

DIGITAL PHOTOGRAPHY I - ART 268 Z

SPRING 2014

TUESDAY AND THURSDAY: 6:30-9:00, NEW MEDIA LAB 104

INSTRUCTOR: JEFF HURWITZ

OFFICE: PHOTO STUDIO

OFFICE HOURS: TUESDAY 3:45-5:00 / THURSDAY 3:45-5:00 OR BY APPOINTMENT

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***IT'S BEST TO CONTACT ME VIA EMAIL

TEXT (REQUIRED): *A SHORT COURSE IN DIGITAL PHOTOGRAPHY (2ND ED.)* BY BARBARA LONDON AND JIM STONE **SUPPLEMENTAL READINGS AS ASSIGNED OR PROVIDED**

REQUIRED MATERIALS: **CAMERA:** STUDENTS SHOULD HAVE THEIR OWN DIGITAL CAMERA. THE PREFERRED CAMERA IS A DIGITAL SLR BUT A FULL FEATURED POINT AND SHOOT WITH A MINIMUM OF 8 MEGAPIXELS IS ACCEPTABLE.
DIGITAL GRAY CARD: OPTIONAL
EXTERNAL HARD DRIVE: FOR STORAGE OF WORK
ALL STUDENTS ENROLLED IN A DIGITAL MEDIA COURSE ARE REQUIRED TO HAVE ONE
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
FOLDER OR NOTEBOOK: TO HOLD READINGS, HANDOUTS, AND TECHNICAL INFORMATION SHEETS
PHOTOGRAPHIC PRINTER PAPER: - TBA
BOX, FILE, OR PORTFOLIO CASE: TO STORE FINISHED PRINTS
CD/DVD: WITH SLEEVE OR CASE FOR FINAL PORTFOLIO
PRESENTATION SUPPLIES - TBA
OPTIONAL: Tripod, Lights, and other "shooting" equipment (some are available to checkout)

COURSE DESCRIPTION

This course is an introduction to photographic image-making, including the aesthetics, technical skills, critical theory, and visual language pertinent to an art form. Students are expected to discover a new vision that utilizes fresh ways of observing the world around them, a means of self-reflection and personal expression. By learning to apply the unique characteristics of camera-vision, the plasticity of digital and analog imaging and the history of photography, students will also develop the visual literacy that is essential to successfully navigate our complex, modern culture that is now so heavily reliant on (and susceptible to) the medium of photography.

"A knowledge of photography is just as important as that of the alphabet. The illiterate of the future will be ignorant of the use of camera and pen alike."

Laszlo Moholy-Nagy 1923

GOALS

- Learn the components that make up digital images and develop the basic skills of camera technique, exposure control, editing strategies and image processing, printing and presentation lectures, demonstrations and examples.
- Make photographs that exhibit imaginative ways of communicating ideas, expressing subjective observations and opinions and otherwise articulate issues that sometimes eludes the spoken or written word. Lectures, image presentations and creatively challenging projects are among the means by which this goal will be accomplished.

- Develop critical skills, basic image theory and the vocabulary necessary to engage in a lively dialog regarding these matters through class discussions, project critiques and journal entries.
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- Address the history of photography in the context of art, the snapshot and mass media to gain a useful perspective on the evolution of the medium and the resulting influence of the maker's intention on the meaning of images.
- Clarify the realities and dispel the myths surrounding the relationship between digital and analog photography

REQUIREMENTS

- ALWAYS come to class prepared with a notebook and pen and take copious notes during lectures, demos and presentations
- Maintain a journal dedicated to this course and specifically required entries
- Complete all class readings and discuss given subject matter
- Completion of all major projects, tutorials and shooting exercises
- Attend lectures, exhibits, film screenings and field trips outside of class as assigned
- Active participation in critiques and group discussions...VERY IMPORTANT
- Mid-term quiz
- Research project and presentation on a contemporary photographic artist
- Final Portfolio CD...The preparation of a final portfolio of photographs that demonstrates the accomplishment of these goals...contents to be discussed
- Commit to 6-10 hours per week outside of class to get the most out of for this course and earn the highest grade

IF YOU ARE LATE OR ABSENT FROM CLASS, DO NOT ASK THE INSTRUCTOR WHAT YOU MISSED. IT IS YOUR RESPONSIBILITY TO FIND OUT FROM ANOTHER STUDENT WHAT YOU MISSED, CATCH UP IN A TIMELY MANNER AND ARRIVE AT THE NEXT CLASS FULLY PREPARED

CRITIQUES

- Critiques are essential to the learning process in this class. It is a participatory activity, not a passive experience. Part of your grade depends on your engagement in group discussions and your responses to the work of your classmates.
- Do not try to make work that you think I will approve of. Approach projects in your own personal way
- Understand what a clichés is and avoid them, absolutely.
- If discussions appear to stray from a topic, stick with it. We are looking for connections between our experiences and how that can be expressed in an image. Discussing our experiences are often where ideas are born.
- Critiques often involve questions intended to stimulate original thought and the formation of opinions. True learning is the result of your own personal discovery.

RESEARCH PROJECT - PRESENTATION

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

QUIZ

- 1-2 quizzes will be given at mid-semester and near the end of the term. Only an excused absence on the day of a quiz will be eligible for a makeup test. Otherwise, the exam will receive a zero.

GRADING

(OFFICIAL DEPARTMENT GRADING STANDARDS APPEAR AT THE END OF THIS SYLLABUS)

Grading for a course in studio art must be in harmony with its goals. Competency and understanding of the methods and materials of this course and participation can be measured objectively. Creativity (concept) and craftsmanship (form) is more a matter of subjective determination. Grades are based on how well your work in the class relates to the requirements and goals stated in this syllabus. Effort, time and progress, along with participation, are the primary factors in determining your grade for the class. Attendance and accomplishment of the basic requirements are considered an

average achievement and will receive a grade of C. To do better than a C, the quality of your work and your engagement, combined with consistent and significant progress made throughout the semester, must be above average.

A grade of A is a very special accomplishment and a coveted grade. An A is given when the student's progress is clearly beyond the basic requirements laid out for the course.

THE ROAD MAP TO A GRADE OF A:

BRING AN INSATIABLE CURIOSITY TO EVERY CLASS AND ALL THE WORK YOU DO !

- Creative, thoughtful and challenging solutions of your own for all projects that clearly exceed the basic requirements consistently completed on time.
- Spirited participation and contributions in critiques and class discussions.
- Productive use of class time.
- Consistent on time attendance, fully prepared for the day's class. Film from projects developed, dried and sleeved, ready to print at the start of class.
- Clear evidence of technical accomplishment, craftsmanship and competency in all photographic techniques learned in class (form). Photographs that clearly demonstrate accomplishment in the areas of content.
- Regular use of open lab time outside of class for the purposes of practice in addition to the time necessary to makes prints for a critique.
- Exceptional oral presentation and critical writing assignment.
- Clean, well-crafted presentation of final portfolio.
- **Independence, self-motivation and a proactive approach to learning and creative development. Learning how to teach yourself should be the ultimate goal of anyone seeking an A in this class.**

WEIGHT OF INDIVIDUAL COURSE REQUIREMENTS

| | | |
|-------------------------------------|---------------|--|
| PROJECTS | 50% | A (4) – EXCEPTIONAL |
| PRESENTATION | 10% | B (3.25) – CLEARLY ABOVE AVERAGE |
| QUIZ | 10 % | C (2.5) – AVERAGE: SATISFACTORY PARTICIPATION 10 % |
| COMPLETION OF PROJECTS, QUIZ, CLASS | PORTFOLIO 20% | PARTICIPATION, AND FINAL PORTFOLIO MEET MINIMUM REQUIREMENTS |
| | | D (2.0) – BELOW AVERAGE |
| | | F (1.5 OR BELOW) – FAILURE |

ART DEPARTMENT GRADING STANDARDS

An "A" is for students whose work and work habits are exemplary. Excellent attendance and participation are expected, and work quality throughout the semester is exceptional. Projects and papers are imaginative, well conceived and well beyond the basic requirements.

- "B" is for students whose work and work habits are above average. Good attendance and participation are expected and all work is complete, on time and well conceived.
- "C" is for students whose work and work habits fulfill the basic requirements. Attendance and participation are passable, work is on time and fulfills the assignment requirements.
- "D" is for students whose work and work habits fall below the average. Attendance and participation are less than passable. Some projects are incomplete, late or do not fulfill all of the requirements of the assignment.

STUDENTS WITH EXCESSIVE ABSENCES, LATENESS OR OTHERWISE UNABLE TO FULFILL THE REQUIREMENTS OF THE CLASS WILL EARN A FAILING GRADE.

| GRADE BREAKDOWN | |
|-----------------|--|
| "A" | <ul style="list-style-type: none"> • consistent level of excellent craftsmanship, use of materials and presentation • strong/consistent evidence of growth in creative problem solving • no weak projects • strong class involvement • self-initiated involvement • all projects completed on time • 99% class attendance |
| "B" | <ul style="list-style-type: none"> • consistent level of above average craftsmanship • some projects excellent, some good • no major problems • evidence of good solutions some being excellent • no weak solutions • good consistent class involvement • all projects completed on time • 95% class attendance |
| "C" | <ul style="list-style-type: none"> • basically average craftsmanship • some weak areas • average solutions • little or no evidence of growth in creative problem solving • some weak solutions • all projects completed on time • 90% class attendance |
| "D" | <ul style="list-style-type: none"> • below average craftsmanship • some weak areas • fair solutions • little or no evidence of growth in creative problem solving • some weak solutions • all projects completed on time • 85% class attendance |
| "F" | <ul style="list-style-type: none"> • poor craftsmanship • some weak areas |

- poor solutions
- little or no evidence of growth in creative problem solving
- some weak solutions
- projects not completed on time
- 85% class attendance or less

CLASSROOM POLICIES

- Answer your own questions before seeking the help of the teacher or class assistant.
- To do well in this class (meaning anywhere in A territory), you must be self-motivated. Depend on yourself to answer questions when possible and rely on your own curiosity and imagination to develop ideas for projects. Do research on your own, i.e. find inspirational examples from a wide range of the arts and sciences in addition to things discussed in class.
- Sports and extra-curricular activities do not excuse you from the requirements of the class.
- Cell phones, iPods, MP3 players and similar devices must be turned off and stored away inside the classroom. The classroom computer are strictly for teaching purposes and legitimate photo-related course work. Doing homework for any another course during class time is not permitted.

ATTENDANCE POLICY

The Art Department has established a department-wide attendance policy that apply to students in all studio art classes:

- The only 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). Family crisis should be confirmed with Student Services.
- After 2 unexcused absences, your final grade will drop 1 letter grade. After 4 unexcused absences, a student will receive a failing grade for the course.
- The following will be recorded as 1 unexcused absence: 1) Arriving 15 minutes late 3 times, 2) Being unprepared for class 2 times, 3) Leaving class more than 25 minutes early 3 times
- You must come prepared for each class session whether or not you missed the previous class.
- If you have a health or family problem that will cause you to miss 2 or more classes, notify the instructor immediately, personally or through Student Services.
- Do not schedule job interviews or doctor's/dentist's appointments during class times.
- Incompletes require written permission from the dean.
- Documentation is required for sports. Coach must provide a note to confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

READING ASSIGNMENTS:

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

FINAL PORTFOLIO:

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

Exhibitions, History, and Theory References:

Photography Reborn, Image Making in the Digital Era by Jonathan Lipkin

Reframing Photography, theory and practice by Rebekah Modrak with Bill Anthes

Art Photography Now by Susan Bright
Photography After Photography
The Anxiety of Photography (exhibition catalogue)

PARTICIPATION

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!

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 late 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.

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:

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 ever 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. (see list below)

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 NOTABLE CONTEMPORARY ARTIST/PHOTOGRAPHERS:

| | | | |
|---------------|----------------|----------------|------------------|
| Adam Fuss | Anthony Aziz | Cindy Sherman | Helen Van |
| AES + F | and Sammy | Curtis Mann | Meene |
| Achim Lippoth | Cucher | Daniel Lee | Ike Ude |
| Alec Soth | Anthony | Daniel Gordan | James Welling |
| Alessandra | Goicolea | Dave McKean | James |
| Sanguinetti | Beate Gutschow | David Hilliard | Caseberre |
| Alex Webb | Bill Viola | David | Jeff Wall |
| Alex Prager | Brain Ulrich | Wojnarowicz | Jeremy Blake |
| Alejandra | Carrie Mae | David | Jill Greenberg |
| Laviada | Weems | Levinthal | Jim Campbell |
| Amy Stein | Catherine Opie | Elad Lassry | John Baldessari |
| Andres Gursky | Charlie White | Elijah Gowen | Julie Blackmon |
| Anna Gaskell | Chris McCaw | Gregory | Joseph Scheer |
| | | Crewdson | Kahn & Selesnick |

Keith Cottingham
Kelli Connell
Laura Letinsky
Leslie Hewitt
Loretta Lux
Lori Nix
Lydia Panas
Maggie Taylor
Margi Geerlinks
Marko Breuer
MANUAL
Mariko Mori
Martina Lopez

Martin Parr
Mathew Barney
Matthew
Bill Brandt
Nancy Burson
Nan Goldin
Nikki Lee
Oliver Wasow
Paul Pfiefer
Pedro Meyer
Penelope Umbrico
Pietro Hugo
Rineke Dijkstra

Rinko Kawai
Robert Lazarini
Roger Ballen
Robert & Shauna
Parke Harrison
Ryan McGinley
Sam Falls
Sandy Skoglund
Sara VanDerBeek
Sharon Harper
Shirin Neshat
Simen Johan
Sophe Calle

Hillerbrand +
Magsamen
The Starn Twins
Thomas Demand
Todd Hido
Tom Chambers
Uta Barth
Vic Muniz
Walead Beshty
Wolfgang Tillman
Yamini Nayar
Yasumasa
Morimura

MAGAZINES/ ON-LINE PUBLICATIONS/ BLOGS:

Aperture
Blind Spot
Blink
Burn Magazine
Conscientious
Contact Sheet
Diffusion
EXIT Magazine
Eye Mazing
F-stop
Feature Shoot
Flak

Foam Magazine
Fototazo
Fraction
Incandescent
Lay Flat
Le Journal de la
Photographie
Lensculture
Lenscratch
Light Leaked
NPR Picture Show
New York Time Photo Blog

PDN
Plates to Pixels
Photo-eye
reframingphotography.com
Seesaw
SPOT
Square Magazine
Super Massive Black Hole
Visura Magazine
1000 Words Photography
Magazine

DIGITAL PHOTOGRAPHY I- SPRING 2014 SCHEDULE

WEEK 1 - 1/13

- REVIEW SYLLABUS, COURSE OBJECTIVES, ETC.
- BASIC CAMERA CONTROLS AND OPERATION
BRING CAMERAS TO CLASS ON THURSDAY
- SLIDE PRESENTATION: WHAT IS A GOOD PHOTOGRAPH?
- PROJECT 1: GET ACQUAINTED WITH YOUR CAMERA-WHAT TO SHOOT?

16 THURS - PAYNE GALLERY OPENING - EAT EXPERIMENTS IN ART AND TECHNOLOGY
25 SAT - WINTERFEST

WEEK 2 - 1/20

- SETTING UP THE DESKTOP
- TUTORIAL: INTRO TO BRIDGE: DIGITAL CONTACT SHEETS
- PROJECT 2: CLICHES AND SUBJECT MATTER - SCAVENGER HUNT

20 MON - MLK DAY - NO CLASSES (OFFICES OPEN) 11 AM TO 2 PM

WEEK 3 - 2/3

- TUTORIAL: UPLOADING, EDITING AND ORGANIZING
- DISCUSS JOURNALS
- TUTORIAL: PHOTOSHOP BASICS
- PROJECT 3: POINT OF VIEW

WEEK 4 - 2/10

- TUTORIAL: CAMERA RAW, RESIZING, CROPPING AND COLOR CORRECTION
- TUTORIAL: PREPPING FILES FOR PRINTING
- CRITIQUE: CLICHES AND SUBJECT MATTER - SCAVENGER HUNT
- PROJECT 4: YIN/YANG

WEEK 5 - 2/17

- CRITIQUE: POINT OF VIEW
- PROJECT: CREATIVE CONTACT SHEET

WEEK 6 - 2/24

- TUTORIAL: TBA
- DISCUSS ORAL PRESENTATIONS
- QUIZ REVIEW
- CRITIQUE: YIN/YANG

WEEK 7 - 3/3

- 3/1 TO 3/9 SPRING BREAK!

WEEK 8 - 3/10

- QUIZ
- CRITIQUE: CREATIVE CONTACT SHEET
- PROJECT: TIME AND MOTION

13 THURS - PAYNE - OPENING RECEPTION FOR FACULTY SHOW

WEEK 9 - 3/17

- TUTORIAL: ADJUSTMENT LAYERS AND MASKS
- SCANNING

WEEK 10 - 3/24

- CRITIQUE: TIME AND MOTION
- PRESENTATIONS
- DISCUSS WRITING PROJECT FOR NYC FIELD TRIP

WEEK 11 - 3/31

- TUTORIAL: "FOUND IMAGES" - CREATIVE SCANNER USE
- PRESENTATIONS

4 FRI - LAST DAY FOR STUDENTS TO WITHDRAW PASSING

4 FRI - NY TRIP

WEEK 12 - 4/7

- CREATIVE SCANNING-CONT.
- CRITIQUE CREATIVE SCANNING

11 FRI - SOPHOMORE REVIEW (TENTATIVE)

12 SAT - PRESIDENT'S INAUGURATION

13 SUN - SENIOR THESIS EXHIBITION RECEPTION, 2 TO 4 PM

WEEK 13 - 4/14

PRESENTATION TECHNIQUES AND WORK ON FINAL PROJECTS

TUTORIAL: COMPOSITING, SELECTIONS AND EFFECTS

18 FRI - GOOD FRIDAY - NO CLASSES

WEEK 14 - 4/21

- WORK ON FINAL PROJECTS

LAST CLASS - 4/24

21 MON - EASTER MONDAY - NO DAY CLASSES (EVENING CLASSES MEET)

WEEK 15 - 4/28

FINALS WEEK

- FINAL INDIVIDUAL REVIEWS. SIGN UP AND BRING YOUR WORK
- TURN IN CD PORTFOLIO OF ALL WORK FROM CLASS

SCHEDULE SUBJECT TO CHANGE IN THE EVENT OF ILLNESS, CLASS CANCELLATION DUE TO WEATHER, OR OTHER UNFORSEEN CIRCUMSTANCES.