

DIGITAL PHOTOGRAPHY I – ART 268

instructor: Kristine Kotsch
day/time: Tue/Thu 1:15–3:45pm

location: Digital Lab – Room 104
Floor 1 - PPHCampus

email: kkotsch@moravian.edu
art office: 610.861.1680

office hours: TBD/By Appointment
office location: Digital Lab/Studio

required text: *Light and Lens: Photography in the Digital Age*
by Robert Hirsch
Supplemental readings as assigned

recommended text: *The Adobe Photoshop CS5 Book for Digital Photographers*
By Scott Kelby

required 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.

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

A notebook/sketchbook specifically for this class in which to take notes, etc.

A folder specifically to hold reading handouts and technical information sheets

Photographic Paper for the Printer (and other paper types for experimentation in printing) – TBA
Box, file, or portfolio case to store finished prints

CD for Final Portfolio

Presentation Supplies – TBA

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.

prerequisite:

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

course objectives:

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 using vocabulary germane to the discipline.
- 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.

course requirements:

Students will:

- Keep and contribute to a sketchbook/journal dedicated to this course
- Complete all class readings and discuss given subject matter
- Complete 8 main projects and several shorter tutorials and shooting exercises
- Attend required lectures, art exhibits or film screenings 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
- Research and create a presentation on a contemporary photographic artist
- Retrieve, organize, burn and label a Final Portfolio CD

projects and critiques:

A critique will be scheduled for each project. Attendance is mandatory and the completed project is due on that date. You will be given ample time to complete projects. Due dates are strictly adhered to. An unexcused absence from a scheduled critique will result in a failing grade for that project. Late projects due to an excused absence receive a full grade deduction for each class meeting it is past due. **All work submitted must have been specifically made for that project.**

a note on critiques

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.

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.

fieldtrip/art department events:

Students are required to attend the department fieldtrip to New York City in the spring. Date TBA

All art students are also required to attend the Rose and Rudy Ackerman Visiting Artist Lecture this semester. Date TBA.

attendance:

Be on time. Come to class prepared to work and have all ideas, readings and materials ready as specified in the previous class or on the syllabus. Absences from class do not excuse you from a deadline. Moravian Art Department Attendance Policy will be strictly enforced.

The Art Department established this department-wide attendance policy to apply to students in all art classes, beginning with the Fall 2007 semester.

For classes that meet twice a week: 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.

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
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

Students: If you are late or absent, it is your responsibility 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 for digital photography:

- Mastery of Technical Skill and Craftsmanship
- Composition and Design
- Content/Subject Matter/Concept/Ideas/Creativity
- Fulfillment and Understanding of Assignment Concepts and Requirements (including completing projects on time)
- Effort and Engagement

- A : Excellent, outstanding achievement and mastery of skills – above and beyond requirements.
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 (rarely an option)

grading scale:

A = 94–100 B+ = 87–89 C+ = 77–79 D+ = 67–69 F = 59 and below
A- = 90–93 B = 84–86 C = 74–76 D = 64–66
B- = 80–83 C- = 70–73 D- = 60–63

successful completion of projects: 50%

Projects **MUST** be ready to hand in or present at the **BEGINNING** of class on the due date. Grade penalties are as follows:

- 10% - ONE class period after deadline
- 20% - TWO class periods after deadline
- 40% - THREE class periods after deadline
- 60% - beyond THREE class periods after deadline

mid-term technical quiz: 10%

There will be one (1) quiz. It is important that you take notes during class lectures, discussions, and slide presentations. Only an excused absence on the day of the quiz is eligible for a make-up. Otherwise, the quiz will receive a zero.

presentation/papers/sketchbook: 15%

Each student is required to research the work of a contemporary photographer who has made an important contribution to the medium of photography and prepare a 15-minute PowerPoint presentation. Presentations that are not prepared for their due dates will receive an automatic zero.

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.

reaction papers:

A reaction paper is an informal one-page writing about a piece or series of artworks viewed in person at a gallery or museum. The art department arranges for several opportunities to visit museums and galleries in the surrounding areas. It should be more than a simple summary of the material; it should contain your opinion or reaction to viewing the artwork. This may take on a variety of forms. You may compare the work to other related artwork and talk about why you were so drawn to the work. You may discuss why you think the artist made the decision that they made and/or hypothesize about ways in which the work could have been improved. You may think about ways to expand on the work, or extend it to cover new domains; or you may argue against the work, questioning its assumptions, or value.

participation: 15%

Participation in lectures, critiques, discussions and presentations refers to your positive engagement in dialogue and is the heart and soul of this course. Not only does your active involvement in this important aspect of the class have a significant impact on your grade, it is an essential part of the learning experience and life of this class. Lack of participation will be reflected in the final grade.

Participation also includes:

- Promptness and attendance at all labs, lectures and critiques
- Being prepared for each class (film, negatives, notebooks, journals, readings, supplies, etc.)
- Using class time efficiently and effectively
- Respectful use and care of labs, computer systems, peripherals, equipment and supplies
- Being self-reliant enough to try to answer your own questions; progress = discovery
- Coming to class with opinions and ideas!

final CD portfolio: 10%

Each student will retrieve, organize, burn and label a Final Portfolio CD for submittal to me at the end of the semester. Be sure to **SAVE** and **DOCUMENT** all your assignments!!

miscellaneous information and resources

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.

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.

library/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!

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.

questions, concerns or comments:





It is your responsibility to ask questions if you do not understand something. I cannot read your mind. If you need to see me, please arrange to meet with me. The best way to reach me is by e-mail. I am on the computer most of the day and check e-mail often. Please feel free to ask me questions or talk about any concerns you may have.

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COURSE SCHEDULE

Week	Date	Tuesday	Date	Thursday
1	1-18	Review Syllabus, Course Objectives, Etc. DISCUSS: What makes an image interesting? LECTURE: Copyright Laws  Project 1: Copyright -----HW----- Read <i>NYFA Interactive Article</i> Research: "Fair Use" rule/Cases Bring in two (2) interesting images	1-20	Mini-Critique: Found Images Class Discussion: Copyright Laws Group Activity: Report on Cases -----HW----- Read <i>Light and Lens</i> Chapters 1 & 3
2	1-25	TUTORIAL: Photoshop Basics (Crash Course) LECTURE: Intro to Camera Basics LAB: Work on Copyright Project -----HW----- Read <i>Light and Lens</i> Chapter 2	1-27	6:30-Payne Gallery: <i>Emilio Dilorio: The Figure</i> Critique: Copyright  Project 2: Creative Contact Sheet Sense of Place/Exploring Space -----HW----- Shoot: Sense of Place/Exploring Space
3	2-1	TUTORIAL: Photoshop and Bridge Uploading, Editing and Organizing Creating Digital Contact Sheets -----HW----- Read <i>Light and Lens</i> Chapter 10	2-3	LECTURE: Preparing Files for Printing TUTORIAL: Camera Raw, Resizing, Cropping and Color Correction -----HW----- Re-shoot Sense of Place if necessary
4	2-8	 Project 3: Abstract Visual Metaphor Discuss abstract ideas/concepts LAB: Work on Project 2 -----HW----- Shoot: Three (3) abstract ideas	2-10	Critique: Sense of Place/Exploring Space LECTURE: Vocabulary TUTORIAL: Setting up the triptych -----HW----- Read <i>Reality Bites</i> Article
5	2-15	 Project 4: Toy Model TUTORIAL: Creating the toy model Discuss Reading LAB: Work on Project 3 -----HW----- Shoot: Toy Model	2-17	LAB: Work on Project 3 & 4 Critique: Toy Model (end of class) -----HW----- Read <i>Real Humans</i> and <i>Perfect!</i> Articles
6	2-22	 Project 5: Facing the "Ideal" Model LECTURE: Ideality vs. Reality TUTORIAL: Advanced Image Editing and Enhancement-Faces, Skin, Eyes, etc. -----HW----- Shoot: Self Portrait	2-24	Critique 3: Abstract Visual Metaphor TUTORIAL: Manipulating Images Discuss Oral Presentations -----HW----- Study for Mid-term Quiz Choose top three artists for presentation
7	3-1	<i>Ackerman Lecture Tomorrow:</i> <i>Mirko Illic – Designer/Activist</i> MID-TERM QUIZ Shoot Class for Hybrid LAB: Work on Project 5	3-3	Critique: Facing the "Ideal" Model LAB: Work on Presentations -----HW----- Read <i>Does Race Exist?</i>
8	3-8	SPRING BREAK!!	3-10	SPRING BREAK!!

Week	Date	Tuesday	Date	Thursday
9	3-15	 Project 6: Hybrid: Exploring Culture/Gender/Identity TUTORIAL: Adjustment Layers, Masks LAB: Work on Presentations, Begin Hybrid -----HW----- Read <i>Light and Lens</i> Chapter 12	3-17	6:30 - Payne Gallery Opening: <i>Jane Schaffer: From The Page's Edge</i> Presentations LAB: Work on Project 6
10	3-22	Presentations TUTORIAL: Panoramas LAB: Work on Project 6	3-24	Presentations Critique: Hybrid: Exploring Culture/Gender/Identity Discuss Results of Creating Hybrid Humans
11	3-29	 Project 8: Digital Collage Part 1-Creative Scanning TUTORIAL: Advanced Compositing, Selections, Masks, and Blending Modes -----HW----- Discover 3 ideas for social/political issue	3-31	Presentations Bring Materials for Creative Scanning Continue Creative Scanning -----HW----- Read <i>Light and Lens</i> Chapter 6
12	4-5	Presentations  Project 8: Digital Collage Part 2-Social or Political Issue Discuss Ideas for Digital Collage -----HW----- Read <i>Light and Lens</i> Chapter 11	4-7	NEW YORK CITY TOMORROW!! Presentations Critique: Part 1-Creative Scanning Discuss NYC Scavenger Hunt -----HW----- Write Project Summaries and Collect objects/images etc.
13	4-12	Discuss Project Summaries LAB: Work on Project 8	4-14	LAB: Work on Project 8 <i>Lecture: A.D. Coleman-noted critic, historian, curator, poet, teacher, lecturer, editor, and publisher</i>
14	4-19	Working Critique: Digital Collage Round Robin?	4-21	LAB: Work on Project 8
15	4-26	Critique 8: Digital Collage Final Portfolio Specs and Instructions	4-28	Work on Final Portfolio CD
16	5-3 thru 5-5	Finals Week Final Critique: Final Portfolio CDs Due 		

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