

ART 2104- DIGITAL IMAGING

ABSENCES/ATTENDANCE

Attendance is mandatory. The instructor will take roll at the beginning of each class. Students are responsible for keeping up with their personal absences. The maximum number of unexcused absences is 3 per semester. Excused absences must be fully documented, usually by written medical excuse. Over 3 unexcused absences will result in a lower final grade. Your final grade will be lowered by one letter for every unexcused absence over 3. Over four absences may result in failure of the course, regardless of medical excuse.

Students entering class late or leaving class early will be counted 1/2 an absence. Please be punctual or early as this can be very important in assessing your final grades.

CLASS CRITIQUES / FINAL CRITIQUES / LATE WORK

Students are absolutely required to attend critiques and participate on days work is scheduled for CLASS CRITIQUE. Students who do not show anything new during the work up class critique procedure will receive one letter grade off the final grade for the project for each time they neglect to exhibit and/or participate during work up Class Critique.

Absolutely no work will be accepted by students who miss final critiques without a documented excuse.

Students MUST have work ON THE WALL at THE BEGINNING of Class Critiques.

WORK NOT ON THE WALL AT THE BEGINNING OF CLASS CRITIQUE WILL BE CONSIDERED LATE AND WILL NOT BE ACCEPTED. All work is to cease at the beginning of class on Class Critique Days. Students will not be allowed to be seated at workstations during class critique. Students unprepared to participate during work up class critiques will receive a letter grade off the final project for each work-up critique missed.

Students are required to participate during all class critiques, demonstrations and discussions. It is during this time that the exchange of ideas and opinions among your peers will lead to a better understanding of the design process, lending a subjective and objective viewpoint to your visual solutions. It is also during this time that we arrive at a common dialogue with which to approach visual problem-solving. We are all in the same boat, and the student is encouraged to freely express his/her opinion in class critiques, as we all share valuable personal individual experiences that are as important and relevant as anyone else's ideas and opinions.

Students who miss critiques or are not prepared to put a project up for critique on due dates will receive a "0" for that project with no chance of re-doing the project for a change of grade. Students with a legitimate medical excuse are expected to turn in work at the next class meeting. Work from these students will not be accepted any later than one week following the final due date.

If for any reason whatsoever you are not satisfied with the grade or the quality of your project, those students who attended and participated in the final critique will have the opportunity to re-do any project for a complete and total change of grade. Students must submit re-designed projects to the instructor for critique, feedback, and direction prior to the final comp for that project. Re-done projects will be due no later than one week after they are handed back.

Realizing that there are only FIVE major projects which will constitute your final grade, in order not to receive a "0" on a project, students are strongly advised to always be prepared to put something up for critique on final due dates. Under no circumstances will deadlines be extended.

Students are expected to come to class prepared during lectures, demonstrations and on days when work will be done in class. Students lacking supplies or other preparation will be considered absent. Conscientious preparation and learning to schedule and budget your time is vital to your creative growth, so lack of participation in all critiques and/or weak preparation can result in failing the course.

WORK UP CRITIQUES

Most work up critiques will be accomplished online, students will be required to optimize their images and upload them to the web for group crit. Students should respond to each others images outside of class during work up critiques. During scheduled critiques- all work must cease and files must be ready to upload at the beginning of class time.

FINAL CRITIQUES

All Final Critiques will be accomplished by Pharous Proofs with FINAL images submitted with Matts by the next class meeting time. Final Projects must be a minimum of 11" x 17". All Final Work is due the Last Day of Class when all work will cease.

PLAGIARISM

Plagiarism will be reported to the Dean for the College of Fine and Applied Arts. Plagiarism will be dealt with in accordance with Appalachian's Code of Academic Integrity. THERE ARE LAWS AGAINST MISAPPROPRIATION OF IMAGE, IF IN DOUBT, SEE ME.

PHOTOGRAPHY ASSIGNMENT FOR PROJ. #3

ALL Students are required to take a series of photographs of the theme for Proj. #3-"The Cyclical Nature of Things" and have this film developed by the time indicated on the syllabus calendar. This roll of film may NOT have been taken for any other class or any other assignment prior to this course. If students elect to use digital cameras for image gathering, they must shoot a minimum of 40 images for this assignment and have them burned to DVD and tested to run on a Mac in time for crit day. Film images must be developed at Walmart and transferred to CD-ROM. Students not having images for critique on the time indicated on the syllabus will be considered unprepared, and will be considered absent for the class critique as well as receive a zero for Project 3's grade. PLEASE DO NOT MISS THIS DEADLINE FOLKS!!!

GRADES

The instructor will keep an accurate record of the student's performance. Final projects will be given two grades; concept-design (50%) and technique-craftsmanship (50%). Demonstrated process during concept to final state is also a factor for final grades. Neat presentation (matting, acetating, etc.) is also a consideration for final grades. Students majoring in Art enrolled in Art 2104 must make a final grade of "C" or higher in order to receive credit for this class towards degree requirements.

FINAL PORTFOLIO

Students will be required to submit a neatly prepared portfolio of all final projects, thumbnails, rough sketches, and class exercises as well as a Final CD-ROM of ALL FINAL PROJECTS on the last class meeting. Students will not get the CD-ROM back. AT LEAST ONE PIECE FROM THE COURSE MUST BE FRAMED OR READY TO HANG IN A PROFESSIONAL GALLERY OR MUSEUM. ALL HARD-COPY ARTWORK MUST BE MATTED BUT NOT ACETATED. ALL ELECTRONIC WORK MUST BE SINGLE FLATTENED TIF FILES ON CD-ROM.

ART 2104-DIGITAL IMAGING

COURSE PROJECTS

This course involves high-end digital image manipulation and electronic processing of photographic imagery as a form of creative expression. The primary software we will be using will be Adobe Photoshop. Although students will not be required or expected to master every single technique in Photoshop, but instead should expect to gravitate towards those skills that are more relevant to their own needs, interests and personal visions as artists.

By the time indicated on the course calendar, you are to have shot and have developed a roll of 35 mm slide or print film that relates to Project 3- Too Much To Do / The Cyclical Nature of Things. During the semester- be thinking of specific images you might use for Proj.3. Try to use less literal imagery which you think might be more open to interpretation. Think metaphor.

PROJECT #1- FANTASY APPLIANCE- Black and White LINE ART (Vectors only). Adobe Illustrator
Design a Fantasy Appliance combining elements that are normally viewed as disparate in nature. This is a black, white and gray-scale problem, color is not allowed. PLEASE DO NOT SHOW PROOFS OR WORK IN COLOR. Try to re-invent your own space, creating an image instead of a picture. Try REPEATING a specific part of your image to create a pattern. Relate your focal point to this pattern.

Object oriented, vector based Line art ONLY for this project.
Bitmapped or Paint software is NOT allowed at all. Color is not allowed at all.

The objective is to make the viewer aware of the connectedness between things which are usually seen as altogether dissimilar. Strive to relate these elements in an effort to arrive at a new and compelling meaning within the context you create. Try to force the viewer into seeing your object differently than to which they are accustomed, gaining some insight into why these elements could be seen as connected. A second emphasis is an awareness of advantages and disadvantages of Bit Mapped vs. Object-oriented graphics software.

Appliance

noun, a device or instrument, especially one operated by electricity and designed for household use.

Size: 11 "X 17"
SOFTWARE: Adobe Illustrator

PROJECT #2- DESTROY the ICON / Variations on a Theme - Photoshop

1. Find a photograph that you would consider an Icon. Something or someone that is dramatic or compelling as an image that has been burned into the public consciousness. THIS MUST BE A PHOTOGRAPH, NOT ARTWORK.
2. MANIPULATE the image until you feel it has been changed enough to become fair and "legal" to use (without permission of the original photographer).
3. Create A SERIES OF 4 IMAGES using this image as a point of departure. These images should be MONTAGES, using Photoshop's blending mode features. They are EXPERIMENTS AND WORKS IN PROGRESS, used as points of departure for learning the software. Take Chances.
4. One image must be PATTERN-BASED, and one image must incorporate a SCANOGRAM.

Size: 11"X17"
SOFTWARE: Epson II Scanner, Photoshop

PROJECT #3- TOO MUCH TO DO /-THE CYCLICAL NATURE OF THINGS- Visual Narrative. Adobe Photoshop
Combine several images involving aspects of your personal life that have to do with the theme THE CYCLICAL NATURE OF THINGS. ALL STUDENTS WILL BE REQUIRED TO SHOOT AT LEAST ONE ROLL OF FILM (these can be Print, Slide or B&W) SPECIFICALLY FOR THIS PROJECT. They must be processed at Walmart and transferred to CD-ROM. These images will be graded and critiqued on dates indicated on course calendar. Students without film shot specifically for this project at that time will receive a zero on their final grade. Students should begin collecting images for this project from the first day of class.

The purpose is to relate an alternative idea or opinion that you may have about the subject (THE CYCLICAL NATURE OF THINGS) to the viewer in a UNIQUE, NON-LITERAL COMPELLING manner. Think Metaphor.

Size: 11"X17"
SOFTWARE: Epson II Scanner, Photoshop

PROJECT #4- VISUAL SEQUENTIAL NARRATIVE

Create an image that unfolds in a narrative fashion. Try to convey a sense of time and/or motion to your imagery in a sequential manner, incorporating time and space into the other design elements (line, texture, value, shape and color). The CONTENT should either relate a narrative story or opinion and may be accomplished as a single print or over a series of images/art objects.

Size: 11"X17"
SOFTWARE: Epson II Scanner, Photoshop

PROJECT #5- OPEN PROJECT

This project will be of the student's own making and is completely open. Students are encouraged and expected to apply what they have learned so far with their own disciplines and personal visions, "pushing the envelope" in terms of the final form of the work and communicating a personal idea with their content.

Suggestions- A Quilt, A Clock, A Self Portrait, The Human Condition, a "Series" of images, a free standing boardgame, a political poster, a mixed media installation, etc.

THIS PIECE IS INTENDED TO EXPRESS A PERSONAL OPINION.

Size: 11"X17"
SOFTWARE: Epson II Scanner, Photoshop