

ART 268 Digital Photography and Imaging, Spring 2010

Tuesday and Thursday: 6:30-9:00pm, New Media Lab 004

Instructor: Krista (Steinke) Finch

Office: Art Office/ studio room 103

Office Hours: Tuesday 3:45-4:45 and Wednesday 12:30-2:30 or by appointment

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***Please note that email is the best way to communicate with me

COURSE DESCRIPTION:

Digital Photography is treated as a critical seminar for the production and study of digital image making. Students will learn the basic technical and operational skills involved in creating photographic work electronically. Topics will include camera handling, scanning, printing techniques, image manipulation, special effects, and working with mixed media. Projects will consist of short in-class sketches that highlight particular skills, shooting exercises, and longer projects that investigate specific topics. Discussions and readings will investigate issues pertaining to art and media culture, as well as the similarities and differences between the objective nature of traditional photography and the inherent mutability and subjective quality of digital imagery. The class aims to build a critical, theoretical, technical, and artistic framework in order to help students develop their own unique vision in the context of digital image making.

Regular group critiques will be held for each assignment. At every class meeting there will be time provided for individual critiques of work "in progress" and one-on-one tutoring with technical problems. Viewing examples from books, videos, CD-ROMs, and the Internet will be an essential component to this course. Outside reading provides a platform for class discussion and investigation on particular issues pertaining to art, photography, technology, media culture, cyberspace, and advanced communication systems.

Prerequisite: *Students who do not have Macintosh Computer experience will be required to attend a short workshop at beginning of the semester.*

GOALS:

Students will:

- Understand how digital images are made and the critical, theoretical, technical, and social issues that shape the medium, especially as it pertains to the history of photography and mass media production.
- Create works of art in digital media that incorporates the formal elements and principals of design.
- Become familiar with the fundamental language of digital imagery and be able to formally and conceptually critique and analyze a digital work of art.
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- Become familiar with the basic rhythms of the creative process in order to apply concepts of problem solving as it applies to the medium.
- Learn the basic technical skills required in digital imagery and be able to creatively apply them in their work.
- Learn to visually articulate or express their own concepts and ideas through the digital photo medium.

REQUIREMENTS:

- Keep a sketchbook/journal
- Complete all class readings
- Complete 8 main projects and several shorter tutorials and shooting exercises
- Attend required lectures, film screenings, or art exhibits outside of class that pertain to course topics
- Actively participate and contribute to class discussion and critique
- Take a Mid-term Quiz on technical information
- Write a paper and present on a class topic
- Make Final Portfolio CD

There will be approx. 8 main projects:

- The Copy Right Exercise and the Fair Use Rule
- Creative Contact Sheet
- Time and Space: The Stitcher Panoramic Exercise
- Scale and Perspective: Toy Model Exercise
- Digital Compositing: The Digital Narrative
- The Moravian Student Hybrid: Compositing and Photo Retouch
- The Social Issue: Digital Collage, Creative Scanning, and Printing Techniques
- Semester Long Project: (4 point shooting Exercise)

****Be prepared to work 6-8 hours a week outside of class time to adequately prepare for this class.****

READING ASSIGNMENTS:

I believe that reading is a valuable part of the creative process. You will be assigned short reading assignments and should be prepared to discuss in class or write a brief analytical response in your sketchbook.

MIDTERM QUIZ:

There will be one quiz given on technical information. It is important that you take notes during class lectures, discussions, and slide presentations.

PAPER AND PRESENTATION:

Students will be expected to write a short paper on an issue pertaining to digital technology. Students will give a short in class presentation with visuals on the topic.

SKETCHBOOK:

Students are required to keep a sketchbook/journal. Sketchbook assignments may be given during the semester. You should also strive to make at least 2 contributions a week on your own- technical notes, vocabulary terms, ideas, collages, vocabulary, drawings, useful websites, anything that will enhance your performance and work in the class. As a student of art (in any medium), you should get into the habit of carrying a sketchbook with you at all times.

FIELDTRIP/ ART DEPT. EVENTS:

- Students are required to attend the department fieldtrip to New York City in the spring:
Friday March 26th (tentative date)
- All art students are also required to attend the Rudy Ackerman Visiting Artist Lecture this semester. TBA.
- Art students are required to attend the Thursday night openings in the Payne Gallery. (January 28th and March 18th)

FINAL PORTFOLIO:

A final portfolio of your work submitted to me on CD will be due at the end of the semester. *(I will go into this in more detail later in the semester)*
Be sure to **SAVE** and **DOCUMENT** all your assignments.

CLASS TEXT:

Light and Lens: Photography in the Digital Age, by Robert Hirsch (in bookstore)

RECOMMENDED TEXTS AND SUGGESTED READING:

Technical references: *It's very helpful to have at least one text on Photoshop for a resource guide.*

***Adobe Photoshop CS4 from A to Z (in bookstore)

***The Adobe Photoshop CS4 Book for Digital Photographers, by Scott Kelby (in bookstore)

Adobe Photoshop - www.adobe.com

Classroom in a Book, Photoshop CS4

Photoshop Bible

Visual Quick Start Guide for Photoshop CS4

MATERIALS:

Camera: Students should have their own digital camera. The preferred camera is a Digital SLR but a good point and shoot will suffice. The school also has two cameras available for checkout when necessary.

*****All students enrolled in digital media courses are now required to have an external hard drive for storage of work.*****

- A notebook (can be your sketchbook) specifically for this class in which to take notes and write down assignments
- A folder specifically to hold reading handouts and technical information sheets
- Photographic Paper for the Printer (and other paper types for experimentation in printing)
- Box, file, or portfolio case to store finished prints
- CD for Final Portfolio
- Presentation Supplies – TBA

OPTIONAL

- Tripod, Lights, and other “shooting” equipment (also available to checkout)
- Flash USB drive

PARTICIPATION:

Students will be graded on participation in class critiques, discussions, etc. (attendance is mandatory at all critiques and reviews). I believe in setting up a classroom community that encourages a healthy, open exchange of ideas. Learning is a collaborative process and every student’s input is a valuable contribution.

CRITIQUE:

Critiques are an integral part of the learning process of this class. Critiques will usually take the form of posing questions intended to stimulate original thought and the formation of opinion. True learning is the result of personal discovery. It is a participatory activity and not a passive experience. Students are expected to share their thoughtful opinions about their peer’s work and should come in the form of positive accolades as well as constructive criticism. Students should learn to not take constructive criticism personally and that all comments are meant to aid in their development of seeing and thinking in an objective manner. Another major purpose of the critiques is to learn and utilize the art and design vocabulary needed to describe art formally, conceptually and contextually. Part of your grade depends on your engagement in group discussions and your responses to the work of your classmates.

ATTENDANCE:

The Art Department established this department-wide attendance policy to apply to students in all art classes. PLEASE READ CAREFULLY.

After the second **unexcused absence**, final grade will be dropped by one full letter.

After the fourth **unexcused absence**, student will receive a failing final grade.

- An excused absence is one confirmed by a note from the Dean’s Office, Student Services, the Learning Center, or verified with a doctor’s note (within 24 hours of illness). Death in family should be confirmed with Student Services.
- Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.
- Job interviews or doctor’s/dentist’s appointments are not to be scheduled during class and are not excused.
- **Missing Portions of Class: The following count as unexcused absences**
 - More than 15 minutes late for class
 - Failure to bring supplies to class
 - Failure to return from break
 - Leaving class half an hour or more early without permission
 - Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

NOTE: If you are late or absent, it is your responsibility (not the professor’s) to find out what you missed and to catch up in a timely manner.

GRADING:

This class is based on the concept of mastery. Students will be assessed through frequent critiques, classroom projects, homework assignments, and a quiz on technical material. Again, it is important to note that students will be graded on class participation, especially during critiques. Students will be made aware of the expectations for each assignment in terms of grading.

Both the *form* and the *content* of work will be evaluated on each project, as well as *effort, originality, personal progress, and timely completion of assignment*. While competency in basic skills can be objectively determined, creativity and aesthetics are more subjective. The instructor reserves the right to apply qualitative judgments in determining grades.

GRADING CRITERIA IN DIGITAL PHOTOGRAPHY:

-MASTERY OF TECHNICAL SKILLS AND CRAFTSMANSHIP

-COMPOSITION AND DESIGN

-CONTENT/ SUBJECT MATTER/ CONCEPT/ IDEA/ CREATIVITY

-FULLFILLMENT AND UNDERSTANDING OF ASSIGNMENT CONCEPTS AND REQUIREMENTS (including completing project on time)

-EFFORT AND ENGAGEMENT

- "A": Excellent, outstanding achievement and mastery of skills
- "B": Good- average attainment – may need some minor improvements in certain areas
- "C": Adequate understanding of essentials – fulfills assignment but lacking in content, effort, and/or skill.
- "D": does not fulfill assignment and exhibits little skill, effort, and thought.
- "F": Failure, no credit
- "I" Incomplete

Individual Assignments	50%
Quiz	10%
Paper/Presentation	10%
Class Participation	20%
CD Portfolio	10%
TOTAL POINTS	100

GRADE SCALE:

A	94-100
A-	90-93
B+	88-89
B	84-87
B-	80-83
C+	78-79
C	74-77
C-	70-73
D	69-61
F	60 and below

LATE ASSIGNMENTS:

I will mark down all late projects one letter grade for each class period they are late unless you give me a satisfactory reason (in my estimation) for their lateness. Projects may be reworked for the final portfolio review.

CELL PHONES AND EMAIL:

All phones must be turned to the Silent position. No texting while in class. If working in a computer lab, absolutely no emailing during class lectures, critiques, or demonstrations. Students that abuse this rule will be marked down on "participation" grade.

DISABILITY STATEMENT:

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

ACADEMIC HONESTY POLICY:

Plagiarism in any form will not be tolerated and will result in a failing grade. Cheating on exams or quizzes is not tolerated and will result in a failing grade. Written assignments are designed to engage students with material covered in class through personal reaction. Papers must be your own thoughts, ideas, impressions, or reflections. The Internet can provide valuable source material, but remember that not all published sites are legitimate. Be aware that I read student papers on this subject every semester and I am very familiar with a variety of information published on the web.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure. For further information, please refer to the Moravian College policy in the Student Handbook.

CLEANLINESS AND LAB RULES:

It is the job of every student to leave the classroom better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade. We will discuss lab rules in class. Please no food or open drink containers in the lab at any time.

RESOURCES:

The Library- Reeves Library has an expanding collection of photography and art books, periodicals, and catalogues. The Art Department also has a selection of periodicals that you may browse through.

Exhibits- In addition to the Bethlehem/Easton area, there are countless galleries and museums in New York and Philadelphia that are well worth visiting. At least two field trips will potentially be scheduled for this class. Nothing can beat seeing a work of art up close, in the real as opposed to a published version.

Internet- The web is a fantastic resource for finding the works of the old master photographers and newer, emerging artists as well as useful information about materials, techniques, and equipment. Again, be aware that not all published sites are legitimate resources such as Wikipedia.

The Media- Pay attention to articles in newspapers and magazines. Photographic images are EVERYWHERE. Be observant and critical of what you see. Bring to class any interesting finds!

Selection of Contemporary Photographers/Artists to Check out

Adam Fuss
AES + F
Achim Lippoth
Alec Soth
Alessandra Sanguinetti
Alex Webb
Amy Stein
Andres Gursky
Anna Gaskell
Anthony Aziz and Sammy
Cucher
Anthony Goicolea
Beate Gutschow
Bill Viola
Carrie Mae Weems
Charlie White
Cindy Sherman
Craig Kalpakjian
Daniel Lee
Dave McKean
David Hilliard
David Wojnarowicz
David Levinthal
Elijah Gowen
Gregory Crewdson
Helen Van Meene
Holly Roberts
Inez Van Lamsweerde

Ike Ude
Jeff Wall
Jeremy Blake
Jerry Ulesman
Jill Greenberg
Jim Campbell
John Baldessari
Julie Blackman
Joseph Scheer
Keith Cottingham
Kelli Connell
Laura Letinsky
Loretta Lux
Lori Nix
Maggie Taylor
Margi Geerlinks
MANUAL
Mariko Mori
Martina Lopez
Martin Parr
Mathew Barney
Nancy Burson
Nancy Davenport
Nan Goldin
Nikki Lee
Oliver Wasow
Olivia Parker
Paul Pfeifer

Pedro Meyer
Richard Prince
Rineke Dijkstra
Robert Lazarini
Robert and Shauna Parke Harrison
Ryan McGinley
Sandy Skoglund
Shirin Neshat
Simen Johan
Sophe Calle
Stephan Hillerbrand and Mary
Magsamen
The Starn Twins
Thomas Demand
Tom Chambers
Uta Barth
Vic Muniz
Wolfgang Tillman
Yasumasa Morimura

Course Schedule: DIGITAL PHOTOGRAPHY Spring 2010

Schedule is subject to change during course of semester

January 19, 2010

Note: critiques are on Thursdays - unless otherwise noted.

Date:	In Class:	Homework:
WEEK 1 January 19 and 21	Intro to course Syllabus/ Lab rules Presentation DISCUSSION: "what makes an image interesting" DISCUSSION: "Copy Right Laws" ASSIGNMENT #1: "Copy Right"	Bring in an image that you find interesting for Thursday RESEARCH: Fair Use Rule READING: <u>Light and Lens</u> , CH 1 <i>NYFA Interactive</i> , "Copy Right..." Have images scanned into computer by next class
WEEK 2 January 26 and 28	TUTORIAL: PhotoShop Basics Work on Copy Right Project CRITIQUE: Copy Right Project ASSIGNMENT #2: "Creative Contact Sheet" LECTURE: Intro to Camera Basics	DUE Thursday: Copy Right SHOOT: Contact Sheet (1 st draft) READING: <u>Light and Lens</u> , CH 3 & 10
WEEK 3 February 2 and 4	TUTORIAL: Adobe Bridge, Creating digital Contact Sheets DISCUSSION: present ideas for creative contact sheet project ASSIGNMENT: SEMESTER SHOOTING PROJECT	READING: <u>Light and Lens</u> , CH 8 & 10 RE-SHOOT: Contact Sheet (2 nd draft) SHOOTING PROJECT 1: Particular Place: Composition
WEEK 4 February 9 and 11	DEMO: Printing CRITIQUE: CONTACT SHEETS ASSIGNMENT #3: "Time and Space/ Panoramic"	READING: <u>Light and Lens</u> , CH 6 <i>Art News</i> , "Reality Bytes" SHOOT: Panoramic
WEEK 5 February 16 and 18	DISCUSSION ON READING DEMO: Stitching photos CRITIQUE: Panoramic ASSIGNMENT #4: "Toy Model"	SHOOTING PROJECT 2: Particular Place: CLOSE UP SHOOT: Assignment #4: Toy Model
WEEK 6 February 23 and 25 MIDTERM WEEK	TUTORIAL: Toy Model tutorial LECTURE: Vocabulary CRITIQUE: Toy Model ASSIGNMENT: "Paper and presentation"	QUIZ NEXT THURSDAY SKETCHBOOK: Choose topic for paper and presentation READING: <u>Light and Lens</u> , CH 5 & 11 and "Farewell to the Revolution"
WEEK 7 March 2 and 4 NOTE: March 4th I am at a conference	LECTURE: Quiz Review Sign up for Presentation topics QUIZ ASSIGNMENT #5: Digital Narrative	READ: Toy Model Tutorial READING: <u>Light and Lens</u> , CH 2 Shoot Assignment #5 Research paper/presentation topics
WEEK 8 March 6-15 SPRING BREAK		Work on paper and presentation SHOOTING PROJECT 3: Light and Time of Day
WEEK 9 March 16 and 18	Photoshop tutorial: Layers and Compositing PRESENTATIONS 1 PRESENTATIONS 2	READING: <u>Light and Lens</u> , CH 6 Work on paper and presentation Work on Digital Narrative
WEEK 10 March 23 and 25 March 26: NY FIELD TRIP	PRESENTATIONS 3 PRESENTATIONS 4 CRITIQUE: Digital Narrative ASSIGNMENT #6: Hybrid	-READING: <u>Light and Lens</u> , CH 12 SKETCHBOOK: Reflect on NY trip - refer to <u>Light and Lens</u> , CH 11 -READING: <i>Glamour Beauty Report</i>

WEEK 11 March 30 and April 1	DISCUSSION: "Digital imaging and identity" Before and After Exercise TUTORIAL: Compositing and Layer Masks/ Color Correction	READ: <i>Post Human Essay, Scientific America</i> SHOOTING PROJECT 4: Creative
WEEK 12 April 6 and 8	CRITIQUE: Hybrid PRESENT ASSIGNMENT: #8 "Part I: Creative Scanning"	SKETCHBOOK: Brainstorm for ideas for Digital Collage/ collect materials DUE next class: Creative Scans READING: <u>Light and Lens</u> CH 7 & 8
WEEK 13 April 13 and 15	DISCUSSION: digital collage ideas In Class Project: Creative Scanning Project CRITIQUE: Creative Scans ASSIGNMENT #8: Digital Collage Watch clip form "Mirror Mask"	Bring in materials for Creative Scanning - TUESDAY READING: <u>Apple.com</u> , "Dave McKean: Illustrating the Imagination"
WEEK 14 April 20 and 22	TUTORIAL: Blending Modes, Text, and creative textures and paintbrushes CRITIQUE: SHOOTING PROJECT	
WEEK 15 April 27 and 29 LAST WEEK OF CLASS	CRITIQUE: Digital Collage TAKE HOME FINAL EXAM: CD Portfolio	
WEEK 16 May 3-8	FINALS WEEK Turn in CD Portfolio for Final Grade	