



National Taiwan University of Science and Technology

2020 Winter Program

APPH 101 Introduction to Photography

Course Outline

Course Code: APPH 101

Instructor: Wenjia Li

Home Institution: University of Georgia

Office Hours: TBA

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Credit: 4

Course Description

This course is a rigorous introduction to digital photography, featuring the digital camera, digital image file development including camera RAW, and the presentation of photographs on screen and in print. Workflow techniques include image correction and color management. This studio-based course explores photography by considering technical, creative, historical, cultural and critical issues of the multi-faceted medium of photography. Readings and discussions address contemporary theoretical issues surrounding digital imaging and the malleable relationships between the viewer, the image, and “reality”.

Midterm Crit - 30 points Final Crit - 40 points

Reading Response - 30 points

Therefore, 0 – 59 points will result in a failure of the class. 60 – 69 points will result in a D, 70 – 79 a C, 80 – 89 a B, and 90 – 100, an A.

Note: Even if you successfully complete all of the projects, it is impossible to earn above 60 points (a D-) for this course without taking class participation and preparedness seriously. Extensions for projects will NOT be granted unless in extreme circumstances, i.e. death or dismemberment. It is the student’s responsibility to approach the instructor and negotiate an extension in those situations. Furthermore, projects are to be handed in on the day of critique, and on that day only. No emailed projects will be accepted.



Camera with ability to shoot RAW (with memory card)
External hard drive with 1TB capacity (suggested capacity, 500GB is fine)

Course Schedule

Week 1

Introduction, Camera Basics

Slideshow: **Portraiture, Landscape**

Assignments: Reflections after each slideshow, read *In Defense of the Poor Image* by Hito Steyerl

During the first week, we aim to be familiar with the fundamental of photography, from the tools: cameras, output options, printing surfaces, image editing softwares; to operations: shutter, aperture, stability. We will also start to become familiar with modern and contemporary practitioners working in the genres of portraiture and landscape.

To watch: Intro, Portrait, Landscape, P.S.1, Rachel Lecture (6)

Week 2

Slideshow: **Still Life, Performance**

Reading Discussion

Assignments: Reflections after each slideshow, bring 15-20 photos for the midterm critique

During the second week, we will grow familiarity with the fundamental of photography and camera operations. We will also start to become familiar with modern and contemporary practitioners working in the genres of still life and performance. We will also discuss *In Defense of the Poor Image* by Hito Steyerl

To watch: Still Life, Performance, P.S.2, Hito, Adam Lecture

Week 3

Midterm Critique

Assignments: Read *The Image Object Post-Internet* by Artie Vierkant

We will learn what is critique, how can the format of critique be beneficial. Students will bring their first project of 15 to 20 photographs to class, and we will also discuss *The Image Object Post-Internet* by Artie Vierkant. We will also start to become familiar with modern and contemporary practitioners working in the genres of Materiality.

To watch: PS3, Midterm, Artie, Ke lecture, Materiality

Week 4

Slideshow: **Materiality, Commercial, Political**

Assignments: Reflections after each slideshow, prepare a artist presentation of your choice for around 10 mins each, bring 20-25 photos for the midterm critique



During the forth week, we will become proficient with the fundamental of photography and camera operations. We will also start to become familiar with modern and contemporary practitioners working in the genres of Materiality, Commercial, Political. In the end, students will bring their final project of 20 to 25 photographs to class.

To watch: Commercial, Political, Nancy Lecture, Robert Panel, Final

Suggested Readings:

Kendall Buster and Paula Crawford, The Critique Handbook

Rolland Barthes, Camera Lucida

Susan Sontag, On Photography

Walter Benjamin, Little History of Photography

Marshall McLuhan, The medium is the message

Rosalind Krauss, The Optical Unconscious

