enjoy your day off.

### Class #9: January 29<sup>th</sup>

- **Lecture:** *Abstraction and Still Life*
- **Demonstration:** Beauty Lighting
  - Classic Beauty Lighting
  - Contemporary Beauty Lighting
- **Discussion:** Final Project
- **Field Trip:** RISD Fleet Library: Special Collections

- **Assignment:**
  - ✓ Shooting Assignment #3:
    - Reserve one 3-hour session (A+B) from Google Calendar, and review in-class demonstration of lighting set-ups.
    - Photograph your peer using two types of lighting: Classic + Contemp.
    - Bring 10 edited portraits per group (5 photographs per person) for in-class critique.
  - ✓ Final project:
    - Start thinking about what you would like to do for your final project. You must work with another peer from class.



Jean Patchett  
Vogue, 1950

Irving Penn

#### Learning Outcomes:

By week four, students should develop advanced technical skills in the lighting studio. They will utilize these skills during their project and it will prepare them for real-world lighting situations. The RISD library field trip will spark students' creativity and inspiration.



## WEEK FIVE

### Class #10: February 4<sup>th</sup>

- **Critique:** Shooting Assignment #3
- **Lecture:** *Hard to Understand, Hard to See*
- **Demonstration:** Over-Lit White Background.
  - Set-up #1: Form-Cor, 2 Flash Heads, 1 C-Stand.
  - Set-up #2: Form-Cor, 4 Flash Heads, 2 C-Stands.
- **Discussion:** Final Project.
- **Assignment:**
  - ✓ Shooting Assignment #4:
    - Reserve one 3-hour session (A+B) from Google Calendar, and review in-class demonstration of lighting set-ups.
    - Photograph your peer using two types of lighting: Set-up #1 + #2
    - Make sure to have 5 portraits and 5 still lifes to present next class.
    - Bring 20 edited photographs per group (10 photographs per person) for in-class critique.
  - ✓ Work on your Final Project.



Barack Obama  
2004

Martin Schoeller

### Class #11: February 5<sup>th</sup>

- **Group Meeting:** Discussion of Final Project (Please be on time!)

13:00 – 13:40: Group #1  
13:40 – 14:20: Group #2  
14:20 – 15:00: Group #3  
15:00 – 15:40: Group #4  
16:20 – 17:00: Group #5  
17:00 – 17:40: Group #6  
17:40 – 18:20: Group #7

- **Assignment:**
  - ✓ Work on your Final Project.



Adele Laurie  
2015

Platon

**Please be ready to answer the following questions before the group meeting:**

*Which lighting set-up are you using? (Bring Diagram)*

*What is more important to you, the subject of your photograph, or the process?*

*Where did you get the inspiration for this project?*

*What does your project mean to you?*

*How would you like this project to be remembered?*

### Class #12: February 6<sup>th</sup>

- **Class Evaluation and Review**
- **Critique:** Final Project (Everyone must be present!)

13:30 – 14:00: Group #1  
14:00 – 14:30: Group #2  
14:30 – 15:00: Group #3  
15:00 – 15:30: Group #4  
16:00 – 16:30: Group #5  
16:30 – 17:00: Group #6  
17:00 – 17:30: Group #7

**Two Key questions to ask yourself during final critique:**

*How did artist use space, balance, lighting, and proportion in the work?*

*Which area of the work does the artist emphasize? How was this done and why?*

#### **Learning Outcomes:**

Students should achieve full potential and mastered the skills required to photograph and conduct a self-analysis. They should be able to explain the “why” of their artwork, including their inspirations and reasoning. Students’ level of competency should be at a maximum, creating complex works.

## PROPOSED ASSIGNMENT: FINAL PROJECT

### MAKING PHOTOS THAT DOCUMENT A SOLUTION TO A PROBLEM: RE(USE)

#### Assignment Description:

On a yearly basis, only 5% of all plastics in the United States are being recycled. People throw away approximately 3 million plastic bottles per hour, just in the United States alone. These pollution statistics are simply alarming for all of us. Animals, plants and human living on this planet are struggling with man-made pollution. With this project, I would like you to consider the ways we can inform world and your viewers with “recycling” and “re-using” in order to think differently about the way we dispose plastic materials.



Plastic Pollution, 2019

Karl Taylor

This project will incorporate both technical and conceptual aspect of photography that you have learned in this course. The photographs can be realistic, abstract, or symbolic. It is up to you whether you want the project to be playful or serious, but you should reflect some aspects of who you are as an artist with the topic presented to you. The most important part of this project is your argument; think of the structure of this project as if you are writing an essay. Set up your argument by asking the viewer a question, and think about how you will interpret that question in order to answer it for the viewers. You are free to choose any materials, location, or surfaces in order to finish the project.

#### Goals of the Project:

- To be able to fully articulate one's idea into the project, and develop a photographic voice.
- To develop one's own style in the lighting studio through different lighting setups.
- To contribute new knowledge to people who are not as aware with photographic practice.
- To formulate a research question and to create a research plan for the project.
- To learn the value of teamwork in the studio and gain the ability to constructively work together.

#### Learning Outcomes of the Project:

- An understanding of a broad range of lighting setups.
- An ability to collaborate with a peer student to develop a personal voice towards a matter.
- An ability to fully convey the viewers with the project concept.
- A final portfolio that will showcase a linear body of work that best represents their skills.

#### Requirements:

- 20 processed 17x22" prints and jpeg files sent via WeTransfer.
- 500 words artist statement.
- An elevator pitch.
- Diagrams of the lighting setups used for the project.
- A journal with all of the research conducted for the project.

#### Questions to consider during the research process:

- Why am I doing this, and for whom am I doing this?
- What do I want to achieve through this project?
- How will the end result of this project be measured?

#### Questions to ask yourself during critique:

- Was the presentation engaging?
- Was the delivery clear and meaningful?
- Can you relate to the subject matter of the artist work?

**Assessment:**

- 20 17x22" inkjet prints, with an artist statement (50%)
- Attention to detail and print quality during final presentation (20%)
- An ability to use lighting equipment's, digital cameras, and tethering software (20%)
- Participation during in-class discussions and critiques (10%)

**Basic Competency:**

Completed part of the requirements for the project, presented developing ideas and techniques in their photographs. Showcased emerging research method, and represented one scenario to approach one's concept and idea. The plan was not so organized and the set was constructed inefficiently. The photographs do not communicate its idea effectively, and the artist statement did not fully explain the artist intention with this project.

**Advance Competency:**

Completed all of the requirements, and went above and beyond with their research method. Fully articulated and demonstrated an understanding of their research method to discuss the context of their work. Represented multiple scenarios and cases to approach one's concept and idea.

Presented a well-organized plan and assembled an environment in the studio/location.

Demonstrated group-working capability, both of the partners collaborated and participated equally.

## CRITIQUE METHOD: PIKTIQUE

We will be using *Piktique* as our main critique method to critique our mid-term and the final project. This method is re-designed for our class, and the number of photographs will increase by the number of attendees for the critique.

- **The question you should ask yourself using this critique method:**
  - *How can I put myself in a different mind set, so that I am viewing the art from a different perspective to benefit my argument or observations of the artwork?*
- **Materials needed for this critique:**
  - Large prints. 17 x 22 inches
  - Small prints.
  - Index cards / blank or lined paper of equivalent size.
  - Pen or pencil.
  - A deck of cards.
  - Blue Tape
- **Overview:**
  - The artist will give a small introduction of their work.
  - There will be two different sizes of each print for this method.
    - Large ones will be on the wall, sequenced the way the artist envisions.
    - Smaller ones will be on a table, organized in the same sequence.
  - There will be 6 (or equal to the number of people in the critique) and they will be picking one card, correlating to one of the small prints. (At random)
    - Once they all have picked a card, please go up to the table, and look at the back of the card to match the number.
    - They will also have the rest of the prints facing down
  - The artist will give each and everyone two index cards for the next step.
  - Each person will find a space, either inside or outside of the critique room, to answer the questions given by the artist in reference to their selected print.
    - They will be given fifteen to twenty minutes for this process.
  - The questions are:
    - *What words describe the way this photograph makes you feel?*
    - *What current events or hot topics might be represented in this photograph?*
    - *What audience would this photograph most likely appeal to?*
    - *Storytelling: Could you come up with a scenario that tells a story about the photograph you have; an hour before the photograph was taken, things that happened during, and an hour after?* This will be on the second index card.
    - Please list any references that could be beneficial for the artist.
    - Last but not least, in three sentences, write a short “exhibition review” about the work shown for the critique.

- After time is up, people will present their answers to the group, except for the last question about 3-sentence exhibition review.
- After the presentation, please hand the index card to the artist.
- Following the collection of the cards, there will be a Q&A. (Questions that artist might question the crowd):
  - *Has the artist progressed from the last critique, if so, how?*
  - *Has the artist made any new discovery?*
  - *What is the artist main intention with this body of work?*
  - *What is the artist trying to portray?*
  - *How is this different than the last critique?*
- **Sources that helped formulate this critique method:**
  - *"Art Critiques: A Guide"*,
    - By James Elkins
    - Library code: NX 303 E44 2012
  - *"The Critique Handbook: The Art Student's Sourcebook and Survival Guide"*
    - By Kendall Buster and Paula Crawford
    - Library code: N345 B87 2010
  - *"A Technique for Producing Ideas"*
    - By James Webb Young

## LIGHTING STUDIO ETIQUETTE

- ✓ Please handle the lighting equipment with care and clean up after your Lighting Studio session. Put lighting equipment back where it belongs and organize cables and cords.
- ✓ Please consider the needs of the next Lighting Studio user. Both Studio A and B should be kept clean at all time. They should not have to clean up after you before they begin their own work.
- ✓ Please do not store props and materials in the Lighting Studio; this space is not your personal storage. They will be discarded.
- ✓ Please conserve seamless backdrop, it is not an inexhaustible supply. Discard used seamless paper with a razor blade neatly and do not block the hall with it. Please bring it to the garbage can by the 4<sup>th</sup> Floor elevators.
- ✓ The Lighting Studio is intended as a space in which to complete Lighting Studio course and thesis work. It is not a commercial production facility.
- ✓ Please do not let non-majors, or arrange for non-majors to use the facilities in the department – especially the lighting studio.
- ✓ Department policy states that only students enrolled, or have completed the Lighting Studio course can have access to the facility.
- ✓ If you fail to comply with the rules, your Lighting Studio access privileges will be revoked immediately.
- ✓ Please report to the **Department Head, Lighting Studio Manager**, and the **Equipment Cage on the 3<sup>rd</sup> floor** if you come across students who are abusing this policy.
- ✓ If there are students from other departments who would like to get access to the Lighting Studio, please refer them to the department head to see what can be arranged/accommodated.
- ✓ If there are having equipment and user problems, please report it to the Lighting Studio Manager or John Supancic.



## MIDTERM FEEDBACK FORM

### Photo 3003-01: Experimental Studio Photography

#### Course Goals

- To develop one's own style in the lighting studio through different lighting setups.
- To recreate a vision for a lighting setup with confidence.
- To gain confidence with using tethering through Capture One software workflow.
- To master the full potential of the lighting studio including equipment, lighting setups, and the ability to troubleshoot.
- To learn the value of teamwork in the studio and gain the ability to constructively work together.

#### This class required me to evaluate a variety of issues and situations:

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

#### The class discussions, in-class lectures and demonstration stimulated my learning's:

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

#### The class time was used productively:

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

#### The course materials and content were well arranged:

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

#### Out-of-class readings and assignments stimulated my learning's:

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

#### The instructor provided adequate support outside of the class in a timely manner:

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

#### The instructor helped me learn by providing meaningful feedback:

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

#### The instructor was responsive to student's needs:

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

#### This class required a substantial amount of time outside of class:

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**The instructor maintained high standards that had to be met in order to succeed in class:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**The guidelines for evaluation in this class were clearly stated:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**I was evaluated fairly on each assignments and mid-term feedbacks:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**I had to think critically in order to do well in this class:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**I was evaluated fairly according to the course descriptions and guidelines:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**At this time, the grade I expect to receive in this class is:**

-----

**Do you feel like you are consistently being challenged in this class?**

**What would you like the instructor to continue on doing?**

**Is there anything that you would like the instructor to know about?**

## COURSE RUBRIC

Criteria	Advanced 3	Proficient 2	Novice 1	Beginner 0
<b>Class Participation</b>	Always participates and uses constructive criticisms to critique and propel others work. Always participates in in-class demonstrations and is always on time and prepared at the beginning of each class. No classes missed.	Occasionally participates and contributes to critiques and in-class demonstrations. Late to class no more than once. Is somewhat engaged in class discussions.	Rarely participates in class, group-critiques, and in-class demonstration. Late to class more than once. Often leaves the studio or class during class time.	Never speaks in class, and does not participate in the lighting studio. Always late to class or frequently misses class.
<b>Technical Skill + Craftsmanship</b>	Demonstrates a superior understanding of the technical skills in the lighting studio. All of the photographs are processed to their perfection and are well lit and composed. Always keeps the shooting station clean.	Demonstrates above average understanding of the technical skills in the lighting studio. Student had few technical and craftsmanship errors.	Student showcases an average understanding of the technical skills in the lighting studio. Student had many technical and craftsmanship errors.	Fails to comprehend basic technical skills in the lighting studio. Student rarely creates a finished work that is aesthetically pleasing and technically correct.
<b>Critical Thinking + Idea Making</b>	Exceeds expectation of the concept and the idea making of each assignment. All of the assignments turned in were innovative, original and insightful. Student displays a stretch in creativity in order to complete assignments.	Student's concept and ideas are strong, but has one or two weak areas. Usually showcases student's originality and creativity to complete assignments.	Sometimes successful in displaying their originality and creativity in each assignments. The concept is not as focused as proficient level of understanding.	Student fails to clearly address each assignment's concept, and references to the course material are absent.
<b>Assignment + Final Project</b>	Demonstrates outstanding execution of one's idea into each assignment and the final project. The work demonstrates one's ability to fully utilize the skills they have learned in class. Showcases both conceptual and technical skills. All assignments are handed in on time.	Consistently demonstrates a clear understanding of each assignment's focus. Usually applies acquired skills from class to amplify its potential. One late assignment.	Demonstrates somewhat of understanding of each assignment's focus. Misses one assignment.	Fails to demonstrate any understanding of each assignment's focus. Misses two assignments or more.

<b>A</b> 12	<b>B</b> 9	<b>C</b> 6	<b>D</b> 3
<b>A -</b> 11	<b>B-</b> 8	<b>C-</b> 5	<b>D-</b> 2
<b>B+</b> 10	<b>C+</b> 7	<b>D+</b> 4	<b>F</b> 1

## ARTIST REFERENCE

Robert Adams

Nobuyoshi Araki

Diane Arbus

David Armstrong

Richard Avedon

John Baldessari

Roger Ballen

Lewis Baltz

Tina Barney

Bernd and Hilla Becher

Richard Billingham

Guy Bourdin

Marco Breuer

Harry Callahan

Sophie Calle

Elinor Carucci

James Casebere

Sarah Charlesworth

Gregory Crewdson

Thomas Demand

Phillip Lorca diCorsia

Rineke Dijkstra

Stan Douglas

William Eggleston

Roe Ethridge

Larry Fink

Samuel Fosso

Robert Frank

Latoya Ruby Frazier

Lee Friedlander

Adam Fuss

Ralph Gibson

Gilbert & George

Jim Goldberg

Nan Goldin

Emmet Gowin

Anne Collier

Lyle Ashton Harris

Peter Hujar

Graciela Iturbide

Simen Johan

Seydou Keita

William Klein

Nick Knight

Barbara Kruger

David La Chapelle

Nikki Lee

Vivian Maier

Sally Mann

Robert Mapplethorpe

Mary Ellen Mark

Don McCullin

Ryan McGinley

Ralph Eugene Meatyard

Larry Clark	Duane Michals	Fischli/Weiss
Chuck Close	Richard Misrach	James Welling
Andres Serrano	Daido Moriyama	Christopher Williams
Cindy Sherman	Vik Muniz	Garry Winogrand
Stephen Shore	James Nachtwey	Joel Peter Witkin
Malik Sidibe	Helmut Newton	David Wojnarowicz
Laurie Simmons	Catherine Opie	Francesca Woodman
Taryn Simon	Gordon Parks	Carrie Mae Weems
Lorna Simpson	Martin Parr	Jennifer Karady
Alec Soth	Irving Penn	John Gossage
Thomas Struth	Jack Pierson	Paul Graham
Hiroshi Sugimoto	Richard Prince	Katy Grannan
Larry Sultan	Robert Rauschenberg	Steven Meisel
Juergen Teller	Terry Richardson	Susan Meiselas
Wolfgang Tillmans	Gerhard Richter	Ray Metzker
Deborah Turbeville	Martha Rosler	Adam Jeppesen
Penelope Umbrico	Thomas Ruff	Erin Shirreff
Tim Walker	Ed Ruscha	Doug Dubois
Jeff Wall	Lucas Samaras	Julian Stallabrass
Andy Warhol	Viviane Sassen	Jitka Hanzlova
	Collier Schorr	Erwin Wurm

## **Proposed Course Syllabus**

***Photography as Exploration: So Far, Yet So Close***



## **Photo 3005-01**

### **Photography as Exploration: So Far, Yet So Close**

Credits: 3 Elective Credits. (14 students max)

Wintersession: 09:00 to 14:00, Monday, Tuesday and alternating Wednesday.

Location: Design Center 308

Instructor: Han Seok You (hyou@risd.edu)

Office Hours: Appointment Only.

#### *Course Description:*

This course's is intended to encourage students to develop their own ideas and concepts to form a coherent body of work. Students are expected to work consistently toward developing their personal vision in the context of documentary photography. Documentary photography allows one to voice their opinion and capture the untold stories that are disregarded in our society. Throughout the semester, we will be discussing contemporary artists, such as: Jeff Wall, Cindy Sherman, Andreas Gursky, Philip-Lorca diCorcia, Todd Hido, Carrie Mae Weems and many more. In addition, we will learn about working in documentary photography, and other related media. At the end of the semester, students will showcase a group of images that clearly express their subject and style. This will bring you closer to being a photographer who is as passionate as those you admire.

Note: *Intro to Digital Photography* and *Intro to Darkroom Photography* courses are required in order to take this course. Open to photography major undergraduate students.

Estimated material cost: \$200

#### *Course Goals:*

- **Individuality**

To create a body of work that represents one's photographic voice that extends beyond the boundaries of traditional documentary photography.

- **Confidence**

To create a vision for a project that one believes in with confidence and explore social issues through making documentary photographs.

- **Technical Skills**

To master the full potential of various formats of cameras, including and not limited to 35mm, 120, 4x5, and 8x10.

- **Collaboration**

To learn the value of teamwork in the studio and gain the ability to constructively collaborate.

### *Student Learning Outcomes:*

- A development of critical thinking skills and insight (10%)
- An ability to create one's own photographic style (30%)
- Valuable participation in critique sessions (20%)
- A final portfolio that will showcase a linear body of work that best represents learned skills (40%)

### *Course Methods:*

This course uses multiple practices to employ the learning methods of a diverse class and emphasize the critical skills required in the lighting studio.

- Weekly in-class lectures and critiques
- Student-led artist presentations
- Field trips to RISD Museum and RISD Library Special Collections
- Visiting artist presentations followed by in-class critiques
- Individual and Group meetings on week 7 and 11

### *Course Policy:*

Students will not use their cell phones or any communication devices during class. Computers and iPads are allowed just for note-taking purposes. If you break this rule, it will reflect on your final grade. Also, any assignments that are late will be deducted by **10%/per day**. You must have your work ready to present before class. Students are expected to attend all 15 classes. Every class that you miss, I will drop your grade by **one letter grade**. In order to have your absence excused, please bring an official note that states why you had to miss the class. Lateness counts as half an absence. If you have more than three unexcused absences, you will **not** receive a passing grade.

### *Grading Policy:*

Your final grade will be cumulative based on attendance, on-time completion of in-class and take-home assignments, class participation, in-class exams, and a final portfolio. Your final portfolio should include a well-curated selection of images from week 1 thru 14. I want to see quality over quantity.

- Attendance + Class Participation: (20%)
- Four Shooting Assignments: (20%)
- Visual Literacy Exam: (30%)
- Midterm and Final Projects: (30%)

**Grade A:** Grade A in this class is awarded for work that exceeds the expectations set forth in the syllabus. The student followed directions, produced the highest quality of work, and participated in all classes. Student presented their own ideas in addition to what they learn from others. Absolutely superior work on all assignments. *No classes missed (unless emergency cases are discussed with the instructor).*

**Grade B:** Student completes and submitted very good work consistently. The student participated in every class, and demonstrated an interest in the material discussed during the semester.

**Grade C:** Student produced average work and submitted most of the assigned homework that is just above acceptable. Student's participation in class was weak.

**Grade D:** Student produced below average work and rarely participated in class.

**Grade F:** Student did not participate in class, and have shown little to no interest in class.

#### *Materials:*

- Any of the photographic supplies can be purchased through the following stores:
  - B&H Photos: [www.bhphotovideo.com](http://www.bhphotovideo.com)
  - Adorama: [www.adorama.com](http://www.adorama.com)
  - Amazon: [www.amazon.com](http://www.amazon.com)
  - Hunt's Photo & Video: [www.huntsphotoandvideo.com](http://www.huntsphotoandvideo.com)
  - Samy's Camera: [www.samys.com](http://www.samys.com)
  - RISD Store: [www.risdstore.com](http://www.risdstore.com)

#### *Disability Statement*

In accordance with Section 504 of the Rehabilitation Act of 1973, as well as the Americans with Disabilities Act (ADA), RISD attempts to make its classes, programs, events and services accessible to everyone. Reasonable accommodations are made for people with disabilities or special needs who request assistance. These accommodations may include relocation of the class, program, event or service, if necessary; duplication in an accessible location; provision of a comparable substitute at a fully accessible institution; and/or interim measures authorized by federal law.

If you need assistance to participate in any class, program, event or service offered at RISD, please contact Director of Disability Support & Academic Support Brittany Goodwin at [bgoodwin@risd.edu](mailto:bgoodwin@risd.edu) or 401 709-8460.

## WEEK ONE



Madrid, 1937

Henri Cartier-Bresson

### Class #1: January 6<sup>th</sup>

- **Introduction:** Overview of the class schedule and syllabus.
- **Lecture:** Introduction to Documentary Photography.
- **Artist Presentation Sign-ups**
- **Orientation:** Walk around the department's facilities (DC 3<sup>rd</sup> Floor)
- **Assignment:**
  - ✓ Conduct research on documentary photography and bring three documentary photographers that you like. Please be prepared to give the class five reasons why you picked those artists
  - ✓ Visit the photo cage, and pay departmental deposit (\$100)
  - ✓ Student #1 + #2 + #3: Be prepared to give an artist presentation on Henri Cartier-Bresson for next class

### Class #2: January 7<sup>th</sup>

- **Artist Presentation:** Henri Cartier-Bresson by *Student #1 + #2 + #3*
- **Lecture:** Overview of the history of documentary photography.
  - Henri Cartier-Bresson
  - Robert Frank
  - Walker Evans
- **Demonstration:** 35mm SLR Camera and 35mm B&W film developing
- **Assignment:**
  - ✓ Student #4 + #5 + #6: Be prepared to give an artist presentation on Robert Frank for next class.
  - ✓ Start reading *Let Us Now Praise Famous Men* by James Agee and Walker Evans. The reading will be referenced throughout the course.



Trolley, New Orleans  
2004

Robert Frank

### Class #3: January 8<sup>th</sup>

- **Artist Presentation:** Robert Frank by *Student #4 + #5 + #6*
- **Screening:** Robert Frank on photographing *The Americans*, by SFMoMA
- **Lecture:** Photographers' choice of tools
- **Demonstration:** Imacon/Hasselblad scanners
- **Assignment:**
  - ✓ Shooting Assignment #1:
    - Checkout a 35mm SLR camera and shoot a roll of B&W film
    - Develop the film at RISD, and scan using one of our scanners
    - Bring 10 edited photographs per group (5 photographs per person) for in-class critique
  - ✓ Student #7 + #8: Be prepared to give an artist presentation on Walker Evans for next class



Alabama Tenant Farmer Wife  
1936

Walker Evans

#### **Learning Outcomes:**

Students are introduced to documentary photography and photographers Henri Cartier-Bresson, Robert Frank and Walker Evans. Students will become proficient in film developing and scanning, as well as becoming comfortable with a 35mm SLR camera. The main goal of week one is to make students familiar with procedures, basic components, and history of documentary photography. Furthermore, *Let Us Now Praise Famous Men* by James Agee will be introduced and referenced in class.

## WEEK TWO



Migrant Mother  
1936

Dorothea Lange

### Class #4: January 13<sup>th</sup>

- **Artist Presentation:** Walker Evans by *Student #7 + #8*
- **Critique:** Shooting Assignment #1
- **Lecture:** How to use the astronaut's camera of choice
- **Demonstration:** TIFF file management and post-processing
  - Please bring a hard drive or a large-capacity USB stick
  - Overview of Lightroom Catalogue and Photoshop processing
  - Short lecture on file output
- **Assignment:**
  - ✓ Shooting Assignment #2:
    - Scan rest all of the rolls developed and catalogue them in LR
    - Once catalogued, remove dust and post process in Photoshop
    - Please keep using the same catalogue; you will need to hand in the master file at the end of the semester
  - ✓ Student #9 + #10 + #11: Be prepared to give an artist presentation on Dorothea Lange for next class

### Class #5: January 14<sup>th</sup>

- **Artist Presentation:** Dorothea Lange by *Student #9 + #10 + #11*
- **Critique:** Shooting Assignment #2
- **Screening:** *Wim Wenders on Walker Evans and road movies* by MoMA Film
- **Lecture:** Photojournalism and War Photography
- **Demonstration:** Inkjet printing
- **Discussion:** Midterm Project
- **Assignment:**
  - ✓ Shooting Assignment #3:
    - Start thinking about which topic you would like to further explore. (Bring 3 topic idea/areas that interests you)
    - Refer back to in-class group discussions
    - Bring 10 8x10 or larger printed and edited photographs per group (5 photographs per person) for in-class critique
  - ✓ Midterm project:
    - Start thinking about what you would like to do for your midterm project. You must work with another peer from class.
    - Bring a draft project proposal for next class
  - ✓ Student #12 + #13 + #14: Be prepared to give an artist presentation on Susan Meiselas for next class



Molotov Man, Nicaragua  
1979

Susan Meiselas

#### **Learning Outcomes:**

In week 2, students will become familiar with a medium format camera. Students will learn about Dorothea Lange, photojournalism, and war photography. We will also discuss and have a demonstration of inkjet printing. Students will begin to formulate ideas for the midterm project with their partner. Through cataloguing their photos, students will begin to form a body of documentary photography work.

## WEEK THREE

### Class #6: January 21<sup>nd</sup>



Subway  
1980

Bruce Davidson

- **Artist Presentation:** Susan Meiselas by *Student #12 + #13 + #14*
- **Screening:** *Photographs in Focus: Susan Meiselas* by NOWNESS.
- **Critique:** Shooting Assignment #3
- **Individual Critique Sign-ups:** 20 minute-critique per person.
- **Lecture:** *If you are not close enough, you are not good enough*
- **Demonstration:** Zone Focusing + *Shooting from the waist*
- **Visual Literacy Exam**
- **Discussion:** Midterm Project.
- **Assignment:**
  - ✓ Work on your Midterm Project.
  - ✓ *Extra Credit:* Give an artist presentation on Bruce Davidson for class #8.

### Class #7: January 22<sup>rd</sup>

- **Individual Critiques:** Please be on time!



New York City  
1966

Lee Friedlander

09:00 – 09:20: Student #1  
09:20 – 09:40: Student #2  
09:40 – 10:00: Student #3  
10:00 – 10:20: Student #4  
10:20 – 10:40: Student #5  
10:40 – 11:00: Student #6  
11:00 – 11:20: Student #7  
11:20 – 11:40: Student #8  
11:40 – 12:00: Student #9  
12:00 – 12:20: Student #10  
12:20 – 12:40: Student #11  
12:40 – 13:00: Student #12  
13:00 – 13:20: Student #13  
13:20 – 13:40: Student #14  
13:40 – 14:00: Student #15  
14:00 – 14:20: Student #16

#### **Please bring the following for the individual critique:**

- Written Project Proposal
- 2 8x10' prints of project's initial photographs. (Draft)
- 2 TIFF files of your work-in-progress photographs.
- Any questions or concerns you have about your project.

- **Assignment:**
  - ✓ Work on your Midterm Project.
  - ✓ *Extra Credit:* Give an artist presentation on Bruce Davidson for next class.

#### **Learning Outcomes:**

Students will have developed knowledge of different camera mediums and approaches used by different photographers. They will learn about war photographer, Susan Meiselas. Through individual critiques, I will help and guide students through both their work up until this point and their midterm project.



## WEEK FOUR

### Class #8: January 27<sup>th</sup>

- **Artist Presentation:** Bruce Davidson by *Student #11 + #12*
- **Critique:** Midterm Project (Every person in each group must be present!)

09:30 – 10:00: Group #1  
10:00 – 10:30: Group #2  
10:30 – 11:00: Group #3  
11:00 – 11:30: Group #4  
12:00 – 12:30: Group #5  
12:30 – 13:00: Group #6  
13:00 – 13:30: Group #7

#### Three Key questions to ask yourself during mid-term project critique:

*How did the artist approach to their subject?*

*How is the artist's digital workflow?*

*How would you describe this project to a person who could not see it?*

- **Assignment:**
  - ✓ Relax and enjoy your day off.

### Class #9: January 28<sup>th</sup>

- **Visiting Artist:** *To Be Decided*
- **Screening:** *William Eggleston: Democratic Camera, Photos and Video*
- **Discussion:** Final Project
- **Field Trip:** RISD Fleet Library: Special Collections

- **Assignment:**
  - ✓ Shooting Assignment #4: *Tell the story of the city*
    - Spend the weekend in the city you live in, and tell a story of your city through photography
    - Bring 10 edited photographs per group (5 photographs per person) for in-class critique
  - ✓ Final project:
    - Start thinking about what you would like to do for your final project. You must work with another peer from class



Eggleston's Greenwood  
1973

William Eggleston



Charles, Vasa  
2002

Alec Soth

#### Learning Outcomes:

Students will learn about artists Bruce Davidson and William Eggleston. They will demonstrate what they have learned through their midterm project presentation. The RISD library trip will supplement the information about artists and documentary photography history, by inspiring students to do their own research with provided resources. Lastly, in week 4, students will develop instinctive documentary photography skills as they are asked to capture the essence of their own environment.



## WEEK FIVE



Dad on Bed  
1984

Larry Sultan



The Senior Project  
1999

Nikki S Lee

### Class #10: February 3<sup>th</sup>

- **Critique:** Shooting Assignment #4
- **Lecture:** The American Dream and American Lives
- **Demonstration:** Frame and Recompose
- **Discussion:** Final Project.
- **Assignment:**
  - ✓ Work on your Final Project.

### Class #11: February 4<sup>th</sup>

- **Group Meeting:** Discussion of Final Project (Please be on time!)

09:00 – 09:40: Group #1  
09:40 – 10:20: Group #2  
10:20 – 11:00: Group #3  
11:00 – 11:40: Group #4  
12:20 – 13:00: Group #5  
13:00 – 13:40: Group #6  
13:40 – 14:20: Group #7

- **Assignment:**
  - ✓ Work on your Final Project.

**Please be ready to answer the following questions before the group meeting:**

*What is the story you are trying to convey?*

*What does your project mean to you?*

*Please tell us your process of making this project*

*Where did you get the inspiration for this project?*

*What is your ideal way of presenting this project?*

### Class #12: February 5<sup>th</sup>

- **Class Evaluation and Review**
- **Critique:** Final Project (Everyone must be present!)

09:30 – 10:00: Group #1  
10:00 – 10:30: Group #2  
10:30 – 11:00: Group #3  
11:00 – 11:30: Group #4  
12:00 – 12:30: Group #5  
12:30 – 13:00: Group #6  
13:00 – 13:30: Group #7

**Two Key questions to ask yourself during final critique:**

*Is the subject matter compelling?*

*Is the artist's motivation and decision of coming through the photographs?*

#### **Learning Outcomes:**

Students will learn advanced documentary photography techniques. Maximum competency is expected, and students must be able to defend their work. In week 5, learning will be solidified by the finalization and presentation of the final project.

## PROPOSED ASSIGNMENT: FINAL PROJECT

### EXAMINATION OF CONSUMER CULTURE IN AMERICA

#### Assignment Description:

Why do people work? Is having more and having newer products better? Starting around 1950's, also known as the family friendly decade, it was the beginning of advertising. Advertising created an image for the people to strive for. For example: acquiring a house, getting a job, etc. It also showcased this staged reality, where it set the bar of what should be the image of home. Since then, purchasing consumer goods has significantly increased. These purchases are made not only to survive, but to network, create satisfaction, and gain social status. With this project, I would like you to examine the consumer culture in America by creating still images that embody the context of consumerism.



Thrft (0503), 2005

Brian Ulrich

This project will incorporate both conceptual aspects of photography and the research that you have conducted throughout the course. Think about your role as the photographer and what it means to use this medium to explore some of the issues surrounding consumer culture in America. Please clearly state your argument, and think about how you will support your argument. The ultimate goal is to put together a body of images that combine well-established artistic philosophies with a modern approach to produce images that visually convey your innermost thoughts.

#### Goals of the Project:

- To be able to fully articulate one's idea into the project, and develop a photographic voice.
- To be able to formulate an argument and to create a research plan for the project.
- To create a body of visually compelling photographs that support your argument.
- To contribute new knowledge to people who are not as aware with photographic practice.
- To develop one's own photographic style through the use of different camera mediums.

#### Learning Outcomes of the Project:

- An understanding of the consumer culture in America
- An ability to develop critical thinking skills
- An ability to fully convey the project concept to the viewers.
- A final portfolio that will showcase a linear body of work that best represents their skills.

#### Requirements:

- 20 processed 17x22" prints printed on the wall and jpeg files sent via WeTransfer.
- 500 words artist statement.
- An elevator pitch.
- A PowerPoint presentation of your research and photographic process.
- A journal with all of the research conducted for the project.

#### Questions to consider during the research process:

- How did the definition of consumer culture in America change over time?
- How will the end result of this project be measured?
- What are the ways to think about consumerism?

#### Questions to ask yourself during critique:

- Was the presentation engaging?
- Was the delivery clear and meaningful?
- Can you relate to the subject matter of the artist work?

**Assessment:**

- 20 17x22" inkjet prints, with an artist statement (50%)
- Attention to detail and print quality during final presentation (20%)
- An ability to articulate one's opinion and fully convey the project concept (20%)
- Participation during in-class discussions and critiques (10%)

**Basic Competency:**

Completed part of the requirements for the project, presented developing ideas and techniques in their photographs. Showcased emerging research method, and represented one scenario to approach one's concept and idea. The plan was not so organized and the set was constructed inefficiently. The photographs do not communicate its idea effectively, and the artist statement did not fully explain the artist intention with this project.

**Advance Competency:**

Completed all of the requirements, and went above and beyond with their research method. Fully articulated and demonstrated an understanding of their research method to discuss the context of their work. Represented multiple scenarios and cases to approach one's concept and idea.

Presented a well-organized plan and assembled an environment in the studio/location.

Demonstrated group-working capability, both of the partners collaborated and participated equally.

## CRITIQUE METHOD: PIKTIQUE

We will be using *Piktique* as our main critique method to critique our mid-term and the final project. This method is re-designed for our class, and the number of photographs will increase by the number of attendees for the critique.

- **The question you should ask yourself using this critique method:**
  - *How can I put myself in a different mind set, so that I am viewing the art from a different perspective to benefit my argument or observations of the artwork?*
- **Materials needed for this critique:**
  - Large prints. 17 x 22 inches
  - Small prints.
  - Index cards / blank or lined paper of equivalent size.
  - Pen or pencil.
  - A deck of cards.
  - Blue Tape
- **Overview:**
  - The artist will give a small introduction of their work.
  - There will be two different sizes of each print for this method.
    - Large ones will be on the wall, sequenced the way the artist envisions.
    - Smaller ones will be on a table, organized in the same sequence.
  - There will be 6 (or equal to the number of people in the critique) and they will be picking one card, correlating to one of the small prints. (At random)
    - Once they all have picked a card, please go up to the table, and look at the back of the card to match the number.
    - They will also have the rest of the prints facing down
  - The artist will give each and everyone two index cards for the next step.
  - Each person will find a space, either inside or outside of the critique room, to answer the questions given by the artist in reference to their selected print.
    - They will be given fifteen to twenty minutes for this process.
  - The questions are:
    - *What words describe the way this photograph makes you feel?*
    - *What current events or hot topics might be represented in this photograph?*
    - *What audience would this photograph most likely appeal to?*
    - *Storytelling: Could you come up with a scenario that tells a story about the photograph you have; an hour before the photograph was taken, things that happened during, and an hour after?* This will be on the second index card.
    - Please list any references that could be beneficial for the artist.
    - Last but not least, in three sentences, write a short “exhibition review” about the work shown for the critique.

- After time is up, people will present their answers to the group, except for the last question about 3-sentence exhibition review.
- After the presentation, please hand the index card to the artist.
- Following the collection of the cards, there will be a Q&A. (Questions that artist might question the crowd):
  - *Has the artist progressed from the last critique, if so, how?*
  - *Has the artist made any new discovery?*
  - *What is the artist main intention with this body of work?*
  - *What is the artist trying to portray?*
  - *How is this different than the last critique?*
- **Sources that helped formulate this critique method:**
  - *"Art Critiques: A Guide",*
    - By James Elkins
    - Library code: NX 303 E44 2012
  - *"The Critique Handbook: The Art Student's Sourcebook and Survival Guide"*
    - By Kendall Buster and Paula Crawford
    - Library code: N345 B87 2010
  - *"A Technique for Producing Ideas"*
    - By James Webb Young

## MIDTERM FEEDBACK FORM

### Photo 3005-01: Photography as Exploration: So Far, Yet So Close

#### Course Goals

- To create a body of work that represents one's photographic voice that extends beyond the boundaries of traditional documentary photography.
- To create a vision for a project that one believes in with confidence and explore social issues through making documentary photographs.
- To master the full potential of various formats of cameras, including and not limited to 35mm, 120, 4x5, and 8x10.
- To learn the value of teamwork in the studio and gain the ability to constructively collaborate.

**This class required me to evaluate a variety of issues and situations:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**The class discussions, in-class lectures and demonstration stimulated my learning's:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**The class time was used productively:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**The course materials and content were well arranged:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**Out-of-class readings and assignments stimulated my learning's:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**The instructor provided adequate support outside of the class in a timely manner:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**The instructor helped me learn by providing meaningful feedback:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**The instructor was responsive to student's needs:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**This class required a substantial amount of time outside of class:**

**The instructor maintained high standards that had to be met in order to succeed in class:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**The guidelines for evaluation in this class were clearly stated:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**I was evaluated fairly on each assignments and mid-term feedbacks:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**I had to think critically in order to do well in this class:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**I was evaluated fairly according to the course descriptions and guidelines:**

*Strongly agree* 5      4      3      2      1      *Strongly disagree*

**At this time, the grade I expect to receive in this class is:**

-----

**Do you feel like you are consistently being challenged in this class?**

**What would you like the instructor to continue on doing?**

**Is there anything that you would like the instructor to know about?**



# Course Rubric

## Conceptual + Critical Thinking

### Emerging

- Student often fails to clearly explain each assignment's concept, and references to the course material are rarely present.
- Rarely successful in displaying their originality and creativity in each assignment, midterm + final projects.
- The concept is not as focused as developing level of understanding.

### Developing

- Student's assignments, midterm + final projects each explore and express their originality and creativity.
- Student's idea and concepts are strong, however occasionally displays one or two weak areas.
- Able to showcase one or more ways of their project approach, improving the process and aesthetics.
- Each assignment is generally unique, and followed all of the requirements and often branches out to take some creative risks.
- Each composition is complex, and often demonstrates the ability to use of each materials/equipments.

### Advanced

- Student exceeds expectation of the concept and the idea making of each assignment, midterm + final projects.
- All of the assignments turned in were innovative, original and insightful.
- Always displays a stretch in creativity in order to complete assignments.
- Student's voice is always prominent in each body of work.
- Able to successfully balance their idea, content, and the ability to identify each intentions or purposes.

Innovative, insightful thinkers

## Technical Skills + Craftsmanship

### Emerging

- Student showcases average or lack of understanding of the basic technical skills in in-class demonstration.
- Rarely creates a finished work that is aesthetically pleasing and technically correct.
- The catalogue was not submitted.
- Student had many craftsmanship errors.

### Developing

- Demonstrates above average understanding of the technical skills in class.
- Often creates a finished work that is both technically correct and craftsmanship on point.
- Films are often correctly exposed and fully developed.
- The catalogue was somewhat categorized, and sectioned off to each assignments.
- Each Photoshop files were saved to right file format, processed, and color corrected.
- Student is able to deconstruct a Hasselblad V-Mount series, and able to identify all of the parts.

### Advanced

- Demonstrates a superior understanding of the technical skills in class.
- All of the photographs are developed and processed to their perfection, and are well composed and color corrected.
- The catalogue was well organized, sectioning each projects and assignments in different categories.
- Always submits correct file format for online submission, and the films are always correctly exposed and fully developed.
- Able to showcase the full-deconstruction of Hasselblad V-mount series, and execute perfect scans on Imacon scanner.

Refined, passionate makers

## Assignments + Participation

### Emerging

- Demonstrates lack of understanding of each assignment's conceptual idea and focus.
- Rarely speaks or participated in class, group-critiques, and in-class demonstration.
- Student have missed one or more assignments.
- Always late to class or frequently misses class.

### Developing

- Consistently demonstrated a clear understanding of each assignment's conceptual idea and focus.
- Occasionally participates and contributes to critiques and in-class demonstrations, and somewhat engaged in class discussions.
- Student tries to be constructive in feedback.
- Often applies acquired skills from class to amplify its potential.
- Student have submitted one assignment + never missed an assignment.
- Late to class no more than once, and never missed a class.

### Advanced

- Demonstrates outstanding execution of one's idea into each assignment, and midterm + final projects.
- Always participates and uses constructive criticisms to critique and propel others work.
- Student's work demonstrates one's ability to fully utilize the skills they have acquired in class.
- Always participates in in-class demonstrations and is always on time and prepared at the beginning of each class.
- All assignments, midterm + final projects are handed in on time.
- No classes missed.

Dedicated, all hands on deck leaders



## ARTIST REFERENCE

Robert Adams

Nobuyoshi Araki

Diane Arbus

David Armstrong

Richard Avedon

John Baldessari

Roger Ballen

Lewis Baltz

Tina Barney

Bernd and Hilla Becher

Richard Billingham

Guy Bourdin

Marco Breuer

Harry Callahan

Sophie Calle

Elinor Carucci

James Casebere

Sarah Charlesworth

Gregory Crewdson

Thomas Demand

Phillip Lorca diCorsia

Rineke Dijkstra

Stan Douglas

William Eggleston

Roe Ethridge

Larry Fink

Samuel Fosso

Robert Frank

Latoya Ruby Frazier

Lee Friedlander

Adam Fuss

Ralph Gibson

Gilbert & George

Jim Goldberg

Nan Goldin

Emmet Gowin

Anne Collier

Lyle Ashton Harris

Peter Hujar

Graciela Iturbide

Simen Johan

Seydou Keita

William Klein

Nick Knight

Barbara Kruger

David La Chapelle

Nikki Lee

Vivian Maier

Sally Mann

Robert Mapplethorpe

Mary Ellen Mark

Don McCullin

Ryan McGinley

Ralph Eugene Meatyard

Larry Clark

Chuck Close

Andres Serrano

Cindy Sherman

Stephen Shore

Malik Sidibe

Laurie Simmons

Taryn Simon

Lorna Simpson

Alec Soth

Thomas Struth

Hiroshi Sugimoto

Larry Sultan

Juergen Teller

Wolfgang Tillmans

Deborah Turbeville

Penelope Umbrico

Tim Walker

Jeff Wall

Andy Warhol

Duane Michals

Richard Misrach

Daido Moriyama

Vik Muniz

James Nachtwey

Helmut Newton

Catherine Opie

Gordon Parks

Martin Parr

Irving Penn

Jack Pierson

Richard Prince

Robert Rauschenberg

Terry Richardson

Gerhard Richter

Martha Rosler

Thomas Ruff

Ed Ruscha

Lucas Samaras

Viviane Sassen

Collier Schorr

Fischli/Weiss

James Welling

Christopher Williams

Garry Winogrand

Joel Peter Witkin

David Wojnarowicz

Francesca Woodman

Carrie Mae Weems

Jennifer Karady

John Gossage

Paul Graham

Katy Grannan

Steven Meisel

Susan Meiselas

Ray Metzker

Adam Jeppesen

Erin Shirreff

Doug Dubois

Julian Stallabrass

Jitka Hanzlova

Erwin Wurm