ART 263: Digital Photography

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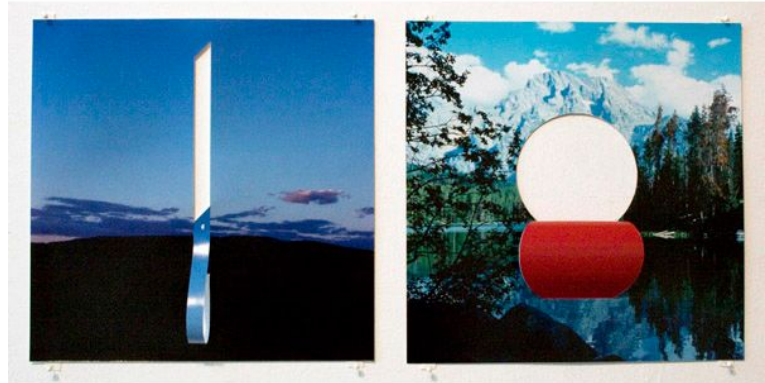Office hours: M/W 12:00 - 1:00
Office: SSH 115
Section: 32868

M/W 1:00-3:50 PM
Credits: 4
Prerequisite: *ART 115: Basic Design*
Classroom: SSH 116D

Letha Wilson, *Moon Drop (Flaming Gorge)* and *Light Leak (Grand Tetons),* 2010

COURSE DESCRIPTION

ART 263: Digital Photography is an introductory course in digital imaging as an expressive medium. Covers the capture, editing and printing of photographic images in the digital environment, including scanning, image manipulation software, and photo quality output. Emphasis is on technique, composition, and creative expression.

This course covers the technical and conceptual aspects of a photographic practice in a fine arts context. Class time will be dedicated to learning manual exposure, digital editing tools, and printing. We will be covering this material through workshops, lectures, and demonstrations. These will be supplemented by in class exercises, photographic history, reading discussions, and project critiques to further conceptual and creative production. Throughout the course we will overview a range of information regarding the contemporary digital workflow. This class will build a firm understanding of manual camera capture and the reciprocal relationship between the elements of exposure along with the fundamentals of composition and color theory. In addition to the technical elements of photography this class will cover both formal and conceptual aspects of photography through readings, lectures, and discussion. These concerns include color theory, gestalt, and both historical and contemporary discussions of the medium. The projects and homework will cover the fundamentals of digital color photography, from camera capture and the nature of light and photographic vision, to conceptual approaches to image-making and digital output.

COURSE OBJECTIVES

➢ Successfully expose, download, and edit a digital image.
➢ Operate a flatbed scanner for opaque and transparent materials.
➢ Set up and use a photo quality digital printer.
➢ Accomplish basic to intermediate digital manipulation techniques.
➢ Articulate verbally and in writing the form and content of specific digital images relative to the cultures that produced them.

By the end of the term students should have a strong grasp on the photographic process. General course work will include written responses and verbal critiques of student photos, as well as demonstrated understanding of the content of specific digital images.

COURSE MATERIALS

➢ DSLR Camera capable of RAW capture
➢ Compatible Lens, Batteries, Charger, Media Card(s) & Card Reader, Instruction Manual
➢ A 3-ring binders with sheet protectors (for storing prints, hand outs, readings)
➢ 32GB (minimum) USB flash drive with your name on it (to turn in after critique)
➢ A paper folder (to turn in photo prints after critique)
➢ Journal / sketch pad for brainstorming, reflections, project ideas
➢ Photo Paper for printing

*Students must keep a steady supply of external hard drive (Flash Drives, External Hard Drives). **DO NOT** depend on the machines in the labs alone to save your work. A photographer always has 2 or more copies of their media. I recommend investing in a 500GB to 1TB external drive for your photo workflow, but you can get away with flash drives if you prefer. Always store your photos on 2 or more devices. Lost files or technical disasters are not viable excuses for late or incomplete work. Those issues are part of the intrinsic nature of working with digital media and should be anticipated in your work practices.

PHOTOGRAPHY PROJECTS

➢ Project 1 - *The Object & Abstraction*
➢ Project 2 - *The Frame & Time*
➢ Project 3 - *Portraits*

REQUIRED READING (pdf's on Canvas)

➢ Marvin Heiferman, *Photography Changes Everything*
➢ John Szarkowski, *Photographer's Eye*
➢ John Berger, *Ways of Seeing* (* YouTube)
➢ Thomas McEvilley, *Thirteen Ways of Looking at a Blackbird*

PROJECT EVALUATION GUIDELINES

Each project is graded on the following qualities. You can find even clearer explanations for each category on Canvas.

● 20% Engagement with the prompt and guidelines posed by the assignment
● 20% Interesting / thoughtful composition and framing of photograph
● 20% Ambition, experimentation, risk-taking, and problem-solving
● 20% Unity of form/material and content/concept, sophisticated ideas
● 20% Quality, craftsmanship, attention to detail, and professional presentation

COURSE GRADING

Emphasis is placed on hard work, improvement, and innovation. The more effort and creativity you put into your work, both in and out of class, the better your grade will be. Participation during class, group work, and critique is required, and will also affect your grade. Projects assigned will require between 3-6 hours of work and research time outside of weekly lab and lecture times. **Work not received on its due date receives no credit.** Lab time is either for group review or in-class work. Every student is expected and required to be on task during lab time. Acceptable work includes project execution, research, journaling, sketching, and discussion of the project under current investigation.

Assignment	Points
3 Major Projects @ 50 pts each	150
4 Exercises @25 pts each	100
4 Reading Responses @ 15 pts each	60
Photographer Presentation	30
Attendance & Participation	60
Total Points	**400**

GRADING SCALE

360 - 400 = A (Excellent Work)
320 - 359 = B (Good Work)
280 - 319 = C (Average Work)
240 - 279 = D (Poor Work)
000 - 239 = F (Failing Work)

ATTENDANCE POLICY

Attendance is essential— the ten week term will move at a fast pace, and as a result, missing one demo will put you behind for the next, as each lesson will build upon the previous. You are granted 2 absences for illness and emergency (though you will still lose participation points); after this, **the 3rd absence results in a 5% drop of your final grade, and the 4th absence will result in an automatic failure— no exceptions.** Reserve absences for illness, mental health crisis, childcare crisis, emergencies, etc., as I make no distinction between "excused" versus "unexcused absences. Keep in mind that I will not repeat demos, and I do not post my lectures online, so if you miss a class you will depend on your peers to get caught up.

Additionally, you lose attendance points for tardiness, early departures, lack of participation, or texting/phone use. If you show up after roll is taken, it is your responsibility to tell me that you are here — it is not possible for me to keep track of students showing up late in the middle of class. **Otherwise you will be counted as absent and this cannot be changed at a later date.** If you miss a lecture, a demo, or handout, you are still responsible for

information presented as well as items due at the next class and should contact your peers to find out what you missed. Skipping a critique is like skipping a midterm or final exam and will heavily impact your grade. Finally, being unprepared for class studio time is not an acceptable reason to leave class early.

EXPECTATIONS & COMMUNICATION

I am available during class studio time, office hours, and by email. Please do not hesitate to contact me with questions or concerns. If you are worried about your evaluation in the class, address these things early in the term to find a solution. Please write "**ART 263 - Photography"** in the Subject line of all emails.

ACCESSIBILITY

If you have a documented disability and anticipate needing accommodations in this course, please arrange to meet with the instructor as soon as possible. Late arrangements may cause the requested accommodations to be unavailable. If you have documented your disability, remember that you must make your request for accommodations through the Center for Accessibility Resources Online Services web page every term in order to receive accommodations. If you believe you may need accommodations, but are not yet registered with CFAR, please go to http://linnbenton.edu/cfar for steps on how to apply for services or call 541-917-4789.

ACADEMIC HONESTY

Academic honesty is an indispensable value as students acquire knowledge and develop college skills. Students are expected to practice academic honesty by not cheating, plagiarizing, or misrepresenting their coursework in any way. Plagiarism, collusion, and other forms of misrepresentation hurt the student and run counter to the goals of education. Students are responsible for understanding and avoiding academic dishonesty. Violations will result in failure of the assignment and possibly the course. Per LBCC policy, all incidents of academic dishonesty are reported to the Associate Dean of Student Development and the Dean of Arts, Social Science & Humanities.

INCLUSION

To promote academic excellence and learning environments that encourage multiple perspectives and the free exchange of ideas, all courses at LBCC will provide students the opportunity to interact with values, opinions, and/or beliefs different than their own in safe, positive and nurturing learning environments. We are a committed to equal opportunities for all faculty, staff and students to develop individually, professionally, and academically regardless of ethnicity, heritage, gender, sexual orientation, ability, socio-economic standing, cultural beliefs and traditions. We are dedicated to an environment that is inclusive and fosters awareness, understanding, and respect for diversity. If you feel excluded or threatened, please contact your instructor and/or department head. LBCC is committed to producing culturally literate individuals capable of interacting, collaborating and problem-solving in an ever-changing community and diverse workforce.