Proposal Form For Addition And Revision Of Courses

1. Proposing College / School: Liberal Arts
   Department: Art

2. Course Prefix and Number: ARTS 3220

3. Effective Term: Spring 2012

4. Course Title: Digital and Color Photography
   Abbreviated Title: 30 characters or less

5. Requested Action:
   - [ ] Renumber a Course
   - [ ] Add a Course
   - [X] Revise a Course
     - Current Course Number:
     - Proposed Course Number:
     - Type of Revision:
     - Dxn. title

6. Course Credit:
<table>
<thead>
<tr>
<th>Contact/Group</th>
<th>Scheduled Type</th>
<th>Weekly or Per Term?</th>
<th>Credit Hours</th>
<th>Anticipated Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maximum Hours</td>
<td>6</td>
<td>Studio</td>
<td>Weekly</td>
<td>3</td>
</tr>
<tr>
<td>(Repeatability):</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>3</td>
<td></td>
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</tbody>
</table>

   Total Credit Hours: 3

7. Grading Type: [ ] Regular (ABCDF) [ ] Satisfactory/Unsatisfactory (S/U) [ ] Audit

8. Prerequisites/Corequisites:
   Use "P." to indicate a prerequisite, "C." to indicate a corequisite, and "P/C." to indicate a prerequisite with concurrency.
   P: ARTS 2210 or GDES 3220, or Departmental Approval.

9. Restrictions: List specific restriction in space above.
   [ ] College [ ] Major [ ] Standing [ ] Degree

10. Course Description:
    (20 Words or Less; exactly as it should appear in the Bulletin)
    Concepts and practices of contemporary art photography including digital production techniques and color photographic theory.

11. May Count Either: [ ] or [ ] (Indicate if this particular course cannot be counted for credit in addition to another)

12. Affected Program(s):
    (Respond "N/A" if not included in any program; attach memorandum if more space is required)
    | Program Type (e.g.: minor, major, etc.) | Program Title (e.g.: MS in Chemistry, Performance Option, Minor in Art) | Requirement or Elective? (required or optional?) |
    |-----------------------------------------|---------------------------------------------------------------|-------------------------------------------------|
    | Major                                   | BFA Studio Art                                               | Elective                                        |
    | Major                                   | BA Studio Art                                               | Elective                                        |

13. Overlapping or Duplication of Other Units’ Offerings:
    (If course is included in any other degree program, is used as an elective frequently by other unit(s), or is in an area similar to that covered by another college/school, attach correspondence with relevant unit)
   [ ] Applicable [X] Not Applicable
14. Justification:

(1) No substantive change is being proposed in course content, merely a change in the course description. The current descriptions were written by the department before the faculty member's hire, and he wishes to revise these now to more accurately reflect the content of his teaching. Likewise, he would like to add two additional words to the title of one of his courses (From "Digital Photography" to "Digital and Color Photography").

(2) Error in bulletin on existing prerequisites.

(Include a concise, yet adequate rationale for the addition/revision of the course, citing accreditation, assessments (faculty, graduate, and/or external) where applicable)

15. Resources:

Existing resources are sufficient.

(Indicate whether existing resources such as library materials, classroom/laboratory space, and faculty appointments are adequate to support the proposed addition/revision; if additional resources are required, indicate how such needs will be met, referencing the appropriate level of authorization – i.e.: Dean – where necessary; if no additional resources or shifting of resources will be necessary, respond "Not Applicable")

16. Student Learning Outcomes:

1. Students will be able to make proper scans from photographic (film) originals using digital technology suitable for creating high quality digital prints.
2. Students will demonstrate proficiency in basic tonal and color corrections (as learned in the darkroom) through using Adobe Photoshop software.
3. Students will demonstrate proficiency in a variety of digital photographic techniques, including scanning, capturing, correcting, combining and printing photographic images in black and white as well as color using digital technology.
4. Students will demonstrate understanding of color theory as applied to photographic processes.
5. Students will demonstrate proficiency in digital production of color balanced inkjet prints.
6. The student should be able to verbally articulate concepts and content in their artwork.
7. Students will demonstrate proficiency in digital asset management.
8. Students will gain awareness of contemporary practices and must identify, select and review the work of accomplished artists working with digital photography and write an informed personal reaction essay including how their work relates to the work discussed.

(State in measurable terms (reflective of course level) what students should be able to do when they have completed this course)

17. Course Content Outline:

PRINCIPLE COURSE OUTLINE AND ASSIGNMENTS:

Week 1:
• Review of Computer basics: OS, software and hardware, memory (ram) v. storage, terminology;
• analog to digital; pixels and bit depth;
• grayscale v. RGB;
• the histogram;
• Overview of Photoshop interface and layout, image capture –
• Exercise: scanning film (Silverfast interface)

Week 2:
• Basic tonal corrections:
• Levels and Curves image adjustments;
• Non-destructive edits with Adjustment Layers;
• Spotting;
• PS Dodging and Burning;
• Printing in Black and White (paper profiles; page setup; printer settings)
• Project 1: Digital Haiku

Week 3:
• Studio Production Time
• Introduction to Adobe Bridge

Week 4:
• Haiku Due
• Introduction to Non-silver printing
• new technology meets history; appropriating / re-contextualizing images
• Digital Negatives for non silver printing
• Project 2: Cyanotype

Week 5:
• Studio Production time (plan to work in class on your projects)
• Cyanotype Project due (Critique)

Week 6:
• Color theory; and Digital Capture (RAW vs. JPG vs. TIFF)
• Color scanning and printing;
• Adobe Camera Raw corrections
• Color Management
• Color correction techniques;
• Project 3: Color Photography

Week 7:
• Color Project (con’t)
• Slide Lecture: Chris Verene; Birney Imes; William Eggleston; Nick Waplington; Gregory Crewdson
• Reading: John Swankowski on William Eggleston

Week 8:
• Studio Production Time (plan to work in class on your projects)
• Mid term evaluations: You will be given a one on one evaluation at midterm that covers your efforts up to this point. You will need to bring all the work you have made for the class to this evaluation.

Week 9: Color Project Due (Critique)

Week 10:
• Final project ideas submitted
• History tools (History Brush)
• Selection Basic Tools and Eraser Tool
• Remove Background Exercise

Week 11
• Combining Images
• Truth vs. Fiction and attempts at Art.: Historical Precedents (LeGray; Rejlander; HP Robinson; PH Emerson)
• Digital Collage techniques: Advanced Selection Techniques
• PS Layers and Blending modes, Layer Masks/ Quick masks/ Channels
• Project 4: Collage

Week 12 Photographic Influence (or Collage Artist) Presentations

Week 13
• Final Projects Studio Production Time
• Images for the web / basic web design/ looking at portfolio web sites
• Dreamweaver
• Servers
• Project 5: Basic Web Site

Week 14: in-progress critiques on Final

Week 15: Studio Production Time (plan to work in class on your projects)

Week 16: Final Critique Meetings: In lieu of a final exam, students will present portfolios of the work they produced over the course of the
ARTIST RESEARCH REPORTS:
Two-page typewritten reports on two artists that use digital means of producing photographs, two of which must still be alive. These reports are a mix of research and informed personal response. You will describe in your own words the content of the artists’ work and why you think it is important or why you personally connect with it. Provide me with photocopies of their work from books rather than from the Internet and cite your sources in a bibliography.

GRADING POLICY:
The work for this course is in large part composed of applied studio practice. At the conclusion of the semester, in lieu of an exam, you will present a portfolio of the work you produced for a cumulative final project. There will be in-progress critique sessions to provide you feedback as you produce this project, and the instructor individually reviews and grades your projects.

Grades are taken from assigned projects and a final project. The major part of the grade in this course is based on your digitally produced photographs. The assignments are graded on quality (both technical and conceptual) of the images you make. Additional consideration is given to criteria such as creativity, expressiveness, technical skill, and caring about the details. Other important parts of the grade include a writing assignment, your growth as an artist, lab/facility housekeeping, and a review of the whole semester’s work. The final portfolio is 30% of final grade. Details on grading criteria are included on the handout “Grading Considerations for Studio Art Courses”.

19. Rubric and Grading Scale:

<table>
<thead>
<tr>
<th>Rubric Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignments (4-5: Haiku, Non-silver, Color, Collage, Website)</td>
<td>30%</td>
</tr>
<tr>
<td>Exercises (2: Scanning, Remove the Subject)</td>
<td>5%</td>
</tr>
<tr>
<td>Written Responses to reading/Blackboard Discussion</td>
<td>5%</td>
</tr>
<tr>
<td>Artist Research Reports (or Presentations)</td>
<td>10%</td>
</tr>
<tr>
<td>Professional attitude/Work ethic</td>
<td>10%</td>
</tr>
<tr>
<td>Final Project in lieu of Final Exam</td>
<td>40%</td>
</tr>
</tbody>
</table>

100%

GRADE SCALE (traditional 10 pt. scale):
- 90-100 A
- 80-89.9 B
- 70-79.9 C
- 60-69.9 D
- 50-59.9 F

(List all quizzes, projects, reports, activities and other components of the course grade -- including a brief description of each assignment that clarifies its contribution to the course's learning objectives)

20. Justification for Graduate Credit: N.A.

(List all components of the course grade -- including attendance and/or participation if relevant -- with point totals for each; indicate point totals and ranges or percentages for grading scale; for S/U grading, detail performance expectations for a passing grade)

(Include a brief statement explaining how the course meets graduate educational standards (i.e.: rigorous standards for evaluation, development of critical thinking and analytical skills, etc.))
PERSPECTIVES:

Inclusion of Students: Although attendance is not required, students are expected to attend all classes, and will be held responsible for any content covered in the event of an absence.

Excused Absences: Students are granted excused absences from class for the following reasons: illness of the student or serious illness of a member of the student's immediate family, death of a member of the student's immediate family, trips for student organizations sponsored by an academic unit, trips for university classes, trips for participation in intercollegiate athletic events, subpoena for a court appearance, and religious holidays. Students who wish to have an excused absence from class for any other reason must contact the instructor in advance of the absence to request permission. The instructor will weigh the merits of the request, and render a decision. When feasible, the student must notify the instructor prior to the occurrence of any excused absences, but in no case shall such notification occur more than one week after the absence. Appropriate documentation for all excused absences is required. Please see the Tiger Cub for more information on excused absences.

Make-Up Policy: Arrangement to make up a missed major examination (e.g., hour exams, mid-term exams) due to properly authorized excused absences must be initiated by the student within one week of the end of the period of the excused absence(s). Except in unusual circumstances, such as the continued absence of the student or the advent of university holidays, a make-up exam will take place within two weeks of the date that the student initiates arrangements for it. Except in extraordinary circumstances, no make-up exams will be arranged during the last three days before the final exam period begins.

Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title X1) found in the Tiger Cub will apply to university courses. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

Disability Accommodations: Students who need special accommodations in class, as provided for by the Americans With Disabilities Act, should arrange for a confidential meeting with the instructor during office hours in the first week of classes (or as soon as possible if accommodations are needed immediately). The student must bring a copy of their Accommodation Letter and an Instructor Verification Form to the meeting. If the student does not have these forms, they should make an appointment with the Program for Students with Disabilities, 1288 Haley Center, 544-2099 (V/TTY).