Digital Photography Advanced Course Syllabus

Course Description

Digital Photography Advanced is designed for students who are seriously interested in the practical experience of art photography. At the end of the term, students will submit a portfolio for faculty review. In building the portfolio, students experience a variety of concepts, techniques, and approaches designed to help them demonstrate their abilities as well as their versatility with techniques, problem solving, and ideation. The portfolio is developed within a concentration that investigates an idea of personal interest for each individual student.

Students will be introduced to new photographers, digital artists, artists, and more sophisticated techniques as points of departure to create work that reflects that individual student's spirit and vision. By exploring photographic and digital media with the camera and computer, students will be able to develop a body of work that reflects a range of problem solving and ideation, and develops versatility with techniques to demonstrate their abilities. Students will research, keep art journals, have class critiques, individual critiques, and artistic dialogues that will inspire them as they create.

There are project requirements, but projects are open-ended enough for students to develop their own styles and modes of expression. The development of the portfolio is an ongoing process that uses informed and critical decision making to assemble a body of works. Work is expected to be of high quality in thought, process, and product.

Learning Outcomes

- Encourage creative and systematic investigation of formal and conceptual issues.
- Emphasize making photographic art as an ongoing process that involves the student in informed and critical decision making.
- Develop technical skills and become familiar with the functions of the visual elements.
- Become independent thinkers who will contribute inventively and critically to culture through the making of art photography.

Evaluation

Student work will be evaluated based on the following criteria:

1. Quality student work
2. Ability to focus on particular visual interests or problems
3. Breadth of experience in the formal, technical, and expressive means characteristic of photographers.

Course Structure

In this course, students will create a photographic portfolio. This portfolio is broken up into 3 sections which will allow students to show a fundamental competence and range of understanding visual concerns and methods. The portfolio will ask that students demonstrate a depth of investigation and process of discovery through:

1. Quality
2. Concentration
3. Breadth

Section I: Concentration

Students are free to work with any idea in any medium that addresses two-dimensional design issues. The concentration should grow out of the student's idea and demonstrate growth and discovery through a number of conceptually related works.

- 12 Photographs that demonstrate strong underlying visual idea in 2-D design.

Students should be able to answer:

1. What is the central idea of your concentration?
2. How does the work in your concentration demonstrate the exploration of your idea?

A concentration should consist of a group of works that share a single theme--for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject.

Possible Concentration Projects:

- An exploration of patterns and designs found in nature and / or culture.
- A series of works that begins with representational interpretations and evolves into abstraction.
- A series of landscapes based upon personal experience of a particular place in which composition and light are used to intensify artistic expression.
- Design and execution of a children's book.
- Development of a series of identity products (logo, letterhead, signage, and so on) for imaginary businesses.
- A series of political advertisements using current events and images.
- Abstractions developed from cells and other microscopic images.
- Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction.
- A personal or family history communicated through symbols or imagery.

- A series of fabric designs, apparel designs, or weavings used to express particular themes.

Section II: Breadth

- 12 Photographs that demonstrate a variety of concepts and approaches in 2-D design.

The student's work in this section should demonstrate understanding of the principles of design, including:

- unity / variety
- balance
- emphasis
- contrast
- rhythm
- repetition
- proportion / scale
- figure / ground relationship

Successful works of art require the integration of the elements and principles of design.

The works in this section should demonstrate the student's visual organizational skills. As a whole, the student's work in this section should demonstrate exploration, inventiveness, and the expressive manipulation of the form. The best examples of breadth show experimentation and a range of conceptual approaches to the work.

Examples:

Collage

- Works that employ lines, shapes, or color to create unity or variety in compositions.
- Work that demonstrates symmetry / asymmetry, balance, anomaly
- Work the explores figure / ground relationships
- Development of modular or repeat patterns that create rhythm
- Color organization using primary, secondary, tertiary, analogous, or other color relationships for emphasis or contrast in composition
- Work that investigates or exaggerates proportion / scale

Two-dimensional design is, in a sense, an umbrella--everything that happens on a two-dimensional surface, regardless of media, is designed. This means that a work of art that is created with film will have aspects of two dimensional designs that contribute to its success. The photograph may be well designed, showing:

- sophisticated positive and negative space / shape relationships

- visually unified
- visual balance
- creative coloring

The principles of design (unity / variety, balance, emphasis, contrast, rhythm, repetition, proportion / scale, figure / ground relationships), articulated through the visual elements (line, shape, color, value, texture, space), help guide artists in making decisions about how to organize the elements on a picture plan in order to communicate content. Good design is possible whether one uses representational, abstract, or expressive approaches to making art photography.

Section III: Quality

Quality refers to the total work of art. Mastery of design should be apparent in the composition, concept, and execution of the works, whether they are simple or complex.

- 5 Photographs that demonstrate mastery of design in concept, composition, and execution

Course Outline

Unit	Activities
Course Home	- Syllabus - Calendar - Student Lounge - Questions - Posting Assignments - Academic Honesty - Plagiarism - Questionnaire - Daily Student Responsibilities
Unit 1: Concentration Part I	Learning Outcomes Lecture: Exploring Composition Review: - Rule of Thirds - Shooting Vertical vs. Horizontal - Choosing a point of interest - Adjusting your angle of view - Placing subjects off center - Lines - Backgrounds

	- Foregrounds - Composition - Light - Positive and negative space - Framing - Color vs. Black and White Photography - Balance - Texture and Pattern - Symmetry - Perspective Assignment 1: Hands Assignment 2: Feet Assignment 3: Geometric Shadows Assignment 4: Organic Forms and Texture Assignment Rubric Journal Assignment: Dorothea Lange Reflection 5 Things Assignment Discussion / Critique
Unit 2: Concentration Part 2	Learning Outcomes Lecture: Continuing to Explore Composition Global Issue or Theme Project Assignment 1: White on White Eggs Assignment 2: Lines Assignment 3: Glass / Transparency Assignment 4: Freelance Assignment Rubric

	Journal Assignment: Ansel Adams Reflection 5 Things Assignment Discussion / Critique
Unit 3: Concentration Part 3	Learning Outcomes Lecture: Global Issue or Theme Portfolio in Practice Assignment 1: Portraits Assignment 2: Still Life Assignment 3: Magnification / Reflection Assignment 4: Landscape Assignment Rubric Journal Assignment: John Steinbeck on photography Reflection 5 Things Assignment Discussion / Critique
Unit 4: Breadth Part 1	Learning Outcomes Lecture: Breadth Portfolio (Elements of Design / Principles of Design) Assignment 1: Kodalith Assignment 2: Layering Photographic Images Assignment 3: Story / Poem Imagery Assignment 4: Box Design

	Assignment Rubric Journal Assignment: Art in Education Reflection 5 Things Assignment Discussion / Critique Midterm
Unit 5: Breadth Part 2	Learning Outcomes Lecture: The Psychology of Color Assignment 1: Color in Photography Assignment 2: Monochromatic Variations of One Color, Using Value Assignment 3: Analogous Color Assignment 4: Primary Colors Assignment Rubric Discussion / Critique Reflection Journal Assignment: How the Subject Changes the Photographer 5 Things Assignment
Unit 6: Breadth Part 3	Learning Outcomes Assignment 1: Circles Assignment 2: Lines Assignment 3: Positive and Negative Space Assignment 4: Poster Design

	Assignment Rubric Discussion / Critique Reflection Journal Assignment: Henri Cartier-Bresson 5 Things Assignment
Unit 7: Quality Part 1	Learning Outcomes Assignment 1: Interpretative Assignment: Abstraction Assignment 2: Interpretative Assignment: Family History Communicated Through Symbols or Imagery Portfolio Assembly Assignment Rubric Discussion / Critique Reflection Journal Assignment: Edward Steichen 5 Things Assignment
Unit 8: Quality Part 2	Learning Outcomes Assignment 1: Interpretative Assignment: CD or Album Design Assignment 2: Interpretative Assignment: Self-Portrait as an Industrial Product Portfolio Presentations and Critique Discussion / Critique Reflection Journal Assignment: Photography and Mind's Eye 5 Things Assignment

	Final Exam

Grade Scale

Letter Grade	Percentage Earned
A	90% - 100%
B	80% - 89%
C	70% - 79%
D	60% - 69%
F	59% and lower

Students Role and Expectations

Students are expected to conduct themselves in a responsible manner that reflects sound ethics, honor, and good citizenship. It is the student's responsibility to maintain academic honesty and integrity and to manifest their commitment to the goals of NUVHS through their conduct and behavior. Students are expected to abide by all NUVHS policies and regulations. Any form of academic dishonesty, or inappropriate conduct by students or applicants may result in penalties ranging from warning to dismissal, as deemed appropriate by NUVHS.

Communication:

Throughout this course students will need to be in close contact with their instructor and fellow students. Students are expected to communicate via email and electronic discussion boards. Therefore, students should plan on checking email at least three times a week and participate in the discussion boards during the weeks they are live.

Instructors strongly encourage and welcome open communication. Clear, consistent, and proactive communication will ensure a successful experience in this course. It is the student's responsibility to notify the instructor immediately if and when a personal situation occurs that affects his/her performance in this class. Being proactive with communication will result in a quick solution to any problems that may occur.

Technical Support is offered through Spectrum Pacific Learning Company (SPLC). Should a student need any technical assistance, he/she are to email the Help Desk as soon as possible at helpdesk@spectrumpacific.com or call 1-877-533-4733. SPLC will help resolve technical problems and walk through the solution with students. If a problem persists for more than 48 hours, the student must also notify his/her teachers and NUVHS.