

## BFA DIGITAL PROJECTS – Syllabus

Tyler School of Art/ Department of Graphic Arts & Design/ GAD3421 - 001

Class Meetings: Tuesdays & Thursdays 3:30 – 6:00 PM

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

Critiques can be held in the Studio, Seminar Room or the Lighting Studio

### COURSE DESCRIPTION

The emphasis of this course will be on creating a professional digital portfolio. Throughout the semester, students will learn a series of multimedia software applications and develop interactive presentations that will promote themselves as artists with contemporary and professional portfolios.

### COURSE OBJECTIVES

This course considers the use of the digital domain as a creative tool and as a presentation platform. Also considered is the psychology of how people read images presented through different media. This creates an interaction between content, form and impact that must be balanced when making a body of work.

There are no specific assignments in this class. It is up to each individual student to discover what interests them enough to investigate, and then develop their craftsmanship to make images that will engage someone else. One must first have something to say (conception > content > meaning), and then the means to build images that convey the inherent meaning in an illusory manner (construction > form > mystery), and finally, present all this to an audience (communication > impact > passion) and then analyze the response to come to a resolution that will influence the artists philosophy to make the next work even more meaningful. This is all part of the Cycle of Creativity.

A selection of topics is presented at the start of the semester and the class decides which ways of working are the most pertinent to the group based on the current state of their work as assessed in a Preview Critique.

A list of possible topics of inquiry includes (but is not limited to):

- Movement as Image: the activity of making an image can itself be an image
- Kinetic Images: somewhere between still prints and moving video  
time-based images using cross-fade animation...
- Projected Images: kinetic photographs projected into a public space  
innovative display strategies in three-dimensional space...
- Algorithmic Imaging: generating or modifying images purely with numbers
- Interactive Images: digital presentation for computer, tablet or smart phone  
comparative image sets in a hyper-duplet display...
- Exhibition: finding as many exhibition opportunities as possible
- Web Design: build a professional portfolio site

Another goal of this class is to work as a Research Lab where people develop aesthetic **problems** that are relevant to their personal vision, design experimental approaches towards construction strategies to produce a compelling series of **products**, and then use the expertise of the group in a collaborative manner to evaluate the best means of realizing work that generates a **resonance** with an informed audience. The work can only be successful if there is a balance between the conceptual, physical and emotion disciplines. This again uses the Cycle of Creativity as the grand measuring stick.

The semester is spread between three basic endeavors: There are Lecture/ Demonstrations during class time and Independent Lab Work outside of class time. There are also Group Critiques utilizing peer review to help each other learn how to make the most effective images possible. One of the first and most basic functions of this class is to learn to work as a community. It is everyone's responsibility to make sure everyone else's work is as meaningful and as balanced as possible

#### LECTURE/ DEMONSTRATION

Students move through a series of projects and are expected to demonstrate their full understanding of all tools and materials. Form is applied to content to produce impact in a consistent manner to produce a series of compelling art projects that will cultivate an individual approach to the medium, build a vocabulary of personal vision, and develop the ability to use the terminology of psychology to discuss the intent behind their work.

Lectures and demonstrations of various software techniques and strategies are presented throughout the semester. When a demonstration is presented please put the computer to sleep and pay full attention to the projection screen in the studio. A series of technical strategies are presented so you can see the potential of the technology at hand. Do not try to follow along with the demonstration. Some people will jump ahead and will get lost. Some people will try to follow and get lost while typing and fall behind. It is best to just watch the whole thing absorb the potential of the process. You are not expected to memorize all of the steps. There are written recipes that explain the processes step-by-step that are available to you at all times on the professor's website. If there are any questions about these recipes please contact the professor directly. If there are any additions that you would like to add please discuss them during class. We would like to build a library of incredible resources that everyone can have access to.

Attendance at all class meetings is imperative as the material is too extensive to be repeated. Not every demo will take the full class period. Always bring materials and be prepared to work.

#### INDEPENDENT LAB WORK

A portion of the semester will be spent in the Advanced Digital Studio working on images. It is expected, however, that most image design, construction, processing and finishing happen outside of class time during Open Lab hours. If there is a class in the Advanced Digital Studio, use the Basic Digital Studio or 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 Tech Center, that is open 24/7. (Bring your own hard drive, there is no file storage there.)

#### CRITIQUES & REVIEWS

Students' photographs will be discussed during group critiques approximately two or three weeks in terms of their solution of aesthetic problems, technical execution, and use of presentation. It is often necessary to have preview crits preceding these, and sometimes re-do crits following.

You are required to show work on your scheduled crit day. Lateness is not permitted. You should not make work specifically for critiques. 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 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 actually takes place.

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. All students must attend both Final Review days.

## RESEARCH

We are working in new and sometimes experimental ways and we need to share our resources.

The names of photographers and artists whose work relates to yours will be mentioned during critiques. 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 as Recipes with example illustrations.

There will be other discussions 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 semester is a different mix of personalities and every class 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 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 a thumbnails and copied to the appropriate folder in OWLbox so they can be placed on the class web gallery 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.

## 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. Not every lecture or demo will last the entire class. 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. The phrase, "I forgot my files" is unacceptable. 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.

Anyone who fails to meet any segment of the critique cycle will not pass that critique.

## 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

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Office Hours (by appointment)

Tuesday 3:00 – 4:00 PM