

# HILLSBOROUGH

Community College

PGY 2801C-14936

DIGITAL PHOTOGRAPHY I (3 CREDITS)

FALL 2011

**INSTRUCTOR:** Christopher W. Weeks **E-MAIL:** cweeks@hccfl.edu

**TIME:** Tuesday/Thursday, 1:30 – 3:35pm **PLACE:** VAB 207

**OFFICE HOURS, VAB 107:** Monday/Wednesdays: 4:00 – 6:00pm,  
Tues/Thurs: 11:30am-12:30pm & Tues: 4:00 – 6:00pm

**TEXTBOOKS:** “PHOTOGRAPHY” (Tenth Edition) by Barbara London & John Upton

**COURSE DESCRIPTION:** This course is intended to introduce students to the basic concerns in digital photography as a fine art medium, and the computer as a darkroom. Includes digital imaging techniques of scanning, color correction, retouching, composition, content and more. Hardware, image input and output processes, and software are also discussed. May be repeated once for credit.

**Prerequisite: PGY-2401C (Photography I)**

**COURSE OBJECTIVES:** The objective of this course is to pursue basic knowledge of scanning and image input, basic knowledge of image retouching and refining, and an understanding of image output and the printing process, including the use and roles of professional service bureaus for output in a professional context. The recognition of strong image composition and content and the essential knowledge for completion of a final image portfolio will also serve as primary objectives, along with the ability to convey critical knowledge of the photographic and digital processes.

\*\*\*A special emphasis will be placed on how color functions both on a technical as well as an emotional level, including: how the color temperatures of various light sources are perceived both by traditional film as well as by digital cameras, how color shifts created by those various light sources translate into the visual image, and how those color shifts can impact emotional connections between image and viewer. This is not a technical workshop; students will be expected to be pursuing their own artistic, aesthetic and conceptual concerns within the medium of photography. Assignments should be cohesive bodies of work revolving around a specific theme/concept of the student's choice, while incorporating the technical requirements of the assignments. Critiques will be provided to gauge your development both in terms of printing skills as well as in terms of your use of the medium to visually express your artistic intents and concepts. An emphasis on writing about your artwork will also be stressed in this class, most directly in terms of producing artist statements examining the thought processes involved in your work.

**COURSE OUTCOMES:** Upon completion of this course, the student should demonstrate a basic knowledge of fundamental digital photographic theory and make images which correspond to basic photographic design and communication principles. Students will also demonstrate proficiency in the use of image manipulation software and digital imaging applications in addition to utilizing major computer hardware components and accessories, including scanners, printers, CD recorders and storage devices while managing the color digital workflow through all production stages from image capture to final output. Students will also be able to demonstrate an awareness of contemporary aesthetic, legal and ethical considerations in digital imaging.

**COURSE CONTENT & PHILOSOPHY:** This course is about more than just using the computer to create cheap and easily dispersible snapshots, or simply downloading images off the internet; it is about learning to efficiently articulate visually using the digital medium. It is about learning to see digital photography as a fine art form and to create visually compelling and exciting images within the context of that framework. It is about learning to see and think differently by using more complex aesthetic judgments and compositional elements. And most of all, it is about freeing up your preconceptions of digital photography and allowing you to maximize your artistic expression with this particular medium.

Class philosophy will revolve around three main elements of photography: Technical skill, Conceptual Ideas and Contemporary Theoretical Issues surrounding digital photography. Classes will consist of lectures, demonstrations, studio work and critiques. Individual creativity, visual problem solving and precise craftsmanship will be stressed. This is not a hobby course. If you were thinking this course would be an easy "A", THINK AGAIN! This course will require time, effort, and most of all, your brain. If you are either not willing or not able to put forth the effort that this course demands, it may be to your benefit to either drop this course now, or change your grade status to an audit. If you fulfill all of the basic requirements of this course, you should receive a "C". If you want an "A", then you'll need to push yourself to learn, think and take your work to the next level. Remember, an "A" stands for outstanding work, a "B" is for above average work, and a "C" is average.

**ACADEMIC DISHONESTY, PLAGIARISM, AND CHEATING:** Any work presented in this course MUST be your own. Trying to pass off someone else's work or thoughts as your own is considered plagiarism (literary theft). Any instance of plagiarism (intentional or not) will result in a failing grade of zero (0) for the assignment. Any student who does not know how to properly use and cite outside source material in a paper or other assignment should make it a priority to learn how to do so and should seek assistance at the College Writing Center.

All work will be original, done for this course by the student under the direction of the instructor. Images shot prior to the class should not be used for current assignments. All work is due at the specific dates scheduled and failure to turn work in on time will result in a failure of that assignment (unless permission is granted prior to the class).

**INSTRUCTIONAL METHODOLOGY:** This course will be presented in traditional instructional methodology, utilizing lectures and technical demonstrations of digital photographic processes, slide presentations to introduce art historical contexts, and group critiques to engage the students in the learning process. Projects/assignments will be required to accomplish the required photographic tasks mandatory for completion of the class expectations.

**PERSONAL EXPRESSION:** Free speech, academic freedom and respect for other individuals and their viewpoints is fundamental to the educational experience. Therefore, a student should feel free to express any view that he/she may have. But every student should do so in a manner appropriate for a classroom, which means that everyone should always display respect towards their fellow students and the instructor. All conversations taking place in the classroom should be directed to the class as a whole; personal conversations should be taken care of outside of class.

**CLASSROOM CONDUCT:** Any disruptive behavior during class time will not be permitted. The use of cellular phones and beepers during class time is not allowed. If disruptive behavior becomes a consistent problem, you may be asked to leave the class.

**ATTENDANCE:** Your attendance is not requested, it is required. Attendance is taken at the beginning of every class. If you miss any of the lectures, demonstrations, lab days or any of the other class activities you are not fulfilling the requirements of the course. You are expected to fully participate on all lab days. This means you will have work to do while in the lab on these days. If you do not have work on lab days, extra work may be given to you. If you accrue more than three absences (I do not distinguish between excused and unexcused absences), you will not pass this class. I expect to begin class ON TIME -- if you arrive more than five minutes after the scheduled starting time of the class, you will be considered tardy. Each tardy will be considered ½ an absence. . If you leave before class has been dismissed, you will also be charged with ½ an absence. ***Failure to attend a critique will result in a failure of that assignment***

**REQUEST FOR ACCOMMODATIONS:** If, to participate in this course, you require an accommodation due to a physical or learning impairment, you must contact the Office of Services to Students with Disabilities. You may also reach the office by telephone at (813)253-7757.

## EQUIPMENT:

The Department will provide basic digital equipment, including Macintosh computers, scanners, CD Burners and printers.

Students will have to provide:

- Either an SLR 35mm camera or an SLR digital camera (minimum 10 Megapixel, 15 Megapixel preferred) will also be required to create imagery (either for scanning or direct input) for successful completion of the assignments. If a 35mm film SLR camera is used, then C-41 process color film will be required as well (brand and type to be discussed in class). \*\*\*All work will be original, done for this course by the student at the direction of the instructor. Negatives shot prior to the class should not be used for current assignments.
- Personal storage devices: Students should have at least two storage devices: one to store work in progress and one to turn in with critique work. Suggested that one be an external hard drive for work in progress and one be a USB "Thumb" Drive (at least (8GB) to turn in with critique work.
- Paper for the printers (Paper must be Epson or HP compatible coated inkjet paper). A Red River Paper Sample Pack (to be discussed in class) will be required. Use of a professional service bureau for the final project/portfolio will also be required
- Matboard, Duotac (Double Tack) and/or any relevant mounting and presentation supplies
- A portfolio or other containment device to turn in assignments, mounted prints, CDs, etc. All assignments must be in some sort of re-sealable container. Loose prints and /or discs will not be accepted.
- Usage of flash lighting will also be covered in this class; so a portable flash unit with adjustable tilt and swing controls as well as manual power ratio controls is also required for this class. (Suggested models: : Sunpak 333, Sunpak 383, Sunpak 444D, Vivitar 285HV, or similar models. Students should always check compatibility with their particular camera before purchasing).
- A sketchbook will also be required, preferably 8.5x11 in size to use as an image journal. Students will be compiling and writing comments about images throughout the semester. Image journals should be thought of like visual diaries, chronicling one's thoughts and ideas, while also studying how the images of other photographers are constructed by breaking down their formal and conceptual aspects; so that students may apply similar techniques and approaches to their own work.
- A conservative estimate of the cost of materials for the semester is \$500.00 (not including camera).

## **REQUIREMENTS:**

Grades (including S/U) are determined by the successful completion of the assignments and participation in critiques. You can plan on spending probably a minimum of 12-15 hours a week outside of class working in the lab to complete the requirements for this class.

**NO LATE ASSIGNMENTS WILL BE ACCEPTED!!!**

## **EVALUATION OF GRADES:**

Each of the assigned projects (Critiques I, II & III) will receive two letter grades, one dependent upon technical skills and image presentation and the other dependent upon conceptual ideas and image content. **The Final Portfolio** (Critique IV) – since it represents the culmination of your final efforts – is **double weighted**.

(4.00) A (90-100)	Outstanding work. Work meets all class requirements and demonstrates an exceptional degree of quality and effort in assignments.
(3.00) B (80-89)	Above average work. Work meets all class requirements and demonstrates a high degree of quality and effort in assignments.
(2.00) C (70-79)	Average work. Work meets all the minimum class requirements and demonstrates an acceptable degree of quality and effort in assignments.
1.00) D (60-69)	Poor work. Work meets some but not all the class requirements but may be missing elements and/or lacks quality and/or effort in assignments.
(0.00) F (59 and below)	Failure. Meets few of any of the class requirements, Inadequate and/or incomplete assignments, quality and effort in assignments.

## **GRADING BREAKDOWN:**

VISUAL ASSIGNMENTS:	45%
FINAL PORTFOLIO:	30%
WRITTEN ASSIGNMENTS:	15%
CLASS PARTICIPATION:	10%

During this course images may be shown which may offend a student on religious, moral, or political grounds. I acknowledge and support any student's prerogative to express their displeasure either in class or privately afterward, or students may discreetly exit the class if offended by any imagery. I will not, however, censor any image based on objections to content or form.

The instructor, Department of Art and Hillsborough Community College are not responsible for any articles lost or damaged during this class. Please confidentially bring to the attention of the instructor any handicapping conditions requiring special considerations.

Any artwork/images created in this class are subject for use/inclusion in any HCC promotional materials such as, but not limited to, websites, flyers and magazine publications.

**Accepting this syllabus is the equivalent to accepting a binding contract. You, as the student, will be held to the standards and requirements outlined in this document. Make sure that you read it carefully and understand all it's guidelines.**

**THE LAST DAY TO CHANGE YOUR GRADE STATUS TO AN AUDIT IS AUGUST 26, 2011.**

**THE LAST DAY TO DROP THIS COURSE WITH A "W" OCTOBER 31, 2011**

**\*\* (You must drop yourself -- simply no longer showing up to class will get you an "F" not a "W")**

**VISUAL ASSIGNMENTS:** Assignments should be cohesive bodies of work revolving around a single specific theme/concept of the students choice, while incorporating the technical requirements of the assignments.

**ASSIGNMENT # 1: NATURAL LIGHTING:** Shoot images in the various types of natural lighting – early morning/sunset, late morning/early afternoon, and high noon -- discussed in class. This first assignment is meant to familiarize you with shooting, printing and color balancing with different types of daylight and seeing how colors shift as the time of day and position of the sun change. It is assumed that you have already begun to develop your own personal artistic style. Although this assignment is technically based, it is up to you to provide the content of your imagery -- make the technical requirements of the assignment fit into your ideas.

**REQUIREMENTS:**

- Minimum of three 36 exposure rolls of film (or equivalent digital exposures)
- Digital contact sheets of all exposures and CDs containing all image files
- Minimum of six 11x14 prints (at least two from each time of day)
- Image Journal (must have at least one image by all photographers on list) accompanied by written visual analysis/observations/comments (take your image journal and comments seriously it WILL be graded)

**ASSIGNMENT # 2: THE AGONY & ECSTASY OF MIXING LIGHT:** Make images mixing every possible light combinations you can imagine. Don't be bashful, this is your opportunity to explore the limits of your film/camera. This assignment, as with the first one, is meant to familiarize you with the way that colors are seen by your camera and the way they shift when various types of artificial light sources are used. Again, it is assumed that you have already begun to develop your own personal artistic style. Expand on this. Again, although this assignment is technically based, it is up to you to provide the content of your imagery and to continue pursuing your own ideas.

**REQUIREMENTS:**

- Minimum of three 36 exposure rolls of film (or equivalent digital exposures)
- Digital contact sheets of all rolls and CDs containing all image files
- Minimum of seven 11x14 prints, including examples of: Tungsten light, Florescent light, Mixing of Artificial light and daylight, Direct Flash, Bounce Flash, Straight Fill Flash and Ambient Fill Flash.
- Image Journal (must have approximately 6-10 new images) and comments

**ASSIGNMENT # 3: COLOR & EMOTION:** Expand upon your newly gained knowledge of light mixing in order to create thematic imagery intended to evoke or promote specific emotions and/or conceptual ideas. Realize that specific colors have had allegorical and historical meanings throughout art history. Think of storytelling and cinematic motifs and the way that color (or even the lack of it) is used. Experiment and expand on these ideas.

**REQUIREMENTS:**

- Minimum of three 36 exposure rolls of film (or equivalent digital exposures)
- Digital contact sheets of all rolls and CDs containing all image files
- Minimum of seven 11x14 prints
- Artist Statement
- Image Journal (must have approximately 6-10 new images) and comments

**ASSIGNMENT # 4: FINAL PORTFOLIO:** You're own your own here. Take what you've learned so far in this class and make it your own. Experiment and push yourself. This is your chance to develop your own personal conceptual and stylistic approaches to color digital photography. By this point, you should be working on developing a permanent portfolio revolving around a singular theme, idea and/or artistic style. You will also be required to work with and utilize a professional service bureau for the completed output of your work (this issue will be discussed in class).

**REQUIREMENTS:**

- Minimum of four 36 exposure rolls of film (or equivalent digital exposures)
- Digital contact sheets of all rolls and CDs containing all image files
- Minimum of eight to ten 11x14 prints. Your final image output must be done through a Service Bureau as either Digital RA / Lightjet prints, Giclee prints, Iris prints, Dye Sublimation prints, or some other output equivalent
- Artist Statement
- Image Journal (must have approximately 6-10 new images) and comments

## WEEK 1:

**TUES., 08/23**

Outline of course objectives and supplies.  
Tour of digital facilities.  
Discussion of procedures for usage and access.

**READ:** “Why Does Art Need to Be Explained?” Article  
**READ:** “Elements of Art” Article  
**READ:** Pages 137 – 145, 150 – 161 in 10<sup>th</sup> Ed. “Photography” text

**HOMEWORK:** Order Paper Sample Packs (**for use in class on 09/06**)  
**HOMEWORK:** Begin Compiling Images for Image Journal (handout to be distributed in class)

**THURS., 08/25**

**LECTURE: NATURAL LIGHTING:** Slide show. Introduction to the wide world of color photography - or more specifically, the wide world of color photography shot in natural lighting.

**VIEW/WRITE:** Go to the library and find an image done by an artist discussed in the Natural Lighting slide lecture. Write a two-page analysis on the image you’ve chosen. Include a COLOR copy of the image. This is not to be an artist biography, but rather a critical analysis of the image. Discuss your image in terms of subject matter, formal elements, content, symbolism, artist intent. See “Art Language” section of the Lab Manual for more information. **ESSAY MUST BE TYPED!! (DUE: 09/01)**

### ASSIGNMENT #1

**READ:** Pages 164 – 171 in 10<sup>th</sup> Ed. “Photography” text

\*\*\*ON THURSDAY, AUG 25 THERE WILL BE A CLOSING RECEPTION FOR THE FACULTY ART EXHIBITION IN THE HCC YBOR ART GALLERY (YPAB 114) FROM 5:00 – 8:00PM. YOU SHOULD PLAN ON ATTENDING .

## WEEK 2:

**TUES., 08/30**

### LECTURE/DEMONSTRATION I: IMAGE CAPTURE:

Discussion on how digital cameras “see” color shifts in lighting. Also introduction on how to use the scanners. Discussion on Sizing, Canvas Size, Resolution and other necessary setups.

### LECTURE/DEMONSTRATION II: SAVING:

Discussion on how to save images/files once they have been scanned. Use of “thumb” Drives, Naming files, formats, and file management, etc.

### LECTURE/DEMONSTRATION III: DIGITAL CONTACT SHEETS:

Discussion on how to create digital contact sheets once image files have been scanned and saved.

\*\*\* Have film to scan or digital images to download for Assignment #1.

**READ:** Pages 178 – 181 in 10<sup>th</sup> Ed. “Photography” text

## WEEK 2 (CON'T):

THURS., 09/01

### LECTURE/DEMONSTRATION I: PHOTOSHOP BASICS

Discussion of such Photoshop basics as: Photoshop Toolbar and Preferences, Saving and Storing files, How Resolution Works, Creating a Digital Canvas and other basic setup procedures.

### LECTURE/DEMONSTRATION II: COLOR CONTROL:

Discussion of basic image manipulation/correction techniques such as: Selection Tools, layers, history palettes, Copying, Pasting, Adjusting Hue, Saturation, Color Balance, Brightness/Contrast, etc.

**READ:** Pages 193 – 197 in 10<sup>th</sup> Ed. “Photography” text

### NATURAL LIGHTING ESSAY DUE

## WEEK 3:

TUES., 09/06

**LECTURE/DEMONSTRATION: PRINTING:** Discussion/Demonstration on how to output using the inkjet printers. Discussion on Sizing, Canvas Size, Resolution and other setups necessary for preparing for final inkjet outputs.

**LECTURE/DEMONSTRATION II:** Discussion/Demonstration on mounting images for presentation.

**IN CLASS ASSIGNMENT/REVIEW:** Sample image will be provided in class in both color and black and white for direct comparison. **Students must have Red River Paper Sample Pack by this time for use in class!** Your objective here is to make the tones and colors of your scan (the image on your monitor) match your original image. Then you will work on making the tones and colors of your printed output match the your image on the screen.

THURS., 09/08

Lab Day

**READ:** Pages 146 – 147, 228 - 247 in 10<sup>th</sup> Ed. “Photography” text

## WEEK 4:

TUES., 09/13

### LECTURE: THE AGONY & ECSTASY OF MIXING LIGHT:

Slide show. Discussion on how various kinds of light artificial light sources have different color temperatures which create different color shifts, and how this affects film/digital cameras.

Discussion of the different properties of various films.

### ASSIGNMENT #2

THURS., 09/15

**LECTURE/DEMONSTRATION:** Introduction to use of flashes (bring portable/external flash units to class to work with). We will discuss and practice experimenting with various forms of flash lighting, including Straight Flash, Bounce Flash, Fill Flash and Ambient Fill Flash. Also, discussion of studio lighting and the use of hand held meters.

**READ:** Pages 182 - 183 in 10<sup>th</sup> Ed. “Photography” text

**WEEK 5:****TUES., 09/20**      **CRITIQUE #1 (NATURAL LIGHTING)****THURS., 09/22**      **CRITIQUE #1, con't** (if needed, otherwise, Lab Day)**WEEK 6:****TUES., 09/27**      **LECTURE/DEMONSTRATION:** Introduction to Split Filtering.  
Discussion on more refined methods of color correction to specific image areas.  
Discussion of Photographic Filter Styles meant to mimic use of "On Lens" filters.**MIXING LIGHT ESSAY DUE****THURS., 09/29**      Lab Day**WEEK 7:****TUES., 10/04**      **DISCUSSION: COLOR & EMOTION:**  
Discussion of the uses of color and lighting in various contexts. Colors are often associated with various emotions/feelings. Your objective for the next assignment is to create a body of work revolving around the ideas/concepts of how various colors can illicit different emotional responses/reactions from viewers.**ASSIGNMENT #3**

Lab Day

**THURS., 10/06**      **LECTURE:** Discussion on writing artist statements and talking about art in a formal/professional context. Discussion of Artist Statements -- view various examples of artist statements and artist interviews, discuss their content, their purpose and how you should write your own.**WEEK 8:****TUES., 10/11**      **CRITIQUE #2 (MIXED LIGHTING)****THURS., 10/13**      **CRITIQUE #2, con't** (if needed, otherwise, Lab Day)

**WEEK 9:****TUES., 10/18** Lab Day**THURS., 10/20** Lab Day**WEEK 10:****TUES., 10/25** Lab Day**THURS., 10/27** **LECTURE/DEMONSTRATION:** A further discussion on the interrelationship between input, output and resolution. Discussion on alternative output options (film, transparencies, paper, lightjets, iris prints, dye sub prints, etc) and use of Service Bureaus.**RE-READ:** Pages 193 - 197 in 10<sup>th</sup> Ed. "Photography" text**LECTURE/DISCUSSION: FINAL PORTFOLIO:**

Have ideas ready for the work that you would like to pursue for your final portfolios. Since you will have to utilize outside service bureaus for your final output, it is essential that you have your idea first so that you can "work backwards" in order to determine how to approach your work.

**ASSIGNMENT #4**

Any time remaining will be utilized as a Lab Day; so have work ready.

**WEEK 11:****TUES., 11/01** **CRITIQUE #3 (COLOR & EMOTION)****THURS., 11/03** **CRITIQUE #3, con't** (if needed, otherwise, Lab Day)**WEEK 12:****TUES., 11/08** Lab Day**THURS., 11/10** Lab Day

**WEEK 13:**

**TUES., 11/15** Lab Day

**\*\*\*SPECIAL NOTE: MAKE SURE THAT YOU HAVE CONTACTED THE SERVICE BUREAU THAT YOU PLAN ON USING BEFORE THIS DATE TO MAKE SURE THAT YOU KNOW WHEN THEY NEED YOUR FINISHED IMAGE FILES IN ORDER TO BE FINISHED IN TIME FOR THE FINAL CRITIQUE (KEEP IN MIND THAT THE THANKSGIVING HOLIDAY MAY DELAY PRODUCTION TIMES).**

**THURS., 11/17** Lab Day

**WEEK 14:**

**TUES., 11/22** Lab Day

**THURS., 11/24** NO CLASS / THANKSGIVING HOLIDAY

**WEEK 15:**

**TUES., 11/29** FINAL CRITIQUE (FINAL PORTFOLIO)

**THURS., 12/01** FINAL CRITIQUE, con't

**WEEK 16:**

**TUES., 12/06** TBA

**THURS., 12/08** PICK UP FINALS / LAB CLEANING (MANDATORY ATTENDANCE)