

ART 292 Digital Art Photography

3-credit hours

Spring 2012

Nil Santana

Office: DM 221 - x2155

Class hours: TR 8:00am - 10:50am

Office hours: MWF 3:00p.m. - 6:00p.m.

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Course Introduction

Digital Art Photography is a continuation of basic skills learned in previous photography courses. However, emphasis is placed in critical analysis of the photographic process as an art form, and the development and understanding of image making in visual culture. Photography has changed radically over the last few years, and despite the initial suspicion of certain elements of the "photographic community," who either complained about the inferior quality of digital equipment or raised ethical questions about manipulating images, digital photography is here to stay.

Catalog Description

Explores digital photography and digital camera operations, covering lighting, composition, exposure, and image editing. In this course students will study the fundamentals of digital photographic concepts as well as experimental processes. Basic computer skills are required. This course is designed for art and design majors, but non-art majors can register with instructor's approval.

Course Objectives

During the semester, students will:

- Learn advanced techniques of photo composition, camera operation and technical vocabulary
- Explore various ways of image-making throughout different photographic devices/equipment
- Lab work involves advanced image manipulation, out-putting prints, and creative solution of assigned problems

Outcomes/Competencies

COMPETENCIES	MEASURABLE INSTRUMENTS	MEASUREMENT STANDARDS
• Know to take pictures with different types of digital cameras and devices. • Recognize technically correct exposures, focus, and composition. • Know various types and applications of light, and light modifiers. • Perform software image editing and adjustments.	Projects	Note: see rubrics applied to overall grading criteria for all projects.
• Retain the craft, aesthetically and historically through the study of examples, critiques and readings of texts and other photographs. • Develop proper vocabulary pertinent to field	Quizzes	A: 90% (or above) answers are correct. Excellent use of terminology. Recognition of techniques and processes, as well as historical facts. B: 80% correct answers. Student has good comprehension of some process, techniques and historical facts. C: 70% correct answers. Answers are simplistic or superficial. Student has an average grasp of content. D: 60% correct answers. Terms and ideas are not relative to content. Student does not demonstrate understanding of right concepts. F: Below 60% answers correct, or none at all.
• Express and examine concepts.	Verbal presentations	A: Excellent articulation of ideas, and feedback to other students as response to inputs and overall reaction from projects. Student makes eye contact and is willing to engage in conversation. B: Good use of technical vocabulary, and response to peer review. C: Average use of concepts. Student presents shallow ideas, and misunderstanding vocabulary. D: Poor use of vocabulary. Makes little or none eye contact. F: Student fails to present work.

Activities

- Lectures, demonstrations and class discussions
- Reading of selected articles, handouts, magazines and web sites
- Informal individual critiques of student work in progress*
- Group critiques of assigned projects (final presentations)*
- Lab work (The lab will be open for additional time outside of class for students to complete)

assignments. Lab hours will be posted.)

- Online participation throughout class-blog discussions and comments.

Note: you are expected to write at least 4 comments, and encouraged to add 1 post of your own thinking (not just a link to another website or blog, leave some comments, your opinion, what you think about the work linked, etc). Attention: any post/comment created after April 22 won't count for your blog activity.

Critiques

Critiques of assignments are important to the progress of each individual in the class, and to the success of the course itself. Critique fosters development of an ability to verbalize visual concepts, and will help you learn to see actively.

Critiques are a time for articulating your ideas and formal decisions, and for discovering how your creative products communicate through larger systems of representations, visual associations, memory, metaphor, and the history of knowledge and materials. Participation in critiques will be considered in grades for all assignments.

Required Texts

Available at the ACU Campus Store

An Advanced Guide to Digital Photography by Vincent Oliver

Publisher: AVA Publishing

ISBN-10: 2884790527

ISBN-13: 978-2884790529

Basics Photography: Composition by David Praker

Publisher: AVA Publishing

ISBN-10: 2940373043

ISBN-13: 978-2940373048

Additional Recommended Texts

Available at the ACU Library

Art Photography Now, by Susan Bright

Vitamin Ph, by Rodrigo Alonso

Photo Art, by Uta Grosenick

Street Art, Street Life, by Lydia Yee

Art and Photography, by David Company

Faith and Learning

As Christians, photographic images can be uplifting, and useful in conveying the 'reality' of our lives as living testimonies of Christ's love for humanity. Through photographs we can reflect on our role and practice, we can share our faith with others and document important events such as mission works, etc.

Class Attendance

Excused absences are still counted in the total number of absences. The fact that an absence is excused means only that the student has the opportunity to make up the work missed during the absence without penalty to his/her grade. It is the responsibility of the student to make arrangements with the professor to complete the work in a time frame agreeable with the professor.

In Fall and Spring semesters:

3 unexcused absences are allowed in this class.

After these absences have been used, grade penalties will be assigned as followed:

1. After 1 absence, students will have their course grade lowered by one letter grade, 2 absences, two letter grades.
2. Students who have more than 2 absences will be given a failing grade in the class (excused absence are death in the immediate family, documented illness, official ACU-sponsored trips).
3. Arriving tardy 3 times equals one absence that counts against the permitted ones.
4. Students who participate in official University activities (athletics, debate, band, etc.) must provide the required University form one week in advance.
5. Leaving class early without permission from the instructor will be counted as a class absence.

Dress Code

Please follow the dress code outlined in your Student Handbook. You may be asked to leave class if you are not dressed according to the guidelines. Thanks for your cooperation.

Late work policy

Late work will be accepted, however student will be penalized 15 points on assignment (and student won't be able to participate on project critiques). Please do not wait until the end of the semester to try to work out specific problems. Come by and talk to me to make arrangements as problems arise.

ADA Compliance Statement

Abilene Christian University is dedicated to removing barriers and opening access for students with disabilities in compliance with ADA and Section 504 of the Rehabilitation Act. The Alpha Scholars Program facilitates disability accommodations in cooperation with instructors. In order to receive accommodations, you must be registered with Alpha Scholars Program, and you must complete a specific request for each class in which you need accommodations. If you have a documented disability and wish to discuss academic accommodations, please call our office directly at (325) 674-2667.

Academic Honesty Policy

Turning in the work or images of another artist as one's own on any assignment (or any other activity which might be defined as cheating or plagiarism) will result in a minimum penalty of an automatic F for all perpetrators on each assignment. Violations of academic integrity and other forms of cheating, as defined in ACU's Academic integrity policy, involve the intention to deceive or mislead or misrepresent, and therefore are a form of lying and represent actions contrary to the behavioral norms that flow from the nature of God. Violations will be addressed as described in the policy. While the university enforces the policy, the most powerful motive for integrity and truthfulness comes from one's desire to imitate God's nature in our lives. Every member of the faculty, staff and student body is responsible for protecting the integrity of learning, scholarship and research. The full policy is available for review at the Provost's office web site (<http://www.acu.edu/campusoffices/provost>) and the following offices: provost, college deans, dean of campus life, director of student judicial affairs, director of residential life education and academic departments.

Grading Factors

The final grade will be composed of 7 studio projects, 3 exercises, 2 quizzes, and class participation. In Digital Art Photography classes a scale will be used as follows:

7 Projects (50% final grade)

3 Exercises (20% final grade)

2 Quizzes (10% final grade)

Class participation (20% final grade)

*Grade Scale:

A (100-90)

B (89-80)

C (79-70)

D (69-60)

F (59-0)

*See rubrics for detailed grade assessment

Department of Art & Design/ACU

ART 292 – Digital Art Photography

Nil Santana

Project list

Project 1: Seeing Things

Background

Photographers are keenly observant and constantly seeking visual treasure on their daily travels. They search for juxtapositions, sequences, new viewpoints, and looking out for reflections, refractions, symmetries, and shadows. They experiment widely with cameras, new and old, with film stock and printing, with focus, long exposures, double exposures, and light.

Assignment

Create a variety of images, by experimenting/combining different techniques, and visual languages. Photograph various subject matter, including people and objects. This assignment is an exercise to looking at things from different perspectives, close-up details, and abstractions. For this project, you *MUST* photograph through various lenses, glasses, plastics, with the intent to distort light (no digital (Photoshop) distortions allowed!). Feel free to build contraptions, models, change objects if needed.

Criteria

A minimum of 50 shots (personal digital archive)

Print and mount 3 *final pictures*

8×10 – print size (vertical or horizontal)

14×16 – white matte-board

Image resolution must be @ 300dpi

No low-res output

Upload final images to 'drop box' folder, or email them to Nil.

Calendar

Brief: Tuesday, Jan 25

First batch of images – Thursday, Jan 27

Narrow selection, select and print final images – Thursday, Feb 3

Final Presentation – Tuesday, Feb 8

Grade Criteria

Presentation – 20%

* Project participation/discussion in class – 20%

Creativity/content – 50%

Craftsmanship/dimension – 10%

Project 2: Reflections

Brief

The goal of this exercise is to explore another way of looking at things, and to produce mirrored or reflected images.

Choose any subject matter for this assignment, take as many pictures as you wish, and then post-process them in Photoshop, creating various reflected and flipped effects. Strong perspective lines, geometric shapes and textures provide great results. Also, try reflections out of mirrors or any reflective surface, look for 'natural' reflections and symmetry; same reflected effect can also be made out of other objects.

Process

1 – Select different models, architectural elements and/or objects for this exercise

2 – Explore perspective, lines, shapes, textures

3 – Mirror the images using Photoshop, or create reflected effects throughout mirrors, etc.

4 – Save your images and compile them into a PDF booklet

Criteria

A minimum of 50 shots (total digital archive)

1. Print and mount 3 final pictures done through different techniques (e.g. from existing image, new image, mirrored, etc.)
8×10 – print size (vertical or horizontal)
14×16 – white matte-board
Image resolution must be @ 300dpi
No low-res output
Upload final images to 'drop box' folder, or email them to Nil.

2. Digital presentation (PDF) of 15 images

Note: compile images in one single file (document) as PDF booklet. Instructions will be provided soon.

Calendar

Final Presentation – Tuesday, Mar 01

Grade Criteria

Presentation – 20%

* Project participation/discussion in class – 20%

Creativity/content – 50%

Digital presentation (PDF) – 10%

Project 3: Creative Portrait

Background

1. Alter Your Perspective

Most portraits are taken with the camera at (or around) the eye level of the subject. While this is good common sense – completely changing the angle that you shoot from can give your portrait a more interesting factor. Get up high and shoot down on your subject or get as close to the ground as you can and shoot up. Either way you'll be seeing your subject from an angle that is bound to create interest.

2. Play with Eye Contact

It is amazing how much the direction of your subject's eyes can impact an image. Most portraits have the subject looking down the lens – something that can create a real sense of connection between a subject and those viewing the image. But there are a couple of other things to try:

A. *Looking off camera* – have your subject focus their attention on something unseen and outside the field of view of your camera. This can create a feeling of candidness and also create a little intrigue and interest as the viewer of the shot wonders what they are looking at. This intrigue is particularly drawn about when the subject is showing some kind of emotion (i.e. 'what's making them laugh?' or 'what is making them look surprised?'). Just be aware that when you have a subject looking out of frame that you can also draw the eye of the viewer of the shot to the edge of the image also – taking them away from the point of interest in your shot – the subject.

B. *Looking within the frame* – alternatively you could have your subject looking at something (or someone) within the frame. A child looking at a ball, a woman looking at her new baby, a man looking hungrily at a big plate of pasta.... When you give your subject something to look at that is inside the frame you create a second point of interest and a relationship between it and your primary subject. It also helps create 'story' within the image.

3. Break the Rules of Composition

There is a lot of 'rules' out there when it comes to composition and it can be a love hate relationship with them. My theory is that while they are useful to know and employ that they are also useful to know so you can purposely break them – as this can lead to eye-catching results.

The Rule of Thirds is one that can be effective to break – placing your subject either dead centre can sometimes create a powerful image – or even creative placement with your subject right on the edge of a shot can sometimes create interesting images.

Another 'rule' that we often talk about in portrait photography is to give your subject room to look into. This can work really well – but again, sometimes rules are made to be broken.

4. Experiment with Lighting

Another element of randomness that you can introduce to your portraits is the way that you light them. There are almost unlimited possibilities when it comes to using light in portraits.

Side-lighting can create mood, backlighting and silhouetting your subject to hide their features can be powerful. Using techniques like slow synch flash can create an impressive wow factor.

5. Shoot Candidly

Sometimes posed shots can look somewhat.... posed. Some people don't look good in a posed environment and so switching to a candid type approach can work.

Photograph your subject at work, with family or doing something that they love. This will put them more at ease and you can end up getting some special shots with them reacting naturally to the situation that they are in. You might even want to grab a longer zoom lens to take you out of their immediate zone and get really paparazzi with them. I find that this can particularly work when photographing children.

6. Introduce a Prop

Add a prop of some kind into your shots and you create another point of interest that can enhance your shot. Yes you might run the risk of taking too much focus away from your main subject but you could also really add a sense of story and place to the image that takes it in a new direction and gives the person you're photographing an extra layer of depth that they wouldn't have had without the prop.

7. Focus Upon One Body Part – Get Close Up

Get a lens with a long focal length attached to your camera – or get right in close so that you can just photograph a part of your subject. Photographing a person's hands, eyes, mouth or even just their lower body... can leave a lot to the imagination of the viewer of an image. Sometimes it's what is left out of an image that says more than what is included.

8. Obscure Part of your Subject

A variation on the idea of zooming in on one part of the body is to obscure parts of your portrait subject's face or body. You can do this with clothing, objects, and their hands or just by framing part of them out of the image. Doing this means that you leave a little to the imagination of the image's viewer but also focus their attention on parts of your subject that you want them to be focused upon.

9. Take a Series of Shots

Switch your camera into 'burst' or 'continuous shooting' mode and fire off more than one shot at a time. In doing this you create a series of images that could be presented together instead of just one static image. This technique can work very well when you're photographing children – or really any active subject that is changing their position or pose in quick succession.

Brief

A good portrait shows more than merely what someone looks like. It captures an expression, reveals a mood, or tells something about a person. Props, clothing, or a view into the subject's environment are not essential, but they can help show what a person does and gives a hint about who the person is. A portrait attempts to express the character of a person and pin down the sitter in the hierarchy of their world, socially and physically, showing status, authority, and significance. A portrait offers into a person beyond the details of appearance, revealing unknown sides of his or her character or showing a fresh perspective on someone we know well.

As art photographer, you've been asked to create a series of portrait photographs for a group exhibition. Your photographs will be used in collaboration with others, compiling a larger body of work. So visually explore variations of the subject matter, consider unexpected results, compositions, etc.

Criteria

3 Final images* (printed and mounted)
Minimum size: 8×10

*Portraits can either be from same person or different sitters. You can also make self-portraits.

Presentation

Project is due on Thursday, Mar 24 – be ready for presentation and critique

Project 4: Alternative Cameras

Background

Experiment, experiment, experiment!

We are back to the experimentation mode. This assignment is an exercise on looking at things from a camera's point-of-view — that is, think about the capabilities of each device you choose for your pictures. They all offer different results: a scanner 'photographs' based on a moving reading unit, cell phones provide low-res images, digital pinhole gives you alternative looks, toy cameras result on unexpected compositions, and so on.

Brief

As 'art photographer,' you've been asked to collaborate on an art exhibit exploring the possibilities of a myriad of camera formats and applications. Consider wide range of cameras (see suggestions below) as the subject matter is open to anything. Avoid Photoshop effects, and use manipulations wisely (levels, contrast, toning, etc.)

Possible formats: digital

Scanner
Web cam
Video camcorder
Digital pinhole
Cell phone
Surveillance camera

Possible formats: analog

Holga
Diana
Toy camera
OTU
Instant Film
Fisheye

Criteria

2 framed images (print size: 8×10, mounted on white-matte boards, frame size 16×20: get them from Beverly)
3 matted images (mounted on white-matte boards only)

Total of 5 images

Presentation

Project is due on Thursday, April 14 – be ready for presentation and critique.

Grade Criteria

Subject exploration, visual representation	30points
Creativity, concept	30points
Execution/technique	20points
Visual/Verbal Presentation	20points

References:

<http://www.lomography.com/>

Project 5: Moving Picture

Brief

This next project brings us closer to the discussion between photography and video, where the two intersect and relate to each other. You can shoot this next project with a camcorder, or a DSLR with video capabilities. Once you have the footage, use video editing software for final image/time adjustments such as iMovie, FinalCut Pro, or Premier.

Choose ONE of the themes below for your moving pictures project:

1 – *Portrait*

2 – *Landscape*

Orientation: landscape

TRT: 1 min

Deadline

Thursday, April 21

Grade Criteria

Subject exploration, visual representation	30points
Creativity, concept	30points
Execution/technique	20points
Visual/Verbal Presentation	20points

Samples & Ideas:

Andy Warhol's screen tests

<http://www.youtube.com/watch?v=ln1c5O3bNeg&feature=related>

Alexx Henry: Living Art projects

<http://www.alexshenry.com/>

Bill Viola: The Quintet of the Astonished

<http://www.youtube.com/watch?v=MR9av-l35ME&feature=related>

Project 6: Time-lapse Photography

The compression of time

Background

It is accurate to credit Eadweard Muybridge with the early stages of time-lapse photography, demonstrated by his work of a horse captured frame by frame in motion. His work preceded the celluloid film-strip we use today. Rumor has it that in order to settle a wager of whether a running horse is briefly mid-air with all four hooves losing contact with the ground, Muybridge setup a complicated rigging of 24 cameras. He used trip wires to trigger the shutters of the cameras as it strode by. Once strung together, of course, a "moving picture" was created which revealed that all the hooves do, in fact, actually leave the ground.

Today, film is typically captured at 24 or, in some HD applications, even 60 frames per second. By stringing the images together rapidly of course, you get the feeling of seamless motion. When we talk about time lapse, in contrast to what Muybridge was attempting, slowing down a real event, we are more interested in speeding up an event. Although you still string multiple images together, as in the Muybridge experiment, the difference is that you program the camera to pause slightly between each photo. You then run these frames together at a common speed, i.e. 24 frames per second. By doing this, you create the illusion of watching an event occur many times faster than it did. The first recorded use of this technique was done by the *cinemagician* Georges Méliès in a feature film called *Carrefour De L'Opera* in 1897. Of course many others soon followed.

Brief/Criteria

For this project, you will choose a moving subject-matter which motion can be displayed in a video format. The video must be composed of time-lapse photography (hundreds (or thousands) of shots) compiled and edited with software (Final Cut Pro), exported as QuickTime movie. By default, a time-lapse photography project is inherently conceptual, and deals with the idea of time compression (or extension). So think in terms of time being extended over time itself. Events that take a certain amount of time to happen, but can be displayed in shorter time span: clouds moving on the sky, sun rising/sunset, cars on streets, analog clock hands, etc.

Size and Total Running Time (TRT) TBD.

Deadline

Thursday, April 21

Grade Criteria

Subject exploration, visual representation	30points
Creativity, concept	30points
Execution/technique	20points
Visual/Verbal Presentation	20points

Samples

Ross Ching (also, make sure to watch his making of video)

<http://rossching.com/eclectic30>

Nicole Young (teaches how to do time-lapse video)

<http://vimeo.com/3340273>

Timescapes (beautifully made, landscape photography)

<http://timescapes.org/>

Brian Stark (art & design alumnus)

<http://vimeo.com/user3337735>

Project 07: Final Project

Develop a *body of work* that becomes a representation of your style, your photographic vision – your visual voice. Use conceptual thinking in the creative process; expand your visual vocabulary by experimenting with new techniques and approaches.

The primary intent of this project is to help you refine your skills and use of cameras as an instrument along with an in-depth investigation of various techniques, to enhance visual impact and memorability.

Project outcomes/objectives:

- Create a portfolio of your work.
- Improve level of communication through a better understanding and application of concepts and photographic principles.
- Gain a better understanding of focusing and marketing your unique talent.
- Find/create a 'signature' in your imagery that becomes part of your style

Criteria

- Define your concepts/approaches:
 - Subject matter: content
 - Visual language (mood vs. literal vs. metaphoric), image treatment, etc.
- Minimum number of pieces: 10
- Size and output technique TBD

Calendar

Nov 08: Brief/individual discussion about concept

Nov 10 – 13: Thumbnails, sketches, initial imagery

Nov 17 – 29: More images, final selections. Initiate outputting final prints (WORK MUST BE READY BY THE WEEK AFTER THANKSGIVING)

Dec 1 – Work final details, output

Presentation: Finals week (TBA)

Grade Criteria

Subject exploration, visual representation	30points
Creativity, concept	30points
Execution/technique	20points
Visual/Verbal Presentation	20points

Application for a New Course v7.3

Instructions:

The first four pages of this document provide instructions, example competencies, and a syllabus checklist. These four pages are for the course-developer's use, and do not need to be submitted along with the application.

Sequence:

- Consult with the Office of the Registrar to obtain course number.
- Consult with the Curriculum Office to discuss the degree plan and course number.
- Complete the New Course Application
- Create the course Syllabus – *See the associated Syllabus Checklist*
- Submit both paper and electronic versions of the Application and Syllabus to the Adams Center
- *Adams Center schedules review appointment within ten days of receipt of all items*
- Meet with Adams Center review team
- Make any necessary changes to application / syllabus
- Obtain the Library Review
- Obtain Preliminary Approval Signatures (Department Chair, Deans)
- Gather all attachments to application
- Submit to College Academic Council
- Submit to UUAC/UGAC

The course developer completes this application with supporting documentation (Section IV) and approval signatures of department chair and college dean (Section V) before the new course is reviewed by any academic council. **If the course is to be cross-listed, be certain to obtain signatures from all participating departments.**

Specific Instructions:

Before assigning a number (ID) for the course, consult the Office of the Registrar.

Section I. Systems and Catalog Information

Section II. Curriculum

Consult the Director of Curriculum, who will examine impact of new courses on university-wide programs. Curriculum director's signature on your degree plan attachment is required for confirmation.

1. **Degree Plan**

Explain how this course affects degree requirements. Attach a copy of the degree plan/s in Section IV-C

2. **Justification**

State the justification for adding this course to the current curriculum. Represent the need.

Attach any relevant documentation in Section IV-H. . (needs assessment, survey results, visiting committee report, market analysis, new government or accrediting body policy, exam scores, programs at other universities, etc.)

Section III. Course Design

III-2 - Competencies and Measurements

List the competencies that must be satisfied in order to pass the course, and indicate how each competency will be measured. *List in corresponding columns as indicated below. Add as many rows to the table as necessary. It is recommended that the identical table be presented in the syllabus, but the competencies and measures may be formatted differently in the syllabus as long as all elements are included in both documents. The wording for the competencies and measurements in the application should be identical to the syllabus.*

For **combined undergraduate/graduate** courses, make two tables and label them appropriately

Section IV. Supporting Documentation

Section V. Preliminary Approvals

Section VI. Approvals

VI-5 - University Budget Committee Action: (when applicable)

Any new or extensively revised program proposal (including new or extensively revised courses for the program) must be reviewed by the University Budget Committee (UBC) prior to the Application for a New Course being submitted to any academic council. Questions should be addressed to the college dean/director or associate provost. **The associate provost will submit materials to the UBC.**

Adams Center - Syllabus Checklist v7.3

Course ID _____ Developer _____

NOTE: It is not necessary to submit this checklist with New Course Applications. It is provided to assist the course developer in ensuring that all essential syllabus elements are addressed. The checklist is used by the Adams Center in syllabus review.

About the University ☐ ACU Mission Statement ☐ College Mission Statement ☐ Department Mission Statement About the Course ☐ Title ☐ Course number and Section credit hours ☐ Semester and Year ☐ Meeting time and Place About the Teacher ☐ Name and title or rank ☐ Office location ☐ Phone number(s) ☐ Email addresses ☐ Office hours / Contact expectations About the Students ☐ Characteristics of the students for whom the course is intended ☐ Prerequisites / Corequisites – include skill sets if necessary. Course Content ☐ Catalog description (exact) ☐ Course Synopsis ☐ Outline ☐ Main topics Teaching/Learning Methods and Format of Class Sessions ☐ Description of the types of activities students should expect in the course Texts, Readings, and Supplements ☐ Required and Optional materials Statement Concerning Christian Perspective ☐ Teaching philosophy ☐ Policy regarding questionable materials ☐ Scripture related to course content ☐ Faith / Learning resource	Audience and Course Goal ☐ State the overarching course goal(s) in performance terms. Competencies ☐ Specific competencies stated in measurable terms - o Appropriate learning level based upon Bloom's or Krathwohl's taxonomy ☐ Measurement Instrument - State which assignments or instruments will be used to assess the competencies. Grading Criteria ☐ Weight or point value of all graded elements ☐ Grading scale with expectations for letter grade Course Policies ☐ Clear statement of expectations concerning penalties for non-compliance regarding: - o Attendance and Tardiness - o Participation - o Late assignment policy - o Late exam policy ☐ Special needs (ADA) ☐ Academic integrity ☐ Extra credit opportunities (optional) Course Calendar ☐ Exam dates ☐ Assignments ☐ Due dates and other deadlines ☐ Schedule of readings and topics ☐ Statement to reserve right to modify the calendar as necessary
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Writing Course Competencies

	Competency	Measurement Instrument
	<i>Instructions:</i> Competencies should be observable and measurable, and stated in terms of student performance. In some cases it might be valuable to complete the sentence “Students will be able to. .” If the competencies are primarily cognitive, consider using Bloom’s Taxonomy to evaluate whether the competencies are at an appropriate level for the course. In the more rare instances where affective or psychomotor competencies are used, give careful attention to measurement techniques.	<i>Instructions:</i> Detail the instrument that will be used to gather the measurement. Examples might include: written papers, quizzes, tests, verbal presentations, video, audio, portfolio artifacts, demonstrations, performances, etc. This column should indicate where you will look for evidence of the type of student work that you expect. <i>Note that this is distinct from the Measurement Standard which provides some detail about what constitutes valid and acceptable student performance.</i>
Ex. 1	Defend dietary goals in light of current research.	Weekly Reading Journal, Research Paper
Ex. 2	Examine personal values, attitudes and expectations to enhance self-awareness for greater effectiveness as a social work professional. . .	Field Instructor Evaluation
Ex. 3	Integrate terminology from literary history into writing	Research Paper

Application for a New Course v7.3

Course ID <i>Subject and Number</i>	ART 292
Date APPROVED	
Date DENIED	

I. Systems and Catalog Information Complete each item.

1	Course Developer	Nil Santana
2	Course Teacher	Nil Santana
3	Course Title	Digital Art Photography
4	Course Abbreviation (if title is over 30 characters)	
5	College	CAS
6	Department	Art&Design
7	Number of Credit Hours	3
8	Is the course Fixed Credit or Variable Credit?	Fixed
9	Is the course repeatable?	No
10	Maximum number of times course may be repeated	
11	Maximum number of hours credit	3
12	Explanation for variable credit	
13a	Course contact hours - LEC	3
13b	Course contact hours - Lab	
13c	Course contact hours - Practicum	
13d	Course contact hours - Seminar	
13e	Course contact hours - Studio	3
13f	Course contact hours - Online	
13g	Course contact hours - Colloquium	
13h	Course contact hours – Field Experience	
13j	Course contact hours - Internship	
13k	Course contact hours - Research	
13m	Course contact hours - Workshop	
13n	Course contact hours – Other (specify)	
14	Instructor Workload	
15	Grade Mode (check all appropriate):	☒ X Standard ☐ Credit/No Credit (undergrad only)
16	Maximum Enrollment	22
17	Catalog Description (50 words or less)	Explores digital photography and digital camera operations, covering lighting, composition, exposure, and image editing. Students will study the fundamentals of digital photographic

		concepts as well as experimental processes. Basic computer skills are required. This course is designed for art and design majors, but non-art majors can register with instructor's approval.
18	List any prerequisites (course/s, test scores, class standing, major, etc.)	Basic computer skills and fundamentals of photography are required.
19	List any co-requisites	
20	If the course is cross listed, specify the Course ID(s) MUST have signature in Section V off all Department Chairs	
21	Does this course have any special student costs? Yes/No <i>Attach a <u>completed</u> "Request to Add or Change Course Fees" form. Describe in section IV-F.</i>	
22	How often will it be offered? Fall	
23a	How often will it be offered? Spring	Every semester
23b	How often will it be offered? Summer	
23c	How often will it be offered? Fall	
24	Frequency?	Once a year
25	First semester this course will be offered <i>New courses may not be taught under their approved course ID until they appear in the catalog, therefore, no earlier than the coming fall.</i>	Spring 2012
26	List course/s that should be deleted, include the last semester for course/s being deleted <i>A course cannot be deleted when it is a requirement in a degree plan in any department.</i>	
27	Is this course required for a degree/s? Yes/No <i>If "Yes," attach a revised degree plan(s) reflecting the placement of the new course.</i>	Yes. (See attachment)
28	Has this course been offered as a Special Topics course? Yes/No <i>If "Yes," specify the Course ID and enrollment for each term it was taught.</i>	Yes. ST: Photography Art440-02 '08 (11 students) ST: Photography Art440-01 '09 (18 students) ST: Photography Art440-01 10 (18 students) ST: Photography Art440-01 '11 (20 students)
29	List any courses in which content overlaps the proposed course. (Course ID and Name) <i>Attach statement from instructor/dept chair of existing course justifying the new offering in Section IV-D.</i>	

II. Curriculum

1	Degree Plan Explanation of how this course affects degree requirements.	In this course students will continue to learn the basic skills of digital photography. However, emphasis is also placed on critical analysis of the photographic process as an art form, and the development and understanding of image making in visual culture. Photography has changed radically over the last few years, and despite the initial suspicion of certain elements of the "photographic community," who either complained about the inferior quality of digital equipment or raised ethical questions about manipulating images, digital photography is here to stay.
2	Justification State the justification for adding this course to the current curriculum. Represent the need	There is presently much emphasis placed upon digital image making processes. This is sensible, and necessary, as we prepare our students to function and lead in a world that has almost seamlessly incorporated digital technologies into every aspect of our lives. <i>Digital Art Photography</i> will fill this contextual gap as a course developed for Art & Design majors that deals exclusively with investigating various aspects of the photographic digital process. Specifically, in this course students will not only be given a strong theoretical foundation but also hands-on experience in the photographic image-making process. Course content will include experimentation with cameras, scanners, and video. And in the end, they will produce a body of work in a portfolio format that is reflective of their recently gained knowledge and skills. The Department of Art and Design currently does not have a full course in digital photography. There is only one course (Intro to Black and White Photography), so digital photography, will complement its content. Based on student responses and enrollment of Special Topics: Digital Photography in previous years, we realize that there is a demand for this course. Also, this course will be required for a concentration in photography in a near future.

III. Course Design

1. Audience and Course Goal

1	Describe the intended audience, including prerequisite skills.	Digital Art Photography is primarily designed for Art & Design majors who have completed their
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		sophomore year. No prerequisite is required for this course. However, students from other majors may be accepted with instructor's permission.
2	State the overarching course goal(s) in performance terms.	The student will: 1. know how light works in the digital photographic process 2. practice image-making throughout the fundamentals of digital photography and image manipulation 3. demonstrate knowledge by discussing and presenting works 4. identify the historical development of photography and its implications in society, media and culture

2. Competencies and Measurements

COMPETENCIES	MEASURABLE INSTRUMENTS	MEASUREMENT STANDARDS
• Know to take pictures with different types of digital cameras and devices. • Recognize technically correct exposures, focus, and composition. • Know various types and applications of light, and light modifiers. • Perform software image editing and adjustments.	Projects	<i>Note: see rubrics applied to overall grading criteria for all projects.</i>
• Retain the craft, aesthetically and historically through the study of examples, critiques and readings of texts and other photographs. • Develop proper vocabulary pertinent to field	Quizzes	A: 90% (or above) answers are correct. Excellent use of terminology. Recognition of techniques and processes, as well as historical facts. B: 80% correct answers. Student has good comprehension of some process, techniques and historical facts. C: 70% correct answers. Answers are simplistic or superficial. Student has an average grasp of content. D: 60% correct answers. Terms and ideas are not relative to content. Student does not demonstrate understanding of right concepts. F: Below 60% answers correct, or none at all.
• Express and examine concepts.	Verbal presentations	A: Excellent articulation of ideas, and feedback to other students as response to inputs and overall reaction from projects. Student makes eye contact and is willing to engage in conversation. B: Good use of technical vocabulary, and response to peer review. C: Average use of concepts. Student presents shallow ideas, and

		misunderstanding vocabulary. D: Poor use of vocabulary. Makes little or none eye contact. F: Student fails to present work.
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3. Text and Resources

1. Give the full publication information of the textbook/s and other required resources and outside readings.

Required:

An Advanced Guide to Digital Photography by Vincent Oliver

Publisher: AVA Publishing

ISBN-10: 2884790527

ISBN-13: 978-2884790529

Basics Photography: Composition by David Prakerl

Publisher: AVA Publishing

ISBN-10: 2940373043

ISBN-13: 978-2940373048

Additional Recommended Texts Available at the ACU Library:

Art Photography Now, by Susan Bright

Vitamin Ph, by Rodrigo Alonso

Photo Art, by Uta Grosenick

Street Art, Street Life, by Lydia Yee

Art and Photography, by David Company

2. For **combined undergraduate/graduate** courses, make two lists:
 - a. full publication information; label **Undergraduate**.
 - b. full publication information; label **Graduate**. Indicate number of pages required.

IV. Supporting Documentation

Supporting documents must accompany proposal prior to preliminary approval by chair and dean.

√	1	Library — Submit new course application and syllabus to the Director of the Library. Consult with the director and establish a deadline for completion of the library report. Attach the signed copy of the library director's report.
	2	Instructional Design — The application and syllabus must be reviewed by the Adams Center. Attach a copy of the Adams Center Review Letter.
	3	Degree Plan — The impact of the course must be reviewed by the Director of Curriculum. Attach degree plan signed by the Director of Curriculum.
	4	Content Overlap — Include one document for each course you listed in Section I-I. Attach statement from instructor/dept chair of existing course justifying the new offering.
	5	Departmental Resources — List the resources that support the course and are available only through the department, if applicable. Attach the list of the holdings and the location/s.
	6	Resources — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). Attach a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.
	7	Expenses — List additional expenses needed to implement this course (full-time or part-time faculty, graduate or lab assistants, student employees, travel, special student costs, room renovation, storage facility, etc.). Attach a complete list of all items, the estimated cost of each and the source of the funds.
√	8	Justification — Attach all documents referred to in Section II-2
√	9	Syllabus — Attach the syllabus for the course based upon the anticipated first-semester offering.
	10	Provide documentation for all additional attachments here

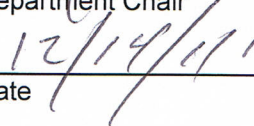
V. Preliminary Approvals

All supporting documentation has been assembled and attached to this application. I believe this course is ready to be presented to appropriate councils. We have a plan to fund this new course.

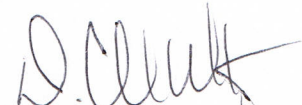
Primary Department



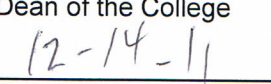
Department Chair



Date



Dean of the College



Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

VI. Approvals *Place all approvals on one page.*

A. Course ID: _____

Course Title: _____

1. College Academic Council Action: (for all courses)

Note: Insert additional lines for College Academic Council action for each college involved in cross-listed courses.

Approved ☒ Denied ☐ _____ 12-2-11
College Dean or Director Date

Approved ☐ Denied ☐ _____
College Dean or Director Date

2. Graduate Council Action: (for graduate level courses)

Approved ☐ Denied ☐ _____
Dean of Graduate School Date

3. University Undergraduate Academic Council Action:

For undergraduate level courses only

Approved ☐ Denied ☐ _____
Associate Provost Date

4. University General Education Council Action: (when applicable)

Approved ☐ Denied ☐ _____
Provost or designee Date

5. University Budget Committee Action: (when applicable)

When applicable – see New Course Application Instructions

Approved ☐ Denied ☐ _____
Chair, University Budget Committee Date

6. Academic Provost Action: (for all courses)

Approved ☐ Denied ☐ _____
Provost Date

7. President of the University Action: (for all courses)

Approved ☐ Denied ☐ _____
President Date

Attach notes, comments, or conditions from appropriate councils:

ABILENE CHRISTIAN UNIVERSITY

LIBRARY

M E M O R A N D U M

DATE: December 8, 2011
TO: Nil Santana
FROM: Mark McCallon, Associate Dean for Library Services
RE: Course Application for ART 292 – Digital Art Photography

After reviewing the course application, the library is able to support the proposed course. Thank you for the opportunity to evaluate the syllabus and course proposal.

MEMORANDUM

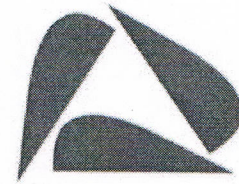
To: ***The University Undergraduate Academic Council***

Regarding: Digital Art Photography

Course Designer: Nil Santana

Course Identification: ART 391

Date: 11.16.11



ADAMS CENTER

TEACHING • LEARNING • TECHNOLOGY

Abilene Christian University • ACU Box 29201
Abilene, Texas 79699-9201

APPLICATION FOR NEW COURSE

The Adams Center for Teaching and Learning has reviewed the New Course Application for Digital Art Photography (ART 292). The application is complete and has the support of the Adams Center.

A copy of this document should accompany the New Course Application as *Supporting Documentation (Section IV)* when presented to the UUAC. This document does not represent or address approval or review by the appropriate college academic council.

Sincerely,

A handwritten signature in black ink, appearing to read 'Scott Hamm', is written over a horizontal line.

Dr. Scott Hamm,
Director of Mobile Learning Research