Policy Statement and Syllabus – Spring 2015

Art 3700: Digital Imaging for Visual Artists
4 Credits
Meets: Monday & Wednesday, 10:45 am – 1:45 pm
Art Department, Room 258
Instructor: Edward Bateman; Assistant Professor
Office: Art 269
Office Hours: See posted hours and by appointment
Office Phone: 801-581-7982;
Personal Cell Phone (+ text): 801-554-0465
E-mail: e.bateman@utah.edu

Information for Using Fine Arts Server
Server space: fs.fa.utah.edu
Help info:
http://helpdesk.finearts.utah.edu/student-course-space-access/

Pre-requisite:
First Year Studio Program or instructor approval. This class also assumes a basic understanding of computers.

Course Description and Objectives:
Today, it is essential that all artists have an understanding of digital image-making technologies. Students will learn to use these tools to make images that are meaningful, creative, and communicate, through an exploration of Adobe Photoshop, Adobe Illustrator, and others. These applications have become essential tools used by fine artists, photographers, graphic designers, web designers, and broadcast and video professionals. Students should complete this class with a strong foundation in the use and graphic potential of digital tools that will enable their own creative expression. Additionally, students will learn how to use these tools to submit work for shows and competitions as well as to create self-promotional materials. We will also cover elements of art theory and art history. This class is about art and creativity not just technology.

Projects include (subject to change):
The Scanner as Camera, Metaphor and the Surreal Composite Image, Second State (Pushing project images further), Color as expression, Icon/Logo creation, Expressive Typography, Personal Portfolio Project, and a brief class presentation.

Materials
• USB micro drive (strongly recommended but not required)
• Access to a photo quality color printer (Including the photography darkroom printer - you MUST purchase a DARKROOM PRINT CARD to use this.)
• Printer Paper (Epson Premium Photo Paper GLOSSY recommended - you can share a pack with other students)
• Personal photographs and images
• Digital camera (recommended but not required)

Required Books: None
These books may be useful to you (but are not required):
Adobe Photoshop CC Classroom in a Book & Adobe Illustrator CC Classroom in a Book; Adobe Creative Team
Photoshop CC Bible; Lisa DaNae Dayley and Brad Dayley

Understanding Comics; The Invisible Art; Scott McCloud
Teach Yourself VISUALLY Photoshop CC; Michael Wooldridge and Brianiia Stuart

Teaching, Learning Methods and Evaluations:
In-Class Instruction
This consists of demonstrations where students are expected to follow along using files provided by the instructor. Students are expected to use these files outside of class to practice with and gain competency in the techniques that are introduced in class. Like most skills, practice is necessary for mastery.

Exercises
Exercises are short-term projects, and are generally due the next class period. They are designed to focus on technical skills and software familiarity, but many also have opportunities for creative expression. They are basically graded as pass/fail (on a 5-point scale with less points for being incomplete and possible extra points for creativity). Unless prior arrangements have been made, exercises will not be accepted after the due date.

Tests/Quizzes
Each unit in this class will have a test. These are typically multiple choice and you are allowed to use handouts, your own notes, and your computer. Test times will be announced and a brief review scheduled. If you cannot attend class on that day, make arrangements with the instructor prior to that day.

Projects
Projects are designed to explore aesthetic concepts using the tools and techniques studied in class. We will also use these projects as a way to understand what makes an effective and engaging work of art. Each project will have a handout stating project goals and evaluation criteria. This handout will also list due dates for the assignment. Late assignments that are not presented during the critique will have lowered grades. Unless prior arrangements have been made, projects will not be accepted after one week from the due date. Evaluations will be based on meeting the assignment goals, demonstrating skill with and understanding of the technology, formal mastery, and conceptual richness. Projects must meet or exceed the minimum evaluation criteria. Assignments are subject to change. Any changes will be announced in class. You are responsible for being aware of them. If you have a problem with a deadline, please contact the instructor before the due date to make arrangements for turning in the assignment.

Project Points and Grading
10 = Perfect in every way or huge extra effort where the student demonstrates significant growth in their skills. Exhibition ready.
9.5 = Extremely well done with only a few changes needed for perfection. Student substantially pushed to the limits of their abilities.
9.0 = Very strong conceptually with good craftsmanship, but not yet at a fully professional level or ready for exhibition.
8.5 = Good solid work meeting all project technical objectives but lacking in deep formal or conceptual richness. "One session" work (meaning you just sat down and did it in one brief sitting).
8.0 = Good work but may have missing or incomplete elements, or done without complete and total concern for craftsmanship.
7.5 = Meets all project criteria and shows basic effort and understanding of project criteria.
7.0 = Done only to complete an assignment. Work done without much effort – looking to the computer for creativity. Not following all of the project parameters (not reading the handout).
Participation, Critiques, and Attendance Policy
ART 3700 is considered a studio class. This means that in-class exploration and work time is an important part of this class, but please note that significant outside work time will be necessary to practice the demonstrations and to work on projects and exercises.

Another practice in studio classes is critiques. A critique is a discussion where we analyze work in a critical way. (By critical, we don’t mean in a harshly judgmental way, but characterized by careful, exact evaluation and judgment.) All students are expected to verbally participate in critiques as part of class participation. Being able to articulate critical discernment in your work and others is an important skill this class tries to develop. Not attending, presenting work, or verbally participating in a critique or adding to the discussions will lower your grade on that project.

Do not text or use the internet during a critique. This is your warning – if I observe you using media during a critique, I will deduct one point (out of 10) from your participation score for each instance.

As part of class participation, each student will also develop a short presentation on a topic relevant to the course subject. A handout will be provided detailing the presentation with suggested topics and a sign-up sheet will be circulated.

All students are required to attend the full class period and be prepared to work on projects and exercises, and to participate in discussions and critiques. Attendance is crucial since there is no textbook for this class. Attending lectures, studio work time, interacting with the instructor and other students, as well as participating in critiques are essential elements of this class. Participation in these activities will be one way of demonstrating an understanding of class information.

It is important that this class starts on time. Late arrivals and early departures can be disruptive to the class. Try to be considerate of your fellow students. More than three absences will lower your final grade one half step, with 5 points initially coming from your participation score. When that total reaches zero, points will be deducted from your final grade equal to one grade step for each additional absence. Three late arrivals or early departures will be marked as the equivalent of one absence. Absence from a class is not an excuse for skipping a lecture, quiz, or project. You are fully responsible for following up on missed work and obtaining missed handouts. Please recognize that I am unable to re-teach the class for each absent student – find another student who would be willing to show you what we covered. Please contact me immediately if an attendance problem arises. We can often resolve problems if caught early enough – if you wait until the end of the semester, it is generally too late.

Cell phone use, texting, web surfing and social media
Because there are computers in front of each student, it is a great temptation to try to multi-task by texting, emailing, and using Facebook or other social media during class time. This can be very disruptive to the flow of the class and can distract other students. Please try to refrain from this. When I have to help you personally because you were distracted, it takes time away from other students that truly need my help. (We take breaks so you may check your email, etc. at this time.) Cell phone use, texting, emailing and web surfing, especially during critiques, class presentations, and discussions is not permitted and will seriously affect the participation component of your grade – this is your warning.

Extra Credit and Assignment Re-dos
These will be dealt with on an individual basis. To be eligible for a project re-do, you must have turned the original project in on time. All work (excluding the final project), including Re-dos must be completed one week, prior to the end of each unit. Extra credit work should be of the highest quality, and not a quick, sloppy project. (Please note policies on late projects and exercises detailed above.)

Final Grade Percentages:
- Projects (35%)
- Exercises (25%)
- Tests (30%)
- Participation (10%)

A = Excellent. Awarded to the strongest and most dedicated students who have been totally committed to the class and their art and have produced work that deeply explores technical, conceptual, and formal issues. Students that have grown significantly in their abilities as artists.

B = Good. Students whose work which reflects technical competency with an improved sense of formal and conceptual skills but haven’t pushed to discover their potential.

C = Fair. Students who have just tried to do the basic, minimal amount. This often includes problems with attendance, participation, minimal effort, and little concern for quality.

D = Poor. Poor attendance, involvement and effort. Missing many of the class’s objectives, goals and deadlines.

Keep in mind that all Art and Art History courses must be passed with a C- or better to graduate. In the photography program, if a student receives less than a C- in a photo course, they will need to repeat that course prior to taking following classes. Note that you may have to wait a year until a class is offered again.

Additional Information:
ADA Statement
The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (VTDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services. (www.hr.utah.edu/oee/ada/guide/faculty/)

Faculty and student responsibilities:
“All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.”

“Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning.” PPM 6-316. “Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning.” PPM 6-400.

Note: The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification. Copyright © 2015 Edward Bateman
Schedule · Art 3700 - Digital Imaging for Visual Artists · Spring Semester 2015
Instructor: Edward Bateman
Note: this schedule is subject to change based on class needs and interests
All changes will be announced in class.

Week 1
Jan 12  (Day 1) Introduction to class, discuss syllabus and class expectations, sign up for server space
Lecture/Discussion: What is art?  
Exercise 1: Critical Viewing - hand out
Jan 14  (Day 2) Introduction to Photoshop: Demo and Presentation  
Due: Exercise 1: Critical Viewing  
Announce/Handout: Exercise 2: The Power of Cropping - Symmetrical Worlds

Week 2
Jan 19  Martin Luther King Jr Day Holiday
Jan 21  (Day 3) Starting an image. Layers and History. Resolution and Cropping Presentation  
Resolution, Scanning, Cropping, Perspective Cropping, Cloning  
Announce Project 1: The Scanner is a Camera - Imagining Time  
Announce Exercise 3 - Scanning, Scaling, Sharpening, and Printing  
Announce Student Presentations

Week 3
Jan 26  (Day 4) Cloning, Canvas Size, Cutting and Pasting Layers, Canvas Transformations,  
Scanning, Sharpening, and Color Range Sharpening.
Jan 28  (Day 5) Scanning, Sharpening, and Color Range Sharpening.  
File Formats (Lossless & lossy)  
Making selections and modifying selected areas  
Demo Exercise 3  
Due: Exercise 2: The Power of Cropping - Symmetrical Worlds  
Lecture: Copyright; Types of Printers and prints

Week 4
Feb 2  (Day 6) Making Selections, Cutting & Pasting, Moving, Modifying selected areas (and protecting the inverse).  
Exercise 4 Announced - Selections, Cutting and Pasting (Potato Head)  
DUE: Exercise 3 - Scanning, Scaling, Sharpening, and Printing (as a print)  
Begin Student Presentations
Feb 4  (Day 7) CRITIQUE  
Due: PROJECT 1 - The Scanner is a Camera - Time + Depth  
Announce PROJECT 2 Surrealism - Handout  
Due: Exercise 4 - Selections, Cutting and Pasting (Potato Head)

Week 5
Feb 9  (Day 8) Making Selections; Cutting & Pasting, Moving, Scaling and Transforming visual elements;  
Introduce Channels  
Lectures: Brief History of Surrealism and use of Metaphor  
Exercise 5 - UFO composite
Feb 11  (Day 9) Due: Exercise 5 - UFO composite  
Channels, Layer Masks, Color Separations of graphic images  
Exercise 6: Channels, and Hand-separating a graphic image

Week 6
Feb 16  Presidents’ Day Holiday
Feb 19  (Day 10) Lecture: Layer Masks and Introduce Blending Modes  
Due: Exercise 6 (channels + separations) and Exercise 7 (Dino Layer Mask)  
Exercise 7: (Dino Layer Mask)  
Exercise 8: Minutemen - layers, masks and blending modes.

Week 7
Feb 23  (Day 11) CRITIQUE  
DUE: Project 2 - Surrealism and Metaphor  
Announce Project 3: Second State Project - Handout  
Due: Exercise 7: (Dino Layer Mask)  
Due: Exercise 8: Minutemen
Feb 25  (Day 12) Blending Modes  
Lecture: Color.  
Exploring Color Tools: Color, Profiles, gamuts, and modes, color tools, color correction, adjustment layers,  
Exercise 9: Grayscale Correction with Curves  
Exercise 10: Color correction - Lighthouse

Week 8
March 2  (Day 13) CRITIQUE - Second State  
Announce Project 4  
Due: Exercise 9 - Grayscale Correction with Curves & Exercise 10 - Color correction - Lighthouse
Week 9
Mar 9  (Day 15) Retouching Demos + Liquify + Filters, Making Brushes, Combination effects
Due: Exercise 11: Color correction - Pier
Due: Exercise 12: Color correct faded photo

Mar 11  (Day 16) CRITIQUE Metaphorical Color
Photoshop Test Review
(Last day to turn in any additional Photoshop Projects)

Week 10
Mar 16  Spring Break
Mar 18  Spring Break

Week 11
Mar 23  (Day 17) Photoshop Test
Introduction to Vector Graphics; Explore Illustrator Tools + Paths
Illustrator Project 1: Personal Icons.
Announce Exercise 1: Icon sketches
Exercise 2: The Bear

Mar 25  (Day 18) Explore Illustrator Tools: Working with shapes and paths. Paths and Editing
Exercise 3: Mouse Bear
Exercise 4: Cat trace
Due: Exercise 2: The Bear
Due: Exercise 1: Icon sketches

Week 12
Mar 30  (Day 19) Eye dropper, Patch, Compound Path, Clipping Mask & Pathfinder Demos
Exercise 5: UFO - Tracing a Photoshop image with the Pen Tool
Exercise 6: Swiss Cheese
Exercise 7: Illustrator Brain Teaser - Target
Due: Exercise 3: Mouse Bear
Due: Exercise 4: Cat trace

Apr 1  (Day 20) Critique Illustrator Project 1: Icons.
Due: Exercise 5: UFO - Tracing a Photoshop image with the Pen Tool
Due: Exercise 6: Swiss Cheese
Due: Exercise 7: Illustrator Brain Teaser - Target
Announce: Illustrator Project 2: Wordplay Project

Week 13
Apr 6  (Day 21) Typography
Exercise 8: UFO with Pathfinder Tool

Apr 8  (Day 22) Announce Final Project
Transformations; Color: Swatches, Gradients, Gradient Meshes, Transparency
Exercise 9: Face
Due Exercise 8: UFO with Pathfinder Tools

Week 14
Apr 13  (Day 23) More Type Tools
Swatches, 3D Live Paint Brushes and Gradients
Exercise 10: Logo with type on path
Exercise 11: Illustrator Brainteaser - Perspective
Exercise 12: Illustrator Brain Teaser - Three Colored Layers
Due: Exercise 9: Face

Apr 15  (Day 24) Moving files between Illustrator and Photoshop, Rasterize, Export Image Trace Tools
Exercise 13: Building a personal exhibition postcard
Due: Exercises 10, 11, 12

Week 15
Apr 20  (Day 25) Critique - Illustrator Project 2: Book Titles and Wordplay Project
Review for Illustrator Test

Apr 23  (Day 26) Illustrator Test
Final project work time, class choice + Bonus Features
Explore Adobe In-Design
Last day to turn in any missing Projects (Illustrator Unit)

Week 16
Apr 27  (Day 27) Last day of Class - Final Projects DUE - FINALCRITIQUE