

UMBC UGC New Course Request: ART461 Advance Photographic Compositing

Date Submitted: October 1, 2015

Proposed Effective Date: Fall 2016

	Name	Email	Phone	Dept
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COURSE INFORMATION:

Course Number(s)	ART461
Formal Title	Advanced Photographic Compositing
Transcript Title (≤30c)	Adv Photographic Compositing
Recommended Course Preparation	N/A
Prerequisite NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	ART 361 with a grade of "B" or better
Credits	3
Repeatable?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	3 This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.
Grading Method(s)	X Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

PROPOSED CATALOG DESCRIPTION (no longer than 75 words):

This course concentrates on the seamlessly montaged photograph, from conception to completion, shifting the formation of the photograph from shutter to post-shutter. This course will examine related conceptual issues through readings and observations, as well as contemporary and historic composited photographs. Students will learn principles of light and shadow, composition, and compositing techniques. Past instruction in two-dimensional design, pre-visualization, and interpreting and discussing photographs will be reinforced and extended.

RATIONALE FOR NEW COURSE:

- a) Why is there a need for this course at this time?
- With the ongoing shifts in photography and software, as well as shrinking photographic budgets, photographers are being asked increasingly to construct photographs rather than take them.
 - This course builds on the technological and theoretical foundations of ART361 Digital Darkroom. It better equips students to be competitive in the field of commercial photography, and it provides a new approach, concepts, and methods to students who wish to pursue fine arts photography.
- b) How often is the course likely to be taught?
- Once every two to three semesters.

- c) How does this course fit into your department's curriculum?
- The Department of Visual Arts strives to foster graduates who have a solid background in design principals, are skilled using various techniques and media, and, most importantly, are critical consumers and producers of visual language. The proposed course challenges students in each of these areas.
- d) What primary student population will the course serve?
- Photography majors, as well as students from the other visual arts disciplines.
- e) Why is the course offered at the level (ie. 100, 200, 300, or 400 level) chosen?
- Students entering this course will need to have a specific background, including experience with the principles of two-dimensional design, pre-visualization, and interpreting and discussing photographs; as well as experience with digital photography. These are offered in our foundations courses (200 level) and in the prerequisite course ART 361 Digital Darkroom. Additionally, this course requires that students have developed some ability to self-direct projects.
- f) Explain the appropriateness of the recommended course preparation(s) and prerequisite(s).
- Because of the background courses required. See above.
- g) Explain the reasoning behind the P/F or regular grading method.
- Regular A-F grading will be used. This method of grading is constant with all other courses in our curriculum.
- h) Provide a justification for the repeatability of the course.
- This course will become a required course in the BFA photographic curriculum and will be an optional required course for the BA photographic concentration.

ATTACH COURSE OUTLINE (mandatory):

What is the prerequisite? [ART 361 Digital Darkroom](#)

ADVANCE PHOTOGRAPHIC COMPOSITING / fall 2014

ART 369-01, FA 402

Monday and Wednesday, 2:00 – 3:50 PM

Professor Calla Thompson

cathomps@umbc.edu

www.thompsoncalla.com

Office Hours: Monday 12:00 – 1:30 PM or by appointment

Office: FA 411

TURN CELL PHONES OFF, not onto vibrate, before coming into class.

COURSE DESCRIPTION

We will concentrate on Photoshop as a tool for creating seamlessly montaged photographs. While expanding on the foundation of ART 361 Digital Darkroom, this course shifts the formation of the photograph from shutter to post-shutter. Past instruction in two-dimensional design, pre-visualization, and interpreting and discussing photographs will be reinforced and extended. Problem solving, creative thinking, and the articulation of ideas are paramount.

LEARNING OUTCOMES

You will have the opportunity to learn and improve the following:

- Critical thinking skills
- Conceptualization skills
- Analytical skills – how to better articulate and discuss your own work, and the work of others
- Pre-visualization, two-dimensional design, production, and presentation skills
- Advanced Photoshop compositing skills
- Printing skills
- Writing skills

METHODOLOGY

This course will include take-home and in-class assignments, critiques, readings and written assignments. Although some class time will be devoted to assignments, this course will require an intense time commitment outside of the classroom.

TIPS FOR ACHIEVING COURSE GOALS

- Be on time for class.
- Be involved in the class.
- Push your initial ideas; allow them to change.
- Regularly review images, both historical and contemporary. Be prepared to talk about your influences.
- Recognize and carefully consider every decision in your work. How do these decisions relate to the concept?
- Be prepared to discuss who your audience is, and how your work considers audience.
- Be critical of your own work. Ask your colleagues to critique your work throughout the process.
- Actively use the principles of pre-visualization and two-dimensional design.
- Recognize and carefully consider every decision in your colleagues' work. How do these decisions relate to the concept?
- In addition to asking questions in class, take advantage of my office hours to see me if you do not understand something presented in class.

BLACKBOARD

You and I will interact on 'Blackboard', throughout the semester. Please go to and make sure you are logged onto Blackboard. A copy of this syllabus will be posted on Blackboard, along with all of your assignments and other course materials.

https://help.blackboard.com/en-us/Learn/9.1_SP_12_and_SP_13/Student/110_Nav_My_Blackboard

ACADEMIC INTEGRITY

"By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone's academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal." To read the full Student Academic Conduct Policy, consult the UMBC Student Handbook, or the UMBC Policies section of the UMBC Directory www.umbc.edu/undergrad_ed/ai/.

UMBC WRITING CENTER

The ability to write well will aid in your future success. The university offers free individual help for students having any writing difficulties. The hours of operation, services, and location can be found at www.umbc.edu/lrc/writing_center.html.

GRADING

You will be graded on the following:

1. The overall visual impact of your photographs
2. Creative
 - innovation in relation to the concept
 - ability to think in an expansive manner
 - problem solving during production
 - ability to revise during production
3. Formal
 - consideration of formal visual elements
 - composition within the frame of each photograph
 - editing and composing of a group of photographs
4. Technical
 - ability to control the camera, lighting, and all other related equipment
 - ability to process and produce high quality prints
 - Presentation of your photographs
5. Participation
 - participation during critiques and class discussions

FACTORS THAT AFFECT YOUR FINAL COURSE GRADE

Absences:

Unexcused Absences: You are allowed 1 unexcused absence for the semester. Each subsequent unexcused absence lowers your semester letter grade by 1 letter grade. **ATTENDANCE ON CRITIQUE DAYS IS MANDATORY.**

Excused Absences: These absences are due to illness or a death in your family. It is your responsibility to bring me documentation.

Tardiness: This will be noted and will negatively affect your semester grade. Every 3 times late will lower your semester grade by 1 letter grade.

Participation: Class participation is required. Participation involves not only being verbal, but also actively listening and responding to your colleagues. One of the reasons to attend university is to engage and exchange ideas with your colleagues and professors. A critique is the opportunity to carefully view, evaluate, and discuss the work of your colleagues. The critique process also allows you to understand your own work more clearly. Your involvement or lack thereof will be noted and will affect the participation portion of your grade.

Late Assignments: All assignments are due on the date noted in the syllabus. No late assignments will be accepted. The only exceptions are illness or a death in your family. In either of these cases I will meet with you to arrange a new due date.

Repeating Assignments: You can redo any assignment, provided that you submit the original by the due date. The new version of the assignment is due within two weeks of the original due date.

Also, from the syllabus is not clear what the assignments in the class consist of or how they will be graded. The department has been requested to indicate which assignments are written, which are visual, and how they will be assessed.

BREAKDOWN OF GRADES

Visual Assignments are assessed based on the students' self-evaluations, as well as their interpretation of the concept, the quality of their work, and their presentation of the work.

Reading/Writing and Discussion Assignments are assessed based on how well the students articulate their thoughts about assigned readings, both in writing and in discussion with me and with their colleagues.

- Assignments (weighted equally) (visual) 40%
- Lessons (including team exploration and presentation of lessons) (visual) 25%
- Readings, writings, and discussion (weighted equally) (written and verbal) 10%
- 3 page paper (see next section) (written) 5%
- Participation including critiques and in-class discussions (verbal) 15%
- Exam (written) 5%

See ASSIGNMENTS, as well as READING, WRITING, AND DISCUSSION instructions at the end of this syllabus.

FINAL GRADE

- A is reserved for students who develop creative and thoughtful work as described above, consistently participate in discussions and critiques, arrive on time for class, meet deadlines, and have no more than one unexcused absence.
- B is reserved for students who develop good work in relation to the description above, sometimes participate in discussions and critiques, arrive on time for most classes, meet deadlines, and have more than one unexcused absence.
- C is reserved for students who make average work in relation to the description above, participate in discussions and critiques only when called upon, are often late for class, meet deadlines, and have more than one unexcused absence.
- D is reserved for students who make average work in relation to the description above, participate in discussions and critiques only when called upon, are often late for class, do not meet deadlines, and have more than one unexcused absence. If you are a Visual Arts major and receive a 'D' you must repeat the course.
- F is for anyone who does not meet the standard of the grades above.

CO-OP LAB FEE

In order to use the facilities, each student is required to pay a co-op fee of \$35 per semester. See "Photography Area and Labs Cage Policies and Procedures" at <http://umbcphoto.wordpress.com> for further details. The money for this fee will be charged to your university account.

PRINT SERVERS

The Photo Area inkjet printers are only to be used by students who have paid a lab fee and alumni who have paid an alumni fee. Students using an inkjet printer may be required to produce their campus ID with lab number if asked by the cage worker.

The Epson 1400 printers outside of the Photo Cage are restricted to students in the Camera Vision classes. No other students should be using these printers.

The wide format Epson printers in FA 404C are for your use. These printers are attached to a print server that will release prints after a \$2 fee is paid from your student card. This fee covers the ink that the printer uses. It is the student's responsibility to make sure:

- the correct settings have been set in computer.
- that the printer is clean before they release their job to be printed.

Under no circumstance should a power clean be performed on these printers. Please report to the lab supervisor if the head is still clogged after 3 head cleanings.

Any student found tampering with the printers or print payment equipment will be evicted from the lab and banned for the remainder of the semester.

MANDATORY READINGS

These will be made available to you on Blackboard.

OPTIONAL READINGS

Bret Malley. Adobe Master Class: Advanced Compositing in Photoshop: Bringing the Impossible to Reality. Berkeley, CA: Peachpit Press, 2014.

Matt Kloskowski Photoshop Compositing Secrets: Unlocking the Key to Perfect Selections and Amazing Photoshop Effects for Totally. Berkley, CA: Peachpit Press, 2012.

REQUIRED SUPPLIES

- Ear phones (bring these to every class)
- **Camera** (obtain one of the following):
- **NOTE:** You will need a digital camera for 2nd assignment

Digital Camera: a minimum 12-megapixel SLR camera, that can be operated in full manual mode, as well as automatically. It should have a 50mm lens. **NOTE:** If you are buying a digital SLR for the first time, Nikon or Canon would be advantageous, since we have external wireless flashes that work with both of these brands.

OR

Film Camera: 35mm SLR film camera: with manual override of controls possible and a 50 mm lens. **NOTE:** If you are going to use a film camera, you should have previous experience with that camera, film development, etc. Also, you will have to scan your negatives if you choose to use a film camera.

- Access to Photoshop (if you do not own this program, you have access to it in photo computer lab)
- CDs or thumb drive (to turn in your work)
- Paper (all printing will be digital) **NOTE:** our printers are Epson. It is a good idea to start with Epson 'Premium Presentation' or 'Ultra Premium Presentation'. If you use paper other than Epson, you will be responsible for finding the printer profile.
- External hard-drive

BUYING SUPPLIES

Campus Bookstore	University Commons	410-455-2695 http://bookstore.umbc.edu/home.aspx
Service Photo	3838 Falls Road, Baltimore	410-235-6200
B&H Photography	mail order from New York	1-800-947-9970 www.bhphotovideo.com

You can find digital supplies at the campus bookstore or an office supply store.

THE SEMESTER

WEEK 1

Wednesday August 27

- Introductions
- Introduction to the course and syllabus
- Lab time
- Printer papers (EPSON only)
- Blackboard
- Who has a laptop with Photoshop?
- Use UMBC email for this class or have your UMBC email forwarded to your private account
- Grading sheets
- You will need to use a digital camera for 2nd assignment

BRING 6-8 PIECES OF YOUR BEST ARTWORK (ANALOG OR DIGITAL) TO NEXT CLASS. YOU CAN PROJECT THEM DIGITALLY IF YOU WANT.

WEEK 2

Monday September 1 - LABOR DAY – no class

Wednesday September 3

- Distribute ASSIGNMENT 1 (on Blackboard)
- Distribute grading sheet (on Blackboard)
- A look at your work
- PPT, Videos / Reality
- Distribute READING 1 (on Blackboard)

If you own one, bring your laptop to class next week.

NOTE: make sure you check the syllabus throughout the semester and bring your laptop when we will be working on lessons.

WEEK 3

Monday September 8 + Wednesday September 10

NOTE: throughout the semester in addition to your team demonstrations of Photoshop skills, you are responsible to show all of your finished Photoshop lessons to me during lab time.

- PPT, Videos / Combination Printing in Early and Contemporary Photo
- Lesson 1

WEEK 4

Monday September 15 + Wednesday September 17

- Distribute ASSIGNMENT 2, Part A (on Blackboard)
- **CRITIQUE: ASSIGNMENT 1**
- Distribute grading sheet (on Blackboard)
- Time to finish Lesson 1

THURSDAY, SEPTEMBER 18TH

5:30pm, Albin O. Kuhn Library, 7th floor

Digital Humanities Initiative Event

Mark Tribe: Landscape Photography through the Virtual Lens of Computer Simulation

Artist, author, and curator, Mark Tribe considers the ways in which landscape images are used to expand territories and defend geopolitical interests. Working indoors, Tribe uses software to generate panoramic outdoor landscape photographs from a “drone’s eye” perspective. Tribe’s photographs suggest that the mechanic perspective of unmanned devices produces compelling images that play an influential role in contemporary culture.

WEEK 5

Monday September 22

- **Due:** ASSIGNMENT 2, Part A
- Distribute ASSIGNMENT 2, Part B
- PPT, Videos / Composition
- Lesson 2

Wednesday September 24

- Assignment of teams for demo
- Your team demo of Lesson 2

WEEK 6

Monday September 29

- Exam – Shadows, etc.
- PPT, Videos / Perspective

Wednesday October 1

- Lesson 3

WEEK 7

Monday October 6 + Wednesday October 8

- Lab Time to work on Lesson 3 and Assignment 2 (T.O.)

WEEK 8

Monday October 13 + Wednesday October 15

- **CRITIQUE: ASSIGNMENT 2**
- Distribute ASSIGNMENT 3 (on Blackboard)
- Distribute grading sheet (on Blackboard)
- PPT, Videos
- Your team demo of Lesson 3

WEEK 9

Monday October 20 + Wednesday October 22

Discuss Reading 1

- Hand-in written comments
- Distribute READING 2 (on Blackboard)
- PPT, Videos
- Lesson 4

WEEK 10

Monday October 27

- PPT, Videos
- Lesson 5

Wednesday October 29

- TBA

WEEK 11

Monday November 3 and Wednesday November 5

- Lesson 6
- Lesson 7

WEEK 12

Monday November 10 + Wednesday November 12

- **CRITIQUE: ASSIGNMENT 3**
- Distribute ASSIGNMENT 4 (on Blackboard)
- Distribute grading sheet (on Blackboard)

WEEK 13

Monday November 17 + Wednesday November 19

- Movie – Gattaca (106 minutes)
- **DISCUSS READING 2**
 - Hand-in written comments

WEEK 14

Monday November 24

- Lab time for LESSONS or ASSIGNMENT 4

Wednesday November 26

- Thanksgiving – no class

WEEK 15

Monday December 1

- Lab time for ASSIGNMENT 4

Wednesday December 3

- FINAL CRITIQUE – Assignment 4

WEEK 16

Monday December 8 - FINAL CRITIQUE – Assignment 4

1. Visual Assignments

Assignment 1

Technical – In order to create seamlessly composited photographs you must master an understanding of the play between light and shadow. You will observe and record shadows, both in photos + in writing, on a record sheet. Although the primary purpose of this assignment is to observe and record, you should make sure your photographs are well composed. Your photos should show a variety of conditions and lighting. In other words, don't try to take them all at the same time on the same day.

Assignment 2

Concept

We live in an increasingly fractured world, where we are both connected and disconnected from each other. The portraits you create for this assignment must make visible this phenomenon.

Technical

Part A – Photograph 5 well composed photographs of 5 different locations. Think carefully about what you include and exclude from the frame, as these will be used as backgrounds for finished photographs. Use a tripod if necessary.

NOTE: At this point students are unaware that they will be trading backgrounds with colleagues for Part B of this assignment.

Part B – You have received five different background photographs from a colleague. One or two of these will serve as backgrounds for two portraits. One portrait will be of you and one will be of a friend.

Now you will shoot multiple images of someone who will be the subject of your work. You will be placing this subject onto the background(s) you have chosen, so you will need to match the lighting. Follow these steps:

- Shoot multiple images that are slight variations of one another, by changing the angle of the camera to person (subject).
- Combine six images seamlessly to build one portrait. Although they will be seamless, they will feel awkward, as though all of the pieces of the subject don't quite fit together.
- Insert the subject of each portrait seamlessly into the background(s).

Assignment 3

Concept

We live in a world where we are increasingly asked to be prepared for disasters including weather and terrorism. You will use this concept of preparedness in your photographs.

Technical

Using photographs from multiple sources (your own, stock sites, etc.) build a series of 3 final photographs.

- Each photograph must contain a person who is prominent in the frame.
- The three images must read formally as a series. They must have the same compositional weight.
- All three images must use one-point perspective. This will be discussed in an upcoming lesson.
- If you plan to make your final images of nighttime scenes, you can use images shot during the day. You will be learning techniques to change daytime light to nighttime light.

Assignment 4

Concept

We live our lives completely aware of time. Use one of the following quotes as a basis for your photographs. You are not illustrating the quote, but rather using it as a springboard.

“Since time is the one immaterial object which we cannot influence—neither speed up nor slow down, add to nor diminish—it is an imponderably valuable gift.”

— Maya Angelou, *Wouldn't Take Nothing for My Journey Now*

“How did it get so late so soon? It’s night before its afternoon. December is here before its June. My goodness how the time has flown. How did it get so late so soon?”

— Dr. Seuss

“I wake up and I see the face of the devil and I ask him, “What time is it?”

And he says,

How much time do you want?”

— Diamanda Galás, *The Shit of God*

“Time folds you in its arms and gives you one last kiss, and then it flattens you out and folds you up and tucks you away until it’s time for you to become someone else’s past time, and then time folds again.”

— Margaret Atwood, *The Tent*

“There’s no advantage to hurrying through life.”

— Shikamaru Nara, *Masashi Kishimoto*

Technical

Again, using photographs from multiple sources (your own, stock sites, etc.) build a series of 3 final photographs. At least one of these must contain a person who is prominent in the frame.

- The three images must read formally as a series. They must have the same compositional weight

2. Reading/Writing Assignments

Reading 1

FRANCIS GALTON, COMPOSITING, AND EUGENICS

Read the articles and watch the videos on BB. Then answer the following questions (double-spaced, 11 pt. type). Refer to the information below in your answers. Come to class prepared to discuss these readings with your colleagues.

1. What role did photography play in eugenics?
2. Would it be different if photography had never existed?
3. Do you see any residual effects of eugenics in today’s society?

Reading 2

PERCEPTION, REALISM, AND TRICKING THE EYE

Read the articles and watch the videos on BB. Then answer the following questions (double-spaced, 11 pt. type). Refer to the information below in your answers. Come to class prepared to discuss these readings with your colleagues.

1. What aspects of these discussions of realism do you think are important for the work you are making in this class? Why?

Writing 1

CHOICE OF TALKS FOR 3 PAGE PAPER

Being part of the UMBC community gives you many opportunities, including the chance to see speakers from across various disciplines. For this assignment, your paper should be based on one of the talks listed below from our Visiting Artist series, Humanities Forum, or Alex Brown Center for Entrepreneurship. You will write a 3-page response paper that includes the following:

- A one-paragraph summary of the talk
- A discussion of why you selected that particular talk
- A description of how the speaker’s topic relates to your own work, or the career you are planning for yourself

1. Tuesday February 16, 4:00-5:30 pm
Designing Sounding Botany Bay: Tim Nohe, multimedia artist, ecology
Albin O. Kuhn Library Gallery

2. Wednesday, February 24, 2016, 5:30 - 7:00 pm
Joan S. Korenman Lecture: Alice Dreger
Why Have Intersex Rights Been So Hard to Secure in America?
Albin O. Kuhn Library Gallery
3. Tuesday, March 1, 2016 at 4:00 - 5:00 pm
Poetry Reading: Lia Purpura, It Shouldn't Have Been Beautiful
Albin O. Kuhn Library Gallery
4. Wednesday March 2, 12:00 -1:00 pm
Startups are Hard Work by Greg Vetter, speaker
University Center 310
5. Monday March 7, 12:00 – 1:00 pm
Customers and Value Propositions by Edmund Pendelton, Workshop
entreSpace, ACAD/THTR 139
6. Thursday March 10, time TBA
Ben Marcin, Photographer
FA221
7. Thursday, March 24, 2016, 4:00 - 5:30 pm
Evelyn Barker Memorial Lecture: Angela Smith,
Implicit Biases, Moral Agency, and Moral Responsibility
Albin O. Kuhn Library Gallery
8. Monday March 28, 12:00 – 1:00 pm
How to Give a Winning Business Pitch by John Schveibinz
entreSpace, ACAD/THTR 139
workshop
9. Thursday April 7, 7:15 pm
Colin Ives, digital media artist, ecology
FA107
10. Wednesday April 13, 7:00 – 8:30 pm
A Comic Book Superhero and Rape Survivor: Can She Change Attitudes Toward Sexual
Violence?
Ram Devineni, filmmaker and publisher
Performing Arts and Humanities Building, 132

Thursday April 14, 1:00 – 3:50 pm
Ram Devineni film presentation
FA221
11. Friday April 15, 12:00 – 1:00 pm
Validating Your Business Model by Edmund Pendleton
entreSpace, ACAD/THTR 139
workshop
12. Wednesday April 20, 12:00 – 1:00 pm
Entrepreneurs Panel
University Center 312