

ART 263-Digital Photography: (CRN:24469)

**Tuesday-Thursday 2:00PM-4:50PM
Room 116D SSH**

Instructor: Matthew Williams

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Office Hours –Tuesday 12:50 P.M. to 1:50 P.M. & Thursday 5:00 P.M. To 6:00 P.M. (or by appointment)

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Department Chair: Renee McKitterick (mckittr@linnbenton.edu) Office: 140B BC

Art, Social Sciences & Humanities Dean – Katie Winder(winderk@linnbenton.edu) Office: 112 NSH

Course Description: (4 credits) - offered Fall & Spring only; 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.

Objectives: *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: Students must have access to a digital camera with a fully manual mode and the ability to capture images in the RAW image format. Besides the responsibilities laid out in the catalog and course schedule, the student is responsible for fulfilling all assignments (as listed in the course syllabus). Students should be expected to work at least 6 hours a week outside of class preparing for class sections. Under no circumstances are students to surf the Internet, write/read emails, text, tweet, etc. during class time. Failure to comply with this may result in an unexcused absence for the day. Attendance is mandatory, especially for critique. I will allow a total of 2 absences for the term, however any absences afterwards will be considered unexcused and your final grade will drop by 5 points for every unexcused absence.

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)

Communication: Email is the best way to contact me. An e-mail sent will be answered back within

24 hours. If it is an emergency you can text or leave message by phone and I will get back to you

Late Assignments: Any work not finished by the beginning of the class that it is due is considered late. **Late assignments will be docked one full letter grade for each day that it is late.** Being absent on critique days is worse than showing up with no work. If you do not show up, your work will be considered incomplete and two letter grades will be deducted. **Images in the printing queue, or being printed, when critique starts will be considered late.**

Assignments/Grading *Assignments will not only be graded for talent, but equally as much for effort, proficiency and personal growth.*

Course Grade Breakdown

Exercises (Pass or Fail)	20%
Projects	40%
Final Portfolio	20%
In Class Exercises	10%
Artist Paper	10%

Grading of Projects/Exercises are based on the following criteria:

(10%) Craft (print/camera/materials used)-

(20%) Concept-

(20%) Creativity-

(10%) Composition-

(15%) Participation in Critique-

(25%) Effort-

Assignment Overall-

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. **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.**

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 about the image; 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?

Exercise #2 Shutter Speed Variation & Depth of Field and Focus (Pass or Fail)

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. Shoot 10 images freezing motions. Use high shutter speeds 1/250-1/1000 of a second. Shoot 10 images that show motion. 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. Shoot 10 images panning with the subject. Be imaginative and creative with your ideas. 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.

√ Shoot at least 10 images experimenting with depth of field and point of focus. Shoot 10 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 10 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 10/13

Exercise #3 The Creative Camera (Pass or Fail)

Using a combination of the controls on your camera, manipulate each frame to exercise creative control over each image. Loosely following the list of suggested possibilities given below (these are just suggestions to get you started), shoot at least 50 images. 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 50 images on your flash drive in class on 10/13**

Compose any image, shoot.

Now move in closer to the same subject, recompose.

Now step back 10 feet from original position, recompose.

Shoot a horizontal format.

Re-shoot the same subject in a vertical format.

Use maximum depth of field for a subject.

Shoot the same subject with a minimal depth of field, using selective focus.

Make a picture from a worm's eye view (from ground level looking up).

Make a picture from a bird's eye view (above looking downward).

Shoot a moving subject to freeze action.

Shoot a moving subject to blur movement.

Shoot a moving subject to pan motion (move the camera with the subject).

Create a picture with no single, specific visual focal point.

Create a picture with a single, strong visual focal point

Create a picture with strong, multiple, visual focal points.

Photograph a scene that includes the source of light in the image.

Photograph a subject using light from behind the subject (backlighting).

Do a time exposure (a shutter speed longer than 1 second using B).

Photograph a scene that incorporates reflections.

Abstractly portray the detail of a familiar object.

Photograph a scene abstracting the space.

Place a subject in the extreme foreground of your frame, with visual background information.

Place a subject on the edge of the frame.

Place a subject in the middle of the frame.

Make a photograph that forces the viewers to focus on the foreground.

Make a photograph that leads the viewer to a subject in the background.

Exercise #4 The Fine Art Scanograph- Assemblage with the Scanner (Pass of Fail)

Compose images using the flatbed scanner to scan in source material. These can be found images or negatives etc. Create 3-4 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 these final edited images to the class as well as on your flash drive on 11/8

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 your 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 or shadow. This also creates 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 than a chair by an open window with light streaming in through the blinds. **Use light as your guide for providing emotional content.**

A helpful way to possibly pursue this idea:

Pick a word from the list below or find one on your own and make a series of images that might provide a visual metaphor for it using light as your guide.

LUCID
PERIPHERAL
SANCTUARY
AMBIGUOUS
TOPOGRAPHIC
STOIC
CARNAL
ACCUSING
LAMENTATION
DIDACTIC
SOLICITOUS
HYBRID
INCANDESCENT
STRUCTURAL
RUPTURE
STASIS
CONTAINMENT
FLUX
EMPTY

Capture at least 125 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 125 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.

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 6 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. Some references for this project are

Nate Larsen and Marni Schiendleman

Joel Sternfield

You will turn in all the images you shot for this assignment (100 Images minimum) on your flash drive and hang 8 final edited prints for in class critique.

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 15-20 favorite photographs printed as well as your artist statement. Your project 3 images will also be presented to the class during the final week for in class critique.

Class Schedule

- 9/27 Introduction to Course- Introduce Exercise #1
- 9/29 **Exercise #1 Due**- Camera Overview
- 10/4 Introduce Exercises #2, #3 - Field Day with Cameras
- 10/6 Adobe Programs/Workflow Overview
- 10/11 **(No Class Meeting)** Moodle Video Response Due/ Open Lab Day
- 10/13 **Exercises #2, #3 Due**
- 10/18 Camera Raw Edit Demo/ Introduce Project 1
- 10/20 Introduce Exercise #4/ Scanning Demo
- 10/25 Edit Demo
- 10/27 **Project #1 Due**
- 11/1 Introduce Project #2/ Camera Tips/Editing In Camera Raw
- 11/3 History of Photography Presentation/ In Class Lighting Exercise
- 11/8 **Exercise #4 Due**
- 11/10 Edit in Class Exercise/Printing Demo
- 11/15 Work Day for Project 2; Bring Images to Class to print
- 11/17 **Project #2 Due**
- 11/22 Introduce Project #3
- 11/24 Thanksgiving (No Class)**
- 11/29 **Photographer Research Paper Due**
- 12/1 Printing Day
- 12/6 **(4:30-6:20) Project #3 Due/Turn in Portfolios Before End of Day**

(Course Schedule subject to change)

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.

Student Classroom Behavior

The ability to learn is lessened when students engage in inappropriate classroom behavior, distracting others. When disruptive activity occurs, an 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).