

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: *A Short Course in Digital Photography (2nd Ed.)* by Barbara London and Jim Stone
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 with a MINIMUM of 8 megapixels 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 and/or equivalent USB flash drive(s) for storage of work.**

A journal/sketchbook specifically for this class to collect images, sketch ideas, and most importantly to produce mini-projects including shooting assignments and response writings.

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 and sleeve or case 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 any Mac 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 incorporate 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:

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/journal: 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 photo journal. You will also be assigned at least one shooting assignment a week which will be presented in journal format. 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:

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|---------------------|--|
| 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.







selection of contemporary photographers/artists to check out:

Adam Fuss	Helen Van Meene	Nancy Davenport
AES + F	Holly Roberts	Nan Goldin
Achim Lippoth	Inez Van Lamsweerde	Nikki Lee
Alec Soth	Ike Ude	Oliver Wasow
Alessandra Sanguinetti	Jeff Wall	Olivia Parker
Alex Webb	Jeremy Blake	Paul Pfiefer
Amy Stein	Jerry Ulesman	Pedro Meyer
Andres Gursky	Jill Greenberg	Richard Prince
Anna Gaskell	Jim Campbell	Rineke Dijkstra
Anthony Aziz & Sammy Cucher	John Baldessari	Robert Lazarini
Anthony Goicolea	Julie Blackmon	Robert and Shauna Parke Harrison
Beate Gutschow	Joseph Scheer	Ryan McGinley
Bill Viola	Keith Cottingham	Sandy Skoglund
Carrie Mae Weems	Kelli Connell	Shirin Neshat
Charlie White	Laura Letinsky	Simen Johan
Cindy Sherman	Loretta Lux	Sophe Calle
Craig Kalpakjian	Lori Nix	Stephan Hillerbrand and Mary
Curtis Mann	Maggie Taylor	Magsamen
Daniel Lee	Margi Geerlinks	The Starn Twins
Dave McKean	MANUAL	Thomas Demand
David Hilliard	Mariko Mori	Tom Chambers
David Wojnarowicz	Martina Lopez	Uta Barth
David Levinthal	Martin Parr	Vic Muniz
Elijah Gowen	Matthew Barney	Wolfgang Tillman
Gregory Crewdson	Nancy Burson	Yasumasa Morimura

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COURSE SCHEDULE

Week	Date	Tuesday	Date	Thursday
1	1-17	Review Syllabus, Course Objectives, Etc. DISCUSS: What makes an image interesting? LECTURE: Copyright and Fair Use  Project 1: Copyright -----HW----- Read <i>NYFA Interactive</i> Article Research: “Fair Use” rule/Cases Bring in two (2) interesting images for projection	1-19	Class Discussion: Copyright and Fair Use Group Activity: Report on Cases Mini-Critique: Found Images -----HW----- Read Chapter 1 pp.2-27 Journal Assignment 1
2	1-24	TUTORIAL: Photoshop Basics (Crash Course) LAB: Work on Copyright Project -----HW----- Read Chapter 2 pp. 28-49	1-26	Intro to Camera Basics  Project 2: Creative Contact Sheet LAB: Work on Copyright Project -----HW----- Shoot: Images for Contact Sheet Read Chapter 4 pp. 72-83 Journal Assignment 2
3	1-31	 Critique 1: Copyright TUTORIAL: Photoshop and Bridge Uploading, Editing and Organizing Creating Digital Contact Sheets -----HW----- Read Chapter 3 pp. 50-71	2-2	LECTURE: Preparing Files for Printing TUTORIAL: Camera Raw, Resizing, Cropping and Color Correction -----HW----- Re-shoot Images for Contact Sheet if necessary Journal Assignment 3
4	2-7	 Project 3: Time/Space Panoramic LAB: Work on Project 2 -----HW----- Shoot: Panoramic	2-9	 Critique 2: Creative Contact Sheet TUTORIAL: PhotoMerge -----HW----- Journal Assignment 4
5	2-14	LECTURE: Vocabulary LAB: Work on Project 3 -----HW----- Read <i>Reality Bites</i> Article	2-16	 Critique 3: Time/Space Panoramic  Project 4: Toy Model TUTORIAL: Creating the toy model -----HW----- Read <i>Real Humans</i> and <i>Perfect!</i> Articles Read Chapter 5 pp. 84-107 Shoot: Toy Model Journal Assignment 5
6	2-21	 Project 5: Facing the “Ideal” Model LECTURE: Ideality vs. Reality TUTORIAL: Advanced Image Editing and Enhancement-Faces, Skin, Eyes, etc. -----HW----- Shoot: Self Portrait Read Chapter 8 pp. 128-145	2-23	 Critique 4: Toy Model TUTORIAL: Manipulating Images Discuss Oral Presentations -----HW----- Study for Mid-term Quiz Choose top three artists for presentation Journal Assignment 6
7	2-28	MID-TERM QUIZ Shoot Class for Hybrid LAB: Work on Project 5 Turn in Photo Journals	3-1	 Critique 5: Facing the “Ideal” Model LAB: Work on Presentations -----HW----- Read <i>Does Race Exist?</i> Journal Assignment 7
8	3-6	SPRING BREAK!!	3-8	SPRING BREAK!!

Week	Date	Tuesday	Date	Thursday
9	3-13	 Project 6: Hybrid: Exploring Culture/Gender/Identity TUTORIAL: Adjustment Layers, Masks LAB: Work on Presentations, Begin Hybrid	3-15	Presentations LAB: Work on Project 6 -----HW----- Journal Assignment 8
10	3-20	Presentations LAB: Work on Project 6	3-22	Presentations  Critique 6: Hybrid: Exploring Culture/Gender/Identity Discuss Results of Creating Hybrid Humans -----HW----- Journal Assignment 9
11	3-27	Presentations  Project 7: Creative Scanning TUTORIAL: Scanner as a Camera -----HW----- Gather Materials for Creative Scanning	3-29	Presentations Bring Materials for Creative Scanning Continue Creative Scanning -----HW----- Journal Assignment 10 NEW YORK CITY TOMORROW!!
12	4-3	Presentations  Critique 7: Creative Scanning -----HW----- Read Chapter 9 pp. 146-171	4-5	Presentations  Project 8: Digital Narrative Lecture: Narrative-Shooting for Meaning Discuss NYC Scavenger Hunt -----HW----- Journal Assignment 11
13	4-10	Discuss Project Ideas TUTORIAL: Compositing, Selections and Effects -----HW----- Shoot: Images for Narrative	4-12	TUTORIAL: Advanced Compositing LAB: Work on Project 8 -----HW----- Journal Assignment 12
14	4-17	Working Critique: Digital Narrative Round Robin? Turn in Photo Journals	4-19	LAB: Work on Project 8
15	4-24	 Critique 8: Digital Narrative Final Portfolio Specs and Instructions	4-26	Work on Final Portfolio CD
16	5-1 thru 5-3	Finals Week Final Critique: Final Portfolio CDs Due		

The instructor reserves the right to make changes in any aspect of this syllabus/schedule for the sake of content improvement or scheduling changes due to cancelled classes or due date rescheduling.