

**DEREE COLLEGE SYLLABUS FOR:
AR 1017 LE DIGITAL IMAGE**

US CREDITS: 3/1/3

Fall 2015

**LEVEL 4
UK CREDITS: 15**

PREREQUISITES:

None

**CATALOG
DESCRIPTION:**

Students will learn basic photography techniques and gain a thorough knowledge of Photoshop. Issues relating to memory, truth and the digital image, authorship and the concept of the amateur, and the unprecedented proliferation of images will be investigated. Students will learn a basic history of the recorded image, and explore current image strategies on the web and through the use of mobile phones. Concepts for image analysis and compositional meaning will be learned.

RATIONALE:

This class offers students the tools to create and manipulate digital imagery for a wide variety of potential applications. It challenges students to understand the way digital media and new forms of communication are transforming the form and content of contemporary art, and to take part in creating and discovering digital projects relevant to our changing world. Students will gain a critical awareness about the larger social and environmental context of digital image production, storage, and presentation.

LEARNING OUTCOMES:

- As a result of taking this course, the students should be able to:
1. Apply techniques to compose an image.
 2. Utilize techniques to digitally manipulate images, to be prepared for output to a specific destination medium.
 3. Formulate a language for the critical and ethical examination of photography.
 4. Make use of signifiers in the construction of an image.
 5. Examine the ways new imaging technologies alter the public aesthetic, and how the context of image production and presentation affects meaning.
 6. Analyze the work of noted artists who have used photography and digital imaging.

**METHOD OF TEACHING AND
LEARNING:**

In congruence with the teaching and learning strategy of the College, the following tools are used:
Classes consist of lectures, demonstrations, and problem solving sessions, class critiques and discussions.
Studios: students are encouraged to use studio facilities for the completion and installation of their works.
Library: Students are encouraged to make use of the library facilities for their assignments
Media Labs: Students make use of the media labs for their assignments
Gallery and Museum visits
Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture and reading material.

	Blackboard site, where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.									
ASSESSMENT:	<table border="1" data-bbox="691 331 1539 674"> <tr> <td data-bbox="691 331 974 422">In-class "diagnostic" project – formative. Submission of project</td> <td data-bbox="974 331 1253 422">0</td> <td data-bbox="1253 331 1539 422"></td> </tr> <tr> <td data-bbox="691 422 974 548">Midterm assessment – summative. Submission of project and/presentation.</td> <td data-bbox="974 422 1253 548">40%</td> <td data-bbox="1253 422 1539 548"></td> </tr> <tr> <td data-bbox="691 548 974 674">Final assessment – summative. Submission of project and/presentation.</td> <td data-bbox="974 548 1253 674">60%</td> <td data-bbox="1253 548 1539 674"></td> </tr> </table> <p data-bbox="691 709 1430 800">The formative project aims to prepare students for the projects. The midterm project Learning Outcomes 1,2,3 The final project Learning Outcomes 2,4,5,6</p>	In-class "diagnostic" project – formative. Submission of project	0		Midterm assessment – summative. Submission of project and/presentation.	40%		Final assessment – summative. Submission of project and/presentation.	60%	
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Midterm assessment – summative. Submission of project and/presentation.	40%									
Final assessment – summative. Submission of project and/presentation.	60%									
INDICATIVE READING:	<p data-bbox="691 863 967 890">REQUIRED READING:</p> <p data-bbox="691 926 862 953">Excerpts from:</p> <p data-bbox="691 982 1328 1010">Berger, John. <i>“Ways of Seeing”</i>, Penguin Books, 1990</p> <p data-bbox="691 1045 1479 1100">Newhall, Beaumont. <i>“The History of Photography”</i>, The Museum of Modern Art; 1982</p> <p data-bbox="691 1136 1438 1190">Perloff, Marjorie. <i>“What has only occurred once, Barthes Winter Garden/Boltanski’s archives of the dead”</i>,</p> <p data-bbox="691 1226 1511 1281">Roland, Barthes. <i>“Rhetoric of the Image”</i> from <i>Image/Music/Text</i>, New York: Hill and Wang, 1977</p> <p data-bbox="691 1316 1419 1344">Sontag, Susan. <i>“Regarding the Pain of Others”</i>, Picador, 2003</p> <p data-bbox="691 1379 1443 1434">Szarkowski, John. <i>“Introduction to The Photographer’s Eye, The Museum of Modern Art”</i>, New York; 2007</p> <p data-bbox="691 1470 1487 1497">Wells, Liz. <i>“The Photography Reader”</i>, Routledge; first edition, 2002</p> <p data-bbox="691 1533 1040 1560">RECOMMENDED READING:</p> <p data-bbox="691 1593 1536 1648">Benjamin, Walter. <i>“Art in the Age of Mechanical Reproduction,”</i> Penguin Books Ltd, 2008</p>									
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	<p data-bbox="691 1688 984 1715">REQUIRED MATERIAL:</p> <p data-bbox="691 1749 1549 1864">A device capable of image capture and transfer to computer (digital camera, digital video camera, or mobile phone*) *in the event that a student does not own such a device, a camera can be borrowed from the school</p>									

COMMUNICATION REQUIREMENTS:	Ability to use appropriate technical language when speaking or writing about new media, and photography. Written work must be word-processed.
SOFTWARE REQUIREMENTS:	Adobe Photoshop CS or CC
WWW RESOURCES:	
INDICATIVE CONTENT:	<p>1. Seeing through frames/ seeing in context: a brief introduction to the history of image capture</p> <p>1. Seeing through frames/ seeing in context: a brief introduction to the history of image capture</p> <p>1.1 Introduction to the history of image capture</p> <p>2. Workshop: digital photography</p> <p>3. Workshop: Photoshop workspace, navigation, basic image adjustment, layers</p> <p>3.1 Workshop: selections and masks</p> <p>4. Image Analysis: Elements in a plane- the signifiers and the signified</p> <p>4.1 Image analysis and the subject who analyzes</p> <p>4.1. Hidden histories that speak me: A self made of memes</p> <p>5. A Truth and A Lie: photography's little problem</p> <p>5.1 Workshop: the retouch tools</p> <p>5.2 Workshop: introduction to blend modes, fx, and filters</p> <p>6. Workshop: text and vectors</p> <p>6.1 Workshop: adjustments for output</p> <p>7.0 Who cares? The context of making, the context of reception</p> <p>7.2 The image isn't innocent: participation in or resistance to dominant ideological paradigms</p> <p>7.3. Installation</p>