DePaul University | School of Continuing and Professional Studies
Program Identifier: Undergraduate Program / Graduate Programs

Course: # AI 167 / CCA 167
COURSE TITLE: DIGITAL PHOTOGRAPHY
TERM, YEAR WINTER 2020/2021

INSTRUCTOR INFORMATION

Name: Hartwig Stein
Office Location: Online Course
My office hours are by appointment.
You can reach me at 847-919-6157 (please schedule an appointment for a call) or at
hstein@depaul.edu
Optional zoom sessions on Tuesdays, 12 - 1 pm, weeks 1, 3, 5, 7, 9 (01/5, 01/19, 02/02, 01/16, 03/02)
Course Location and Delivery Format: online

COURSE DESCRIPTION

In this course, students learn to take artistic digital photos. A good digital photography or
image demonstrates competence in art and artistic expression. It is the result of the use of
technical skill and a purposeful, creative mind. We all have lots of experience with “point and
shoot” pictures. Often we can create pleasing images with this “technique” or at least
document important events in our lives. In this course you are invited to plan your shots
ahead. You will make conscious choices about what elements you want to have in your
picture and which you want to exclude. You may decide what light sources to use, what
shadows to create, what angle would be the most appropriate, et cetera. I would call this
technique plan and shoot.

We will analyze photos we have taken prior to the course and discuss if they fulfill criteria to
be seen as art. Several theories of artistic expression will be discussed. You are invited to
share your own thoughts, but in addition to that you may consult appropriate literature like

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books about art, scholarly articles, journals about art, et cetera. *Your opinion is very important but you have to sustain it with relevant literature.* You must put your own thoughts into a bigger context. This way we can establish a framework with which we will evaluate if our images are artistic or not.

We will discuss the *lighting* of our photos. You may remember many of your own shots in which you used a direct flash. These photos often have a bright light spot in the center and get darker to the sides and corners. The conscious use of light can create shadows where we want them. Rules of composition, light, exposure, colors, etc. will be reflected on.

In a second step students will develop the competence to alter their digital photos with a program like *Photoshop Elements*. They will be able to change the expression of their photos, combine different shots, creating their personal piece of art.

As a final product students will create a portfolio with about 5 photos including detailed descriptions of their work. We will learn to see everyday objects with different eyes, and create the extraordinary out of the ordinary. We will establish an interaction between you, the objects and your camera.

**LEARNING OUTCOMES AND, IF RELEVANT COMPETENCIES:**

Depending on the competences (only relevant for students of the former School for New Learning) you are signed up for, after completing this course, you will be able to:

- Define and analyze a creative process, defining the concept of creativity and describing the components of a creative process in the field of digital photography.
- Explain how engaging in a creative process affects your perception of the world.
- Define indicators of artistic expression and reflect on the elements necessary to consider a photo a form of artistic expression.
- Analyze digital photos in terms of their artistic style and expression.
- Create artistic digital photos and alter them electronically using computer software.
- Discuss the process of the creation of an original work of art using a digital camera and specific software.
• Demonstrate technical ability in taking digital photos, discuss the concepts, themes, or ideas expressed through this medium, and discuss the limits and possibilities of this technology in the creative process.

Course Competencies

In this course, you will develop the following competencies:

A5: Can define and analyze a creative process.
• Can define the concept of creativity.
• Can identify, analyze, and describe the components of a creative process in one or more fields of human endeavor.
• Can explain how engaging in a creative process affects one’s perception of the world.

Creativity is often associated with forms of human expression in the literary, fine, and applied arts. Because it involves the development of innovative ideas and fresh approaches to problems, however, the practice of creativity is no less integral a component of the social, physical, and technological sciences. In any field of human endeavor, the creative process requires ability to question accepted and “acceptable” ways of perceiving and thinking, as well as a willingness to forge connections and refine knowledge through doubt, curiosity, and imagination. Through engagement, reflection, and analysis, this competence invites the student to understand how a creative process is born, how it functions, and how it changes our perception and experience of the world. Such insights may develop, for example, by analyzing the creative process in the writing of a poem, the production of a visual narrative, the planning of a city, the design of a web site, or the development of an innovative way of perceiving and explaining a natural phenomenon.

A1X: Can analyze digital photos in terms of their artistic style and expression.
• Can define indicators or artistic expression to evaluate a digital photo.
• Can analyze and evaluate digital photos using established indicators.
• Can efficiently describe the artistic expression of a digital photo.

A2D: Can create an original work of art using an electronic medium and can discuss the creative process.
Demonstrates technical ability in a form of electronic media.
Discusses concepts, themes, or ideas expressed through this medium.
Discusses the limits and possibilities of the chosen technology in the creative process.

Students demonstrate this competence by combining both technical ability and the expression of ideas through an audio or visual medium, augmenting this demonstration with a discussion of the choices made, and the reasons for making those choices. Digital video, digital photography, digital mixing and recording, and computer animation are suited to this competence.

**A2X: Can create artistic digital photos and reflect on the elements necessary to consider a photo a form of artistic expression.**
- Can take artistic photos using a digital camera.
- Can improve and alter a digital photograph using computer software.
- Can evaluate and explain how the final product matches the criteria of artistic expression.

Specific assignments can be related to specific competencies, although students have to elaborate more assignments than the ones that relate directly to their competence:

- **A5:** Module 2 Assignments 2.1 and 2.2. Note: Students will reflect on and analyze creative processes during the whole course. In Module 2 we will create the "theoretical knowledge base," the foundation for the analysis of our artwork.
- **A1X:** Module 5 Assignments 5.1, 5.2 and 5.3. Module 6 Assignment 6.1.
- **A2X:** Module 3 Assignments 3.1, 3.2, 3.3, and 3.4. Module 4 Assignment 4.1. Module 5 Assignment 5.1.

**Learning Strategies & Resources**

To buy your books, go to [http://depaul-loop.bncollege.com](http://depaul-loop.bncollege.com).

- Students will need Adobe Photoshop Elements (version 4.0 or higher) to participate in this course. Adobe Photoshop Elements is a light version of the much more expensive and complete "Adobe Photoshop" (versions 4 and higher) or "Adobe Photoshop CS" series. If you already have access to more advanced software, you do not have to buy Photoshop.
Elements. As an alternative you can use krita at krita.org. This is freeware which fulfills almost the same functions as Photoshop


- You will be using Flickr to share your photos this term. Flickr is a popular photo sharing website that allows you to upload photos, join groups, organize your pictures with tags, and search for shared pictures on any subject area. To sign up for a free account, go to [www.flickr.com](http://www.flickr.com) and click the "Sign Up Now" button from the home page. If you have a Yahoo account, you can just enter your Yahoo! ID and password and click "Sign Up". If not, enter the typical sign up information. Once you sign in, you can create a Flickr screen name and sign in.

- You can use any digital camera in this course which
  - is not older than about 6-7 years (if you have an older camera which might be appropriate for the course please contact the instructor)
  - takes photos with 5 or more megapixels
  - has the possibility to alter at least two or three functions when you shoot a photo (that means not everything should be automatic)

If you do not have such a camera and if your budget does not allow you to purchase one, please contact me. We will find a solution. I would not recommend using cell phones in this course. You can use them, but you will not have the same learning outcomes compared to a student who uses a real camera.

A word of caution concerning the purchase of a camera on the Internet: If the price is too good to be true, you most likely will never get the camera. There are some stores on the Internet that only send you the cheap camera you bought if you purchase several other overpriced items. If you deny buying more than the cheap camera, they never send you anything.

One of the first assignments in the course will be that you present yourself together with "your best shot" (a picture you took which you think is the best you ever took). If you want to take some pictures before the course starts, you will have some more to select from.
Digital Photography and Taste

Art is often a question of taste. You will show pictures in this course that you consider creative and artistic. Please keep in mind that we all have our own convictions what art is and what it is not. You may carefully evaluate which topics or themes are appropriate for this course. Please also consider the University Guidelines in your judgment. In general it is not the instructor who will make the final judgment if a photo is appropriate or not. This judgment will be made by the community of learners in this course.

If you plan to post pictures which display nudity, violence, sexual content, or content which may arouse disgust or aversion, please be aware that the appropriateness of these photos may be the topic of a discussion by the learning community.

Only photos that violate United States laws or University guidelines will be immediately removed from display.

Not a Step-By-Step Instruction But a Personal Learning Process

This course is not a step-by-step instruction to take digital photos. Furthermore, this course does not guide students through the detailed use of the Adobe Photoshop software. These functions are fulfilled by the textbook and user manuals.

In this course you will learn to reflect on artistic photography and develop competence in evaluating photos with a critical eye. After this course a digital photograph —from you or from others— will never look the same.

Learning in this course is not a linear process. Different people may learn different things from the same situation. Your learning in this course will depend on your prior knowledge and experience with digital photography and the required software.

Event Photography

Taking photos at an event is very difficult, especially when people are not expecting that their photo will be taken. At a wedding you might get people to stand still for a moment, not so at a party in reduced space. Almost always there are items in the picture that should not be there. Very often the illumination is poor, or the composition is deficient. For this course you may opt for easier settings to take pictures and leave the "event photography" for later in your "career as a photographer."
**LEARNING DELIVERABLES (GRADED EVIDENCES OF LEARNING)**

Your contributions to the weekly discussions will be graded. First postings should be elaborate and 350 to 400 words long. At least two replies to your peers should be 150 to 200 words long and go into detail. All submissions to the submissions section of the course will be graded. We will pay special attention to the final portfolio.

**Percentage distribution of Assessments**

Every student will receive a grade in this course based on his or her effort put forward, on the quality of the assignments handed in, and according to the demonstrated development of competence. This learning experience is considered adult education and the percentage distribution of assessments is handled in a flexible manner according to the general performance of each student. If you disagree with an assessment you can either defend your viewpoint or improve your work.

**Grading Policies and Practices**

To complete the course, you must complete each of the assignments as described in the course and submit them to your instructor by the assigned deadline. In addition, you must participate in the course discussion forum by responding to all instructor requests and by interacting with fellow classmates as necessary. Points may be deducted for late work. If you are falling behind, please contact the instructor.

All students who put forward a reasonable effort in this course and hand in quality assignments in a timely manner will achieve a passing grade (either a letter grade (A to C-) or a pass). We all start at a different competence level. For this reason you are evaluated if you demonstrate and gain competence. If you are a complete novice in the area of digital photography, you will be evaluated on the competence you gained, not on the "expert level" of your assignments. On the other hand, assignments of poor quality constantly handed in late or lack of participation in the Forums may cause that a student to fail this course.

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Assessment of Student Learning

If you are signed up for four credit hours, you may elaborate all assignments and participate in all modules.

If you are studying this course for two credit hours only and if you are signed up for the A2D, A2X or A5 competence you may, to develop the specific competence, elaborate the assignments of week:

- 1, 2, 3, 4, 5, 6, and 10 and skip the assignments of week 7, 8 and 9 or
- 1, 2, 7, 8, 9 and 10 and skip the assignments of week 3, 4, 5 and 6

This is an option you have; you may elaborate all assignments if you wish to do so.

If you are signed up for the A1X competence only you may, to develop this competence, elaborate the assignments of week:

- 1, 2, 3, 4, 5, 6, and 10 and skip the assignments of week 7, 8 and 9

This is an option you have; you may elaborate all assignments if you wish to do so.

For the assessment of your competence development, specific importance is given to the assignments which relate to your competence. Please elaborate these assignments with special attention to quality and detail. Nevertheless you may elaborate all assignments (participate in all Discussions) as the assignments build on each other.

As stated before: All photographs and images submitted have to provide evidence of careful planning, staging and arrangement of elements, thoughtful lighting and purposeful use of camera settings. Images should reflect intentional creative decision-making and artistic intervention and choice. As opposed to that “point and shoot” pictures will not be accepted as coursework.

In general we will assess competence development in this course, not so much writing skills or presentation skills. The evaluation of artistic work is a very subjective matter. It is important that the students develop skills to assess artwork and pay attention to quality indicators. Students should develop courage to try something new, to step over the boundaries imposed by themselves and others. Learning in this sense includes emotional and social processes. Evidence which students provide for the development of competence in this course includes but is not limited to:

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• A very detailed description of a photograph with a clear statement of the artistic intention
• A clear suggestion to a fellow student how a photo could be improved and how this would change the artistic expression
• The posting of a shot which is technically well taken, together with an analysis of what the student paid attention to
• A detailed personal statement indicating what emotions a specific photo provoked in comparison to the artistic intention of the author

It is very difficult to put points or grades to these issues. The sum of all course contributions should result in the final grade.

**Grading Criteria & Scale**

**General Assessment Criteria for All Writing Assignments**

All writing assignments are expected to conform to basic college-level standards of mechanics and presentation.

Consider visiting the Writing Center to discuss your assignments for this course or any others. You may schedule appointments (30 or 50 minutes) on an as-needed or weekly basis, scheduling up to 3 hours worth of appointments per week. Online services include Feedback—by—Email and IM conferencing (with or without a webcam). All writing center services are free.

Writing Center tutors are specially selected and trained graduate and undergraduate students who can help you at almost any stage of your writing. They will not do your work for you, but they can help you focus and develop your ideas, review your drafts, and polish your writing. They can answer questions about grammar, mechanics, different kinds of writing styles, and documentation formats. They also can answer questions and provide feedback online, through IM/webcam chats and email.

Obviously, the tutors won’t necessarily be familiar with every class or subject, but they are able to provide valuable help from the perspective of an interested and careful reader as well as a serious and experienced student-writer.

Schedule your appointments with enough time to think about and use the feedback you’ll receive. To schedule a Face-to-Face, Written Feedback by Email, or Online Appointment, visit www.depaul.edu/writing.
Discussion Forums

Discussion Forums are an important component of your online experience. This course contains discussion forums related to the topics you are studying each week. For requirements on your participation in the Discussion Forums, please see "Course Expectations" in the syllabus. In general your first initial posting to the discussion should be 350 to 400 words long, at least two detailed replies to your peers should be 150 to 200 words long.

A Course Q & A discussion forum has also been established to manage necessary, ongoing social and administrative activities. This is where the management and administrative tasks of the course are conducted, and where you can ask 'process' questions and receive answers throughout the course. Please feel free to answer any question if you feel you know the answer; this sharing of information is valuable to other students.

Assessment Criteria for Online Discussion Participation

In general there are two types of postings: Your initial postings in which you present your content to your peers (introduction, your "best shot", your critique of an expert photo, etc.) and your replies to your peers. In your initial postings you demonstrate that you read the suggested texts and that you did your own research on the subject. If photos are requested, you post them with a detailed description of what they show and how they attend to the criteria of artistic digital photography, this posting should be 350 to 400 words long. The other postings are replies to your peers. At least two of your replies should be 150 to 200 words long. In these you may comment in a kind and supportive manner on the photos, ideas, analysis and conclusions of your fellow students. Your postings will be evaluated on how much they contribute to the discussion in content and number.

Discussions will be assessed Pass/Fail. We will be using the following rubric to evaluate discussion posts, where 3 or 2 is Pass, and 1 or 0 is Fail.

3 = The postings to the discussion reflect that the assignments of the specific module are elaborated with close attention to detail. If photos are part of the assignments, they show careful planning, including the background and the light setting. The depicted elements are well arranged. The student contributes new content to the discussion like books, journal articles and websites and cites them correctly. Most postings add new ideas to the discussion. Feedback to other students is extensive, contains suggestions and pays attention to the quality indicators of Digital Photography/Digital Imaging developed in the course. Reasons for agreement or disagreement are provided.
2 = The postings to the discussion reflect that the assignments of the specific module are elaborated. If photos are part of the assignment, they show basic planning of the photo and at least some attention to the light setting and background. The student contributes at least one new source like books, articles or websites. The postings reflect at least basic research on the topic. The student got involved into the discussion, although the postings could have been more extensive and/or feedback to other students could have addressed more quality indicators of Digital Photography / Digital Imaging developed in this course.

1 = The postings to the discussion reflect that the assignments of the specific module are elaborated without attention to detail. If photos are part of the assignments, they appear to be more like "everyday snapshots" with unintentional arrangement of elements, poor planning of the light setting, and little attention to the background. Alterations of Digital Images show very basic use of the Photoshop Software. The postings to the discussion do not reflect research on the topic and/or the student did not get involved into the discussion after posting an initial posting. Feedback is too short to help other students to improve their images.

0 = The postings to the discussion reflect that the assignments are elaborated with little or no effort. Responses to other students are short and do not add new ideas to the discussion.

In general the discussions are graded together with the corresponding assignments they discuss. Students will receive only one (1) “percentage grade” for elaborating the assignment AND discussing it. The following is the distribution of % which I think is appropriate.

- 1.2 Best Shot Discussion: 7% value
- 2.6 Art and Creativity Discussion: 7% value
- 3.3 The Perfect Illumination Discussion: 7% value
- 4.2 The Perfect Shot Discussion: 7% value
- 5.1 Photo Feedback Discussion: 7% value
- 5.2 Expert Photo Discussion: 7% value
- 6.1 Improved Shots Discussion: 7% value
- 7.1 Photo Improvement Discussion: 7% value
- 8.2 Alterations Discussion: 7% value
- 9.3 Combining Images Discussion: 7% value

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Online Participation Guidelines

We all want to create a pleasant and harmonic online learning environment. To do this, we must consider each other. Please write in a language that does not sound offensive; start your messages with a greeting and sign them with your name or nickname (no initials). Praise the work of others, giving critical feedback, including the following three points:

- What do I like in your posting?
- What could you improve based on what indicators?
- How could you improve it?

Abstain from using offensive language, do not make fun of anybody, and treat everybody kindly. If you receive critical feedback you may want to thank the person who posted it and either defend your viewpoints or improve your work. The learning environment is the responsibility of all learners, including the instructor.

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<thead>
<tr>
<th>Grade</th>
<th>Range</th>
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<tbody>
<tr>
<td>A</td>
<td>95 to 100</td>
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<tr>
<td>A-</td>
<td>91 to 94</td>
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<td>B+</td>
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<td>B</td>
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<td>B-</td>
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<td>C-</td>
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<td>D</td>
<td>61 to 64</td>
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<td>F</td>
<td>60 or below</td>
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PASS/FAIL GRADE POLICY

DePaul Temporary Pass/D/F policy

The university has adopted a special temporary P/D/F grading policy for both graduate and undergraduate programs until further notice. Details of the P/D/F policy can be found on the Syllabus, AI 167 / CCA 167.
university COVID 19 Update website.

Highlights:

- Students can choose or remove the P/D/F option until 3 days after the grade deadline.
- Go to Campus Connect, Academic Records, to select or remove this option.
- See the COVID 19 update website for exact dates and deadlines.
- Faculty will submit a letter grade in all cases.
- If the grade is a C- or better, with the P/D/F option, it will automatically change to Pass.
- All other grades will remain including D, F, IN, M, W.
- Students can choose this option for any or all of their program requirements.
- Contact your advisor for more information.

This policy is temporarily overridden by the Covid 19 P/D/F policy and will resume when the temporary policy has ended.

Students interested in taking a course on a Pass/Fail grade basis need to contact their academic advisor to request the option by the end of the second week of the course. SCPS students can email their requests to their advisors and include the course number, quarter, and student ID number. Non-SCPS students need to contact their home college for instructions on submitting these requests. Please review the P/F guidelines, course restrictions and GPA implications in the University catalog before making your request. A grade of Pass represents a D or better standard and therefore will not meet requirements that have a minimum standard of C- or better. For further clarification of the P/F option for SCPS students beyond the university guidelines, please refer to the SCPS catalog.

**Minimum SCPS Grade Policy**

SCPS degree programs with majors (BAPSBA, BAPSC, Baha, BADA, BANM, and BALS) require a grade of C- or better in courses taken at DePaul or transfer work applied to course requirements in the Major and in the LL 261: Essay Writing course in the College Core. All other course requirements in these programs can be completed with a grade of D or better. SCPS degree completion major programs (BAABS and BALS) require a C- or better in all courses taken at DePaul applied to those programs. SCPS competence-based programs (BAIFA, BAC, BAGB and BAECE) require a D or better in courses taken at DePaul or transfer work applied to
INCOMPLETE (IN) GRADE

This process follows university policy.

A student who encounters an unusual or unforeseeable circumstance that prevents her/him from completing the course requirements by the end of the term may request a time extension to complete the work.

- The student must formally initiate the request by submitting the Contract for Issuance of Incomplete Grade form (via email, word doc), no later than week 10 (or prior to the final week of a shorter-term course).
- The instructor has discretion to approve or not approve the student’s request for an IN grade.
- The instructor has discretion to set the deadline for completion of the work, which may be earlier but no later than two quarters (not counting Summer term).
- The instructor may not enter an IN grade on behalf of a student without a completed and agreed upon contract.
- The student is alerted that IN grades are not considered by Financial Aid as evidence of satisfactory academic progress.

COURSE SCHEDULE

Video Conferencing Schedules:

Optional zoom sessions on Tuesdays, 12 - 1 pm, weeks 1, 3, 5, 7, 9 (01/05, 01/19, 02/02, 01/16, 03/02)
## Course Schedule

<table>
<thead>
<tr>
<th>Week, Module # and Title</th>
<th>Readings</th>
<th>Assignments</th>
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<tbody>
<tr>
<td>Week 1, Module 1:</td>
<td></td>
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<tr>
<td>Introductions</td>
<td>Course Syllabus</td>
<td>1.1 Introductions Discussion (First posting due 01/06, Discussion through 01/10)</td>
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<td></td>
<td>One or two modules of your interest</td>
<td>1.2 Best Shot Discussion (First posting due 01/06, Discussion through 01/10)</td>
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<tr>
<td>Week 2, Module 2:</td>
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<tr>
<td>Creativity and the Act of Creation</td>
<td>Read Two Suggested Articles: Arnheim, R. (1993). The two authenticities of the photographic media. Journal of Aesthetics and Art Criticism, 51 (Fall), 537-540. Astore, M. (January 01, 2006). When the Artwork Takes the Pictures. Law Text Culture, 10, 239-258. Chong, A. (July 11, 2009). The Photograph as a Receptacle of Memory.</td>
<td>2.1 Website Analysis (due 01/13) 2.2 Internet and Library Articles Summary (due 01/13) 2.3 List of 5-7 Indicators (due 01/13) 2.4 Art and Creativity Discussion (First posting due 01/13, Discussion through 01/17) 2.5 Photo Equipment Discussion (Contributions due until 03/07) 2.6 Dictionary of Photography Terms Discussion (Contributions due until 03/07)</td>
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Small Axe, 13, 2, 128-134.


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<tr>
<th>Week 3, Module 3:</th>
<th>Read pp. 128 to 141 of the textbook about lighting and discuss the conscious use of different light sources.</th>
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<tr>
<td>...and There Was Light</td>
<td>Search for and read on the Internet sources about the conscious use of light in photography.</td>
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<tr>
<th>Week 4, Module 4:</th>
<th>Read pp. 46–127 of the textbook about indicators of good photography (Rules of composition, use of lines, shape, form,</th>
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<tr>
<td>Photo Shooting with Attention to Detail</td>
<td>4.1 Indicators of good artistic photography (due 01/27)</td>
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<th>3.1 White Balances (due 01/20)</th>
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<td>3.2 Light Scenario (due 01/20)</td>
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<td></td>
<td>3.3 The Perfect Illumination Discussion (First posting due 01/20, Discussion through 01/24)</td>
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Smith, G. J. W. (2005). How should creativity be defined?


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<tr>
<th>Week 5, Module 5: Discussing the Best Shots</th>
<th>5.1 Photo Feedback Discussion (First posting due 02/03, Discussion through 02/07)</th>
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<td>5.2 Expert Photo Discussion (First posting due 02/03, Discussion through 02/07)</td>
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<tr>
<th>Week 6, Module 6: Retaking the Best Shots with Rigorous Attention to Detail</th>
<th>6.1 Improved Shots Discussion (First posting due 02/10, Discussion through 02/14)</th>
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<tr>
<td>Read Textbook pp. 46 to 127</td>
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<tr>
<th>Week 7, Module 7: Putting it all together</th>
<th>7.1 Photo Improvement Discussion (First posting due 02/17, Discussion through 02/21)</th>
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<tr>
<td>Download and read Adobe Photoshop Elements User Guide pp. 231-244</td>
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<tr>
<td>Note: download may take a few minutes depending on your connection speed. The different versions of the Adobe Photoshop Elements</td>
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Research at least two articles dealing with professional photography.

patterns, color, frame, contrast, focus, angle, etc.). Discussion through 01/31)
User Guide frequently change their internet location. We cannot download them to a DePaul server, because this is violating the copyright regulations. If you have difficulties accessing a specific user guide, please contact your instructor.

| Week 8, Module 8: Extreme Alteration | Adobe Photoshop Elements User Guide pp. 260 to 299. | 8.1 Altering Photo Assignments (due 02/24)  
8.2 Alterations Discussion (First posting due 02/24, Discussion through 02/28) |
|--------------------------------------|---------------------------------------------------|----------------------------------------------------------------------------------|

| Week 9, Module 9: Combining Different Pictures | Adobe Photoshop Elements User Guide pp. 151 to 174. | 9.1 Image Parts (due 03/03)  
9.2 Photo Combination (due 03/03)  
9.3 Combining Images Discussion (First posting due 03/03, Discussion through 03/07) |
|-----------------------------------------------|---------------------------------------------------|----------------------------------------------------------------------------------|

| Week 10, Module 10: Course Wrap Up | 10.1 Portfolio (A1X) (due 03/21)  
10.1 Portfolio (A2D) (due 03/21)  
10.1 Portfolio (A2X) (due 03/21) | Syllabus, AI 167 / CCA 167 |
Course Policies

This course includes and adheres to the college and university policies described in the links below:

- **APA citation format** (GRAD)
- **Academic Integrity Policy** (GRAD)
- **Academic Integrity Policy** (UGRAD)
- **Incomplete (IN) and Research (R) Grades Expiration Policy**
- **Withdrawal/Drop Policy** and **Withdrawal Tuition**
- **Accommodations Based on the Impact of a Disability**

Students are also invited to contact me privately to discuss your challenges and how I may assist in facilitating the accommodations you will use during this course. This is best done early in the term and our conversation will remain confidential.

**Protection of Human Research Participants**

**Other Resources for Students**

- **University Center for Writing-based Learning**
- **Dean of Students Office**

Syllabus, AI 167 / CCA 167
INSTRUCTOR BRIEF BIO

My name is Hartwig Stein. I was born in 1962 in Duesseldorf, a city in the center of Germany. After high school and the mandatory fifteen month military service I jobbed for about 2 years, mainly as a chauffeur. In this time I also passed a three month paramedic training with the German Red Cross.

In 1985 I began to study social pedagogy at the Berufskademie Stuttgart, where I graduated in 1988. Of the six practical quarters during these studies, five I worked in the social service of a high security jail in Stuttgart and one in a work project for underprivileged youth. The following two years I worked for the German Red Cross as a social worker in a refugee camp near Stuttgart.

At that time several things intrigued me: The obvious injustice from which certain social groups in Germany suffer and the way government officials and a large part of the press justified these inequalities. Social workers see and are aware of much of these inequalities.

As a hobby I tried to learn the Spanish language. In 1989 I traveled for three month to Alicante and Salamanca in Spain to take Spanish classes.

Back in Germany I found a job in a school which organized courses for unemployed people. In 1991 I wanted to further my education and started a program which compares to a Master of Education with a concentration in adult education at the University of Tuebingen. During this time I had the chance to participate in a student interchange program with the University of Guadalajara in Mexico. There I learned to speak Spanish fluently. I graduated at the end of the year 1994 with a degree in Adult Education.

Most of the education I had received in my life was traditional: a knowledgeable person was standing in front of the room talking to the students in the back. A chalk board was used, handouts, some discussions, but the main methodology used was the "transmission of knowledge". During my studies I learned alternative ways to educate, at least in theory. Paulo Freire, Carl R. Rogers and John Dewey have written about these alternative approaches. There had to be a way to provide education to the people which at the same time developed their critical thinking skills, their way in which they relate to each other, their general well-being.
At the end of 1994 I immigrated to Mexico. In 1995 I started working for a large private university in Monterrey in the North of Mexico. In 2000 I worked for one year at a public university in Guadalajara. In 2001, living in a small village near Zacatecas, I started to work at Distance for the School for New Learning with the courses "Critical Thinking", "Democracy in Everyday Life" and "Leisure for Well-Being". Later I designed the "Digital Photography Course". In July 2003 I obtained a contract as a Resident Faculty member at the School for New Learning and moved with my family to Chicago. We stayed there until June 2006. Then we decided to move back to Guadalajara. Since then I am working as a part time faculty member at distance at DePaul and as a business consultant in Guadalajara.

I love to teach. Teaching for me is not the transmission of knowledge, but the creation of a group environment, in which the students can expand on their knowledge, skills and attitudes. Students should feel safe to run the risk to grow in an intellectual, emotional and social sense. The role of the teacher is to facilitate this environment.

I have two sons (born 1997 and 1998), which are a big part of my life. I am separated from their mother and have a different partner.

**ADDITIONAL CONSIDERATIONS**

Recording of Classroom Sessions Conducted via Videoconference tools:

- Synchronous teaching sessions can be recorded by the instructor for educational purposes. These recordings will be made available only to students presently enrolled in the course via password protected links. Links will be posted via the course webpages on D2L and viable for the present term only.
- Students are prohibited from sharing class recordings or disclosing the links to a class session to anyone outside of the course.
- Students have the right to protect their privacy during recordings by appearing in an audio-only mode; pseudonymous usernames can be used by students, if shared offline with the instructor.
- Instructors may retain portions of the recordings that contain their intellectual property consistent with University policy, with students' identifying information removed.