ACADEMIC STANDARDS COMMITTEE

University Curriculum Committee
Letter of Support for ART 1250: Digital Photography for Non-Art (SoAD) Majors

April 1, 2010

To Whom It May Concern:

I am writing this letter of support for the course proposal ART 1250: Digital Photography for non-art (SoAD) majors. This is a course that we are designing to meet the Foundations Credit Requirements of the Academic Standards Committee. Our faculty in the photography area are in complete support of the proposal. We have budgeted the required staffing salaries for an appropriate number of sections into our 2010-2011 budget. It is exciting to be reaching out to the university student population through a course like this, and we anticipate that it will be a popular course offering for non-art majors from a wide variety of programs. If I may be of further assistance to you as you deliberate this course proposal, please do not hesitate to contact me.

Sincerely,

Michael H. Drought
Director, School of Art and Design
Please type your answers directly on this form. All of the information noted below must be included in the request form. Failure to show how the request for foundations credit directly addresses each of the three ECU Foundations Goals for the course area may result in the request being denied. ECU Goals of the Liberal Arts Foundations Curriculum are available online at: http://author.ecu.edu/cs-cad/fsonline/customcf/committee/as/liberalartsfoundation.htm.

A. Basics (for items 1-16, for cross-listed courses provide two or more sets of information, as appropriate, under each category)

1. Foundations Course Area (Arts, Humanities, Basic Sciences, Basic Social Sciences, Health Promotion and Physical Activity, Writing Competence, Mathematics Competence). Arts

2. Unit in which the course will be taught. School of Art and Design

3. Unit Administrator’s title, name and email. Director, Michael Drought, droughtm@ecu.edu

4. Course Prefix, Number and Name. ART1250: Digital Photography for Non-Art (SOAD) Majors

5. Number of credit hours. 3

6. Prerequisites (if applicable). n/a

7. Course description as it will appear in the catalog and a detailed course syllabus with a weekly schedule of topics to be discussed which should reflect explicit coverage of each of the foundation goals. Please see attachment.

8. College in which the course will be taught. Communication & Fine Arts

9. College dean’s name and email. Jeff Elwell, elwellj@ecu.edu

10. Date approved by unit’s curriculum committee and chair’s initials. Dec. 15, 2009, Michael Duffy


12. Date reviewed by the unit’s chair and chair’s initials. Feb. 25, 2010, Michael Drought
The purpose of the information provided below is to enable Academic Standards Committee members to determine whether or not it is reasonable to believe that the course named above will satisfy the three or four specific goals for all courses in its area that are stated in ECU Goals of the Liberal Arts Foundations Curriculum are available online at: http://author.ecu.edu/cs-cad/fsonline/customcf/committee/as/liberalartsfoundation.htm.

B. Using the Foundations Goals listed under the course’s area:

1. Describe in enough detail that it is clear to the members of the AS committee how the course’s content will meet Foundations Goal One for its area. List examples of required course textbooks or other required materials that address the content described above.

   Goal One- Students learn the subject matter and the practice of digital photography. The required textbooks (1) *The Digital Photography Book, Vol. 2* by Scott Kelby and (2) *A Short Course in Digital Photography: An Introduction to Black-and-White Photography Technique*, 5th ed., by Barbara London and Jim Stone provide students with the basic knowledge they need to learn the practice and subject matter of digital photography. These texts also refer to historic images related to the techniques.

2. Describe in enough detail that it is clear to the members of the AS committee how the course’s content will meet Foundations Goal Two for its area. List examples of required course textbooks or other required materials that address the content described above.

   Goal Two- Students learn the research methods used in scholarship addressing the appreciation or criticism of photography. The book *Criticizing Photographs: An Introduction to Understanding Images* by Terry Barrett is a basic text to explain critical stances in relation to photography.

3. Describe in enough detail that it is clear to the members of the AS committee how the course’s content will meet Foundations Goal Three for its area. List examples of required course textbooks or other required materials that address the content described above.
Goal Three- Students learn about the art’s contribution to society, culture, and life in general. *Inside the Photograph: Writings on Twentieth-Century Photography* by Peter C. Bunnell and *An Introduction to Visual Culture* by Nicholas Mirzoeff give students a broader, contextual view of the role of photography and visual imagery in contemporary culture. The resource text *Six Stories from the End of Representation: Images in Painting, Photography, Astronomy, Microscopy, Particle Physics, and Quantum Mechanics, 1980-2000* by James Elkins provides some interdisciplinary connections—the relation of photography to other academic areas.

4. If the course area is Health Promotion and Physical Activity or Writing Competency, describe the course’s content in enough detail that it is clear to the members of the AS committee that the course will meet Foundations Goal Four for its area. List examples of required course textbooks or other required materials that address the content described above. n/a

C. The sample course syllabus should contain a schedule outlining what will be taught when during the semester. Be sure that the syllabus reflects coverage of areas included in Foundations Goals 1-3/4. Readings and assignments that meet the goals should be included in the syllabus. If there is something not covered that provides evidence that the course satisfies the foundations goals in its area (course pedagogy, etc.), describe it here. **The course syllabus provides a weekly schedule of lessons, readings and reflective writings.**

D. If it may not be clear to committee members how your course materials address the foundations goals then bring samples of course materials that will be used in the course that explicitly address all of the foundation goals for the course’s area. **The following are the publishers’ descriptions of the texts that we can bring as samples. Students will read selected portions of these texts as indicated in the syllabus schedule above.**

**The Digital Photography Book, Volume 2 by Scott Kelby (2008).**

In Volume 2, Scott adds entirely new chapters packed with Plain English tips on using flash, shooting close up photography, travel photography, shooting people, and even how to build a studio from scratch, where he demystifies the process so anyone can start taking pro-quality portraits today. Additionally, Scott has full chapters on his most requested topics, including loads of tips for landscape photographers, wedding photographers, and a chapter devoted to sharing some of the pro’s secrets for making photographs look more professional regardless of subject.

**A Short Course in Digital Photography: An Introduction to Black-and-White**

For one-semester introductory courses in photography. This easy-to-use, inexpensive text introduces students to the fundamentals of photography and suggests ways in which they might create photographs that have meaning. Oriented toward traditional black and white photography, the book also explores digital techniques and web photography resources, equipment, cameras and camera accessories, the exposure and development of film, and the making and finishing of prints. All aspects of the process are explained and illustrated clearly in two-page spreads, each of which addresses a self-contained topic.


This brief text is designed to help both beginning and advanced students of photography better develop and articulate thoughtful criticism. Organized around the major activities of criticism (describing, interpreting, evaluating, and theorizing), Criticizing Photographs provides a clear framework and vocabulary for students' critical skill development. The fourth edition includes new black and white and color images, updated commentary, a completely revised chapter on theory that offers a broad discussion of digital images, and an expanded chapter eight on studio critiques and writing about photographs, plus examples of student writing and critique.

Inside the Photograph: Writings on Twentieth-Century Photography by Peter C. Bunnell (2006).

Peter C. Bunnell has been a major force in shaping the discourse about photography. During his 30-some years as an influential professor and curator at Princeton University, he has written extensively. This classic collection of texts, available for the first time in paperback and selected from work published throughout his career, makes a significant contribution to the field that he has helped to establish. In each of the 34 essays, which are devoted to individual (predominantly American) photographers and three galleries that played a key role in the recognition and marketing of Modern photography, Bunnell brings to bear his distinctive sensibility and insight. While encouraging the reader to see previously overlooked aspects of the images he discusses so eloquently, he also provides an invaluable historical context for the photographers and their work. In Inside the Photograph, Bunnell offers a unique personal perspective on the world of art photography as it has morphed from a small group of practitioners to the supercharged international marketplace of today.


An Introduction to Visual Culture provides a wide-ranging introduction to the now established interdisciplinary field of visual culture. Tracing the history and theory of
visual culture, from painting to the World Wide Web, *An Introduction to Visual Culture* asks how and why visual media have become so central to everyday life.

**Six Stories from the End of Representation: Images in Painting, Photography, Astronomy, Microscopy, Particle Physics, and Quantum Mechanics, 1980-2000 by James Elkins (2008).**

In *Six Stories from the End of Representation*, Elkins weaves stories about recent images from painting, photography, physics, astrophysics, and microscopy and other disciplines. These images, regardless of origin, all fail as representations: they are blurry, dark, pixilated, or otherwise unclear. In these opaque images, Elkins finds an opportunity to create stories that speak simultaneously to artists and to scientists, and to open both those fields to those of us who have little purchase in either. Regarding each image through the lens of the discipline that produced it, Elkins simultaneously affirms the unique structure of each way of viewing the world and brings those views together into a vibrant conversation.

E. If the course is an upper-division course (3xxx or 4xxx), briefly explain why students should get foundations credit for taking the course.
ART 1250 Introduction to Digital Photography for Non-Art (SOAD) Majors (3) (FC:FA, F, S) Introduction to visual concepts and digital photography as a fine art for non-art (SOAD) majors.

Course Goals (Objectives):
Students will:

1. Gain procedural knowledge of the digital camera for use in practical applications, including documentation, sequencing, and verification of data. (Goal 1 Practice)

2. Gain procedural knowledge of digital image manipulation software, including image resolution, scanning, manipulating and output of images. (Goal 1 Practice)

3. Produce a photographic portfolio of digital images that have personal significance for the individual student. (Goal 1 Practice & subject matter)

4. Develop an artistic style beyond the snapshot. (Goal 1 Practice and appreciation)

5. Develop visual literacy competencies by learning the basics of composition, lighting and color theory as applied to the visual media of photography. (Goal 1 Practice)

6. Be introduced to the history of photography’s practices, contemporary uses, and interdisciplinary connections. (Goal 1 history of photography)
   
   Chapter 10 of Stone & London
   
   Bunnell

7. Be able to criticize/appreciate relations between traditional and contemporary photography expressions. (Goal 1 Appreciation; Goal 2 Research method of art criticism; Goal 3 photography’s contribution to culture)

8. Understand how photography contributes to our understanding and knowledge of our world (Goal 3: Photography’s contribution to society, to culture, and to life in general).

9. Understand the role of visual images in shaping self identify and our perception of others. (Goal 3: Photography’s contribution to society, to culture, and to life in general).

Students will complete assignments on each of the following topics. Each topic will be accompanied with a module on the history of photographers and contemporary practices pertaining to the topic. Critical and interpretive readings indicated in this outline are representative. Please note that when possible readings are related to the studio topic or subject matter.

Course Content Outline
The content in ART 1250: Introduction to Digital Photography for Non-Art (SOAD) Majors can be outlined in the following way:
1. Introduction to the equipment and techniques of using a digital camera: Lessons 1-5.
   a. Foundations Curriculum (FC) Goals for the Arts Goal 1: Students learn the practice of digital photography. This increased knowledge leads students to appreciate how other digital images are formed.

2. Introduction to the compositional elements of digital photography and methods of creating imagery: Lessons 6-8.
   a. FC Goals for the Arts Goal 1: Students learn the artistic practices of digital photography. This knowledge leads students to understand how they may use digital media as an art form for personal expression and public graphic communication.
   b. FC Goals for the Arts Goal 2: Students learn the creative methods and skills that are effective in visual communication.

3. Exploration of major content or subject matter of digital images: Projects 1-6.
   a. FC Goals for the Arts Goal 1: Students learn selected categories of subject matter of digital photography. Exploring the many uses of visual photography expands students’ understanding of how digital images are used as communication in various social, economic and political exchanges.
   b. FC Goals for the Arts Goal 2: Students learn the research methods and processes of other artists.

4. Criticism of photography: Reading 1 from Barrett; Reading 3 from Mirzoeff; and Reading 4 from Elkins.
   a. FC Goals for the Arts Goal 2: Students learn methods for critiquing photographic images in informed, scholarly ways. Students apply these methods to their own work and the past and present work of others.
   b. FC Goals for the Arts Goal 3: Students learn how camera vision contributes to other disciplines (other academic areas).

5. Study of selected exemplars from the history of photography and digital images: Readings 2 and 5 from Bunnell.
   a. FC Goals for the Arts Goal 1: Students read primary source material from artists and an influential art critic/historian to learn about the practice of photography historians/critics.

**Texts:**

Required:
Selected Readings From:

Resource Text for Interdisciplinary Connections:

Weekly Schedule for Course Assignments

Week 1-
Lesson 1: The Basics of Digital Camera Operation: camera controls, file formats, and resolution (FC Goals for the Arts 1: Practice).

Lesson 2: The Lens: Focal length, focus and depth of field (FC Goals for the Arts 1: Practice).


Week 2-
Lesson 3: Light and Exposure: aperture, shutter speed, ISO, histograms, exposure modes, and exposure compensation, color photography and white balance (FC Goals for the Arts 1: Practice).

Lesson 4: The Digital Darkroom: setting up a digital workflow from importing to printing images (FC Goals for the Arts 1: Practice).
Project 1: The Social Landscape and The Snapshot Aesthetic (FC Goals for the Arts 1: Subject Matter).

Reading 2: Bunnell: “Gertrude Käsebier” pp. 53-59, and “Walker Evans” pp. 133-146. Compare and contrast the images of these two photographers in relation to a snapshot. (FC Goals for the Arts 1: Appreciation: Methods of Criticism and FC Goals for the Arts 2: Research method of art criticism- Application of one method of criticism from previous reading.)

Week 3-

Lesson 5: Digital Image Editing and Image Storage (FC Goal for the Arts 1: Practice)

Lesson 6: Lighting, Shadows and Reflections: existing and artificial light (FC Goals for the Arts 1: Practice).

Reading 3: (three-week assignment) Mirzoeff: “Virtuality: From Virtual Reality to the Pixel Zone” pp. 91- 132. Reflective paper to consider “What are the effects of digital imaging in relation to traditional photography? How has the availability/omnipresence of digital images affected our world? How do visual images contribute to the formulation of our worldviews? How do visual images contribute to our constructions of self-identities? (FC Goals for the Arts 3: Photography’s contribution to society, to culture, and to life in general.)

Week 4-

Lesson 7: Composition and Camera Vision (FC Goals for the Arts 1: Practice).

Lesson 8: Digital image compositing and manipulation (FC Goals for the Arts 1: Practice)

Project 2: Portraiture/self-portraiture-part 1 (FC Goals for the Arts 1: Subject Matter).

Reading 3: (three-week assignment): Mirzoeff: “Virtuality: From Virtual Reality to the Pixel Zone” pp. 91- 132. See questions for paper above. (FC Goals for the Arts 3: Photography’s contribution to society, to culture, and to life in general.)

Week 5-

Project 2: Portraiture/self-portraiture-part 2 (FC Goals for the Arts 1: Subject Matter)
**Reading 3**: (three-week assignment): Mirzoeff: “Virtuality: From Virtual Reality to the Pixel Zone” pp. 91-132. Reflective paper on reading is **Due**. See questions for paper above. *(FC Goals for the Arts 3: Photography’s contribution to society, to culture, and to life in general.)*

**Week 6**-

Project 3: Landscape/nature photography-part 1 *(FC Goals for the Arts 1: Subject Matter)*  
**Reading 4**: Elkins: “Photography” pp. 51-86. (three-week assignment). Reflective paper related to the reading: Consider the Elkin’s ideas about 20th-century painting’s relation to contemporary photography. What visual experiences or compositional devices does the author write about? How does the author relate these visual experiences to contemporary landscape images such as astronomy and microscopy? Photography History/Criticism Reading Assignment *(FC Goals for the Arts 3: relates art to other academic areas)*

**Week 7**-

Project 3: Landscape/nature photography- part 2 *(FC Goals for the Arts 1: Subject Matter)*  
**Reading 4**: Elkins: “Photography” pp. 51-86. (three-week assignment). Reflective paper related to the reading: Consider the Elkin’s ideas about late 20th-century painting’s relation to contemporary photography. What visual experiences or compositional devices does the author write about? How does the author relate these visual experiences to contemporary landscape images such as astronomy and microscopy? *(FC Goals for the Arts 3: Relates art to other academic areas)*

**Week 8**-

Project 4: Digital image manipulation and collaging- part 1 *(FC Goals for the Arts 1: Subject Matter)*  
**Reading 4**: Elkins: “Photography” pp. 51-86. (three-week assignment). See questions above. **Paper is Due** *(FC Goals for the Arts 3: Relates art to other academic areas)*

**Week 9**-

Project 4: Digital image manipulation and collaging- part 2 *(FC Goals for the Arts 2: Subject Matter)*

Week 10-
Project 5: Action/sports photography- part 1 (FC Goals for the Arts 1: Subject Matter)

Reading 5- (two-week assignment) Bunnell “Michiko Kon” pp. 187-189 and “Jerry N. Uelsmann” pp. 190-209. Reflective paper due. See questions above (FC Goals for the Arts 1: Appreciation- Methods of Criticism and Goal 2: Research method of art criticism- Application of criticism from previous reading.)

Week 11-
Project 5: Action/sports photography- part 2 (FC Goals for the Arts 1: Subject Matter)

Week 12-
Project 6: Development of a body of artwork- part 1 (FC Goals for the Arts 1: Subject Matter)

Week 13-
Project 6: Development of a body of artwork- part 2 (FC Goals for the Arts 1: Subject Matter)

Weeks 14 and 15 Finishing Portfolio and Final Critiques.
*Weekly quizzes will test students’ learning of skill sets in making photographs and critiquing (criticism and appreciation) one’s own work and the work of others.

*Discussion Boards will be used for students to summarize and report on a historically significant photographer.

Grading Plan:
Quizzes 20%
Project 70% (10% for first 5 projects; 20% for project 6)
Discussion forums 10% (Reflective papers related to readings. Students will also participate in class critiques of artworks using methods learned in Barrett.)

**Grading criteria:**
Class assignments will be graded on a ten-point scale: A=100-90, B=89-80, C=79-70, D=69-60, F=59 and below.

A: Highest level of attainment in understanding how to develop images using visual literacy, personal expression and command of the digital camera and associated technology; and the ability to articulate the context of digital photography in contemporary culture. Shows ability to relate personal work to historic exemplars and potential future creative projects. Can proactively critique the work of classmates.

B: High level of attainment in an understanding of visual literacy and personal expression and command of the digital camera and associated technology. Shows ability to write about the relation of personal work to historic exemplars. Some understanding of the development of visual imagery in relation to painting and photography.

C: Adequate level of attainment in an understanding of visual literacy and personal expression and command of the digital camera and associated technology. Shows ability to write about the relation of personal work to historic exemplars.

D: Minimal passing level of attainment in an understanding of visual literacy and personal expression and command of the digital camera and associated technology

F: Failed-unacceptable performance in an understanding of visual literacy and personal expression and command of the digital camera and associated technology

Grades will be assigned for each project and each of the quizzes following each lesson. A grade will also be assigned to students for their discussion forum participation.