

DIGITAL PHOTOGRAPHY I – ART 268 Z

instructor: Kristine Kotsch
day/time: Tue/Thu 6:30–9:00pm
location: Digital Media Lab – Room 104
Floor 1 - PPHCampus
email: kkotsch@moravian.edu
art office: 610.861.1680
office hours: TBD/By Appointment
office location: Digital Media Lab/Office Room 107
required text: *A Short Course in Digital Photography (2nd Ed.)* by Barbara London and Jim Stone
required text: Supplemental readings as assigned

recommended: *The Adobe Photoshop CS6 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.
All students enrolled in digital media courses are required to have an external hard drive for storage of work.
A process book for this class (can be combined with other art classes) is required for your photo journal (shooting assignments, mini-projects and response writings) and to collect images and sketch out ideas
A folder/notebook to hold PROJECT SPECS, readings, 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: Art 131 or Mac Experience

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

course 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 incorporate the formal elements and principals of design and composition.
- Become familiar with the fundamental language of digital imagery, image composition, 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 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 photo 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
- Expect to work 6-10 hours per week to outside of class to adequately prepare for this class

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 absence from a scheduled critique will result in a failing grade for that project.** Late projects 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 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 photo journal.

fieldtrip/art department events:

There are several art department events each semester that students are highly encouraged to attend. More info to follow.

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 an ORIGINAL 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

If you are late or absent, it is your responsibility to find out from another student NOT THE INSTRUCTOR 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	B- = 80–83	C = 74–76	D+ = 67–69	D- = 60–63
A- = 90–93	B = 84–86	C+ = 77–79	C- = 70–73	D = 64–66	F = 59 and below

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: 10%

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

photo journal and papers: 10%

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, 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/engagement papers:

A reaction/engagement 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: 10%

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!!

disability statement:

Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

academic honesty policy:

Copyright Infringement and 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.

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 these rules will be marked down on their "participation" grade and may be asked to leave.

library/resources:

- 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.
- 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!








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 email often. Please feel free to ask me questions or talk about any concerns you may have.

selection of contemporary photographers/artists to check out: (alphabetical across by first name)		
Adam Fuss	AES + F	Achim Lippoth
Alec Soth	Alessandra Sanguinetti	Alex Webb
Amy Stein	Andres Gursky	Anna Gaskell
Anthony Aziz & Sammy Cucher	Anthony Goicolea	Beate Gutschow
Bill Viola	Carrie Mae Weems	Charlie White
Cindy Sherman	Craig Kalpakjian	Curtis Mann
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 Blackmon
Joseph Scheer	Keith Cottingham	Kelli Connell
Laura Letinsky	Loretta Lux	Lori Nix
Maggie Taylor	Margi Geerlinks	MANUAL
Mariko Mori	Martina Lopez	Martin Parr
Matthew 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	

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COURSE SCHEDULE

Week	Date	Tuesday	Date	Thursday
1	1-15	Review Syllabus, Course Objectives, Etc. VIDEO: The Digital Darkroom DISCUSS: What makes an image interesting?	1-17	Opening: Constance Garrow Diamond: <i>Sustainability</i> LECTURE: Copyright and Fair Use  Project 1: Copyright ----HW---- Read <i>NYFA Interactive Article</i> Research: "Fair Use" rule/Cases Download two (2) interesting images for projection
2	1-22	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	1-24	TUTORIAL: Photoshop Basics (Crash Course) LAB: Work on Copyright Project ----HW---- Read Chapter 2 pp. 28-49
3	1-29	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	1-31	 Critique 1: Copyright TUTORIAL: Photoshop and Bridge Uploading, Editing and Organizing Creating Digital Contact Sheets ----HW---- Read Chapter 3 pp. 50-71
4	2-5	TUTORIAL: Camera Raw, Resizing, Cropping and Color Correction LECTURE: Preparing Files for Printing ----HW---- Re-shoot Images for Contact Sheet if necessary Journal Assignment 3	2-7	 Project 3: Time/Space Panoramic TUTORIAL: PhotoMerge LAB: Work on Project 2 ----HW---- Shoot: Time/Space Panoramic
5	2-12	 Critique 2: Creative Contact Sheet LECTURE: Vocabulary LAB: Work on Project 3 ----HW---- Journal Assignment 4	2-14	 Project 4: Toy Model TUTORIAL: Creating the Toy Model LAB: Work on Project 3 ----HW---- Read <i>Reality Bites Article</i> Shoot: Toy Model
6	2-19	 Critique 3: Time/Space Panoramic Discuss Oral Presentations ----HW---- Read <i>Real Humans</i> and <i>Perfect!</i> Articles Read Chapter 5 pp. 84-107 Journal Assignment 5	2-21	Payne Gallery opening-Karl Stirner: <i>Transformations</i>  Project 5: Facing the "Ideal" Model LECTURE: Ideality vs. Reality VIDEO: Beauty CULTure TUTORIAL: Advanced Image Editing and Enhancement-Faces, Skin, Eyes, etc. ----HW---- Shoot: Self Portrait Read Chapter 8 pp. 128-145
7	2-26	 Critique 4: Toy Model TUTORIAL: Manipulating Images LAB: Work on Project 5 ----HW---- Study for Mid-term Quiz Choose top three artists for presentation Journal Assignment 6	2-28	MID-TERM QUIZ Mini Lighting Lesson Shoot Class for Hybrid LAB: Work on Project 5 Turn in Photo Journals

Week	Date	Tuesday	Date	Thursday
8	3-5	SPRING BREAK!!	3-7	SPRING BREAK!!
9	3-12	 Critique 5: Facing the "Ideal" Model and Questionnaires LAB: Work on Presentations -----HW----- Read <i>Does Race Exist?</i> Journal Assignment 7	3-14	 Project 6: Hybrid: Exploring Culture/Gender/Identity TUTORIAL: Adjustment Layers, Masks LAB: Work on Presentations, Begin Hybrid
10	3-12	Presentations (3) LAB: Work on Project 6 Journal Assignment 8	3-14	Presentations (3) LAB: Work on Project 6
11	3-19	Presentations (2)  Critique 6: Hybrid: Exploring Culture/Gender/Identity Discuss Results of Creating Hybrid Humans -----HW----- Gather Materials for Creative Scanning Journal Assignment 9	3-21	Presentations (2)  Project 7: Creative Scanning TUTORIAL: Scanner as a Camera -----HW----- Gather More Materials for Creative Scanning
12	3-26	Presentations (2) Bring Materials for Creative Scanning Continue Creative Scanning	3-28	Presentations (2)  Critique 7: Creative Scanning -----HW----- Read Chapter 9 pp. 146-171
13	4-2	Presentations (2)  Project 8: Digital Narrative LECTURE: Narrative-Shooting for Meaning Discuss NYC Assignment -----HW----- Brainstorm Ideas for Narrative (at least 2 ideas)	4-4	Discuss Project Ideas TUTORIAL: Compositing, Selections and Effects -----HW----- Shoot: Images for Narrative NEW YORK CITY TOMORROW!! Journal Assignment 10 (NYC)
14	4-9	TUTORIAL: Advanced Compositing LAB: Work on Project 8 -----HW----- Shoot: Images for Narrative	4-11	TUTORIAL: Advanced Compositing LAB: Work on Project 8
15	4-16	Working Critique: Digital Narrative Round Robin? Turn in Photo Journals	4-18	Artist Videos LAB: Work on Project 8
16	4-23	 Critique 8: Digital Narrative Final Portfolio Specs and Instructions	4-25	Work on Final Portfolio CD
17	4-29 thru 5-3	<i>Finals Week</i> <i>Final Critique: Final Portfolio CDs Due</i>		

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.

Studio Materials – Important Notes

- I. Drafting Tables in Room 8 – IMPORTANT
 1. Our drafting tables are a valuable resource and are used by students in many classes.
 2. Surfaces must be kept clean and undamaged. Any cutting must be done using one of the grey cutting mats (stored in Room 8) and NOT done directly on the drafting tables.
 3. Anyone caught cutting (or using a utility knife or mat cutter) directly on the drafting tables will be billed for the cost of a tabletop.

- II. Safe Handling of Oil Paint, Printing Ink and Solvents
 1. Oil paint, printing ink and solvents are flammable. Never use near an open flame or while smoking.
 2. Always use paint, printing ink and solvents in a well-ventilated area with proper air circulation. Even odorless turpenoid produces vapor that must be ventilated.
 3. Never store oil paint, linseed oil or oily rags in lockers, closets or confined, unventilated spaces. Oil paint and linseed oil can spontaneously combust, causing a potential fire hazard.
 4. Always dispose of oil paint, printing ink and paper towels used for clean-up in the metal cans provided in the art rooms. These cans are marked for that purpose. Metal cans are emptied on a daily basis.
 5. Never dispose of solvents, turpenoid or mineral spirits of any kind in the sinks. Pouring solvent down the sink is illegal and environmentally dangerous. Always dispose of solvents in the 5-gallon metal can marked *Used Turp* provided in the art room. Can must be kept closed except when adding solvents.
 6. Wear latex gloves for hand protection and old clothes or an apron to protect your clothing.
 7. Students should always use an appropriate fireproof metal container for long-term storage of oil paints, printing inks, linseed oils, and solvents. All containers will be stored in the OSHA-approved cabinets provided in the art building.
 8. Be aware of the fire extinguishers in the area you are working and how to access them if needed.
 9. Wash your hands well after you are finished handling paints, inks and solvents.

- III. Safe Handling of Acrylic Paints and Gesso
 1. All paints including acrylic paints and gesso should be used a well-ventilated area.
 2. Discarded acrylic paint and rinse water from brush cleaning should never be disposed of in the sink. Always use acrylic waste disposal container provided in the art rooms for that purpose. The used rinse water will be screened to remove paint particles.
 3. Wear latex gloves for hand protection and an apron for protecting your clothing.

- IV. Spray Paint, Aerosol Glues, Fixatives, and Spray Lacquers
 1. Never smoke or use near open flame. Spray paints and fixatives are extremely flammable.
 2. Only use aerosols in the spray booths provided in Room 8 and Room 9.
 3. Turn on the spray booth first, and follow the instructions on the can. Avoid breathing these vapors; they are a health hazard.
 4. After the work has dried, discard scrap papers in the metal cans provided.
 5. When finished, turn off spray booth and store spray cans in fireproof metal container with other flammable paints, oils, adhesives, etc.

Remember, it is up to you to follow the instructions and procedures provided.

By handling these materials properly, you will minimize the risk of accidents to yourselves and the environment.

I have read this document. I am aware of the proper safe handling procedures and agree to follow them.

Signed: _____
Name Date Course number/section

(This document should be returned to the art office, where it will be kept on file until the course is concluded.)

Syllabus Agreement

By signing this agreement, I acknowledge that I have read and understand the terms of this course (ART 268 Z).

I, _____ have read, understand, and
(Print First) (Print Last)

agree to the terms of the syllabus for this course.

(Date)

(Signature)