

DIGITAL PHOTOGRAPHY ART 200

Department of Fine Art

Professor: Barbara Yontz

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Class meeting: Monday 2:30-5:30

Office hours: Mon 11:30-1:30 MG 21, Mon. 1:30-2:30 and Thurs 2:30-3:30 DIL S115 and appt.

Lab Hours: to be arranged...I will be in the lab Mon. 1:30-2:30 and Thurs. 2:30-3:30 for assistance.

It is the reality that no photograph exists without someone that says:

“... in the vast disorder of objects—of all the objects in the world: why choose (or photograph) this object, this moment, rather than some other?”
Roland Barthes, *Camera Lucida*

Book: No book required but additional readings on reserve—Handouts and Blackboard

Recommended Readings for serious Photographers:

Camera Lucida, Roland Barthes

Ways of Seeing, John Berger

The Adobe Photoshop CS5 Book for digital photographers,

Equipment Required:

Digital Camera and manual (download from internet if you do not have yours).

External hard-drive at least 1 GB for storing and back-up of work.

(An iPod can be used for this purpose.)

USB or card reader for your camera card

Course Description: An introduction to digital photography class that incorporates important aspects of traditional photography including camera use, framing, depth of field, light, and design, with the essential basics inherent in the transfer from film to digital technology. Students will execute a series of projects designed to enhance visual awareness and develop conceptual problem solving through photography. The Macintosh Photoshop program will be used to edit, color correct and alter photos.

Objectives/Outcomes: Hard working students who complete the assigned projects will:

1. understand the basics of using a camera to create effective visual communication
2. produce artworks by using cameras, image manipulation software and scanners
- 3. accurately interpret digital photo as a form of artistic expression.**
4. learn Adobe Bridge and Photoshop to organize and edit digital photos.
5. exhibit understanding of the effects of the digital imagery on culture.
- 6. demonstrate the creative process leading to the use of digital photography to create art.**

Requirements

1. Projects: Photo portfolio

This will include taking photos and the images chosen, the use of digital photography and the computer to complete different projects addressing: Image development, Color Correction, Photograms, Representation and use of digital imagery. All projects are designed to familiarize students with Photoshop techniques as well as creative problem solving.

Each project is worth 10 points. **Total 50.**

Scanner Photogram 10 points

Portrait/Self-Portrait 10 points

Stillness 10 points

Self in the World 10 points
Time as Subject 10 points

- a. **Statement of intent** will provide discussion of what student was trying to accomplish. This is not a description of what you did but rather the meaning you were trying to create and how the photo either does or does not mean what you intended. One for each project. 2 points each. **Total 12**
- b. **Class Prep** In order to be prepared for class you must take the assigned pictures, read the assigned readings and work in the lab on assigned program development.
Evidence of homework will be identified each week depending on how prepared you are for class.
There are 13 weeks of the semester with 10 weeks of possible homework.
Each week is worth 2 points for a total **of 20 points**.

3. Vocabulary and test on readings. 8 points.

Grades will be assigned based on idea development, preparation for class (photos taken, ideas ready, sketches done), attention to formal and technical aspects of work, relationship between intention and execution, and written statement in addition to effective visual image. See specific grade sheets for criteria.

Grading: Project grades are based on the following criteria:

COMPREHENSIVE

- **Did you follow project instructions?**
- Did you turn in ALL parts of a project on time?
- Did you complete the project according to the specific parameters: size, materials, style, etc?
- Did you produce the minimum required amount of work, or did you do more than required?
- If revised, did your revisions reflect a response to comments and build upon previous work?
- Were you prepared to work each week?

COMPOSITION

- **Does your work look intentional?**
- Does your work show thoughtful and visually engaging use of space?
- Have you chosen subject, color and use of light with care?

CRAFT

- **Does your work look professional? (is it making use of skills learned)**
- Does your artwork demonstrate an ability to manipulate materials and skills? In this case, camera, light, Photoshop, etc.
- Do you spend the time working on the finished piece?

CONCEPT

- **Is there an idea behind your work?**
- Does your process show evidence of numerous photos, research, and notes?
- Do your works grow and change from week to week in response to critiques?
- Can you clearly articulate the goal of your work, and do others see what you see?

CRITIQUE

• **Can you talk and write sensibly about your work?**

- Were you present for and active in critiques?
- Could you explain various design decisions in your work?
- Were your critical comments helpful in getting other students to see, understand, and improve their work?
- Do you use appropriate vocabulary when discussing artworks?

For each project evidence of your process is expected. Students will keep a sketchbook or notepad to be included with your project:

1. notes about lighting, aperture, etc. for reference.
2. Research into other artists working with these ideas
3. Sketches and Notes as to your ideas and how you will execute them.
4. Development of ideas—more than one way to solve the problem and more than one way to design the solution.
5. Production of Piece—take photos, color correct, manipulate, crop, etc. to create finished assignment.
6. **Statement of Intent**—typed statement of what you were intending to do and why it matters.

In each case, students are required to come to the critique with an statement of intent, one page, typed. In this statement you will included the rationale for your work, why you made the choices you did and what you intended it to mean. Within this page should be reference to at least one other artist who is working with similar ideas or in similar ways. Your statement should not be a description of your process but should rather an intelligent, well-edited statement that aids the viewer in appreciation of your piece. In each case, make sure you address the intentions of the project as assigned.

Academic Integrity

Academic Integrity, a commitment to honesty, fairness, respect, and responsibility, is the foundation of the learning process. All members of the St. Thomas Aquinas College community are held to the highest standards of academic honesty. While we recognize the participatory nature of education, we take academic integrity very seriously, and the College policy on academic dishonesty details consequences that can include dismissal from the College. That policy can be found in both the Student Handbook and the College Catalog.

As a student in this class, you must demonstrate your commitment to academic integrity by submitting work which originates in your own imagination, analytical faculties, or your own knowledge, which you have done yourself, and which represents your very best efforts. When appropriate, your work should be supplemented and supported by other sources; however, you must always insure that these sources are properly cited using the recommended documentation system.

Disability Accommodation

Students requiring accommodations for a documented disability should notify the instructor before the end of the first week of class.

General Information

I want to be sure you are all aware of the nature of a studio class. We only meet three hours a week, which limits the amount of time and instruction you can receive. In order to develop visual images and learn the computer programs you will need to spend at least 3 hours outside of class to be considered meeting the requirements. That means if you are serious about learning or want a grade higher than a 'C', be ready to spend more than three hours. **Any absence will affect your grade** but more than two absences put you in danger of failure and 3 absences will result in a failing grade.

There are some writing assignments in this class. In every case, with writing and research, you must do research using books and you must write in your own words. If ideas are referenced from a source, you must cite your source. This is really important. In every class, in every case, your writing, though based on research must be your own.

You are encouraged to meet with me or discuss any problems you may be experiencing in class. I expect everyone to succeed but this only happens when you do the work and make sure you are not waiting too late to get help if it is needed.

Because some students in the class will already be familiar with Photoshop and others will not, I have arranged weekly lab hours when I will be available for student meetings in the lab. **Students will have access to the Digital Imaging Lab during class hours and Lab hours as posted. I will also be available at least 2 hours every week to help students outside of class with projects as needed.** (times to be posted when schedule for lab is available).

All Articles for class readings are on Blackboard:

Photogram, Douglas Holly

Make Time itself the Subject of the Photograph, Douglas Holly

Intro to Photo Class Schedule --

All students should have their own camera, an external hard drive, a card reader or USB cord to connect camera to computer and the manual for your camera. If you don't have the manual, download one from the internet.

Look on Blackboard for instructions about each assignment, examples, readings.

- Week 1 Sept. 13 **Introduction to course** and to Contemporary use of digital photo.
Basic Design
Practice Image Manipulation in Photoshop.
Assignment for next class: Read hand-out on Photograms in Blackboard and use of scanners. Assemble objects for Photogram and bring to class to begin next week. Students are encouraged to come to class early next week to make use of scanners.
Because we have limited numbers of scanners and all students will need to work with them next week, you can begin scanning this week to come to class prepared. Check out this website for information about photogram.
<http://www.photoradar.com/techniques/technique/create-a-photogram-with-your-scanner>
- Week 2 Sept 20 **Photograms. Introduction to use of scanners and Photoshop.**
Scan objects and save for composition.
1. short Photo history especially Photograms
2. introduction to Mac hardware and Bridge
3. Scanner instruction
4. introduction to Photoshop
5. show examples of Scanner images
Assignment: 1. Begin taking photos of yourself and/or another for the Portrait/Self-Portrait assignment. Use the highest resolution setting your camera will allow. This first week you should be experimenting with different types of light. Turn off the flash.
Have at least 5 images in each of these: morning light, mid-day full sun, evening light, inside fill light, inside direct light, inside light from a window, overcast outside light. Make sure you are keeping notes as to each lighting situation.
2. read articles on self portrait and see examples on Blackboard in "Portrait" folder.
- Week 3 Sept 27 **Photogram Project Introduction to Camera/ Digital Photo**
Lecture/discussion Digital Camera and Digital Photo
Begin History of Photo and Digital.
Work on Photogram images.
Review pictures taken last week.
Assignment: Develop an idea for your Portrait/Self-portrait project. Read article and look at artists in the **Portrait folder** on Blackboard. Make notes in sketchbook as to what you want to do and how you are thinking of doing it.
- Week 4 Oct 4 **Critique Photogram Introduce Portrait/ Self-Portrait**—This new assignment will yield two final photos. One in Black and White and the other in Color. See assignment sheet for specific instruction.
Practice lighting and using the tripod.
Work with dodge and burn tool in Photoshop.
Discuss Statement of Intent or Artist Statement.

Assignment: 1. Take at least 25 photos of subjects to use in Portrait/Self-Portrait assignment. You should have tried different lighting as instructed above but if not, do that first. Then begin working out your visual ideas by taking pictures using the idea of the Mask. Experiment. We will use these photos to manipulate in class next week so make sure they are lit well, shot well and express what you want the images to express. 2. revise Photo evaluation sheets if necessary.

October 11

Holiday—take pictures as indicated in assignment above.

<http://www.youtube.com/watch?v=YkDm5o35sp0&feature=related>

see the light

Week 5 Oct 18

Portrait/Self-Portrait—

Work on images in class.

More history of Photo. Introduction to Stillness assignment.

Assignment— 1. Read carefully the instructions on the instruction sheet. 2. Read the hand-out and look at artists on Blackboard. 3. Shoot 25-30 photos of different traditional Still-Life arrangements. Pay attention to items chosen, arrangement, lighting and rearrange for different effects. 4. Finish Portrait/Self-Portrait project for critique next class. Complete statement.

<http://www.youtube.com/watch?v=RkJOLuPvvFA&feature=fvw>

<http://www.youtube.com/watch?v=EFSWblaVYFs&feature=related>

composition
light

<http://www.youtube.com/watch?v=ENHKjb8ItAM&feature=related>

rule of thirds—golden mean or Fibonacci Series

Week 6 Oct 25

Critique Portraits

More on Stillness

Use Mask tool and Layers in Photoshop.

Assignment: 1. shoot 25-30 more photos for Stillness assignment but this time, imagine Stillness in ways that are different than those used last week. Be prepared to work on images next class. 2. Complete Photo Analysis Sheet.

Week 7 Nov 1

Stillness

Discuss artists working with concept of 'Stillness'

Test on terms, artists and photo concepts covered.

Continue to manipulate images with Photoshop skills learned.

Assignment: 1. read hand-out on "Self In the World". 2. Shoot at least 50 images related to topic...Self in the World for review next week. 3. Finish Stillness photos and be prepared for Critique next class.

Week 8 Nov 8

Stillness **Critique** introduction to Self in the World

Introduction to Photoshop Lasso and Magic Wand Tools

Artists Working with Self in the World concepts

Assignment: 1. read hand-out on Self in the World. 2. shoot 25-30 photos related to Self in the World for review next week. 3. *Complete photo analysis sheet.*

Week 9 Nov 15

Self in the World

Work on photos in class

Assignment: 1. finish Self in the World. 2. shoot 25-30 photos for Time as Subject. 3. read hand-out and assignment sheet. 3. view artists in folder on Blackboard.

<http://www.youtube.com/watch?v=Xnn5nzPvoIM>

key shifting—

shutter speed

synch speed (X speed) 1/200th of second

can use on camera flash...set to manual and aperture to 4.5 and shutter to various speeds.

Can also control ISO setting...

slower shutter speed—control ambient light and flash if using it.

Please refer to Blackboard and daily work sheets for final weeks of class.

Week 10 Nov 22

Self in the World **critique**. Introduction to Time as Subject

Assignment;

Week 11 Nov 29

Time as Subject

Assignment:

Week 12 Dec 6

Time as Subject.

Assignments: Revise and finish all photos, statements and assignment sheets for last week. No late work will be accepted.

Week 13 Dec13

Final Critique Final Portfolio due. All work must be completed and loaded to CD for grading.

Class Schedule is subject to revisions throughout the semester as necessary for most effective learning situation.