



PHOT-790: DIGITAL IMAGING STUDIO LABORATORY

Effective Term

Fall 2023

BOT Approval Date

12/15/2022

Discipline

PHOT - Digital Photography

Course Number

790

Course Title

Digital Imaging Studio Laboratory

Short Title

Digital Imaging Studio

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Lab Units**

1.00

Total Units

1.00

Hours**Lab Contact Hours**

48-54

Out of Class Hours Lab

0.00

Total Contact Hours

48 - 54

Total Out of Class Hours

0 - 0

Total Student Learning Hours

48 - 54

Is this an existing Extensive Lab?

No

Do you want to propose this for Extensive Lab?

No

Distance Education

No

Catalog Description

This lab course makes the Digital Light Room and Digital Imaging Studio available to intermediate and advanced digital photography students. Students enroll in this lab to be eligible to reserve the Digital Studio to produce project work assigned throughout the



photography program. The studio is available to students who have successfully completed the beginning photography course. Students enrolled in this lab must also be concurrently enrolled in the intermediate course or the advanced course.

Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)
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PHOT-125 (with a grade of C or better).

Corequisite(s)

Corequisite(s) (must be taken simultaneously)

PHOT-524 or PHOT-525.

Codes

TOP Code (CB 03)

1012.00* - *Applied Photography

CIP Code

50.0605 - Photography.

Student Accountability Model (SAM) Priority Code (CB 09)

C - Clearly Occupational

Noncredit Category (CB 22)

Y - Credit Course

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Photography (Masters Required)	End

CSU Area(s)

IGETC Area(s)

Learning Objectives

Learning Objectives

Learning Objective

Examine different techniques in digital capture, storage, and manipulation.

Compare and contrast theories and practices of digital photography, including; lighting, composition, technique, manipulation, memory management, resolution issues, and digital output.
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Compose visual production that effectively fulfills photography project work.

Create artistically valid work for a prescribed audience.

Construct projects in image editing software.

Create original digital photography for various output types.

Demonstrate best and correct equipment practices during production.

Create and compare image production regarding Digital Divide issues in capture and post-processing equipment and software.
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Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. Students will practice photographic proficiency on location.
2. Students will practice photographic proficiency in studio.
3. Students will practice image editing techniques

Program Learning Outcomes

Learning Outcome
Create, imagine, and innovate
Think interdependently
Think and communicate with clarity and precision
Strive for accuracy
Students will persist

Institutional Learning Outcomes

Aesthetic Awareness: The student will identify and evaluate how aesthetic expression leads to an appreciation of social and cultural context as well as the values of art and nature.

Communication: The student will effectively express and exchange ideas through listening, speaking, reading, writing, visual works, and other modes of interpersonal expression.

Critical Thinking: The student will analyze problems, gather and synthesize relevant information, evaluate ideas, information, and evaluate alternative points of view to create, innovate and implement effective solutions.

Cultural Awareness and Humility: The student will demonstrate knowledge of and sensitivity toward individuals of diverse ethnicity, age, gender, sexual orientation, and religious affiliations, as well as toward those individuals with diverse abilities and socio-economic classes to respectfully interact with individuals of diverse perspectives, beliefs and values while being mindful of the limitation of their own cultural frameworks.

Information and Technology Literacy: The student will access, interpret, evaluate, and apply relevant information sources and digital media effectively, and in an ethical and legal manner.

Scientific Awareness: The student will apply the scientific method of inquiry to assess potential solutions for real-life challenges by employing science-based knowledge and methodologies in daily life.

Social Awareness: The student will recognize and analyze the interconnectedness of global, national, and local concerns, analyzing cultural, political, social, and environmental issues from multiple perspectives and appreciate similarities and differences among cultures.

Civic

Personal

and Professional Responsibility

Content

Course Lab Content

I. Pre-production/planning

1. Brainstorming/Concept/Theme
2. The Digital Divide in Digital Photography
3. Sketching and storyboarding
4. Emulation archiving
5. Lighting Design
6. Experimentation Proofing

II. Production/Digital capture

1. Production studio
2. Location Studio
3. Field photography
4. Portrait Posing
5. Commercial Product Design
6. Digital Divide production comparisons

III. Post-production/Editing

1. Compositing
2. Manipulation
3. Correction and optimization
4. Critique/Feedback/Re-shoot/Revision
5. Storage/Archiving
6. Digital Divide comparisons

IV. Digital output

1. Digital hard-copy
2. Digital Divide comparisons & Diptychs
3. Monitor
4. Web

V. Portfolio Production

1. Constructive Critique
2. Archiving
3. Presentation
4. Exhibition

Methods of Instruction

Method

Activity

Integration

Students are assigned brainstorming activities incorporating web-based and sketching activities related to concept development and planning.

Method

Critique

Integration

Mandatory constructive critique/peer competition and image gallery presentations coupled with visual principal deconstruction and evaluation require students to produce images for and participate in the Pixel River Project. Students interact with peers and instructor in the presentation and visual deconstruction of their photographic production.

Method

Film/video Viewing and Discussion

Integration

Students consume digital media demonstrations exemplifying effective practices in the industry and explore the relevant artistic vision of masters in the field to their own work.

Method

Discussion

Integration

Students are informally divided in pair and small group problem-solving and discussion collaborations related to production challenges, strategies and digital techniques in the studio and digital lab.

Method

Mediated Learning



Integration

Instructional activities employ guided practice sessions when presenting conceptual information, software related skills and techniques, photography skills and techniques, studio and location photography skills and procedures.

Method

Individualized Instruction

Integration

Instructor/Student one-on-one guidance and demonstration help students to trouble-shoot technical and creative challenges in the studio and editing lab.

Method

Individual Projects

Integration

Students are assigned photographic challenges in written and photographic form, analyzing, critiquing and comparing qualitative parameters regarding equity and the Digital Divide, between widely available consumer-level capture devices or free and open source stock photography to those of professional-grade and high-resolution tools used in industry-standard RAW workflow.

Methods of Evaluation

Method

Group Projects

Integration

Students will be responsible for proof of collaboration with other students within the course by submitting collaborative studio lighting project portfolios in digital and hard-copy output.

Method

Oral Presentation

Integration

Pixel River peer competition constructive critiques sessions will be evaluated for image creation, deconstruction, and criticism parameters with student-self, student-student and student-instructor oral interactions regarding photographic production challenges in 'open' and 'challenge' categories.

Method

Portfolios

Integration

Studio and location lighting project production will be evaluated in digital and hard-copy portfolio submissions that demonstrate qualitative attributes for exposure, technical precision in resolving power and depth-of-field, photographic principals of blur and noise, dynamic range, smooth tonal range, post-processing technique, lighting design, composition, visual impact, conceptual strength, archiving, and presentation.

Method

Projects

Integration

Project evaluation will be based on performance of completed project work in accordance with advanced-level creative media courses accompanying the prescribed lab course in addition to hours tracked in lab.

Method

Research Projects

Integration

The production of comparative digital galleries/portfolios will be required of students to evaluate their discoveries regarding quality parameters in digital image production while exploring equity and Digital Divide issues including capture device sophistication, resolution, access/availability, cost, photographic versatility and professional workflow. These juxtaposed workflows will be revealed through student photographic imagery and written analysis.

Assignments

Assignment Type

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Project #1 – Studio Trials:

(Complete or master all of the skills and procedural challenges described below). Up to 2 students can work together. Up to 2 groups can work in collaboration in the studio during the same session. These studio proficiencies must be completed prior to making any private studio reservations on the Canvas calendar. The Instructor and studio manager will confirm that students pass this trial prior to allowing entries to be made on the Canvas calendar. Canvas studio reservations are first-come-first-served. Cancellations should be done one week in advance minimum.

After you complete the 'Compulsory' tasks, a single and random practical test question will be used to evaluate your readiness to operate with a basic degree of autonomy in the studio environment. This is a pass/fail demonstration of skills/knowledge, so you must prepare yourself in our practice sessions to be able to answer any of the following questions/demonstrations/tasks. Properly demonstrate the studio skill to the instructor, and you will pass, and therefore, have earned the privilege of reserving studio time during lab sessions. Fail, and you must review your capabilities and be re-tested in the same fashion the following session. All necessary equipment will be provided for your use.

Practical Test questions/tasks will be limited to the following list:

Compulsory Tasks: (All students perform all of these skills)

1. Properly set-up and safely mount the studio camera to both the dolly-mounted tripod and to the "Geared Head" on the "Studio Stand".
2. Properly deploy and retract the 'Roll Easy' paper cycs.
3. Properly set up a White Lightening on a C-stand.
4. Properly mount a Pocket Wizard to a studio camera.
5. Properly distinguish and insert CF and SD card into studio camera.

Studio trials skills: (PHOT-790 students will choose one random skill from the following list to set up, demonstrate, or describe.)

- Use a handheld light meter to set a given studio light to f16 at your chosen distance.
- Describe the keys and the procedure for the proper manipulation of a graphics tablet.
- Describe how to clean your camera's sensor with an "Arctic Butterfly".

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- Properly set-up two radio-slaved studio monolights and make both lights fire simultaneously, then properly disarm the system.
 - Using the Canon 1DX, Sony A7rIVA, or Canon R5 studio cameras, demonstrate setting the camera to Manual Mode, at f/16, shutter speed of 1/250th, ISO of 100. Also demonstrate the proper formatting procedure for a Compact Flash card with your choice of these studio cameras.
 - Properly import approximately three images from a Compact Flash card to Adobe Lightroom using the lightroom iMacs, studio stations, or your own laptop. Then properly Export these images to an external Hard drive as moderately sized PNG's.
 - Properly change lenses on your choice of the available studio cameras without aggravating the instructor ;) or endangering the equipment.
 - Demonstrate changing a light modifier on a White Lightning strobe, by removing the speed ring and attaching a 7 - inch reflector.
 - Demonstrate attaching an umbrella to a White Lightning strobe.
 - Demonstrate a typical four light studio set-up and pose the instructor for 3/4, split, & profile lighting. All four lights must be properly positioned and identified. Power settings for a typical 2:1 ratio must be named, however not metered.
 - Describe how to set-up the product table to photograph a transparent object without surface reflections.
 - Rim light the Instructor in the studio.
 - Describe how a "High Key" white backdrop can be rendered black in a studio photograph.
 - Why is "Manual Focus" preferable in the studio setting?
 - Demonstrate the proper procedure for coiling a power cord.
 - What information should a student photographer offer their models & visitors upon entering the studio environment?
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Assignment Type

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Project #2 – Studio Lab Project:

Produce 5 high-resolution, presentation-level photographs in the MSJC studio or lightroom using equipment or a technique new to your repertoire, that is to say something you have not yet attempted in sister projects. You may also choose to employ the studio 'check-out' kit for location use. This production can be achieved in software, during production in the studio, or on location, or involving both. This is your opportunity to move outside of your comfort zone and try something new or challenging. Concepts are completely of your own choosing, and can involve or explore cultural, commercial, technical, or political topics.

Files must be submitted as PSD's, RAW's, DNG's in full native camera resolutions. They can be accompanied by smaller file size PNG's as well.

Assignment Type

Writing

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Summative

Assignment

Project #3 – Digital Portfolio

Assemble your 20 - 30 best images from the term into a 'Slides' portfolio presentation with 'Presentation Notes' composed as an explanation and description of the technical and creative attributes of your photography.

Image Requirements:

Digital Photographers should choose only their best images created during the course. This means the photograph's attributes include: proper exposure, crisp focus, appropriate depth-of-field, quality composition, and professional visual impact.

- Five new images that do not exist in other sister projects must be included.
- Students may choose to include more than 20 images, but not more than 30 total.
- Students should reflect on the images submitted in the 'Presentation Notes' on each slide in writing. Discuss the 'How' & 'Why' of the photograph. This can be a summary. (example: "I needed a fast shutter speed, and this image was challenging due to the high-action nature of the protest march. The theme explored psychological stress regarding racial and cultural themes".)
- Upload PNG's or JPEG's only to your 'Slides' presentation. Archive your high-resolution RAW originals in Lightroom.

Presentation Design:

- Each student must have the first slide in the presentation bear their roster name and section number.
- Each presentation should have a consistent background tone on all slides.
- The slide background tone should be mid-toned to dark gray (the background of the image examples below depicts this tone of gray).
- A template may be used if the background color is mid-toned.
- The image should be large on the slide – maximized and centered in the slide.
- The design should be simple.
- Do not use garish colors for slide backgrounds

Submission Requirements:

- Do yourself a favor and build the slide show in Google 'Slides'.
- Move the 'Slides' presentation to a folder in the Google Drive account you have already shared with the instructor.
- Name the folder holding your presentation "Final Exam Presentation".
- Name your 'Slides' presentation file: "PHOT-790-(section#)Your-Roster-Name". Do not use any other naming convention.
- Place your presentation in the Google Drive folder you have already created by May 18th.
- Remember to share your presentation file with me at khanz@msjc.edu.
- Warning: I will not be emailing students missing their final exam "Slides" presentation due to the fact that we are up against the end of the term.
- Students are NOT required to submit the link to any other submission area in the LMS (just upload to your Google Drive folder).

Assignment Type

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Summative

Assignment

Project #4 - The 'Digital Divide' in Digital Photography – [200 points]

Create digital photographs of identical subject matter in two forms. First, use readily available and inexpensive capture devices (smartphones, action cams, web-cams, screen capture, free open-source stock images) to create imagery of your intended subject matter. Second, employ high-resolution, current generation, Full-frame Mirrorless, professional-grade capture devices to reproduce the same subject matter in the RAW file format and post-processed using industry-standard digital asset management software like Adobe Lightroom Classic.

Assemble your comparative gallery/portfolio in any digital presentation tool you choose. Your comparison images must portray:

- Identical subject matter
- The use of 'actual pixel', '100% view' resolutions
- Your juxtaposed images side by side
- Images annotated in written form with regard to the quality parameters above
- A minimum of three and not more than five comparisons

Finally, write a minimum of three paragraphs and not more than five analyzing, assessing, and comparing/contrasting the results of your production. Consider the equitable nature of, and a Digital Divide perspective for, the challenges and limitations revealed in your process. Provide a link to your digital media in your Google Drive. Submit the 'shared folder' to the assignment area in our Canvas course shell.

Further Study & Extra Credit - [50 points]

Print one of your comparisons on a consumer-level printer, and the same comparison on the Epson P7000 SureColor in the studio lab. Submit both prints to the instructor.

Course Materials

Textbooks

Evening, M (2021). The Adobe Photoshop Lightroom Classic CC Book 2nd Edition Focal Press. ISBN: 978-1138086760

Open Educational Resources

Infographics and tutorials designed, produced and provided by the instructor.

Class Size Information

Class Size

32

Class Size Category

G - Large lab 32

Diversity and Inclusion

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

Photography students are encouraged to explore topics and subject matter of their choosing and interest. Cultural issues are embraced in constructive critique sessions and image production. Course content and project work at this professional level is chosen by the individual student based on their career goals. Cultural/race/sexuality/politics are themes student choose to explore based on their personal creativity and interests. All of these personal and creative choices are embraced and welcomed in the classroom, studio and constructive critique sessions.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Assignments, evaluation and course content encourages students to explore subject matter of their choosing. All cultural, race, gender issues are welcomed and respected in constructive critique sessions and production choices. A single due date at the end of the college term permits students with demanding home and work life to schedule the demands of course work to fit within the pressures of their particular situation.

Furthermore, students from all socio-economic strata are facilitated by being welcomed to use their existing inventory of equipment if they choose. Many students do not have this luxury due to the digital divide. Therefore, all projects and assignments are facilitated and supplied by professional-quality equipment provided by the department and district. Students need not experience any financial burden to complete this course, or any other course in the Photography program. A wide array of quality equipment is always available for all students to use throughout the term and at all levels of the program. This equipment is made available in an even and fair distribution procedure throughout the term and program.

Interactions

Explain how the course will incorporate student-to-student interaction.

PHOT-790 students are required to collaborate in studio production, practice sessions, and group constructive critique sessions. They are encouraged to form collaborative groups for photo-safari and location production. All students participate in peer constructive critique sessions, and peer interactions facilitated by the instructor. Students also work together in planning and mutual assistance in studio and location production.

Explain how the course will incorporate instructor-to-student interaction.

PHOT-790 students interact with the instructor in hands-on studio demonstrations, guided practice sessions, CMS archive of course resources like info-graphics and face-to-face and virtual tutorials in software and production techniques. Further interaction includes project rubrics, email, direct messaging in Canvas, and one-on-one and group constructive critique sessions in class or virtually,

comments on project submissions, CMS announcements, portfolio reviews, outlined office hours. All students are also encouraged to interact with the instructor in the Pixel River Group – a community of practice meeting on and off campus.

Explain how the course will incorporate student-to-content interaction.

Students access content through face-to-face classroom demonstrations and presentations, hands-on and authentic lab and studio environment challenges as well as an archive of accessible virtual resources provided in the Canvas CMS.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Students are required to assemble, evaluate, process, archive and cull their photographic production through digital asset management tools to organize their portfolios in digital incarnations and hard-copy output. Classroom constructive critique sessions require self-reflection prior to collaborative presentations of production justifying their work in studio and software creativity.

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