

University of Wisconsin-Whitewater  
Curriculum Proposal Form #3

**New Course**

**Effective Term:** 2107 (Fall 2010)

**Subject Area - Course Number:** ARTSTDIO 413/613      **Cross-listing:**  
(See Note #1 below)

**Course Title:** (Limited to 65 characters) Advanced Digital Photo Studio - Art, Ads, Immersive Photography

**25-Character Abbreviation:** Adv Digital Photography

**Sponsor(s):** Denis Dale

**Department(s):** Art

**College(s):** Arts and Communication

**Consultation took place:**     NA       Yes (list departments and attach consultation sheet)  
Departments: Art, Communication, Math/Computer  
Science, ITBE

**Programs Affected:**      **BA/BS Media Arts and Game Development**

**Is paperwork complete for those programs?** (Use "Form 2" for Catalog & Academic Report updates)

NA       Yes       will be at future meeting

**Prerequisites:** ARTSTDIO 313 or consent of instructor

**Grade Basis:**       Conventional Letter       S/NC or Pass/Fail

**Course will be offered:**     Part of Load       Above Load  
    On Campus       Off Campus - Location

**College:** Arts and Communication      **Dept/Area(s):** Art

**Instructor:** Denis Dale  
*Note: If the course is dual-listed, instructor must be a member of Grad Faculty.*

**Check if the Course is to Meet Any of the Following:**

- Technological Literacy Requirement       Writing Requirement  
 Diversity       General Education Option: Select one:

Note: For the Gen Ed option, the proposal should address how this course relates to specific core courses, meets the goals of General Education in providing breadth, and incorporates scholarship in the appropriate field relating to women and gender.

**Credit/Contact Hours:** (per semester)

Total lab hours: 96      Total lecture hours:

Number of credits: 3 Total contact hours: 96

**Can course be taken more than once for credit? (Repeatability)**

No  Yes If "Yes", answer the following questions:

No of times in major: 1 No of credits in major: 3

No of times in degree: 1 No of credits in degree: 3

Proposal Information: ([\*Procedures for form #3\*](#))

**Course justification:**

This new course number ARTSTDIO 413/613 has been developed for the advanced (formerly repeatable) portion of the former ARTSTDIO 390 course (now ARTSTDIO 313).

This new course more directly explores the role and methods of “in studio” practice for the professional photographer. This new offering greatly expands on earlier introductions to digital photography in-studio practice and image stitching introduced in ARTSTDIO 313 and expands on other introductory techniques for multiple picture image taking and making. Importantly, this course formalizes the previously independent structure of the repeatable option of the same course while still allowing students flexibility in self directed project goals. Technology at this level has been secured which matches the quality presently used by professionals in the industry. This new course fulfills an objective supported by the Chancellor’s 2009 Strategic Initiative award for the Digital Photography Initiative where an expansion of digital photography offerings for students was a goal.

**Relationship to program assessment objectives:** This course addresses goals for paths leading to curricular and career specialization and encourages development of technological expertise in the development of creative competitive student portfolios for employment and for applications to advanced educational programs.

**Budgetary impact:** None – This course will initially be offered as the repeatable option had been, as a taught with ARTSTDIO 313 and this course spin off has already been funded through the Chancellor’s Strategic Initiative. Equipment is already in place.

**Course description:** (50 word limit)

Students progress from hand held location based digital photographic techniques to advanced studio problems. Tabletop styling, lighting control, portraiture methods, experimental spherical VR, editorial illustration and fine art imaging are explored using medium and large format HD filmless cameras. Spherical immersive photo VR for games, industry, art and idevice applications may be explored. Prereq: ARTSTDIO 313 or consent of instructor

**If dual listed, list graduate level requirements for the following:**

1. **Content** (e.g., What are additional presentation/project requirements?)

Graduate students will be required to perform research and visit a professional photographers studio to interview photographers, seek best practice, technical and career related information and present their findings and paper to the rest of the class as a requirement before mid term. Undergraduates will benefit from this advanced research.

2. **Intensity** (e.g., How are the processes and standards of evaluation different for graduates and undergraduates? )

Graduate student self directed research oriented focus will need to be stronger than an undergrads, quality of outcomes must meet higher thresholds and evaluations will be based on the strength of the total production and must be advanced creatively and technically. Their role in class will include participation with undergrads in critiques and through their presentations. Undergraduates will follow more prescribed

studio project areas and specified technical challenges with flexibility given to individual expression and choice on creative content within boundaries of course specific objectives.

3. **Self-Directed** (e.g., How are research expectations differ for graduates and undergraduates?) Graduate students will be required to exercise true self direction in the content, manner and production flow they engage in more specific to graduate level and targeting their thesis research objectives if appropriate. Advanced training will be offered the graduate student specific to their objectives, which they will propose, plan and execute.

### **Course objectives and tentative course syllabus:**

See Attached Syllabus

### **Bibliography and Readings:**

Students will be encouraged to refer to readings in numerous journals, trade publications, web resources and books relating to photography, digital photography, digital imaging, and electronic arts.

**\*Books:**“Studio Pro-lighting series, B&W & Product Photography” by Alex Larg and Jane Wood - RotovisionSA - 1999

“Silver Pixels”, an introduction to the digital darkroom by Tom Ang - 1999 - Watson Guptill, AMPHOTO BOOKS

“Digital Space” Designing Virtual Environments by Peter Weishar - 1998 - McGraw Hill

“Digital Creativity” Techniques for Digital Media and the Internet by Bruce Wands - 2002-Wiley&Sons

“Understanding Color” An Introduction for Designers by Linda Holtzschue - 2002 - Wiley & Sons

\*Each of the books above will be requested for UW-W Library acquisition.

**Bibliography:** (Key or essential references only. Normally the bibliography should be no more than one or two pages in length.)

### **Notes:**

1. Contact the Registrar's Office (x1570) for available course numbers. See [Subject Areas listing](#) (on page 14)
2. The 15 and 25 character abbreviations may be edited for consistency and clarity.
3. Please submit electronically when approved at the college level - signature sheet to follow in hard copy.

FALL 2010

ARTSTUDIO 413/613

**ADVANCED DIGITAL PHOTO STUDIO**

Art, Ads, Immersive Photography

UW-W Art Department/Graphic Design Area

Instructor - Denis A. Dale - Voice# 472-1324, leave message or email: [daled@uww.edu](mailto:daled@uww.edu)

**Office Hours:** Room 2067 or 2051 CA - I usually hold my office hours in Rm. 2051. If you require a more lengthy meeting please try to schedule in advance. MWF 9:40-9:55, MW 11:50am-1:10pm

**Description:** Student's progress from hand held location based digital photographic techniques to advanced studio problems. Tabletop styling, lighting control, portraiture methods, experimental spherical VR, editorial illustration and fine art imaging are explored using medium and large format HD filmless cameras. Spherical immersive photo VR for games, industry, art and idevice applications may be explored.

**Course Objectives:** To further develop students creative and technical capabilities using high resolution medium and large format digital photography and creative electronic imaging methods. This course will emphasize and present students an opportunity to see photography as a professional and creative discipline. Students will learn more advanced studio facilities preparation, project planning procedures and studio scheduling, prop and subject selection and will explore photo styling. They will explore more advanced high-resolution image management challenges and will master sophisticated software control of tethered studio camera operations. Topics explored for production include advanced lighting methods on-site and off-site, digital photo illustration montage with options for both in camera and post camera methods, digital photo restoration, color evaluation and correction techniques. Additionally students will advance their panoramic stitching skills into full spherical stills, QuickTime, and motion VR movie production for games, industry walkthroughs, storytelling. Special discussion emphasis will be given to the role of digital photographer in industry, in the arts and in service to others and as a self employed photographic artist.

**Personal Objectives:** Original idea development will be sought and individualized goal setting driving the aesthetic communicative content part of the creative to production workflow is expected. This is a more personal independant approach generally.

**Structure:** As in the intermediate course students may be organized in production teams and on rotation serve both as team directors (photographers) and assistants to facilitate collaborative development of ideas and aesthetic approaches important in the establishment of a professional reality within the studio. As a full class students may be broken into two groups with different assignment areas emphasizing alternate means of photographic production. Groups might be broken in two and teams of three to four students will be developed around the challenges of themes and techniques. Efficient use of the limited studio facilities will be maintained through a rotational schedule. Critiques will include all areas of photographic production. Initially as a "taught with" course with limited advanced enrollment students will still accomplish the same directed outcomes but they will be handled more individualized and may be grouped together on a smaller team assignment basis. You will be required to participate in the critique sessions of the intermediate class.

**Tests, assignments and/or evaluations:** There will be a series of assignment areas where numerous pictures will be taken for each. Each assignment and the total production portfolio will be evaluated and graded by the instructor weighting the mastery of the medium, technical competency, effort, aesthetic development, on time completion and class participation in critiques and discussions and cooperation as a team member as relevant guides. The total production portfolio will be evaluated and graded by the instructor weighting conceptual and technical competency, effort, aesthetic development, attendance & on time completion, class participation and contributions as a team member, etc. as relevant guides.

**Possible subject areas for team rotations and for individualized experiences:**

1. Professional Studio Lighting and Composition for Still Life Photography, Product Shots for Advertising  
Product and catalog still photography – Full catalog of selected products made evocative through lighting
2. Advanced Photography Panoramic Stitching for Spherical 360 VR Aesthetics, Images and Movie Techniques  
Immersive VR photo image taking making for environments, walkthroughs, interactivity for games and imedia
3. High Resolution Digital Photography & Studio Lighting - Portraiture and The Human Subject objectives  
Human subject and portraiture – Portfolio of single and group poses and lighting alternatives
4. Artistic Narrative Storytelling Illustration - Through sequential/stitched/montage photography, advanced imaging and multiple image manipulation and artistic experimentation using advanced HD resolution HDR processes conveying specific narrative for print or for games or for imedia distribution.

**Grading scale:**

A 100-94.4      A- 94.5-88.5      B+ 88.5-82.5      B 82.5-76.5      B- 76.5-70.5      C+ 7-.5-64.5      C 64.5-

58.5

C- 58.5-52.5

D+ 52.5-46.5

D 46.5-40.5

D- 40.5-35

F < 34.9

**Supplies:** Students prefer personal external media such as a USB Hard drive and or USB memory sticks to backup files daily. You may find >20GB of storage necessary as your projects develop. You will not be able to store motion or still graphics permanently on the workstations at all, though you will have secure access to main frame storage on a temporary basis. There is no lab fee for this course. *Be aware that at the beginning of each semester the last semesters student storage left on any individual computer will be erased in both 2059 and 2051 for maintenance. NOTE: You will be personally responsible for the repair or replacement of any photo equipment checked out to you that is not returned or is returned damaged.*

**Deadlines:** Deadlines must be met. Work must be finished as per the given requisites. Projects that are not complete at the beginning of a critique will be considered late. If a student is not present for project critique/final deadline (either excused or unexcused absence), work must be handed in on the day the student returns to class. Students who don't meet deadlines will lose at least one letter grade. A written presentation must be handed in for any missed critique. All students are responsible for backing-up (having multiple copies) their work in progress. Have copies of your files on your home computer, external hard drive, etc. or write CD or DVD from time to time. BACK-UP all your work! "I lost my files because my computer broke down" will not be considered as a valid excuse for not meeting a deadline.

**Critique:** Critiques and group discussions will be held throughout the semester. Attendance is mandatory and will be a contributing factor in determining the grade. Presentation should include information concerning the student's personal interpretation of the problem as well as the relationship of the problem solution to design elements and issues. Following completion the student will then field questions and/or comments from the group and instructor. The student will be expected to answer extemporaneously using design terminology where appropriate. Students are allowed to use note cards during their presentation. You may also be expected to submit written critiques of your classmates' designs. Critiques are an integral part of the design process and the professional design world. One important thing: we criticize the work, not the person making the work.

**Class Participation:** Class participation is different than attendance. Actively contributing to the conversation during class and being supportive of your fellow students are just a few things I'll look for. Arriving to the classroom on time, being prepared, and showing by means of facial expression and body language that you are following what's going on (and asking questions of me when you don't) are other ways to contribute to a positive class atmosphere.

**University Credit Workload Expectations:** The University workload for a 3 credit studio/lab class anticipates an outside-of-class minimum commitment that matches in-class hours per/week. This equates to approximately 6 hours per week of outside-of-class effort in order to fulfill the developmental expectations of the course to a satisfactory level (C). Performance achievement beyond the satisfactory level in the course may require additional outside time commitment beyond the minimum.

**Make-up Policy:** If a student is not present for a project critique/final deadline, work must be handed in on the day the student returns to class or before that. A written presentation must be handed with any missed project/critique. In certain cases of prolonged excused absence, work may be submitted at a date determined by the instructor.

**Attendance Policy:** Students are expected to punctually attend every class and share knowledge, ideas and reactions with other students and the instructor. It is essential that students come to class on time, and stay until the end of class time. Important information may be given each day during the first few minutes of class and the next period's assignments may be given out and at the end of each class period. Students are also expected to attend because this is a studio art class: an artist is one who produces art. Students will remain in class—working—for the entire period. To avoid being marked absent if you leave early, it is your responsibility to speak to the instructor to make sure your attendance is accurately recorded. If you do miss a class for any reason, it will be your responsibility to see that any assignments due that day are turned in on time (or other arrangements made with the instructor), as well as to find out what may have been assigned while you were out.

**Absentee Policy:** Unexcused Absences: As per University of Wisconsin-Whitewater Art Department—Three (3) unexcused absences are allowed for a course that meets three times per week. Two (2) unexcused absences are allowed for a course that meets two times per week. Additional unexcused absences may result in lowering of grade. Excused absences may include: Illness/Injury: The student must provide a signed note or letter on official stationery from the attending physician, licensed

professional counselor, or psychiatrist including dates of professional service; Death of a Close Family Member: The student must provide an obituary or letter; Natural Disaster/Traumatic Event: The student must provide a letter stating the extenuating circumstances involved. Any applicable documentation should be provided. Professional/School Related Activities: The student should provide a letter from appropriate department and/or faculty on official stationery. If a student is unable to comply with the attendance policy, they can be dropped from the class. Lateness by more than 15 minutes will be treated as an unexcused absence. Leaving class early will also be treated as an unexcused absence. Failure to meet a deadline will be treated as an absence. If you do not speak to the instructor about your absence in advance or before your next required session your absence is not excused. Illness excuses must be professionally documented. Courtesy email while helpful and informative, will not be accepted without corresponding documentation. Final Exam/Critique: A final exam/critique period during the scheduled Exam Week is mandatory. Failure to attend the scheduled final exam may result in a failing grade (F) for the final exam/critique and/or failure of the course.

**Students with Disabilities:** If you have a documented disability that requires accommodations in this course, please contact Center for Students with Disabilities: Roseman Building, Room 1006, phone: 472.4711. The center will work with you to provide appropriate accommodations, and all information will be kept confidential. The instructor will make every attempt to ensure access and will be reasonable about making necessary accommodations but only if notified of your special needs if any during the first week of class.

**Student Integrity and Honesty:** All aspects of the University's policy regarding academic honesty and integrity will be followed in class. It is the responsibility of each student to get acquainted with its particulars. It is expected that students respect one another and each other's property, refrain from the use of profanity, and refrain from talking or making noise while another is speaking. All students have a right to a quiet, ordered atmosphere when working and this will be expected to be maintained by all. Cell phones and pagers should be turned off or silent during the class. Matters of academic dishonesty, plagiarism or severe or repeated disruption of class will be treated sternly.

**Class Performance:** If you miss new project instructions, consult with me immediately. You are always welcome to come to me with your work related problems. You can meet me after class, during my office hours or by appointment at a mutually convenient time. Meeting with me for evaluation of your progress can be arranged by appointment.

**Notice:** The University of Wisconsin-Whitewater is dedicated to a safe, supportive and non-discriminatory learning environment. It is the responsibility of all undergraduate and graduate students to familiarize themselves with University policies regarding Special Accommodations, Misconduct, Discrimination and Absence for University Sponsored Events. (For details please refer to the Bulletin; the Academic Requirements and Policies and the Facilities and Services sections of the Graduate Bulletin; and the "Student Academic Disciplinary Procedures" (UWS Chapter 14); and the "Student Nonacademic Disciplinary Procedures" (UWS Chapter 17).