DC 125-303: Digital Still Photography for Non-Majors

Spring 2013-2014
Class number: 30258
MW 9:40AM – 11:10AM
STDCT 00364 at Lincoln Park Campus

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Office Hours directly before and after classes
MONDAY and WEDNESDAY
LPSC Classroom
9am-**9:40**am & **11:10**am-**11:20**am
CDM CTR Classroom
1pm-**1:30** & **3**pm-**3:10**pm

Course Description

This course is an introduction to the history and aesthetics of still photography and to the concept of photography as a descriptive and interpretive artistic medium. Students studying photographs in this context will discover relationships between individual photographers' choices and their own understanding of meaning. Discussions of the photos' cultural contexts and meanings will deepen their understanding of the role of still photography as a conduit for cultural values. Students will learn the fundamental concepts necessary to shoot, edit, manipulate, and print digital still photographs. Also, students will acquire the knowledge needed to analyze and critique existing work. Students will be required to use their own digital still cameras for this course. This course has an additional fee.

Prerequisites NONE

Course Overview – What to Expect

There is no secret to becoming a great photographer, besides practice. Students should be constantly shooting, planning ahead for a self directed project at the end of the quarter, searching out inspiration, looking at other artists and photographers, visiting Museums and Galleries, as well as reflecting on even the worst exposures. Keep everything.

You will need to spend significant time outside of class to shoot, reshoot, and work with your images. You'll need to be aware of the weather, and what surprise impact it may have on your work in this class. Make time to use the computer lab outside of class.

We will begin by learning to use the settings on your own camera to build techniques for realizing your creative vision. Though we will continue to embrace serendipity, now is the time for asking how to get your photographs to look like *that. Throughout the course you will work on defining your individual aesthetic, searching out artists and photographers whose work you study and hold dear.

You will be introduced to best practices in workflow and visual data management through the use of Adobe Bridge, and the industry standard, Adobe Photoshop CS6. This sounds as though it may not pertain to you, but consider the number of photos you've already made on your camera phone/camera camera/scanner/surveillance drone/screen-capture and imagine how many your future self may have. You'll need some method to handle all of that data. We'll lay the groundwork.

Photoshop will be used in two stages, first as a postproduction tool in a standard photographic workflow, and then as a creative tool for simple photographic compositing. Every assignment will utilize a new skill in towards a cumulative knowledge of professional standards in imaging. Students will be challenged to think conceptually about their own visual development while acquiring technical skills.

Learning Domain Description

DC 125 Digital Still Photography is included in the Liberal Studies program as a course with credit in the Arts and Literature domain. Courses in the Arts and Literature domain ask students to extend their knowledge and experience of the arts by developing their critical and reflective abilities. In these courses, students interpret and analyze particular creative works, investigate the relations of form and meaning and through critical and/or creative activity to come to experience art with greater openness, insight, and enjoyment. These courses focus on works of literature, art, theatre, or music as such, though the process of analysis may also include social and cultural issues. Students who take course in this domain choose three courses from such choices as literature, the visual arts, media arts, music, and theater. No more than two courses can be chosen from one department or program.

Learning Outcomes

1. Students will be able to explain, in well-written prose, what a work of art is about and/or how it was produced.
2. Students will be able to comment on the relationship between form and content in a work.
3. Students will be able to assess the formal aspects of their subject and put those qualities into words, using, when appropriate, specialized vocabulary employed in class and readings.
4. Students will be able to contextualize a work of art. They will be able to do so with

respect to other works of art in terms of defining its place within a broader style or genre. They will also be able to contextualize a work of art in terms of contemporaneous aesthetic, social, or political concerns, discussing how these might shape the work's reception and how that reception might differ amongst various peoples and historical periods.

How Learning Outcomes Will Be Met

Students will begin understanding the technical functions of their digital cameras through experiential projects and historical image making practices through research and lecture material. They will define formal and theoretical concepts as we broach them, and apply those definitions in conversation, as well as a written analysis of images in Chicago's cultural repositories. In reflection of their own process and the historical processes they will discover through a written research project. The final assignment will synthesize the process of creation and analysis as students write an artist statement about their own work, contextualizing it among works encountered previously. Finally, as a last exercise students will offer a written analysis of their peers final works as well.

Writing Expectations

Students will be expected to complete a minimum of 5-7 pages of writing for this course.

How Writing Expectations Will Be Met

Exercise 2 requires students to describe formal visual elements in a photograph as they define a working vocabulary for this purpose. (This writing will first be accomplished with marks that may not be legible as text, however the strokes made will most certainly resemble the worst handwriting we've seen.)

Assignment 4 requires students to research and write a 1500 word report and visual analysis of works by a canonical photographic practitioner represented in Chicago's cultural repositories – assigned through thoughtful care, with a few questions to narrow down the field.

Assignment 5 requires students to write a variable length, stylistically open artist's statement in conjunction with the presentation of their own photographic project after discussing two wildly differing approaches.

Exercise 10 asks for the consideration of the work of their peers to be formally written as a description and interpretation in 1000 words.

Course Management System

DEPAUL D2L https://d2l.depaul.edu

CDM [*Computer Labs*](#) *are available for software use outside of class –*
[*http://www.cdm.depaul.edu/current students/pages/labs.aspx*](http://www.cdm.depaul.edu/current students/pages/labs.aspx)
CDM labs offer Photoshop on PC or Mac operating systems in Lincoln Park and Loop Campuses or make arrangements to acquire the software.
We are currently using CS6 – however, if you plan on obtaining your own copy the version currently available is Photoshop Creative Cloud, available by monthly subscription.

TUTOR available on 9th floor CDM building in the desk by the cage.
Supplemental instruction at **LYNDA.COM** available at the library or by personal subscription.

Textbooks and Printed Resources

Required Texts:
__Light and Lens: Photography in Digital Age by **Robert Hirsh**
__Your personal **Camera Manual**, find it online if you no longer have it.
__Artist Statements on D2L

Optional Texts:
__Martin Evening's Photoshop for Photographers CS6
__Criticizing Photographs: an Introduction to Understanding Images by Terry Barrett

Other Requirements:
__Digital Camera: this should be a DSLR, but talk to me about what you're using as you must make exposure adjustments. *Please use the same camera all quarter.*
Cameras are available at the Equipment Cage, see contractual information in D2L.
__Two data cards: 2 smaller are better than just 1 for your camera
__USB thumb drives – at least 2GB (they fail, have a back up!) **or External Hard Drive**
__Card reader or USB cord
__Tripod

__BLOG - we'll all use the same wordpress version, and set it up together in class. This is your photography portfolio. All of your assignment work will be posted here, and some exercises as well. I will demonstrate, and for each assignment the permalink to each post will be submitted to D2L with 1 web sized image from your project.

Course Policies

Late Work – I will not accept late work, unless you have a documented excused absence. However, I offer a re-do on one graded assignment. Take advantage of that!

Absences – You are allowed 2 unexcused absences. After that, your participation points will be impacted, if your other work hasn't already been. If you miss a class, you will be responsible for seeking the information you missed. You may also consider visiting my office hours to ask questions. Excused absences require that you please provide some sort of documentation. Please, try to arrange your makeup work prior to the absence. Communication is the key to staying on top of your work.

Tardiness – Students arriving more than 15 minutes late, or leaving before class is dismissed will be considered absent. Please be punctual. Excessive Tardiness will also be penalized.

Socializing – please talk to each other, but please, unless you're starting a back-channel of discussion about exactly what I'm lecturing on, stay off the social media while you're in my lecture! Post your photos during your work time, not while I'm lecturing. Phones should be silenced or off.

Email – You may always feel free to use email to ask questions, and expect a response within 1 work day. If you don't get a response, kindly email again, there may be a problem. Please use reason when considering the timestamp on your email – if you sent it late in the evening and we have class first thing in the morning, there's a chance I won't see it in time, so plan ahead. These tips will help:

- Please Do use a clear and concise subject. For example: DC125 or 225-(section ###) question about settings on camera
- Do Not reply to emails I send the entire class.
- Instead, make a new one, with a pertinent subject line.
- Please Do include links to blog posts, and full explanation of what I can help with.
- Please Do include a screenshot or capture if you need to show me something (Mac: Command,Shift,4 draw a box around it and it will be on your desktop. PC: Printscreen key)
- Do Not abuse email for submitting any other images, homework or assignments on time or late.

Sometimes email isn't the best way to communicate. If so, I look forward to meeting during my office hours.

Changes to Syllabus

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L or COLWeb and sent via email.

Grading
5 Assignments – 50 points
Assignment sheets are handed out in class, Posted digitally on D2L, as well as explained in my lecture Blog. Check the date as well as the time due. The cut off time for online D2L submissions is computerized and will cut off at exactly the time posted – this may be different for different assignments. It is your responsibility to check for each assignment to be sure your work is submitted on time.
The assignments are designed to simultaneously exercise technical skills such as file management, best practices, and Photoshop postproduction skills, while expanding the critical understanding of photography, and honing your personal system of visual expression. Again, the lessons in the class are cumulative, and skills discussed in reference to a previous assignment will be used again and again without special instruction.

Students will complete a final Self Directed 5th assignment of their own choosing using the skills developed in throughout the course. This is an individually directed final project of sufficient scope to demonstrate competency in technical skills and conceptual development.

Assignments are never to be turned in via email. Any assignment emailed to me without exceptional invitation will be ignored.

Each assignment will be completed and posted on D2L and your blog with parameters directed in each assignment. Each output method has specific technical requirements. If those requirements are not met, points will be deducted.

All files should be named with a consistent naming convention all quarter, including at least the date and your name. **EXAMPLE FILE NAME: 20140320cossu_papercrane034.jpg**

Exercises/Quizzes – 40 points
There are 10 exercises which are short form assignments designed to give students immediate feedback on their progress, or to submit collaborative work. Many are multiple choice or True/False quizzes about information from the lecture. Others are step by step guides for learning a technique, with a drop-boxes for demo work made in class or for group activities. Each activity will be opened and closed by D2L according to the date and time listed. They should take no longer than 30 minutes to complete.

Participation- 10 points in total
Points are awarded for having your files, memory devices, and using class time for work pertaining to our class. Additionally, it is expected that students participate in conversations, ask questions, and contribute willingly to our classroom experience with a positive attitude.

Week-by-week Assignments/Readings – See attached Schedule

College Policies

Online Course Evaluations

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online in CampusConnect.

Academic Integrity and Plagiarism

This course will be subject to the university's academic integrity policy. More information can be found at http://academicintegrity.depaul.edu/. If you have any questions be sure to consult with your professor.

Academic Policies

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the University Academic Calendar. Information on enrollment, withdrawal, grading and incompletes can be found at: cdm.depaul.edu/enrollment.

Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.
To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: csd@depaul.edu.
Lewis Center 1420, 25 East Jackson Blvd.
Phone number: (312)362-8002
Fax: (312)362-6544
TTY: (773)325.7296

DATE/CLASS	AGENDA	Teaching BLOG POSTS	ASSINGMENTS/Quizzes on D2L ITEMS with DUEDATE
Week 1 M March 31	Syllabus Hawk accounts CAGE policies Your own Wordpress URL Introductions/Atte ndance	What photoshop? Types of cameras? Syllabus and Teaching Philosophy, Links Pages	Ex1- Blog URL DUE 4/7 *READ – Chapters 1*
W April 2	Settings	Settings EV or Manual Meter Mode Focal length White Balance File Size FLASH OFF Digital Noise	Ex2 – Settings Wks DUE 4/9 PRINT- Exposure Slider *READ – Chapter 2*
Week 2 M April 7th	Exposure and EV	ISO Shutter Speed F-stop Exposure Practice	Ex3 – EV DUE 4/14 A1 DUE 4/14 (photos on camera in class) *READ – Chapters 6, 7,8*
W April 9th	Shoot FOR A1 in class! Bring White and Black objects Cameras tripods		
Week 3 M April 14	Import Photos Workflow File Naming File Size	Exposure Practice 2 Bridge, Get Photos File Naming Conventions 3 ways to save for web File size in real life.	A1 DUE 4/21 on D2L & BLOG *READ – Chapter 4, 13*
W April 16	Saving Multiple Versions	Camera Raw workflow 3 ways to save for web	Ex4 – Save Sizes DUE 4/23 *READ – Chapter 11*
Week 4 M April 21	Choosing, Posting, Turn in A1 together Questions about A2	Tricky Exposures Contrast and Key DEMO	Ex5 – Bracketing DUE 4/28 A2 – DUE 4/30
W April 23	A2 Challenges, Further Exposure explanation.	Exposure Practice 3	*READ – Chapter 17 (15-16)*

Week 5 M April 28	Histories of photography Formal elements of Art Introduce A3	Historical Overview Formal Elements Vocabulary	Ex6 Vocabulary Def. DUE 4/30 A3 – DUE 5/7
W April 30	Formal Vocabulary, Ex 6 together in class Hand out A4, A5		Quiz – DUE 5/7
Week 6 M May 5	Discuss A4, A5 Field Trip		A4 – DUE 5/19 A5 – DUE 6/2
W May 7	Layers, History, Adjustments, crop, lens correction		Ex7 – DUE in class *READ – Chapters 18-21*
Week 7 M May 12	Work day		*READ – Chapter 10*
W May 14	Layer blending modes, Selection tools, Burn Dodge, Masks	Selections Tools Burn Dodge/ Masking	Ex8 – DUE in class
Week 8 M May 19	Creative Idea Generation Exercise together Writing Artist Statement	Creative Idea Generation Artist Statements	Ex9 – DUE 5/21
W May 21	Work day		
Week 9 M May 26	**Memorial Day – No Classes**		Keep Shooting!
W May 28	Print sources	Creative Idea Generation Printing and Printers	Ex10 – Written Critique DUE for Final
Week 10 M June 2	Presentation		Extra Readings on D2L will help!
W June 4	Presentation		
FINAL EXAMS	**Final Portfolios Checked**	**June 09, 2014 from 11:45 AM – 2:00 PM**	Have a wonderful Summer!