DEREE COLLEGE SYLLABUS FOR: **AR 2017- DIGITAL IMAGE LE** (previously AR 1017 DIGITAL IMAGE)	**US CREDITS: 3/1/3**
(Updated Fall 2021)	**LEVEL 4** **UK CREDITS: 15**

PREREQUISITES:	None
CATALOG **DESCRIPTION:**	Basic photography techniques and thorough knowledge of Photoshop. Investigation of issues relating to digital image: truth, memory, production and consumption of images. Basic history of photography, the image as document and art. Exploration of current online displays and strategies: appropriation, reproduction and copyright.
RATIONALE:	This course 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 transform the structure and content of contemporary art, 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. - Online platform (ie. Blackboard, MS Teams), where instructors post lecture notes, assignment instructions, timely announcements, videos, as well as additional online resources.
ASSESSMENT:	**Summative:** <table><tr><td>First assessment Submission of project and presentation</td><td>**40%**</td></tr><tr><td>Final assessment Submission of project and in – class presentation. Submission of portfolio*</td><td>**60%**</td></tr></table> **Formative:** <table><tr><td>In-class "diagnostic" test /project</td><td>**0**</td></tr></table> The formative project aims to prepare students for the projects. The first assessment Learning Outcomes 1,2,3 The final assessment Learning Outcomes 2,4,5,6 *The submission of portfolio is a mandatory condition to pass the class. Students are required to resit failed assessments in this module.
INDICATIVE READING:	**REQUIRED READING:** Excerpts from: Berger, John. *"Ways of Seeing"*, Penguin Books, 1990 Roland, Barthes. *"Rhetoric of the Image"* from *Image/Music/Text*, New York: Hill and Wang, 1977 Szarkowski, John. "*Introduction to The Photographer's Eye, The Museum of Modern Art"*, New York; 2007 **RECOMMENDED READING:** Liz Wells, "*Photography a Critical Introduction",* Fifth Edition, Routledge 2015: Chapter 1: *Introduction, Aesthetics & Technologies, The example of Migrant Mother* Chapter 5: *The grammar of the ad* Chapter 6: *Photography as Art*

	Benjamin, Walter. *"Art in the Age of Mechanical Reproduction,"* Penguin Books Ltd, 2008 Sontag, Susan. *"Regarding the Pain of Others"*, Picador, 2003 Perloff, Marjorie. "*What has only occurred once, Barthes Winter Garden/Boltanski's archives of the dead*" Newhall, Beaumont. *"The History of Photography"*, The Museum of Modern Art; 1982 Sekula, Allan *"On* the Invention *of* Photographic *Meaning"* in V.Burgin, ed., Thinking Photography Rosler, Martha *"In, around, and afterthoughts (on documentary photography)"* essay, 1981 Roland, Barthes, *Camera Lucida*, Vintage, 1993
INDICATIVE MATERIAL: *(e.g. audiovisual, digital material, etc.)*	**REQUIRED MATERIAL:** A device capable of image capture and transfer to computer (digital camera, digital video camera, or mobile phone)
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:	1. *To see with the mind and think through the eye:* image making and visual communication. 1.1 Introduction to the history of image capture 1.2 Documentary photography 2. Workshop: digital photography 3. Workshop: Photoshop workspace, navigation, basic image adjustment, layers 3.1 Workshop: selections and masks 4. Image Analysis: Elements in a plane- the signifiers and the signified 4.1 Image analysis and the subject who analyses

	4.2 Adverts and photojournalism 4.1. Hidden histories that speak me: A self made of memes 5. A Truth and A Lie: photography's little problem 5.1 Workshop: the retouch tools 5.2 Workshop: introduction to blend modes, fx, and filters 6. Workshop: text and vectors 6.1 Workshop: adjustments for output 7. Who cares? The context of making, the context of reception 7.2 The image isn't innocent: participation in or resistance to dominant ideological paradigms 7.3. Installation 8. Who needs the photographer? 8.1 Found images: Whose image? Whose concept? 8.2 Different contexts -new narratives