

VISUAL STUDIES 2 CONCEPT STUDIO: PHOTO IMAGING / DIGITAL – Syllabus

Tyler School of Art/ Department of Graphic Arts & Design/ VS 2852 - 001

Class Meetings: Mondays & Wednesdays 5:30 – 8:00 PM, Fall Semester 2015

Lectures, Demos and Production Work in the Advanced Digital Studio B30T

Critiques are held in the Seminar Room B30R or in the Lighting Studio B30Q

COURSE DESCRIPTION

An introduction to the basic principles of digital photography, including shooting with a digital camera, manipulating images within the computer, toning and printing with inkjet printers. Various types of alternative cameras and unorthodox digital processing methods are explored to expand the range of expression. The course focuses on monochromatic photography, including duotones, as a fine art medium. Emphasis is placed on technical expertise, creative development, an understanding of the potential of imaging software and the development of the subjective use of story/history based on a clear understanding of personal identity. The effect of image on audience is evaluated through peer critique.

COURSE OBJECTIVES

This is not a course in photography. It is a course in **art**. The basic goal of this class is to see the world in a new way. The next is to record how you interact with the world using this new vision. The third is to communicate your discoveries. Photography is the medium through which we will achieve these goals.

There are no specific aesthetic assignments in this class. It is up to you to discover what in the world really interests you, and then make photographs about that, that will excite someone else.

There are two sides to making photographs -- the technical and the aesthetic, the how and the why you do what you do. Aesthetics are very important. Technique is very important. One cannot make good images without having a statement to be made and without having the technical proficiency to present that statement clearly.

CLASS STRUCTURE

The student is expected to master the basic photographic skills quickly through Lecture/ Demonstration, Independent Lab Work, and Group Critiques, and then concentrate on the use of photography as a fine art medium. Students are expected to demonstrate their full understanding of all tools and materials, produce a series of compelling photo projects that will cultivate a personal approach to the medium, develop the ability to use the vocabulary of photography to discuss their work, and understand the legacy of photography and how it affects digital photography today.

LECTURE/ DEMONSTRATION

The basic technical information will be discussed with the class during the first several weeks. Additional lectures slide talks, and discussions on various topics will be presented in classes throughout the term. Student participation is very important. A series of tutorials are always available on the professor's web site, BERK-EDU.COM.

The class begins with shooting photos in grayscale so we can concentrate on framing and composition. Then we add color on top of that. Finally, the world of 'post-processing' is explored. This is where you make the photographs into something more than just what the camera captures.

The main topics covered are:

Camera technique -	the body, controlling time with shutter speeds, controlling space with aperture & depth of field,
Exposure -	reading light meters, how sensors respond to light
Editing -	selecting and organizing photos, ways of shooting, sets, series, sequences, panorama
Processing -	input, adjustments, greyscale conversion, toning, color balance, controlling ambience with color temperature
Printing -	printing, test strips, color profiles
Presentation -	matting, scanning for web, making a digital portfolio

Attendance at all class meetings is imperative as the material is too extensive to be repeated. Always bring materials and be prepared to work. Demos may not take the full class period.

INDEPENDENT LAB WORK

A portion of the semester will be spent in the Digital Studio working on photos. It is expected, however, that most processing, printing, and finishing of photographs will happen outside of class time during Open Lab hours. 150 shots per week (the equivalent of 4 rolls of film) is the minimum to produce enough work to pass this course. If there is a class in either of the Digital Studios, use the Visual Resources Center on the other side of the basement. They are open from 9 - 5 PM weekdays. If you wish to do more work, especially after hours, please go to the amazing Tech Center.

CRITIQUES & REVIEWS

Student's photographs will be discussed during group critiques approximately every third week reviewing their subject/idea, technical execution, and solution of aesthetic problems. You should not make photographs for critiques. You should make photographs because you are compelled to explore the world with your camera. Print at least once a week, every week, so you have more than enough prints when the Critique day arrives. The edit down to your best work and present that. It is impossible to cram for a studio class. This is experiential learning and it is a gradual process.

The class is divided randomly into two groups. One group critiques on Mondays and the other critiques on Wednesdays. There is never a swap of days. This plan keeps the time between crits consistent throughout the semester. One group has a 2 day advantage only at the beginning of the semester and the other group gets the same advantage at the end.

You are required to show work on your scheduled crit day. Lateness is not permitted. If you are working for the Philadelphia Inquirer and you have no prints by the publication date you lose your job. It is that simple. You should show whatever you have finished on the day of your crit. This is why it is important to be working on several groups of photos at the same time, just in case something falls through. Do not ever cut a Crit to go shooting or do printing because you do not have enough work for the crit. It is better to show up empty handed than to miss the exchange of ideas where most of the teaching and learning of aesthetics actually takes place.

All photos shown during the semester have to have been shot during the current semester, although prints shown in the first critique may have been shot during the break immediately preceding the current semester.

Final Reviews take place during the week *before* written final exams. There is a cleanup day following ffnals Reviews in which all are required to participate. The basic requirement for finals is a minimum of twenty-four prints, of which at least eight are matted, and at least eight are new. All students must attend both Final Review days. Failure to attend both Final Review days results in failure of the class.

WRITTEN STATEMENTS

A typewritten statement explaining the perceptual, emotional, and intellectual motivations behind each of the photographs being presented must accompany each critique. These must be uploaded to the class folder on OWLbox in before the work is critiqued. This writing can be anywhere from nine sentences to nine paragraphs long. Include your name, crit number, class name & number, semester, and year.

SELF-PORTRAITS

It is required that the work for each critique be accompanied by at least two self-portraits. We are not interested in nice pictures that your mother would like. We are looking for evocative character sketches. You may want to consider starting and ending each time that you shoot with a self-portrait, no matter where you are when you start or end. Another approach is to take a self-portrait immediately upon rising and just before retiring each night. Or shoot at exactly the same time every day.

RESEARCH

The names of photographers and artists whose work relates to yours will be mentioned during critiques. The work of these people will be discussed in subsequent class sessions. You are expected to do research and come to the next class with a list of relevant web sites, a collection of 'borrowed' images from the web, or even a book or two that display this work. Any interesting strategies that you devise should also be written up, with example pictures and handed in for potential addition to the class web site.

There will be other discussion on topics that relate to our ways of seeing, ways of thinking and ways of feeling that will all relate, perhaps somewhat tangentially, to your photographic work. These can be stimulated by readings, videos, blogs or guest artist lectures. It is expected that you will be familiar with the source materials so we can have intelligent discussions. The participation in these discussions is very important. This class is not a spectator sport. And again, we expect you to go out after a discussion and find other related articles, videos, or blogs and bring them into class so we can expand the discussion. Every class is a different mix of personalities and every semester should begin a new dialog.

PICTURES of the WEEK

The best photographs from each person will be selected by your peers at the end of each crit. These prints will be hung on the POW Exhibition Wall and will remain on exhibition until the next crit. These prints will be held for the Photo Archives, so make duplicates. Do not remove these prints from the wall.

VIRTUAL GALLERY

The POW Exhibition Wall will be duplicated online as a class web gallery. Your name and these web pictures will be Googable within a couple of weeks.

The Pictures of the Week must be made into web-ready pictures and thumbnails and copied to the appropriate folder in OWLbox so they can be placed on the class web site. These **POW web files are due by the end of the class immediately following the crit.**

Lateness of the web pictures will not be tolerated. The web page cannot be published until all photos are present. Failure to hand in the web files on time means you have not completed the critique and will not get credit for that crit. Not having the web work done holds up the rest of your classmates, embarrassing you, your class, your teacher, the Photo Area and Tyler School of Art in the public eye. This is unacceptable. Each day late results in a drop of one letter grade.

DIGITAL PORTFOLIO

Students are required to hand in a digital portfolio of your best work at the end of the year.

There is a specific format of 1920 pixels square with a black matte that will be used. This will be demoed and made available as a recipe and video tutorial. An Artist's Statement must accompany the photos. The photographs must be formally labeled, and will be included in the Photo Archives and to shown to future students. Failure to hand this in on time will result in the failure of this class.

Do not wait until the end of the semester to start building this collection of work. It is best to organize and select your 10 best photos after each critique and then save them on your own backup media throughout the semester.

ATTENDANCE

Attendance at all class meetings is imperative as the material is too extensive to be repeated.

After 2 unexcused absences the grade will be dropped one full letter grade. After the 3rd absence you will fail the class. Lateness, including coming in more than 15 minutes late or leaving more than 15 minutes early, will also affect the grade. 3 latenesses equal one absence. Students should always have something to work on. If you do not, it indicates that you are not working hard enough. Always bring materials and be prepared to work. Not every lecture or demo will last the entire class. The phrase, "I forgot my files" will not be tolerated. This is equivalent to an absence.

GRADING

If you attend all class meetings, talk at least once a week, and show the minimum number of prints required at each critique, then you will receive a grade of C. That is average. If you want a better than average grade then you need to do better than average and more than average work. This means demonstrating an ongoing effort to produce quality work that has content with personal relevance, and includes evidence of research to support this content; shows prowess in the technical aspects producing formal qualities that supports the content; and making a portfolio of prints that communicate one's personal vision, while generating an inspiring response from your peer audience. This also includes participating in discussions, meeting all critique deadlines, and being on time for all class meetings.

Basic guidelines for letter grades:

- A – Produce work of the highest quality, show marked improvement, participate significantly in discussions, meet all deadlines, be punctual, and miss no classes.
- B – Produce good quality work, show good improvement, participate reasonably in discussions, meet all deadlines, be punctual, miss no more that one class.
- C – Produce average quality work that may be strong in some areas but is weaker in others, show some improvement, participate nominally in discussions, be no more than a day late on a deadline, be reasonably punctual, miss no more than two classes.
- D – Produce below average or poor quality work, do not show any improvement or the desire to improve, do not participate in discussions, miss deadlines, and are absent.
- F – Failure because of poor work, lack of improvement, no participation in discussions, missed deadlines, excessive absence and/or lateness, or a combination of these factors.

ACADEMIC PROGRESS IN LOWER DIVISION COURSES

As part of a University program to alert students to problems with performance, your progress in each course will be assessed during the 5th week of classes. If you receive notice of unsatisfactory performance, you must meet with your teacher to discuss your situation.

ACADEMIC INTEGRITY

Please refer to the University's statement on Academic Integrity at: www.temple.edu/bulletin/Responsibilities_rights/responsibilities/responsibilities.shtm

The Student Code of Conduct considers the following to be a violation of academic integrity:

1. Academic dishonesty and impropriety, including plagiarism, fabrication and academic cheating. This includes helping, procuring or encouraging another person to engage in academic misconduct;
- 2 Interfering with or disrupting the conduct of classes or any other normal or regular activities of the University

POLICY ON PLAGIARISM, ACADEMIC CHEATING AND DISHONESTY

Original Work: All work submitted for a class must have been made by you, specifically for the course it has been submitted to. A specific project may not be submitted in multiple classes. Submitting work not generated for a specific course constitutes academic dishonesty. The penalty for academic dishonesty is an automatic "F" in the course in which the offense is committed and a report to the Dean. Subsequent offenses are referred to the University Disciplinary Committee.

DIGITAL DEVICES
Do not use digital devices such as smartphones or tablets during class and especially during critiques. It is impossible to tell if you are taking notes or text-messaging. If you need to take notes, write on a piece of paper, but do not start drawing. Do not engage in any other form of image-making. This extends to not reading books or magazines during class either. The important point is to keep your attention totally focused on the class.

DISABILITY

Any student who has a need for accommodation based on the impact of a disability should contact Tyler's Academic Advisor Laurie Duffy at 215-777-9185 privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services at 215-204-1280 at 100 Ritter Annex to coordinate reasonable accommodations for students with documented disabilities.

Students must present the appropriate paperwork in order to receive special accommodations. Accommodations are limited to those documented by the office of Disability Resources and Services and presented in an official letter to the faculty member.

INCLEMENT WEATHER

The University participates with the City of Philadelphia and local radio stations such as KYW (1060-AM), WDAS (1480-AM, 105.3-FM), WIOQ (102.1-FM), WUSL (98.9-FM) and WPEN (950-AM), which broadcast code numbers indicating when classes are closed because of snow or other inclement weather.

101 Day Class Cancellation

2101 Evening Class Cancellation

The most accurate and up-to-date information on class cancellations can be obtained by calling the University's hotline at (215) 204-1975, and by listening to Temple's radio station, WRTI (90.1-FM) or referring to Temple's website at: <http://www.temple.edu>.

ID CARDS

You will need your Temple University ID Card to gain access to the building. Diligently show your ID every time you enter the building. Don't balk at doing this, even though you think the security people know who you are.

PHOTO AREA INFORMATION

Students are asked to subscribe to the site tylerphoto.org. This site provides information on the Photo Area, events, internships, jobs, equipment lists, pricing guidelines, lab equipment and checkout procedures, etc.

E-MAIL

It is imperative that you check your TU E-mail at least once a week. You will be sent important information about this course regularly. Sometimes it will be details about course content or technique, updates to handouts and recipes, and sometimes reminders of what is due when. **You should print out a copy of the Class Schedule and keep it in a visible location throughout the semester** so you always know what is happening. It is the student's responsibility to always know what is due when.

CONTACTS

Tyler Photo Cage

777-9225

Department of Graphic Arts & Design/ Tyler Building, Room 210L

777-9145

Steven Berkowitz / Associate Professor

berk@temple.edu

Web Site

www.berk-edu.com

Office Hours (by appt.)

Wednesday 4:30 - 5:30 PM, 8:00 - 10:00 PM