



PGY 3821C Advanced Digital Photography
University of Central Florida
August 19th – December 10th, 2013
Tuesday 9:00 AM – 2:50 PM

Patricia Lois Nuss, Instructor
E-mail: Info@PatriciaLoisNuss.com
Phone (407) 808-5217
Office: Building 530, Room 215, Daytona Beach Campus

Course Description

To explore, to understand, and to demonstrate advanced proficiency and capabilities as a digital imaging professional. This course will take an in-depth look at the tools and techniques of current digital imaging software and its application to contemporary photographically based work. The student will demonstrate advanced abilities in the creation and manipulation of digitally based photographic images through the digital darkroom with an emphasis placed on advanced skills in Photoshop and the development of an appreciation for digital imaging as a visual art form. The student's final project is self-defined.

Learning Objective

To deepen the understanding of the art and science of digital photographic manipulation.

General Course Objectives

1. To fully explore the capabilities within Adobe Photoshop.
2. To demonstrate with confidence the ability to manipulate, modify, and create digital images on the computer.
3. To understand and demonstrate advanced issues and techniques in digital imaging color management.
4. **To emphasize originality and creative thinking.**
5. To encourage the development of an appreciation for digital imaging as a visual art form.
6. To create a body of work that meets a high standard of media control and craftsmanship.
7. To participate in project-related critiques

Text

None; however required readings will be distributed periodically during the course.

Recommended/Optional Texts: *Art and Fear: Observations On the Perils (and Rewards) of Artmaking*, by David Bayles and Ted Orland, *Criticizing Photographs* By Terry Barrett, *Aperture Magazine*, Publisher: Aperture Foundation

Grade Criteria

Attendance, Participation, and Critiques

Students are responsible for meeting the objectives of this course and for participating in the required learning experiences. Due to the sequential nature of this course, students are required to maintain regular and punctual attendance and be prepared for each class with the appropriate materials. Please come to class with work, the appropriate material read, and a relevant question or comment prepared, and ready to participate.

Turn off cell phones and place them out of sight while in the classroom. Please, no texting, surfing the web, or checking your email during lectures, discussions, or critiques. Those who repeatedly violate this request will lose course points resulting in a lower course grade. Remain attentive to class activities.

You are expected to attend all lectures and critiques. You may miss two classes without receiving any formal penalty, however, it is your responsibility to retrieve the information you missed from a fellow student.

Critique is considered a “test day”, if the student is absent on the day of critique *without* a documented excuse of emergency or sickness the student will receive an F on that assignment. Being late or leaving early from critique will result in a reduced grade for that assignment. ***Remember, when you are absent you are depriving others of your ideas and insights.***

Critiques, discussions, and lab work will be central to the review process. Students are expected to participate in analyzing both the positive and negative aspects of each student’s piece in relation to the assignment. During critiques, students should be able to demonstrate the interrelationship between personal research and studio work, as well be able to analyze the works formal, technical, conceptual and aesthetic qualities.

If you must be absent, come prepared to the next session by contacting a classmate to help you “catch up.”

Incomplete Grades

An incomplete grade will only be given as an exception (illness, family emergency, an unforeseen change in life circumstances, etc.). The request to complete the remaining coursework must be made by the student and agreed to by the instructor. It is your responsibility to arrange for completion of the course and to submit to the instructor all coursework by the agreed upon schedule. According to university policy, any incomplete grade not satisfied by the date published in the term schedule will become an F.

Evaluation and Course Components

Be prepared to meet all deadlines. Late work (day of) will automatically lose a letter grade; no late work will be accepted after that day unless it is accompanied by an excused absence (documented emergency or sickness) and will result in an F on that assignment. If extraordinary circumstances have affected your ability to complete your work on time, please notify me in *advance* of the deadline. It is mandatory that you attend all critiques and assignments, and complete the final project to pass this course.

All components of this course will be assigned a numeric value and graded on a straight percentage scale. The final grade for the term will be calculated on that scale based on a percentage for each assignment. These components include Assignments, Critiques, Participation, Notebook and Final Project. All aspects of this course are important and you are expected to maintain strengths in each component. The professor may give tests if it is not apparent proper research and work is being put into any given subject.

The final course grade will be averaged as follows:

Assignments	25%
Semester Project	40%
Individual Presentation	10%
Participation	15%
Notebook	10%

A clear comprehension of the information presented for the assignments must be demonstrated through an accurate rendering of the material. Students will be assessed according a percentage system:

100% = A +	96% = A	93% = A -
89% = B +	86% = B	83% = B -
79% = C +	76% = C	73% = C -
69% = D +	66% = D	63% = D -
59% = F		

Evaluation and resulting grades on assignments and the final project will be based on creative quality, technical expertise exhibited, presentation, and functionality measured against standards in the photographic profession. Images will be evaluated for the use of emotional and intellectual concepts; clean and concise rendering of the concept; the use of innovation, creativity and aesthetic judgment demonstrated by the application of the basic elements of design, composition and color theory principles; an adherence to professional standards of image output.

RUBRIC	ASSIGNMENT CRITERIA	CONTENT	FORM	TECHNIQUE	PARTICIPATION
5/A – EXCELLENT	Meets 100% of assignment criteria. All work turned in on time.	95-100% of images display coherent grouping of photographs that demonstrates a strong theme, idea, concept and communicates meaning. Inventive investigation of a problem/issue that exceeds criteria.	95-100% of images display successful use of compositional balance, well structured/ organized form. Images demonstrate a consistent relationship between form and content.	95-100% of images display consistent quality, correct density, exposure, color balance.	Participated willingly throughout the entire class, posted to the Florida Online Discussions Page, Attended Museum events. Contributed to the class, critique and team projects with outstanding focus, commitment, professionalism and etiquette.
4/B – STRONG	Meets 80% of assignment criteria. Late due to unexcused absence.	80-95% of images display coherent grouping of photographs that demonstrates a theme, idea, concept. Meaning present that investigates a problem/issue. (or) strong content/average technique.	80-95% of images display compositional balance and organization. A relationship between form and content is present.	80-95% of images display correct density, exposure, color balance. (or) strong technique/ average content.	Participated in the class, critique and team projects with professionalism and good etiquette, but had to be prompted by the instructor. Posted to the Florida Online Discussions page.
3/C – AVERAGE	Meets 60% of assignment criteria.	60-80% of images show an attempt at a theme, idea, concept and some knowledge of content. (or) average content/ below average technique.	60-80% of images show an attempt at compositional balance, organization and relationship to content.	Average quality, density, exposure, color balance throughout. (or) average technique/ below average content.	Moderate focus and poor participation/ commitment/ professionalism, average etiquette.

2/D – BELOW AVERAGE	Meets 30% of assignment criteria.	Minimal consideration of content. Inconsistent grouping.	Minimal consideration of form, compositional balance, organization and relationship to content.	Fair print quality throughout.	Minimal commitment/ focus, off task, poor etiquette/ professionalism. Failed to contribute when prompted.
1/F – WEAKEST	Meets 0-20% of assignment criteria.	Lacks any awareness of content. Very inconsistent grouping.	Lacks form, compositional balance, organization and relationship to content.	Poor technique and print quality throughout.	Lacks awareness of responsibility or professionalism, unmotivated, poor etiquette. Failed to contribute when prompted.

Notebook: Keep track of all notes, negatives, prints, handouts, digital archive, materials and definitions to be graded at the end of the semester. Take notes on your assignments, project concepts, exposures, etc. and use a portion of your notebook as a journal to record your ideas further and take notes on artists and lectures. Details: Students are expected to maintain a notebook in the form of a **neat** 3ring binder. This notebook should be used a mental sketchbook for your work, as well as to record lecture definitions & appropriate imagery. In this notebook: keep track of your experiences and thoughts about the work you are making and new artists and photographic work you are seeing. You should archive all negatives, photographic prints, handouts and any other important materials in this notebook.

Your notebooks will also include related reading materials/prompts for you to write about/respond to as distributed by you instructor throughout the semester. You must read and write about these in order to receive full credit. These will be handed out in class and may also include in class discussion, so be prepared.

Your notebook can act as a day-by-day record of your course and artistic experiences. Use your notebook/journal for detailed notes outlining lecture materials and reference artists. Use your journal as a resource for documenting art related ideas and sketches. Use your journal to take notes on reading materials. Use your journal as an inspiration. You may include photographs, handouts, etc. – get as creative as you can while still following academic guidelines.

Additionally you must attend at least one photographic/fine art related event. This may be at a museum, gallery, artist talk, etc. Write at least one page about your experiences at this event in your notebook to be graded at the end of the semester.

Notebooks will be graded.

Academic Honesty Policy

Those who cheat in any way primarily cheat themselves; but they also compromise the academic climate for all members of the University of Central Florida. Cheating and plagiarism of any kind will not be tolerated and will result in a 0 for the assignment, and the possibility of an F for this course, and will be subject to appropriate referral to the UCF Office of Student Conduct for further action. Please note that self-plagiarism by using old work, work done prior to the start of this semester, and work done in other classes while at UCF or at any other institution will result in a 0 for the assignment and may, depending on the severity of the case, lead to an "F" for the entire course. You may not use work produced in this class, for credit in another course. You may not use work produced for another course, for credit in this class.

Academic integrity will be appraised according to the student academic behavior standards outlined in The Golden Rule of the University of Central Florida's Student Handbook. See <http://goldenrule.sdes.ucf.edu/> for further details. I will assume for this course that you will adhere to the academic creed of this University and will maintain the highest standards of academic integrity. I will also adhere to the highest standards of academic integrity, so please do not ask me to change (or expect me to change) your grade illegitimately or to bend or break rules for one person that will not apply to everyone. Do not ask the instructor for extensions that give you advantages over classmates.

Turning in any materials not produced during the course, or turning in materials not produced by the student will result in an F on that assignment and a visit to the UCF Student Conduct Office.

Disability Statement

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. Students who need accommodations must be registered with Student Disability Services before requesting accommodations from the professor.

- UCF Orlando campus, Ferrell Commons, Bldg. 7F, Room 185.
- Phone (407) 823-2371
- TTY/TDD only phone (407) 823-2116.
- Email sds@ucf.edu
- <http://sds.sdes.ucf.edu/>

EMERGENCY CONDITIONS: (407) 708-2290 or (407) 708-4722

The and UCF website (www.ucf.edu) and DSC website (<http://www.daytonastate.edu>) also features updated announcements. Other emergencies: off-campus – 911
On campus (Daytona) – ext. 4444, Daytona Beach Police Department - 386-248-1777

Assignments

Specifics surrounding each assignment will be available as we move through the semester. You will be expected to keep up with materials distributed in class, by email, or on the course website (should the instructor choose to utilize one). You are responsible for getting the most from your education.

Submit printed course material in an appropriate protective container. Enclose CD's in a case. Label your CD's and envelopes with the appropriate assignment number/title, and your name. Don't assume I know what project you are turning in.

- Assignments: The following is a topic list of assignments. Each topic contains several components. Please note these are subject to change as necessary.
 1. Monitor Profiling
 2. Color Correction
 3. Camera Raw files
 4. Paper-Printer Profiling
 5. Scanning
 6. High Dynamic Range
 7. Black & White
 8. Photoshop Skills
- Semester Project: This project will be of your own design using digital imaging technologies. **You will create a project proposal, which will be due no later than two weeks from the first day of class.** The finished portfolio, which is due on the day of the final, will contain 15 “finished to perfection” images. The project will be divided up into scheduled critiques. You will present work every few weeks to the class for discussion. Work prints are ok for the scheduled critiques however poor quality should not distract from the content. On the day of the final you will present fifteen technically, and conceptually, finished prints for critique. A CD portfolio of the work submitted for this project—the RAW and finished files—must be submitted with the print portfolio. FIVE PRINTS ARE DUE AT EACH CRITIQUE working up to the final.
- Individual Presentation: You will be required to give an in-class presentation on a current topic / idea / contemporary photographer that incorporates digital imagery / imaging. For this project you will research and become an expert on a topic about a digital imaging professional or technique (photographer, illustrator, animator, technician, technical process, conceptual genre, etc.) that you would like to know more about. The topic must be outside the content presented by the instructor for this course. Prepare and present to the class with appropriate visual materials, a 10 to 15-minute presentation of your research into the technique or the individual's world. Use presentation software (i.e. Power Point) to present your information and images. *Do not* rely on someone's website or merely give us a guided tour through said website. *Do not* simply re-read what you are

presenting on-screen in your presentation. Talk to us about it. A typewritten outline of your presentation, with a bibliography, must be handed to the instructor before presenting your research to the class. The presentations will be scheduled for the last third of the semester. The instructor must approve your idea for this presentation in advance.

- Participation: Your personal contribution to class is taken into consideration. Each of you is partially responsible for the success of this class. Each student will be assigned a participation grade (using the 100-pt scale) at the end of the semester. Please note that this grade is not an automatic 85 or 95. An A-range grade indicates that you are present in class and contribute often and meaningfully to class discussion; a B-range grade indicates that you are present in class and speak often in class; a C-range grade indicates average attendance and participation; a D-range grade indicates average-poor attendance and rare contributions to class (excellent attendance and never saying anything will also earn a D), and very poor attendance and never or rarely speaking will be awarded an F-range grade. Factors taken into consideration are; Regular attendance; Being on time; Staying for the full class; Completion of assignments on time; Willingness to participate in class discussions and critiques, with ideas and opinions that will promote discussion. Missed critiques may result in a reduction in the project's grade and in participation.

Materials:

- A class oriented USB or CD's in cases for handing in assignments.
- A variety of paper types for testing. This will be discussed. (Epson glossy, luster, matter, etc.) You also need to experiment with different sizes for your prints.
**Test prints will be required with final prints on critique days.
- You will need an external drive of some sort to bring your projects back and forth to class and lab.
- It is mandatory that you have reputable virus scanning software installed on your home system to prevent the university system from harm.

GENERAL TENTATIVE Course Schedule – PGY 3821C Advanced Digital Photography

Week	Date	Activity	Assignments
Week 1	8/20	Introduction	Semester Project
Week 2	8/27	Monitor Calibration & Profiling	Project proposal due
		**Come prepared to discuss Project critique with professor!	Assigned reading, respond in notebook
Week 3	9/03	Color Correcting Images Discuss project progress	Color Correction
Week 4	9/10	Paper-Printer Profiling The importance of PAPER choice Critique	Profiling assignment Assigned reading, respond in notebook
Week 5	9/17	RAW files Artist focus lecture	RAW Color Corr. Assign. due
Week 6	9/24	Critique	Profiling assignment due
Week 7	10/01	Scanning, Scaling and Resampling	Scanning, Scaling and Resampling Quiz
Week 8	10/08	Black & White Critique	RAW assignment due
Week 9	10/15	Pixel pushers Southeast SPE conference focus - the revival of antiquated photographic processes to contemporary innovations in digital imaging.	Assigned reading, respond in notebook
Week 10	10/22	HDR Critique	HDR assign.
Week 11	10/29		Black & White due
Week 12	11/5	Critique	HDR assignment due
Week 13	11/12	Individual Presentations	
Week 14	11/19	Critique	
Week 15	11/26	Lab week	
Week 16	12/3	Final Critique	15 prints due

Note: Modification of the assignments is sometimes warranted. The instructor reserves the right to change work requirements and this schedule as necessary. It is the student's responsibility to make note of these changes.

This is a TENTATIVE schedule, as your class will reflect YOU, the student. After we discuss your needs this will likely change. At that time I will create a new, more detailed schedule and redistribute it to you.

Part of this assessment determining your course schedule and topics will include a poll. Please complete the questionnaire on the next page and return it to your instructor.



PGY 3821C Advanced Digital Photography

University of Central Florida

August 19th – December 10th, 2013

Tuesday 9:00 AM – 2:50 PM

STUDENT NAME: _____

Preferred Student E-mail: _____

What do you consider to be your five weakest photographic skills?
(Should include digital methods, but may also relate to conceptual, gallery, history, analog, etc.)

What is your career/creative goal in the medium of photography?

Do you have experience writing an artists statement, making a CV, promos and/or bio?

What is your equipment of choice and why? How do you envision final output of your work (for example, if exhibited how would you display it?)

Would you be interested in a collaborative arts project focusing on international bonds with the Global Perspectives office at UCF? This *may* have scholarship/exhibit potential.

How many hours per week this semester do you think you should work on your final project?

Syllabus
PGY 1100 — Photo 1
Basic B&W Photography
Daytona State College

INSTRUCTOR: Patricia Lois Nuss
CLASS HOURS: Thurs 6pm – 9pm
OFFICE HOURS: By Appointment

TERM: SPRING 2013
ROOM: Bldg 530, Rm 131
E-MAIL: Info@PatriciaLoisNuss.com
patricia_nuss@falconmail.daytonastate.edu

A. COURSE DESCRIPTION

A 3-credit course focused on teaching the basics of camera handling and the guidelines to better composition, including an introduction to the black and white darkroom. This course will concentrate on the fundamentals of photography; most of these fundamental concepts can be applied to digital photography as well *however* this is not a digital course. You will need an SLR film camera and be prepared to work in the darkroom for all assignments. Much of class time will be spent in the darkroom lab, supplemented by individual instructor assistance and critiques. Additional information will be presented in the form of lecture handouts and demonstrations.

B. PHILOSOPHY & EXPECTATIONS

The goal of this course and program at Daytona State College is to develop a personal vision in your artwork and photography. Dedication to your studies (photography) will produce the best results in relation to this goal. Commitment to your work in spite of distractions and hardship will yield success.

Additionally, the following Course Policies should be respected: Attendance, Academic Honesty, Student Conduct, Class Participation, and Assignments.

C. PARTICIPATION & CRITIQUES

Critiques, discussions, and lab work will be central to the review process. Students are expected to participate in analyzing both the positive and negative aspects of each student's piece in relation to the assignment. During critiques, students should be able to demonstrate the interrelationship between personal research and studio work, as well be able to analyze the works formal, technical, conceptual and aesthetic qualities. **ATTENDANCE AT CRITIQUE IS MANDATORY. BEING PREPARED & PARTICIPATING DURING CRITIQUE IS MANDATORY.**

D. MEASUREABLE COURSE OBJECTIVES:

1. Recognize how the camera “sees” and modify lighting/exposure, depth of field, ISO, shutter speed, and composition to maximize the success of the students photography.
2. Take the camera off “auto pilot” and use its creative controls thoroughly.
3. Identify properties of light (i.e. color temperature, direction, light source, time of day/night, etc.) and use both natural and artificial light creatively.
4. Process film and create quality prints in the darkroom, mount/mat prints for display
5. Participate and contribute during **CRITIQUES**.

E. EMERGENCY CONDITIONS: (407) 708-2290 or (407) 708-4722

In the event of dangerous weather conditions please check Daytona State - TV 15 as it is Volusia County's official emergency broadcast station, or you may call 506-HELP (4357). The DSC website (<http://www.daytonastate.edu>) also features updated announcements. In the event of any other emergency please reference these phone numbers:

- Off-Campus Emergency, Police, Fire, Ambulance -9-911
- On Campus Emergency (Daytona State ext. 4444)
- Daytona Beach Police Department - 386-248-1777

F. REQUIRED SUPPLIES:

1. A 35mm Single Lens Reflex *camera* with at least a 50mm lens (or adjustable).
PLEASE READ YOUR CAMERA MANUAL.

2. **FILM:** recommended black & white films for this course include Kodak T-Max 100 and 400, Plus-X and Tri-X. *** Do not use CN or C41 films as they need to be processed in color chemicals.* It is recommended you stick with one basic film and developer combination for best results.

→ During this course you will be expected to expose and develop **a minimum of 10 rolls** (24 or 36 exposure lengths). These 10 rolls must represent “new work” created during the duration of this course. You will be required to process at least 1 roll of film at the DSC lab for experience, but to save lab time it is otherwise recommended you process your film at home. When processing your film at DSC, developer and fixer will be provided (ask for D-79 developer and fixer from stockroom). After you have processed each roll of film you should make a properly exposed contact sheet to review with your instructor. Keep negatives and contact sheets in your notebook, bring your notebook to every class.

3. **PAPER:** You will need a minimum of a **100 sheet box** of 8x10 RC Black & White photo paper, such as Ilford *Multigrade*, The surface is your choice (glossy, luster/semi-matte, or matte)

4. 1” 3 ring binder with dividers (notebook), pen/pencil, negative sleeves, and page sleeves (8x10 sheet protectors to hold prints). Also recommended, but not required is a sketchbook.

G. RECOMMENDED TEXT/PERIODICALS:

There is no required text for this course. However, highly recommended:

1. Black & White Photography, Current Edition, By Henry Horenstein.
2. Criticizing Photographs, Current Edition, By Terry Barrett
3. Aperture Magazine. Publisher: Aperture Foundation

I. GRADING/ATTENDANCE

1. Students will be assessed according a percentage system.

A = 90-100% B = 80-89% C = 70-79% D = 60-69% F = 0-59%

2. All course components are weighted equally. These components include Assignments and Critiques, Papers, Participation, and Notebook. The professor may give tests if it is not apparent proper research and work is being put into any given subject.

3. ***Late work will not be accepted and will result in an automatic F on the assignment.***
4. Participation will be graded according to the students' involvement in class discussions and critiques, as well as attendance.
5. Notebooks should include all handouts, grades, student notes, critique experiences, discussion materials, and example images in relation to lecture & vocabulary.
6. **Attendance is mandatory for success in this course.** An automatic F will result if the Students' unexcused absences exceeds two. Attendance will recorded on a random basis.
7. Being late to class or leaving early is inexcusable, **two late's equal one absence.**
8. "Late" can be defined as anytime after I enter the room or take roll.
9. **Critique is considered a "test day"**, if the student is absent on the day of critique *without* a documented excuse of emergency or sickness the student will receive an F on that assignment. Being late or leaving early from critique will result in a reduced grade for that assignment. ***Remember, when you are absent you are depriving others of your ideas and insights.***
10. Turning in any materials not produced during the course, or turning in materials not produced by the student will result in an F on that assignment.
11. Grades will NOT be discussed during class time, students will have to make time meet or email me if there is a dispute.

J. EXTRA CREDIT

Extra Credit may be submitted in the form of a one-page single-spaced exhibition/artist research paper. The student is to visit a local exhibition and write a review on the artist(s)/exhibit. Use of vocabulary and lecture materials will be expected. This paper will add an extra A, B, or C (depending on the quality of the paper) to be averaged into your final grade.

Attendance to guest lecturers at DSC or the Southeast Museum of Photography may be required attendance. These opportunities may also serve as a way for you obtain additional extra credit/course enrichment points. Check information board in the building and notify your professor if she has not made an announcement in class.

K. WORK LOAD

Although we will have many supervised lab sessions, you will not be able to complete all your darkroom work during our scheduled class time. **Expect to spend an additional 6 hours of independent lab time**, outside of class, per week. As a DSC program student you may also use the lab on Saturdays as a supplement to your weekly individual lab times. **Plan accordingly for success in the class and always be prepared with your materials to work during class time!**

Open lab hours are:

Monday 12 to 9

Tuesday 8am to 9pm

Wednesday 12 to 9

Thursday 8 to 6

Friday 12 to 2:30

L. SAFETY

Follow all departmental, lab and classroom rules. No weapons, drugs, or alcohol are permitted on campus. Be considerate of others and think before you act. Sign a nude photo shoot policy if such work is being done in the building. Do not photograph minors without parental consent. Do not invite friends not enrolled in this class into the darkroom with you. Walk to the right when entering & exiting the darkroom (avoid head-on collision). You must wear **closed-toe shoes** for this class. No Horseplay in the lab. ***Clean up after yourself*** and notify the lab staff if any extensive spills have occurred. Exit building if/when an emergency alarm sounds.

Equipment: the BEST local source for darkroom/film equipment purchases is Colonial Photo and Hobby in Orlando, FL. You may also buy materials online at Adorama.com, however not having materials due to shipping time is not an accepted excuse.

M. Assignments

(Additional grades may be administered for attendance, quizzes, artist talks, etc.)

Assignment 1 – The Photogram

Let's think about the elements of design and create some interesting compositions while getting to know the darkroom better. Think about texture and transparency when choosing your objects to use in this camera-less art form.

Assignment 2 – Camera Controls & Movement

Shoot at least two rolls of film concentrating on ISO, Shutter & Aperture. Demonstrate how these controls, combined with light, can demonstrate a freeze frame or blurred moment in time.

Assignment 3 – Light

Shoot at least two rolls of film paying supreme attention to light. How does shooting in the morning differ from shooting in the evening? What color is the light? What angle is the light? Is the light hard and dramatic with lots of shadow or is the light soft/without shadow? Show a variety of light sources and types in each image submitted. **HINT- shoot at different times of the day and pay attention to shadow!*

Assignment 4 – Perspective

Shoot at least two rolls of film focusing on various perspectives and relationships of elements within the frame. Shoot from below, shoot from above, shoot 1-point & 2-point perspective . . . and think about how where you and your lens are shooting from affects the final image your viewer sees. Show a variety of perspectives in each image submitted

Assignment 5 – Home Environment

Shoot at least two rolls of film concentrating on the home environment. Where do you live? Who do you live with? Are there interesting patterns of light in your home? Does your room glow when the sun is setting making your bed seem magnificent? Does your home look particularly interesting when shot from a certain perspective? Do you live with someone? Try out portraiture and show *who* they are! Does the room you/they live in tell you something about identity? Do you have a pet? Does the texture of their coat take on an abstract composition? Do you notice a repetitive pattern in the tiles of your kitchen, which jump to life in the morning sunlight?

Assignment 7 – Free Topic

Shoot at least two rolls of film on whatever topic you choose. What's your fancy: Portrait? Animals? Landscape? Documentary? Be sure to do research on your chosen topic. What artists are known for working in this style of photography? Don't forget, whatever your chosen subject you need to remember these other important determinants: Light, Composition, Camera Control, Perspective, and Narrative. Is there a narrative within the frame? Does the image speak back to the viewer?

Notebook Keep track of all negatives, prints, materials and definitions to be graded at the end of the semester. Take notes on your exposures and use a portion of your notebook as a journal to record your ideas and take notes on artists and lectures. Details: Students are expected to maintain a notebook in the form of a *neat* 3ring binder. This notebook should be used a mental sketchbook for your work, as well as to record lecture definitions & appropriate imagery. In this notebook: keep track of your experiences and thoughts about the work you are making and new artists and photographic work you are seeing. You should archive all negatives, photographic prints, handouts and any other important materials in this notebook. Notebooks will be graded.

Gallery Presentation (Mat/mount your 5 best photographs from the semester)

BE DILIGENT WITH CLEANLINESS AND PRESENTATION.

Journals: Your journal may be a part of your notebook or a separate book. This should act as a day-by-day record of your course experiences. **Each date** we have class needs to be represented in the journal – even if you used the day as a work day (in this situation you should explain how your work day went, what you did, what worked/did not work in relation to your artwork). Use your journal for detailed notes outlining lecture materials and reference artists. Use your journal as a resource for documenting art related ideas and sketches. Use your journal to take notes on reading materials. Use your journal as an inspiration. You may include photographs, handouts, etc. – get as creative as you can while still following academic guidelines.



PGY 2000
History and Aesthetics of Photography
January 14th – May 8th, 2014
Tuesday 9:00 AM – 12:00 PM

Patricia Lois Nuss, Instructor
Room: Building 530, Room130
Daytona State College

E-mail: Info@PatriciaLoisNuss.com
Office Hours: By Appointment

Course Description

This course traces the development of the photographic processes, cites the major contributions to the development of the art and examines contemporary aesthetic thought and practice

Learning Objective

To gain a thorough knowledge of the history of photography and the role this history plays in contemporary photographic aesthetics.

Required Text:

A World History of Photography. Naomi Rosenblum, 4th Ed, New York, Abbeville Press, 2007.
There may also be additional required readings provided by the instructor.

Course Objectives:

- To develop critical thinking and analytical skills, while mastering historical, cultural, conceptual and technical vocabulary in relation to photography.
- For the students to become acquainted with the principle movements and theories of photography and to recognize the changing roles of photography in culture.
- To become well versed in the chronology of the photographic medium as they relate to developments socially, culturally, politically, economically, and aesthetically.

Class Organization:

This class will center predominantly around lectures, occasionally involving class discussions. The lectures will be based off the text, and other sources as deemed necessary by the professor.

Grades:

The final course grade will be averaged as follows:

Tests (three)	75%
Research Paper	25%

Please note: while there is no 'participation' portion of this grade, regular attendance is absolutely necessary for success in this course.

The instructor reserves the right to add grades at any time – such grades may be in the form of quizzes, discussions, attendance at events/artist talks, or essays.

Grade Component Explanations:

Test 1:

Rosenblum, Chapter 1: "The Early Years: Technology, Vision, Users"

Rosenblum, Chapter 2: "A Plenitude of Portraits"

Rosenblum, Chapter 3: "Documentation: Landscape and Architecture"

Rosenblum, Chapter 4: "Documentation: Objects and Events"

Test 2:

Rosenblum, Chapter 5: "Photography and Art: The First Phase"

Rosenblum, Chapter 6: "New Technology, New Vision, New Users"

Rosenblum, Chapter 7: "Art Photography: Another Aspect"

Rosenblum, Chapter 8: "Documentation: The Social Scene"

Test 3:

Rosenblum, Chapter 9: "Art, Photography, and Modernism"

Rosenblum, Chapter 10: "Words and Pictures: Photographs in Print Media"

Rosenblum, Chapter 11: "Photography Since 1950: The Straight Image"

Rosenblum, Chapter 12: "Photography Since 1950: Manipulations and Color"

Research Paper

5-6 pages, typed, stapled, MLA Style, double-spaced, including all sources (at least 6) properly cited through out the paper and in the bibliography. Format all papers with a one-inch margin all around, and 12-point type. Include your name.

Your Research paper must be submitted to the turnitin.com website as well as to the instructor as a hard copy. Information for turnitin.com will be gone over in class.

For the topic of this paper: you may do a formal and contextual analysis of one photograph, compare and contrast two different photographs, execute a critical review of a photography exhibition, or delve into a issue in photography.

For any chosen topic - your original interpretations must be supported by the formal qualities of the photographs and research.

The instructor must approve your topic; propose this topic in class before 03/13. This paper is due on 04/17.

I recommend you utilize the Writing Center when writing your paper. You can call 386.506.3297 to set up an appointment. You can visit the Daytona locations: Education Hall (Bldg 200, Rm 107)/ Karl Learning Resources Center (Bldg 210, Rm 103B) Or access their website at <http://www.daytonastate.edu/cwc/>

Please review the rubric on the next page regarding the grading process for written materials.

Rubric for Evaluating Written Submissions

<p>Criteria for an A range grade:</p>	<p>Writing is clearly organized. Each paragraph relates to others in a well-organized manner. Word usage, spelling, grammar, and punctuation are excellent. All sources are cited correctly and thoroughly. MLA style is used throughout. The paper is the appropriate length, double-spaced, with 1" margins. Pages are numbered throughout. Concepts are clearly and thoroughly expressed. Analysis is logical and thorough. A theoretical position is thoroughly explained and applied correctly to the subject. Specific information from the readings is incorporated into the analysis and critique.</p>
<p>Criteria for a B range grade:</p>	<p>Writing is organized. Each paragraph for the most part relates to others in a well-organized manner. Good use of wording, few spelling, grammatical, and punctuation mistakes. The majority of sources are cited correctly and thoroughly. MLA style is used throughout. The paper is the appropriate length, double-spaced, with 1" margins. Pages are numbered throughout. Concepts are clear and expressed thoroughly for the most part. Analysis is for the most part logical and thorough. A theoretical position has been expressed and applied to the subject. Majority of information from the readings is incorporated into the analysis and critique.</p>
<p>Criteria for a C range grade:</p>	<p>Writing demonstrates sufficient organization. Identification of the central theme may be difficult in some paragraphs. The paper contains an adequate use of wording, grammar, and punctuation. Errors are not excessive. All sources are cited, the majority cited correctly. MLA style is used throughout. The paper is not quite the appropriate length. Margins may be larger than 1". Pages are numbered. Concepts are expressed clearly in most cases but are not expressed thoroughly. Analysis may be flawed in some areas. A theoretical position has been expressed and applied to the subject, but not sufficiently. Majority of relevant course material is used.</p>
<p>Criteria for a D range grade:</p>	<p>Writing is rambling and unfocused. Coherence between paragraphs is almost non-existent. Writing is poor. There are significant deficiencies in word use, grammar, and punctuation. Not all sources are cited. MLA style is used only inconsistently or not at all. Paper is not the appropriate length, or is not double-spaced. Margins may be larger than 1". Page numbers are missing. Concepts are unclear. Analysis is minimal or absent. A theoretical position is poorly explained and applied incorrectly. Minimal course material is used.</p>

Use of Personal Electronic Devices in the Classroom:

Turn off cell phones and place them out of sight while in the classroom. Please, no texting, surfing the web, or checking your email during lectures, discussions, or critiques. Those who repeatedly violate this request will lose course points resulting in a lower course grade. Remain attentive to class activities

Attendance:

Students are responsible for meeting the objectives of this course and for participating in the required learning experiences. Due to the sequential nature of this course, students are required to maintain regular and punctual attendance and be prepared for each class with the appropriate materials. Please come to class ready to take notes, with the material read, and a relevant question or comment prepared.

You are expected to attend all lectures and class periods. You may miss two classes without receiving any formal penalty, however, it is your responsibility to retrieve the information you missed from a fellow student. If you must be absent, come prepared to the next session by contacting a classmate to help you "catch up."

Evaluation:

Tests will be composed of materials from the book and in class lectures, sometimes aided by additional reading materials when necessary. Grades will accordingly be assessed according to these standards.

Written assignments will be evaluated according to quality, a clear development of the thesis, a clear point of view, argued persuasively, number of sources cited, and an adequate number of examples with explanation of how the examples support the thesis, and free of major grammatical and spelling errors. Please see the Rubric for Evaluating Written Submissions.

All papers, presentations, and photographic projects will be assigned a numeric value and graded on a straight percentage scale. The final grade for the term will be calculated on that scale based on a percentage for each assignment.

100% = A +	96% = A	93% = A -
89% = B +	86% = B	83% = B -
79% = C +	76% = C	73% = C -
69% = D +	66% = D	63% = D -
59% = F		

Be prepared to meet all deadlines. Late work (day of) will automatically lose a letter grade; no late work will be accepted after that day unless it is accompanied by an excused absence (documented emergency or sickness) and will result in an F on that assignment. If extraordinary circumstances have affected your ability to complete your work on time, please notify me in *advance* of the deadline.

Note: Modification of the assignments is sometimes warranted. The instructor reserves the right to change work requirements and the schedule as necessary. It is your responsibility to make note of these changes. Any changes will be discussed in-class.

Incomplete Grades:

An incomplete grade will only be given as an exception (illness, family emergency, an unforeseen change in life circumstances, etc.). Additionally, a grade of I may be given only if a student has been attending classes on a regular basis and has completed a majority of the coursework. The request to complete the remaining coursework must be made by the student and agreed to by the instructor. It is your responsibility to arrange for completion of the course and to submit to the instructor all coursework by the agreed upon schedule. According to university policy, any incomplete grade not satisfied by the date published in the term schedule will become an F.

Academic Honesty Policy

Those who cheat in any way primarily cheat themselves; but they also compromise the academic climate. Cheating and plagiarism of any kind will not be tolerated, and will be subject to appropriate referral to the Office of Student Conduct for further action. Please note that self-plagiarism (using work completed in other classes while at DSC or at any other institution) is not acceptable. You may not use work produced for another course, for credit in this class. You may not use work produced in this class for credit in another course. Cheating and plagiarism of any kind will result in an F for the assignment and may, depending on the severity of the case, lead to an "F" for the entire course.

I will also adhere to the highest standards of academic integrity, so please do not ask me to change (or expect me to change) your grade illegitimately or to bend or break rules for one person that will not apply to everyone.

You may view the DSC Academic Dishonesty Policy at:

<http://www.daytonastate.edu/academicintegrity/academicdishonesty.html>

Disability Statement

Daytona State College is committed to providing reasonable accommodations for all persons with disabilities. Students who need accommodations must be registered with Student Disability Services before requesting accommodations from the professor.

- **Daytona Beach Campus** *Building 100 Annex, Suite 108*
- Phone (386) 506-3238
- <http://www.daytonastate.edu/sds/>



**DAYTONA
STATE COLLEGE**

PGY 2000

History and Aesthetics of Photography

Patricia Lois Nuss, Instructor

January 14th – May 8th, 2014

Tuesday 9:00 PM – 12:00 PM

Student Understanding

Please initial each item and sign this form at the bottom. Return it to the instructor today.

1. I understand that there are intellectual standards in this course and that I am responsible for monitoring my own learning. _____
2. I understand that the work of the course requires consistent classroom attendance and active participation and that assigned work must be completed before coming to class. _____
3. I understand the evaluation and grading policies as outlined in the syllabus. _____
4. I understand the academic honesty policy as outlined in the syllabus. _____
5. I understand the participation policy as outlined in the syllabus. _____
6. I understand the attendance policy as outlined in the syllabus. _____
7. I understand the policy on using personal electronic devices in the classroom as outlined in the syllabus. _____
8. I understand that I must visit the course companion website weekly for class materials such as articles, prompts, assessments, and relevant links. _____
9. I have read and fully understand the course syllabus. _____

Print name: _____

Sign name: _____

Date: _____

Preferred Student E-mail: _____