

# SYLLABUS – The Digital Image

**Course Title:** ART 5930c: The Digital Image

**Credits:** 3

**Instructor:** Amy Freeman

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*\*Note: All email communication should be through Canvas. Use this email address only if you have an emergency and/or are unable to access Canvas email.*

## Course Description

ART 5930c: The Digital Image, is an online studio art class designed for students in the UF MA Art Ed online program that students take to fulfill the studio requirement for their degree. The course introduces aspects of digital imaging as tools for creating artwork, emphasizing how our relationship to images (how they're created, perceived, and circulated) is implicated within our digital culture. Through projects, readings, writing assignments, and critique, we will explore the unique image making possibilities provided through digital media, gaining an understanding of its context within histories of art, culture and technology, as well as its contemporary practice. Projects will include use of images sourced from the web, scanned imagery, digital photography, and their manipulation primarily using Adobe Photoshop.

**A note on technical skills:** Though the class demands a developing technical proficiency, the emphasis is primarily on the content of your work, understanding digital imaging as a tool--particularly for art practice. Some students will come to the course with advanced knowledge of digital tools, while others may have very little experience. This course is built around the acknowledgement of this scenario and assures that all levels of prior experience can be successful through the work we produce. Even those coming with certain technical skills will be challenged with the ability to contextualize their work through our exploration of issues related to art and technology.

What will make your work successful is its conceptual rigor and strength of voice as much as it is your wrestling through the effective use of the software. Take risks, do the legwork in familiarizing yourself with the tools, but don't be overly seduced by the potential gimmicks in technology! Your challenge is mastering the technology, while using it in the service of executing innovative ideas.

## Course Objectives:

Upon successful completion of this course, students will be able to:

- Use a variety of digital imaging devices for further digital manipulation.
- Use Photoshop as a means for creating digital artwork.
- Distribute digital artwork within an online environment.
- Learn how to examine digital imaging through a consideration of its history in photographic practices.
- Understand the place of digital imaging within the context of the visual arts as well as in larger culture.

## READING AND LEARNING RESOURCES

### **Readings/Multimedia:**

All required readings and multimedia materials are provided (as weblinks or pdf files for download) within each lesson.

### **Lynda.com Tutorial Account:**

You are also required to have a subscription to [lynda.com](http://www.lynda.com) ([Links to an external site.](#)) for the duration of the course, which will provide you with useful Photoshop tutorials. UF allows free access to the Lynda.com site when logged in with your Gatorlink account.

Here is a link for more information: <http://www.it.ufl.edu/training/> ([Links to an external site.](#)). Once the page opens, click on the [lynda.com](#) ([Links to an external site.](#)) icon on the right to access the site.

What is great about this, is that you will have access to tutorials not only relevant to this class, but to technology learning in general. As new projects are introduced, I will suggest specific tutorials during the corresponding lessons that will highlight the tools most useful to the creation of your work.

### **Software/Hardware for Making and Showing Art:**

As this is a studio art course, you will create works of art primarily through Adobe Photoshop and then present them on your class blog created through Canvas. There is an expectation that those of you that have signed up for this class are interested in learning about digital imaging and have a baseline level of technology skills. The prerequisite skills that you need in order to be successful in this class are:

- Operate a digital camera and upload pictures to your computer.
- Scan and open a picture in Photoshop.
- Understand the concept of layers, basic selection and color adjustments.
- Patience and perseverance with technology and troubleshooting technology.
- An open mind.

### **Hardware:**

In terms of minimum digital imaging capabilities for presenting work, you will need the following hardware.

- Access to a scanner and scanner program to import/save your images to your computer
- Digital Camera
- Access to other digital imagemaking devices, such as cell phones, camcorders, web cams, etc (you aren't required to have access to ALL these devices, but some variety of equipment will be used for our first project, with optional use for later projects)

### **Software:**

You must have access to Photoshop. It does not have to be the latest version, but make sure that you are able to access online tutorials that correspond to your version/platform for assistance through your artmaking studio activities.

## Technology for e-Learning and Canvas:

You should have no problem connecting to and using e-Learning in Canvas If you have a compatible browser and internet connection (preferably a broadband connection such as DSL or cable). The officially recommended requirements for e-Learning in Canvas are:

- **A fully updated and compatible browser.** Currently, on Windows based PCs, Canvas performs best using Firefox 3.x, or Internet Explorer 7.x or 8.x. For Mac users, Firefox 3.0, Chrome and Safari 4.x will work (note: Safari might create problems downloading images/files through the UF Canvas system). Opera and other browsers are not recommended for use with e-Learning in Canvas.

Additionally, this course will utilize a variety of technologies and multimedia. To complete the activities in this course and to access course content, please verify that you have the following technologies and plug-ins available:

- Browser Plug-ins – Windows Media Player (or [Switch Player \(Links to an external site.\)](#) if you use a Mac), QuickTime, Flash, Shockwave, Adobe Reader, and Java.
- Audio Speakers and/or Headset - Some multimedia presentations contain audio content.
- Microsoft Word – For submission of your writing assignments.
- Email – To contact your faculty.
- A complete list of the required hardware and software can be found at <http://education.arts.ufl.edu/computer-requirements/> ([Links to an external site.](#)).

## Technical Support Information:

- **Help Desk:** <http://helpdesk.ufl.edu/> ([Links to an external site.](#)) (great info here and a variety of help options)
  - **Email:** [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu)
  - **Phone:** (352) 392-HELP (4357)
  - **Operating hours:** <http://helpdesk.ufl.edu/hours.php> ([Links to an external site.](#))
- NOTE: University of Florida will NEVER ask or email you for your GatorLink password.

## COURSE OUTLINE

### **Lesson 1: Intro to Digital Imaging (Tracing a History of Photography)**

Class introductions

Project One: Image Acquisition (Self-Portrait Series)

### **Lesson 2: Introduction to Photomanipulation (Photoshop Alteration Basics)**

Abstracting the photographic frame through post-production

Project Two: Variations

### **Lesson 3: Photomontage (Cut & Paste)**

Photomontage as cultural critique

Project Three: Digital Photomontage (Reflections on the Mass Mediated Image)

### **Lesson 4: Viral Messages (The Distributed Disruption)**

Culture Jamming and the Meme phenomenon

Project Four: Animated Gif (Me, Me, Meme!)

### **Lesson 5: Reliable Untruths (Authenticity and The Photographic Image), Part I**

Relationship between photographic truth and the forged image

Project Five: Reliable Untruths: The Counterfeit Image, work-in-progress

### **Lesson 6: Reliable Untruths (Authenticity and The Photographic Image), Part II**

Scrutinizing images

(Submit Project Five: Reliable Untruths: The Counterfeit Image)

### **Lesson 7: The Post-Human Hybrid Body (Cyborgs, Avatars, and More), Part I**

The Cyborg as reflection of our bodies in a technological world

Project Six: The Post-Human Body, work-in-progress

### **Lesson 8: The Post-Human Hybrid Body, Part II AND Class Wrap Up**

The re-imagined self in the virtual world

Class Reflections

(Submit Project Six: The Post-Human Body)

## LEARNING ACTIVITIES

A variety of learning activities are designed to support the course objectives, accommodate different learning styles, build a community of learners, and help you to achieve the student learning objectives.

The primary instructional methods of this course include assigned readings for each lesson, studio projects and online group discussions of course topics. Extensive reading, art making and personal research will be required to help students achieve the course objectives.

**Note:** Due dates for all learning activities are provided in the course schedule.

### **Studio Projects (6 @ 60%):**

Studio projects are artmaking activities that correlate with and extend the ideas presented in each lesson. Along with your work, you are asked to submit writing that clarifies the conceptual underpinnings of your work as well as responses to at least two of your peers' work.

Each Studio Project will have its own point value and method of evaluation that you can access within the appropriate lessons.

### **Peer Critiques (8 @ 8%):**

You are required to respond to a minimum of two (2) peer-submitted works for each critique discussion. Peer Critiques are worth 8% of your final grade.

Please provide words of encouragement (what they are doing well) and at least one constructive criticism (what can they work on in the future). Every student must receive at least two responses per project critique (please respond to those projects that have less than two responses). It is highly encouraged to respond more than twice per critique – help one another grow as artists! The final two projects have two peer critiques, in process and final.

This process of viewing and evaluating each other's work functions as the equivalent of the critique discussions which are so crucial to the success of studio art courses. The hope is that it will create a forum for diverse insight into the conceptual interests as well as the production aspects of each other's artworks, by posing new questions and providing suggestions for further exploration. There are

numerous ways in which your responses can be approached, as long as the spirit of the conversation is thoughtful, constructive, and as concrete as possible.

**Critique prompts: (always begin with a positive comment before constructively criticizing)**

- *What is your immediate response?*
- *What do you see as the intention?*
- *Does the student's provided writing help clarify their work?*
- *How does the work measure to the propositions made in their writing?*
- *Is the work creative and/or surprising, in its approach? Or does it appear too literal, or too vague, or cliché?*
- *Is audience a factor in how we should read this work?*
- *What are the art/cultural/political references and how does this bring meaning to the work?*
- *Are there any artists that this work seems related to or in conversation with?*
- *Does this work refer to examples from readings or other materials provided in class?*
- *Can you see a relationship between this work and the work submitted by other students in class?*
- *Can you see a relationship between this student's project and a past project they created for this class?*
- *What are its strengths?*
- *What might you do differently? Do you have suggestions for how the work could be technically executed differently?*

**Note:** Lessons 5 and 6 both require two peer critiques.

**Discussions (8 @ 32%):**

Throughout the semester, you will be required to read, view or listen to various materials that will help shape the class conversation. You will then reflect on these materials in dialogue with your peers via Discussions. The point of Discussions is not to summarize the reading assignments or to achieve one particular understanding of a reading or author's point of view for the whole class. I am looking for the synthesis and creation of knowledge rather than a regurgitation of what you just read. Our goal is to bring insights and critically engage with the readings/screenings and our colleagues as a way to explore the content of each discussion and open ourselves to new ideas. In this spirit, I am not providing you with specific prompts to "answer" for each discussion as this in turn will offer freedom to elaborate from your unique perspective/personal voice.

**Participation Expectations in Discussions:**

Participation, contributions, and ability to engage with your peers in discussions throughout the semester, will total 32% of your final course grade, or 4% per lesson.

Discussions are open for the duration of a lesson. Thus, it's important that you post your initial reading response contributions by day three of a given lesson (at the latest). Then, you will read, reflect and post thoughtful replies to your classmates' postings for the duration of each lesson. Note: In addition to posting your own personal response to the readings, you are expected to respond in a meaningful way to a minimum of two (2) other postings from your class members. Additional participation is encouraged.

I recommend logging in to the discussions several times each lesson to follow the ideas and voices of your peers. Your critical approach to the content (i.e., the authors' points of view) is very much welcome.

**GRADING POLICY**

Final grades will be calculated according to the following:

<b>Evaluation Component</b>	<b>Value</b>
<b>Discussions:</b>	<b>(32%)</b>
• Lesson 1	4 points (4%)
• Lesson 2	4 points (4%)
• Lesson 3	4 points (4%)
• Lesson 4	4 points (4%)
• Lesson 5	4 points (4%)
• Lesson 6	4 points (4%)
• Lesson 7	4 points (4%)
• Lesson 8	4 points (4%)
<i>Note: There may be more than 1 discussion topic for a given lesson.</i>	
<b>Studio Projects:</b>	<b>(60%)</b>
• Studio Project One	2.5 points (2.5%)
• Studio Project Two	5 points (5%)
• Studio Project Three	10 points (10%)
• Studio Project Four	7.5 points (7.5%)
• Studio Project Five	15 points (15%)
• Studio Project Six	20 points (20%)
<b>Peer Critiques:</b>	<b>(8%)</b>
• Peer Critique: Project One	1 point (1%)
• Peer Critique: Project Two	1 point (1%)
• Peer Critique: Project Three	1 point (1%)
• Peer Critique: Project Four	1 point (1%)
• Peer Critique: Project Five - Preliminary	1 points (1%)
• Peer Critique: Project Five - Final	1 point (1%)
• Peer Critique: Project Six - Preliminary	1 points (1%)
• Peer Critique: Project Six - Final	1 point (1%)
<b>Total</b>	<b>100</b>

Evaluation criteria used in each of these areas is provided within the lessons. 'Incompletes' are only given to students who are in good standing, but because of unusual circumstances are unable to complete the course requirements in the allotted time (see Incomplete Policy below). Students considering withdrawal from the course should first consult their advisor and the university catalog. Refer to the official UF calendar for the last day to withdraw from a class.

In order to earn an 'A' in this class, all assignments must be completed and submitted on time. Work submitted after the assigned due date (refer to course schedule for all due dates) will automatically lose 10% of total available points for each day the work is submitted late. Your work should demonstrate an ongoing process of self-reflective synthesis and critical analysis of course topics including your individual research interests and evidence of transformative thinking and learning.

### **Incomplete Policy:**

School policy dictates that an incomplete grade (or “I”) should only be given in situations in which a student is in “good standing” in a course but is unable to complete the course requirements because of mitigating circumstances. In cases where an “I” is given, the student and faculty member must write out a contract that clearly defines what the student must do to remove the “I” grade. If the work is not completed by the end of the next term, and the “I” grade is not changed via a grade-change form, the “I” grade is automatically converted to an “E” grade.

### **Grade Scale and Explanation:**

A 100–94: superior work, all criteria have been surpassed in a distinguished manner

A- 93–90: superior work, all criteria have been surpassed

For a grade of A or A-, you must do superlative work: careful attention to craft and presentation. The originality of idea and execution of the piece work together. You have thoroughly documented your process and have presented your process in a way that is easy to comprehend and follow. You went beyond merely solving the problem – one who performs at this level is visibly outstanding, work is outstanding in every respect. In this class, an A or A- means that you created art as well as mastered the technology.

B+ 87–89: very good work, all criteria have been surpassed

B 83–86: above average work

B- 80–82: slightly above average work

For a grade in the range of B+, B, B-, you must do very fine work: almost superlative. A few to some minor changes could have been considered and executed to bring piece together. You documented your process and presented all of the ideas that went into the making a piece, but the presentation is not totally clear or thorough. Again, goes beyond merely solving the problem. The solution to the problem and idea well planned. Execution is well done. This is an honorable grade.

C+ 77–79: adequate, average work

C 73–76, adequate work

C- 70–72, less than adequate work

For a grade in the range of C+, C, C-, you have done average work: slipping in levels of originality, craft and presentation. The piece does not work well as a unified whole or statement yet effort was made. Your process work is minimal and not particularly reflective. You have solved the problem: the requirements of the problem are met in a relatively routine way.

D+ 67–69: barely meeting criteria

D 63–66 barely meeting criteria

D- 60–62 barely meeting criteria

You have solved the problem or addressed part of the problem but there is much room for improving your skills and developing your concepts further. You neglected the basic craftsmanship skills and breadth and depth of idea development. You have submitted the bare minimum of process work and the lack of process impacts upon the lack conceptual development and/or technique in the work.

E Unacceptable work and effort

For a grade of E, the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. Work is substandard.

See <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx> (Links to an external site.) for additional information on UF grading policies. **Please Note:** A grade of C- or below will not count toward major requirements.

## COURSE POLICIES

### **Class Participation**

Successful online learning requires you to actively participate in each course. Thus, it is highly recommended that you log-in to your courses several times each week so that you do not miss anything or fall behind. Regular, active, and meaningful participation is expected of all students, and frequency and quality of participation may affect your grades.

### **Academic Honesty**

Students are expected to abide by the UF Academic Honesty Policy (<http://www.dso.ufl.edu/judicial/academic.php> (Links to an external site.)), which defines an academic honesty offense as “the act of lying, cheating, or stealing academic information so that one gains academic advantage.” In the context of this class, this includes properly citing sources for any materials (both printed and online) used in completing course assignments.

### **Netiquette**

Netiquette, short for network etiquette, is the set of rules and expectations governing online behavior and social interaction. The 'Core Rules of Netiquette' ([www.albion.com/netiquette/corerules.html](http://www.albion.com/netiquette/corerules.html) (Links to an external site.)) are excerpted from the book *Netiquette* by Virginia Shea (1994), and are a set of guidelines that all members of this course are expected to adhere to. Remember, first we are all human. Online learning environment participants that do not adhere to the netiquette expectations may result in both personal and legal consequences. **Note:** The instructor reserves the right to remove any blog and/or discussion postings deemed inappropriate.

### **Student Support Services**

As a student in a distance learning course or program, you have access to the same student support services that on-campus students have. For course content questions, contact your instructor. For any technical issues you encounter with your course, please contact the UF Computing Help Desk at 352-392-HELP (4357), or visit <http://helpdesk.ufl.edu> (Links to an external site.). For a list of additional student support services links and information, please visit <http://www.distance.ufl.edu/student-services> (Links to an external site.).

### **Students with Disabilities**

Individuals with disabilities are encouraged to register with the Dean of Students Office and submit to this instructor the memorandum from that office concerning necessary accommodations. The Disability Resource Center may be found on the Web at <http://www.dso.ufl.edu/drc/> (Links to an external site.); reached by phone at (352) 392-7056 TDD: (352) 846-1046. All course materials may be made available in alternative format on request.

### **Complaints**



Should you have any complaints with your experience in this course, please visit <http://www.distance.ufl.edu/student-complaints> (Links to an external site.) to submit a complaint.

### **Changes to the Syllabus**

The faculty reserves the right to make changes to the course syllabus and course schedule. In the event that changes become necessary, students will be notified through CANVAS email.

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