ART250
DIGITAL PHOTOGRAPHY II
3 Credit Hours

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Arts & Science Education
Dr. Mindy Selsor, Dean
ART 250 DIGITAL PHOTOGRAPHY II

I. CATALOGUE DESCRIPTION

A. Course Prerequisites: Digital Photography I

B. Credit Hour Award: Three credit hours

C. Description: Digital Photography II is a studio art course introducing students to intermediate techniques in fine art digital photography. The theory and practice of traditional photographic techniques and their relationship to evolving digital technology will continue to be studied in this course. Students will create a presentation quality portfolio, working with a variety of techniques, and learn how to present exhibit quality work. The Mac OS and Adobe Photoshop CS programs will be utilized in this course, with an emphasis on developing personal photographic vision and producing fine art quality photographs. Students will also learn about the history of photography in this course. This course will be open to both Fine Arts majors and non-majors.

II. EXPECTED LEARNING OUTCOMES/ASSESSMENT MEASURES

This course is designed to give students a further understanding of the history, theory and practice of Digital Photography. Students will work to develop a personal vision, producing a wide variety of digital photographs, coming to understand the tremendous range of applications of this emerging fine and commercial arts media.

| Demonstrate a working knowledge of the history of photography, digital in particular, as an artist’s media | Monitor student contributions to daily discussions on the evolution of digital photography |
| Recognize major photographers and photographic styles from the 19th through the 21st centuries and begin to form connections to specific styles and artists | Group critique of Famous Photographers assignment done in various styles by recognized masters of photography |
| Develop a deeper understanding of fine arts terminology and employ intermediate digital photographic techniques | Daily feedback on mastery of intermediate digital photographic techniques and correct use of fine arts terms as they apply to photography |
| Learn to better apply the appropriate computer programs and operating systems to produce exhibition quality digital photographs | Group and individual critiques, as well as daily feedback on digital photographs and image manipulation |
III. COURSE OUTLINE WITH UNIT OBJECTIVES

Weekly Requirements: 3 unprocessed prints and/or contact sheets (to be critiqued with suggestions as to how to enhance and better print the images) and 3 presentation prints that have been worked on from the previous week. Students will always be working on two assignments, shooting one and manipulating/printing another. First class of the week will consist of critique of new images and revised images from the previous week, as well as the introduction of a new shooting assignment. Any time leftover will be used as lab time. The second class of the week will focus primarily on studio lab work.

A. Introduction: Required Supplies

B. The Digital Camera

C. Macintosh OS

D. Downloading Images and Adobe Photoshop CS

E. Making Presentation-Ready Images

F. Types of Paper

G. Conversion of Images into Sepia

H. The Cubist Portrait
   1. Assignment
   2. Lecture on Cubism and David Hockney
   3. Photo Shoot
   4. Proofs
   5. Initial Critique
   6. Revisions and Printing
   7. Final Critique

I. A Stitch in Time
   1. Assignment
   2. Stitching together Images/Panoramas
   3. Photo Shoot
   4. Proofs
   5. Initial Critique
   6. Revisions and Printing
   7. Final Critique

J. Interior/Exterior Scene
   1. Assignment
   2. Lecture on Matisse
3. Balancing Contrast between two differently lit scenes
4. Photo Shoot
5. Proofs
6. Initial Critique
7. Revisions and Printing
8. Final Critique

K. Photographic Re-Creation in the Manner of a Master Artist
   1. Assignment
   2. Lecture on Cindy Sherman
   3. Photo Shoot
   4. Proofs
   5. Initial Critique
   6. Revisions and Printing
   7. Final Critique

L. Abstract Expressionist Photograph
   1. Assignment
   2. Lecture on Pollock and the Abstract Expressionists
   3. Photo Shoot
   4. Proofs
   5. Initial Critique
   6. Revisions and Printing
   7. Final Critique

M. “Found” Still Life
   1. Assignment
   2. Photo Shoot
   3. Proofs
   4. Initial Critique
   5. Revisions and Printing
   6. Final Critique

N. Traditional Photographic Methods working with both negs and slides (shooting 35mm negative and slide film, processing, scanning negatives/slides and printing)
   1. Assignment on Traditional Photographic Methods including selection of film
   2. Photo Shoot
   3. Development
   4. Film Scanning
   5. Proofs
   6. Initial Critique
   7. Revisions and Printing
   8. Final Critique
O. Large Scale Image
1. Assignment
2. Introduction to Large Format Printers and Paper
3. Photo Shoot
4. Proofs
5. Initial Critique
6. Revisions and Printing
7. Final Critique

P. Text Incorporation
1. Introduction to Text in images
2. Assignment
3. Photo Shoot
4. Proofs
5. Initial Critique
6. Revisions and Printing
7. Final Critique

Q. The Figure
1. Anonymity vs. Portrait Types
2. Assignment
3. Photo Shoot
4. Proofs
5. Initial Critique
6. Revisions and Printing
7. Final Critique

R. Landscape with weather being the focus of the image
1. Assignment
2. Photo Shoot
3. Proofs
4. Initial Critique
5. Revisions and Printing
6. Final Critique

S. Macro photography
1. Close-up lenses and focus
2. Assignment
3. Photo Shoot
4. Proofs
5. Initial Critique
6. Revisions and Printing
7. Final Critique

T. Open Assignment
1. Assignment Choices: Produce additional works exploring more
deeply a previous assignment or write own assignment that explores personal interest

2. Photo Shoot
3. Proofs
4. Initial Critique
5. Revisions and Printing
6. Final Critique

U. Final Project
1. Assignment
2. Photo Shoot
3. Proofs
4. Initial Critique
5. Revisions and Printing
6. Final Critique

IV. METHODS OF INSTRUCTION

Instruction includes studio demonstrations, slide lectures, video presentations, exhibit attendance, museum attendance and research.

V. REQUIRED TEXTBOOK (with publication information)

A number of textbooks are currently under consideration for this course.

VI. REQUIRED MATERIALS

Upon registering/advising, students should be informed of equipment requirements for the class. Each semester, a list of cameras that will produce acceptable results in the class could be distributed to students before the class, or during the initial meeting. Students will need to provide their own digital camera, capable of making at least 8”x10” prints (5 megapixel), digital photographic papers (to be discussed in initial class meetings) DVD-R and CD-RW discs that will allow students to open and save back to the same disc(s), 35mm print and slide film. Ink will be provided by the school; a lab fee of $48 will help offset the cost of ink.

VII. SUPPLEMENTAL REFERENCES

A nominal number of reference books on digital photography, Mac OS and Photoshop will be required.

VIII. METHOD OF EVALUATION

Student progress will be determined by digital photographs, photography assignments, museum research, exhibit attendance, in class oral presentations and
a final project.

IX. ADA STATEMENT

Any statement requiring special accommodations should inform the instructor and the Coordinator of Disability Support Services (Library; phone 636-797-3000, ext. 169).

X. ACADEMIC HONESTY STATEMENT

All students are responsible for complying with campus policies as stated in the Student Handbook (see College Website).