

## **TAM Curriculum Development**

### **General Information**

Course Name: ATLS 2100

Course Number: Image

### **Course description:**

This course introduces techniques, technologies, and concepts of digital image making and manipulation through lectures, projects and critiques. The course focuses on digital photography, digital animation and digital video as a means to formal and expressive ends. This course also contextualizes practices and methodologies of digital imaging within historical and critical perspectives.

This course introduces students to important skills in photographic image creation including lighting, composition, digital manipulation and compositing, printing, animation and other contemporary topics in imaging technology. We will study the history of photo-imaging and examine various forms of output including the fine art print, the projected image, the image on networked devices and the image in social media. We will look at the way photographic images each have their own agenda, and how their meaning changes through time and context.

The overarching theme of the course is that every image has an agenda and by understanding the way images are created we may become more savvy image creators and evaluators.

### **Course objectives:**

#### **Critical Thinking & Theory / History (CT):**

- Students will develop critical image evaluation skills
- Students will learn key developments and practitioners in the history of photographic imaging
- Students will gain an understanding of the manners in which images are used and manipulated for artistic, journalistic, scientific and commercial means
- Students will gain an understanding of the way photo-imaging relates to theories of representation
- Students will gain skills in image manipulation and dissection that will demystify notions of the photographic image as unbiased descriptive truth
- Students will recognize the role of the image in contemporary social identity creation.
- Students will gain an understanding of how differing image media and capture processes affect the way the past and present are conceived of as well as their role in affecting memory

- Students will gain an understanding of the role of camera technology residing outside of normal human-scale vantage points has changed what we see, how we are able to see it, and how this relates to our understanding of the world.

**Design/Creative (DC):**

- Understand and use photographic design principles
- Understand and use the visual language of photography
- Learn to use the camera as a creative tool of selection and expression
- Learn to manipulate the digital image in creative and innovative ways

**Technical (TA):**

- Develop an understanding of camera anatomy and mechanics
- Develop an understanding of the basic principles of light and lighting
- Develop an understanding of photographic observation and seeing
- Students will become versed in the software and hardware necessary for creating and manipulating digital images in both still and motion-based formats
- Students will become versed in mechanisms of image output and sharing via print and online dispersal
- Students will learn pre and post production techniques for both still and motion-based image making

**Credit Hours:**

3 hours

**IMAGE - Course Description, Assignments:**

This course will contain a 1-hour and 15min lecture and a 2 hour and 30min Lab/Workshop with the professor working to explain the concepts, give examples, and also oversee how well students grasp the concepts discussed as they work on assigned projects. There will be three quizzes, a benchmark exam, and three major projects with corresponding treatment statements, presentations and critiques which will be spread over the course of the allotted 15 weeks.

Assignment	Description	Outcomes	Points
Quiz 1	First 3 Lectures, First 2 Readings, First 3 Lynda videos	TA1-3, CT2,	5

Quiz 2	Next 3 Lectures, Next 2 Reading, Next 2 Lynda videos		5
Quiz 3	Next 3 Lectures, Next 3 Readings, Last 3 Lynda videos		5
Benchmark	Must be passed to pass the course. Administered via Edmodo.	CT/H, TA, D	15
Project 01	<p><b>PROJECT 01: PORTRAIT OF THE BLACK SHEEP</b></p> <p>Students will first create headshot portraits of each other on a white seamless backdrop and then integrate photographs from their family history. They will use their own portrait with images of family members to create a new amalgamated portrait of a fictional “black sheep” of the family. They will utilize compositing techniques as well as retouching techniques to create this new persona. Via the process of making this final image, they will learn about portrait photography, lighting, digital retouching, scanning, image resolution, adjustment layers, and print techniques. Conceptually, this project engages with the following topics: the representation of self in photographic images, identity in both printed and online media, and the role of truth in photographic media. In-class references: Alec Soth, Mike Brodie, David LaChapelle, Sarah Small, Chuck Close, Rineke Dijkstra, Nikki S. Lee. Other Artist References: Andres Serrano, Cindy Sherman, Nancy Burson, John Baldessari.</p>	CT1, DC1-4, TA1-4,	25
Project 02	<p><b>PROJECT 02: BOOK OF THIEVES</b></p> <p>Students will create a digital book (a pdf file is the final format) of 5 to 7 POV (point-of-view) images that narrate a story of an individual or group. POV images (google street view, drone, surveillance camera, webcam, wildlife cam, Google car cam, etc.) are a unique source of creative material that is seen more and more in films and in the arts in general. These cameras capture from a</p>	C1,	25

	<p>disembodied vantage point unseen in previous photographic capture which is why we will explore their potential.</p> <p>Additional images and details are to be digitally added to provide clues throughout the book. Images shot to look like google street view may have icons added in photoshop that appear to be from the apps from which they might be taken. You may add lens distortions, grain, etc. to enhance the surveillance look of your images, for example. Through the process of making this book students will learn more advanced layering and selections techniques, layer mask usage, brush creation, use of alpha channels, and photoshop perspective and lighting tools. Conceptually, students will need to consider the role of photography as a time-space capturing method, its role in creating or altering memory, its role in technologically-mediated social experience, the prevalence of surveillance in modern society and the role of the internet as source material in contemporary photographic practice. Use Lightroom's Book module to create and export a pdf of your book. Artist &amp; Process References: Lee Friedlander, Doug Rickard, Jon Rafman (9-eyes.com project), Trevor Paglen, Paul Graham, Ed Ruscha, Image Glitching.</p>		
<p>Project 03</p>	<p><b>PROJECT 03: ENDTRODUCING...</b></p> <ol style="list-style-type: none"> <li>1. You (pair up) will create one Act in the narrative of a short film. You may pick your Genre, though I will assign the Act. You will be creating a 1- to 2-minute piece that must include 1/3 internet appropriated video, 1/3 stop motion video, and either 1/3 green screen footage you have made or simply original live action footage you have shot for this assignment.</li> <li>2. We will show each group's segments in the order of typical narrative structure. The catch here is that each group will be oblivious to the Act and Genre in which others are creating their shorts.</li> </ol> <p>Learning outcomes: Students will learn create stop-motion animation, to storyboard, to edit in a nonlinear editor, and to work as a production team</p>	<p>C1,</p>	<p>25</p>

	<p>with disparate and specialized roles. You will also gain: familiarity with film genres, the creation of meaning through story, the role of the viewer, an understanding of cinematic space, and the role of the camera in cinema and video.</p> <p>Artist references: Michel Gondry, Christian Marclay, Nam June Paik, Saul Bass, Eadweard Muybridge, Etienne-Jules Marey, Kyle Cooper / TheArtOfTheTitle.com, Alfred Hitchcock, Orson Welles.</p> <p>Genres: Western, Film Noir, Comedy, Sci-Fi, Documentary, Faux Doc, Horror, Thriller, Action, etc.</p> <p>Possible Acts: Introductory Title Sequence. Act I - Setup. Act II - Confrontation / Problem. Act III - Resolution. Act IV - Alternate Ending. Act V - Sequel Teaser.</p>		
<b>Total</b>			<b>100</b>

**Work will be evaluated according to the following three key criteria:**

- Conceptual Thinking /Theory / Historical knowledge - proficiency and application
- Design proficiency / Creativity
- Technical Application of skills learned

**Grades:**

A = 94% or higher; 4.0  
A- = 90 – 93%; 3.7  
B+ = 87 – 89%; 3.3  
B = 83 – 86%; 3.0  
B- = 80 – 82%; 2.7  
C+ = 77– 79%; 2.3  
C = 73 – 76%; 2.0  
C- = 70 – 72%; 1.7  
D+ = 67 – 69%; 1.3  
D = 63 – 66%; 1.0  
D- = 60 – 62%; 0.7  
F = 59.9% and below; 0.0

**Required Reading (selections from the following):**

- Sontag, Susan. On Photography. 1st edition. New York: Picador, 2001.
- Wells, Liz. The Photography Reader. Routledge, 2003.
- Heiferman, Marvin. Photography Changes Everything. Aperture, 2012.
- Fulford, Jason and Gregory Halpern. The Photographer's Playbook: 307 Assignments and Ideas. Aperture, 2014.
- Berger, John. Ways of Seeing: Based on the BBC Television Series. Reprint edition. London: Penguin Books, 1990.
- Mitchell, William J. The Reconfigured Eye: Visual Truth in the Post-Photographic Era, MIT Press, 1994.
- Szarkowski, Jon. The Photographer's Eye. Museum of Modern Art, reprinted 2007.

### Required Reading (Articles and Videos):

- [Watch John Berger - Ways of Seeing \(Part 1\) \(video\)](#)
- [Theories of Representation](#) - A PHILOSOPHICAL DISCUSSION OF REPRESENTATION  
International Visual Literacy Association, Cheyenne, 1996  
<http://creative.colorado.edu/~keho2869/image/readings/representation.pdf>
- The New Street Photographers -  
<https://www.theguardian.com/artanddesign/2012/jul/14/google-muse-street-photographers-interview>  
[S](#)
- Exposed at the Tate Modern, London - Exhibition review and article  
<http://creative.colorado.edu/~keho2869/image/readings/exposed.pdf>
- Eadweard Muybridge biography (video)
- Narrative Filmmaking - <http://creative.colorado.edu/~keho2869/image/readings/narrative.pdf>
- Maya Deren - The Camera as Creative Medium -  
<http://creative.colorado.edu/~keho2869/image/readings/Deren.pdf>
- Amos Vogel - Film as subversive art  
<http://creative.colorado.edu/~keho2869/image/readings/Vogel.pdf>

### Technical Manuals / Resources:

Faulkner, Andrew, and Brie Gyncild. Adobe Photoshop CC Classroom in a Book. 1 edition. Adobe Press, 2014.  
Faulkner, Andrew, and Brie Gyncild. Adobe After Effects CC Classroom in a Book. 1 edition. Adobe Press, 2014.  
Team, Adobe Creative. Adobe Premiere Pro CC Classroom in a Book. 1 edition. San Jose, CA: Adobe Press, 2013.

Peripheral articles from these websites as well as other news outlets will be integrated as needed:

- <http://www.aperture.org/> - Aperture, a not-for-profit foundation, connects the photo community and its audiences with the most inspiring work, the sharpest ideas, and with each other—in print, in person, and online.
- Flakphoto.com - ("Flak Photo is an online photography channel that presents the work of artists, curators, bookmakers and photo organizations to a global audience of people who are passionate about visual culture.")
- Petapixel.com - Established in May of 2009, PetaPixel is a leading blog covering the wonderful world of photography. We love photography, and we want to see others love it too. Our goal is to inform, educate, and inspire in all things photo-imaging-related.

## Course schedule:

### CODE:

Lynda (A)  
Critique (C)  
Hack time (H)  
Lecture (L)  
Reading (R)  
Workshop (W)  
Video (V)

LD=Lecture, Discussion Day

WD-Lab, Workshop Day

## Lecture Topics:

1. Light
2. Image Structure (composition) + Exposure
3. Camera Anatomy and Function
4. Photographic Seeing / Visual Language of Photography
5. Subjects: Portrait / Landscape / Still Life
6. Digital Imaging
7. Mobile Photography / Imaging for Networked Devices (Social) -> Glitching
8. Vantage Point / Surveillance
9. Semiotics / Theories of Representation / Theories of the Image
10. The Print / The Photo Book
11. Images In Series / Animation / Cinema / Video

## Corresponding Workshops:

1. Light as Subject / Light painting?
2. Photograph all Basic Principles of Composition + DOF/Motion Exercise
3. Build a Pinhole Camera
4. Seeing vs. Looking (Weston? Eggleston?)
5. DIY Outdoor Portrait + Lighting
6. Scanning (translation of visible light) to create Digital Image
7. Snapchat Groups - connect online live
8. Surveillance Camera Scavenger Hunt / Shoot from Vantage Point of Camera
9. Symbolic image creation - use buzzwords
10. Fine Art Printing / Book Creation
11. Stop Motion Animation + Camera Movements & Framing

Week	Topic	Assignment Due	Material for this Week
------	-------	----------------	------------------------

1	<p>LD: Intros and Fine Print, Bldg Tour, Questionnaire. The Big Question, Rules of Composition. Sign yourself up for Edmodo.</p> <p>WD: Rules of Composition. Exposure Triangle - ISO, shutter speed and aperture</p>		<p><a href="#">Watch John Berger - Ways of Seeing (Part 1)</a>. (V)</p> <p><a href="#">DSLR Part 1: Camera Anatomy &amp; Function</a></p> <p><a href="#">Foundations of Photography - Exposure. (Chapters 1--5)</a>.(A)</p> <p>HOMEWORK: The Visual Language of Photography - <a href="#">The Photographer's Eye</a> (R).</p> <p>HOMEWORK: Photograph three of your closest friends (individually) with even light on a white background.</p>
2	<p>LD: Friends Portraits (C). <a href="#">Project 01: Portrait of The Black Sheep</a>. A Brief History of the Photographic Image (L).</p> <p>WD: Photoshop 01. Lightroom 01 - Library. Portrait Workshop</p>	Q1	<p>Photography Changes Who We Are: <a href="#">Introduction, Reading 01</a>(R).</p> <p><a href="#">Photoshop CC Essential Training: 1st six chapters</a>(A).</p> <p><a href="#">Basic Portrait Lighting</a></p> <p>HOMEWORK: Composite three of your friends together into one person and post jpeg to Edmodo</p>
3	<p>LD: The Portrait (L). Compositing Portraits (C).</p> <p>WD: Visual Scavenger Hunt (The Photographer's Eye). Lightroom 02 - Camera Raw / Develop (W)</p>		<p><a href="#">Intro to Lightroom (Chapters 1--6)</a>(A).</p> <p>HOMEWORK: Post a creatively edited (raw processed face) portrait of yourself to Edmodo.</p>
4	<p>WD: Discussion, reflection. Hack time - Heliographs(H). Scanning - flatbed and film</p>		<p><a href="#">Photoshop CC Essential Training: Chapters 7--14</a>.(A)</p>
5	<p>LD: <a href="#">Theories of Representation</a> (L).</p> <p>WD: Black Sheep (C).</p>	P01	<p><a href="#">Handout: How to Critique</a></p>
6	<p>LD: Project 02: <a href="#">Book of Thieves</a> project 02 assigned. POV Cameras, Surveillance, Google Street View Photographers</p> <p>WD: Mobile phone photography</p>	Q2	<p><a href="#">Arnold Daniel</a>(R), "World's best Instagram photographer."</p> <p>HOMEWORK: brainstorm (sketch, draw, scheme) storyboard images.</p>
7	<p>LD: Street Photography, Imaging for Networked Devices.</p>		<p>Doug Rickard and Exposed exhibition article (R)</p>



	Discussion: Arnold Daniel. Videos: Doug Rickard, Robert Frank, Garry Winogrand. WD: Surveillance Scavenger Hunt. Photoshop affectation of imagery for surveillance (POV) look and feel.		
8	LD: Storyboard And Project 02 brainstorming. Artist Books. WD: Print Workshop		
9	LD: Imaging for Networked Devices WD: More Photoshop / Image Glitching	Q3	Reading - The Vulnerability of the Digital Image
10	Project 02 Critique.	P02	<a href="#">Eadweard Muybridge biography</a> (V)
11	LD: Images in Series WD: Photoshop + Lightroom Book Module		<a href="#">Narrative Structure in Film</a> <a href="#">Maya Deren: The Camera As A Creative Medium</a> (R).
12	Project 3 assigned. Video 101 + A Brief History of Film & Video. <a href="#">DSLR Video 01</a> . WD: <a href="#">Adobe Premiere 1</a> – editing techniques		<a href="#">DSLR Video 02</a> <a href="#">Video for Photographers 01</a> (A).
13	LD/WD: Camera angles and framing. WD: Photoshop animation. Stop motion animation with Video		Saul Bass, Kyle Cooper - Famous Film Title Sequences. Video artists, Telephones (1995) by Christian Marclay. Stop Motion Examples.  Framing for Cinema: <a href="http://nofilmschool.com/2015/02/composition-framing-help-tell-great-stories-cinematography">http://nofilmschool.com/2015/02/composition-framing-help-tell-great-stories-cinematography</a>
14	LD: Study Guide questions. WD: Lab Time / Green Screen		<a href="#">Amos Vogel</a> (R).
15	LD: FCQ/ Benchmark Exam WD: Final Critique	P03	<a href="#">(Study Guide)</a> .

Readings must be completed before each class. Not all assigned texts will be discussed in class or covered in the class lectures but they will inform all of the work we do both in and outside of class.

