



## Course Syllabus Digital Photography Fall 2018

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Instructor: Ms. Joyce Symoniak

Office: 630-907-5916

Room: Art Studio E107

Direct line: 630-673-1078

Office Hours: 2:30 – 4:30 M-F

Email: [jsymoniak@isma.edu](mailto:jsymoniak@isma.edu)

Meeting Days: A and C 8:10-9:50  
B and D 12:30-2:10

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**Course Level: Beginning Level**

**Prerequisite: None**

This is an introductory course dealing with small format digital techniques. Students will have the opportunity to express themselves through the medium and build confidence in their ability to create and appreciate art. Students will utilize and become familiar with several technical methods in the production of Photographic imagery as well as wrestle with aesthetic issues and their meanings. Students will demonstrate their learning through the production of a photographic portfolio, self-assessment, and reflective thinking. The core of the course will be on the composition of good photos through studying the Elements of Art and the Principles of Design. Emphasis will be placed on hands-on problem solving, aesthetics and reflection.

**Essential Content:**

1. Technical Proficiency: Identify fundamentals and develop muscle memory/automatically through practice.
  - Students will learn how to use a camera and equipment related to the exposure of film and electronic imagery. Students will learn how to process film with appropriate materials and equipment. Students will learn how to produce imagery both in and out the darkroom. Students will learn alternate methods of imaging such as cyanotypes and pinhole photography.
  - Understand the tools, techniques, and terminology used in the creative and productive process.
  - Select and accurately use appropriate artistic, stylistic, and interpretive terminology.(IL26a.)
  - Analyze and critique the effect of materials, techniques, and processes on the production and interpretation of art.
- Production Technique: combining and processing cognitive skills on a continuum.
- Problem Solving: inquiry, experimentation, application and transfer of knowledge.

- Collaborative Learning: Teamwork and leadership opportunities within the parameters of an ethical framework
- Aesthetic Development: Explore creativity through the interconnections of culture, design, and historical genre
- Aesthetic Appreciation/Lifelong learning: magnify personal perception of beauty, meaning, value, intent, & emotional content
- Aesthetic Experience: Synthesize the identified core elements into the resultant product.
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#### **Standards:**

- Artistic Process: *Creating*: Conceiving and developing new artistic ideas and work.
- Artistic Process: *Presenting*: Interpreting and sharing artistic work.
- Artistic Process: *Responding*: Understanding and evaluating how the arts convey meaning.
- Artistic Process: *Connecting*: Relating artistic ideas and work with personal meaning and external context.

#### **Objectives:**

- Develop automaticity in skills, concepts & processes that support and enable complex thought.
- Developing muscle memory and repetition in order to fabricate a piece of art.
- Use appropriate technologies as extensions of the mind.
- Selecting equipment & tools that will allow for creative endeavors.
- Recognize, pursue, and explain substantive connections within and among areas of knowledge; having the ability to recognize connections between the arts and other content-based curricula and cultural relationships to extend understanding and lifelong learning.
- Recreate the “beautiful conceptions” that give coherence to structures of thought.
- Visual thought structure which results in the beautiful conception continuum or an aesthetic experience through experimentation & exploration of the arts.

**Text(s) / Materials:** Students will receive a series of teacher generated handouts and worksheets. Supply fee may be required.

#### **Instruction Design and Approach:**

- Opportunities to produce solutions to design problems
- Production of artwork or artifacts.
- Lecture presentations, demonstrations, & critiques.

#### **Learning Groups**

Students will work *individually\** on most projects, collaborating in small groups at times for formative assessments and in class groups for critiques.

The creation of artwork is problem centered. Students will explore individual approaches to materials, procedures, technology, ideology, iconography, & historical/cultural associations to create their original artworks.

## **STUDENT EXPECTATIONS**

### **Attendance:**

Students must make up all missed work. Numerous absences will diminish a grade.

### **Late work, Academic & Personal Integrity:**

- Hand in your work on time. *One letter-grade reduction or a 10% grade reduction per day for all assignments.*
- Always hand in original work. *If you are caught plagiarizing, you will be referred to the Dean of Students.*
- Students are always expected to behave respectfully and appropriately. *Otherwise, dismissal from classroom.*

### **Clothing:**

- Please wear shoes (not sandals).
- Keep purses and book bags on the floor - please do not 'wear' them.
- Please wear clothing that allows you to work freely, without concern for art materials that may get on your clothing.
- Please wear shirts or tops and pants that do not reveal undergarments.

### **Respect for Supplies:**

- Always respect the tools we use in the process of making art - this includes conserving supplies.
- Always leave the art supplies in the art room unless you are given a 'take-out' pack for homework.
- Students will be held financially accountable for broken, lost, or misused supplies and equipment.

### **Safety and Sensory issues:**

Creating art can pose sensory and safety issues. If there are situations in class where safety is a concern, instructor will instruct you how to deal with these in a safe manner. *If you have any sensory issues with a project procedure, you must let me know immediately.*

### **Clean-up:**

We are a community and as such, should always be willing to clean up the area both for yourself and others when they need assistance.

**Assessment Philosophy:**

Because this is a studio course in which production aesthetic awareness and capacity is the emphasis, assessment will be based upon a number of related factors. These factors include:

- Ability to follow instructions and meet deadlines.
- Ability to complete projects/assignments
- Tenacity (work ethic)
- Issues relating to craftsmanship
- Issues relating to creativity, aesthetics, and artistic originality
- Ability to work safely and clean up after oneself and pitch in with general studio cleanup
- Ability to self-reflect on one's own performance and/artwork
- Ability to conserve and recycle
- Ability to use and recognize appropriate terminology and procedures
- Issues relating to attendance and ethical behavior
- Ability to discuss artwork as it reflects aesthetics and social significance

**Pre-Assessments:**

Most units will begin with a Pre-Assessment to determine unit content.

**Formative Assessments:**

Methods:

- One-on-one conversations
- Small group conversation
- Individual or group critiques

**Summative Assessments:**

Summative Assessments will be given at the end of each unit or project using numerical grades in PowerSchool

- Some exams or quizzes
- Creative 'artifacts' produced by the student (assessments based upon specific criteria given to students at the beginning of each unit. Student will submit their own graded rubric along with their project.)
- Student will keep all their artwork/artifacts related to the course. This will be in digital format via an electronic portfolio.

**GRADE SCALE:**

A = 100-94% A- = 93-90%

B+ = 89-86% B = 85-83% B- = 82-80%

C+ = 79-76% C = 75-73% C- = 72-70% D = 69% >

**INSTRUCTIONAL STRATEGIES: (see below)**

Demonstrations

Lectures  
Critiques

**GRADING CRITERIA:** Grades for the course will be determined in the following manner:

50%: Classroom/Group Participation

- Portfolio Presentation
- Studio Projects
  - Concepts/objectives have been met
  - Completion of project
  - Creativity, originality
  - Proper craftsmanship
  - Developing manual and technical skills
  - Developing perceptual skills
  - Class Participation
  - Daily work habits Care of supplies and equipment
  - Time on task
  - Group interaction
  - Studio interaction
  - Studio activities participation
  - Attendance and promptness
  - Preparation for class (materials)
  - Cooperation

30%: Test, Quizzes, Individual Assessments

- Homework

20%: Written Components

- Class critiques
- Research
- Self-evaluations
- Vocabulary
- Written critiques
- Exams
- Oral presentations Research

**Week 1:** Introduction to course, understanding materials and equipment. History of photography unit and advancements, research paper on; advancements into the world of technology. (How did technology change and how art change technology, what was the impact of each?) Project One, getting to know your camera. Learning about equipment and getting assigned teams, cameras and computers.

**Week 2:** Project 2 and 3. Project 2 will be done outside of class, for the written research is important to the understanding photography and the artists behind the lens. Length of Unit

Introduction to digital art and photography, learning about the movement from box cameras to digital. Project 3 is based upon how the student will learn to view images. Using photography and printmaking.

**Week 3:** Developing a field study of subject matter. Learning Rule of Thirds and computer based editing. Understanding color theory in photography and how it impacts your images. Homework includes completing a color wheel and using color theory for project 4.

**Week 4:** Understanding of photo papers, combining photography and technology. Understanding the benefits of and draw backs of both. Learning about Photoshop and how to use it correctly to enhance colors and crop images correctly. Working in teams to share computers along with completing homework. Students may use computers in the library to complete homework and work on cropping images.

**Week 5:** Projects creating collage of photography in Photoshop, scanning and moving images, further understanding of technology in Photography. Starting to explore ISO and how to use your camera to its fullest. After this week images will no longer be set for automatic, students will be asked to use metadata and ISO settings on all images. (Combining projects 2-4 to create more images.)

**Week 6:** Learning about the camera, ISO, Apertures, F stops. Project 6, working with varied aperture settings and adjusting your ISO to create images of motion and movements. Use metadata to record all settings, adding dates and times.

**Week 7:** Lightroom and how the process works. Working on freezing action, project 7. Using F stops and adding the learned information with ISO settings and aperture settings to further your understanding of your camera. Homework will include research of setting up motion, taking images will involve out of school work.

**Week 8:** Introduction into taking portraits. This will involve learning how to get candid moments, and then following through with model release and the importance of such releases. Such candid moments will then be brought into Photoshop for minor corrections, of light and balance.

**Week 9:** Themed digital works, research into photographer of choice. Creating similar projections. Starting in studio setups and lighting. Abstracts through the eyes of the photographer will be reviewed and students will start to gain understanding of the importance of photography. Science study of flowers and the abstraction, bisection of such will be studied. Project 9 will be started for this better understanding of the importance of knowing how to use ISO.

**Week 10:** Project work and open studio time

**Week 11:** Creating an E-portfolio. How to create one and its importance. Work on physical portfolio in order to gain understanding of how to achieve a good portfolio and why it is important to have one, even in the sciences.

**Week 12:** Putting all the stages together. Understanding how all processes work together. Continued studio work taking images of food, and the importance of timing. Changing up studio setups and the effects of such changes can affect your images for the best possible lighting effects. Photo enhancement is not allowed for Project 12.

**Week 13:** Using multimedia techniques in understanding complex forms within a portrait and still life photography. How a photographer could combine different studio effects, ISO, F- stops and lighting effects to create pleasing images without using technology, students will follow directions on combining ideas in Project 13 and 14.

**Week 14:** Development of a portfolio, revisiting the importance of field studies.

**Week 15:** Working towards portfolio completion and final presentations.

**Week 16:** Final Project and portfolios

**Week 17:** Presentation Design, Final presentations.

Complete Calendars will be given out during week 2. Teacher has the right to make changes to projects and to calendars.

#### **CHEATING & PLAGERISM**

- Cheating is the act of obtaining or attempting to obtain credit for work by the use of dishonest, deceptive, or fraudulent means.
- Plagiarism is the act of taking ideas, words or specific substance of another and offering them as one's own.

Cheating, plagiarism, and falsification of student work, including documents will be submitted to Katie Berger for review.



## Digital Photography Fall 2018

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Telephone: 630-673-1078

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Email: jsymoniak@isma.edu

Office Hours: 2:30 – 4:30 M-F

Meeting Days TBA

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### **AGREEMENT**

*(please sign and return to the instructor)*

I have received, read, and understand the course syllabus for Digital Photography

The instructor has, within the structure of the class, explained the material contained within the syllabus.

**Student Signature:** \_\_\_\_\_

**Printed Name:** \_\_\_\_\_

Contact Information (please print clearly):

**e-mail address:** \_\_\_\_\_

**Alternate e-mail:** \_\_\_\_\_

**Cell phone number:** \_\_\_\_\_