

## LMC 3410/6215 — Rhetoric of Nonlinear Documents: The Rhetoric of Images

### DESCRIPTION and OUTCOMES

#### MATERIALS

Books

Articles

#### APPROACH and PARTICIPATION

#### ASSIGNMENTS

Blog

Research

#### PRINT SYLLABUS

### DESCRIPTION and OUTCOMES

Images are powerful, enabling you to translate experience, capture an instant, change perspectives, clarify (or create) ambiguity, and shape representations. Readings in LMC 3410/6215 encourage you to explore ethical, aesthetic, philosophical, cultural, and technical perspectives. Throughout the course, you will write and speak about images, but you will also spend time learning the basics of photography and presenting your own creative images—with and without digital manipulation—in a variety of genre, including portraits and narratives.

You will work to accomplish these outcomes related to nonlinear communication:

#### ***History, culture, and concepts***

- Using the concepts and vocabulary from aesthetics, art, design, photography, and visual rhetoric, engage in well-informed, multimodal discussion about a range of cultural and technical issues related to visual representations of people, interactions, natural and created objects and events, and the built and natural environment
- Recognize, analyze, and discuss work of noted historical and contemporary photographers. Analyze the role and development of images in past and contemporary cultures.
- Conduct academic research to investigate a topic in depth and prepare a formal paper and presentation

#### ***Creation of photographs***

- Use digital media to create original photography that demonstrates of a range of photographic techniques. Discuss how such techniques are accomplished and why they might be used
- Use photography to create artifacts to accomplish these tasks: (a) to define and illustrate key terms, (b) to create an interactive narrative, and (c) to create a self-portrait.
- Use appropriate software to edit and display images

#### ***Discussion and display of photographs***

- Use principles of aesthetics, art, design, photography, and visual rhetoric to contextualize, label, analyze, and discuss your own images
- Present technical information to an interested audience
- Prepare your own original photographic work to be part of public displays exhibitions and a personal portfolio
- Discuss your creative work

**Set a personal goal.** Be a winner of the National Geographic Traveler Photo Contest. See the 2015 announcement:

<http://travel.nationalgeographic.com/photo-contest-2015/>

#### MATERIALS

##### Required Books

Barthes, Roland. (1981). *Camera Lucida*.

Sontag, Susan. (1977). *On Photography*.

##### Required Articles

PDFs provided on T-Square or URLs provided to access online. Additional readings may be included.

Benjamin, Walter. (1931). A short history of photography. *Literarische Welt of 18.8,15.9, and 2.10*.

Bell, Susan. (2002). Photo Images: Jo Spence's narratives of living with illness. *Health: An Interdisciplinary*

- Journal for the Social Study of Health, Illness and Medicine*, 6(1), 5-30.
- Berger, John. (1972). Understanding a photograph. *Selected Essays and Articles: The Look of Things*.  
[http://camramirez.com/pdf/P1\\_Week2\\_BergerUndPhot.pdf](http://camramirez.com/pdf/P1_Week2_BergerUndPhot.pdf)
- Botash, Ann S. Photographic documentation: child abuse documentation and treatment.  
<http://www.childabusemd.com/documentation/documenting-photographic.shtml>
- Cromey, Douglas W. (2013). Digital images Are data: and should be treated as such. Douglas J. Taatjes and Jürgen Roth (eds.). *Cell Imaging Techniques: Methods and Protocols, Methods in Molecular Biology*, 931, Springer. <http://www.uvm.edu/medicine/neuro/documents/Chapter1ImageManipulation.pdf>
- Falsification of history [http://www.tc.umn.edu/~hick0088/classes/csci\\_2101/false.html](http://www.tc.umn.edu/~hick0088/classes/csci_2101/false.html)
- 40 Examples of Incredible Photo Manipulation: <http://www.webdesignerdepot.com/2009/06/40-examples-of-incredible-photo-manipulation/>
- Harper, Douglas. (2002). Talking about pictures: a case for photo elicitation. *Visual Studies*, Vol. 17: 1. 13-26.  
<http://www.nyu.edu/pages/classes/bkg/methods/harper.pdf>
- Hirsch, Marianne. The generation of postmemory. *Poetics Today* 29:1. 103-128.
- Photo Tampering throughout History <http://www.fourandsix.com/photo-tampering-history/>
- Rossner, Mike and Kenneth M. Yamada (2004). What's in a picture? The temptation of image manipulation. *The Journal of Cell Biology*, 166(1), 11–15. <http://jcb.rupress.org/content/166/1/11.full>
- Ruby, Jay. (1981) Seeing Through Pictures: Anthropology of Photography. *Critical Arts*, 1(4), 3-16.
- Sontag, Susan. "Photography: A Little Summa," in Sontag, Susan. *At the Same Time: Essays and Speeches*. London: Hamish Hamilton, 2007, p. 125. <http://mrsunshine87.wordpress.com/2012/01/13/photography-a-little-summa-by-susan-sontag/>
- Photoshopping: altering images and our minds. (2011). *Beauty Redefined*.  
<http://www.beautyredefined.net/photoshopping-altering-images-and-our-minds/>
- van Dijck, José. (2008). Digital photography: communication, identity, memory. *Visual Communication*, 7(1), 57-76.

#### **APPROACH and PARTICIPATION**

The class will sometimes be run like a seminar and sometimes like a workshop, which means that success depends on the presence and active participation of class members. Class time will include activities such as these:

1. discussions about readings, assignments, and artifacts
2. in-class activities and exercises
3. workshops, including collaborative planning, in-class designing/writing, peer reviewing, and peer editing
4. formal and informal oral presentations
5. occasional guest speakers
6. occasional do-it-yourself field trips
7. occasional lectures
8. explanations and discussions of upcoming assignments

The assignments in this course are designed to give you opportunities to learn about history, theory, and practice related to largely 2-dimensional images. You can complete the assignments as they are presented, or you can request slight modifications to adapt them to your own research or professional interests.

Because LMC 3410/6215 is a class about communication, your participation is essential. Get involved. Volunteer. Question. Probe. Expect to engage regularly in a variety of in-class activities and exercises—oral, visual, and written; individual and collaborative. Share relevant ideas and observations. Refer to relevant articles, books, and websites. Offer your own experiences. Make connections between what we're discussing in this class and what you hear or read elsewhere. Simply put, active, productive participation part of your grade, but it will also make the class more interesting and more enjoyable.

## ASSIGNMENTS

1. <b>BLOG ASSIGNMENT: Postings, Responses, and Analyses</b>	15%
2. <b>RESEARCH ASSIGNMENT: Formal Paper and Presentation</b>	15%
3. <b>TUTORIAL ASSIGNMENT: Print or Digital Document, Demo, and Reflection</b>	15%
4. <b>NARRATIVE ASSIGNMENT: Group Artifact, Demo, Reflection</b>	15%
5. <b>SELF-PORTRAIT ASSIGNMENT: Representation, Presentation, and Reflection</b>	15%
6. <b>PORTFOLIO ASSIGNMENT: Individual Display and Reflection</b>	10%
7. <b>GALLERY ASSIGNMENT: Public Gallery</b>	10%
<b>PRESENCE &amp; PARTICIPATION: Attendance, Homework, Engagement, Quizzes</b>	5%

## ASSIGNMENT EXPECTATIONS

### **BLOG ASSIGNMENT: Postings, Responses, and Analyses**—Individual

You will create up to ten blog posts and responses—each week a thoughtful, carefully written, and carefully edited post and each week responses to at least two of your classmates' posts for each blog topic. Twice a semester, you will engage in a detailed analysis and reflection of your posting and responses. Each of your posts must include images (sometimes ones you select, sometimes ones you take yourself) and various kinds of commentaries and reflections. These are some of the representative topics (one semester's posting topics for Blog #1, 2, 3, 4, and 10:

**BLOG POST #1—Photographers.** Select a photographer—historical, modern, or contemporary—whose work you find interesting (or important, relevant, provocative, influential). You pick the criteria. Briefly introduce the photographer, the period and country, and his/her focus or specialization. Incorporate three representative images of the photographer's work into your discussion and explain why the photographer and the images are engaging and distinctive.

**Example:** Osamu Yokonami, who photographs the visual effects of a group dynamic, is an interesting photographer about whom you could write (though you should pick your own).

[http://www.huffingtonpost.com/2013/08/13/osamu-yokonami\\_n\\_3743973.html?ncid=edlinkusaolp00000003](http://www.huffingtonpost.com/2013/08/13/osamu-yokonami_n_3743973.html?ncid=edlinkusaolp00000003)

**BLOG POST #2—Manipulation and Ethics.** Select one published image that clearly manipulates the subject. You should include the appropriately labeled and cited image in your post. The manipulated image can depict any subject (from food to fashion, from politics to products), from any time period. (Please do not select an image that's included in the related readings. Hundreds of others are available.)

Explain whether you believe the manipulation is justified and ethical. Explain the implications/ramifications of the manipulation and your sense/belief about whether those implications are acceptable/reasonable. You might choose to consider aesthetics, politics, social justice, economics, scientific accuracy, public trust, journalism, fashion and entertainment, etc.

In your discussion, you need to, of course, identify these factors as completely as you can: photographer, subject of the photo, context/opportunity for the photo, intended audience(s), purpose(s)/intention(s) for the photos, design of the image that's depicted, and visual conventions that are adhered to or violated. In preparing to create this post, you should read these four brief articles, which have critical background to help you form your own views. Don't skip or skimp.

- "What is Photomanipulation" — <http://www2.uncp.edu/home/acurtis/Courses/ResourcesForCourses/Photojournalism/PhotoManipulation.html>
- "The Ethics of Digital Manipulation" — [http://www.astropix.com/HTML/J\\_DIGIT/ETHICS.HTM](http://www.astropix.com/HTML/J_DIGIT/ETHICS.HTM)
- "Deleting humans from images" — [http://www.huffingtonpost.com/2013/07/19/fatescapes\\_n\\_3612709.html?ncid=edlinkusaolp00000003](http://www.huffingtonpost.com/2013/07/19/fatescapes_n_3612709.html?ncid=edlinkusaolp00000003)
- "Photo Tampering throughout History" — <http://www.fourandsix.com/photo-tampering-history/>

**BLOG POST #3—Photo Techniques.** Select at least three of your own original images in which your understanding and control of one specific photographic technique influences the images you create. Use one of the techniques you've read about in the textbook (e.g., adjustment of aperture, shutter speed, ISO). In the label for each image, please include the year you took the photo. Explain specifically how the technique affects your images and why it's a useful/effective technique for you to control. You can select brilliant shots (or, if you want, dismal failures) to help explain the technique. You can include anecdotal/narrative nuggets about your efforts to learn the technique. See many examples in *Understanding Exposure*. You might use your adjustment/control (for example, of aperture, shutter speed, ISO) to get good shots for your *Tutorial Guide*,

thus, making potential double use of the images you take/select for this post. As usual, make sure you follow the blog guidelines and posting specs with care.

**Important Hints:** Use the IDENTICAL framing, angle, and distance for your 3+ images—same object(s), same background, same distance, etc. Do not backlight your shot—that is, do not shoot against a daylight window or directly in front of a lamp that's turned on. If everything in the shot is identical except the camera adjustments you're making, you'll start to understand more about the ways your camera works.

**BLOG POST #4—Family Pic.** Select an image of your family. It can be a current or historical image of your family, formal or informal, a single individual or a group. You can be included in a group shot, but you can't be the only person in the shot. You even get to decide how you define "family." Make sure the image is included in your post, with the appropriate caption information (as addressed in the guidelines). You have a threefold task: create a rhetorical analysis of the image, create a broader analysis about the role of family photography in our culture, and discuss what you learned about your family by analyzing this image. These tasks may be addressed separately or together, as you prefer. In any case, craft a thoughtful, coherent response, not just answers to the questions.

**Questions to consider in your rhetorical analysis of the image:** What's the *context* for the image—when? where? occasion? What's the *purpose* for the image—why was it taken? why was it kept? Who is the *audience* for the image—original audience? longer-range audience(s)? What about the image engages the audience? What's the *content* of the image—names? relationship to others in the image and to you? What does the image suggest about the *culture* of your family—the relationships? narrative conveyed by the image? What's the *argument* of the image—the nature of "family"? the nature of "holiday" (or "vacation," "birthday," "wedding," etc.). What is *memorable* about the image—quality of the photography? importance of the people? importance of the event? How has the image shaped perceptions—memories? relationships? expectations?

**Questions to consider in your cultural analysis family photography:** What role does photography play in shaping our cultural view of "family"? How does photography differ from the role that painting held in documenting families in previous generations/centuries? How can photography be valuable in maintaining families?

**Background reading** — These articles provide various perspectives to prompt your wide-ranging thinking about the topic for this week's posts and comments. Read them. Make reference to them (and our other course reading)—as appropriate—in your post. Feel free to refer to other reading as well, making sure to include appropriate citation and documentation.

- Gates, Sarah (2013). Awkward years project reminds us that we all have embarrassing photos. *The Huffington Post*. Retrieved from [http://www.huffingtonpost.com/2013/07/23/awkward-years-project-merilee-allred-photos\\_n\\_3640205.html?ncid=edlinkusaolp00000003](http://www.huffingtonpost.com/2013/07/23/awkward-years-project-merilee-allred-photos_n_3640205.html?ncid=edlinkusaolp00000003) — This article isn't just about family; it's about before and after images...what happens when we grow up (or get older).
- Hughes, Diane Owen. (1986). Representing the family: portraits and purposes in Early Modern Italy. *The Journal of Interdisciplinary History*, 17(1), 7-38. Retrieved from <http://www.jstor.org/stable/pdfplus/204123.pdf?&acceptTC=true&jpdConfirm=true> — Skim this article to get a sense that visual records of families are an important part of history.
- Mynatt, Elizabeth D., et al. (2001). Digital family portraits: supporting piece of mind for extended family members. *CHI 2001*, 333-340. Retrieved from <http://www.cc.gatech.edu/fce/ahri/publications/dfp-chi2001.pdf> — You'll be prompted (I think) to consider alternative uses for photography that may change family dynamics.
- van Dijck, Jose. (2008). Digital photography: communication, Identify, memory. *Visual Communication*, 7, 57-76. <http://dare.uva.nl/document/2/67164> — You'll get some excellent ideas for discussing the role of images in forming family memories and memories about family.

**BLOG POST #10—Reflection.** Blogs have become ubiquitous—for business, in the academy, and as personal expressions. This semester, you contribute to our class blog with posts and comments. This post asks you to analyze and assess your previous posts, the comments others have written about your posts, and the comments you've written about the posts made by others. Here are some of the things you might consider:

- patterns you discern
- approach/style you use and ways it has changed
- kinds of example, illustrations, support you use

- what provoked responses from others
- what you responded to
- development/increasing sophistication in posts/comments
- compliance with instructions

This list is in no way comprehensive nor do you need to consider all of these elements; be selective. You might also identify other things that you think merit discussion. Create a coherent analysis, not a series of disjointed comments.

### **RESEARCH ASSIGNMENT: Formal Paper and Presentation—Individual**

Your research paper will be a substantive academic paper—carefully investigated and well-documented—about some topic related to digital images. These are two of the basic criteria:

- The topic of your paper should matter (e.g., socially, politically, educationally), regardless of its focus, and also be interesting and challenging to you.
- Your paper should make an argument. You should not simply report or describe; rather, you should establish a position about something and provide the carefully reasoned

Expect to write a paper that’s approximately 5,000 words of text. The paper should include a title page, table of contents, abstract, parenthetical citations, endnotes, sources cited, and perhaps appendices. The number of double-spaced pages will vary depending on the number and size of the visuals included. **[NB: You will receive a detailed assignment sheet for this research assignment.]**

### **TUTORIAL ASSIGNMENT: Print or Digital Document, Demo, and Reflection—Individual**

You will demonstrate the ability to represent and explain basic concepts visually and to describe them orally and in writing. Your notebook will include a minimum of 12 concepts (presented in some logical order)—six required (those in column 1 below) and the others selected by you, from columns 2-3 or from your own reading. You need permission to include concepts that are not listed here. Most typically, each concept will be presented in a 2-page spread. The minimum requirements for the Tutorial Notebook must be completed as the first major assignment; however, you can revise and extend the your Tutorial Notebook throughout the semester. If you have made substantive additions or revisions, you can request that it be re-graded prior to submitting your final portfolio. You will do TWO versions of your Tutorial Notebook—a print version AND a digital version. (NB: A digital version is not simply a pdf of the print version; rather, it’s a version that makes appropriate use of the medium.)

#### **Required concepts**

- Rule of thirds
- Depth of field
- Light OR shadow
- Motion OR action
- Repetition
- Texture

#### **Additional concepts (select six)**

- Angle(s) OR Architectural details
- Close-up images
- Converging lines OR dominant line(s)
- Cropping
- Faceless portrait

- Figure-ground contrast
- Natural frames
- Reflections
- Silhouettes
- Sunrises OR sunsets
- Top-down views

**[NB: You will receive a detailed assignment sheet for this tutorial assignment.]**

### **NARRATIVE ASSIGNMENT: Group Artifact, Demo, Reflection—Collaborative**

You will work with a team to create a series of images that work together to create photo essay with a meaningful narrative.

**Example:** Story, interrupted: why we need new approaches to digital narrative:

<http://www.niemanstoryboard.org/2011/09/08/story-interrupted-why-we-need-new-approaches-to-digital-narrative/>

**Example:** Interactivity—<http://interactive.nfb.ca>

**[NB: You will receive a detailed assignment sheet for this narrative assignment.]**

### **SELF-PORTRAIT ASSIGNMENT: Representation, Presentation, Statement, and Reflection—Individual**

You will learn about the self-portraits of others (historical and contemporary, paintings and photos) and create your own photographic self-portrait (print or digital; static or animated). In your self-portrait, you will have the opportunity to reflect your various selves and consider the effects of transformation of modality and media. You will also create an accompanying artist’s statement and reflection.

**Examples:** Look at some digital self-portraits: “Zev, 14-Year-Old Photographer, Creates Gorgeous Self-Portraits” — [http://www.huffingtonpost.com/2013/05/31/zev-self-portraits\\_n\\_3366936.html?ncid=edlinkusaolp00000003](http://www.huffingtonpost.com/2013/05/31/zev-self-portraits_n_3366936.html?ncid=edlinkusaolp00000003)

Transformation: <http://fstoppers.com/pics-reflections-portraits-of-the-elderly-as-they-once-were>

[NB: You will receive a detailed assignment sheet for this self-portrait assignment.]

### **PORTFOLIO ASSIGNMENT: Individual Display and Reflection—Individual**

Your final digital photography portfolio showcases your best work. You have quite a lot of flexibility about what artifacts to include and how to organize these artifacts. For each image, you must include a title, technical details, brief rhetorical analysis (e.g., context, purpose, audience), and your reflection. Use this portfolio when you're on the job market (whether internship/co-op or a full-time position).

#### **Examples:**

<http://vandelaydesign.com/blog/galleries/best-photographer-websites/>

<http://www.smashingmagazine.com/2009/07/10/35-beautiful-photography-websites/>

### **GALLERY ASSIGNMENT: Public Gallery—Collaborative**

The end-of-semester gallery is a public display of the best work of the individuals in the class and of the class collectively. You will collaboratively decide on the categories, the specific artifacts, and the ways to display them (e.g., title, artist/bio, technical details, artist's statement). The class will issue guest invitations, create a gallery catalog, design signage, select music, and arrange refreshments. Each person will be able to talk in general terms about the purpose of each assignment and also have a 30-90 second commentary about each of his or her own pieces displayed in the gallery.

### **PRESENCE & PARTICIPATION: Attendance, Homework, Engagement, Quizzes —Individual and Collaborative**

You will have several kinds of homework assignments:

- *Reading* — Complete reading assignments on or before the date due, so you reflect on it, considering implications as well as exceptions. Don't fall behind. Class discussions and activities extend the assigned reading and activities, so always come to class with questions and comments. The success and value of the discussions depend on your preparation and engagement.
- *Q&A* — Follow through with quick Google searches, fast reads/views, and shares in preparation for class discussions. These Q&A tasks can be assigned by the instructor or created and volunteered for by the students. You are expected to complete five of these Q&As during the semester. Q&As are one of only two ways to earn extra credit in this class. (TOTAL Q&A = 100 points. You can earn up to 200 points by doing more than the five that are required.)
- *Presentation Feedback* — Follow through with quick Google searches, fast reads/views, and shares in preparation for class discussions. These Q&A tasks can be assigned by the instructor or created and volunteered for by the students. You can expect to complete several of these presentation feedback memos during the semester.

### **ASSIGNMENT EXPECTATIONS**

Produce creative, accurate, provocative, relevant, engaging, and rhetorically sensitive work.

Document your work (text and images) as well as ensure its syntactic, mechanical, and grammatical correctness. If you quote or paraphrase, please use APA internal, parenthetical citations (author, date, page for direct quotations) as well as an end-of-document works cited list. Not providing appropriate citations constitutes a kind of plagiarism. Demonstrate scrupulous care in your citations.

I discuss all specific requirements for assignments in class. Unless you have special instructor permission for an exception, all assignments must be computer generated (no handwritten or typed documents). Keep a copy of all assignments you pass in. Sometimes you will be asked to also submit a DVD *and* a print document. Please use MSWord for your word processing.

Maintain a cumulative file (hard copy as well as computer file) that includes all your assignments (drafts and final version). This file serves as a base for you to judge your improvement during the semester and to select samples for your portfolio.

Keep your drafts on your hard drive with a backup DVD. Prepare for electronic disasters by **always** having backups. Number the drafts as you revise (e.g., task.1, task.2, and so on). **Do not delete assignment files** after you submit the assignment. Keep your course files as evidence that you are a capable communicator, but if—against my advice—you decide to delete your course files, please keep them at least until you have received your final, official grade for the course.

### **CURRENT SYLLABUS**

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## LMC 3410 — Rhetoric of Nonlinear Documents: The Rhetoric of Images

Rebecca E. Burnett, PhD  
Fall 2015

School of Literature, Media, and Communication  
Georgia Institute of Technology

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	Fall Semester, 2013 ~ Tuesday–Thursday, 9:35-10:55am
<b>ROOM</b>	Stephen C. Hall Building, Seminar Room 5
<b>INSTRUCTOR CONTACT INFORMATION</b>	Rebecca E. Burnett, PhD Director of Writing and Communication for Georgia Tech Office: Stephen C. Hall Building, Office 111 Office hours: T/Th 8:00-9:30am and other times by appointment Phone: 404-894-1158 Email: <a href="mailto:rebecca.burnett@lmc.gatech.edu">rebecca.burnett@lmc.gatech.edu</a> EMAIL IS MY PREFERRED METHOD OF COMMUNICATION. PLEASE BEGIN SUBJECT LINE WITH “LMC 3410” FOR EVERY EMAIL MESSAGE.
<b>DESCRIPTION OF LCC 3410</b>	Images are powerful, enabling you to translate experience, capture an instant, change perspectives, clarify (or create) ambiguity, and shape representations. Readings encourage you to explore ethical, aesthetic, philosophical, cultural, and technical perspectives. Throughout the course, you will write and speak about images, but you will also spend time learning the basics of photography and presenting your own creative images—with and without digital manipulation—in a variety of genre, including portraits and narratives.
<b>APPROACH TO THE COURSE</b>	The class will sometimes be run like a seminar and sometimes like a workshop, which means that success depends on the presence and active participation of class members. Class time will include activities such as these: <ul style="list-style-type: none"><li>• discussions about readings, assignments, and artifacts</li><li>• in-class activities and exercises</li><li>• workshops, including collaborative planning, in-class designing/writing, peer reviewing, and peer editing</li><li>• oral presentations</li><li>• guest speakers</li><li>• field trips</li><li>• occasional lectures</li><li>• explanations and discussions of upcoming assignments</li></ul> The assignments in this course are designed to give you opportunities to learn about history, theory, and practice related to largely 2-dimensional images. You can complete the assignments as they are presented, or you can request slight modifications to adapt them to your own research or professional interests.
<b>EXPECTED STUDENT OUTCOMES</b> <i>NB: Re-read these outcomes frequently throughout the course to ensure that you're accomplishing each one. Take time as well to jot down additional things you learn and accomplish.</i>	You will work to accomplish these outcomes related to nonlinear communication: <b><i>History, culture, and concepts</i></b> <ul style="list-style-type: none"><li>▪ Using the concepts and vocabulary from aesthetics, art, design, photography, and visual rhetoric, engage in well-informed, multimodal discussion about a range of cultural and technical issues related to visual representations of people, interactions, natural and created objects and events, and the built and natural environment</li><li>▪ Recognize, analyze, and discuss work of noted historical and contemporary photographers. Analyze the role and development of images in past and contemporary cultures.</li><li>▪ Conduct academic research to investigate a topic in depth and prepare a formal paper and presentation</li></ul> <b><i>Creation of photographs</i></b> <ul style="list-style-type: none"><li>▪ Use digital media to create original photography that demonstrates of a range of photographic techniques. Discuss how such techniques are accomplished and why they might be used</li></ul>

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	<ul style="list-style-type: none"> <li>▪ Use photography to create artifacts to accomplish these tasks: (a) to define and illustrate key terms, (b) to create an interactive narrative, and (c) to create a self-portrait.</li> <li>▪ Use appropriate software to edit and display images</li> </ul> <p><b>Discussion and display of photographs</b></p> <ul style="list-style-type: none"> <li>▪ Use principles of aesthetics, art, design, photography, and visual rhetoric to contextualize, label, analyze, and discuss your own images</li> <li>▪ Present technical information to an interested audience</li> <li>▪ Prepare your own original photographic work to be part of public displays exhibitions and a personal portfolio</li> <li>▪ Discuss your creative work</li> </ul> <p><b>Set a personal goal.</b> Be a winner of the National Geographic Traveler Photo Contest. See the 2013 winners:  <a href="http://www.businessinsider.com/national-geographic-traveler-photo-winners-2013-8?op=1">http://www.businessinsider.com/national-geographic-traveler-photo-winners-2013-8?op=1</a></p>								
<p><b>REQUIRED MATERIALS</b></p>	<p>During the first week, you need to order these books from Amazon or another online vendor or download complete book online. You'll need a copy of the entire text of each book for (a) annotation and (b) an assignment that requires use of extended text:</p> <ul style="list-style-type: none"> <li>▪ Sontag, Susan. (1977). <i>On Photography</i>.</li> <li>▪ Barthes, Roland. (1981). <i>Camera Lucida</i>.</li> </ul> <hr/> <p>You will need to have regular and convenient access to a functional digital camera. It doesn't need to be your own camera, but you need to be able to use it for the entire semester. You will also benefit from having these accessories:</p> <ul style="list-style-type: none"> <li>▪ Sturdy monopod or tripod</li> <li>▪ Thumb drive sufficiently large to hold photo projects</li> <li>▪ Extra camera batteries</li> <li>▪ Flash (external or built in)</li> </ul> <hr/> <p>You need software and cables for downloading your images onto your computer. During this semester, you'll need regular access to these applications (and other applications that enable you to complete course projects):</p> <table border="0"> <tr> <td>▪ iPhoto (or other mngt system)</td> <td>▪ Photoshop</td> </tr> <tr> <td>▪ Illustrator</td> <td>▪ Picasa</td> </tr> <tr> <td>▪ InDesign</td> <td>▪ PowerPoint</td> </tr> <tr> <td>▪ MSWord</td> <td>▪ Prezi</td> </tr> </table>	▪ iPhoto (or other mngt system)	▪ Photoshop	▪ Illustrator	▪ Picasa	▪ InDesign	▪ PowerPoint	▪ MSWord	▪ Prezi
▪ iPhoto (or other mngt system)	▪ Photoshop								
▪ Illustrator	▪ Picasa								
▪ InDesign	▪ PowerPoint								
▪ MSWord	▪ Prezi								
<p><b>ONLINE RESOURCES (REPRESENTATIVE)</b></p>	<p>Kodak's Top Ten Tips: <a href="http://www.kodak.com/global/en/corp/top10tips/">http://www.kodak.com/global/en/corp/top10tips/</a></p> <p>Photography Tricks: <a href="http://improvephotography.com/8806/photography-tricks/">http://improvephotography.com/8806/photography-tricks/</a></p> <p>Lynda.com for virtually all online tutorial help. Some of you may be ready for advanced tutorials. With lynda.com, you can move as quickly as you want. Check <a href="http://www.lynda.gatech.edu/">http://www.lynda.gatech.edu/</a></p>								
<p><b>READINGS</b></p>	<p>PDFs provided on T-Square or URLs provided to access online. Additional readings may be included.</p> <p>Benjamin, Walter. (1931). A short history of photography. <i>Literarische Welt of 18.8, 15.9, and 2.10.</i></p> <p>Bell, Susan. (2002). Photo Images: Jo Spence's narratives of living with illness. <i>Health: An Interdisciplinary Journal for the Social Study of Health, Illness and Medicine</i>, 6(1), 5-30.</p> <p>Berger, John. (1972). Understanding a photograph. <i>Selected Essays and Articles: The Look of Things.</i>  <a href="http://camramirez.com/pdf/P1_Week2_BergerUndPhot.pdf">http://camramirez.com/pdf/P1_Week2_BergerUndPhot.pdf</a></p> <p>Botash, Ann S. Photographic documentation: child abuse documentation and treatment. <a href="http://www.childabusemd.com/documentation/documenting-">http://www.childabusemd.com/documentation/documenting-</a></p>								



[photographic.shtml](#)

Cromey, Douglas W. (2013). Digital images Are data: and should be treated as such. Douglas J. Taatjes and Jürgen Roth (eds.). *Cell Imaging Techniques: Methods and Protocols, Methods in Molecular Biology*, 931, Springer. <http://www.uvm.edu/medicine/neuro/documents/Chapter1ImageManipulation.pdf>

Falsification of history

[http://www.tc.umn.edu/~hick0088/classes/csci\\_2101/false.html](http://www.tc.umn.edu/~hick0088/classes/csci_2101/false.html)

40 Examples of Incredible Photo Manipulation:

<http://www.webdesignerdepot.com/2009/06/40-examples-of-incredible-photo-manipulation/>

Harper, Douglas. (2002). Talking about pictures: a case for photo elicitation. *Visual Studies*, Vol. 17: 1. 13-26.

<http://www.nyu.edu/pages/classes/bkg/methods/harper.pdf>

Hirsch, Marianne. The generation of postmemory. *Poetics Today* 29:1. 103-128.

Photo Tampering throughout History <http://www.fourandsix.com/photo-tampering-history/>

Rossner, Mike and Kenneth M. Yamada (2004). What's in a picture? The temptation of image manipulation. *The Journal of Cell Biology*, 166(1), 11–15. <http://jcb.rupress.org/content/166/1/11.full>

Ruby, Jay. (1981) Seeing Through Pictures: Anthropology of Photography. *Critical Arts*, 1(4), 3-16.

Sontag, Susan. "Photography: A Little Summa," in Sontag, Susan. *At the Same Time: Essays and Speeches*. London: Hamish Hamilton, 2007, p. 125. <http://mrsunshine87.wordpress.com/2012/01/13/photography-a-little-summa-by-susan-sontag/>

Sontag, Susan. (1977). *On Photography*.

Photoshopping: altering images and our minds. (2011). *Beauty Redefined*. <http://www.beautyredefined.net/photoshopping-altering-images-and-our-minds/>

van Dijck, José. (2008). Digital photography: communication, identity, memory. *Visual Communication*, 7(1), 57-76.

## PARTICIPATION IN CLASS

This is a class about communication, so your participation is essential. Get involved. Volunteer. Question. Probe. Expect to engage regularly in a variety of in-class activities and exercises—oral, visual, and written; individual and collaborative. Share relevant ideas and observations. Refer to relevant articles, books, and websites. Offer your own experiences. Make connections between what we're discussing in this class and what you hear or read elsewhere. Simply put, active, productive participation is worth five percent of your grade, but it will also make the class more interesting and more enjoyable.

## ASSIGNMENT LIST

<b>BLOG: Postings, Responses, and Analyses</b>	<b>15%</b>
<b>RESEARCH: Formal Paper and Presentation</b>	<b>15%</b>
<b>TUTORIAL: Print or Digital Document, Demo, and Reflection</b>	<b>15%</b>
<b>INTERACTIVE NARRATIVE: Group Artifact, Demo, Reflection</b>	<b>15%</b>
<b>SELF-PORTRAIT: Representation, Presentation, and Reflection</b>	<b>15%</b>
<b>PORTFOLIO: Individual Display and Reflection</b>	<b>10%</b>
<b>TRANSFORMATION and GALLERY: Public Gallery</b>	<b>10%</b>
<b>Attendance, Participation, Quizzes</b>	<b>5%</b>

## BRIEF ASSIGNMENT SUMMARY

*NB: Detailed assignment sheets will be given for each assignment.*

**Graded assignments** (*NB: A missing or plagiarized assignment is graded as "0"*)

For every assignment, you will receive a detailed assignment sheet that includes assessment criteria.

**BLOG: Postings, Responses, and Analyses**—Individual

You will create up to ten blog posts and responses—each week a thoughtful, carefully written, and carefully edited post and each week responses to at least two

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of your classmates' posts for each blog topic. The number of posts may be reduced as the semester progresses. Twice a semester, you will engage in a detailed analysis and reflection of your posting and responses.

Each blog post must include images (sometimes ones you select, sometimes ones you take yourself) and various kinds of commentaries and reflections. These are some of the representative topics:

1. **Photographers:** Select a photographer—historical or contemporary—whose work you find interesting. Provide three images of the photographer's work and explain why the photographer and the images engaging and distinctive.  
*Example:* [Osamu Yokonami](http://www.huffingtonpost.com/2013/08/13/osamu-yokonami_n_3743973.html?ncid=edlinkusaolp00000003) photographs the visual effects of a group dynamic:  
[http://www.huffingtonpost.com/2013/08/13/osamu-yokonami\\_n\\_3743973.html?ncid=edlinkusaolp00000003](http://www.huffingtonpost.com/2013/08/13/osamu-yokonami_n_3743973.html?ncid=edlinkusaolp00000003)
2. **Manipulation and Ethics:** Select an image that clearly manipulates the subject (from food to fashion, from politics to products). Explain whether you believe the manipulation is ethical.  
*Example:* Deleting humans from images —  
[http://www.huffingtonpost.com/2013/07/19/fatescapes\\_n\\_3612709.html?ncid=edlinkusaolp00000003](http://www.huffingtonpost.com/2013/07/19/fatescapes_n_3612709.html?ncid=edlinkusaolp00000003)  
[http://www.huffingtonpost.com/2013/07/16/claire-danes-vogue-photo\\_n\\_3605734.html?ncid=edlinkusaolp00000003](http://www.huffingtonpost.com/2013/07/16/claire-danes-vogue-photo_n_3605734.html?ncid=edlinkusaolp00000003)
3. **Context:** Select at least two images in which the context is influential. Explain how the context changes viewers' perceptions.  
*Example:* The same object in different contexts  
[http://www.huffingtonpost.com/2013/07/26/behind-a-little-house\\_n\\_3654700.html?ncid=edlinkusaolp00000003](http://www.huffingtonpost.com/2013/07/26/behind-a-little-house_n_3654700.html?ncid=edlinkusaolp00000003)  
*Example:* Different objects in the same context  
<http://www.behance.net/gallery/Famous-Guitars/9960373>  
*Example:* Repetitive action —  
[http://www.huffingtonpost.com/2013/07/26/nagano-toyokazu\\_n\\_3659016.html?ncid=edlinkusaolp00000003](http://www.huffingtonpost.com/2013/07/26/nagano-toyokazu_n_3659016.html?ncid=edlinkusaolp00000003)
4. **Family photo:** Select a family image (your family). Describe how the image informs viewers about your family.  
*Example:* Before and after —  
[http://www.huffingtonpost.com/2013/07/23/awkward-years-project-merilee-allred-photos\\_n\\_3640205.html?ncid=edlinkusaolp00000003](http://www.huffingtonpost.com/2013/07/23/awkward-years-project-merilee-allred-photos_n_3640205.html?ncid=edlinkusaolp00000003)
5. **Contrast:** Create a pair of images—people, places, objects—that provide a clear contrast (multilayered, sophisticated, complex in meaning). Add your reflective commentary.  
*Example:* View Mark Laita's Photo Series 'Created Equal' Explores Our Striking Differences: [http://www.huffingtonpost.com/2013/05/08/mark-laita-photo-book-created-equal-explores-difference\\_n\\_3236895.html?ncid=edlinkusaolp00000003#slide=2424884](http://www.huffingtonpost.com/2013/05/08/mark-laita-photo-book-created-equal-explores-difference_n_3236895.html?ncid=edlinkusaolp00000003#slide=2424884)
6. **Chronology:** Demonstrate change over time. Add your reflective commentary.  
*Example:* [documentary photographer Nicholas Nixon has captured the Brown Sisters](http://www.huffingtonpost.com/2013/05/08/brown-sisters-photos-nicholas-nixon_n_3238922.html?ncid=edlinkusaolp00000003)—his wife Bebe and her sisters Heather, Mimi and Laurie—in a series of moody photos that go beyond your typical family portrait. See (1) background: <http://themodern.org/exhibition/past/Nicholas-Nixon-The-Brown-Sisters/636> and (2) actual series of images: [http://www.huffingtonpost.com/2013/05/08/brown-sisters-photos-nicholas-nixon\\_n\\_3238922.html?ncid=edlinkusaolp00000003](http://www.huffingtonpost.com/2013/05/08/brown-sisters-photos-nicholas-nixon_n_3238922.html?ncid=edlinkusaolp00000003) Select a subject that necessarily changes and document it during the course.
7. **Narrative:** Create a story that depends entirely on images. Add your reflective commentary.  
*Example:* Read "Told in Pictures": <http://evemagazine.com/feature/article/told->

[in-pictures](#)

*Example:* Klu Klux Klan

[http://www.slate.com/blogs/ behold/2013/08/13/anthony\\_s\\_karen\\_a\\_photojournalists\\_unrestricted\\_access\\_to\\_the\\_ku\\_klux\\_klan.html](http://www.slate.com/blogs/ behold/2013/08/13/anthony_s_karen_a_photojournalists_unrestricted_access_to_the_ku_klux_klan.html)

8. **Art:** Create an image that you define as aesthetic. Add your reflective commentary that includes a definition/explanation of photography as art.  
*Example:* Layering — [http://www.huffingtonpost.com/2013/07/18/nir-arieli\\_n\\_3610358.html?ncid=edlinkusaolp00000003](http://www.huffingtonpost.com/2013/07/18/nir-arieli_n_3610358.html?ncid=edlinkusaolp00000003)
9. **Cell Phone Photography:** Use your cell phone to take an image that you consider appealing. Provide commentary that discusses cell phone capabilities.  
*Example:* iPhone Photography Awards 2013: You Will Not Believe These Amazing Photos Were Taken With A Smart Phone  
[http://www.huffingtonpost.com/2013/08/14/iphone-photography-awards\\_n\\_3757715.html?ncid=edlinkusaolp00000003](http://www.huffingtonpost.com/2013/08/14/iphone-photography-awards_n_3757715.html?ncid=edlinkusaolp00000003)
10. **Remix:** Use a chapter or a substantive section of Sontag or Barthes, which is not illustrated with photographs. Add photos, ones referenced in the text as well as others that you believe are useful in explicating/illustrating the text. Make sure the photographs have labels, titles, captions, and complete sources. Revise the text as minimally as possible to incorporate appropriate references to the photographs. Put the added text in another color so it's easy to locate.

You are required to complete two blog responses every week we have a blog assignment. Completing additional blog responses is one of only two ways to earn extra credit in this class. NB: TOTAL required blog responses (substantive, thoughtful, engaging) = 100 points. You can earn up to 200 points for this assignment by doing more responses than are minimally required.

**RESEARCH: Formal Paper and Presentation—Individual**

Your research paper will be a substantive academic paper—carefully investigated and well-documented—about some topic related to digital images. These are two of the basic criteria:

- The topic of your paper should matter (e.g., socially, politically, educationally), regardless of its focus, and also be interesting and challenging to you.
- Your paper should make an argument. You should not simply report or describe; rather, you should establish a position about something and provide the carefully reasoned

Expect to write a paper that's approximately 5,000 words of text. The paper will also include a title page, table of contents, abstract, parenthetical citations, endnotes, sources cited, and perhaps appendices. The number of double-spaced pages will vary depending on the number and size of the visuals included.

New Camera Sensor Eliminates Need for Flash

<http://www.livescience.com/37038-graphene-imagining-sensor-takes-clear-pictures.html?cmpid=514645>



**Rule of thirds**

[strongphotography.wordpress.com](http://strongphotography.wordpress.com)

**TUTORIAL: Print or Digital Document, Demo, and Reflection—Individual**

You will demonstrate the ability to represent and explain basic concepts visually and to describe them orally and in writing. Your notebook will include a minimum of 12 concepts (presented in some logical order)—six required (those in column 1 below) and the others selected by you, from columns 2-3 or from your own reading. You need permission to include concepts that are not listed here. Most typically, each concept will be presented in a 2-page spread. The minimum requirements for the Tutorial Notebook must be completed as the first major assignment; however, you can revise and extend the your Tutorial Notebook throughout the semester. If you have made substantive additions or revisions, you

can request that it be re-graded prior to submitting your final portfolio. You will do TWO versions of your Tutorial Notebook—a print version AND a digital version. (NB: A digital version is not simply a pdf of the print version; rather, it's a version that makes appropriate use of the medium.)

**Required concepts**

- Rule of thirds
- Depth of field
- Light/shadow
- Motion or action
- Repetition
- Texture

**Additional concepts**

- Angle(s)
- Architectural details
- Close-up images
- Converging lines  
OR Dominant line(s)
- Cropping
- Faceless portrait
- Figure-ground contrast
- Low-light situations
- Natural frames
- Reflections
- Silhouettes
- Sunrises and/or sunsets
- Top-down views



M.C. Escher, Self-Portrait

**SELF-PORTRAIT: Representation, Presentation, and Reflection—Individual**

You will learn about the self-portraits of others and create your own self-portrait (print or digital). In your self-portrait, you will have the opportunity to reflect your various selves and consider the effects of transformation of modality and media.

*Examples:* Look at some digital self-portraits: “Zev, 14-Year-Old Photographer, Creates Gorgeous Self-Portraits” —

[http://www.huffingtonpost.com/2013/05/31/zev-self-portraits\\_n\\_3366936.html?ncid=edlinkusaolp00000003](http://www.huffingtonpost.com/2013/05/31/zev-self-portraits_n_3366936.html?ncid=edlinkusaolp00000003)

Transformation: <http://fstoppers.com/pics-reflections-portraits-of-the-elderly-as-they-once-were>

**NARRATIVE: Group Artifact, Demo, Reflection—Collaborative**

You will work with a team to take a series of images that work together to create an interactive narrative.

*Example:* Story, interrupted: why we need new approaches to digital narrative:

<http://www.niemanstoryboard.org/2011/09/08/story-interrupted-why-we-need-new-approaches-to-digital-narrative/>

*Example:* Interactivity—<http://interactive.nfb.ca>



[www.gashwenimages.com/section2\\_24290.html](http://www.gashwenimages.com/section2_24290.html)

**PORTFOLIO: Individual Display and Reflection—Individual**

Your final digital photography portfolio showcases your best work. You have quite a lot of flexibility about what artifacts to include and how to organize these artifacts. For each image, you must include a title, technical details, brief rhetorical analysis (e.g., context, purpose, audience), and your reflection. Use this portfolio when you're on the job market (whether internship/co-op or a full-time position).

*Examples:*

<http://vandelaydesign.com/blog/galleries/best-photographer-websites/>

<http://www.smashingmagazine.com/2009/07/10/35-beautiful-photography-websites/>

**GALLERY: Public Gallery—Collaborative**

	<p>Your final digital photography portfolio showcases your best work. You have quite a lot of flexibility about what artifacts to include and how to organize these artifacts. For each image, you must include a title, technical details, brief rhetorical analysis (e.g., context, purpose, audience), and your reflection. Use this portfolio when you're on the job market (whether internship/co-op or a full-time position). Interactive Photo Exhibits and Photography on the High Seas: <a href="http://www.youtube.com/watch?v=80E4FsQfTTA">http://www.youtube.com/watch?v=80E4FsQfTTA</a></p>
<p><b>HOMEWORK</b></p>	<p><i>Homework—Individual and Collaborative</i></p> <p>You will have several kinds of homework assignments:</p> <ul style="list-style-type: none"> <li>▪ <i>Reading</i> — Complete reading assignments on or before the date due, so you reflect on it, considering implications as well as exceptions. Don't fall behind. Class discussions and activities extend the assigned reading and activities, so always come to class with questions and comments. The success and value of the discussions depend on your preparation and engagement.</li> <li>▪ <i>Q&amp;A</i> — Follow through with quick Google searches, fast reads/views, and shares in preparation for class discussions. These Q&amp;A tasks can be assigned by the instructor or created and volunteered for by the students. You are expect to complete five of these Q&amp;As during the semester. Q&amp;As are one of only two ways to earn extra credit in this class. (TOTAL Q&amp;A = 100 points. You can earn up to 200 points by doing more than the five that are required.)</li> <li>▪ <i>Presentation Feedback</i> — Follow through with quick Google searches, fast reads/views, and shares in preparation for class discussions. These Q&amp;A tasks can be assigned by the instructor or created and volunteered for by the students. You can expect to complete several of these presentation feedback memos during the semester.</li> </ul>
<p><b>ASSIGNMENT REQUIREMENTS</b></p>	<p>Your goal in this course? Produce creative, accurate, provocative, relevant, engaging, and rhetorically sensitive work.</p> <p>Document your work (text and images) as well as ensure its syntactic, mechanical, and grammatical correctness. If you quote or paraphrase, please use APA internal, parenthetical citations (author, date, page for direct quotations) as well as an end-of-document works cited list. Not providing appropriate citations constitutes a kind of plagiarism. Demonstrate scrupulous care in your citations.</p> <p>I discuss all specific requirements for assignments in class. Unless you have special instructor permission for an exception, all assignments must be computer generated (no handwritten or typed documents). Keep a copy of all assignments you pass in. Sometimes you will be asked to also submit a DVD <i>and</i> a print document. Please use MSWord for your word processing.</p> <p>Maintain a cumulative file (hard copy as well as computer file) that includes all your assignments (drafts and final version). This file serves as a base for you to judge your improvement during the semester and to select samples for your portfolio.</p> <p>Keep your drafts on your hard drive with a backup DVD. Prepare for electronic disasters by <b>always</b> having backups. Number the drafts as you revise (e.g., task.1, task.2, and so on). <b>Do not delete assignment files</b> after you submit the assignment. Keep your course files as evidence that you are a capable communicator, but if—against my advice—you decide to delete your course files, please keep them at least until you have received your final, official grade for the course.</p>
<p><b>WOVEN COMMUNICATION</b></p>	<p><b>Use this class to improve your communication competence.</b> Set a goal beyond simply accuracy. You should develop a personal style in your face-to-face and distance conversations, in your presentations, in your formal and informal writing, and in the images you create. In all modalities you use—written, oral, visual, electronic, and nonverbal—need you to consider rhetorical factors such as</p>

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purpose(s), attention to context, response to audiences, logical and well-supported arguments, effective design, and conventions. Consider these rhetorical factors as an essential baseline. In practice, the modes work synergistically, not separately. In this course, expect to work largely on these things.

**Written communication.** You need write well, so this semester, you'll work on refining (a) language conventions, (b) engagement, and (c) citation practices.

- *Language conventions:* No grammatical or grammatical errors PLUS three stylistic limitations for the semester: No grammatical expletives. No "to be" verbs. (Check <http://www.verbix.com/webverbix/English/be.html> if you need to be reminded of the complete conjugation.) No passive voice. Expect adhering to these artificial limitations to sharpen your writing and force attention to word choice and sentence structure.
- *Engagement:* Imagine what will encourage audience attention and agreement.
- *Citation practices:* APA — Bookmark the guidelines and follow them.

**Oral communication.** You need speak well, so this semester, you'll work on refining (a) eliminating verbal fillers, (b) developing oral fluency, and (c) preparing multiple versions of an oral statement for different purposes, contexts, and audiences.

**Visual communication.** You need design well, so this semester, you'll work on refining (a) placement of and reference to various kinds of figures and tables within text, (b) images that convey meaning without words, and (c) ethical photo manipulation practices.

**Electronic communication.** You need use software well, so this semester, you'll work on (a) learning new capabilities of applications you already use, (b) eliminating bad habits/practices related to applications you already use, and (c) learning at least two new applications that you barely know or don't know at all.

**Nonverbal communication.** You need to use nonverbal communication well, so this semester, you'll work on (a) eliminating paralinguistic "ticks" (e.g., um, uh), (b) making eye contact with humans (not your mobile device, laptop, or the projection screen), and (c) conveying vocal enthusiasm.

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#### MAGAZINES

*NB: These are some of the trade magazines that you might find useful during the semester to educate yourself about photography.*

#### PHOTOGRAPHY MAGAZINES

Afterimage  
Aperture  
American Photo  
B&W Magazine  
British Journal of Photography  
Blind Spot  
Camera Arts  
Camera Austria  
Camerawork  
Colors  
Digital Camera  
Digital Photographer  
Digital Photography  
European Photography  
Inked Magazine  
LensWork  
Nature Photographer  
Outdoor Photography  
PC Photo  
PDN Photo District News  
Photograph  
Photo Insider  
Photo (French)  
Photo Life  
Photographie Magazine  
Petersen's PHOTOgraphic  
PhotoMedia PHOTO Techniques  
Picture Magazine  
Popular Photography  
Portfolio  
Practical Photography  
Professional Photographer  
Shots Magazine  
Shutterbug Magazine  
Source Magazine  
The Photo Review  
View Camera Magazine  
Zoom Magazine

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EVALUATION	LETTER GRADE	NUMERIC EQUIVALENT IN THIS CLASS	GA TECH 4-POINT EQUIVALENT
	A+	98-99	4.00
	A Superior work—rhetorically, aesthetically, and technically—demonstrating advanced understanding and use of the media in particular contexts. An inventive spark and exceptional execution.	94-97	
	A-	90-93	
	B+	88-89	3.00
	B Above-average, high-quality performance—rhetorically, aesthetically, and technically.	84-87	
	B-	80-83	
	C+	78-79	2.00
	C Average (not inferior) work. Competent and acceptable—rhetorically, aesthetically, and technically.	74-77	
	C-	70-73	
	D+	68-69	1.00
	D Below-average work. Less than competent—rhetorically, aesthetically, and/or technically.	64-67	
	D-	60-63	
	F Failure to meet even minimum criteria rhetorically, aesthetically, and/or technically.	1-59	0.00
	0 (zero) Work not submitted	0	0.00

Source: <http://www.catalog.gatech.edu/rules/5a.php>

## ATTENDANCE

Attending class is part of your professional responsibility. You're expected to be in class when it is scheduled to meet. This class meets twice a week for 15 weeks, for a total of 30 class meetings. You receive an attendance grade, which is the actual percentage of the times you attend class, so if you miss no classes, you receive a 100% for attendance. In addition, this is what happens if you miss class:

- Regardless of your actual grades and regardless of the reasons for your absences, 4 absences (2 weeks or ~13% of the course) will lower your grade one letter grade (i.e., A- becomes B-; B becomes C).
- Regardless of your actual grades and regardless of the reasons for your absences, 6 absences (3 weeks or ~20% of the course) will lower your grade two letter grades (i.e., B becomes a D; C becomes F).
- Regardless of your actual grades and regardless of the reasons for your absences, 8 absences (4 weeks or ~27% of the course) will result in automatic failure of the course.

Institute-approved absences (documented by the Registrar or Dean of Students) are not counted as absences. You are responsible for keeping track of your own absences. I take attendance; you can check with me anytime to ensure our records agree, but my attendance record is the official one.

You are tardy if you arrive after I take attendance. Important to note: three tardies = one absence.

I urge you not to take self-indulgent absences (e.g., not bothering to come to class, wanting to sleep in). I encourage you to plan your time so that you don't disadvantage this class for other parts of your life (e.g., studying for an exam, participating in a sports event, going away for a long weekend). Academic work is important, so you don't want to miss this class. Schedule jobs, study groups, team meetings, and other important commitments at some time this class doesn't meet. Schedule job interviews so they do not conflict with this class.

If you miss a scheduled oral presentation, you will receive a grade of 0 (that's "zero") for that presentation. In fact, if you miss any assignment, large or small, you receive a "0" for the grade. If you

	<p>miss any exam, you will receive a grade of 0 (that's "zero") for that exam.</p> <p>As a professional courtesy, please call (404-894-1158 and leave a message) or send an email message if illness, an unexpected personal emergency, or business obligations prevent you from attending class or a team meeting (just as you would if you were going to miss work). Providing a reason is a profession courtesy, not an excuse. Regardless of the reason for your absence, you are responsible for information presented in classes you miss. Please check GA Tech's position about class attendance: <a href="http://www.catalog.gatech.edu/rules/4b.php">http://www.catalog.gatech.edu/rules/4b.php</a></p>
<b>LATE ASSIGNMENTS</b>	<p>Try to avoid late assignments. However, you can receive an extension for good cause if you (1) contact me <i>before</i> the assignment is due by means of an e-mail in which you explain the reason for the delay and (2) propose in the memo a reasonable deadline (less than one week), which you then keep. The email in which you propose an alternative date is a contract. Failure to keep the new deadline breaks the contract, and I won't accept your assignment unless you can document extraordinary circumstances (e.g., you're hospitalized). <b>NB:</b> <i>Use this option no more than twice in a semester. Oral presentations are excluded from this option; they are always due on the assigned date. Emergencies will be dealt with on an individual basis.</i></p>
<b>MISSING ASSIGNMENTS</b>	<p>Any assignment that is not submitted will be recorded as a 0 ("zero") and averaged with the rest of your grades. This can damage your course average severely: For example, if you have completed five assignments with a 92 average but don't submit a sixth assignment (which is counted as a "zero"), your overall average will be a 77.</p>
<b>REVISIONS</b>	<p>Occasionally an assignment will receive an "R" as a grade. "R" indicates that you are required to re-do the assignment or a section of the assignment. If you do not revise an assignment that receives an R, you will receive a "0" (zero) for the assignment—as if you had not done it.</p> <p>Do not assume that I have noted every error on your documents, so revise thoroughly. Although I will identify some errors and places where you ignore conventions, I do not copyedit your papers.</p> <p>You also may choose to revise any five assignments. If you plan a revision, you <i>must</i> arrange a face-to-face or electronic conference no later than one week after the graded document is returned; you must pass in the initial revision within a week after the conference unless you negotiate and confirm (in writing) a new deadline. I will not accept revised assignments after the revision deadline, so plan carefully. The revised assignment will receive an entirely new grade (not an average of the old and new grade).</p>
<b>COURSE COSTS FOR PHOTOCOPYING AND PRINTING</b>	<p>Beyond the expenses for required books, technology support, and software, you can anticipate additional expenses related to a number of class assignments:</p> <ul style="list-style-type: none"> <li>▪ Camera and ancillary equipment necessary to complete assignments</li> <li>▪ Handouts to accompany oral presentations</li> <li>▪ Black-and-white photocopies of drafts for peer and team reviews</li> <li>▪ Color copies for occasional peer/instructor review (when the focus is on color)</li> <li>▪ Color copies of final versions of all assignments, including the public gallery and your final portfolio</li> <li>▪ NB: Some of your costs will involve poster-size artifacts and mounting on foam core.</li> </ul>
<b>NON-DISCRIMINATION</b>	<p>This class does not discriminate on the basis of race, color, age, religion, national origin, sexual orientation, gender, marital status, disability, or status as a veteran. Alternative viewpoints are welcome; however, statements that are deemed racist, sexist, homophobic, classist, or otherwise discriminatory toward others in the class or outside the class will not be tolerated.</p>
<b>ACCOMMODATION</b>	<p>Georgia Tech supports students through ADAPTS (Access Disabled Assistance Program for</p>



	<p>Tech Students). Any student who may require an accommodation for a documented disability should inform me as soon as possible or as soon as you become aware of your disability. Anyone who anticipates difficulties with the content or format of the course due to a documented disability should arrange a meeting so we can create a workable plan for your success in this course. ADAPTS serves any Georgia Tech student who has a documented, qualifying disability. Official documentation of the disability is required to determine eligibility for accommodations or adaptations that may be helpful for this course. Please make sure I receive a Faculty Accommodation Letter form verifying your disability and specifying the accommodation you need. ADAPTS operates under the guidelines of Section 504 of the Rehabilitation Act of 1973 and the 1990 Americans with Disabilities Act (ADA).</p> <ul style="list-style-type: none"> <li>▪ Visit: Smithgall Student Services Bldg, Suite 210 on 353 Ferst Drive</li> <li>▪ Email: <a href="mailto:adapts@vpss.gatech.edu">adapts@vpss.gatech.edu</a>.</li> <li>▪ Call: 404-894-2563 (V); 404-894-1664 (TDD); 404-894-9928 (fax)</li> </ul>
<b>E-MAIL</b>	Please begin the subject line of e-mail message to any one in the class with <b>LMC 3410</b> , followed by the specific topic.
<b>ACADEMIC MISCONDUCT</b>	<p>One serious kind of academic misconduct is plagiarism, which occurs when a writer, speaker, or designer deliberately uses someone else's language, ideas, images, or other original material or code without fully acknowledging its source by quotation marks as appropriate, in footnotes or endnotes, in works cited, and in other ways as appropriate (modified from WPA Statement on "Defining and Avoiding Plagiarism"). If you engage in plagiarism or any other form of academic misconduct, you will fail the assignment in which you have engaged in academic misconduct and be referred to the Office of Student Integrity, as required by Georgia Tech policy. I strongly urge you to be familiar with Georgia Tech's Honor Challenge—<a href="http://www.honor.gatech.edu/">http://www.honor.gatech.edu/</a>—as well as the Office of Student Integrity—<a href="http://www.deanofstudents.gatech.edu/integrity/">http://www.deanofstudents.gatech.edu/integrity/</a>. You should be familiar with the process for academic misconduct—<a href="http://www.deanofstudents.gatech.edu/integrity/academic_misconduct.php">http://www.deanofstudents.gatech.edu/integrity/academic_misconduct.php</a></p> <p><i>A Fair(y) Use Tale</i>: Professor Eric Faden of Bucknell University provides this humorous, yet informative, review of copyright principles delivered through the words of the very folks we can for nearly endless copyright terms. <a href="http://www.youtube.com/watch?v=CJn_jC4FNDo">http://www.youtube.com/watch?v=CJn_jC4FNDo</a></p>
<b>APPOINTMENTS FOR INDIVIDUAL AND COLLABORATIVE CONFERENCES</b>	<p>Office hours: Stephen C. Hall Building 111, unless otherwise noted, Tuesday and Thursday, 8:00-9:30; other times by appointment; email encouraged. Occasional administrative meetings must be scheduled during office hours, but I will always leave a sign or otherwise notify you via email and/or T-Square.</p> <p>You can <i>always</i> make an appointment to see me. You should schedule at least one individual and one team appointment during the semester to review your progress up to that point. Scheduling and following through with these appointments count as two homework obligations. You should also schedule an appointment and/or send email if you have concerns, questions, or problems with any assignment. An individual conference can help you meet your academic needs, so prepare <i>an agenda of what you want to deal with</i> during this time.</p> <p>If an emergency arises so you cannot make a scheduled appointment, please contact me by email or phone. (<b>NB</b>: <i>I make every effort to answer email within 24 hours, except on weekends, when email may not get a response until Monday morning.</i>)</p>
<b>SYLLABUS MODIFICATIONS</b>	This syllabus—especially the required reading and assignment schedule—may be modified as the semester progresses to meet course outcomes and address the needs of members of the class. NB: Anticipate that up to 10-12 additional articles will be added to the assigned reading as the semester progresses.

## CALENDAR

Both reading and writing/presentations assignments are listed on the date due.

Additional readings will be added as the semester evolves, based on the specific interests of students in the class. You will receive an updated schedule on a regular basis, posted on T-Square.

WEEK	ACTIVITIES ~ READING ~ ASSIGNMENTS
1 Aug 18  Aug 20	<p><b>CONSIDERING PHOTOGRAPHY</b>  <b>READ:</b> Sontag, "Photography: A Little Summa"  <a href="http://mrsunshine87.wordpress.com/2012/01/13/photography-a-little-summa-by-susan-sontag/">http://mrsunshine87.wordpress.com/2012/01/13/photography-a-little-summa-by-susan-sontag/</a></p> <p>Continue discussion of Sontag.</p>
2  Aug 25  Aug 27	<p><b>HISTORY OF PHOTOGRAPHY</b>  <b>READ:</b> Benjamin, Walter. (1931). A short history of photography. <i>Literarische Welt of 18.8,15.9, and 2.10.</i></p> <p>Continue discussion of Benjamin (1931) article.            EXTRA: History is photography: The afterimage of Walter Benjamin.  <a href="http://www.angelfire.com/pr/photoplay/Benjamin.html">http://www.angelfire.com/pr/photoplay/Benjamin.html</a>  <b>DUE: BLOG #1</b>  <b>DUE: Proposal Memo for Tutorial Notebook</b></p>
3  Sept 1   Sept 3	<p><b>MANIPULATION THROUGH PHOTOGRAPHY: Science, Art, and Ethics</b>  <b>READ:</b>            Cromey, Douglas W. (2013). Digital images Are data: and should be treated as such. Douglas J. Taatjes and Jürgen Roth (eds.). <i>Cell Imaging Techniques: Methods and Protocols, Methods in Molecular Biology</i>, 931, Springer.  <a href="http://www.uvm.edu/medicine/neuro/documents/Chapter1ImageManipulation.pdf">http://www.uvm.edu/medicine/neuro/documents/Chapter1ImageManipulation.pdf</a>            Rossner, Mike and Kenneth M. Yamada (2004). What's in a picture? The temptation of image manipulation. <i>The Journal of Cell Biology</i>, 166(1), 11–15.  <a href="http://jcb.rupress.org/content/166/1/11.full">http://jcb.rupress.org/content/166/1/11.full</a></p> <p>40 Examples of Incredible Photo Manipulation:  <a href="http://www.webdesignerdepot.com/2009/06/40-examples-of-incredible-photo-manipulation/">http://www.webdesignerdepot.com/2009/06/40-examples-of-incredible-photo-manipulation/</a>            Photo Tampering throughout History <a href="http://www.fourandsix.com/photo-tampering-history/">http://www.fourandsix.com/photo-tampering-history/</a>            Falsification of history <a href="http://www.tc.umn.edu/~hick0088/classes/csci_2101/false.html">http://www.tc.umn.edu/~hick0088/classes/csci_2101/false.html</a>            Sullivan, Margaret. (2013). Tattoo Removal on the Photo Desk. <i>New York Times</i>.  <a href="http://www.nytimes.com/2013/05/19/public-editor/photo-manipulation-on-the-fashion-pages.html?_r=0">http://www.nytimes.com/2013/05/19/public-editor/photo-manipulation-on-the-fashion-pages.html?_r=0</a>            Photoshopping: altering images and our minds. (2011). Beauty Redefined.  <a href="http://www.beautyredefined.net/photoshopping-altering-images-and-our-minds/">http://www.beautyredefined.net/photoshopping-altering-images-and-our-minds/</a>  <b>DUE: BLOG #2</b>  <b>DUE: Proposal Memo for Research Paper</b></p>
4  Sept 8  Sept 19	<p><b>DEFINITION OF PHOTOGRAPHY</b>  <b>READ:</b> Sontag, Susan. (1977). <i>On Photography</i>.</p> <p><b>READ:</b> Sontag, Susan. (1977). <i>On Photography</i>.  <b>DUE: BLOG #3</b></p>
5	

Sept 15	<b>WORKSHOP—In-Class Review of Tutorial Notebook</b>
Sept 19	<b>WORKSHOP—In-Class Review of Tutorial Notebook</b> <b>DUE: BLOG #4</b>
6 Sept 22	<b>DEFINITION OF PHOTOGRAPHY</b> <b>READING</b> Sontag, Susan. (1977). <i>On Photography</i> . <b>DUE following in-class demo: TUTORIAL NOTEBOOK—PENULTIMATE VERSION (either print or e-version)</b>
Sept 24	<b>READING</b> Sontag, Susan. (1977). <i>On Photography</i> . <b>DUE following in-class demo: TUTORIAL NOTEBOOK—PENULTIMATE VERSION (either print or e-version)</b> <b>DUE: BLOG #5</b>
7 Sept 29	<b>DOCUMENTATION AND PHOTOGRAPHY</b> (e.g., personal journeys, crimes, events, medical conditions, museum artifacts, natural disasters) <b>READING:</b> Bell, Susan. Photo images: Jo Spence’s narratives of living with illness. <i>Health: An Interdisciplinary Journal for the Social Study of Health, Illness and Medicine</i> , 6(1), 5-30. Botash, Ann S. Photographic documentation: child abuse documentation and treatment. <a href="http://www.childabusemd.com/documentation/documenting-photographic.shtml">http://www.childabusemd.com/documentation/documenting-photographic.shtml</a> <b>DUE: TUTORIAL NOTEBOOK REFLECTION</b>
Oct 1	<b>WORKSHOP—IN-CLASS REVIEW: RESEARCH PAPER</b> <b>DUE: Proposal Memo for Self-Portrait</b> <b>DUE: ANALYSIS OF BLOG #1-5</b>
8 Oct 6	<b>DUE: Draft #1 of Self-Portrait</b>
Oct 8	<b>WORKSHOP: PUBLIC GALLERY</b> <b>WORKSHOP: PHOTOGRAPHY PORTFOLIO</b> <b>DUE: Proposal Memo for Narrative</b> <b>DUE: BLOG #6</b>
9 Oct 13	<b>No class — Fall Recess</b>
Oct 15	<b>MEMORY AND PHOTOGRAPHY</b> <b>READING:</b> Harper, Douglas. (2002). Talking about pictures: a case for photo elicitation. <i>Visual Studies</i> , Vol. 17: 1. 13-26. <a href="http://www.nyu.edu/pages/classes/bkg/methods/harper.pdf">http://www.nyu.edu/pages/classes/bkg/methods/harper.pdf</a> Hirsch, Marianne. The Generation of Postmemory. <i>Poetics Today</i> 29:1. 103-128. van Dijck, José. (2008). Digital photography: communication, identity, memory. <i>Visual Communication</i> , 7(1), 57-76. <b>DUE: Preliminary Mockup for Narrative</b> <b>DUE: BLOG #7</b>
10 Oct 20	<b>HOMECOMING WEEK</b> <b>REVIEW: RESEARCH PAPER</b> <b>Presentation Practice in a Rehearsal Studio (Make appointment with Communication</b>

<p>Oct 22</p>	<p><b>Center Professional Tutor)</b></p> <p><b>REVIEW: RESEARCH PAPER</b>  <b>Presentation Practice in a Rehearsal Studio (Make appointment with Communication Center Professional Tutor)</b>  <b>DUE: BLOG #8</b></p>
<p>11</p> <p>Oct 27</p> <p>Oct 29</p>	<p><b>WORKSHOP: PUBLIC GALLERY</b>  <b>WORKSHOP: PHOTOGRAPHY PORTFOLIO</b>  <b>DUE: Draft #2 of Self-Portrait — Arrange a peer review</b></p> <p><b>DUE: RESEARCH PRESENTATIONS</b>  You should plan for 8 minutes for your presentation.  1. _____ 3. _____ 5. _____  2. _____ 4. _____ 6. _____  DUE: Presentation Feedback  <b>DUE: BLOG #9</b></p>
<p>12</p> <p>Nov 3</p> <p>Nov 5</p>	<p>You should plan for 8 minutes for your presentation.  7. _____ 9. _____ 11. _____  8. _____ 10. _____ 12. _____</p> <p>DUE: Presentation Feedback  <b>DUE: In-Class Review of Narrative</b>  <b>DUE: Final Draft of Research Paper</b></p> <p><b>WORKSHOP: PUBLIC GALLERY</b>  <b>WORKSHOP: PHOTOGRAPHY PORTFOLIO</b>  <b>DUE: SELF-PORTRAIT and In-Class Demo</b>  <b>DUE: BLOG #10</b></p>
<p>13</p> <p>Nov 10</p> <p>Nov 12</p>	<p><b>CREATING IMAGES</b>  <b>READ:</b> Barthes, Roland. (1981).  Berger, John. (1972). Understanding a photograph. <i>Selected Essays and Articles: The Look of Things</i>. <a href="http://camramirez.com/pdf/P1_Week2_BergerUndPhot.pdf">http://camramirez.com/pdf/P1_Week2_BergerUndPhot.pdf</a>  Ruby, Jay. (1981) Seeing Through Pictures: Anthropology of Photography. <i>Critical Arts</i>, 1(4), 3-16.  <b>DUE: SELF-PORTRAIT Reflection</b>  <b>DUE: Proposal Memo for Portfolio</b></p> <p><b>WORKSHOP: PUBLIC GALLERY</b>  <b>WORKSHOP: PHOTOGRAPHY PORTFOLIO</b>  <b>DUE: Narrative</b>  <b>DUE: ANALYSIS OF BLOG #6-10</b></p>
<p>14</p> <p>Nov 17</p> <p>Nov 19</p>	<p><b>MAKING PICTURES</b>  <b>READ:</b> Barthes. (1981).  <b>DUE: Narrative Reflection</b></p> <p><b>CLASS WORKSHOP: PUBLIC GALLERY</b></p>

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Nov 24	<b>INDIVIDUAL WORK: PHOTOGRAPHY PORTFOLIO CLASS GOOGLDRIVE UPDATE</b>
Nov 26	Thanksgiving Holiday — No Class
16	<b>WEEK PRECEDING FINAL EXAMS</b>
Dec 1	<b>PUBLIC GALLERY</b>
Dec 3	<b>Gallery Review</b>
FINAL EXAM WEEK DEC 7-11	<b>DUE: PHOTOGRAPHY PORTFOLIO AND REFLECTION (in lieu of a final exam) Submit your portfolio and reflection electronically no later than the end of the assigned final exam: Period 10, Thursday, December 12, 8:00-10:50am. You may submit your portfolio and reflection at any time preceding this deadline.</b>