

Basic information

CDES 396: Intermediate Photo Communication and Digital Imaging

This document provides a general description of the course including content, objectives, structure, required resources, and basic expectations for successful performance. For more specific questions about equipment, please access the course [FAQs](#) on the internet.

This course consists of a two hour lecture and three hour laboratory combining for a total of three units.

RON DEJESUS Instructor for the course
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OFFICE HOURS Monday- Thursday 1:00 - 1:50 or by appointment

WEB SITE http://byronwolfe.typepad.com/cdes_photography2/
MEETING TIMES Tuesday 2:00 – 3:50, Thursday 2:00 – 4:50, right here in Plumas 002.

Pre-requisites

You must have successfully completed a college level photography course with a strong digital imaging component in order to take this class. I will assume that you have mastered the basics of digital camera use and techniques (especially proper exposure techniques in a manual mode and basic digital darkroom techniques). If you are uncertain if you are qualified to take this course, please discuss it with me immediately.

Description and objectives

This course addresses photographic perception, creative process, and a more thorough investigation of narrative editing practices and techniques related to digital photography. Technical concepts include advanced systems of exposure and digital imaging processing for high-quality digital output.

The principle objectives for this course are to help you to refine your visual ideas as a photographer and to become more conscious of your particular creative process (or to put it another way, to learn HOW to come up with visual ideas). We will work on a number of photographic projects, each requiring you to think about specific visual problems and solutions in innovative ways. Each project is unique and will challenge you in very different ways. This class is very much about the *process* of image creation as well as the final creative output.

COURSE SUPPLIES

You will need to supply your own digital camera for the duration of the semester (sorry, digital video cameras aren't appropriate for this course). The camera must have a minimum resolution of 5 megapixels and have manually adjustable shutter speed and aperture controls in 1/3 stop increments. A very basic digital camera with these specifications will start at around \$200 and go up from there. You will not be able to use an automatic "point and shoot" in this class. *Digital SLRs are very popular and effective for this course.* In addition to the camera, you will likely need to purchase an extra memory card for the camera AND at least one gigabyte of portable storage (such as a "USB thumbdrive" or a portable firewire drive).

I understand that this class requires a significant financial investment and have done everything possible to minimize your expenses while providing the fullest possible learning experience. While it may provide little consolation as you ponder upcoming purchases, it is worth knowing that it has never been cheaper to learn photography. In the very recent past, students taking chemistry-based photography courses had to supply their own camera, pay a hefty lab fee, then spend up to \$200 on film and paper, ! Today your \$50 course fee covers *all* printing expenses for the entire semester. The best way to mitigate your expenses is to actively find ways to apply the skills you learn in this class to the rest of your academic and professional careers.

SUPPLIES cont'd

Required

Itemized list of required supplies:

- 5 megapixel (minimum) digital camera with manual aperture and shutter controls
- An additional digital camera storage card
- One gigabyte (minimum) thumbdrive or comparable device
- At least five blank recordable CD-R discs
- A Sharpie style pen for labeling discs

REQUIRED TEXT: *The Elements of Photography* by Angela Faris Belt. ISBN 978-0-240-80942-7 It is available in the campus bookstore.

Please consult the [FAQs](#) for more specific camera information and recommendations.

Recommended

Though not required, you might find the following resources to be especially helpful during the semester.

Itemized list of recommended supplies:

- A relatively new computer with high speed internet access (DSL or cable modem).
- Access to a printer to print this and other course documents.
- A computer with Adobe Photoshop CS, CS2, or CS3 (check the bookstore for best pricing).
- One three-ring binder with pockets.
- A basic camera cleaning kit or a [mini lens pen](#).

STRUCTURE & CONTENT

Lecture & lab

Although this class is structured as a lecture and a lab, I generally don't make a distinction between when material is presented and when you have time to work. In short, show up every day, on time, and be ready to work. From time to time, I may ask that you bring your camera to class for fieldwork and it's generally a good idea to have your camera with you at all times.

PERFORMANCE & EVALUATION

Attendance

"f-8 and be there," attributed to [Weegee](#)

Your attendance and active participation in class is a basic expectation for adequate performance in both the lecture and lab. Your success in this course will be directly proportional to the effort and energy you put forth. It is entirely possible that I will conduct a pop-quiz or two at some point in the semester during the lecture.

If you miss a class or arrive late you will need to talk to a fellow student, find out what happened, and get caught up. It is unfair (to me and your classmates) and unrealistic to expect a personal re-presentation of material if you are late or absent.

In addition to attending every lecture and working for the full time period in every lab, you should spend a minimum of three hours outside of class (on average) to adequately complete your projects.

Grading

You may access your grades online through the course web site at any time during the semester. This course uses the standard University Grading scales found on page four of [this document](#).

The **anticipated** relative percentages for grading in this class are as follows:

ATTENDANCE, CRITIQUES (written and oral)	50%
EXAMS	15%
PROJECTS	35%

Other important grading items:

More than five unexcused absences will constitute an automatic failure.

You will receive a warning after three.

Late assignments and projects will not be accepted without prior approval.

“In-class” exercises and assignments cannot be made up for credit. We work fast and hard in this class. Do everything you can to keep up and if you fall behind, talk to me immediately.

This course is often taken by students who want to further their photography experience prior to entering the Graphic Design Portfolio Review. While this is generally a good idea, you should be aware that assignments for this course aren't necessarily designed to result in portfolio-ready pieces. You may find that you will need to take on self-assigned projects to fully prepare for the review. I'm always happy to provide feedback at appropriate times for any work you're preparing for the review.

The computers in the Plumas 002 lab are reserved for your exclusive use during scheduled class periods. The Plumas digital photo lab is truly “state of the art.” Please take proper care of the equipment, and never bring food or drink to your work station. There are designated areas in the classroom for beverage breaks.

There will be no adds or drops after the second week of class without a documented serious and compelling reason. Drops are NOT automatic. Please refer to page three of [this document](#) for more information.

This is a list of projects we'll work on this semester. Each will take anywhere from two to eight weeks to complete. A full project description for each will be available on the day the work is assigned. In addition to these projects, we will have periodic exercises to reinforce any techniques I demonstrate.

PROJECT INDEX

- 01** CAMERA CALIBRATION: exposure, color balance, iso and dynamic range tests
- 02** REPHOTOGRAPHY: framing, image compositing, looking for details, advanced image editing, fine printing
- 03** THE SINGULAR IMAGE: photographic perception using aperture and shutter; advanced image editing, fine printing
- 04** STUDIO WORK: working w/studio lighting, staging an idea, creating a photo-illustration, advanced image editing, fine printing
- 05** TALKING BACK: making a visual response to an existing image, advanced image editing, fine printing

In addition to these projects, we will have a series of exercises which will introduce you to a number of advanced production techniques. Among the topics we will investigate are:

Digital Workflow

The use of RAW format image files

Shooting panoramas

Photo stitching software

Advanced use of curves, masks, and blending modes for image interpretation

The use of HDR processing

Color calibration and management

Custom printing papers and configurations