ART 263-Digital Photography (CRN:48320)

Monday-Wednesday 9:00AM-11:50AM
Room 116 South Santiam Hall

Instructor: Matthew Williams
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Office Hours –Monday & Wednesday 11:50 A.M. to 12:50 P.M. (or by appointment)
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Course Description

(4 credits) - Introduces 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 on technique, composition and creative expression. Computer lab work included.

Recommended: ART115 Basic Design I: Composition and ART116 Basic Design II: Color.

Class time will involve both lectures and "hands on learning." Lectures will focus on creative and academic aspects of the role of digital photography in a fine art context with an emphasis on understanding the conceptual and aesthetic context of your work within an art historical continuum. Software will be introduced and demonstrated, and time will be provided for art production. Throughout this course, you will receive technical and conceptual instruction, but you are ultimately responsible for the quality of your work. You may use other programs, if you are already familiar with that software, but may or may not receive technical assistance. Additional class time will be spent on critiques, discussions and demonstrations.

This is an entry-level course designed for students with very limited (or no experience) in digital photography, but it should be conceptually challenging no matter your technical expertise.

Don't be afraid to take chances and experiment! I'd much rather you take a chance and make a mistake than be safe and boring!

Course Outcomes

ART 263-Digital Photography is an introductory course to the digital approach of photography. This class will stress the technical knowledge and proficiency in regards to digital photography. Students will not be expected to master the photographic process as a whole; however, a strong foundation in the general steps of the process will be highly stressed. Students will learn to pre-visualize their desired final image prior to shooting, how to use the camera in full manual mode, how to edit the image, how to use a scanner to make work, and how to print on inkjet printers for the highest quality print possible. 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 relative to the cultures that produced them.

Course Policies
Class Conduct
Student conduct which disrupts the learning process shall not be tolerated and may lead to disciplinary action and/or removal from class. Please do not surf the internet or social media during class. Make sure cell phones are silenced and not in use during class. If I see you on your phone I will ask that you hand it to me for the remainder of class or you will need to remove yourself from the classroom with an absence for the day.

This course is supported on Moodle. All assignments and lectures will be posted to Moodle. If necessary, I will communicate to you via your Moodle email address outside of class hours. You are required to check this email account regularly for notices.

Email Policy
I will check my email twice daily. Please put "ART263" in your subject header. If it is an emergency you can text or leave message by phone and I will get back to you

Please note that issues dealing with grades MUST be dealt with live and in person during office hours, not via email. If you receive a grade that makes you unhappy, you need to wait a full 24 hours before you discuss it with me in any fashion.

Attendance Policy*
Mandatory. You are allowed 4 absences for this course. Any absence exceeding 4 constitutes an automatic failure for the course. I do not distinguish between 'excused' or 'not excused.' An absence is an absence. No exception. Students who are consistently late or leave early more than 3 times will receive an absence. I may grant 'optional' work days and be lenient in case of extreme nature.

Attendance means being **on time, awake, and ready to work**. If you sleep during this class, you will be counted as absent. If come to class with nothing to work on, you will be counted as absent and it will be factored into your project grade.

PLEASE NOTE (read this… then read it again): Your projects should be complete before you walk in the door on due date. These class sessions are reserved exclusively for critique. An evaluation session will not be delayed for any student who has not completed a project.

Last minute panicked technical issues will NOT be addressed, so plan accordingly and use your time wisely.

Late Work and Make-up
Any project or paper handed in late will automatically be downgraded one full letter-grade for each day it is late. A project is considered late if you miss the beginning of class (i.e. 10 minutes late) as this impacts the group critique. Late projects will not be accepted later than one week after the due date without prior arrangement. Missed assignments will automatically receive a zero and, unless you also attend the critique session, this will also affect your participation grade. If you are sick, email me ahead of time to make alternative arrangements for handing in your work. It is your responsibility to make-up missed lectures.

Class Participation and Critiques
Part of learning how to create critically compelling work is learning how to talk about it. Your participation and feedback in group critiques and class discussion is a very important part of your development as an artist (it is also assessed in your individual project grades). For each major project, there will be a formal evaluation. Giving constructive feedback and criticism is an incredibly useful skill, as is being able to receive it.

Project Feedback
You work is important and deserves quality constructive feedback. I will give guidance and feedback as you produce and execute your work. If you wish further feedback, please see me during office hours so that you may receive undivided attention. Your hard work deserves that, so please take the initiative and come to office hours.

Required Materials

- 32GB (minimum) USB flash drive* (to be turned in at the end of critiques)
- Binder with sheet protectors (for storing prints – to be turned in after critiques and as a final portfolio)
- Journal (For working through ideas for the course and taking notes)

Note*
Students must keep a steady supply of hard drive external storage media (Flash Drives, External Hard Drives). **DO NOT** depend on the machines in the labs alone to save your work...unless you want to have a bad time. PLEASE NOTE: 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.

Required Texts
Online accessible readings – see Moodle.

Assignments/Grading

Course Grade Breakdown

Projects (weighted equally)	**60%**
Exercises/Responses (weighted equally)	**30%**
Artist Paper	**5%**
Final Portfolio	**5%**

Grades
Will be posted to Moodle

Grading Structure
Assignments will not only be graded for talent, but equally as much for effort, proficiency

and personal growth.

Grading of Projects/Exercises are based on the following criteria:
(10%) Craft (print/camera/materials used)-
(20%) Concept-
(20%) Creativity-
(10%) Composition-
(15%) Participation-
(25%) Effort-
Assignment Overall-

A: Exceptional. Work demonstrates exceptional understanding and production effort beyond the basic assignment and exudes extreme care and development both aesthetically and conceptually. It is unusually sophisticated, insightful and genuinely invested in exploration. Reserved for projects that exhibit only the highest quality of experimentation, conceptual nuance and development, and superior technical craftsmanship. Highest distinction, typically very few if any students receive this grade.

B: Good. Work exceeds requirements and shows creative thought and care in production, resulting in a work that is cohesive and successful. It is inquisitive and engaged and both aesthetic and conceptual development is of high quality.

C: Satisfactory. Work meets basic criteria and demonstrates basic understanding and competency of production skills. Aesthetic and conceptual development is adequate, but does not push the criteria in form or content. The work may lack a certain degree of cohesion.

D: Unsatisfactory. Work may meet basic criteria but portrays a careless approach to production and little creative development. It is limited in scope, formulaic and looks as though it may have been thrown together the night before class. Conceptual development is clearly lacking and technical skills lack adequate mastery.

F: Fail. Work fails to meet basic criteria and is problematic on multiple fronts.

Exercise #1 Found Photographs -Pass or Fail

Bring two FOUND photographs to class for discussion. The photographs need to be published photographs of some kind. They can be from a book, a magazine, newspaper, or online.

One photograph needs to be an image you find appealing/interesting for some reason. The second photograph needs to be an image you feel is unsuccessful/boring for some reason. Also bring all the information you can about the image. (I.E. who made the image, where was it printed, when was it printed, and any additional relevant information)

We will discuss the context of the image. Why was the image made? Who is the audience? What makes it successful? Why is it lacking? Please print or color Xerox the pictures you bring so we can put them up in the classroom. Computer paper is fine for this assignment.

Exercise #2 EXPOSURE (Shutter Speed, Depth of Field, and Focus)-Pass or Fail
You will be working on how to get a proper exposure with your camera in different situations. The two main factors that help you decide what adjustments to make are Time and Space (Movement and Distance)

Part 1: Shutter Speed Variation
Your camera has the unique ability to freeze motion or to show motion as a blur. You as the camera controller, have the opportunity to use these qualities in your photos to interpret movement as you wish it to be shown.

A few things to consider:
1. A higher shutter speed will be required to freeze motion when the motion is parallel to the sensor than when the motion is toward the camera.
2. If you are using slow shutter speeds (less than 1/40 of a sec) you should use a camera support. A tripod is always the best support, but you could brace the camera on a chair, bench, wall, or place it on the ground.
3. Panning is to move the camera with the subject in motion. This will allow you to freeze motion, which is faster than your fastest shutter speed. Panning requires practice.

With this information shoot at least 30 images experimenting with shutter speed. Be imaginative and creative with your ideas.
13 of these images will be freezing motions. Use high shutter speeds 1/250-1/1000 of a second.
13 of these images will show movement. Use shutter speeds from 1 second to 1/30 of a second. Be sure to brace the camera so the movement is the subject and not camera movement.
4 of these images will be of panning with the subject. Try to look beyond things with wheels.

Part 2: Depth of Field and Focus
As we have discussed, Depth of field is the area of the photograph, from near to far, which will be in focus. As the camera controller you can use this to make your photographs have more impact, to isolate the subject from a distracting background or to give a photograph more apparent depth. Poor use of depth of field can distract from the subject and weaken the overall photograph.

A few things to consider:
1. Depth of field is directly related to your choice of F/stop. A larger F/stop number (f11,f16) will give greater depth of field. A smaller F/stop number (f2, f4, f5.6) will produce a more shallow depth of field.
2. Focusing on a subject close to the camera will give less depth of field than focusing on a subject farther away within the scene.
With this information shoot at least 30 images experimenting with Depth of Field. Be imaginative and creative with your ideas.
Shoot 15 images using shallow depth of field (small F/stop numbers). Be sure to concentrate on the placement of focus in relation to the rest of the frame.
Shoot 15 images using great depth of field (large F/stop numbers). Try some with everything from foreground to infinity in focus.

We will review your 60 total images for part 1 and part 2 on 1/23

Exercise #3 The Creative Camera

Using a combination of the controls on your camera, manipulate each frame to exercise creative control over each image. Following the list given below (these are to get you started), shoot at least 130 images (must be good exposures)

We tend to only look at the world in certain ways, but as photographers we want to start seeing the world and not just looking past everything. This exercise is designed to break us of the lazy looking syndrome and to acquaint us with the wide variety of control available to us through the use of a camera. When composing your images remember to check all 4 corners of the viewfinder and the outside edges of the frame. Make yourself aware of everything within the frame.
Choose 10 favorites to present to the class. Turn in all 130 images on your flash drive in class on 1/30

Wake up and take a picture of something/someplace that you can return to.
Return to that object and photograph it during the midday or afternoon (Does not have to be the same day)
Return to that object and photograph it at dusk or night.

Compose any image, shoot.
Now move in closer to the same subject, recompose.
Now move in closer to the same subject, recompose.
Now step back 10 feet from original position, recompose.
Now step back 20 feet from original position, recompose.

Shoot 10 photographs with a horizontal format.
Then re-shoot the same 10 subjects in a vertical format.

Use maximum depth of field for 10 subjects.
Shoot the same subjects with a minimal depth of field, using selective focus.

Make 10 pictures from a worm's eye view (from ground level looking up).
Make 10 pictures from a bird's eye view (above looking downward).

Create 5 pictures with no single, specific visual focal point.
Create 5 pictures with a single, strong visual focal point
Create 5 pictures with strong, multiple, visual focal points.

Photograph 5 scenes that includes the source of light in the image.
Photograph 5 scenes using light from behind the subject (backlighting).

Make 5 Photographs of a scene that incorporates reflections.

Make 5 Photographs that abstractly portray the detail of a familiar object.
Make 5 Photographs abstracting the space.

Make 5 Photographs of a subject in the extreme foreground of your frame, with visual background information.
Make 5 Photographs of a subject on the edge of the frame.
Make 5 Photographs of a subject in the middle of the frame.

Make 5 photographs that force the viewers to focus on the foreground.
Make 5 photographs that lead the viewers to a subject in the background.

Project #1 The Light as Metaphor

Metaphor means to carry across. It is defined as the application of a word or phrase to an object or concept, which it does not literally denote. You could say that most photographs are inherently metaphorical. Photographs are made from light. The image recorded onto your image sensor is a trace of different values of light being reflected off objects. Different qualities of light vastly change the emotional content of an image. Morning light being soft, midday light will produce a flattened light, late afternoon and evening light will produce very harsh shadows and you images will appear more ominous and mysterious. To achieve a sense of light in an image you also need to sense an absence of light of shadow. This also create a conflict in your image, Is it good vs. bad, light vs. dark, or are you able to break the constructs we have about these metaphors associated with certain values.

USE LIGHT AS A METAPHORICAL STRATEGY

The projection of value onto form is one of the most characteristic moves of modernism and one that is seen throughout the history of photography. Imagine how an image of an empty chair in a room shrouded in darkness gives off a much different emotional signal then a chair by an open window with light streaming in through the blinds. Use light as your guide for providing emotional content.

Capture at least 100 images using light and form to direct the attention of the viewer. Keep in mind how important selectivity of the frame can be.

You will turn in 6 final photographs for critique in class and a minimum of 100 total images on your flash drive. Please create a folder within your flash drive titled < Final Images> and place your final 6 images in this folder. Make sure you save your final images as .DNG files for turn in.

Exercise #6 Fine Art Scanography- Assemblage with the Scanner

Compose images using the flatbed scanner to scan in source material. These can be found images or negatives etc. Create 4 different compositions. Take great care with the lab scanners they may not have anything but books, dry paper, fabric and film placed on the platens. If you wish to work with any durable objects (metal, wood, glass, plastic, plants, you get the idea) you must use an optically clear sheet of transparency material. I know it's a hassle. But at least there is an option. If you have any ideas that involve working with anything moist, damp or (heaven forbid) wet, you must get a sheet of plexiglass or a glass baking dish or tray and use that on top of the scanner. TAKE GREAT CARE!! **You will present 4 final edited images to the class as well as on your flash drive on 2/15**

Project #2 Self Portrayal-Self Expression/Portraiture

PART 1- Self-Portrait
Art is communication. Communication is ideas. Ideas are often found in something that we know or are interested in. The "self" is a universally understood subject (EX. Let me take a selfie) for the 1st part of this assignment you are going to turn the camera toward yourself. You will be the see-er and the seen (scene). There are many ways to approach the self:

√ the self as seen by the self (inner sight)
√ the self as seen by others (outer sight)
√ the psychological self
√ the fantasy self
√ the symbolic, spiritual, or metaphysical self

A self portrait does not necessarily have to be of you, but for this assignment it must be about you, your relationship to yourself, to others, or the world around you.

HELPFUL HINTS: There are certain logistical problems of getting yourself in the picture. You can use a self-timer on your camera, or buy a cable release. Setting up the scene and having a friend push the shutter button is another option. If you are working by yourself, using a mirror or a stand-in (such as a chair) can help to determine focus and depth of field requirements.

PART 2- Portrait of anybody

Humans are naturally attracted to photos of other humans. There are billions of people in the world and billions of ways to interpret portraits of those people. For this assignment you are required to make a portrait of someone else. You may or may not know the person, but you are required to have some interaction. Even if it is simply eye contact while you are making the portrait. As with the self portrait there are lots of ways to approach your subject. You may choose to make a portrait about your subject or use your subject as a role in a scene you've imagined. You may wish to make an environmental portrait (include part of your subject's world) or you may choose to abstract the subject. A picture with a long lens of someone across the street from you is not a portrait. A picture of your dog is not a portrait.
You will make 3 SELF PORTRAITS and 3 PORTRAITS. KEEP IN MIND: This is NOT an exercise in narcissism nor is this a reiteration of your senior portrait. Consider all the elements you include in the frame - every piece of information you give to the viewer.

You will turn in 2 final prints for critique and a minimum of 100 total images on your flash drive. Please create a folder within your flash drive titled < Final Images> and place your final 6 images in this folder. Make sure you save your final images as .DNG files for turn in.

Portraiture
http://www.pdngallery.com/legends/newman/
http://www.walkerpickering.com/joek/
http://www.brianfinke.com/
http://www.gretapratt.com/
Self-Portrait
http://www.cindysherman.com/art.shtml

Project #3 The Narrative, Myth, or Legend In The Landscape

The space you occupy is rich with opportunities for storytelling. Think about the history that may have taken place all around us. Each building, landmark, and street has the potential to tell a story. For this project you will be working on producing a series of images that creates a narrative surrounding a certain space. The narrative can be imaginary or real. It can be informed by history, lore, myth, or personal story as long as the landscape is your subject. This project will need some research on your part to decide what story you would like to tell. You could follow a path of multiple locations that have a relationship, or focus on one location and shoot it multiple times. Consider how your viewer will react to your images. How are you going to inform them of your story? Will you accompany the images with titles or a statement? You may use people or other objects in the images as long as you tell a narrative about a specific place.

You will turn in all the images you shot for this assignment (100 Images minimum) on your flash drive and hang 6-8 final edited prints for in class critique. An artist Statement that is no shorter than one paragraph long must accompany your final piece. Provide some insight into your piece. What are you exploring, attempting or challenging through this work? What life experiences informed it? Does it relate to previous work?
Your statement should provide context, but not overwhelm readers with irrelevant facts and minute details. Brevity and efficiency of language are key. A good statement will not over-explain, but will leave your readers wanting more.

Photographer Research

The history of photography is rich with invention, innovation and imagination. While the technologies and materiality have evolved, the idea of photography remains linking the past with the present. You will select a notable photographer from a list provided or from your own research, and then prepare a 1-2 page paper, that describes the artist, their work, and their impact or relation to contemporary photography. You will also provide an (informal) bibliography for your paper citing a minimum of 3 sources used.

Final Portfolio

Your final portfolio is an opportunity to showcase what you have done all term. Your portfolio consists of 10-15 favorite photographs printed as well as your artist statement.

Class Schedule *(This schedule subject to change)*

DATE	In Class ACTIVITY	DUE
Week 1/ M 4/3	-Syllabus Overview -Terms and Vocabulary -Introduce Exercise #1	
Week 1 / W 4/5	-Camera Overview -Field Day with Camera -Introduce Exercise #2	Exercise #1
Week 2 / M 4/10	-Storage & Organization -Adobe Programs Overview	
Week 2 / W 4/12	-Introduce Exercise #3	
Week 3 / M 4/17	-Camera Raw Edit Demo	Exercises #2
Week 3 / W 4/19	-Camera Raw Edit Demo -Introduce Project #1	
Week 4 / M 4/24	-Assign Reading #1 -Edit Demo	Exercise #3
Week 4 / W 4/26	-Edit Demo	Reading Response #1 (On Moodle)
Week 5 /M 5/1	-Scanning Demo -Introduce Exercise #6	In-Class Scanning Exercise #4
Week 5 / W 5/3	-Introduce Project #2	Project #1
Week 6 / M 5/8	-History of Photography	In-Class Lighting Exercise #5
Week 6 / W 5/10	-Edit Demo	Exercise #6
Week 7 / M 5/15	-Printing Demo	
Week 7/ W 5/17	-Assign Research Paper	
Week 8 / M 5/22	-Lightroom Presentation -Lab Work Day	
Week 8/ W 5/24	-Introduce Project #3	Project #2
Week 9 / M 5/29 No Class	Memorial Day	
Week 9/ W 5/31	-Photoshop Edit Demo -Lab Work Day	Photographer Research paper (On Moodle)
Week 10 / M 6/5	-Lab Work Day (Print Project) -Sign Up For Portfolio Review	
Week 10 /W 6/7		Project #3
FINAL /M 6/12	Portfolio Due In Review Time Slot	

| 10:00-11:50 | |

Policies and Procedures

Your Responsibilities

Your responsibilities to this class -- and to your education as a whole -- include attendance and participation. This syllabus details specific expectations the instructor may have about attendance and participation. You have a responsibility to help create a classroom environment where all may learn. At the most basic level, this means you will respect the other members of the class and the instructor and treat them with the courtesy you hope to receive in return.

As a manufacturer of cultural content, you have an immense responsibility. Racism, sexism, homophobia, and other forms of discrimination are unacceptable. There is no tolerance for words, speech, behavior, actions, or clothing/possessions that insult, diminish, demean, or belittle any individual or group of persons based on race, ethnicity, religion, gender, sexual identity, ability, economic class, national origin, language, or age. This is qualitatively different than a critical engagement with the realities of racism, sexism, etc. We must recognize the line between what is 'discriminatory' and what is a critical engagement with content can be a fuzzy one. If you are uncertain, you MUST speak with me. Work submitted for this class that violates this policy will receive a mark of a 'zero.'

Academic freedom, freedom of speech, and freedom of discourse DO NOT protect racism or other acts of harassment and forms of discrimination within the Oregon State University educational environment.

Student Classroom Behavior

The ability to learn is lessened when students engage in inappropriate classroom behavior, distracting others. When disruptive activity occurs, a instructor has the authority to determine classroom seating patterns and to request that a student exit the classroom, laboratory, or other area used for instruction immediately for the remainder of the period. One-day suspensions are reported to appropriate departmental, collegiate, and Student Services personnel.

Team

The people you see around you are part of your new extended family. We work toward everyone's success. Feel free to share ideas and suggestions. The more you give the more you get. There is a good chance that many of the people you graduate with will be part of your personal and professional circle for years to come.

Academic Fraud

Plagiarism and any other activities when students present work that is not their own are academic fraud. Academic fraud is a serious matter and is reported to both the departmental Dean and the Associate Dean of Student Development. Instructors decide on appropriate consequences at the departmental level. If a student wishes to appeal the instructor's decision, he or she can write to the Dean of the division. The Dean might then arrange a meeting to review the allegation and evidence, and will issue a decision about the grade within 30 days. The process is detailed in the Student's Rights and Responsibilities Handbook.

Making a Suggestion or a Complaint

Students with a suggestion or complaint should first visit the instructor, then the department chair, and then the departmental Dean. Complaints must be made within six months of the incident.

Accommodations for Disabilities

You should meet with your instructor during the first week of class if you have a documented disability and need accommodations, your instructor needs to know medical information about you, or if you need special arrangements in the event of an emergency. If you think you may need accommodation services, please contact CFAR, 917-4789.

Understanding Sexual Harassment

Sexual harassment subverts the mission of the college and threatens the wellbeing of students, faculty, and staff. All members of the Linn-Benton community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately.

Lab Policies
Use of the lab is a privilege and not a right. We have worked hard to provide students with a very collaborative and comfortable lab environment. Misuse of the lab in any way can cause loss of privileges. Food is only allowed in the one portion of the lab with the table (near the sh tank). You are welcome to use the refrigerator for food or drinks. Every student is responsible for cleaning up after themselves. Failure to clean up would be considered misuse.

Respect for self–This is a reference to integrity but is also means to have some faith in yourself. Talent is 90% training and practice, so do not put your own work down, just keep practicing.

Respect for others–Keep your areas clean, ask permission to use things belonging to others or the department. Do not tie up computers, printers or scanners and then walk away. Do not trash or recycle other students computer work, that is the lab assistants and instructor's job. Keep noise to a minimum. Keep food and drink in designated areas so that you do not inadvertently ruin another student's project, or your own.

Respect the lab–Clean up the equipment that you use. Do not operate equipment without prior instruction on usage. Never cut on surfaces that are not designed for it.

The computer lab policies are outlined in the Graphics Computer Lab Policy Agreement that you should also have signed.

Safety
Product safety sheets are available for inspection on the products normally stored in the labs. In the event of a fire or a fire drill, follow the evacuation strategy for the classroom you are in. Report all accidents and safety hazards to instructors or lab assistants. If you do not feel safe, please notify school personnel or Security (541-917-4440).

Media and Equipment Resources – Online

www.bhphotovideo.com
www.freestylephoto.biz
www.calumetphoto.com
www.adorama.com

***Warning – there are many, many bogus camera-suppliers online. If you use a camera-supplier other than a company mentioned above, be sure to check how reputable the company is before making your purchase online.