COMM 5550/6550
Digital Imaging
Spring 2012

INSTRUCTOR: CRAIG DENTON, 2856 LNCO, craig.denton@utah.edu, 581-5321

PREREQUISITE: The prerequisite for undergraduate students is COMM 3550, Principles of Visual Communication. Students do not need any prior experience with Photoshop nor is it assumed that they have any.

GOALS: Students in this class will explore the philosophical, creative, ethical and legal issues surrounding digital imaging and its cultural implications through readings, class discussions and written papers.

Students will learn the creative options of digital imaging available in Photoshop CS5 with laboratory work culminating in a portfolio of images. Photoshop CS5 is a dynamic, powerful visual tool that is used in a variety of disciplines from graphic design, to photography to multi-media. The focus in this class will be on the use of Photoshop in photography.

READINGS: Readings come from Mitchell, The Reconfigured Eye, Ritchin, After Photography, and from a packet on General Reserve at the Marriott Library and in pdf form on WebCT. Readings are broken into “Blocks”. A block should be read before coming to class on the Monday of the week in which it is listed.

TECHNOLOGY: Students primarily will be using Adobe Photoshop CS5 installed on the hard drives of all the Macintoshes in LNCO 2840. All work stations have CD-ROMs, USB and Firewire ports for Flash or external drives. Because image files are especially large — and valuable — students should expect to save their work on a CD, Flash or external drive. Students will be able to gain access to LNCO 2840 when no classes are in session with their student IDs. In addition, students will have access to:

- Canon G3 and S70 digital cameras
- Epson Stylus Pro 4880 and 4800 color printers
- Nikon slide/negative scanners
- Flatbed scanners

GRADING: Final grades will be determined on a total point basis according to the following formula:

- 100-94% of the total points = A
- 93-91% of the total points = A-
- 90-88% of the total points = B+
- 87-84% of the total points = B
- 83-81% of the total points = B-
- 80-78% of the total points = C+
- 77-74% of the total points = C
- 73-71% of the total points = C-
- 70-68% of the total points = D+
- 67-64% of the total points = D
- 63-61% of the total points = D-
- 60% or less = E

WITHDRAWALS/INCOMPLETES: The withdrawal policy follows the University policy and the dates listed under Academic Calendar on the University’s Web site. Incompletes may be granted for unforeseen circumstances that were beyond the student’s control, providing the student is maintaining a C average, has completed at least 80% of the course material at the time of the incomplete, and notified the instructor as soon as the circumstance developed.

ADA: The University of Utah Department of Communication seeks to provide equal access to its programs, services and activities for people with disabilities. If you need accommodations in this class, reasonable prior notice needs to be given to the instructor and to the Center for Disability Services, http://disability.utah.edu/ 162 Olpin Union Bldg. 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in alternative format with prior notification to the Center for Disability Services.
CONTENT ACCOMMODATION POLICY: This course makes no accommodations for content or expectations.

ACADEMIC MISCONDUCT: Plagiarism, academic dishonesty or cheating of any sort will result in at least an E for the course and possibly additional disciplinary action, according to the Code of Student Rights and Responsibilities.

WEB SURFING, SOCIAL NETWORKING, GAMES PLAYING AND READING E-MAIL: Typically, the work stations in the classroom remain on at all times, due to the time it takes to load software. This tempts some students to surf the web, social network, play games and/or read e-mail during class time. Approximately half the class time is devoted to lab exercises or work on assignments and the portfolio. If a student wants to use that time for personal interaction with the web, that is up to the student’s management of personal lab time. However, during other times in the course when the instructor is lecturing or the class is engaged in interactive discussions, it is mandatory that students focus attention on those activities and not try to “multitask”, erroneously thinking they can surf the web and attend to class discussions at the same time. Besides being disruptive and rude to the instructor and peers, students would be missing significant parts of the curriculum. If a student persists in engaging the Internet during inappropriate times, s/he will be asked to leave.

ASSIGMENTs: The primary weight in the course will be a portfolio of images due at the end of the semester. The portfolio will consist of six assignments, some assignments requiring more than one image. Each portfolio assignment will be worth 75 points in the grading system.

There are two class assignments exploring concept photography and using a camera (film-based or digital). Each concept photography assignment will be worth 50 points.

There is one scrapbook assignment worth 25 points.

Late assignments will be lowered 20%.

There also is a premium placed on students reading and synthesizing reading materials. Periodically, students will submit written responses to those readings. There are twelve blocks of readings in the course. Ten of them are available for journal submissions, indicated by “Journal Submission” or “Sub” in boldface. Students will hand in six and only six journal submissions. The choice of which blocks is up to each student. You will not be given extra credit points for submitting more than six journal responses. But choosing not to write a journal response for a particular block of readings does not absolve you from doing the readings. You still could be call upon in class to give a synopsis or offer your response to a question. Each journal response will be worth 25 points.

Journals are a way for the student to engage the reading and for the instructor to see if the student has fulfilled that responsibility. Moreover, journals make sure students have read the assigned materials before class and are prepared to participate in class discussions. When journaling, students should consider these questions in their written responses:

• Have I read each reading assigned for this block and noted the most important points.
• Have I added my own assessment of what is valuable about the readings (the points I especially appreciated, etc.), and have I critiqued those points with which I disagree or think should be altered in some way?
• Have I added relevant examples from my own experience?
• Have I listed any questions that I still have about points raised in the reading that can be asked during class discussions?
• Have I related the reading to my own work in the course?
• Have I responded to any specific questions from the instructor for this block of readings?

Journal submissions are due at the beginning of class on the Monday of the week where the block of readings is listed. Journals should be printed before coming to class. Late journal submissions will not be accepted. (Being late to class or absent will be treated the same as not handing in a journal response.)

All students enrolled for graduate credit will write either another paper or participate in a group project for presentation to the class. The instructor will work with graduate students to develop readings and paper topics.

TOTAL POINTS POSSIBLE: 725
<table>
<thead>
<tr>
<th>Dates:</th>
<th>Topics:</th>
<th>Assignments:</th>
<th>Readings:</th>
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<tbody>
<tr>
<td>January 9, 11</td>
<td>Introduction</td>
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<td>Power of digital images</td>
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<td>Technical issues:</td>
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<td>Digital cameras</td>
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<td>Photoshop introduction</td>
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<td>January 16, 18</td>
<td>HOLIDAY</td>
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<td>Block #1</td>
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<td>Philosophical issues</td>
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<td>The realm of the digital</td>
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<td>Creative issues</td>
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<td>Concept photograph</td>
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<td>Photoshop tips</td>
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<td>Photoshop self-tutorial</td>
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<td>January 23, 25</td>
<td>Technical issues:</td>
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<td>Block #2</td>
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<td>Color management</td>
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<td>Monitor calibration</td>
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<td>Photoshop tips:</td>
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<td>Using Bridge and iPhoto</td>
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<td>Using Camera RAW</td>
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<td>Cultural memory</td>
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<td>Using filters</td>
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<td>Photoshop self-tutorial</td>
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<td>January 30</td>
<td>Technical issues:</td>
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<td>Block #3</td>
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<td>February 1</td>
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<td>Curves and histograms</td>
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<td>High Dynamic Range</td>
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<td>Photoshop self-tutorial</td>
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<td>February 6, 8</td>
<td>Technical issues:</td>
<td>Concept Photo due February 6</td>
<td>Block #4</td>
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<td>Color printing</td>
<td>“Antagonism”, “Desire” or “Humility”</td>
<td>(Journal Sub)</td>
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<td>Proofing</td>
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<td>Philosophical issues</td>
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<td>Multiplicity and mosaics</td>
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<td>Creative issues</td>
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<td>The multisensory experience</td>
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<td>Creative issues</td>
<td>Critical issues</td>
<td>Photoshop tips</td>
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| February 13, 15 | The art of montage  
Constructing believability                                           | Critiquing visual images  
Class critique: Concept photo #1 | Borders  
Textures |                          |
| February 20, 22 | HOLIDAY  
Portfolio guidelines  
Philosophical guidelines  
Manipulation  
Appropriation | Scrapbook Assignment due Feb. 22  
(Three examples of digitally manipulated images) | Working with text  
Photoshop tips |                          |
| February 27, 29 | Philosophical issues;  
The death of photography  
Visual images: Veracity or polyse-mism?  
The documentary image in the era of digital manipulation | Creative issue:  
The document of possibility |                     |                          |
| March 5, 7 | Creative issues:  
The visual parody  
Legal issues;  
Intro to copyright | Class critique  
Self-representation image |                     |                          |
| March 12, 14 | SPRING BREAK |                                               |                     |                          |
| March 19, 21 | Legal issues:  
Copyright in the digital age  
Infringement vs. fair use |                                               |                     |                          |
| March 26, 28 | Ethical issues:  
Media differences  
Deception  
Protocols  
Creative issues:  
Duotones  
B/W Conversion |                                               |                     |                          |
| April 2, 5 | Photography on the web  
Work on portfolios |                                               |                     |                          |
April 9, 11
Philosophical issues:
The digital future
Work on portfolios

Block #11 — Sub
“Beginnings,” Reconfigured Eye
“Into the Digital,” After Photography

April 16, 18
Industry issues:
Stock photography
Archiving
Digital Asset Management
Work on portfolios

Block #12

April 23, 25
Work on portfolios
PORTFOLIO PRESENTATION APR. 25

Block #8 — Sub
“Unfair Use, Part One” News Photographer
“Unfair Use, Part Two” News Photographer
“Is Fair Use Really Fair?” Digital Photo Pro
“Investigating Digital Images,” Dartmouth News
“Photoshopped or Not? A Tool to Tell, NY Times
“Creative Commons,” Digital Photo Pro
“Creative Commons in Practice,” Digital Photo Pro

Block #9 — Sub
“Protocols for Ethical Decision-making,” Protocol
“Photography or Photofiction,” VCQ
“Here We Go Again,” News Photographer
“A Case Study of the Photographic Principle,” VCQ (Grad)
“Magazines vs. Newspapers,” VCQ (Grad)

Block #10 — Sub
“The Art of the Web,” American Photo
“Beginning the Conversation,” After Photography

Block #11 — Sub
“Of Synthetics and Cyborgs,” After Photography
“A Quantum Leap,” After Photography

Block #12
“The Stock Trade,” Digital Photo Pro
“A Look at DNG,” Digital Photo Pro