

Advanced Digital Imaging – Photo 1250–005

Professor, Jeff Curto

College of DuPage – Spring, 2012

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- Photo Program Website: www.cod.edu/photo
- Website for this course: www.cod.edu/photo/curto/1250/

I) Catalog Description

An advanced seminar in digital image-making concepts and techniques, allowing in-depth exploration of extended computer-based photo projects. 3 Credits.

Prerequisite: Photography 1201 or equivalent (6 lab hours)

II) Class Meeting Schedule

Mondays and Wednesdays, 9:00AM to 11:50AM

Our time will be divided up between “class” days (when lecture, demonstration, critique and discussion will occur) and “lab” days, where students will work on assignments with the instructor available to assist. Students are responsible for all material covered on “class” days. Get notes from another student if you are absent.

Note that the AC 161 lab is available for your exclusive use only during the time that your class is scheduled. Additional computers, scanners and output devices are available in the 2nd floor photography lab facility.

III) Course Objectives

- A) Determine equipment and materials needed for digital photography projects
- B) Select appropriate software application(s) for a given project
- C) Plan and sequence image acquisition workflow
- D) Determine proper pixel resolution for desired image output
- E) Demonstrate management of color, tone and value from image input through final output
- F) Demonstrate the ability to critique photographic work
- G) Create a body of digital photographic work that explores a cohesive theme

IV) Texts

There are no textbooks for this course, though I will provide a fair number of handouts for your use. That said, most of the “handouts” for this class are on the class website (see below)

V) Website for this Class

I have created a comprehensive web site for this class at: www.cod.edu/photo/curto/1250/

In addition to a copy of the syllabus, you will also find useful links for conceptual information about the assignments, the various software packages we will be using and a wide variety of other information. In other words, this web page is a “must see” for any student in this course.

I keep my grades and records on COD’s *Blackboard* site (<http://bb.cod.edu>). Your login for Blackboard is the same as your MyAccess login.

VI) Topics covered—Week By Week

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- 1) Course overview, Color Management Review, 1st & 2nd Project Assignments
1/18 (Wednesday)
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- 2) Workflow: Capture, Color Management & Color Correction - Foreshadow Assignment #3
1/23 (Monday)
- 2) Workflow: Selections, Masking, Sharpening & Resolution - Foreshadow Assignment #4
1/25 (Wednesday)
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- 3) Workflow: Digital Asset Management - Adobe Lightroom
1/30 (Monday)
- 3) Workflow: Digital Asset Management - Apple Aperture
2/1 (Wednesday)
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- 4) Lab (organize your work for your presentation)
2/6 (Monday)
- 4) Project #1 Presentation "Show Us Your Work" (your content for semester projects) + Project #2 Introduction
2/8 (Wednesday)
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- 5) Websites and Images on the Web + Website Mechanics (Domains & Hosting)
2/13 (Monday)
- 5) Website Mechanics - Software Choices
2/15 (Wednesday)
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- 6) Website Mechanics - Software Choices continued
2/20 (Monday)
- 6) Web wrapup + Lab
2/22 (Wednesday)
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- 7) Lab - Work on your website
2/27 (Monday)
- 7) Lab - Work on your website
2/29 (Wednesday)
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- 8) Critique of Project #2 - Website
3/5 (Monday)
- 8) Project #3 Intro - Photographs and Words (what do you want your book to say?)
3/7 (Wednesday)
- The evening of 3/8 - Photographer Michel Tcherevkoff presents his work in SRC 2800 @ 7:00PM - Attendance mandatory
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- 9) Making Books - Sequencing + Exploring the software options
3/12 (Monday)
- 9) Making Books - Exploring the software options continued
3/14 (Wednesday)
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- 10) Book project problem solving - You should send off your book before or during spring break week
3/19 (Monday)
- 10) Digital Storytelling - Intro + Distribution Options + The Seven Elements of Storytelling
3/21 (Wednesday)
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- 11) No Class - Instructor away at conference - Work on book project
3/26 (Monday)
- 11) Digital Storytelling Software Options (quick overview of all options)
3/28 (Wednesday)

12) Spring Break - No Classes this week
4/2 & 4/4

13) Digital Storytelling - Sequencing + Audio & Soundtrack
4/9 (Monday)

13) Digital Storytelling Software Options continued (greater depth on iMovie)
4/11 (Wednesday)

14) Critique of Project #3 - Book Project - if time... Digital Storytelling Q&A
4/16 (Monday)

14) Audio & Soundtrack Followup
4/18 (Wednesday)

15) Digital Storytelling - Export and Distribution Revisited - Where you goin' with that?
4/23 (Monday)

15) Lab - Digital Storytelling Production
4/25 (Wednesday)

16) Lab - Digital Storytelling Production
4/30 (Monday)

The evening of 4/30 - Susan Carr & Mary Virginia Swanson present on "Creating Your Arts Marketing Presence" in SRC 2800 @ 7:00PM - Attendance mandatory

16) Lab - Digital Storytelling Production
5/2 (Wednesday)

17) No Class - Finals week
5/7 (Monday)

17) Digital Story Critique - During our official final exam time
5/9 (Wednesday)

VII) Materials

Students will need to provide the following for this course:

- A) Ideas, imagination, images, initiative
- B) Time management skills: falling behind in this course or not completing projects on time will make successful completion extremely difficult, if not impossible.
- C) Digital camera capable of at least 8 Megapixels and of producing a RAW file. Some cameras fitting this description are available for 24-hour checkout.
- D) Printing paper for use in the department's printers and/or outside-source prints as needed.
- E) Production cost for bound book of photographs
- F) Portable Hard Drive: a portable, external USB or FireWire hard drive is a required resource for this class. With a portable hard drive, you will be able to keep your catalogue/library of images with you at all times and be able to keep a backup of those images on your home computer. Thumb drives are just not big enough, fast enough (or cost-effective enough) for what we need to do.

NOTE:

While you are welcome to store data on the hard disk of the computers in our lab for the duration of the semester, we make no promises that other students won't use your images or delete them by accident, or that some catastrophic disk disaster might render the files useless. Keeping a backup is essential.

• This is an estimated schedule. There may be changes at the discretion of the professor or as class progress dictates.
• Students should be familiar with the rules and regulations of the College of DuPage as stated in the college catalog.

Note:

VIII) Grading Criteria

Student's grade will be based on:

A) Class Attendance (5 points deducted for each absence on any non-lab day)	15 Points
B) Project #1: Show Us Your Work	10 Points
C) Project #2: Bound Book of Photographs	25 Points
D) Project #3: Small Photography Website.....	25 Points
E) Project #4: Digital Storytelling Movie	25 Points

Possible Total: 100 Points

A: 100 to 90 Points	B: 75 to 89 Points	C: 65 to 74 Points	D: 50 to 64 Points	F: Below 50 Points
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Projects will be evaluated based on the concepts demonstrated and explored in class and contained in assignment handouts and discussions. Instructor will endeavor to return written feedback within 2 weeks of assignment completion. Students wanting permission for the pass/fail option must request this by the mid-term date. Incompletes are not available in this class except in extraordinary circumstances.

IX) Assignment & Projects

Project Assignments:

You will complete 4 projects for this class. They will be due on the dates listed on the syllabus. This will be a **very** difficult class to complete successfully if you are not here for each of the class days, as each of the projects is very different from the other and requires different sets of skills and techniques.

I am expecting you to shoot new photographs for your projects in this class, though you may choose to build off of one project to the next (your book project images can become part of your website project, for example). After each project is completed, you are welcome to use your new skills to create prints, a book, a website or a movie from your image archive.

Some notes on these projects:

- Take a look at the work of any photographer whose photographs you admire. What you will find is that they may have skills that are widely varied, but that the work that they have become known for follows a single theme or idea, and that they have been working on that idea for a long time: years, possibly decades.

Your work in these projects should be thematically based.

- You have learned things in other classes about color theory, composition, contrast and tonal relationships. You may have interests in your life other than photography that can impact the type and quality of the images you make.

Your work in these projects should be visually and technically excellent.

- The idea here is to have you choose something you are really interested in and make photographs that express that interest. Note that there is a difference between trying to make interesting photographs and making photographs of something that interests you. Do the latter and the former will follow.

Your work in these projects should be have a subject, topic or concept that genuinely interests you.

- You should spend some time looking at some examples of the type of photography that you have chosen that has been done by master photographers. Use the Library, galleries or the web for this – see me if you have questions about how to start.

Your work in these projects should be informed by your photographic predecessors and influences.

Your Assignments (more detailed instructions to be given both in written and verbal form in class):

Project 1: "Show Us Your Work." This is an advanced class with the emphasis on varied presentation methods.

This is a chance for you to show your photographic work, with an eye towards what you'll do for 3 major projects in the class. So, the work should display a common theme and present a concept or idea that you are engaged in and committed to. The subject matter can be of your choice; cohesion of concept is the important part here. Plan to show us 25 to 35 digital files through projection.

Project 2: A small (meaning not comprehensive or complex) website that displays a group of your photographs.

Purposing images for the web, image sequencing and very basic web authoring concepts are the goals of this project, though the project can be the foundation for a more comprehensive website.

Project 3: A bound hard- or soft-cover book of your photographs that shows your understanding of editing, sequencing and the incorporation of text with your images. This project could build on the images from previous projects, extending and enhancing that smaller body of work in this longer-form presentation.

Project 4: A movie (QuickTime, DVD, Podcast, Flash or potentially all 4) that displays your photographs, along with appropriate audio, as a digital story.