

PHOTOGRAPHY I

Semester and year	Fall 2015
Time and day	T R 9:25 a.m.-10:40 a.m.
Building/Room	FC-206
Instructor	Professor Matt Rahner
E-mail	rahnerm@moval.edu
Office phone	314.322.8643
Office hours	Mondays 2:00 - 3:00 p.m.
Office	FC-202.

SAMPLE SYLLABUS

COURSE: AR120-Photography I

NUMBER OF CREDIT HOURS: 3

PREREQUISITE: None

COURSE DESCRIPTION

An introduction to the camera and its controls; the art of taking quality pictures; the development of film; and the making of quality pictures. Understanding of historical aspects of photography, plus introductions into critical discussions of photographic theory. Student must have a 35mm film SLR camera.

STUDENT LEARNING OUTCOMES-COURSE

- Develop technical proficiency for use of 35mm SLR camera (aperture/shutter speed/focusing/exposure)
- Demonstrate knowledge of film processing
- Further develop skills related to the conceptual creation of photographic works
- Demonstrate understanding of proper darkroom printing techniques
- Increase ability to critique own and others work
- Continue to understand placement of work into cultural context
- Acknowledge and begin to grasp contemporary discourses surrounding photography

ASSESSMENT OF STUDENT LEARNING OUTCOMES

Students are expected to learn the basics of a manual 35 mm SLR camera. They are expected to develop their own film, and make quality darkroom prints. Students will experiment with formal concerns, and develop a body of photographic work that has a conceptual/intellectual foundation. They are expected to keep up with readings and complete a research paper on an aspect of photography's history (singular

photographers, movements, or theories). Students are required to spend 6 - 9 hours each week on assignments outside of class time.

* Students are expected to keep an artists journal which is to be used as a reference in class discussions, critiques, and dialogues. In this journal, students will research three photographers per week, totaling 45 over the semester. For each photographer students will cut, glue, paste, tape, etc. three examples of that photographers work. It does not matter whether the photographer chosen works in color or black and white photography, but if the photograph is in color, it must be printed out in color. (Color=Color, B&W=B&W, Color≠B&W) ((At the end of the semester each student should have 45 photographers, and 135 photographic image examples)). I will check these periodically throughout the semester, so make sure to do this weekly.

1. Students will learn all aspects of 35 mm photography to include: technical proficiency, film processing, print production and critique.
2. Students will participate in group discussions, presentations, and critiques through active learning.
3. Artists Journals are used in this course to keep a catalog of photographers, to jot down ideas, and take notes on readings.
4. This course will require you to write one research paper on photography's history using Chicago MLA documentation style. The paper is an opportunity for you to thoughtfully engage the material for this course.
 - a. Students will write a research paper written in descriptive, expository or argumentative mode of discourse to include: topic, outline, citations, and bibliography. All stages of the paper will be peer reviewed. The paper will be approximately 6 pages in length.

OBJECTIVE	% OF FINAL	BREAKDOWN
JOURNAL	20%	45 ARTISTS, 135 IMAGES
PAPER	20%	OUTLINE: 5%, DRAFT: 5%, FINAL: 10%
PROJECT 1	20%	PRINTS: 15%, CRITIQUE: 5%
PROJECT 2	20%	PRINTS: 15%, CRITIQUE: 5%
PROJECT 3	20%	PRINTS: 15%, CRITIQUE: 5%

REQUIRED TEXT/S

1. **Photography: The Concise Guide**, by Bruce Warren, Cengage Learning; 2nd Edition, (March 8, 2011), ISBN-13: 978-1111829063. **(Required)**
2. **The Photograph as Contemporary Art**, by Charlotte Cotton. Thames & Hudson; 3rd Edition, (March 17, 2014), ISBN-13: 978-0500204184. **(Recommended, available in the Library for Reference/photocopies only)**
3. ****Other readings and materials will be posted online, or available in the library.****

COURSE MATERIALS

Students are required to acquire a manual 35mm SLR film camera for the duration of the semester. Film cameras can be bought for as little as \$20.00 and for as much as \$200.00+. You may purchase a camera online, or at a brick and mortar location. These five places should be sufficient (hint: compare prices online, call the stores):

Ben’s Camera Exchange	Creve Coeur Camera	B&H Photography *Cameras and Supplies	KEH Camera *Cameras Only	Freestyle Photographic Supplies *Supplies Only
2500 NW Vivion Rd Northmoor, MO, 64150	21 Conley Road Suite L Columbia, MO 65201	http://www.bhphotovideo.com/	https://www.keh.com/	http://www.freestylephoto.biz/
816-741-5002	573-443-0503			

Camera Purchase

Your camera should be a single lens reflex (SLR) design for 35 mm film. This design uses the same lens for the view finder and the film. The view finder is a hump on the top center. The lens is removable. Point-and-shot automatic cameras are NOT used in the class. If you already own a good quality 35 mm range finder camera with the five features below, you may use it.

- 1.You should be able to focus manually. If it has auto focus, be sure you can also focus manually.

2. You should be able to set the exposure (aperture size and shutter speed) manually. If it has automatic exposure control be sure it can also be set manually.
3. The camera should have a working light meter, you may need to replace the batteries.
4. You should be able to set the film speed (ASA) or (ISO) manually. If it has automatic DX coding for film speed, be sure it can also be set manually.
5. The camera should have at least a normal (about 50 mm) lens. If you want more than one lens you might consider a wide angle (24, 28 or 35mm) or a telephoto (85, 135, 180 or 200 mm). Zoom lenses are only recommended if you can get a second lens, but some are less sharp and they require more light than fixed focal length lenses of the same price. If you have only one lens, do NOT select a zoom lens. If you buy a zoom lens, be careful about quality.

Places to check for used cameras:

1. Family members. Borrow a camera until you know what you really want.
2. A friend may be willing to rent it to you. Know the value of it. Agree on compensation if it gets damaged, lost or stolen. Is it insured? Who pays for repairs while you are renting it? Expect to buy some new batteries yourself.
3. Watch the classified ads in the newspaper. Ask around. Be sure you can get a refund if something doesn't work. Don't pay more than a camera store would charge for a similar used camera. Be sure to ask for the instruction book. Careful owners keep the book and know where to find it. If a mint condition camera has a low price without a book, check the Internet to see if you can find somebody willing to sell a copy of an instruction book.

Other Required Materials:

FILM:

- *35MM BLACK AND WHITE NEGATIVE FILM
- 36 EXPOSURE ROLLS
- 12-15 ROLLS

PAPER:

- *8" X 10" SILVER GELATIN PAPER

- 100 SHEET BOX
- RESIN COATED [RC]
- VARIABLE CONTRAST [VC]
- PEARL FINISH

ASSORTED:

- *8x MAGNIFICATION LOUPE
- *THREE RING BINDER
- *NEGATIVE SLEEVES
- *ANTI STATIC CLOTH
- HAND TOWEL
- REUSABLE RUBBER GLOVES

JOURNAL

- HARD COVER
- BLANK PAGES
- AT LEAST 8" X 10"

*ITEMS MARKED WITH ASTERISK ARE ON A SUPPLY LIST FOR YOUR CONVENIENCE ONLY (You may acquire these supplies elsewhere):

<http://www.freestylephoto.biz/student-supply-lists/63271>

GRADING POLICY AND PROCEDURES

Despite common academic practice, the academic grading curve is designed such that meeting basic criteria results in a grade of "C". As such, grading starts from there. Do not expect that mere completion of class work merits a grade of "A".

A = Exceptional work quality and ethic

B = Above average work quality and ethic

C = Average and Complete, Meets basic requirements

D = Below Average, Failure to meet the minimum studio requirements

F = Unsatisfactory Performance in quality or ethic

SCHEDULE

WEEK	T		R	
1	8/26	Introductions Syllabus Darkroom Demo: Rayographs	8/28	Read Chap. 1 & 2 in Photography. Bring Cameras to class. Demo: Film Loading
2	9/2	Read Chap. 3 & 4 in Photography Lecture: Intro to Photographs	9/4	Lecture: Camera Operation Demo: Film Developing
3	9/9	Read Chap. 5 & 6 in Photography Group A: Develop Film Group B: Art 21: Jenny Holzer (Discussion to follow)	9/11	Demo: Contact Sheet Printing Group A: Art 21: Jenny Holzer (Discussion to follow) Group B: Develop Film
4	9/16	Reading and Discussion #1: If This is Art, Charlotte Cotton	9/18	**First Contact Sheets Due** Demo: Darkroom Printing
5	9/23	Group A: Workday Group B: Lecture-FSA Photography	9/25	Group A: Lecture-FSA Photography Group B: Workday
:	9/30	Group A: Reading #2: Camera Lucida, by Roland Barthes Group B: Workday	10/2	Group A: Workday Group B: Reading #2: Camera Lucida, by Roland Barthes
7	10/7	Group A: Workday Group B: Journal (Research)	10/9	Group A: Journal (Research) Group B: Workday
8	10/14	**Class Critique #1**	10/16	**Outline for Paper Due** Lecture: Landscape in Photography
9	10/21	Reading and Discussion #3: Once upon a time & Deadpan, Charlotte Cotton	10/23	Lecture and Discussion: Photography as social critique
10	10/28	Group A: Art 21: Robert Adams (Discussion to follow) Group B: Workday	10/30	Group A: Workday Group B: Art 21: Robert Adams (Discussion to follow)
11	11/4	Group A: Workday Group B: Art 21: Sally Mann (Discussion to follow)	11/6	Group A: Art 21: Sally Mann (Discussion to follow) Group B: Workday
12	11/11	**Class Critique #2**	11/13	Lecture: Project Development (Walker Evans to LaToya Ruby Frazier)

WEEK	T		R	
13	11/18	**Rough Draft Due** Group A: Workday Group B: Journal (Research)	11/20	Group A: Journal (Research) Group B: Workday
14	11/25	Group A: Workday Group B: Assigned Reading and Discussion #4: Intimate Life and Moments in History, Charlotte Cotton	11/27	THANKSGIVING BREAK (NO CLASS)
15	12/2	Group A: Assigned Reading and Discussion #4: Intimate Life and Moments in History, Charlotte Cotton Group B: Workday	12/4	**Final Draft Due** Film: Waste Land (Vik Muniz)
16	12/10	**FINAL CLASS CRITIQUE** **Journals Due**		

FINAL EXAM

Wednesday 12/10/14 from 10:00 a.m. - 11:50 a.m.

OPTIONAL INSTRUCTOR POLICIES

Disruptive behavior is not tolerated. This includes side conversations, cell phone usage, internet surfing, texting, etc. Cell phone usage will not be permitted in class. There will be a boom box in the darkroom, and students can collectively agree on a radio station/CD/playlist. No personal usage of cell phones for music.

Students must participate. Interact, contribute, and be positive.

ATTENDANCE POLICY

Class attendance is mandatory. Three absences are excused, but for every absence after that your grade will drop by 10%, or a letter grade. If a student reaches six absences he/she will fail the course, no exceptions. Critique is equivalent to a test or examination. Critiques that are missed are impossible to make up, therefore missing critique is a 5% reduction in your grade, or half a letter grade.

****Excused absences require a doctor's note or if you are playing sports a note from the sanctioned organization.**

STUDENT CODE OF CONDUCT

It shall be the responsibility of every student enrolled to support the academic integrity of the institution. This applies to personal honesty in all aspects of collegiate work, all student records, and all contacts with faculty and staff. Academic dishonesty will not be tolerated.

It shall also be the responsibility of every student enrolled to be respectful of the right of other students, staff, and instructors to ensure a safe, peaceful atmosphere conducive to the educational goals of an institution of higher learning. Rude or disruptive behavior will not be tolerated.

Student actions that do not adhere to the Student Code of Conduct will be addressed according to College policies regarding academic dishonesty and disruptive behavior. Students who exhibit dishonest, disruptive, or disrespectful behavior risk suspension or expulsion from the institution.

ACADEMIC DISHONESTY

Academic integrity is expected and required of all students. Students and faculty are responsible and accountable for personally upholding that integrity. Cheating will not be tolerated, and students found guilty of cheating in any way will be disciplined according to the Academic Dishonesty Policy in the College Catalog.

The following penalties may be applied:

1. Reprimand.
2. Requirement that the student repeats and re-submits the same or alternate assignment. In such cases, the grade or mark awarded will be reduced or limited at the discretion of the faculty member.
3. Completion of the Plagiarism Tutorial found at the student's Moodle site. (Must be completed if this is the student's first plagiarism offense)
4. A mark of "0" will be given for the assignment with no opportunity to resubmit. This may result in failure of the course.
5. A failing (F) grade will be awarded in the course.
6. Automatic failing (F) grades in all courses in which the student is registered, and no fees will be refunded for that semester. This penalty will only be imposed by the student's program division chair or the Chief Academic Officer.
7. Expulsion, permanently recorded on the student's record. This penalty will result in automatic failing (F) grades in all courses in which the student is registered, and no fees will be refunded for that semester.

ADA STATEMENT

The College seeks to comply fully with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. The ADA Coordinator works with the programs to assist the faculty in understanding and implementing accommodations.

Students with disabilities should have documentation of their disability sent to the campus ADA coordinator, and set up an appointment as soon as they arrive on campus. Students enrolled in online courses should **email** the ADA coordinator. Failure to do so could delay accommodations. After proper documentation, reasonable efforts will be made to accommodate students' needs. If you have any questions about how to initiate this process, please contact your instructor.

PHOTOGRAPHY II

Semester and year	FALL 2015
Time and day	T R 12:15-1:30
Building/Room	B-302
Instructor	Professor Matt Rahner
E-mail	rahnerm@moval.edu
Home phone	314.322.8643
Office hours	Mondays 2:00 - 3:00 p.m.
Office	FC-202

SAMPLE SYLLABUS

COURSE: AR320-Photography II

NUMBER OF CREDIT HOURS: 3

PREREQUISITE: AR120

COURSE DESCRIPTION

Introduction to approaches and techniques of digital photography, including emphasis on the use of Adobe Photoshop and inkjet printing. Framing and matting of photographs will be covered. The course explores the technical and aesthetic potential of photography in fine art. Continued exploration of the photographic theory and study of contemporary issues and the dialogues surrounding the fine arts. Students must have a digital camera, preferably a digital SLR.

Prerequisite: Photography I-Darkroom Photography (AR120)

STUDENT LEARNING OUTCOMES-COURSE

- Develop technical proficiency for use of digital tools (e.g. digital SLR camera and related software such as Photoshop and Bridge)
- Further develop skills related to the conceptual creation of photographic work
- Demonstrate understanding of proper printing techniques
- Increase ability to critique own and others work
- Continue to understand placement of work into cultural context

ASSESSMENT OF STUDENT LEARNING OUTCOMES

In this class, students will begin to formulate their own style and approach to contemporary photographic practice. They will use a Digital SLR camera to develop a body of work which they will arrive at through research, study, and accumulation of photographic work. They are expected to keep up with readings and complete a

research paper on an aspect of photography's history (singular photographers, movements, or theories). Students are required to spend 6 - 9 hours each week on assignments outside of class time.

* Students are expected to keep an artists journal which is to be used as a reference in class discussions, critiques, and dialogues. In this journal, students will research three photographers per week, totaling 45 over the semester. For each photographer students will cut, glue, paste, tape, etc. three examples of that photographers work. It does not matter whether the photographer chosen works in color or black and white photography, but if the photograph is in color, it must be printed out in color. (Color=Color, B&W=B&W, Color≠B&W) ((At the end of the semester each student should have 45 photographers, and 135 photographic image examples)). I will check these periodically throughout the semester, so make sure to do this weekly.

1. Students will learn all aspects of digital photography to include: technical proficiency, digital editing and toning, inkjet print production and critique.
2. Students will participate in group discussions, presentations, and critiques through active learning.
3. Artists Journals are used in this course to keep a catalog of photographers, to jot down ideas, and take notes on readings.
4. This course will require you to write one research paper on photography's history using Chicago MLA documentation style. The paper is an opportunity for you to thoughtfully engage the material for this course.
 - a. Students will write a research paper written in descriptive, expository or argumentative mode of discourse to include: topic, outline, citations, and bibliography. All stages of the paper will be peer reviewed. The paper will be approximately 4-6 pages in length.

OBJECTIVE	% OF FINAL GRADE	BREAKDOWN
JOURNAL	10%	
PAPER	20%	OUTLINE: 5%, DRAFT: 5%, FINAL: 10%
PROJECT 1	20%	PRINTS: 15%, CRITIQUE: 5%
PROJECT 2	20%	PRINTS: 15%, CRITIQUE: 5%
PROJECT 3	20%	PRINTS: 15%, CRITIQUE: 5%
PARTICIPATION	10%	

OTHER INFORMATION*

- Demonstrate the proper operation of a digital camera: aperture and shutter speed settings, depth of field usage and basic understanding of lighting for photography.
- Attendance is mandatory for all demonstrations, critiques and workdays. CRITIQUES are equivalent to exams.
- Completion of final project related to the exhibition of original work.

REQUIRED TEXT/S

1. **Photography: A Critical Introduction**, by Liz Wells, Routledge; 4th edition (June 20, 2009) ISBN-13: 978-0415460873. **(Required)**
2. **Photography**, by Barbara London, Jim Stone, and John Upton, Pearson; 11th edition (March 11, 2013) ISBN-13: 978-0205960088
3. Other readings and material will be posted online.

COURSE MATERIALS

- Digital SLR (DSLR) Camera, with lens. If you have another camera type please see me first for approval.
- At least 4 GB Memory Card for Camera
- External hard drive 250GB - 1TB (larger storage recommended)
- Inkjet Paper 13" x 19" (Epson Ultra Premium Photo Paper Lustre) **-or-** Inkjet Paper 8.5" x 11" (Epson Ultra Premium Photo Paper Lustre)
- Class supply list can be found here. This is one of many places to find these materials, please feel free to buy elsewhere.
 - <http://www.freestylephoto.biz/student-supply-lists/63272>
- Artist's Journal—At least 8" x 10" with blank pages. Hard cover.
- Adobe Photoshop (optional)
- Portfolio Box (optional)

SCHEDULE

WEEK	T		R	
1	8/26	Introductions Slide Lecture: Contemporary Photography	8/28	Demo: Bring Camera and memory card Assign Project #1: Public
2	9/2	LECTURE: Public Photography	9/4	Demo: CAMERA RAW
3	9/9	Assign Semester Paper Workday Individual Mentorship	9/11	Demo: TONING
4	9/16	Assigned Reading and Discussion #1: Thinking about Photography, Liz Wells	9/18	Demo: Inkjet Printing
5	9/23	Film: Art 21: Robert Adams (Discussion to Follow) Workday	9/25	Workday Individual Mentorship
6	9/30	LECTURE: Photography and Journalism	10/2	In-Process Critique: 6 Prints Due
7	10/7	Assigned Reading and Discussion #2: Surveyors and Surveyed, Liz Wells	10/9	Workday Individual Mentorship
8	10/14	**Class Critique #1** Assign Project #2: Private	10/16	**Outline for Paper Due** LECTURE: Documentary Photography (Private Lives)
9	10/21	Assigned Reading and Discussion #3: The Subject as an Object, Liz Wells JOURNAL CHECK IN	10/23	Workday Individual Mentorship
10	10/28	In-Process Critique: 6 prints due	10/30	Workday Individual Mentorship
11	11/4	Film: Art 21: LaToya Ruby Frazier (Discussion to Follow) Workday	11/6	Workday Individual Mentorship
12	11/11	**Class Critique #2** Assign Project #3: Power	11/13	LECTURE: Power and Photography
13	11/18	**Rough Draft Due** Assigned Reading and Discussion #4: The Postmodern Connection, Liz Wells	11/20	Workday Individual Mentorship
14	11/25	Workday Individual Mentorship	11/27	THANKSGIVING BREAK (NO CLASS)
15	12/2	Film: TBD	12/4	**Final Draft Due** Workday
16	12/10	**FINAL CLASS CRITIQUE** Journals Due		

FINAL EXAM

Wednesday, December 10, from 3:00 p.m. to 4:50 p.m.

OPTIONAL INSTRUCTOR POLICIES

Disruptive behavior is not tolerated. This includes side conversations, cell phone usage, internet surfing, texting, etc. Cell phone usage will not be permitted in class. There will be a computer in the lab for music, and students can collectively agree on a radio station/CD/playlist. No personal usage of cell phones for music.

Students must participate. Interact, contribute, and be positive. Outside classwork is strictly prohibited.

ATTENDANCE POLICY

Class attendance is mandatory. Three absences are excused, but for every absence after that your grade will drop by 10%, or a letter grade. If a student reaches six absences he/she will fail the course, no exceptions. Critique is equivalent to a test or examination. Critiques that are missed are impossible to make up, therefore missing critique is a 5% reduction in your grade, or half a letter grade.

****Excused absences require a doctor's note or if you are playing sports a note from the sanctioned organization.**

STUDENT CODE OF CONDUCT

It shall be the responsibility of every student enrolled to support the academic integrity of the institution. This applies to personal honesty in all aspects of collegiate work, all student records, and all contacts with faculty and staff. Academic dishonesty will not be tolerated.

It shall also be the responsibility of every student enrolled to be respectful of the right of other students, staff, and instructors to ensure a safe, peaceful atmosphere conducive to the educational goals of an institution of higher learning. Rude or disruptive behavior will not be tolerated.

Student actions that do not adhere to the Student Code of Conduct will be addressed according to College policies regarding academic dishonesty and disruptive behavior. Students who exhibit dishonest, disruptive, or disrespectful behavior risk suspension or expulsion from the institution.

ACADEMIC DISHONESTY

Academic integrity is expected and required of all students. Students and faculty are responsible and accountable for personally upholding that integrity. Cheating will not be tolerated, and students found guilty of cheating in any way will be disciplined according to the Academic Dishonesty Policy in the College Catalog.

The following penalties may be applied:

1. Reprimand.
2. Requirement that the student repeats and re-submits the same or alternate assignment. In such cases, the grade or mark awarded will be reduced or limited at the discretion of the faculty member.
3. Completion of the Plagiarism Tutorial found at the student's Moodle site. (Must be completed if this is the student's first plagiarism offense)
4. A mark of "0" will be given for the assignment with no opportunity to resubmit. This may result in failure of the course.
5. A failing (F) grade will be awarded in the course.
6. Automatic failing (F) grades in all courses in which the student is registered, and no fees will be refunded for that semester. This penalty will only be imposed by the student's program division chair or the Chief Academic Officer.
7. Expulsion, permanently recorded on the student's record. This penalty will result in automatic failing (F) grades in all courses in which the student is registered, and no fees will be refunded for that semester.

ADA STATEMENT

The College seeks to comply fully with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. The ADA Coordinator works with the programs to assist the faculty in understanding and implementing accommodations.

Students with disabilities should have documentation of their disability sent to the campus ADA coordinator, and set up an appointment as soon as they arrive on campus. Students enrolled in online courses should **email** the ADA coordinator. Failure to do so could delay accommodations. After proper documentation, reasonable efforts will be made to accommodate students' needs. If you have any questions about how to initiate this process, please contact your instructor.