# ART 2207 - Seeing

## Instructor
Lewis J. Crawford, MFA. Office Hours: by appointment.
Email: Via Canvas or lewis.crawford@utah.edu

## Meets
T, TH 9:10 AM - 12:05 PM in ART 258

## Credit Hours
2

## Description
This Foundations course, required of all BFA majors in Studio Art, introduces students to the fundamentals of 2D design through the use of the camera. Seeing formal and conceptual relationships is one of the foundations of the visual arts. This course introduces camera use and techniques as a way to codify and utilize basic design theories to make effective images. Assignments will explore shape/form, texture, value, unity/variety, perspective, figure/ground, color, and time translated into two-dimensions, while helping students begin to understand the conceptual possibilities of photography.

## Prerequisites
Full Major or Intermediate or Minor status in BFA Studio Art

## Objectives
Upon successful completion of this course, the student will be able to...

- Demonstrate an understanding of the basic visual vocabulary of shape/form, texture, value, unity/variety, perspective, figure/ground, color and time translated into two-dimensional images.
- Demonstrate a basic understanding of the functioning of the camera and how its operation gives them the tools to incorporate the above principles into their work.
- Demonstrate an understanding of how the integration of visual ideas coupled to design principles gives rise to meaning and makes images that communicate more than mere subject matter.

## Teaching and Learning Methods
Class time is devoted to lecture, discussion, critique, demonstration, student/instructor conferences, and studio/lab work. Attendance, punctuality, use of class time, and participation in critiques and discussions is critical to your success in this course. Unless otherwise instructed, bring the appropriate tools and materials to every class session.

## Required Materials and Tools
A Digital SLR or point-and-shoot Camera.
Software that will be used in this class includes Adobe Bridge (with the RAW processing module.) Photoshop will be introduced, but this is not a Photoshop class.

## Required Text
*Launching the Imagination (5th Ed.)*; Mary Stewart; McGraw-Hill Education
This textbook is required for all Studio Art Foundations courses.

## Course Fees
The fee for this course is $20. Fees for this course will be used to pay for items essential to the student's successful completion of the course. This may include: materials, tools, supplies, equipment, service provider fees; honoraria for invited lecturers, costs associated with field trips or other required events.
Schedule of Topics

This course is divided into four 2-week units with exercises and a project with a critique at the end of each module. There are two kinds of assignments; Skill-Set and Projects. Skill-Set (or In-Class assignments) are shorter, more technical, and will be completed, usually, during class time. Information for these are posted in Canvas. Projects are more complex and full details of the expectations and grading will be provided through Canvas.

Weeks 1 & 2: LIGHT

There is no vision without light. The qualities of light affect color, form, and texture and the shadows become formal elements that can be used to define abstract compositions.


Technical Topics: ISO, Aperture, Inverse Square Law of Light, Exposure,.

<table>
<thead>
<tr>
<th>Week</th>
<th>Day</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Aug 22</td>
<td>Syllabus review and Intro to course. Lecture/Discuss: Active Seeing, Form, Tonality, Value &amp; how it is all Light’s fault. Do: Skill-Set #1 – Find the Form from Light Assign: Project #1 – Wanderlust for Light or The Search for Form, Value, Line, and Texture in Light</td>
</tr>
<tr>
<td>1</td>
<td>Aug 24</td>
<td>Lecture/Discuss: The Camera, the Lens &amp; Exposure. Do: Skill-Set #2 – Practice proper Exposure BRING: Camera and one of your favorite inanimate objects to class. Work with simple lighting. Demo: Bridge and how to select. How to use the CFA server.</td>
</tr>
<tr>
<td>2</td>
<td>Aug 29</td>
<td>Group Work: Use Bridge to rank and select quality images. How to make digital contact sheets. Demo: The power of the Crop tool. How to correct tonality with Photoshop. Do: Skill-Set #3 – Crop and Level, or How a little adjustment in Tonality can change everything. Quiz #1</td>
</tr>
<tr>
<td>2</td>
<td>Aug 31</td>
<td>Finish editing images for Critique #1 Conduct Critique #1 Intro to Project #2 – Composition basics</td>
</tr>
</tbody>
</table>

Weeks 3 & 4: THE FRAME

A camera is a way to rapidly explore compositions in a dynamic, changing world. Where you stand, how high or how low all affect your images. The use of “zooming” wide angle and telephoto lenses doesn’t simply change what is included in your view – it is not a substitute for moving around - but rather, they change the perspective of an image. These can be used to create flattening effects of scenes or increase the feeling of depth. This can also convey feelings of intimacy or emotional distance to your subject matter. What you choose to include in your images defines a connection between the visual elements... two people together are suddenly in a relationship. What you choose to exclude is often as important as what you include... and for the viewer, you are constructing realities.

Design Principles/Concepts: Unity/ Variety, Perspective, Balance, Figure/Ground Relationships, Rhythm, Emphasis Though Scale, Visual Focus, Line, and Texture.

<table>
<thead>
<tr>
<th>Week:</th>
<th>Day</th>
<th>Details</th>
</tr>
</thead>
</table>
| 3     | Sept 5  | Lecture/Discuss: What is the Frame and how do you use the camera to create Compositions?  
Assign: Project #2 – Words or How to understand and use Composition.  
Lecture/Demo: Removing color (converting images to B&W) and how it alters meaning, visual focus, and composition.  
Do: Skill-Set #4 – How to use contrast to guide the viewer through a composition. |
| 3     | Sept 7  | Group Work: Use Bridge to rank and select quality images.  
Lecture/Demo: What does the aperture do and How does the camera see?  
Do: Skill-Set #5 – Depth of Field. Altering vision through controlled focus and depth of field.  
BRING: Camera. |
| 4     | Sept 12 | Do: Make digital contact sheets.  
Work on editing images for Project #2.  
Quiz #2 |
| 4     | Sept 14 | Critique #2  
Lecture/Discuss: Color (Additive vs Subtractive), why we see color, and its Power. |

**Weeks 5 & 6: COLOR**

Color is a property of our world that affects emotional responses and in images, can also be used to define other senses, such as temperature and taste. The camera does not see color in the same way your eyes do. Most cameras attempt to depict color accurately, but true control over this involves subtle adjustments on the part of the user. Generally, the goal is to reflect what the viewer would have seen, but color can also be used for expressive purposes.


Technical Topics: Color temperature, White balance, RGB vs. CMYK color.

<table>
<thead>
<tr>
<th>Week:</th>
<th>Day</th>
<th>Details</th>
</tr>
</thead>
</table>
| 5     | Sept 19 | Assign: Project #3 – Something Soothing, Something Disturbing  
Discuss: Color combinations: Primary, Complimentary, Triadic, Tertiary, Monochromatic.  
Do: Skill Set #6 – White Balance, how to mix/alter colors with your camera.  
BRING: Camera |
| 5     | Sept 21 | Group Work: Use Bridge to rank and select quality images.  
Lecture/Demo: Color correction in Photoshop.  
Do: Skill-Set #7 – Curves controls, or Better understanding of the Additive color model.  
Work on Project #3  
Quiz #3 |
| 6     | Sept 26 | Critique #3  
Lecture/Discuss: Stopping and Expanding Time for Narrative Content.  
Assign: Project #4 – Time and Narrative. |
Weeks 6 & 7: Time

The world is a dynamic place where things are constantly changing. The photographer Henri Cartier-Bresson stated: Photographers deal in things which are continually vanishing and when they have vanished there is no contrivance on earth which can make them come back again. He coined the phrase The Decisive Moment to explain that instance of time that the photographer captures where all of the compositional elements come together in a meaningful and expressive way. The camera decimates and expands time in ways that are very different from how the human eye perceives it. Every photograph is a time-traveler from the past sent into the future.


Technical Topics: Shutter speed, steadying a camera.

<table>
<thead>
<tr>
<th>Week:</th>
<th>Day</th>
<th>Details:</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Sept 28</td>
<td>Lecture/Demo: The Shutter, Motion and how to create narrative. Do: Skill-Set #8 – Motion, or Exploring further differences between seeing with your eyes and the camera. BRING: Camera</td>
</tr>
<tr>
<td>7</td>
<td>Oct 3</td>
<td>Group Work: Use Bridge to rank and select quality images. Work on Project #4 Quiz #4</td>
</tr>
<tr>
<td>7</td>
<td>Oct 5</td>
<td>Critique #4</td>
</tr>
</tbody>
</table>

**Evaluation Methods and Grading**

Grades will be given on the basis of the student’s comprehension and demonstrated skill with the various techniques, materials and processes covered in the course, and the associated visual art/design principles. This will be evaluated through critiques and rubrics provided to you in Canvas. For photographic assignments (both Skill-Set & Projects), you will receive a graded rubric addressing the following criteria:

- Understanding the assignment, or did you do what was asked
- Interpretation of the concept
- Overall compositional elements
- Camera control and techniques
- Presentation of the work, including post processing

Some of the Skill-Set assignments will not have all five criteria, especially assignments where I provide imagery. This information will be available in the rubric for each Skill-Set in Canvas.

If an assignment is turned in late, you will receive an automatic letter grade drop off the final graded rubric total. You need to complete all assignments and turn them in by the last day of class. If you do not turn in an assignment, you will earn a 0 for the project.

For Participation, you will be reviewed on involvement during critiques, class lectures and discussions. You will also be evaluated for your preparedness and participation for each class.

Quizzes will cover lectures, readings, and technical skills. They are noted in the schedule and conducted through Canvas. You must be present in class to take the quiz. If you are absent for school sanctioned events, we can make arrangements for you to make up the quiz.
Final course grade will be determined by:
- 50% - Assignments (each graded according to its own criteria and point scale)
- 20% - Participation in demonstrations and completion of Skill-Set (in-class) exercises
- 15% - Quizzes
- 15% - Participation in discussions, critiques, and peer reviews

Non-Contract Statement
This syllabus is meant to serve as an outline and guide for the course. Please note that the instructor may modify it at any time with reasonable notice to students. The instructor may also modify the Schedule at any time to accommodate the needs of the class. Should you have any questions or concerns about the syllabus, it is your responsibility to contact the instructor for clarification.
The policies and standards contained in this document apply to the following BFA Studio Art First Year Foundations courses:

ART 2201  Action
ART 2202  Construct
ART 2203  Evidence
ART 2204  Illusion
ART 2205  Mapping
ART 2206  Matrix
ART 2207  Seeing
ART 2208  Touch
# Grading Standards

**Scale**

University of Utah’s Grade Point Standards

<table>
<thead>
<tr>
<th>Letter</th>
<th>Percentage</th>
<th>Grade Pts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>94 – 100</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>90 – 93</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>87 – 89</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>84 – 86</td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>80 – 83</td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>77 – 79</td>
<td>2.3</td>
</tr>
<tr>
<td>C</td>
<td>74 – 76</td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>70 – 73</td>
<td>1.7</td>
</tr>
<tr>
<td>D+</td>
<td>67 – 69</td>
<td>1.3</td>
</tr>
<tr>
<td>D</td>
<td>64 – 66</td>
<td>1.0</td>
</tr>
<tr>
<td>D-</td>
<td>60 – 63</td>
<td>0.7</td>
</tr>
<tr>
<td>E</td>
<td>0 – 59</td>
<td>0</td>
</tr>
</tbody>
</table>

**Descriptions**

**A**

Excellent work that meets the highest standards of the class; superior comprehension and integration of course materials; outstanding commitment to class objectives. "A" work exhibits creativity and insight.

**B**

Quality and quantity of work is above average and exhibits clear focus; demonstrates improvement over the duration of the course; solid comprehension of course material and commitment to course objectives. "B" work meets all course requirements.

**C**

Satisfactory work that meets the minimum requirements, but may exhibit a lack of initiative, commitment, or significant improvement; Comprehension of basic concepts is satisfactory, with further integration or exploration encouraged. "C" work is considered average.

* All BFA Studio Art courses required by the various Emphasis Areas must be passed with a C- minimum in order to meet graduation requirements.

**D**

Work that in one or more ways fails to meet the course requirements; initiative and commitment are seriously lacking. Comprehension of course material and competencies is below average and needs considerable improvement.

**E**

Quality and quantity of work is unacceptable. Course requirements and competencies have not been met.

**I**

Given and reported for work incomplete because of circumstances beyond the student’s control (such as illness or enforced absence). Academic Policy 6-100-3-G2 states “The grade of I should be used only for a student who is passing the course and who needs to complete 20% or less of the course.”

Students receiving an "I" should be able to complete the coursework for the class without needing to attend any additional classes. Please see: regulations.utah.edu/academics/6-100.php
policies

Attendance

Regular attendance is a requirement of this course. Consistent and prompt attendance develops responsible, professional behavior and ensures that students have access to the full range of experiences and information necessary to complete class assignments and acquire the skills and knowledge emphasized in a university education.

ONE absence is allowed for unforeseen events associated with illnesses or emergencies. Each subsequent absence will result in an automatic 1/3 grade reduction. For example: if your final grade in the course is a B, a second absence will lower your grade to a B-, a third absence will lower it to a C+, etc.

Activities such as doctor appointments, advisor conferences, trips to supply stores and labs, and employment, should not be scheduled in conflict with class time.

Attendance accommodations may be provided for those who have a conflict that involves religious/spiritual observances, documented and University-sanctioned activities (e.g., athletics, debate tournaments, etc.), and short-term family or medical-related emergencies. Students involved in excused University-sanctioned activities must provide written documentation from the appropriate advisor, and the student must alert the instructor prior to missing class.

Regardless of the reasons for any absences, students are expected to complete all coursework (in-class work as well as homework) on time and meet all deadlines.

Prolonged illness must be verified by a physician and may require the student to withdraw from class if the student cannot complete work in a comprehensive and timely manner (see “Incomplete” under Grade Descriptions.)

Punctuality

Punctuality is expected and attendance is required until the end of each class period.

- Students who arrive past the class start time, or leave before the end time (unless dismissed early by the instructor) will be marked “late”.
- 2 “lates” will be counted as 1 absence.
- Arriving 15 minutes or more past the start time, or leaving 15 minutes or more prior to the end time will be counted as an absence.

Phone/Computer Use

Unless authorized by the instructor, the use of phones, tablets, and/or other computers for calls, texts, social media, or any other purpose not pertinent to the course is prohibited during class sessions.

Content Accommodations

Some of the lecture, discussion, readings, or other materials in this course may include information, ideas, and/or theories that conflict with the core beliefs of some students. For example, some of the material we screen/view may be rated “mature” and/or deal with issues such as sexuality and violence. These are appropriate topics for a class in in the Department of Art & Art History, and they are necessary for a full understanding of the histories and practices in the arts.

Please review the syllabus carefully to be sure this is a course you are committed to taking. Please also refer to University of Utah Academic Policy 6-100-3-Q: regulations.utah.edu/academics/6-100.php

Plagiarism

Plagiarism is not tolerated in any course in the Department of Art & Art History. “Plagiarism means the intentional unacknowledged use or incorporation of any other person’s work in, or as a basis for; one’s own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one’s own, without attribution, any other individual’s words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression.” (Policy 6-400, Student Code)

Faculty and Student Responsibilities

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code (Policy 6-400), spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations (Policy 6-316), it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.
Americans with Disabilities Act (ADA)
The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

Addressing Sexual Misconduct
Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

Center for Wellness & Counseling Center
Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources, contact:
Center for Student Wellness
wellness.utah.edu  801-581-7776
University Counseling Center
counselingcenter.utah.edu  801-581-6826.

Office of Equity and Diversity
The University of Utah is deeply committed to enhancing the success of diverse faculty, students, and staff, as part of our broader goal to enrich the educational experiences and success of all members of our University community. We recognize that a diverse and inclusive University enriches the educational experiences of all students, and enhances our excellence as a world-class institution for 21st Century learners. The Office for Equity and Diversity is proud to lead the University’s efforts to support the success and achievement of faculty, students, and staff who self-identify as African American, Latina/o or Chican/a/o, Asian American, Pacific Islander, American Indian, members of the Lesbian, Gay, Bisexual, Transgender and Questioning community, and women in underrepresented fields.
diversity.utah.edu  801-581-7569.

Veterans Center
If you are a student veteran, the University of Utah has a Veterans Support Center on campus. They are located in Room 161 in the Olpin Union Building. Hours: M-F 8-5pm. Please visit their website for more information about what support they offer, a list of ongoing events and links to outside resources.
veteranscenter.utah.edu

Women’s Resource Center
The Women’s Resource Center (WRC) at the University of Utah serves as the central resource for educational and support services for women. Honoring the complexities of women’s identities, the WRC facilitates choices and changes through programs, counseling, and training grounded in a commitment to advance social justice and equality.
womenscenter.utah.edu

*** Non-Contract Statement
This syllabus is meant to serve as an outline and guide for the course. Please note that the instructor may modify it at any time with reasonable notice to students. The instructor may also modify the Schedule at any time to accommodate the needs of the class. Should you have any questions or concerns about the syllabus, it is your responsibility to contact the instructor for clarification.