

RECEIVED

APR 18 2013

OFFICE OF THE  
SENATE COUNCIL**1. General Information**

1a. Submitted by the College of: FINE ARTS

Date Submitted: 4/22/2013

1b. Department/Division: School of Art and Visual Studies

1c. Contact Person

Name: Ruth Adams

Email: ruth.adams@uky.edu

Phone: 257-2727

Responsible Faculty ID (if different from Contact)

Name: Ruth Adams

Email: ruth.adams@uky.edu

Phone: 257-2727

1d. Requested Effective Date: Specific Term/Year<sup>1</sup> Spring 2013

1e. Should this course be a UK Core Course? Yes

Inquiry - Arts &amp; Creativity

**2. Designation and Description of Proposed Course**

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: A-S 300

2c. Full Title: Digital Photography

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

STUDIO: 4

OTHER: 4

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: A-S 300 is an introductory course in digital photography as a creative tool. The primary emphasis is the practice of photography as fine art. This course also provides a thorough background in basic techniques that students may apply to any photographic discipline as well as historical and theoretical approaches to photography. Students receive technical instruction in the DSLR camera, lens choice, exposure controls, digital workflow, processing of digital files, output and presentation. Students must have a DSLR camera. Studio 9 hours per week.

2k. Prerequisites, if any:

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Summer,

Will the course be offered every year?: Yes

If No, explain:

5. Are facilities and personnel necessary for the proposed new course available?: No

If No, explain: We do have labs on campus in which this course is currently being taught as a topical studies course and the labs that we will need to expand and fulfill student needs are being proposed for the new art building on Bolivar St. We are currently staffing this class with adjuncts.

6. What enrollment (per section per semester) may reasonably be expected?: 20 per section, up to 6 sections per semester

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: No

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: [var7InterestExplain]

8. Check the category most applicable to this course: Relatively New – Now Being Widely Established,

If No, explain: We do have labs on campus in which this course is currently being taught as a topical studies course and the labs that we will need to expand and fulfill student needs are being proposed for the new art building on Bolivar St. We are currently staffing this class with adjuncts.

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: No

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached: Yes

## Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|RJENS1|Robert W Jensen|Dept approval for ZCOURSE\_NEW A-S 300|20120831

SIGNATURE|GMASC1|Geraldine Maschio|College approval for ZCOURSE\_NEW A-S 300|20120831

SIGNATURE|REBEAT1|Ruth E Beattie|UKCore approval for ZCOURSE\_NEW A-S 300|20121016

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE\_NEW A-S 300|20130226

Courses	Request Tracking
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New Course Form

https://myuk.uky.edu/sap/bc/soap/rfc?services=

Generate F

Open in full window to print or save

Attachments:

Upload File

	ID	Attachment
Delete	541	A-S 300 General Education Cover Sheet .doc
Delete	573	Intellectual Inquiry -- ArtsA-S300.doc
Delete	777	A-S 300 Syllabus.docx

First 1 2 Last

Select saved project to retrieve...

New

(\*denotes required fields)

1. General Information

- a. \* Submitted by the College of: FINE ARTS Today's Date: 4/22/2013
- b. \* Department/Division: School of Art and Visual Studies
- c.
  - \* Contact Person Name: Ruth Adams Email: ruth.adams@uky.edu Phone: 257-2727
  - \* Responsible Faculty ID (if different from Contact): Ruth Adams Email: ruth.adams@uky.edu Phone: 257-2727
- d. \* Requested Effective Date:  Semester following approval OR  Specific Term/Year<sup>1</sup> Spring 2013
- e. Should this course be a UK Core Course?  Yes  No
 

If YES, check the areas that apply:

  - Inquiry - Arts & Creativity  Composition & Communications - II
  - Inquiry - Humanities  Quantitative Foundations
  - Inquiry - Nat/Math/Phys Sci  Statistical Inferential Reasoning
  - Inquiry - Social Sciences  U.S. Citizenship, Community, Diversity
  - Composition & Communications - I  Global Dynamics

2. Designation and Description of Proposed Course.

- a. \* Will this course also be offered through Distance Learning?  Yes<sup>4</sup>  No
- b. \* Prefix and Number: A-S 300
- c. \* Full Title: Digital Photography
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed<sup>2</sup> with (Prefix and Number):
- f. \* Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>3</sup> for each meeting pattern type.
 

Lecture	Laboratory <sup>1</sup>	Recitation	Discussion
Indep. Study	Clinical	Colloquium	Practicum
Research	Residency	Seminar	4 Studio
4 Other	If Other, Please explain:		NASAD, our accrediting agency, requires open lab hours outside of cl
- g. \* Identify a grading system:  Letter (A, B, C, etc.)  Pass/Fail
- h. \* Number of credits: 3
- i. \* Is this course repeatable for additional credit?  Yes  No
 

If YES: Maximum number of credit hours: \_\_\_\_\_

If YES: Will this course allow multiple registrations during the same semester?  Yes  No

j. \* Course Description for Bulletin:

A-S 300 is an introductory course in digital photography as a creative tool. The primary emphasis is the practice of photography as fine art. This course also provides a thorough background in basic techniques that students may apply to any photographic discipline as well as historical and theoretical approaches to photography. Students receive technical instruction in the DSLR camera, lens choice, exposure controls, digital workflow, processing of digital files, output and presentation. Students must have a DSLR camera. Studio 9 hours per week.

k. Prerequisites, if any:

l. Supplementary teaching component, if any:  Community-Based Experience  Service Learning  Both

3. \* Will this course be taught off campus?  Yes  No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. \* Course will be offered (check all that apply):  Fall  Spring  Summer  Winter

b. \* Will the course be offered every year?  Yes  No

If No, explain:

5. \* Are facilities and personnel necessary for the proposed new course available?  Yes  No

If No, explain:

We do have labs on campus in which this course is currently being taught as a topical studies course and the labs that we will need to expand and fulfill student needs are being proposed for the new art building on Bolivar St. We are currently staffing this class with adjuncts.

6. \* What enrollment (per section per semester) may reasonably be expected? 20 per section, up to 6 se

7. Anticipated Student Demand.

a. \* Will this course serve students primarily within the degree program?  Yes  No

b. \* Will it be of interest to a significant number of students outside the degree pgm?  Yes  No

If YES, explain:

As this course is an introduction to digital photography and has no prerequisite it will be of interested to students in any discipline across campus. It will be of special interest to students in the journalism,

8. \* Check the category most applicable to this course:

- Traditional – Offered in Corresponding Departments at Universities Elsewhere
 Relatively New – Now Being Widely Established
 Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. \* Is this course part of a proposed new program?  Yes  No

If YES, name the proposed new program:

b. \* Will this course be a new requirement for ANY program?  Yes  No

If YES, list affected programs::

10. Information to be Placed on Syllabus.

a. \* Is the course 400G or 500?  Yes  No

If YES, the differentiation for undergraduate and graduate students must be included in the information required in 10.b. You must include: (i) Ident additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b.  \* The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if appl 10.a above) are attached.

- Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
- The chair of the cross-listing department must sign off on the Signature Routing Log.
- In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, is two hours per week for a semester for one credit hour. (from SR 5.2.1)
- You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
- In order to change a program, a program change form must also be submitted.

Rev 8/09

[Submit as New Proposal](#)   [Save Current Changes](#)   [Delete Form Data and Attachments](#)

# General Education Course Approval Cover Sheet

Date of Submission 08/31/2012

## 1. Check which area(s) this course applies to

- |                                  |                                     |  |                          |
|----------------------------------|-------------------------------------|--|--------------------------|
| Inquiry – Arts & Creativity      | <input checked="" type="checkbox"/> | Composition & Communications - II      | <input type="checkbox"/> |
| Inquiry – Humanities             | <input type="checkbox"/>            | Quantitative Foundations               | <input type="checkbox"/> |
| Inquiry – Nat/Math/Phys Sci      | <input type="checkbox"/>            | Statistical Inferential Reasoning      | <input type="checkbox"/> |
| Inquiry – Social Sciences        | <input type="checkbox"/>            | U.S. Citizenship, Community, Diversity | <input type="checkbox"/> |
| Composition & Communications - I | <input type="checkbox"/>            | Global Dynamics                        | <input type="checkbox"/> |

## 2. Provide Course and Department Information.

Department: Fine Art-Art

Course Prefix and Number: A-S 300      Credit hours: 3

Course Title: Digital Photography

Expected # of Students per Calendar Yr: 20 per section up to 6 sections per semester.      Course Required for Majors in your Program (check one)?      Yes       No

Prerequisite(s) for Course? None

This request is for (check one)      A New Course       An Existing Course

### Departmental Contact Information

Name: Ruth Adams      Email: ruth.adams@uky.edu

Office Address: 209 Fine Arts Building      Phone: 257-2727

## 3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including a mapping of the stated learning outcomes to those presented on the corresponding Course Template.
- A completed Course Review Form. See the Gen Ed website <http://www.uky.edu/gened/forms.html> for these forms. Proposals prepared prior to September 15<sup>th</sup>, 2010 are allowed to use a narrative instead of the Course Review Form.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

## 4. Signatures

Department Chair: \_\_\_\_\_ Date: \_\_\_\_\_

Dean: \_\_\_\_\_ Date: \_\_\_\_\_

All proposals are to be submitted from the College Dean's Office  
Submission is by way of the General Education website <http://www.uky.edu/gened>



**Course Review Form**  
**Intellectual Inquiry in Arts & Creativity**

**Reviewer Recommendation**

Accept  Revisions Needed

**Course:** A-S 300

Using the course syllabus as reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:

There are 3 shooting exercises and 3 major projects in this course here is an example of one of them given later in the semester.

Story Telling - Objective: The purpose of this assignment is to get you to use your creative vision to illustrate a metaphorical or symbolic idea through a group of images. Be creative and resourceful in your definitions and do not be afraid to push your limitations. The images you create will reflect what you know and were thinking while composing the photographs. The viewers of these images will read their own interpretations based on their knowledge and beliefs. This dichotomy should be considered whenever photographing symbolic and metaphorical imagery.

Brief Description:

The students are required to use a Digital SLR (single lens reflex) camera to photograph different subject matter for each assignment. They also learn about digital workflow and output using current software and printing technologies. Each exercise facilitates the learning of both technical and conceptual aspects of creative photography. Each assignments results in either a digital portfolio presented online or a print portfolio made up of between 5 and 12 images.

Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:

Lecture-Is it Art? 10/8

Project-Great Themes 10/10

Robert C. May Lectures 11/2 & 11/16

Brief Description:

These lectures and projects are built around the idea to get students to understand how to take photography to a truly creative level. They are designed to take the fundamental aspects they have already learned about photography and use those as tools to inspire self-creativity. Students are given readings and lectures through out the semester to understand what others have done and are currently doing in the field of conceptual art photography in order to help them break away from traditional education models and develop their own thought processes. As an example students are asked in the Great Themes project to go beyond photographing something of traditional photographic means and create a project using visual image and contemporary themes and ideas to challenge their viewer with modern concepts.

The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g, "out of the box" thinking or application of given rules or forms).

Example(s) from syllabus:

Lecture- Elements & Principles 8/22  
Lecture- Camera Formats 8/27  
Lecture- Basic Processing 9/5  
Lecture-Is it Art? 10/8  
Project-Great Themes 10/10  
Quick-Fire Assignment-Self Portrait 10/31  
Final Project 10/31-12/5

Brief Description:

Students are taught early on in the course technical understanding of cameras, digital processes and computer workflow as well as the fundamental rules of photography and the elements and principles of design. These become the fundamental building blocks that everything else is built upon. During the second half of the course students are asked to step beyond the basic technical conventions to create conceptual projects of their own design. They are expected to use the lectures, demonstrations and the images they have been shown in class and combine them with their own research to create personal creative conceptual projects. As an example, the final project gives students the opportunity to conceptualize their own creative ideas and generate images and artifacts that illustrate these idea in what ever form they decide. Students are expected to take the information learned in lectures and readings as well as outside research to assist in creating these concepts.

Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:

Critique- Exercise 1 9/12  
Gallery Hop 9/21  
Critique- Exercise 2 9/26  
Critique- Exercise 3 10/3  
Critique- Project 1 10/10  
Critique- Project 2 10/29  
Gallery Hop 11/16  
Critique- Final Project 12/3

Brief Description:

All students are required to attend two Gallery Hop events and then write a response paper that critically analyzes what they thought of two pieces of art, one they liked and one they disliked. In addition, during class critiques students verbally analyze each other's work in an effort to increase the quality and depth of the work.

The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:

10/29 Introducing Final Project  
11/5 Discussing Final Project Ideas  
11/14 Mid Project Critique for Final Project  
12/3 Final Critique for Final Project

Brief Description:

The final shooting assignment for this class is spread out over 5 weeks. Students are encouraged to take all of the technical and conceptual knowledge they have acquired over the semester and create a photographic portfolio that expresses their own artistic vision. Students will be given a week to write up a project proposal, will then present it to the class for critique and feedback, and will then spend the next two weeks making images. At the mid-project critique, students will get and give feedback on the images made so far and will revise and expand the project depending on the feedback received at that time. Student will then spend the next two weeks refining and completing their shooting and print a series of 12 images that will comprise the work submitted for final critique and grade.

Describe how students demonstrate the use of information literacy resources:

Research Day: Fine Arts Library. During this class students meet faculty members in the Fine Arts Library to learn to use the libraries resources, including Info-Kat and inter-library loans. Students and faculty also spend time in the stacks researching other artists who have created projects that speak to some of the conceptual ideas that the students are working with.

Reviewer's Comments:

# Course Syllabus A-S 300 Digital Photography David N Martin

## Save This Syllabus

*This syllabus contains crucial information about this class and your responsibilities. This syllabus is our contract between student and instructor. I intend to stick closely to the syllabus, but reserve the right to make changes. Be sure to check it daily and complete all requirements before each class.*

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<b>Syllabus Index:</b>	<b>Page #</b>
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## **Mission Statement**

The College of Fine Arts embraces the concept that the arts are essential to the life of the individual and the community, and express this through a dedication to the scholarly research, creative experimentation, performance, and exhibition.

## **Course Information:**

Course#: A-S 390, Digital Photography I  
Meeting Time- M/W 3:00 pm – 4:50 pm  
Lab Time: Occasional classroom sessions but largely in your OWN time.  
Lecturer- David Martin  
Contact- davidnmartin@uky.edu  
Office Hours- T 11:00am - 12:00pm  
Office Location- Reynolds Building room 205  
Photo Lab Phone # - 859-257-3280

## **Course Description:**

A-S 300 is an introductory course in digital photography as a creative tool. The primary emphasis is the practice of photography as fine art. This course also provides a thorough background in basic techniques that students may apply to any photographic discipline as well as historical and theoretical approaches to photography. Students receive technical instruction in the DSLR camera, lens choice, exposure controls, digital workflow, processing of digital files, output and presentation. Students must have a DSLR camera. Studio 9 hours per week.

Although this class focuses on and uses “digital processes” it is important to remember that everything you learn in this class applies equally well to wet process photography.

### **Course Objectives:**

1. Students will gain a working knowledge of Digital SLR Cameras including: Camera components, digital sensors, speeds, shutters, apertures, file formats.
2. Students will examine and discuss the differences and similarities between commercial and fine art photography.
3. Students will learn how to create and manage digital workflows.
4. Students will learn how to process digital images and printing techniques, including bureau printing.
5. Students will learn how to produce an electronic slideshow of a body of work.
6. Students will learn how principles of wet process photography and dark room skills directly impact, benefit, and enhance their digital photography.
7. Students will gain effective abilities to critically analyse, discuss and write about the photographic image as an art form.
8. Students will gain an understanding of methods of display, presentation and preservation of photographic artwork.
9. Students will learn how to engage with other artists and to discuss and grow their ideas.

### **UK Core Learning Outcomes:**

Students will personally perform, produce, fabricate or generate an artifact or artifacts that demonstrates their engagement with the creative process (e.g., an object, product, installation, presentation, record of a performance , etc.) either as an individual or as part of a collaborative. As part of this process students demonstrate an understanding of and ability to employ the processes of intellectual inquiry and will:

1. Be able to identify multiple dimensions of a good question; determine when additional information is needed, find credible information efficiently using a variety of reference sources, and judge the quality of information as informed by rigorously developed evidence.
2. Explore multiple and complex answers to questions/issues/problems within and across the four broad knowledge areas: arts and creativity, humanities, social and behavioral sciences, and natural/ physical/mathematical sciences.
3. Evaluate theses and conclusions in light of credible evidence.
4. Explore the ethical implications of differing approaches, methodologies or conclusions.
5. Develop potential solutions to problems based on sound evidence and reasoning.

### **Attendance Policy:**

- ◆ You are allowed 3 absences, excused or unexcused.
- ◆ Each missed class after 3 will lower your grade by 1 letter.
- ◆ Participation in the end of semester clean-up is mandatory; absence will lower your semester grade by one half of a letter.
- ◆ 2 late attendances, leaving early or not being prepared for class will be the equivalent to one absence.

### **Excused Absences:**

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

### **Verification of Absences:**

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

### **Grading Opportunities & Procedures:**

- ◆ Grading opportunities for this course are comprised of 3 quizzes, 1 exam, 3 shooting exercises, 3 quick fire assignments, 2 gallery visits, 2 lectures, social media participation, four readings and papers, and 3 projects.
- ◆ Grading Scale is 100-90%=A, 89-80%=B, 79-70%=C, 69-60%=D, 59% and below=E
- ◆ Projects must be completed and ready to present before class starts on the 1<sup>st</sup> day of critique. Late submissions will be penalized 1 letter grade per day that it is late.
- ◆ Late work may only be turned in for one week after the due date.
- ◆ Each project will have a specific rubric detailing the critical elements of that assignment.
- ◆ ***Class participation (active listening, constructive criticism, use of key terms) will be considered in your final grade.***
- ◆ The full class rubric describes grading points on each assignment. (page 6)

**Expectations:** This class has a very high workload. Students should expect to spend at least seven hours per week outside of class shooting and working on their images. Specific time will be set-aside in occasional class periods for working on your images with the instructor, but should not be limited to this time. This class has a lot of work in it, but if you are committed and want to actually learn about photography and get better you will enjoy this class! The key to being successful in this class is PLAN YOUR TIME! Last minute people & procrastinators DO & WILL suffer in this class, so if this is you think how you can overcome that issue.....now.

Learning can take place in many different ways and in many different forms. Now that you are at university learning may be different from your high school experiences. I firmly believe, and my teaching style emphasizes this, that you learn by doing, examining, and analysing your results. This creates a much stronger foundation for the skills that you will develop as a photographer. As such, there will be some demos given, however you will be responsible for practicing,

experimenting, and developing past these demos. Learning is an active process. Sitting on the couch will not help you and being a class “wallflower” will put you at a serious disadvantage. This isn't meant to be scary. It *is* meant to impress upon you that the emphasis is on you! I am here to facilitate your learning, not to do things for you and not to force knowledge into you. I'll make knowledge available and will be here to help you turn over the possibilities that the knowledge presents. The “doing” is all up to you.

All assignments must be submitted according to the individual project guidelines (manila envelope, notebook, Upload, CD, etc.). When you turn in assignments for grading all requested materials and information must be present for it to be considered for a grade. (This includes all contact sheets shot for the assignment if requested) Everything you turn in should show proper identification (i.e. name, assignments, etc...) and respect for your work. Assignments submitted in an unfinished and/or unprofessional state will not be graded, will be returned for resubmission, and will be considered late. I will consider all of the following when grading assignments: Aesthetics, concept sophistication and clarity, print quality, image quality, care in presentation, craftsmanship (i.e. care in mat cuts, etc.), contact sheets – exploration of idea, as well as quality of your contacts sheets. NO CROPPING of images will be allowed (i.e. crop in camera not in the post production).

### **Twitter.**

You will need a Twitter account to fully participate in this class. We'll talk about this in class. You can access Twitter from any PC/Mac/Mobile Phone. You will be tweeting throughout the semester and you will be using the tag #ukyphoto. I will need your twitter user name by the 2<sup>nd</sup> class period. Mine is @\_photobloke\_

### **Writing assignments.**

Writing is important. It helps you communicate with other people and is an essential skill to learn. You will have to do a lot of writing in your college career and this course is no exception. If you can't write effectively and well in this life then you will be a lot less successful than you could be. Writing is especially important for artists. As an artist you will be expected to write about your own work and about others. So take the opportunity to do it well. Grammar is important, as is spelling. There are lots of tools to help with both of these and programs such as Microsoft Word will help you with both. If you don't have Microsoft Word on your PC/Mac then you can access the web versions with a Windows Live ID. Just go to [www.live.com](http://www.live.com). There you can get an ID if you need one and you will have access to Microsoft Office Web Apps Online. You can also use SkyDrive to store these documents online as well. Some prefer to use Google Docs. It's your choice but you should be aware that Google Docs is not 100% compatible with Microsoft Office. Writing is a part of your grade in this class. All papers must be printed out and handed in. I won't accept emailed papers.....

**Papers on Readings:** Each paper that is associated with the mandatory readings must be 12 pt. Arial or Helvetica (sans serif font) and be double spaced. The papers must be two pages in length. You are allowed latitude of 2 or 3 lines either way (over or under). Your paper write ups must contain the following:-

1. A short summary of the paper (1 paragraph)
2. Your opinion of the reading (2 paragraphs)
3. How this reading will impact your photography (1 paragraph). If you don't think the reading was relevant then this paragraph should explain why. It's okay to disagree!
4. A winding up paragraph that sums up and closes the paper

**Gallery Hop Write-ups:** Each gallery visit should be followed by a two page write-up about a piece of art that you enjoyed and one that you did not. These write-ups are due at the next class period following the gallery hop and need to be typed and printed before class starts. All papers should be 12pt Arial or Helvetica (sans serif font) and be double spaced and include the gallery in which you found the work, title and medium of work, and a detailed critique of the work. Late and un-typed papers will **not** be accepted. If you cannot make the Gallery Hop for any reason then you may substitute a Cultural Critique instead. This will be a museum or gallery of your choice that is **not** on campus. You must write the same paper as for the Gallery Hop paper described above. It is due on the same day as the gallery hop paper though you may write the paper when you wish.

**Robert C May Lectures:** There are two lectures each semester that you must attend. They are noted on the calendar. Each lecture is worth 12 points in the final grade. This may not seem like much but it is almost impossible to get an A without attending both. So think hard about skipping them.....

**Academic Integrity:** Under all circumstances, students are expected to be honest in their dealings with faculty, administrative staff, and fellow students. In speaking with members of the college community, students must give as accurate representation of the facts at hand. In class assignments, students must submit work that fairly and accurately reflects their level of accomplishment. Any work that is not a product of the student's own efforts during this semester is considered dishonest.

**Cell Phone Policy:** During class cell phones should be silenced (not vibrate) and **on the desk in front of you**. The only permitted use of your phone during class is for tweeting to the #ukyphoto tag. If you must use your phone for any other reason then please leave the lab to do so. If I see you texting or using your cell phone for anything else during this class I will remove points from your participation grade without warning. If I see you using your phone in class and there is no tweet on the feed, consider yourself busted.

**Artistic Freedom:** Some material in this class or work done by fellow students may deal with religion, sexuality, and other controversial subject matter. It is necessary in a creative environment that we do not censor artists and show respect when sharing opinions.

**Student Accommodations:** If you are a student in need of accommodations, please inform the instructor within the first 3 weeks of class. The Disability Resource Centre certifies the need for and specifies particular accommodations on a student-by-student basis. For additional information, contact Jake Karnes at 257-2754 (Disability Resource Centre) or refer to [www.uky.edu/StudentAffairs/DisabilityResourceCenter/](http://www.uky.edu/StudentAffairs/DisabilityResourceCenter/).

**About Me:** You'll find me easy to work with - if you are interested. You'll also find me sensible and willing to work with you. I don't take well to people who are always late, always have an excuse, don't do their work, don't do their work on time, people who leave everything to the last minute, people who are disrespectful to other students, people who don't take advantage of getting assignments early, etc. In other words be a reasonable, sensible, nice, easy to get along with human being and we will get along great.



**Required Text:** *Criticizing Photographs*, Terry Barrett (Any edition is fine.)

**Strongly Suggested Text:** *Visual Poetry*, Chris Orwig

**Suggested Text:** *Lightroom 4 – Martin Evening*

### **Materials:**

#### Camera

This class does not have a huge purchasing list outside of a digital camera. You will need a Digital Single Lens Reflex camera for this class (DSLR). Digital point and shoot cameras will not work for this class. Your DSLR will need to have full manual control, meaning that it will allow you to manually set the aperture and shutter speed on your camera. We will cover this in class.

#### Lenses

You will need at least one lens for this class. Your camera likely came with a “kit” lens and that will do just fine for this class. We’ll talk about lenses at various stages in the class but you won’t need more than one all-purpose lens.

#### Memory card

Outside of the camera you will need memory cards for shooting. Depending on your camera it will take either Secure Digital (SD), Compact Flash (CF), Memory Stick, or another type of memory card. You will need a couple of these, depending on your camera. We will also talk about this on the first day of class. In addition you will need a card reader to allow you to read the pictures from the card.

#### External drive

You will need an external hard drive to store your images on. There are many different kinds out there. You will need one that plugs into your computer with a USB interface. Firewire drives are also an option if you are sure that the computers you will be using will support them. For my own use I prefer Western Digital Passport drives. They are small, reliable (in my experience) and priced well. Amazon.com is a good location for these. Capacity is up to you and really depends on whether you will continue to use it after this class. The minimum capacity you should purchase is 500gb. I would recommend a 1TB drive. Essential editions come without all the extra software. SE editions come with an assortment of utilities and some come with cases. It’s up to you really. Buy what you can afford.

#### Software

I can’t stress this highly enough. We will be using Adobe Lightroom in this class. It will be available on the machines in this classroom ONLY. It’s not available anywhere else on campus. This is also a shared lab so access to it is unpredictable. I STRONGLY recommend that you purchase your own copy of Lightroom and that you use it on your own computer (desktop, PC, Mac). You get an amazing deal on software as a student. It’s \$58 from the University bookstore. Seriously consider getting hold of a copy of this software. Seriously. Really seriously....

#### Paper

We will be doing a mixture of print assignments and projected assignments. The first assignment will be printed using a bureau service ([www.mpix.com](http://www.mpix.com)). You’ll need access to a credit/debit card to

use it, or, if you don't have one access to a friend or family member who has one. Your final assignment will also be a printed one. We will be printing that here at UK. So you'll need to buy printer paper for that assignment. Do NOT buy it yet! We'll talk about getting the paper in a few weeks.

### CD's

You'll need a stack of blank CD's for this class too. You'll be burning stuff onto these CD's for submission.

### Notebook

You'll need a notebook for taking notes in class & pocket notebook for field notes.

# Class Rubric

## Art Experience and Miscellaneous

- |                                       |          |     |
|---------------------------------------|----------|-----|
| 1. Robert C. May Lecture 11/2 & 11/16 | 1. _____ | /25 |
| 2. Gallery Hop/CC 9/21                | 2. _____ | /25 |
| 3. Gallery Hop/CC 11/16               | 3. _____ | /25 |
| 4. Tweets                             | 4. _____ | /25 |

## Quick-Fire Assignments

- |                  |          |     |
|------------------|----------|-----|
| 1. Self-Portrait | 1. _____ | /50 |
| 2. Reynolds      | 2. _____ | /50 |
| 3. Thanksgiving  | 3. _____ | /50 |

## Shooting Exercises

- |               |          |     |
|---------------|----------|-----|
| 1. Your World | 1. _____ | /50 |
| 2. A/S/I      | 2. _____ | /50 |
| 3. Brackets   | 3. _____ | /50 |

## Projects

- |                  |          |      |
|------------------|----------|------|
| 1. Great Themes  | 1. _____ | /100 |
| 2. Story Telling | 2. _____ | /100 |

## Quiz

- |                               |          |     |
|-------------------------------|----------|-----|
| 1. Camera Controls & Exposure | 1. _____ | /50 |
| 2. Developing with Lightroom  | 2. _____ | /50 |
| 3. Exposure Latitudes         | 3. _____ | /50 |

## Readings and Papers Exam

_____	/200
_____	/200

Final Project	<u>Proposal</u>	<u>Project</u>	<u>Mid-Critique</u>	<u>Critique</u>	<u>Final Assessment</u>
	_____ /25	_____ /200	_____ /25	_____ /25	_____ /25

## Class Participation

\_\_\_\_\_ /100

A=1550-1395

B=1394-1240

C=1239-1085

D=1084-930

E=929- Lower

Grading Scale:      100-90%=A  
                              89-80%=B  
                              79-70%=C  
                              69-60%=D  
                              59-0% =E

## Class Calendar

1	Wed 8/22	<b>Introductions, Syllabus, Cameras, Computers, and Stuff</b> <b>Lecture:</b> Elements and Principles	
2	Mon 8/27	<b>Lecture:</b> Cameras, formats, Modes, Light Meters, & "A, S, I" <b>Lecture:</b> Lightroom Introduction – Modules <b>Lecture:</b> Catalog setup	Shoot 40 images (P). Bring Camera, Card, Card Reader, and Hard Drive on 8/29
3	Wed 8/29	<b>Activity/Demonstration:</b> Downloading images <b>Lecture:</b> Workflow I and the Library Review: "A, S, I" <b>Assignment:</b> Shooting Exercise 1: "Your World"	Read "On Photography" and write paper. Shoot Exercise 1. Must be complete by start of class on 9/5
4	Mon 9/3	<b>Labour Day</b>	
5	Wed 9/5	<b>Lecture:</b> Basic Processing <b>Activity:</b> Processing your work	"On Photography" paper due
6	Mon 9/10	<b>Lecture:</b> Web Galleries <b>Lecture:</b> Contact Sheets <b>Review:</b> A, S, I <b>Activity:</b> Processing your work	Prepare Galleries, Contact Sheets
7	Wed 9/12	<b>Critique:</b> Exercise 1 – "Your World" <b>Assignment:</b> Shooting Exercise 2 – A/S/I	Digital Crit. Shoot exercise 2. Must be complete by start of class on 9/17
8	Mon 9/17	<b>Lecture:</b> More processing <b>Activity:</b> Processing your work	
9	Wed 9/19	<b>Lecture:</b> Workflow II and the Library <b>Printing:</b> Bureau printing <b>Activity:</b> Processing your work	Send your work off to print. Must be back by 9/26
	Fri 9/21	<b>Gallery Hop</b>	
10	Mon 9/24	<b>Matting Demo</b>	Reynolds Read "Beauty in Photography" and write paper
11	Wed 9/26	<b>Critique:</b> Exercise 2 – A/S/I <b>Assignment:</b> Shooting Exercise 3 – "Brackets"	Must be complete by start of class on 10/1
	Fri 9/28	<b>UK Photo Day</b>	
12	Mon 10/1	<b>Lecture:</b> Shadows, Highlights, and noise. <b>Activity:</b> Processing your work	Create contact sheets, and web galleries by 10/3 "Beauty in Photography" paper due
13	Wed 10/3	<b>Critique:</b> Exercise 3 – "Brackets" <b>Assignment:</b> Project 1 – Great Themes	Digital Crit
14	Mon 10/8	<b>Lecture:</b> Is it art? <b>Activity:</b> Processing your work	
15	Wed 10/10	<b>Critique:</b> Project 1 – Great Themes (i)	Digital Crit

16	Mon 10/15	<b>Critique:</b> Project 1 Great Themes (ii) <b>Assignment:</b> Project 2 – Story Telling	Digital Crit
17	Wed 10/17	<b>Presentations:</b> Group A <b>Activity:</b> Processing your work	
18	Mon 10/22	<b>Presentations:</b> Group B <b>Activity:</b> Processing your work	
19	Wed 10/24	<b>Critique:</b> Project 2 – Story telling	Digital Crit
20	Mon 10/29	<b>Critique:</b> Project 2 – Story Telling <b>Assignment:</b> Quick Fire 1 – Self Portrait <b>Assignment:</b> Final Project	Digital Crit. Must be complete by start of class on 10/31
21	Wed 10/31	<b>Activity:</b> Processing your work <b>Critique:</b> Quick Fire 1 – Self Portrait	Read “Educating Photographers 1” and write paper
	Fri 11/2	<b>Robert C May Lecture</b>	
22	Mon 11/5	<b>Library Research Day-meet at Fine Arts Library</b> <b>Final Project – Discussion</b>	
23	Wed 11/7	<b>Lecture :</b> Printing <b>Assignment:</b> Quick Fire 2 - Reynolds	Reynolds Building. Educating Photographers 1 paper due
24	Mon 11/12	<b>Critique:</b> Quick Fire 2 – Reynolds <b>Activity:</b> Processing your work	Reynolds Building
25	Wed 11/14	<b>Mid Project Critique</b>	
	Fri 11/16	<b>Robert C May Lecture</b>	
26	Mon 11/19	<b>Activity:</b> Processing your work/Printing <b>Assignment:</b> Quick Fire 3 – Thanksgiving	Digital Crit. Read “Educating Photographers 2” and write paper,
27	Wed 11/21	<b>Defrost Day – No Class</b>	
	Thursday 11/22	<b>Assignment:</b> Quick Fire 3 – Thanksgiving	
28	Mon 11/26	<b>Activity:</b> Processing your work/Printing	
29	Wed 11/28	<b>Activity:</b> Processing your work/Printing	“Educating Photographers 2” paper due
	Fri 11/30	<b>Open Studio</b>	
30	Mon 12/3	<b>Final Project – Critique</b>	
31	Wed 12/5	<b>Final Project – Critique</b>	

*Class dates, times, activities and assignments are subject to change as needed per instructor.*