ART 223
Introduction to Digital Photography

Prof. Douglas Tyler

COURSE DESCRIPTION

ART 223 Introduction to Digital Photography I (3) Students study basic elements for the recording and printing of digital images. Initial exploration of the medium places emphasis on the visual, aesthetic and expressive dimensions of the medium through a creative problem-solving approach. (Digital or film camera required, digital media required).

COURSE LEARNING OUTCOMES

Course Goals: To introduce the student to the technical and aesthetic principles involved in digital photography and to develop within her the level of expertise necessary for modest control of the medium and skill in the expressive use and appreciation of photography.

The contents of this booklet are meant only as a proposed selection of content for this course. The instructor offering the course reserves the right to make changes, alterations, additions or deletions to the content of the course and this guidebook at any time and solely at his discretion.

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Niles, Michigan

Warning and Disclaimer

Every effort has been made to make this book as complete and accurate as possible, but no warranty or fitness is implied. The information is provided on an "as is" basis. The author shall have neither liability nor responsibility to any person or entity with respect to any loss or damages arising from the information contained in this book.

Statement regarding students with disabilities Any student who is eligible for accommodations should contact Iris Giamo in the Disabilities Resource Office (103C Madeleva Hall, phone 284-4262, e-mail igiamo@saintmarys.edu) for an appointment to review documentation and arrange for appropriate accommodations. Students who suspect they may have a disability are also encouraged to contact the Disabilities Resource Office.

Academic Honesty: Students enrolled in this course are expected to comply with the College's Academic Honesty Policy as published in that **College Bulletin which is in effect** at the time of the student's enrollment in this course. Students who violate this policy will initially be warned and required to resubmit any coursework found to be deceitful in nature. Students who violate this policy for a second time will be failed from the course.

Course cancellation policy: In the event of your Professor's unanticipated absence from this course due to illness or some other unforeseeable circumstance your Professor will seek to notify you by email or by phone. Your Professor will attempt to reschedule time missed in a cancelled class or provide comparable learning activities to compensate for this cancellation.

COURSE OUTLINE: INTRODUCTION TO DIGITAL PHOTOGRAPHY
ART 223

Of course, there will always be those who look only at technique, who ask "how," while others of a more curious nature will ask "why." Personally, I have always preferred inspiration to information.

Man Ray

Instructor: Professor Doug Tyler

Office: 330 Moreau Hall

Office Hours: Monday/Wednesday   9:30 - 11:00 (Please note that I am often in my office or somewhere in Moreau Hall in the afternoon on MWF. Phone to see if I am in or stop by.)

Tues./Thurs.   8:00 - 8:30 and 1:00-1:15

Friday   By appointment or stop by/phone to see if I am in !

Communications: I am not at a computer as often as would be ideal. Please don't hesitate to call me at home or in my office if you need to reach me. Please leave a message with your phone number if I am not in.

Phone numbers: Office: 284 – 4621
Home: 269 - 683 - 0934 (Niles) a long distance number but toll free

Email: dtyler@saintmarys.edu

Lab assistants: Linda Payne & Hannah Toepp, Chief Assistants & Hannah O'Farell, Brynne Ellick, Grace Beauchamp & Elena Soto, Assistants-to-the-Chief

Course Description: http://www3.saintmarys.edu/files/Bulletin-12-13-p87-309.pdf.

Course Goals: To introduce the student to the technical and aesthetic principles involved in digital photography and to develop within her the level of expertise necessary for modest control of the medium.

Implementation: Technical information will be provided through class lectures, readings and laboratory demonstrations. This information will be applied by the student to work executed to meet specific problems posed in course assignments. The aesthetic dimensions of digital photography will be discussed along with the technical and will receive special attention during periods devoted to the history of photography and the discussion of student works.

Evaluation: The student's final course grade will be based upon the accumulation of achievement points received during the semester. Achievement points being awarded for evaluation may include, but shall not be limited to, points for participation in course activities, and special events attendance, written assignments, development of skill in the use of the photographic medium, attendance and scores from any tests or quizzes administered during the semester. In addition, each student will be required to submit a portfolio of their work at the end of the semester for which points will also be awarded. Criteria for the presentation of this portfolio will provided in class.

<u>Proposed point distribution</u>

A. 5 - 8 photo assignments & exercises	200 points
B. Class participation	100 points
C. Attendance grade	100 points
D. Papers/quizzes	100 points
E. Final portfolio	500 points

<u>Attendance and Late Assignments</u>: Class attendance is <u>mandatory</u> and achievement points will be awarded for each class meeting you attend. Achievement points may also be awarded for attending events / exhibitions specified by your instructor. Because of the special nature of demonstrations required for this course all students will need to be present at the beginning of class. Any student who **misses more than 7 class meetings** (except for major medical/family reasons) will automatically fail this course ! Any student not present at the beginning of the class or when roll is taken will be considered absent from it. Course content will not be repeated for unexcused absences.

Late assignments will be **devalued 10 achievement points** for each day they are past due. Late assignments will be evaluated at midterm and during final portfolio evaluation or at the discretion of the instructor.

Trips to local museums and galleries may be required for this course. If so, students will be required to use public transportation to attend these events.

Attendance at all critiques is also <u>MANDATORY</u>. Unexcused absence from any critique will result in the **loss** of **50 achievement points**.

MY GENERAL GRADING SCALE: FINAL GRADE POINT SCALE:

You tried and made primarily **thoughtful** decisions: 900-1000 POINTS = A

   A (90 – 100% of possible achievement points)   800-900 POINTS = B

You tried and made **some** thoughtful decisions   700-800 POINTS = C

   B (80 – 90% of possible achievement points)   600-700 POINTS = D

You tried but **didn't make** many thoughtful decisions   599 POINTS OR LESS = F

   C (70 – 80% of possible achievement points)

You tried somewhat and made **some bad** decisions

   D (60 – 70% of possible achievement points)

You didn't try and you didn't <u>think</u>

   F (0 – 59% of possible achievement points)

Women's Voices requirements

This course counts toward the women's voices requirements for the Sophia Program in Liberal Learning. Courses with Women's Voices certification seek to achieve the following learning outcomes:

>   1. A Saint Mary's student identifies and understands women's contributions to human knowledge and achievement and how those have been influenced by constructions of gender.

>   2. A Saint Mary's student reflects analytically upon constructions of gender in individual or group heritage, culture, or experience, and articulates those reflections within a particular disciplinary context.

>   3. A Saint Mary's student analyzes the forms and effects of constructions of gender, and evaluates strategies for response.

LIST OF TRADITIONAL PHOTO SUPPLIERS (they handle digital materials as well):

1. Gene's Camera Store
    502 Lincolnway West
    South Bend (Downtown)   234-2278

2. Gary Camera & Video
    6750 Broadway
    Merrillville, IN   (219) 769-2451

3 Gene's Camera Store
    119 South Main Street
    Mishiwaka (Downtown)   255-6285

    (Note: In past years the bookstore at ND has handled Epson printing paper, many of the local "big box" stores also handle cameras and camera supplies)

In addition to these local photo suppliers there are numerous catalog/internet suppliers. When using a catalog/internet supplier be careful of high shipping charges, return policies, hidden taxes, etc. See me if you have any further questions or need a recommendation!

SUPPLIES NEEDED:
A. Textbook: Photography: The Essential Way by Barbara London, Jim Stone & John Upton
    This text is optional but recommended

    Alternate Text: Photography For the 21st Century by Katie Miller (First Edition)

B. Printing paper -(Approx.50 sheets –in a "Glossy" or "Satin" finish)
C. White mat board - for mounting photo assignments
D. X-acto knife with a No. 11 blade
E. Dry mount tissue (Seal colormount 8 x 10)
F. Assignment folder - must have two pockets in it
G. 18" Metal straight edge (ruler) and 1" roll of masking tape
P. 1 or 2 gigabyte USB memory stick (or comparable data storage device)

In addition to purchasing these supplies you may wish to keep some of your materials in a storage locker. These storage lockers are specifically designated for art students and located on the basement level near the darkrooms. Please select a locker for storing your personal property and materials. You will need to provide your own lock for this locker.

Camera Repair: In the event that you inadvertently damage your camera or it begins to malfunction, please see me first. If your equipment requires repair and it is no longer under warranty it may be wise to contact one of our local camera repairmen:

Mr. Michael Dunbar
323 N. Fifth Street (M-51)
Niles, Michigan   684-6632

ART 223 Introduction to Digital Photography

ASSIGNMENT NO. 1 DIGITAL DIARY (Entering the Digital Galaxy)

"The trouble with success is that it always
comes disguised as hard work"

source unknown

"My favorite thing is to go where I've never been."

Diane Arbus

The Problem: The world (universe?) of digital imaging continues to expand and grow with each passing day. As digital imaging has evolved there are multiple means of generating digital images and multiple means of distributing/exhibiting them as well. Artists need to be aware of the options which are at their disposal and the unique expressive opportunities these options present. Many early digital photographers imagined (imaged) their work in the form of "digital prints." Today, an entirely alternative cyber/virtual/electromagnetic universe has evolved where images exist only as electronic signals and artists communicate over vast distances to very diverse audiences.

Assignment: Create a digital diary comprised of images taken from your weekend activities, experiences, thoughts, interactions, travels, and the like. Your final diary will be composed of no less than 15 photographic images which will be presented in the form of a web diary published over your Saint Mary's College website. You are free to work with any type of digital or film camera that you choose (we'll discuss the options n class) and your diary must include the following elements.

1.) *Shadow Self-image* . Create a digital photograph which includes your shadow and conveys an aspect or aspects of your person as you perceive them. Note: this is not a self-portrait project, you need not include your face to establish your self-image. Concentrate on realizing an image which reveals something about you.

2.) *Serial image* . One of the creative fortes of photography is its ability to convey time through sequences of images (the basis of motion pictures). As a part of your diary photograph an event as a sequence of images over time. You might photograph yourself getting ready to go out, the steps in brushing your teeth or any other event that you feel might be compelling.

3.) *Digital detail.* you must include an extraordinarily close-up image as one of your photographs. Can you zoom into your subject or just get very close? Focus issues?

4.) *Blur motion image.* you must include an image with a sense of motion as one of your diary photographs.

5.) Peruse the world of digital photography on the web and then select one photograph that has an expressive feature which you enjoy. Make an Inkjet print of the image and write a one paragraph statement explaining the aspects of this photograph which interest you most (this may be handwritten).

5

Readings: London, et al p. 3-13, p. 15-29 aperture & shutter, p. 121-126, p. 261-285

      Miller p. 15 – 56, p. 130 – 160, p. 197 - 208

Objectives:

1.) To learn the basic functioning elements and operation of a digital camera/image along with essential criteria for the creation of good quality digital files.

key concepts: digital (dry) photography vs. analog (wet) photography
image resolution (megapixels, pixels per inch, sampling, etc)
RGB (electronic) vs. CMYK (printed) color
digital image acquisition devices (scanners, cameras, camcorders, cell phones, etc.)
digital imaging file formats

2.) Review the basic camera types
3.) Explore the rudimentary compositional and aesthetic characteristics of the camera image and special aspects of the digital photo image.
4.) Demonstrate the efficacy of electronic presentation formats for digital photography.
5.) Review basic information regarding aperture and shutter controls on digital SLRs.
6.) Begin discussing the relevance of Point-of-View to the photographic image.
7.) Understand women's contributions to the art of photography and the forms and effects of constructions of gender in relation to artistic practice."

Evaluation: Your work will primarily be evaluated according to the following criteria.

1.)   Demonstration of sensitivity to and skill in the use of materials, tools and processes involved in the assignment.

2.)   Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition.

3.)   General craftswomanship as demonstrated in the final works submitted for evaluation. <u>Hint</u>: keep it clean!

4.) Evidence of the awareness and application of principles and concepts presented through any lectures, demonstrations, assigned readings in the course text or other sources of information discussed in the course.

DUE: on the world wide web _____ **(at the beginning of class)**

Your web address for this assignment should have the following format:

http://sites.saintmays.edu/~username/photo.html

ART 223 Introduction to Digital Photography

ASSIGNMENT NO. 2 Growth and Decay (digital color vs. digital B/W)

"The photographic image ... is a message without a code."

-Roland Barthes,

The Problem: Birth and rebirth, the cycle of life is one of the most recurrent themes of image makers since the beginning of time.

Assignment: Create four printed digital photographs (or photo sets) which fulfill the following specifications. Each image will be printed on a sheet of 8.5 x 11 paper and may be mounted on 11 x 14 board for submission. You are free to develop any type of composition you choose. The content of all of your images will focus on the theme of decay and growth. Your images may be literal, symbolic or they may have strong expressive characteristics.

A. B/W IMAGES WITH SELECTIVE COLORIZING - Create a set of five (5) images which reflect the effects of time (aging/growth) on a related set of objects. This is NOT a series of images of the same objects but five individual images that share a relationship that you deem significant. You will present the set in two forms, color and B/W with selective colorizing. Consider the expressive/symbolic meaning of the objects (i.e. how do the correlate and contrast) and how selective colorization in your image might help to dramatize its expressive effect. These images may be printed as strips or as separate images.

Could they try to selectively colorize to make image feminine/masculine/etc (possibly an analytical component. How color affects our gendered association with subjects

B. HIGH CONTRAST STUDY (THRESHOLD) – The grayscale photograph is normally characterized by series of delicate transitional tones occurring throughout the image. In this image you will employ a high contrast effect to comment on the theme of decay and growth.

C. DUOTONE (A GENDER COLORIZED IMAGE) - You will create an additional image. Using the duotone process tint the image to give it a feminine character and then tint the image to give it a masculine character. Prepare a short written statement of less than 200 words in which you explain the basis for your color choices and their implications and effect.

D. GRAYSCALE IMAGE – traditional B/W photography has a magnetic appeal based in part on its abstract character (we live in a world of color). Generate a single digital photograph which addresses the theme of the assignment without the use of color.

E. Xerox two images which explore the theme of decay and/or growth from any photo text or magazine. On a separate sheet of paper write a short paragraph stating why you have selected this image from amongst those available.

Readings: London, et al p. 72-83, p. 93-101, p. 130-131

Miller p. 222 – 235, p. 236 – 277, p. 292 – 303 *(review p.14 – 37 types of cameras)*

Objectives:

1. To introduce new visual capacities of the digital photograph including:
   - a. Digital image evaluation and correction
   - b. Digital output options for prints
   - c. B/W digital prints (greyscale) vs. Color digital prints (CMYK)
   - d. desaturation
2. To examine the digital response to light with regard to color. Concepts will include:
   - a. color temperature
   - b. white balance
   - c. light characteristics
3. Consider the potential of selective colorization as an expressive and symbolic imaging strategy.
4. To further develop knowledge with regard to the use of software programs in conjunction with camera imaging. Emphasis will be placed on:
   - a. selecting image areas for manipulation in the digital image.
   - b. burning and dodging
   - c. value and contrast controls
5. Learn the importance and role of ISO, histograms and levels in digital exposure.
6. To consider the impact of color as an aspect of gender.
.

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Demonstration of sensitivity to and skill in the use of materials and processes involved in the creation of photographic images.
2. Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition.
3. General craftswomanship as demonstrated in the final works submitted for evaluation. HINT: keep it clean
4. Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATE: _____   (AT THE BEGINNING OF CLASS - FOR CRITIQUE)

submit final prints mounted on 11" X 14" mat board on _____

ART 223 Introduction to Digital Photography

ASSIGNMENT NO. 3 100 Self-Portraits (Alternative Acquisition)

"People think that all cameramen do is point the camera at things,
but it's a heck of a lot more complicated than that!"

-Larry in Groundhog Day

category 2 WV and also CAT 3

The Problem: The stereotypical perception of digital photography (as with almost all analog photography) is of an imaging methodology involving a sophisticated (sometimes complex) camera. In photography in general "imaging" and "cameras" are often thought of as synonymous. The reality however is that there are a variety of means to generate digital photographs that reach beyond the use of a sophisticated digital SLR's costing several thousands of dollars. Many of these tools for digital imaging acquisition are right under our noses but receive scant recognition or consideration. Many of these optional digital imaging devices offer unique expressive opportunities for the visual artist (flatbed scanner, lo-res digital cameras, digital camcorders, camera phones, video digitizers, desktop cameras, etc.)

Assignment: Create 100 portraits of yourself using an alternative digital imaging device. You may employ any of the alternative devices mentioned above or ask your instructor if you have another device you would like to employ. Consider how your poses, background and attire will contribute to the overall expression of your images and how these might be affected by the various presentation formats described below. Your images will be presented collectively in one or several of the following formats:

A. HYPERMOVIE – Your individual images will be assembled in an animated GIF or FLASH movie which will be viewed electronically and may be published on the web.

B. PHOTO MATRIX – Your images will be assembled in a 10 X 10 grid or an expanded grid format and then printed as a large format image.

C. PHOTO FRAME – In recent years there has been an expanded array of digital display devices produced for the consumer. Photo frames are now available as key chains, hobby horses, heart pendants, etc. How might this display format be used by artists to present work?

Readings: Miller p. fill in here to finish up loose ends. Cover presentation and matting pages.

D. LEGACY – to review of the contributions of a select group of women photographers to the field of digital photography (Powerpoint format). Special attention will be devoted to addressing the transition of women photographers into digital imaging from the older analog photographic processes.

Objectives:

1. To extend our understanding of the imaging acquisition options available to digital photographers. Subjects discussed may include:

        a. Scanning (flatbed, film and drum)
        b. webcams, camera phones, surveillance devices
        c. downloads
        d. alternative acquisition techniques

2. To further our discussion of various file formats, and their significance for the storage, compression and later use of image files. A brief discussion of RAW files will be included.

3. Continued discussion of the implications of color and color management in the creation of digital photographs.

4 .To continue to explore the image editing tools available through various software programs.

5. To begin familiarizing ourselves with the dynamic photographic artworks of women photographers from the late twentieth and early twenty-first century.

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Demonstration of sensitivity to and skill in the use of materials and processes involved in the creation of photographic images.

2. Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition.

3. General craftswomanship as demonstrated in the final works submitted for evaluation. **HINT: keep it clean**

4. Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

   DUE DATE: _____   (AT THE BEGINNING OF CLASS -FOR CRITIQUE)

   submit final prints mounted on 11" X 14" mat board on _____

ART 223 Introduction to Digital Photography

EXERCISE NO. 1 Personal Space/Personal Place (High D-Y-N-A-M-I-C Range)

> HDR
>
> "is a set of techniques that allow a greater dynamic range of luminances between the lightest and darkest areas of an image than standard digital imaging techniques or photographic methods"
>
> -Wikipedia

The Problem: The human eye is capable of sensing vastly different levels of light simultaneously. Human vision possesses enormous dynamic range. This is not the case with either analog or digital cameras. Instead their dynamic range is rather limited, a shortcoming that photographers have worked at overcoming for decades. In digital photography it is possible through the use of multiple exposures of the same image composited together by special software to create images with a **high dynamic range (HDR).**

Assignment: Select a subject that conveys the essence of a particular personal space that you inhabit on a daily or frequent basis. This might be a space in your home, a dorm room, a special corner in the library, etc. For best results your subject must have a high range of values (light to dark). Make from 8-12 images of this subject from exactly the same position. Use the directions provided in class to assemble these images into a single HDR image.

Readings: London, et al p. 86-87
                 Miller p. 81-82

Objectives:

1. To extend our understanding of latitude and dynamic range in digital photography
2. To attempt to employ software tools for generating HDR images

Evaluation: Your work will primarily be evaluated according to the same criteria outlined in Assignment one.

 DUE DATE: _____ (AT THE BEGINNING OF CLASS -FOR CRITIQUE)

 submit final prints mounted on 11" X 14" mat board on _____

ART 223 Introduction to Digital Photography

ASSIGNMENT NO. 4   IMAGINED/IMAGING LANDSCAPE

> "You learn to see by practice. It's just like playing tennis, you get better the more you play. The more you look around at things, the more you see. The more you photograph, the more you realize what can be photographed and what can't be photographed. You just have to keep doing it".
>
> Eliot Porter
>
>
> "One should really use the camera as though tomorrow you'd be stricken blind".
>
> Dorothea Lange

The Problem: Like many visual media photography has a history of traditional thematic subjects (genres) which have been routinely explored by artists. Since its origination one of the most popular genres for photography has been that of the landscape. Images of the land surrounding us and of our environment obviously tell us something about the subject but just as often reflect a great deal about the nature of the artist portraying the environment. Selection of subject, point-of-view, time and many other factors allow the artist to transform even the most banal landscape environment into an expressive image. The advent of digital photography and electronic collage has expanded this opportunity for the artist/photographer even further.

Assignment: Construct a large format imagined landscape(s) from multiple photographic images using the synthesizing and retouching capabilities of the digital photograph which have been addressed in class. This imagined landscape should reflect some personal dream, fantasy or aspiration. For instance, you might imagine yourself as one day being an astronaut and would thus build this content into your image. Your image(s) should both entertain and engage us in your personal reflections on this theme.

A. Imagined landscape – Using the recording capabilities of the digital photographic tools we have discussed create a landscape image which reflects and expresses some condition/circumstance to which you aspire. Consider how the landscape which you select, manipulations you perform upon it and additional elements you add to it can intensify our response to your dream. Your final landscape image will be output as a large format digital print approximately 30" X 40" in size. Because of this large image size your photograph will need to be created with a high resolution level. Depending upon the equipment that you use this resolution will vary. Special parameters for this part of the assignment will be presented in class. Pay close attention when this information is presented.

B. Gendered landscape (Panoramic) – historically there has long been an interest in the expansive potential of the photographic image. The traditional photographic frame is somewhat limiting with respect to the stories it can tell and the vision it can present (thus the transition to widescreen/HD). To remedy this in analog photography artists relied on a range of unique cameras that offered wider views or various darkroom manipulations to achieve a similar breadth

in imagery. Today, applying the manipulative capabilities of various software programs allows us to explore the same effect.

Multiscope's 1906 Baby A1 Vista

1912 Bell Panorama camera

1948 Widelux panoramic camera

Gigapan robotic camera mount

For this assignment you will create an ultrawide format panoramic landscape image using the compositing features of Photoshop CC that defines a space especially inviting to women. This space may be seen as comforting, safe , nurturing, etc. Your landscape may not contain any people. It may contain signs of human presence but no actual people. Because of the slow sensitivity of early photographic materials early landscapes often could not/did not record moving subjects.

Readings: London, et al p. 137-155
        Miller p. 279 – 290, p. 306 – 335, p. 162 – 178

Objectives:

1.) To begin exploring the potential of compositing images in digital photography. Concepts explored may include:
    A. Layers, adjustment layers, etc.
    B. Layer masks
    C. Compositing images
2.) To continue examining software techniques for selection and manipulation of images.
    A. Quick mask mode
    B. Saving selections
    C. Filters
3.) To continue discussing issues related to printing digital photographs. Topics may include:
    A. Darkroom vs. digital color printing
    B. Digital color management
    C. color perception

4.) Further investigate the critical examination of the photographic image. Discuss the many modes for looking at photographs, the varied purposes of the photographers work and intent.

Evaluation: Your work will primarily be evaluated according to the same criteria outlined in Assignment one.

DUE DATE: Intermediate progress deadlines will be announced in class. Your completed assignment is due *along with part C.* at the beginning of class on _____.

ART 223 Introduction to Digital Photography

ASSIGNMENT NO. 5 The Odd Coupl(ets) – (Odd combinations & Alternative acquisition)

"cou . plet (n)"

"People think that all cameramen do is point the camera at things,
but it's a heck of a lot more complicated than that!"

-Larry in Groundhog Day

The Problem: The isolated photograph in itself is a very complex experience. Often the isolated photographic image is difficult to decode. Placing photographic images in context with other photographic images permits the artist to refine the meaning in their message while simultaneously enlarging the dialog employed in defining it.

Assignment: Create three photographic couplets each of which is based upon the theme of "odd combinations". Each couplet will be printed on a sheet of 8.5 x 11 paper and will be mounted on 11 x 14 board for submission. Within the parameters of the three assigned photographs you are free to develop any type of composition and to employ any content you choose.

A. ODD COUPL(ET) / SLIGHT DIFFERENCES – Create a combination/set of images (couplet) which although seemingly identical contain slight differences upon closer examination. The slight difference between the two images may be the result of changes which occur naturally between a first and second exposure. Other differences could be the result of slight software manipulations of the two images. When creating your images consider the level of subtlety you employ and use your imagination in the selection of content to challenge your audience to think more deeply about your chosen subject.

B. ODD COUPL(ET) / BEFORE AND AFTER – This "classic" couplet provides an opportunity to investigate relationships of time and meaning. Consider updating the theme by reversing the actual sequence or investigate the opportunity for humorous social comment. Remember to consider the less obvious or "odd" options here to challenge your audience.

C. ODD COUPL(ET) / DRIVE BY SHOOTING – Virginia Tech, Northern Illinois, the inner city. At times the violence seems everywhere and nearly impossible to stop. For this image element in your assignment you will redefine DRIVE-BY SHOOTING to be an act of expressive action rather than violent rage. You will photograph (figuratively speaking "shoot") another person while in motion. NOTE: you may not be operating a motor vehicle and taking your picture simultaneously). This image will be placed in context with one found image (web, newspapers, etc.) of a DRIVE-BY or RAGE shooting. Your image should reflect a level of immediacy and directness while also capturing some significant character/trait of your subject.

Readings: Upton and Upton p. 286 – 313 (History).

Objectives:

1. To extend our understanding of the photographic imaging by investigating the importance of inter-photographic expression, the impact which groups of photographic images may have upon one another and their audience.

2. To familiarize ourselves with some of the leading figures in the history of photography and to better understand their contributions to the artform.

3. To continue to look at the work of contemporary artists who employ photography as a means of expression.

4 .To continue to explore the image editing tools available through various software programs.

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Demonstration of sensitivity to and skill in the use of materials and processes involved in the creation of photographic images.

2. Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition. Special emphasis will be placed on the thoughtfulness evident in your selection of subjects and their expressive relationships.

3. General craftswomanship as demonstrated in the final works submitted for evaluation. **HINT: keep it clean. Make certain that files are properly labeled, in the correct format, etc.**

4. Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATE: _____ (AT THE BEGINNING OF CLASS - FOR CRITIQUE)

submit final prints mounted on 11" X 14" mat board on _____

Possible extra credit coolaborative book project.

ART 223 Introduction to Digital Photography

ASSIGNMENT NO. 6 Personal Visions

> "Too many cameras and not enough food
> 'Cause this is what we've seen."
>
> -Sting, *Driven to Tears,* from the album Zenyatta Mondatta

The Problem: Throughout this semester you have viewed the works of various photographers, and especially the work of prominent women photgraphers - some to witness technique and other to observe concept, composition, design etc. Now that you have acquired the basic skills to create your own photographic images it is time to consider what types of images you are personally interested in making and how you would employ these in creating a small body of work.

Assignment: Create three to five digital photographs that convey through their imagery the issues, ideas and or expressive content which you are personally interested in pursuing in your own photographic artwork. In the process of constructing these images consider how gender plays a role in your personal approach to photographic imaging. There are no limitations or specifications for the content or style of the artwork which you submit however, your final output must be in the form of prints or electronic presentation (web presentation). The largest format for prints that you should consider is 13" X 19" and the smallest is 8.5" X 11". As with all assignments you will be expected to provide your own printing paper.

Objectives:

1.) To bring together the entire range of concepts and technical content from the course and to apply that knowledge to the creation of a small body of photographs which reflects your level of skill and mastery in the field of digital photography at this point in time.

2.) To determine, via a brief quiz, your level of technical knowledge regarding the medium of digital photography.

3. To provide an opportunity for you to direct your work without boundaries.

4.) To continue to observe and analyze the impact of gender in photographic artworks.

Evaluation: Your visual work will primarily be evaluated according to the following criteria.

> 1.) Demonstration of sensitivity to and skill in the use of materials, tools and processes involved in the assignment.
> 2.) Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition.
> 3.) General craftswomanship as demonstrated in the final works submitted for evaluation. Hint: keep it clean!
> 4.) Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures, demonstrations, or other sources.

READINGS: We will review text and lecture materials in preparation for the technical quiz.

DUE DATE: Your final assignment must be submitted by the conclusion of the final class meeting on _____.   You will schedule a brief meeting with your instructor during which time you will review your portfolio. The times for these meetings will be announced by your Instructor.

.Art 223L   DI
ASSIGNMENT PORTFOLIO

Portfolio elements:
(Fall Semester / Spring Semester)

1.) _____

2.) _____

3.) _____

4.) _____

5.) _____

6.) _____

7.) _____

8.) _____

9.) _____

10.) _____

11.) _____

12.) _____

13.) _____

14.) _____

15.) _____
16.) Free choice
17.) Free choice
18.) Free choice

Note:

A. Your portfolio must include all these images/prints in order to be considered complete.

B. Each print must be labeled in pencil on the reverse with 1.) your name, 2.) the assignment name and what element of the assignment it is (use the names listed above) 3.) the word "top" to designate which direction is the "top" of the image.

C. Prints which are being submitted as "remakes" must be included in the portfolio and should immediately follow the print they are substituted for. A special note should be placed on the back indicating that this is a "remake". I will supply sticky notes so that you may tag the front of the print.

D: **Your portfolio must be submitted by the close of the last class day for this course.** Submit all final prints mounted on 11" X 14" mat board

Your lab key (if one is issued to you) must be returned to the business office no later than 12 Noon of the study day (usually a Friday) for the semester in which you are enrolled in this course. If your lab key is not submitted by the deadline you will receive an incomplete for the course and a "hold" may be placed upon your student account until the key is returned. All personal property must be removed from the lab by 4:30 PM of the last class day of the semester in which you are enrolled in this course. Any property left beyond this time will become the property of the Department of Art and will be disposed of at the Department's discretion.

<u>No</u> lab work (if required) is permitted after the last official class meeting.

COURSE
HANDOUTS

ART 223 Introduction to Digital Photography

INFORMATION HANDOUT NO. 1 VISUAL TERMS

Despite the fact that much of our thinking is a visual process, it is often discussed, analyzed and criticized in verbal terms. Although the artist creates images these images are often described in words. Therefore, as artists, we need some shared language so that we may exchange our ideas and feelings about the visual world more effectively.

A. VOCABULARY

1. *Shape*
   a. mechanical vs. biomorphic (shape meaning)
   b. positive vs. negative
2. *Value*
   a. value key (high, middle, low)
   b. contrast
   c. spatial effects
   d. interactive value effects (successive and simultaneous contrast)
3. *Space*
   a. graphic (2D) vs. plastic (3D)
   b. spatial indicators (size, position, overlap, perspective)
4. *Line*
   a. quality- descriptive (elegant, heavy, etc.)
   b. direction
   c. implied direction
5. *Texture*
   a. visual vs. tactile
   b. emotions and feelings
6. *Light*
   a. quality (diffuse vs. specular)
   b. natural vs. artificial

B. SYNTAX (Structural considerations)

l. *Frame*
   a. in editing and selection
   b. compositional significance
2. *Point of View*
   a. distance (close up, middle, long)
   b. angle (below, straight on, above)
   c. lens (focal length and perspective/proportion effects)
   d. time
3. *Focus*
   a. depth of field
   b. attraction and attention value
4. *Dominance and Subordination*
   a. size, quantity, proportion, value, etc.
5. *Balance*
   a. symmetrical
   b. radial
   c. asymmetrical
6. *Unity*
   a. harmony (repetition/pattern) vs. variety (contrast)

ART 223 Introduction to Digital Photography

INFORMATION HANDOUT NO. 2   NOTES ON CREATIVITY AND VISUAL INTEGRITY

1. Creativity

A. Creativity is not an exclusive trait of artists, although their creativity is often more evident. The creative spirit lives in all of us as a natural expression of our personal being - its part of our identity and self-image (sort of like your signature/autograph).
B. Our creative spirit doesn't always manifest itself automatically. Sometimes we must seek it out in order to introduce it into our work. In certain circumstances, as artists, we may feel dried up and empty of ideas and or feelings. If this happens consider the following sources of rejuvenation (does this sound like a Coca-Cola ad?)

2. **Creative Resources**

A. Dreams

1. Images and ideas from nocturnal dreams, daydreaming and meditation may be useful creatively. Often dreams reveal themes and subjects that are inherently important to us as individuals.

2. Aspects of our day to day world, filled with it contradiction and paradoxes, will often reveal dream like events. Such images filled the work of such surrealist artists as Salvador Dali and Rene Magritte.

B. Sensitization

1. Very often, overexposure to any stimulus or environment tends to reduce our awareness of it (are you aware of your sense of balance at this moment? Probably not, but it's working!). For artists this same situation can occur in response to their daily world and rituals. Repeated often enough, they seem mundane, but if you reexamine them they may contain deeper meaning or significance and be useful if not critical to your art. Take a closer look at the things around you for insight and inspiration.

2. Issaih - "there is nothing new under the sun"

C. Chance

1. Relationships which are created fortuitously often have enormous visual potential. Examine and explore the chance arrangements created by the forces of nature or try creating your own chance environments.

D. Recreation

1. Beyond just taking a fresh look at your environment, ask yourself if some aspect of it might not be remade. Such recreation might involve improvements, but and approach of equal validity might be as simple as an old theme with a very new point-of-view.

E. Development

1. Creativity is a total growth experience, as we proceed from step to step in our personal evolution our approaches to even our own ideas, attitudes and feelings change. Look back to your previous work for present and future inspiration.

2. A personal journal, which may include written notes, sketches or any manner of idea and feeling records, can be very useful in expanding your own understanding of your development as well as enhancing your creative options.

3. Creative Integrity

A. Artistic Integrity - is a commitment to what you are doing both physically and intellectually. In simpler terms we might think of this as "following through." So if it doesn't work, fix it, if it doesn't look right, work with it until it does (and don't be afraid to share your questions with classmates.) Remember that art is the ultimate form of economy, it contains <u>only</u> what is needed to express a concept, no more or less!

B. Compositional Integrity - We can learn a great deal about how to integrate visual elements by <u>LOOKING</u>....Train those eyes !!! For photography consider the following sources:

> 1. Looking at photographs by others
> > a. books in the library, magazines and exhibitions
> > b. motion pictures (check out the campus film series)
> > c. television (with and without sound)
>
> 2. Try sketching in your spare time, make notes of what you see
>
> 3. Practice shooting with your camera (without any film)

C. Physical Integrity - Even the best images can be marred by sloppy workwomanship. The artist should be careful that their craftsmanship helps to enhance (not dominate) their work. In photography consider avoiding the following faults:

> > a. fingerprints on photos
> > b. folds, creases and scratches in the photo
> > c. improper mounting or presentation
> > d. proper identification, storage, copyright, etc.

Some links to "Women and creativity"

http://www.tandfonline.com/doi/abs/10.1207/S15326934CRJ1434_2

https://books.google.com/books?hl=en&lr=&id=oQ-vy1FXikUC&oi=fnd&pg=PA3&dq=women+and+creativity&ots=WIqDOdPNgm&sig=s_WNpgBPl6EJhpHj70XmKFmUzPQ#v=onepage&q=women%20and%20creativity&f=false

http://www.nshm.com/wp-content/uploads/2014/09/First-proofs-Women-and-creativity1.pdf#page=79

ART 223 Introduction to Digital Photography

INFORMATION HANDOUT NO. 3   EXPOSURE STRATEGIES

These techniques are largely the same as those advised for traditional analog exposure control. Exposure circumstances with digital equipment obviously vary from those in analog but essential knowledge of these exposure guidelines may still be valuable to the digital image maker.

1. INTUITON AND EXPERIENCE - Long before there were meters, artist/photographers had to determine how much light to allow into their cameras. In the early days photographers did not even have mechanical shutters or apertures. Instead the duration which the shutter was open for was determined by how long the artist kept the shutter open. Early apertures were a hole in a piece of metal that was inserted behind the lens. The determination of duration and intensity of exposure were made through experience. Oddly, this earliest way is still the best. Therefore it is wise to keep records of your exposures and to recall what exposure settings worked well in a certain situation so that they might be employed again in the same or similar circumstances.

2. EXPOSURE GUIDE - Many film containers as well as photo guides and textbooks contain exposure guides. these are simply general listings of lighting conditions and the exposure settings which are acceptable for them. Chapter 5 in your text lists exposure guidelines for hard-to-meter scenes.

WITH THE METER

3. OVERALL READING - This metering technique relies on the assumption (and we all know how helpful assumptions can be) that all the values in your subject basically balance out to a medium kind of grey. Your meter balances out all the light intensities of your subject and gives you an exposure which should work well for all of them.

4. AVERAGED READING - Meter the darkest area of your subject in which you wish to have clear detail and the lightest area in which you wish to have detail. If for instance the darkest were to meter f/4 and the lightest f/8 then your averaged reading would be easy to figure. The averaged reading is the one which lies 1/2 way between your dark and light subject.
In this case the average setting would be f/5.6 which is 1/2 way between the readings given.

5. EXPOSE TO THE RIGHT - Some photographers believe that it is critical in digital Photography to minimize the portion of the photograph recording darker subject areas since these have traditionally been more susceptible to generating noise in digital images. These photographers suggest slightly overexposing the image to favor the lighter tones and then adjusting the exposure during post processing.

6. SUBSTITUTION READING - When it isn't possible to meter a specific subject properly, it may be necessary to meter something in the same lighting situation and with similar qualities as a substitute (i.e. a hand can substitute for skin tone, imitation leopard fur may be a substitute for the real thing, etc.)

7. GREY CARD READING - Gray cards are manufactured to simulate the grey level which light meters are balanced for (18% reflectance). Like a substitution reading they provide an accurate alterative for selecting a proper exposure setting.

ART 223 Introduction to Digital Photography

INFORMATION HANDOUT NO. 4   IMAGE DOWNLOADING/TRANSFER OPTIONS

There are numerous means for downloading/transferring digital images from your camera to your computer for archiving and editing. Amongst these various techniques there are various advantages and disadvantages.

!. Cable transfer

Likely the most accessible means for transferring your digital photos from your camera to your computer since it does not require additional equipment. Most cameras are sold with a USB cable that can be connected to the computer and the camera in order to transfer photos. Many cameras also provide software to aid in this transfer process. If you do not have such software there are many generic software transfer sources. On Apple computers a program named "IMAGE CAPTURE" allows you to transfer images.

There are generally two major concerns raised regarding the use of cables for the download/transfer of images from a camera. Cable transfer is widely considered to be slower and less efficient than other methods. Some critics also express concerns about the accuracy of data transfer with cables. The Mini USB connector that is employed on most digital cameras is small and somewhat delicate and if not handled carefully may be damaged.

2. Card Reader transfer

Most contemporary digital cameras store their images on small memory cards. Numerous manufacturers produce small devices that permit your computer to read data off these memory cards on which your camera stores your images. Card readers generally include some form of USB cable connector that links the reader to the computer. When the card reader is connected to the computer it acts like an external storage device (like a hard drive, memory stick, etc.). You have direct access to your files and may manage the transfer of files with great ease. Some software programs like Adobe's Lightroom 3 allow you to import your files directly from your card reader.

Card readers are widely thought to be much faster in transferring images although not all readers can handle every type of memory card. If you use a card reader you can copy images while shooting new images on another memory card. Card readers require less energy from your battery but some photographers worry that constant swapping of cards can lead to damage of the memory card (especially critical with CF cards).
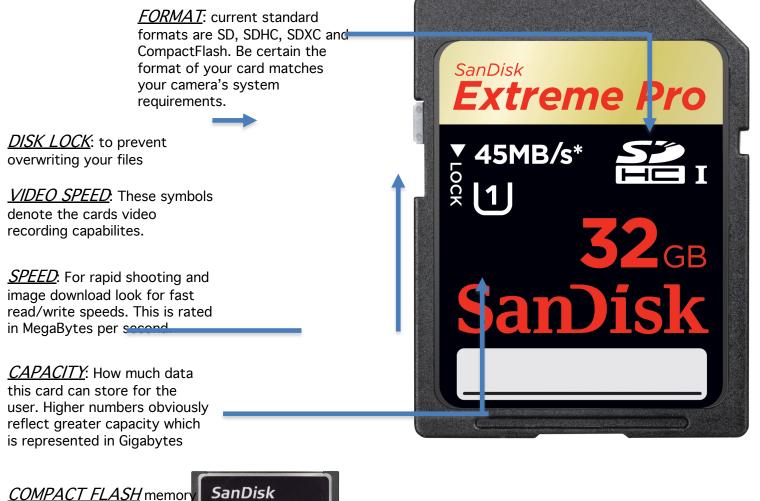
3. Wireless transfer

With the advent of Bluetooth Technology (and prior to that with Infrared technology) some cameras are capable of transferring their images to the computer in the form of radio signals. This wireless method of transfer is especially common with cell phone cameras and may help to avoid user fees imposed by some cell phone providers. In order to transfer files in this manner the phone/camera must be connected wirelessly to the computer.

ART 223 Introduction to Digital Photography

INFORMATION HANDOUT NO. 5   MEMORY CARD BASICS

Some digital cameras offer their own internal memory but increasingly more sophisticated cameras require a memory card. Memory cards offer several advantages including portability, small size, durability, etc. all of which extend the capacity of your camera equipment. When using memory cards you need to be aware of the capabilities of each type of card. Generally the capabilities of specific card may be determined from information on the label.

FORMAT: current standard formats are SD, SDHC, SDXC and CompactFlash. Be certain the format of your card matches your camera's system requirements.

DISK LOCK: to prevent overwriting your files

VIDEO SPEED: These symbols denote the cards video recording capabilites.

SPEED: For rapid shooting and image download look for fast read/write speeds. This is rated in MegaBytes per second.

CAPACITY: How much data this card can store for the user. Higher numbers obviously reflect greater capacity which is represented in Gigabytes

COMPACT FLASH memory cards are another entirely different style card often referred to by the initials CF.

ART 223 Introduction to Digital Photography

INFORMATION HANDOUT NO. 6 UNDERSTANDING ISO (formerly ASA)

Simply put, ISO is a numerical designation of your camera's (image sensor's) sensitivity to light. In photography, the higher the number the greater the sensitivity to light. For example a camera with an ISO setting of 800 will be much more sensitive to light than a camera with an ISO setting of 100 and therefore can shot subjects at much lower light levels. Since these settings reflect the sensitivity of the recording device and how quickly or slowly they may record the ISO setting is sometimes referred to as the "SPEED" of the camera (in the days of film cameras this was referred to as "film speed").

The term ISO comes from the *INTERNATIONAL STANDARDS ORGANIZATION* that sets the actual standards employed in the design and manufacture of most cameras. The term ISO replaces the older term ASA (American Standards Association) that was responsible for determining the sensitivity of materials used in film cameras.

Traditionally photographers have been trained to believe that images recorded at higher ISO settings were NOISIER and a bit less sharp. In the days of film photography and early digital photography this was largely true but more sophisticated digital camera designs have begun to contradict this principle. In contemporary digital cameras specific ISO settings may be more/less noisy than other settings and the artist/camera-user must be familiar with the specific responses of his or her equipment.

The images above show the standard ISO settings for a film camera

ISO is critical to the proper exposure of your images and therefore it is important to understand how it relates to the aperture and shutter settings on your camera. Your aperture and shutter allow you to selectively increase or decrease the amount of light that reaches the SENSOR in your camera. As your ISO number is increased the sensor's sensitivity to light is increased as well. With higher ISO settings you may be able to employ shorter shutter speeds to freeze the action of your subjects or use a smaller aperture setting to increase the depth-of-field in your images.

Just as standard aperture/shutter settings increase or decrease exposure in increments of ½ or 2x's standard ISO settings do the same. In other words, if a photographer wishes to photograph a subject with an aperture of f8 and a shutter speed of 1/60 of a second and ISO of 100 they could create the same exposure with an aperture of f11 and a shutter speed of 1/60 of a second and ISO of 200. The ISO setting would be 2X's as sensitive to light thus compensating for the ½ intensity of light caused by the change in aperture setting. This new exposure configuration would allow the artist to modify the depth-of-field in the photograph.

ART 223 Introduction to Digital Photography

INFORMATION HANDOUT NO. 6   COPYRIGHTING YOUR WORK

Once you have downloaded your images it is important to protect them as your personal property. This is especially true if you plan to share your work with others or present it to potential clients, etc. As the creator of a graphical work of art you already own your work at the moment of its completion. The extent of your protection is somewhat limited however unless you register your copyright.

The U.S. Copyright Office recommends registering the copyright for your work for the following reasons:

• Registration establishes a public record of the copyright claim.
• Before an infringement suit may be filed in court, registration is necessary for works of U. S. origin.
• If made before or within five years of publication, registration will establish prima facie evidence in court of the validity of the copyright and of the facts stated in the certificate.
• If registration is made within three months after publication of the work or prior to an infringement of the work, statutory damages and attorney's fees will be available to the copyright owner in court actions. Otherwise, only an award of actual damages and profits is available to the copyright owner.
• Registration allows the owner of the copyright to record the registration with the U. S. Customs Service for protection against the importation of infringing copies.

In order to put the public on notice that a visual work is copyrighted the U.S. Copyright Office recommends that the notice contain all the following three elements:

1 The symbol © (the letter C in a circle), or the word "Copyright," or the abbreviation "Copr."; and
2 The year of first publication of the work. The year date may be omitted where a pictorial, graphic, or sculptural work, with accompanying textual matter, if any, is reproduced in or on greeting cards, postcards, stationery,jewelry, dolls, toys, or any useful article; and
3 The name of the owner of copyright in the work, or an abbreviation by which the name can be recognized, or a generally known alternative designation of the owner.

Example: © *2008 John Doe*

You can learn a great deal more about copyright online at the U.S. Copyright Office website:

http://www.copyright.gov

PROPOSED SYLLABUS   SPRING 2014

ART 223 - INTRO TO DIGITAL PHOTOGRAPHY

WEEK 1

DIGITAL DIARY ASSIGNMENT
DIGITAL VS. ANALOG

APERTURE/SHUTTER CONTR
IMAGE SIZE / RESOLUTION

WEEK 2

BASIC WEB TOOLS
PHOTOSHOP TOOLBARS
(JPEG,GIF)
COMPOSITION

ADJUSTING DIGITALPHOTOS
DIGITAL FILE TYPES

RGB VS. CMYK COLOR

WEEK 3

DIGITAL DIARY CRITIQUE
ASSIGNMENT
ASSESSMENT

GROWTH DECAY

COLOR BALANCE

WEEK 4

GRAYSCALE VS. COLOR MODE
COLOR TEMP/BALANCE

COLORIZING
IMAGE EDITING

WEEK 5

USING HISTORGRAMS / CURVES
BURNING / DODGING

CONTRAST CONTROLS
PRINTING FORMATS/INKS

WEEK 6

PRINTING
PRINTING

GROWTH DECAY CRITIQUE
ASSESSMENT

WEEK 7

ALTERNATE ACQUISITION
IMAGE ACQUISITION DEVICES

FILE FORMATS / RAW FILES
MORE IMAGE EDITING

WEEK 8

MATRIX CREATION / HYPERMOVIE
PRINTING

CREATING AN HDR IMAGE
PRINTING

SPRING BREAK

BREAK

WEEK 9

ALTERNATE ACQUISITION CRITIQUE   ADJUSTMENT LAYERS
IMAGINED LANDSCAPE   LAYER MASKS

WEEK 10

LOOKING AT PHOTOGRAPHS   ANALOG VS. DIGITAL IMAGE
SAVING SELECTIONS   COMPOSITING IMAGES

WEEK 11

LAYER STYLES   IMAGINED LANDSCAPE
CRITIQUE
BLENDING MODES   ODD COUPLETS

WEEK !2

BATCH PROCESSING   USING ACTIONS
WORKFLOW   BRIDGE AND LIGHTROOM

WEEK 13

METADATA   AUTOMATED FUNCTIONS
COPYRIGHTING YOUR WORK   ODD COUPLETS COMMENTS

WEEK 14

PERSONAL VISIONS   PERSONAL VISIONS
PORTFOLIO PREPARATION   PORTFOLIO PREPARATION

WEEK 15

ITECH QUIZ (100 POINTS)   PORTFOLIO SUBMISSION
PORTFOLIO PREPARATION

** Please note that this document is a **proposed** syllabus and although it outlines the intended activities of the course it cannot take into account the possibility of emerging learning opportunities, exigent circumstances or other factors unknown at the time of its creation. The Instructor of this course reserves the right to modify or alter this syllabus at his/her sole discretion in order to adjust to a changing classroom environment and/or to improve the learning outcomes for this course.

NOTE: All personal property must be removed from ANY labs used for this course by midnight 5/2/2014. Personal property left after this date will be disposed of at the discretion of the Department of Art.

RATIONALE FOR CERTIFICATION

ART 223 – INTRODUCTION TO DIGITAL PHOTOGRAPHY – DOUG TYLER

Women's Voices Learning Outcome 1: A Saint Mary's student identifies and understands women's contributions to human knowledge and achievement and how those have been influenced by constructions of gender. Students in ART 223 study women's contributions and achievements in the art of digital photography by reading about the current women photographers working in the field of digital imaging and preparing research reports on women photographers as well. Specifically, students demonstrate this knowledge through a power point presentation and the "Digital Diary assignment and affiliated readings." During studio critique sessions students have an additional opportunities to further discuss their interests and insights into the unique perspectives of women photographers.

Women's Voices Learning Outcome 2: A Saint Mary's student reflects analytically upon constructions of gender in individual or group heritage, culture, or experience, and articulates those reflections within a particular disciplinary context. Students engage in this reflection throughout the course in reading, discussion, critique of one another's work, self-critique and in creative work of their own as women. In particular, they demonstrate their skills of analytic reflection through the "Gender Colorized Image component of Assignment 2" and the "Xerox images" project, both of which require them to articulate their observations and analyses of constructions of gender in the art of photography and the effect of those constructions. The "Gendered Landscape" project, especially requires students to demonstrate understanding of how constructions of gender in photographic images reflect and/or shape identity and experience within their own immediate culture of friends and/or family, as well as in society generally. On occasion students may also be asked to write briefly about the work of their classmates (during critiques or spontaneous discussions – see Critique Guide Number 3) and to identify the unique aspects of women's visual discourse.

Women's Voices Learning Outcome 3: A Saint Mary's student analyzes the forms and effects of constructions of gender, and evaluates strategies for response. In much of their own creative work, study of women photographers, discussion of images and reflection on women's contributions to the art of photography, students will be explicitly engaged in analyzing the forms and effects of constructions of gender. This ongoing engagement will deeply inform their "Gendered Landscape " project, in which they will be assessed on their ability to evaluate strategies for response to the social and artistic forms and effects of constructions of gender.