

SYLLABUS

- **ART 268**
- **DIGITAL PHOTOGRAPHY I**
- **SPRING 2016**
- **Day / Time:** Tue / Thu 1:15 – 3:45 pm
- **Location:** Room 104 South Hall - PPH Campus (South Campus)
- **Instructor:** Luke Wynne
- **Office Hours:** TBD / By Appointment
- Professor Wynne will be available 15 minutes before each class begins to speak to students individually. More lengthy periods of time can be made by appointment.
- **Instructor Contact: email and phone number will be given out during the first class.**

• **Course Description**

Digital Photography is designed 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. Discussions and readings investigate issues pertaining to art and media culture, as well as similarities and differences between the objective nature of traditional photography and the inherent subjective quality of digital imagery. The class will build a critical, theoretical, and artistic framework to help students develop their own unique vision in the context of digital art making.

- **Prerequisites for the course: Art 131 or Mac Experience**
- **Required Text:** *A Short Course in Digital Photography* (3rd Ed.) by Barbara London and Jim Stone
- **Required materials: Camera.** Students should have their own digital camera. It is recommended that the camera is a Digital SLR (DSLR), however a good “point and shoot” camera is acceptable. **PHONE CAMERAS and iPADS are NOT acceptable.** Bring the **users manual** for the camera to the classroom. **Students in Digital Media courses are required to have an external hard drive or cloud service for the storage of their work. A portable Thumb Drive is highly recommended – Staples has 8 or 16 Gigabyte Thumb Drives at about \$10 or \$15.** A **notebook** dedicated to the class that can be used to record notes, hold printed material, handouts and tech sheets from the instructor. In addition, completed assignments will be entered into the notebook. This notebook may be collected during classes – **always bring the notebook to class.**

• **Goals of Course:**

- Create digital artwork that incorporates formal elements and principals of design and composition.
- Learn basic technical skills required in digital imagery and be able to creatively apply them in their work.
- Become familiar with the fundamental language of digital imagery, image composition, and be able to formally and conceptually critique and analyze digital artwork 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 to visually articulate or express their own concepts and ideas through the digital photo medium.

• **Course Requirements:**

- Students will keep and maintain a notebook / photo journal
- Students will complete reading assignments and be prepared to discuss them in class
- Complete tutorials, shooting assignments and projects
- Attend required lectures, art exhibitions or films outside of class that pertain to course topics
- Actively participate in class discussions and critiques
- Take a mid-term quiz on technical information
- Research and create an oral presentation on a photographic artist
- Present a Final Portfolio CD

Projects and Critiques:

For every assigned Project, there will be a follow-up Critique. The Project must be **completed on the due date** and attendance for the Critique is **mandatory**. **Absence from the critique will result in a failing grade for that project. Late projects and journal entries receive a full grade deduction for each class meeting it is past due.**

Critiques:

Critiques will be a major part of this class. As in many art disciplines, critiques are an integral part of the creative learning process. The give and take of questions and answers is key to a better understanding of other's artwork - and your own. Probing questions by the instructor or peers is a means to formulate original ideas and thoughts. Objective seeing, thinking and speaking is the aim. Personal attacks will not be tolerated. Critiques are a method to utilize the vocabulary necessary to describe art formally, conceptually and contextually. **Part of your grade depends on your active participation in group discussions and your verbal responses to the work of your classmates.**

• **Number of hours in course-related work, both inside and outside class (estimate)**

- Attendance at gallery openings 2 x 1 hour = 2 Hours
- Attendance at field trip 1 x 12 Hours = 12 Hours
- Time spent creating artwork outside the classroom 6 Shoots x 2 hours = 12 hours
- Time spent writing Journal Entries 16 entries @ 1 /2 hour = 8 hours
- Time spent on Research, Projects and Reading = 20 Hours
- Time studying for Mid-Term Quiz 1 x 4 hours = 4 hours
- Final Portfolio CD = 3 Hours
- Prep Time for Critiques = 10 Hours
- Lab time to complete work assignments = 22 Hours

***Journals will be collected at various periods during the course and will be discussed in class. They will also be responsible for 10% of your grade.**

• **Saving and disposing of artwork:**

- Save examples (including all digital files) of your work from all classes.
- Removing artwork: all work must be removed from the classroom, including drying racks, at the end of the semester, or it will be disposed of.
 - Students are responsible for their art materials, books, and any personal material they bring to class. Students are responsible for cleaning up their workspace.

Attendance:

Art Department Policy

- **Absences: 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. Students may be excused from class, with advanced notice, for games or matches, but not for practice. Students should provide the instructor with a schedule, if they know you will be missing any classes due to a game or match. Practice is not an excused absence. Students must make arrangements to cover any missed class material and turn in assignments on the appropriate date.

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 (not the professor's) to find out what you missed and to catch up in a timely manner.

Grading:

Students will be assessed through frequent critiques, classroom projects, homework and a quiz. **It is important to remember that students will be graded on classroom participation – in particular during critiques.** In addition, it should be noted that the Journal the student keeps will be graded. In order to obtain the best possible grade, it is necessary to evaluate ALL of the work – both the **FORM** and the **CONTENT**. Other considerations to the grade will be **originality, effort, personal progress and the timely completion of assignments.** Competency in basic skills can be determined objectively; creativity and aesthetics are more subjective. The instructor reserves the right to apply qualitative judgments in determining grades.

• Grading Criteria

- **Composition and design**
- **Creativity**
- **Fulfillment of assignments (on time!)**
- **Effort and Participation**
- **Technical Skills and Craftsmanship**
- **Content and Concept**

- A – Exceptional**
- B – Clearly Above Average**
- C – Satisfactory: All assignments, quizzes, and portfolios meet basic requirements.**
- D – Below Average**
- F – Failure**

Projects	40 %
Quizzes	10 %
Oral Presentation	15 %
Participation	15%
Final Portfolio	20 %

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 is easily measured objectively. Creativity (concept) and craftsmanship (form) is more a matter of subjective determination. Effort, time and progress, along with participation, will also be a factor in determining grades. **Projects receive a grade that is based on technical accomplishment and concept. The final grade for each assignment will be based on an average of the two plus the previously mentioned factors. Skill based exercises will not receive a grade but must be repeated until complete.**

- Grades for an unexcused absence from a scheduled critique will be penalized 10%. No extensions will be given for an assignment without a legitimate reason.
- Missing critiques, tests, or presentations are not permitted.
Late projects will receive a penalty of 1/3 of a grade for each week it is past due. Missing a test will result in a failing grade .
- Incompletes will not be given except under the most extreme circumstances.

A grade of A is a special accomplishment and is the result of consistently going beyond the basic requirements laid out for the course. **Grades are earned.** Here is a summary of the requirements for a grade of A for this course:

- Consistent, On Time Attendance.
- All Work Submitted On Time.
- Class Participation as Described in Syllabus.
- Innovative & Meaningful Solutions for all Assignments Conspicuously Exceeding the Basic Requirement.
- Technical Expertise. Evidence of Competency in Each of the Photographic Processes Learned in Class.
- Productive Use of Class Time.
- Regular Use of Open Lab Time Once a Week and Observation of the Photo Lab Policies as described in the handout you will be given.
- Clean, Well-Crafted Presentation.
- Completion of all Lab Exercises.

Disability Statement:

Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located in the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

Academic Honesty Policy:

Cheating on exams or quizzes will not be tolerated and will result in a 0 or F. Written assignments are designed to engage students with material covered in class through visual participation and personal reaction. Papers must be your own thoughts, impressions and reactions. The Internet can provide valuable source material, but you must participate by visiting the artwork yourself, in person, and offering your own viewpoint. Plagiarism in any form will not be tolerated. Be aware that I am very familiar with art websites when you write your papers.

Cell Phones:

These are wonderful devices, however they are not allowed to be used in this class. Please turn them off when you enter the class and do not even think of taking photographs for this class with a cell phone. Students who use a cell phone or text during class will be marked down on their “Participation” grade, and may be asked to leave.

List Of Photographers*

Stephen Shore	Cecil Beaton	Lewis Baltz
David Douglas Duncan	George Hurrell	Walker Evans
Larry Burrows	Edward Steichen	William Eggleston
Alfred Stieglitz	George Tice	Brassai
Annie Leibovitz	Robert Frank	Larry Fink
Ed Rusche	Greg Gorman	O. Winston Link
Avery Danziger	Gregory Colbert	Ansel Adams
Irving Penn	Paul Strand	Philippe Halsman
Dorothea Lange	Arnold Newman	Gary Winogrand
Guy Bourdin	Lee Friedlander	Richard Avedon
Ernst Haas	David Bailey	August Sander
Helmut Newton	Eugene Atget	André Kertész
Bernice Abbott	Ralph Eugene Meatyard	Aaron Siskind
Clarence John Laughlin	Harry Callahan	Minor White
Robert Doisneau	Robert Capa	Richard Misrach
Andy Warhol	David Hockney	Bruce Davidson
Horst P. Horst	Larry Clark	Weegee
Paul Caponigro	Mary Ellen Mark	Wynn Bullock
Man Ray	Duane Michaels	Gordon Parks
Joe Deal	W. Eugene Smith	Judy Dater
Henri Cartier-Bresson	Imogen Cunningham	Gjon Mili
Cindy Sherman	Bill Eppridge	Bill Brandt
Edward Weston	Diane Arbus	Jerry Uelsmann
Matt Stuart •	Denis Ruvre•	Erik Almas•
Jill Greenberg •	John Hyde•	Julia Fullerton-Batten•
Zena Holloway•	Eolo Perfidio•	Robert & Shana Parkeharrison•

Additional names of photographers will be added or may be suggested by students

- These photographers are more contemporary / digital artists

#1 TUESDAY JANUARY 19

Introduction – Review and sign Syllabus

Lecture: LW Slide Show and Keeping a Notebook / Visual Journal

Webvideo: Digital Darkroom

HW: Get a Notebook / Journal – FIRST JOURNAL ENTRY – Digital Darkroom

#2 THURSDAY JANUARY 21

Discussion: What makes an image interesting?

Featured Photographer: Gregory Colbert – *Ashes and Snow*

HW: Journal Entry on Gregory Colbert **HW:** Read Chapter 1 pp. 2 – 27

#3 TUESDAY JANUARY 26

LECTURE: Camera & Lens Basics / Exposure and lighting

Featured Photographer: Philippe Halsman

HW: Read Chapter 2 pp 31– 49

PROJECT #1: Download one interesting Image. **Due Date Jan. 28**

#4 THURSDAY JANUARY 28

TUTORIAL: Photoshop Basics (Crash Course) Tools/Menu Bar/Panels

LAB: Work on Downloaded Image from Project #1 using Photoshop tools and filters. **Due Date Feb. 2**

HW: Read Chapter 3 pp. 53 - 73

#5 TUESDAY FEBRUARY 2

CRITIQUE: Downloaded Image

Photoshop Basics Q & A

Featured Photographer: Vivian Maier

HW: Read Copyright and Fair Use Handout / Journal Entry Vivian Maier

PROJECT #2: SELF-PORTRAIT – 3 photos **Due Date Feb. 9**

#6 THURSDAY FEBRUARY 4

TUTORIAL: Bridge and Camera Raw

Featured Photographer: Lewis Baltz

LAB: Download Self-Portrait Photos into Bridge and work on Portraits in Lab

HW: Read Digital Vocabulary Handout /Journal entry on Lewis Baltz

#7 TUESDAY FEBRUARY 9

CRITIQUE : Project #2 - Self Portrait

TUTORIAL: Resizing, Cropping, White Balance and Color Correction

Featured Photographers: O. Winston Link, Guy Bourdin

HW: Read Chapter 4 pp 77-83 / Journal Entry of O. Winston Link **and** Guy Bourdin

#8 THURSDAY FEBRUARY 11

IN CLASS / LAB: Pinterest boards – choose at least 10 images and put together 1st Pinterest Mood Board. The photos must be about **one thing** that is of interest to you.

MINI – IN CLASS – CRITIQUE OF PINTEREST MOOD BOARDS (continued)

PROJECT #3 Shoot ONE COLOR or ONE THING (object) – In Bridge, output a PDF Contact Sheet.

Due Date: FEB. 18

#9 TUESDAY FEBRUARY 16

TUTORIAL: Photoshop - Selections...And Refine Edge

LAB: ONE COLOR / ONE THING – In Bridge create and out put a PDF of a contact sheet - (Possible print of the contact sheet). **Project #3 Due Feb. 18**

HW: Read handout on Magic Rectangle and Rule of Thirds

HW: Read Chapters 4 / 5 pp 84-107 & pp 112- 113

#10 THURSDAY FEBRUARY 18

CRITIQUE: PDF of ONE COLOR / ONE THING

Lecture: Composition

TUTORIAL: Photoshop Layers

LAB: Put together 2nd Pinterest Mood Board consisting of photographs that utilize “good” composition (AT LEAST 10 IMAGES). Save the board and be prepared to “defend” your choices. **Due Date Feb 23.**

HW: Read New York Times Article on Richard Avedon /Journal entry

#11 TUESDAY FEBRUARY 23

CRITIQUE: Pinterest Mood Board _ Good Composition!

MID-TERM- Prep for exam

NOTE: BRING JOURNALS TO CLASS Thursday Feb 25. They will be collected during the Mid-term Exam.

#12 THURSDAY FEBRUARY 25

MID-TERM EXAM

HAND IN YOUR JOURNAL

TUTORIAL: Compositing- Creating a composite image in photoshop

PROJECT #5 Creating a Composite– Photograph several background images and several “foreground” images to make a composite photograph. **LAB work IN CLASS on March 1st. (Due Date: March 3rd).**

HR: THINK ABOUT & RESEARCH Final Oral Presentation Due Date for Oral Presentation NOTE: ALL STUDENTS SHOULD HAVE SELECTED A PHOTOGRAPHER FOR THEIR FINAL PRESENTATION, AND WILL HAVE TO IDENTIFY THE PHOTOGRAPHER THEY HAVE SELECTED ON MARCH 3rd.

#13 TUESDAY MARCH 1

TUTORIAL Sharpening techniques

LAB: Select one background image and one or two foreground images from your Project #5- Creating a Composite- shoot. Make a composite photograph using your photos.

Oral Presentation :Select Your choice of Photographer.

#14 THURSDAY MARCH 3

CRITIQUE: PROJECT #5 – Create a Composite

PRESENTATION: Begin work on Oral Presentation

Tutorial: Tricky business – the stitched photo;

Panorama and “Retouching” tools - how and when to use them...

Mini – Project #5: Panoramic photo! **Due Date: March 15**

PROJECT #6 Investigate your Neighborhood – Photographs are *everywhere*. 5 Finished photographs **Due Date: March 17th**

Featured Photographers: André Kertész AND Gordon Parks

HW: Journal entry/ Kertész and READ Gordon Parks handout / Journal entry

SPRING BREAK MARCH 5 - 13

#15 TUESDAY MARCH 15

CRITIQUE : Mini -Project #5 Panorama

LAB: Work on Neighborhood photos **Due Date: March 17th**

HW: Read Chapter 8 pp 128 -145

#16 THURSDAY MARCH 17 (FACULTY SHOW)

TUTORIAL: Photoshop Masks

CRITIQUE: Project #6 – Investigate Neighborhood – 5 photos

HW: Read Susan Sontag excerpt from On Photography / Journal Entry

#17 TUESDAY MARCH 22

Mini - Studio Lighting lesson- Wear Something nice, you're going to have your picture taken!

PROJECT #7: Hybrid – Exploring Culture/Gender/Identity. **Due Date: March 29th**

LAB: Hybrid – **be sure to employ Layers / Masks / Compositing**

HW: Chapter 8 pp 135 - 151

#18 THURSDAY MARCH 24

MINI LECTURE: Shooting for meaning... how to tell a story using photographs

FEATURED PHOTOGRAPHER: Larry Burrows

LAB: Hybrid - **Due Date: March 29th**

HW: **Journal Entry** – Larry Burrows

#19 TUESDAY MARCH 29

CRITIQUE: **Project #7** Hybrid

FEATURED PHOTOGRAPHER: Bruce Davidson

PROJECT #8: Be a Photojournalist – 10 photos that tell a story. **Due Date: April 7th**

#20 THURSDAY MARCH 31

REMINDER: NYC FIELD TRIP- 2 PAGE REPORT on what you saw in NYC. **Due Date : April 12th**

LECTURE : Print Resolution/ Web Resolution / Scanner Resolution

LECTURE: A Brief History of Photography: From Camera Obscura to Niépce to Steve Sasson

LAB: PROJECT #8 Be a Photojournalist

HW – Journal Entry : Brief history of photography

#21 TUESDAY APRIL 5

CRITIQUE - PROJECT #8 Be a Photojournalist

#22 THURSDAY APRIL 7

DISCUSSION: Responsible use of Photographs / Photography & Ethics

FEATURED PHOTOGRAPHERS: Compilation of photographers / Discussion

FRIDAY APRIL 8TH - NYC FIELD TRIP

#23 TUESDAY APRIL 12

DISCUSSION: NYC FIELD TRIP & **HAND IN** written assignment on your New York Field trip

3rd PINTEREST- Mood Boards on images that relate to Field Trip images or themes

#24 THURSDAY APRIL 14

Shooting Field Trip – Place TBD

#25 TUESDAY APRIL 19

DISCUSS: Final Presentations

Go over Final CD Instructions and Prep

Note: Be sure to bring Journal to next class

LAB: Download and finish photos from the Shooting Field trip – use ALL of the Photoshop tools you need to turn in beautiful, flawless photos. Pay attention to details! **Due Date: April 26th**

#26 THURSDAY APRIL 21

DISCUSSION – How has photography changed... and how has it changed the world?

LAB: Portfolios and Oral presentations

FEATURED PHOTOGRAPHER: Annie Leibovitz

Turn in Journals

#27 TUESDAY APRIL 26

CRITIQUE: Choose your **BEST** three photos from the Shooting field Trip

#28 THURSDAY APRIL 28

FINAL PRESENTATION

CD PORTFOLIO DUE

Syllabus Agreement

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

I, _____ have
(Print First Name) (Print Last Name)

read, understand and agree to the terms of the syllabus for this course.

(Date) (Signature)