

# COLLEGE OF IMAGING ARTS & SCIENCES

## -----TOPIC OUTLINE FORM-----

**Shell courses have very flexible course outlines that allow instructors to develop a specific focus and content for their particular Topic offered within the Shell.**

In order for a new Topic within a Shell course to be scheduled, a completed, approved digital version of this form must be submitted to the Scheduling Officer by the scheduling deadline date for the term in which the topic will be offered. **No late submissions will be accepted.**

**Procedure for proposing a new Topic:**

1. Faculty proposing to offer a new Topic will complete this form and forward electronically to the Program Chairperson or Graduate Director for electronic approval.
2. The Program Chairperson or Graduate Director then secures the electronic approval of the school's Administrative Chair.
3. The Administrative Chair electronically forwards the form to the CIAS Curriculum Committee Chair (CIAS CCC) for review.
4. If electronically approved by the chair of the CIAS CCC this form will be forwarded electronically to the CIAS Scheduling Officer for processing. The Scheduling Officer will send an electronic copy to the to the school's representative on the appropriate CIAS College Curriculum Committee.

**COURSE # and TITLE: TOPIC: PHAP-351 – Studio Topics in Advertising Photo: Composite Imaging**

**Proposing faculty:** Patricia Russotti

**Date:** September 11, 2015

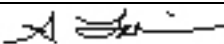

**School:** SPAS

**Program:** Advertising

**1st term offered** 2155

**Online**  
 **Repeat for Credit**     **# Times**

**1.0 Course Designations and Approval**

Required course approval	Electronic Signature	Approval Granted Date
Program Chair/Graduate Director		
School Administrative Chair		
College Curriculum Committee Chair	<b>Robin Cass</b>	<b>9.14.15</b>

**2.0 Course information:**

<b>Topic title:</b>	<b>Studio Topics in Advertising Photo: Composite Imaging</b>
<b>Topic proposed by:</b>	Patricia Russotti
<b>Effective term scheduled:</b>	<u>2155</u>

*In the sections that follow, please use sub-numbering as appropriate (eg. 3.1, 3.2, etc.)*

**3.0 Goals of the TOPIC:**

3.1 Understand the necessary parameters for digital composite imaging 3.2 Understand the workflow and best practices necessary for successful composite images 3.3 Develop a knowledge base as well as technical proficiency for the aesthetics of digital composite imaging 3.4 Utilize appropriate planning and methods to create composite storyboards 3.5 Research the historical and contemporary contexts for using photos and illustrations to create composites	
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#### 4.0 Course description (course title includes topic)

**Course number: PHAP-351**

**Name of Course & Topic – Long Title: Studio Topics in Advertising Photo: Composite Imaging**

**Name of Course & Topic – Short Title (33 characters): ST Advertising Photo: Composites**

Composite imaging involves the process of digitally assembling multiple frames into a final image. This class will explore the rationale for making composites vs creating the image within one single frame. We will begin with the historical context for composite imaging then delve into contemporary practices. Uses of composites range from telling a story, selling a product to purely aesthetic. Planning, sketching and comping ideas, workflow and best practices for creating successful composites will be emphasized. End products will be discussed and made: screen, print and large format output will be investigated and made. This class is designed for image-makers who want to create rich, aesthetic and complex images that appear to occur within one frame. The class will be a mix of discussion, research, demonstration and hands on making and critique. There will be additional material costs for this class.

#### 5.0 Possible resources (texts, references, computer packages, etc.)

5.1 Online tutorials, Facebook Groups by product, process

5.2 Photoshop Masking & Compositing (2nd Edition) (Voices That Matter) by Katrin Eismann (Author), Sean Duggan (Author), James Porto

5.3 Adobe Photoshop CS5 for Photographers: The Ultimate Workshop by [Martin Evening](#) and [Jeff Schewe](#)

5.4 The Digital Negative: Raw Image Processing in Lightroom, Camera Raw, and Photoshop (2nd Edition) Sep 6, 2015 by Jeff Schewe

#### 6.0 Topics (outline):

6.1 Historical to contemporary uses of composites

6.2 Planning and sketching ideas – importance and practice

6.3 Workflow for composites

6.4 Best practices form ideation to output

6.5 Output options – screen or substrate? Size?

6.6 Review of software – Lightroom, Bridge, Photoshop

6.7 Blending modes magic

6.8 Layers and layer types

6.9 How to work with service bureaus and get what you want the first time

7.0 Keeping a technical and creative log, journal and sketchbook, tear sheet journal

7.1 Aesthetics of composites

#### 7.0 Intended course learning outcomes and associated assessment methods of those outcomes

(please include as many Course Learning Outcomes as appropriate, one outcome and assessment method per row).

Course Learning Outcome	Assessment Method
7.1 Demonstrate an understanding of composite imaging	Assignments, critique
7.2 Develop a knowledge base and vocabulary for the composite workflow	Assignments, critique
7.3 Create a body of work that explores the composite image with aesthetic and technical rigor.	Assignments, critique

#### 8.0 Program outcomes and/or goals supported by this course

8.1 Develop professional critical thinking and visual problem-solving skills for a mixed media aesthetic.

8.2 Identify the aesthetic, conceptual, and technical skills necessary to develop a professional-level artistic photographic practice.

8.3 Integrate aesthetic, historical, and theoretical perspectives into the conception, application, and practices of their chosen career path.

8.4 Recognize the responsibility for maintaining high legal and ethical standards when working professionally.

8.5 Develop the skills to work both independently and collaboratively in solving problems related to the application of technology and imaging.

8.6 Develop the ability to create and refine a professional quality portfolio.

**10.0 Required Resources** - Identify all resources needed to effectively teach this class and what students will need to complete the assignments. (Please provide detailed list of equipment, software, computer lab, data storage/retrieval requirements, special classroom, studio, shop, wet lab, work space or media requirements)

Both lecture and lab should be in a computer lab like the K labs.

**Approval request date:** This is the date that the college curriculum committee forwards this course to the appropriate optional course designation curriculum committee for review. The chair of the college curriculum committee is responsible to fill in this date.

**Approval granted date:** This is the date the optional course designation curriculum committee approves a course for the requested optional course designation. The chair of the appropriate optional course designation curriculum committee is responsible to fill in this date.