

ADVANCED ART PHOTOGRAPHY: DIGITAL – Syllabus

Tyler School of Art/ Department of Graphic Arts & Design/ ARTU 3813 - 001, CRN: 19908
Class Meetings: Tuesdays & Thursdays 12:30 – 3:00 PM, Spring Semester 2013
Lectures, Demos and Production Work are in the Basic Digital Studio B30S
Critiques are held in the Seminar Room B30R or in the Lighting Studio B30Q

COURSE DESCRIPTION

This is a third level Digital Photography class in which we will continue the quest to make evocative and meaningful photographs using advanced techniques and methodologies. We will consider some of the philosophical reasons behind making photographs, and we will try some experiments in presentational form.

There are no specific assignments in this class. You should already have a personal vocabulary of photographic vision and should know what you want to shoot. We will push each other to broaden our horizons and deepen our commitment to the subjects that intrigue us the most. The bottom line is that our images will communicate all of that content to a viewer and generate a response that resonates with our original concept.

COURSE OBJECTIVES

You should have a firm grasp of all the technical tools used to make digital photographs. We will move from there to add to our arsenal of technology and combine various tools to create unique strategies, and temper that with emotional input. You are expected to incorporate the finest materials available (archival paper not RC) and make prints of reasonable scale (at least 13x19", not letter size). Various means of professional presentation and finishing will be explored (other than matted prints).

The students is 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, utilize research to support their concepts, and understand the legacy of photography and how it affects digital photography today.

LECTURE/ DEMONSTRATION

The initial technical information will be demoed in class and the students is expected to see how far they can take that process, augmenting any process to make it their own unique strategy. Additional lectures on advanced topics, slide talks on related aesthetics, and discussions on philosophies will be presented in classes throughout the term. Student participation is extremely important.

The main topics covered are:

Camera technique -	alternative capture devices...
Exposure -	high dynamic range exposure...
Editing -	multiple images, sets, series, sequences, panorama...
Processing -	luminance masks...
Printing -	extended formats...
Presentation -	non-traditional presentation...

Attendance at all class meetings is imperative as the material is too extensive to be repeated. Always bring materials and be prepared to work.

INDEPENDENT LAB WORK

A portion of the semester will be spent in the Digital Studio B30S 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 to 225 shots per week (the equivalent of 4 to 6 rolls of film) is the minimum to produce enough work to pass this course.

CRITIQUES & REVIEWS

Student's photographs will be discussed during group critiques approximately every other week in terms of their subject/idea, technical execution, and solution of aesthetic problems. Do not make prints you think the teacher will like, make the prints you want to make. Concern yourself with producing good photographs rather than good grades.

You are required to show work on your scheduled crit day. Lateness is not permitted. Imagine you are working for the Philadelphia Inquirer. If 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 preceding finals in which all are expected to participate. The basic requirements for finals are 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.

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 handed 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. 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. We are not interested in nice pictures that your mother would like. We are looking for evocative character sketches.

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 at the next class session. 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, and 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 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 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 site. 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 a thumbnail and copied to the appropriate folder in the shared Art Folder so they can be placed on the class web site. These 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.

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. An Artist's Statement will 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 5 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 than 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.

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.

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>.

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.)

Tuesday 3:00 – 4:00 PM

CLASSROOM & STUDIO ETTIQUE

No Smoking in the building

No food in the Digital Studio

Crumbs, let alone liquids, will destroy keyboards

A drink may be kept in your bag and consumed by the front door

No cell phones. Turn cell phones OFF during scheduled class hours

This means OFF, no text messaging!

Do not touch the computer screens!

Fingerprints on the glass interfere with the visibility of the images

Clean the screen surface periodically with alcohol swabs

Clean up any scraps of paper, even if they are not yours

Clean the keyboards before every class session with alcohol swabs

Log out of the computer and then shut it down after you are finished working

Slide the keyboard under the screen and place the mouse on top of the numeric keypad

Discard any unwanted test prints

Clean up your area immediately upon arrival, and again before departure

Double-check the functionality of your computer and all peripherals

before you start working

No Internet use during class. The internet may only be used *outside* of class time

and only then if the sound does not bother anyone else in the studio

Turn off all scanners when finished working, even if you did not turn them on

Put the white Backing Pad back into the scanner when finished scanning film

Leave the printers on during the day

See the Lab Monitor in the Photo Cage to **replace ink carts**

TECHNICAL PROBLEMS

It is inevitable that issues with the equipment will arise. The best solution is to keep a positive attitude and problem-solve by either contacting an experienced student, a Lab Monitor, a professor. Report any unresolved problems to the Lab Monitor in the Photo Cage. Please be patient and always report any issues so they can be resolved before the next class comes in.

LAB ACCESS

The Tyler Photo Area is open for students enrolled in a class this current semester. Do not bring your friends to hang out.