# SYLLABUS & COURSE OUTLINE
## ART 154 Intro to Digital Photo #0754, Winter 2014

| INSTRUCTOR | Chad A. White , www.stopdownstudio.com |
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| PHONE | 425-564-2668 |
| OFFICE LOCATION | C252 |
| OFFICE HOURS | Monday, Wednesday 12:30-3:20 p.m |

## COURSE INFORMATION

### Course Outcomes

- Operate a digital camera manually.
- Determine the correct exposure settings for a variety of subjects.
- Demonstrate comprehension and effective use of photography software.
- Develop a digital workflow from camera to postproduction.
- Identify basic rules of picture composition.
- Evaluate digital photography in terms of its technical control and visual content as a means for artistic exploration and expression.
- Articulate their motivations and conceptual intent during critique.
- Offer constructive criticism to their classmate about the work they present at critique.

### How Outcomes will be met

We are in the midst of a major revolution in how we conceive of and represent our visual world. The tools that are available to us as photographers change quite literally week by week and it has never been easier to make technically successful pictures. With that in mind, this class is an introduction to the fundamental vocabulary and techniques of photography with an emphasis on developing your skills of perception and your visual competence in the creation and consumption of lens–based imagery. This will require you to quickly master the basics of camera use and techniques. Perhaps most importantly, you will explore the complex relationship between composition, technical execution and visual ideas that communicate with intent.

While these course objectives look to the future, there's much to be learned from the past. Therefore we will look at and discuss a wide selection of photographs since photography's inception over 160 years ago to consider the broad and powerful impact of the most widely seen and used form of visual representation yet invented.

This is a lens based studio art class and will cover theoretical concerns about fine art photography as well learning digital and silver based photographic processes. Students will create a portfolio of work that demonstrates their understanding of the new material learned in this class through assigned projects, readings and exams.

On (Digital) Photography:

One thing is certain: There is not, and will not be, an ecology of images.

Images make up our ecosystem, our native habitat, the only reality we recognize. And as we learn to negotiate the landscape of digital culture, the history of photography can provide a compass and a map. The camera, the darkroom, the museum and the archive all exist in the same place. Everywhere and nowhere; on Google Earth, in social networks, on a standard cellphone app. Every one of us commands a factory and a storehouse of images, vessels of information and nostalgia, desire and curiosity. And each of us spends more time than we care to admit browsing through it, searching out shards of memory and intimations of mortality.

-A.O. Scott, *On Digital Photography: Sontag, 34 Years Later*, nytimes.com, May 6, 2011.

## Books and Materials Required

Photography is expensive and this class will require you to spend approximately $100 - $200 on supplies. This does not include the cost of a camera. If you require assistance in acquiring a camera, the lab provides free rentals on short term basis. All equipment must be returned in the exact working order at the time of rental otherwise it is the responsibility of the student to pay for professional repair or replacement at equal value.

1.  ~~ART 150 course reading: "Digital Photography: A Basic Manual," 3rd Ed.: Horenstein, H.~~

2.  Camera: 35mm DSLR (single lens reflex) with FULL manual control of aperture, shutter speed and focus. Or any camera that is capable of shooting in RAW format.

3.  Digital Memory Card to fit the make and model of your camera. 8gb-32gb is sufficient.

4.  Portable external hard drive for image backups. Firewire 800, USB 2.0/3.0. Small jump drives or flash drives are not sufficient to hold many large digital files or backup a quarters worth of work but do come handy for turning in assignments.

5.  Flash drive 4-16gb.

## Sources for Supplies

Freestyle Photo, Los Angeles, 800.292.6137, www.freestylephoto.biz (Course code 62926)

Glazers Camera, 430 8th Ave North, Seattle, WA 98109, www.glazerscamera.com

B&H Photo, New York, 800.221.5662, www.bhphotovideo.com

New Egg, www.newegg.com

Amazon, www.amazon.com

# CLASSROOM LEARNING ATMOSPHERE

**Instructor's Expectation**

- Regular and on-time attendance.
- All assigned work must be completed.
- Participation in critiques and class discussions.

This is a studio class. You will be expected to plan ahead and work during class time. Generally class time will be split between lectures and studio time. There will be critiques, technical demonstrations and exams. All assignments, critiques, and exams must be completed in order to pass the course and also completed on time as stipulated in the attendance policy. All assignments, critiques, and exams must be completed during the quarter the course was taken – photography work done before the beginning of the course may not be used.

**Attendance Policy** - *"ƒ–8 and be there," attributed to Weegee.*

Regular and punctual attendance is mandatory.
- Three unexcused absences will be tolerated.
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy.
- Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
- Examinations missed may only be made up with an official doctor's excuse.
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

## Grading

If at any point during the term you would like to discuss your grade and or progress in the class, please make an appointment to meet.

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| PROJECT #1 | 15% |
| PROJECT #2 | 20% |
| PROJECT #3 | 20% |
| PROJECT #4 | 20% |
| MIDTERM EXAM | 10% |
| FINAL CUMULATIVE EXAM | 15% |
| TOTAL | 100% |

## Affirmation of Inclusion

Bellevue College is committed to maintaining an environment in which every member of the campus community feels welcome to participate in the life of the college, free from harassment and discrimination.
We value our different backgrounds at Bellevue College, and students, faculty, staff members, and administrators are to treat one another with dignity and respect. http://bellevuecollege.edu/about/goals/inclusion.asp

## Student Code

"Cheating, stealing and plagiarizing (using the ideas or words of another as one's own without crediting the source) and inappropriate/disruptive classroom behavior are violations of the Student Code of Conduct at Bellevue College. Examples of unacceptable behavior include, but are not limited to: talking out of turn, arriving late or leaving early without a valid reason, allowing cell phones/pagers to ring, and inappropriate behavior toward the instructor or classmates. The instructor can refer any violation of the Student Code of Conduct to the Vice President of Student Services for possible probation or suspension from Bellevue College. Specific student rights, responsibilities and appeal procedures are listed in the Student Code of Conduct, available in the office of the Vice President of Student Services." The Student Code, Policy 2050, in its entirety is located at: http://bellevuecollege.edu/policies/2/2050_Student_Code.asp

# IMPORTANT LINKS

## Bellevue College E-mail and access to MyBC

All students registered for classes at Bellevue College are entitled to a network and e-mail account. Your student network account can be used to access your student e-mail, log in to computers in labs and classrooms, connect to the BC wireless network and log in to MyBC. To create your account, go to: https://bellevuecollege.edu/sam .

BC offers a wide variety of computer and learning labs to enhance learning and student success. Find current campus locations for all student labs by visiting the Computing Services website.

## Disability Resource Center (DRC)

The Disability Resource Center www.bellevuecollege.edu/drc serves students with a wide array of learning challenges and disabilities. If you are a student who has a disability or learning challenge for which you have documentation or have seen someone for treatment and if you feel you may need accommodations in order to be successful in college, please contact us as soon as possible. If you are a student with a documented autism spectrum disorder, there is a program of support available to you. If you are a person who requires assistance in case of an emergency situation, such as a fire, earthquake, etc, please meet with your individual instructors to develop a safety plan within the first week of the quarter. The DRC office is located in B 132 or you can call our reception desk at 425.564.2498. Deaf students can reach us by video phone at 425-440-2025 or by TTY at 425-564-4110. DRC has moved temporarily to the Library Media Center (D126)

## Public Safety

The Bellevue College (BC) Public Safety Department's well trained and courteous non-commissioned staff provides personal safety, security, crime prevention, preliminary investigations, and other services to the campus community, 24 hours per day, 7 days per week. Their phone number is 425.564.2400. The Public Safety website is your one-stop resource for campus emergency preparedness information, campus closure announcements and critical information in the event of an emergency. Public Safety is located in K100 and on the web at: http://bellevuecollege.edu/publicsafety/

## Lab Use

The lab is meant to be a constructive learning environment. Please be responsible, organized, clean and respectful of others while working in the lab. Do not hesitate to ask for help if you have questions regarding the facilities and technical problems (lab assistants will be available during open lab hours). **There is absolutely no food or drink allowed in the lab.**

# COURSE CALENDAR

Complete all assigned readings and web resources during their scheduled week. You will be notified of any schedule changes as they happen. Schedules and deadlines may be revised if necessary.

All readings outside of the course textbook can be found on the course Canvas site.

| WEEK | LAB | LECTURE |
|------|-----|---------|
| WEEK 01 | *Introduction, syllabus review, discussion of course expectations, equipment and supplies, grading and upcoming content*<br><br>Access the course site.<br><br>Read and review the syllabus and FAQS. | Orientation, further discussion about cameras, lab procedures, instructor approval of camera.<br><br>LAB EXERCISE: *Self Portrait, file naming conventions, uploading to web server folders*<br><br>*REQUIRED READINGS: Seeing Like a Camera and Elements of Design* |
| WEEK 02 | DEMONSTRATION: Basic camera orientation.<br><br>EXERCISE: White Balance<br><br>DEMONSTRATION: Browsing files, using Adobe Bridge/Lightroom, archiving, converting RAW files, contact sheet generation, basic adjustment layers, BW adjustment layer | *Basic Camera Controls, Light, Exposure, Histograms, Shutter, Time, Motion, White Balance*<br><br>*Modernist Photography and Compositional Strategies.*<br><br>*Intro to Project #1*<br><br>REQUIRED READINGS: Photograph for Meaning, Exposure, Seeing Photographs, Shutter, Aperture, Histogram |
| WEEK 03 | WHAT'S DUE: Project #1.<br><br>REVIEW: Contact sheet generation, basic adjustment layers, BW adjustment layer<br><br>DEMONSTRATION: saving and uploading files for critique. | *Time and timing in photography.*<br><br>REQUIRED READINGS: *The Digital Darkroom, Black & White Conversion* |
| WEEK 04 | DEMONSTRATION: Curve adjustment Layers, Intro to Layer Masks for Burning & Dodging | *Digital Workflow, lenses, resolution, and bit depth.*<br><br>*Making contact sheets, adjustment layers in photoshop, defined and applied. Work with apertures. Relative exposure.*<br><br>*Intro to Project #2*<br><br>REQUIRED READINGS: *Image Editing.* |
| WEEK 05 | WHAT'S DUE: Project #2 - *Same Person, Same Place.*<br><br>DISCUSSION: aperture/D.O.F. and Shutter Speeds/Capturing Motion<br><br>REVIEW: Curves adjustment layers, layer masks for Burning & Dodging. | *Lens and depth of field*<br><br>*The Zone System, ISO, and fill flash*<br><br>*POP QUIZ*<br><br>REQUIRED READINGS: *Printing and Display* and *Organizing and Storing.* |

| WEEK | LAB | LECTURE |
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| WEEK 06 | DISCUSSION: Midterm Exam Results<br><br>DEMONSTRATION: Color Correcting using curve adjustment layers, Hue and Saturation Adjustments | MIDTERM EXAM<br><br>*Color: theory and practice*<br><br>*Intro to Project #3 Haiku / Color Storyboard*<br><br>*REQUIRED WEB RESOURCES: The Human Element,* from *Understanding Color* by Linda Holtzschue and *Color* by Bruce Fraser. |
| WEEK 07 | WHAT'S DUE: Project #3 - Haiku / Color Storyboard<br><br>REVIEW: Color correction using curve adjustment layers, hue and saturation adjustments<br><br>DEMONSTRATION: Working with the canvas for layout in Adobe Photoshop | *A Brief History of Photography and the Democratic Art*<br><br>REQUIRED READINGS: *Moments in Time.* |
| WEEK 08 | DEMONSTRATION: Selections and masks, curves, hue and saturation | *Awareness and Perception, photo narratives, Smoke*<br><br>*Intro to Project #4 - Seeing and Color*<br><br>REQUIRED READINGS: *Everyday,* by Byron Wolfe and *Writing for Others* by Ted Kooser. |
| WEEK 09 | REVIEW: Layer Masks, tone & color correction, grouping adjustment layers<br><br>DEMONSTRATION: Working with multiple image layers, grouping adjustment layers, making a story board layout | *Layer masks for photo illustrations, Veracity in Photography, Muybridge in Central America.*<br><br>REQUIRED READINGS: *Photo Fakery is Everywhere,* by Dino Brugioni. |
| WEEK 10 | WHAT'S DUE: Project #4 - Seeing and Color<br><br>DEMONSTRATION: Resizing for the web and more.<br><br>DISCUSSION: Preparing for the final exam | *Time and Space Equations, and Place, a discussion of contemporary landscape Photography.*<br><br>*Contemporary Digital Photography*<br><br>*Surviving the Promise of Technology*<br><br>REQUIRED READINGS: *Why I am not going to buy a computer,* from *What are People for?* by Wendell Berry. |
| FINALS WEEK | FINAL EXAM - a cumulative exam covering material from the lecture, readings, and lab | FINAL CRITIQUE |

## Final Exam Schedule

http://bellevuecollege.edu/classes/exams