

Lecture R 10-11:50am TBA
LAB W 8-11:50am room 3200

sespph@rit.edu **phone 475-2741**
Office: 7B-2200
hours: TBA or by appt.

The objective of this course will be to explore digital imaging techniques in the quest of making visually challenging work from a fine art perspective. We will explore historical and contemporary montage work to facilitate our own exploration. Appropriation of material and creation of originally imagery will both be starting points. Output will be digital prints, online viewing and CD-rom portfolio.

Now for the nitty gritty... A syllabus is a contract for the course – please read below carefully:

Attendance: This class meets twice a week and you are expected to be in attendance and on time for every class. Excessive absences or lateness will result in a lowered grade. Frankly, we do so much in this class that absences will result in poor performance anyway. I deeply respect those who take responsibility for themselves – you know where you need to be, be there – you are paying for it, take advantage of class and lab time. If you have other priorities, take responsibility and own up to it. An excused absence will only be given with a doctor's note, funeral program and preferably before the fact (email me, email me, email me...). Excused absences do not include being in jail or on vacation. **Please note that YOU are responsible for getting yourself caught up in any area you miss – demos and tests will not be rescheduled.**

Conduct: We're all adults here so this is a place where we play nice. Respecting the other students as well as the instructor are crucial to creating a safe and enjoyable learning environment. Unless you happen to be a doctor on call, **Cell phones, computers and electronic devices are to be turned off for the duration of class.** Paying attention, asking questions and contributing to discussions are very important. Your participation will be considered in your final grade. If you feel that you are being mistreated by any person in class, or you think that I am treating you unfairly, please see me immediately. I have an open door policy however there will always be misunderstandings between individuals and we absolutely want to make sure that any discomfort or disagreements are handled immediately. RIT has many resources if you are having problems and this institution supports an environment free of discrimination. With that said, it is important to remember that we all have differing opinions and our classroom will be a safe forum to express them. Be prepared to hear ideas or opinions that may not fall in line with your own; to respect what others have to say and to feel comfortable expressing your own thoughts.

- ☞ If you have a disability, it is your responsibility to bring the proper documentation to my attention if you desire accommodation during class.
- ☞ I often show "difficult" imagery that may include sexually explicit nudes or images of violence. Please see me privately if this will be an issue for you and we will attempt to make accommodation.

It is our desire that we have an open and creative environment for our class, however the following conduct is not acceptable:

- ☞ Talking during lecture – please ask questions, however;
- ☞ Loud or disruptive behavior, disrespect to other students or the instructor;
- ☞ Sleeping;
- ☞ No eating, ever, in the LAB – I usually allow it in class if it is not disruptive;
- ☞ Sexual intimidation or harassment;
- ☞ Cheating or plagiarism.

What you can expect of me: I am your leader and facilitator. You can expect a consistent level of passion about art and education. I am your biggest cheerleader and your toughest critic. It is my job to push you to do your best, to always do better. It is not important whether I like your work, so don't spend your time trying to please me. What is important is that you push yourself to discover your own vision and to develop the skills necessary to make the best, most communicative images within your ability. I don't believe in right answers – there are many ways to solve a problem. I don't pretend to have all the answers, but I do have a lot of experience and enthusiasm to help you get answers. I do believe in the adventure of endless learning – that's why I teach. My door is always open. I expect you to try your best and you can expect the same from me.

Grades: I am considered to be a hard grader, so if you want an A in this class, be prepared to work hard for it! "A" means consistently exceptional work, that means not just fulfilling the assignments, but really investigating your ideas, consistently trying new things and pushing yourself to work harder. On the other hand, working hard does not guarantee you an A grade. Excelling means putting it all together – technical, aesthetic and conceptual – regardless of what area you plan on concentrating in the future.

A = Excellent – you have gone well beyond the requirements of the assignment, making work that is challenging both technically and aesthetically, excellent participant in critique. Work shows exceptional creative thought.

B = Above average – you've gone beyond the requirements of the assignment, made work that is challenging either technically or aesthetically, and have been an excellent participant in crits.

C = Average – you've fulfilled the requirements of the assignment and made good work. You moderately participated in the critique.

D = Below Average – did not completely fulfill the requirements of the assignment, made work that was either technically or aesthetically inferior, moderate to poor performance in crit.

F = Failing – did not turn in work; work did not fulfill the requirements of the course.

☞ Your final grade will be comprised of **Assignments, Participation/ discussion & Writing assignments** and **Quizzes**. There should be plenty of opportunity for you to excel in all areas. If you are having problems in any area, or are unclear about why you received a certain grade, be sure to come see me asap so that we can get on top of the problem immediately.

Critique: One of the most important aspects of this class is the critique process. Nearly every week we will discuss each other's work. You are expected to not only be gracious in hearing critique of your work, but to also provide compelling and consistent feedback on your fellow students' work. The more you share, the more you will learn. It is important to remember that we are all in this together. It is also important to put your personal feelings aside. Critique can be difficult to hear, but this is exactly what makes us better imagemakers. When offering critique, try to remember that it is not about you – it is about the work on the wall. Be honest and look for both the successes and failures. In receiving criticism, remember that we learn most through our failures, accept that criticism is about the work and not about you.

For every crit you will get a crit grade – try to improve upon it!

Assignments: Assignments will vary in their difficulty and the length of time it takes to complete them. Because imaging by its nature is time consuming, you will have short in class technique assignments as well as longer term assignments. Everyone is expected to be approaching assignments in a professional manner befitting upperclasspersons. This means you need to get down to business and not leave things until the last minute, to be thoughtful about what you create and to use all the techniques at your disposal. Creativity and technical aptitude will both be considered in your evaluation.

For all assignments I expect you to turn in:

- ☞ prints,
- ☞ CDR/DVDs or image files put in drop box (see individual assignment for details);
- ☞ a typed project self-evaluation.
- ☞ Put your work in a brown folder with your name & email on it. Have at least two of these folders as you may not always get your work back the following week.
- ☞ Part of your evaluation will be the presentation of your work so make it clean and neat!
- ☞ Assignments have one due date – work not turned in on the due date will receive an F. Extensions on projects will be given **only if application is made ahead of time and for a justifiable reason**. See attendance above. Partial work is better than no work, however missing class does not extend a due date!

Quizzes: You will have both a midterm and a final quiz that will consider primarily technical issues. Please keep up with the reading and be familiar with terms.

Reading/writing Assignments: You will have several reading response writing assignments that are intended to help you think about photography in a social/historical context. You will give a presentation on digital photography you have researched for the class. **You are expected to be an active participant in all class discussions**. Come prepared with your thoughts and ideas to contribute. This will form part of your grade. It's an opportunity to practice your public persona skills which will be so needed in your career!

Materials – better known as “What, I’ve got to buy all this stuff?!”

Photography is never cheap.... We'll be accessing both traditional methods as well as completely digital, so please be prepared to do whatever is necessary. I suggest that at the very least, you have at your disposal a multigigabyte portable hard drive to store and transport your work. Trying to do the class on CD/DVDs will be too much of a challenge. You will need CD/DVDs for turning in projects, film when necessary and an ability to make prints. Final presentation materials will also be expected.

Text books: both of these should be in the bookstore – other readings I will provide.

- ☞ *Adobe Photoshop CS3 for Photographers*, by Martin Evening, Focal Press
- ☞ *Various readings provided by suz*

I expect there to be a gap in experience and abilities, which we will deal with along the way. Please don't ever be afraid to ask questions – don't be afraid to ask for help!

Syllabus Outline

This syllabus is a work in progress, we'll change it as we need to. Make sure you are aware of what is going on week to week – it is your responsibility to come prepared to class!

↓ Week #1

Wednesday 12/5

Introduction to course and overview of digital imaging: histogram, resolution & file formatting; image control; color temp & color space. Review of scanning processes.

In class assignment on scanning.

- ☞ READ: *Photoshop for Photogs* (PSFP) skim chs 1-3, read 4 & 12
- ☞ Meet in Klab #2 – 4th floor

Thursday 12/6

Review digital work; Assignment #1 *Myth & Metaphor*

☞ READ: *PSFP* 7 & 8 for Wednesday!

↴ Week #2

Wednesday 12/12

Photoshop use of layer masking; selection tools; In class assignments on using layer masks, image adjustments.

☞ Meet in Klab #2 4th floor

Thursday 12/13

Image review

↴ Week #3

Wednesday 12/19

Using history brush; adjustment layers; automated tools

Work in lab – review work in progress.

Over break assignment #2 *Color Intermezzo*

☞ READ: *PSFP* 5 & 6

☞ Color as narrative

Thursday 12/20

Review assignment #1

↴ Week #4

Wednesday 1/9

Review Camera Raw; color space; photo merge; HDR

Assignment #3 – *Abstract Creation*

☞ READ: *PSFP* 12

Thursday 1/10

↴ Week #5

Wednesday 1/16

Review #2 *Color Intermezzo*

Midterm Quiz

Introduce presentation project

Thursday 1/17

Guest Speaker – Jayson Bimber

↴ Week #6

Wednesday 1/23

Using the pen tool; advanced masking techniques; in class assignment

Midterm evaluation individual meetings

Thursday 1/24

Watch *MirrorMask*

☞ READ: *PSFP* 13 & 14

↴ Week #7

Wednesday 1/30

Printing processes; work in lab

Assignment #3 Superhero landscape

Thursday 1/31

Crit Abstract (A3)

📖 READ: PSFP 15

↴ Week #8

Wednesday 2/6

Automated features – in class assignment

Thursday 2/7

TBA

↴ Week #9

Wednesday 2/13

Work in progress – informal crit

Thursday 2/14

Presentations

↴ Week #10

Wednesday 2/20

Final Quiz

Work in progress – individual meetings

Thursday 2/21

Presentations/ crit?

↳ Finals week: Crit TBA → Freedom ↵