Course Information
ARTS 3377.001 Photography: Altered Image, Fall 2015, Tuesday 1:00 – 3:45 pm

Professor Contact Information
Professor Marilyn Waligore, 972-883-2001, waligore@utdallas.edu, ATC 3.913, Tuesday 4:00 pm – 6:00 pm, and by appointment

Course Pre-requisites, Co-requisites, and/or Other Restrictions
Prerequisite: Prior completion of a 1000 level or 2000 level studio arts course is required. (ARTS 1301 does not satisfy this requirement.)

Suggested Prerequisite: Students should complete ARTS 3371 Black and White Photography, ARTS 3372 Color Photography, ARTS 2350 Digital Photography & Design, ARTS 3379 Photography and New Media, and/or ATEC 2382 Computer Imaging (with emphasis on use of Photoshop) prior to enrolling in this course. Command of general computer file management skills for a Mac or PC operating system is expected.

Course Description
This studio art course provides instruction in digital photography, emphasizing the relationship between new digital imaging processes and color photographic techniques. Assigned reading and class discussion will address contemporary issues in art and digital photography. Assignments will require the generation and alteration of digital photographs, with some emphasis on montage techniques. The course includes instruction in camera operation, scanning processes, lighting, image editing software, and output for print and web.

Student Learning Objectives/Outcomes
Students will create digital images, applying concepts relating to digital photographic processes, color theory and the history and process of photomontage, and will assess and evaluate the creative work of their peers through both written and verbal critique.
They will discuss and write about both historical and contemporary examples of visual art, and will develop proposals for a photography portfolio, which they will create.

Recommended Textbooks and Materials
Martin Evening, *Adobe Photoshop CC2015   OR   CS6 for Photographers*
--some videos available online via
www.photoshopforphotographers.com

http://www.youtube.com/user/FocalOnline

tv.adobe.com
(Adobe Evangelists: Julieanne Kost)

Technical handouts provided by instructor.
Students will need to supply their own DSLR or Digital single lens reflex camera (i.e. Nikon D3200, Canon Digital Rebel, etc.) or an appropriate micro 4/3rds camera that includes the option of image capture in the RAW file format. Students with questions regarding cameras are encouraged to contact the instructor and refer to information posted on eLearning.
Students will be responsible for the costs of print output and storage media. Depending upon the scope of individual projects the cost for supplies will vary--estimated at $90.00.
35mm film scanners will be available for student use in ATC 3.904.

Suggested Course Materials
For students who are interested in purchasing an educational version of software such as Photoshop for home use, academic discounts for subscriptions of Adobe Creative Cloud 2015 or Adobe Creative Cloud (Photoshop/Lightroom) are available directly from Adobe or through the **UTD Technology Store.**

Digital SLR cameras are sold at most electronic retailers, such as **Best Buy.** Vendors include:

B&H Photo (NYC) http://www.bhphotovideo.com
Adorama (NYC) http://www.adorama.com
Calumet Photo (Illinois) http://www.calumetphoto.com
Freestyle Photographic (CA) http://www.freestylephoto.biz

Competitive Camera 2025 Irving Blvd. **Dallas** (b/t Wycliff and Manufacturing) 214-744-5511 -- camera/equipment sales
http://www.competitivecameras.com

TURN IN IMAGE FILES IN A LABELED FOLDER VIA UTD BOX
https://utdallas.box.com

(example for folder name:
lastname_firstname_ARTS3377_assignment1)

ADDITIONAL RESOURCES/TUTORIALS PROVIDED TO STUDENTS:
1) links available to students through eLearning and **faculty webpage**, noted above
2) technical handout (online) via **utdphoto webpage**, noted below

PHOTOGRAPHY CLASS RESOURCES (cameras, lighting, darkroom)

http://www.utdallas.edu/~waligore/utdphoto

Open pdf files **using a current version** of Adobe PDF Reader

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RESEARCH ARTISTS via McDermott library online journal links (see instructions below and use Comet Card off-campus).

UTD has subscriptions to excellent journals : *Art in America, Leonardo, Art Journal, Afterimage*

Locating sources for your selected artist :

http://www.utdallas.edu/library/

- ❑ Go to the UTD library link from the main webpage. Select **Find Articles and Databases**
- ❑ To gain access to the journals from off-campus you will need to enter your ID number, which can be found on your Comet Card.
- ❑ Select **Art/Architecture/Photography**
- ❑ Select the link for Arts/Architecture/Photography POWERSEARCH
- ❑ (you will need to login if you are off-campus)
- ❑ Enter the **artist's name** under the first search field
- ❑ You can refine your search by selecting the **Full Text** checkbox
- ❑ Click on the PDF icon to download the PDF Full Text of the article for electronic review or printing. In some cases you can also view the HTML version of the article.
- ❑

You will need the Adobe Acrobat plug-in to view the PDF version of the article, which can be obtained from http://www.adobe.com

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DIGITAL PRINT OUTPUT:
The instructor will facilitate the production of a SINGLE large 16"x 24" poster print using the Photography facility large format Epson printer at NO COST to the student.

Students may choose to use their desktop inkjet printer, or a service bureau off-campus to output small prints for various assignments throughout the semester, such as:
http://www.camera-stop.com
3400 Preston Road, suite 230, (NE corner of Parker & Preston) Plano, TX 75093   972-867-6882
http://www.bwc.net
new location: 616 Sherman St, (between Belt Line and Spring Valley) Richardson, TX, 75081
Also, **Sam's, Costco**, etc.
Prints should be output to photographic paper—as in Fuji Crystal Archive/Frontier Prints--or good digital inkjet print paper, as in a photographic weight matte or glossy paper. Prints should NOT be output as color laser prints or printed to standard weight typing paper.

Appropriate Inexpensive Desktop Inkjet Paper Types known for ease of use and good quality:
Epson Matte Paper Heavyweight (50 sheets) 8.5" x 11"
Epson Photo Paper/Epson Glossy Photo Paper (50 sheets) 8.5 x 11"
Epson Premium Glossy or Premium Luster papers (more expensive/archival)
Also, check Red River, a Dallas-based paper distributor. www.redriverpaper.com

ARCHIVE FILES: REMEMBER TO BACK UP YOUR FILES!!
A small external hard drive of 500 gigs or 1 terabyte of space is preferable to a less reliable flashdrive.
If you are using small USB flash drives, don't plug them into the keyboard. Insert the flash drive into the front of the computer. After you save your files, drag the flash or harddrive drive icon to the trash or highlight the drive and select File/Eject. Then remove drive.

Other options include storage material to archive files such as CDR, CDRW, or DVD-R materials.

OTHER:
UV protective filter for camera lens, super multi-coated (SMC) or digital pro, Hoya brand is good
Giotto Rocket Blaster (don't use canned air to remove dust from internal sensor)
Lens cleaner and tissue for lens cleaning or microfiber cleaning cloth
Extra battery and Extra Memory Card
Memory Card reader

Assignments & Academic Calendar
Requirements include attendance and participation, essay in response to artist research, class assignments, quiz, and final portfolio of digital photographic images with a written essay.

eLearning(http://galaxy.utdallas.edu) will be your source for the assignments, listings of any updates to assignments or the syllabus, especially as they relate to field trips, and evaluations of assignments. Locate your user ID and password: http://netid.utdallas.edu

CALENDAR   details may be subject to change at the instructor's discretion

All recommended readings are from *Adobe Photoshop CC2015 or CS6 for Photographers by Martin Evening (different versions as noted below)*

See *www.photoshopforphotographers.com for access to PDFs and videos*

8/25   Meet in ATC 3.904
Introduction: Digital Photography / Optics & Sensors / Camera Raw file format
Assignment #1 outline: Camera / Light, Space and Experience

Obtain UTD User ID/ eLearning / Mac OS

9/1   Meet in ATC 3.904
Shooting Techniques,   BRING: camera, charged battery, empty memory card
Assignment #1 workshop: Camera / Light, Space and Experience
Assignment #1: in class work session / File Management / Digital Workflow
BRING:, memory card, card reader for exercise and flash drive or external harddrive

Martin Evening Photoshop CC2015 for Photographers
Chapter 1: **The Bridge**: rating images, metadata
Chapter 2: **Camera RAW,** cache, synchronize setting
Photoshop Tools and Panels (Help Guide online)   Chapter 1: Photoshop Fundamentals

Martin Evening Photoshop CS6 for Photographers
Chapter 11: **The Bridge**: rating images, metadata
Chapter 3: **Camera RAW,** cache, synchronize setting
Photoshop Tools and Palettes   Chapter 1&2: Photoshop Basics

9/8   Meet in ATC 3.904
Assignment #1: in class work session / **Digital Workflow and Image Adjustment**
BRING files to edit for Assignment #1: Camera / Light, Space and Experience
—preferably on DVD or external hard drive
Or BRING:, memory card, card reader for exercise and flash drive or external harddrive

Assignment #2 outline: Shooting / Lighting Techniques for Food-Nature & Culture

Martin Evening Photoshop CC2015 for Photographers
See www.photoshopforphotographers.com: Color Management
Chapter 4: **Adobe RGB** / Profiles
Chapter 4: Basics: levels / curves / **adjustment layers** / Image interpolation / **resolution**
Chapter 3: Sharpening
Basic Print Output Issues Chapter 10: Print Output

Martin Evening Photoshop CS6 for Photographers
Chapter 2: Color Management: **Adobe RGB** / Profiles
Chapter 5: Basics: levels / curves / **adjustment layers**
Image interpolation / **resolution**   Chapter 4: Sharpening
Basic Print Output Issues Chapter 12: Print Output

9/15   Meet in ATC 2.908
DUE: **Assignment CRITIQUE #1: Camera / Light, Space and Experience**

Assignment #2 outline: Shooting / Lighting Techniques for Food-Nature & Culture
continued

9/22

FIELD TRIP TO DALLAS CONTEMPORARY: meet at 1:00 pm

(and Dragon Street art galleries)
161 Glass St, Dallas, TX 75207
(214) 821-2522

9/29   **Meet in ATC 2.908**
Assignment #2 workshop: Shooting / Lighting Techniques for Food-Nature & Culture

BRING: camera, charged battery, empty memory card, to class for in-class shoot (and tripod if applicable). **Bring food to photograph.**

10/6   Meet in ATC 3.904

Assignment #2: Food--Nature & Culture
in class work session / File Editing / Digital Workflow

BRING: digital files from class shoot—on DVD or external hard drive

Artist Research Presentations SIGN-UP:
Select artist from list for essay and class presentation on digital photographer
Assignment outline: Artist Research Presentations
Artist essay due on day of individual student presentation

Martin Evening Photoshop CC2015 for Photographers
Masking And Montage Chapter 5: Black and White Adjustments
Chap 8 / Chap 9 ; **Photomerge and Depth of Field Blending**
Chapter 6: **HDR** / dynamic range

Martin Evening Photoshop CS6 for Photographers
Masking And Montage Chapter 6: Black and White Adjustments
Chap 15/ Chap 9 ; **Photomerge and Depth of Field Blending**
Chapter 7: **HDR** / dynamic range

10/13   Meet in ATC 2.908
DUE: **Assignment CRITIQUE #2: Food--Nature & Culture**
Assignment #3 outline: Montage Strategies

Martin Evening Photoshop CC2015 for Photographers
Masking And Montage: Chapter 8: **Layers,** Selections, Paths, Layer Blending
Chapter 7: Cloning   Chapter 9 : Lens Correction

Martin Evening Photoshop CS6 for Photographers
Masking And Montage: Chapter 9: **Layers,** Selections, Paths, Layer Blending
Chapter 8: Cloning   Chapter 10 : Lens Correction

10/20   Meet in ATC 3.904
ARTIST PRESENTATIONS: GROUP 1

Assignment #3: Montage Strategies in class work session / File Editing
BRING: digital files for editing—on DVD or external hard drive

File preparation for Large format Epson digital print output: Visual Arts on-campus Epson printer

Martin Evening Photoshop CC2015 for Photographers
Masking And Montage continued
Chapter 7 & 9: Filters (Lens Blur, Lens Correction, Adaptive Wide Angle, Liquify)

Martin Evening Photoshop CS6 for Photographers
Masking And Montage continued
Chapter 9 &10: Filters (Lens Blur, Lens Correction, Liquify, Warp, Lighting Effects)

10/27 Meet in ATC 3.904
ARTIST PRESENTATIONS: GROUP 2

Outline: Final Digital Montage Portfolio Project

Schedule appointment outside of class with instructor to review your concept for your final portfolio sometime between 10/29 THROUGH 11/12
DUE at your appointment: Final Digital Montage Portfolio Project proposal (short statement of about 100 words in length, submit via eLearning)

DUE: Assignment #3: **Montage Strategies:** submit PRINT APPROVAL STRIP **FILE**
For submission via UTD BOX in preparation for Epson output
Martin Evening Photoshop CC2015 for Photographers

Chapter 10: Print Output **ICC profiles;** Chapter 3: **unsharp mask**
(and PDF on www.photoshopforphotographers.com)

Martin Evening Photoshop CS6 for Photographers
Chapter 12: Print Output **ICC profiles;** Chapter 4: **unsharp mask**

Advanced output issues: print and film output, working with a service bureau, spectrophotometer and printer profiles, high end archival printers, RGB vs CMYK

11/3 Meet in ATC 2.908
ARTIST PRESENTATIONS: GROUP 3

DUE: Assignment #3: **Montage Strategies:** submit FINAL PRINT **FILE** via UTD BOX for Epson output

11/10 Meet in ATC 2.908
ARTIST PRESENTATIONS: GROUP 4

DUE: Assignment CRITIQUE #3: Montage Strategies

(print required: LARGE FORMAT FINAL EPSON PRINT **)**

11/17
ARTIST PRESENTATIONS : GROUP 5

QUIZ on digital capture and image editing

Edit final montage portfolio project in lab: bring digital files
Preparing files for the web

11/24 FALL BREAK / Thanksgiving holiday / no class

12/1
Final GROUP Critique: PART I digital montage portfolio   Meet in ATC 2.908

ATTENDANCE REQUIRED for entire class: STUDENT CRITIQUES: Gi-Z
(five prints required)

Fall Festival opening in gallery: Friday, December 4, 6:30 - 8:30 pm.
You are invited!

12/8
Final GROUP Critique: PART 2: digital montage portfolio   Meet in ATC 2.908

ATTENDANCE REQUIRED for entire class: STUDENT CRITIQUES: A-Ga
(last class meeting)   **(five prints required)**

12/15
TUESDAY, DECEMBER 15: DUE: 1:00 PM -- no scheduled final exam
ALL DIGITAL FILES DUE TODAY FOR ALL STUDENTS

SUBMIT FOR EVALUATION via server: final five digital files (flattened files of 9-10
megabytes minimum); small versions (less than five megs) of the unflattened Photoshop files
of these images to provide an example of your working processes; and the final one-page
essay in digital form. Present FIVE prints during the critique that are representative of the
portfolio.
Grading Policy

Course Requirements/ Evaluation Criteria :
Requirements include attendance and participation, essay in response to artist research, class
assignments, a final portfolio of digital photographic images with a written essay, one quiz, one
essay involving research of an artist working in digital photography and montage.

class attendance and participation   20%
-active participation in critique and discussion
-preparation for class including materials needed for printing and for group critique

artist research 10%: submit via eLearning two page critical analysis of an individual image
created by an artist from the selected list (500 words; short class presentation emphasizing one
image by artist

quiz 5%
The quiz will test student comprehension of terminology through technical application and written response.

digital large format print output: 5%
Large format print output will be facilitated by instructor and should be output using the photography lab large format Epson printer.   Files for approval strips and final print output must be submitted following timeline on syllabus.

class assignments (10% each) : 30%
Three assignments will provide a general framework for technical practice and for exploring issues in digital photography. Each assignment requires the production of two separate images.
Prints: ONE of the TWO images must be PRINTED on 8.5" x 11" or larger paper for viewing during critique. **Students will be responsible for outputting their own small prints.**

DIGITAL FILES:
Large flattened files: The flattened Photoshop files will be submitted for review via the server and should be a minimum size of 9-10 megabytes (10M). Files smaller than 5 megabytes will receive a grade one full step lower (i.e. A becomes B) .

Smaller versions, unflattened: These larger portfolio files will be paired with smaller unflattened "work-in-progress" versions of the same files, the latter of which should be about five megabytes in size.

final portfolio and short essay : 30%
The portfolio project must incorporate photographic imagery in a print-based format.

Each portfolio will be based on a topic or theme selected by the student, with approval from the instructor. A short one paragraph proposal is to be submitted via eLearning.

The final portfolio of FIVE images will emphasize digital montage (or altered photographs). These images are new--independent of any prior assignments submitted for grading. All five images will be output to print, 8.5" x 11" or larger paper for viewing during critique.

Digital files: See note above.

Prints: The final form of the portfolio will consist of a group of FIVE images, which are printed individually to 8.5" x 11" paper, or larger.

Short Essay:
A final essay written by the student should include a discussion of student's working process and the student's reflection on the appropriateness of the working method to their concept. The length of the essay should be one typed, double-spaced page (250 words) and submitted via eLearning.

Artist Research:
Students will need to locate a contemporary digital artist, to engage in comparison/contrast with their own creative efforts **from the following approved list.**   Complete your research via the UTD library, online websites, and through McDermott Library ejournals.

Daniel Lee, Oliver Wasow, Pedro Meyer, Mariko Mori, Anthony Giocolea, Nancy Burson, Stephen Marc, Loretta Lux, Martina Lopez, Aziz & Cucher, Alain Fleischer, Andreas Gursky, Ken Gonzales-Day, Jeff Wall, Nancy Davenport, Stuart Allen, Keith Cottingham, Inez van Lamsweerde, Thomas Ruff, Simen Johan, Barry Frydlender, Peter Campus, Tom Chambers, Florian Maier-Aichen, Maki Kawakita, Dieter Huber, Jeff Weiss, AES&F, Yoon Cho, Paul Berger, Manual (Ed Hill and Suzanne Bloom), Alba D'Urbano, James Nakagawa, Lynn Hershman, Carol Flax, Esther Parada, Diane Sokolin, Margi Geerlinks, Ruud van Empel, John Paul Caponigro, Gretchen Bender, Olivia Parker, Beate Gutschow, Wendy McMurdo, Daniel Canogar, Julie Blackmon, Idris Khan, Ben Gest, Noriko Furunishi, Amir Zaki, Nate Baker, Sheila Pree Bright, Kathy Grove, Chris Jordan, Pete Kelly, Isaac Layman, Mary Mattingly, Scott McFarland, Wendy McMurdo, Patricia Piccinini, Jason Salavon, Nathaniel Smythe, Jules Spinatsch, Ruud van Empel.

Evaluation Criteria for Creative Work :
1-the relationship between content and form: Is the image a work of art?
How does the idea that serves as the point of origin for the image influence the selection of materials and processes for execution? How does the meaning of the work and its construction interrelate?
2-experimentation: Have we seen this before?
What risks, in terms of challenges to convention or experimentation with materials, were taken to arrive at the final form of the work? Does the work surprise the viewer in terms of correspondences between content and form? Are there new combinations of familiar methods, materials, and visual approaches to design?
3-presentation: Are we convinced?
Considering the limitations of the workshops, what kind of care and attention was devoted to the creation of the photographs/images? If the project was less ambitious in terms of scale and execution, perhaps a series of images will best demonstrate the overall intention of the artist in terms of concept.
4-concept: What's the idea?
The concept informing the creation of the final project may be complex and multi-faceted. Photographic work may be more conceptual and less dependent upon traditional aesthetic criteria for evaluation.

Course & Instructor Policies

Photography Technical Assistant: Professor Diane Durant
durant@utdallas.edu   office: ATC 3.909 / 972-883-2292
preferred equipment checkout hours: **M 12pm – 2pm / W   2pm - 4 pm / TH: 4pm – 6pm**

Digital Open Lab: Unscheduled Open Labs with Macs (ATC 3.904b) and PCs (ATC 4.902) are available for students to work outside of class time.

Late work: Assignments that are turned in late are downgraded one letter grade and must be submitted within two weeks of the deadline.

Digital Photography is a practice-based studio course. During specific course periods when studio work time is scheduled, students should be prepared to edit files, print, or to review image files with the instructor. Attendance at critiques is comparable to exams in lecture courses. The studio assignments are designed to assess the student's ability to apply principles discussed in class and to measure the individual student's improvement over time.

This digital photography course will emphasize image capture, or shooting. Consequently, for your assignments do not use web downloads, scans from magazines, "clip art" or "clip photography." Work created with such images will not be accepted for evaluation. Use of borrowed or royalty free imagery would result in a de-emphasis on an engagement in process. If you are exploring a particular topic that lends itself to some use of borrowed imagery, then consult with your instructor in advance.

Class Participation

Attendance is required and the final grade for class participation will be lowered due to absenteeism. Arriving at class late or leaving early is disruptive, and should be avoided. Students, who are absent from class when assignments are announced, need to check with other students regarding the parameters of the exercise. The instructor will only clarify specific points. Students will need to work outside of class time in order to finish assignments in a timely manner. **Work submitted for evaluation must be generated by the individual student and must represent the product of activity from the current semester and class.** Any student with a severe illness or with other problems that hinder their attendance should contact the instructor at 972-883-2001 or waligore@utdallas.edu. Students have the responsibility to obtain a written medical excuse from a doctor and to submit it to the instructor if absences are due to medical problems. Students with special needs that relate to physical challenges should consult with the instructor as early as possible during the semester.
Proper academic conduct during class is expected. Enrolled students are responsible for maintaining a cooperative environment (i.e. Do not type email messages/chat or engage in cell phone calls during lectures and critiques.)

Withdrawal dates: Observe the university calendar online for the deadline to withdraw from classes: **Last Day to Drop, Signature Required: Thursday, October 29** Requests for an incomplete grade are in general not considered for undergraduate courses.

Equipment and the Laboratory: Instruction on the use of equipment and care of facilities is designed to prevent damage through misuse. Questions on the use or location of equipment should be directed to the instructor. Only currently enrolled digital photography students with prior experience in photography are permitted to use the darkroom. Students may gain access to the lab during scheduled building or lab hours outside of scheduled class time, with permission of instructor. Digital lab hours will be posted.

Technical Support

If you experience any problems with your UTD account you may send an email to: assist@utdallas.edu or call the UTD Computer Helpdesk at 972-883-2911.

Field Trip Policies
Off-campus Instruction and Course Activities

Students are encouraged to coordinate among themselves regarding travel to off-campus sites for gallery/museum visits. A form must be filled out by each student for each specifically scheduled event and submitted in advance of the field trip. In rare instances, the timeframe of an off-campus trip may be unworkable, given an individual student's class schedule. **A substitute assignment or project can be substituted IF the student consults with the instructor in advance of the trip.**

Comet Creed
This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:

"As a Comet, I pledge honesty, integrity, and service in all that I do."

UT Dallas Syllabus Policies and Procedures

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.

Please go to http://go.utdallas.edu/syllabus-policies for these policies.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.