

## General Education Course Approval Cover Sheet

Date of Submission 1/26/2011

### 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: Art

Course Prefix and Number: A-S 380 Credit hours: 3

Course Title: Photography I

Expected # of Students per Calendar Yr: 200 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


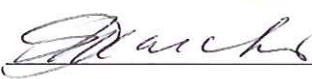
Name: Ruth Adams Email: ruth.adams@uky.edu

Office Address: Physical - 115 Reynolds Building Mail - 207 Fine Arts, 0022 Phone: 257-3280

### 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: 2/22/2011  
 Dean:  Date: 3/4/11

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 380

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:

Thur 1/20 Shooting Exercise 1: Photo Safari  
Tue 2/1 Shooting Exercise 2: Motion & Depth of Field  
Tue 2/8 Shooting Exercise 3: Bracketing & Equivalent Exposure  
Tue 2/15 Project 1: Perspective  
Thur 2/17 Darkroom Exercise: Print Ring-A-Round  
Tue 3/8 Project 2: A Moment in Time  
Thur 3/3 Final Project

Brief Description:

Students are required to use 35mm cameras with B&W film to photograph different subject matter for each exercise and project and then create prints in the darkroom as a final object for each assignment. Each exercise facilitates the understanding of technical aspects of photography and requires students to shoot multiple rolls of film and then create 2 or more prints. Each project requires students to think creatively in addition to using the technical understanding they have previously learned to create a conceptual body of work, minimum 5 prints, to present before the class for critique. The final project is a lengthened conceptual body of images where students work through ideas and revise their concept via research, critiques, photographing and printing a body of images which includes a minimum of 12 prints.

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:

Tue 2/15 Project 1: Perspective  
Thur 3/3 Lecture: What is Conceptual Art?  
Thur 3/3 Lecture: Final Project Parameters  
Tue 3/8 Project 2: A Moment in Time

Brief Description:

These lectures and project are built around the idea to get students to understand how to take photography onto 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 process. As an example students are asked in the Moment in Time project to go beyond photographing something of time sensitivity and create a project that can use the visual image to challenge their viewer through issues of time and space.

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:

Thur 1/20 Shooting Exercise 1: Photo Safari  
Tue 2/1 Shooting Exercise 2: Motion & Depth of Field  
Tue 2/8 Shooting Exercise 3: Bracketing & Equivalent Exposure  
Tue 2/15 Project 1: Perspective  
Thur 2/17 Darkroom Exercise: Print Ring-A-Round  
Tue 3/8 Project 2: A Moment in Time  
Thur 3/3 Final Project

Brief Description:

Students are taught early on in the course technical understanding of cameras, film processes and darkroom usage 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.

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:

Fri 2/18 Gallery Hop  
Thur 2/24 & Tue 3/1 Critique: Project 1-Perspective  
Tue 4/5 & Thur 4/7 Critique: project 2-A Moment in Time  
Fri 4/15 Gallery Hop  
Tue 4/26 & Thur 4/28 Critique: Final Project

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:

Thur 3/3 Lecture: Final Project Parameters  
Thru 3/24 & 3/29 Mid-Crit: Final Project  
Tue 4/26 & Thur 4/28 Critique: Final Project

Brief Description:

Students are given an opportunity, a couple weeks after starting their final project, to have a work in progress critique. This gives students the opportunity to discuss their project concept with the class and to show some images they have produced for this project. After this critique, students use the feedback given to refine their project through continuing to photograph towards the completion of their portfolio and by writing an artist statement that expresses their concepts in a formal manner.

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 380 Photography I Rob Dickes**

## **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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## **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 380, Photography I  
Meeting Time- T/TH 12:00 p.m. - 1:50 p.m. Lab Time: TBA  
Lecturer- Rob Dickes Contact- robertdickes@uky.edu  
Office Hours- T/TH 2pm-4pm  
Office Location- Reynolds Building room 104B  
Photo Lab Phone # - 859-257-3280

**Course Description:** Art Studio 380 is an introductory course in photography. Although it provides a thorough background in basic techniques that students may apply to any discipline, its primary emphasis is upon the practice of the medium as a fine art. Students receive technical instruction in camera and lens construction, exposure controls, processing of black and white negatives and prints, and presentation. Students should expect to spend at least seven hours per week outside of class time in shooting, processing, and printing.

## **Course Objectives:**

1. Students will gain a working knowledge of 35mm SLR Camera including: film speeds, shutters and apertures.
2. Students will learn film developing and darkroom printing techniques.
3. Students will gain effective abilities to critically analyze, discuss and write about the photographic image as an art form.

4. Students will gain an understanding of methods of display, presentation and preservation of photographic artwork.

### **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 will:

- ◆ Define and distinguish different approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach that informs a particular course.
- ◆ Apply the logic, laws, or constraints of the area of study, (e.g. "out of the box" thinking, or the masterful, elegant treatment of given rules or forms).
- ◆ Demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools. These analyses should utilize relevant information resources to incorporate historical, theoretical, and or cultural factors.
- ◆ Evaluate results of their own creative endeavors and, using that evaluation, reassess and refine their work.

### **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 on half of a letter.
- ◆ 2 tardies, leaving early or not being prepared for class will be the equivalent to one absence.

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

- ◆ Grading opportunities for this course are comprised of 3 quizzes, 1 exam, 3 shooting exercises, 2 darkroom exercises, 2 gallery visits, 2 lectures, daily question and three projects.
- ◆ Projects must be completed and ready to present before class starts on the 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.
- ◆ Late work should signed and dated by the lab monitor and placed in the box by office door.
- ◆ 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 six hours per week outside of class shooting and working in the darkroom. Specific time will be set-aside in class for printing opportunities with instructor, but should not be limited to this time.

All assignments must be submitted in a portfolio (manila envelope, notebook, 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) 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 and care in presentation (i.e. prints flat, spotted, etc.), craftsmanship (i.e. care in mat cuts, properly washed prints, etc.), contact sheets – exploration of idea, as well as quality of contact sheet printing. **NO CROPPING** of images will be allowed (i.e. crop in camera not in the darkroom).

**Gallery Write-ups:** Each gallery visit should be followed by a one-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 time's new roman font 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.

**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 and put away. If you must use your phone for any reason then please leave the lab to do so. If I see you texting or using your cell phone for anything during this class I will remove points from your participation grade without warning. Cell phones should never be used in the darkrooms because the light they emit will destroy the light sensitive paper used in the darkroom.

**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 our artist 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 Center 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 Center) or refer to [www.uky.edu/StudentAffairs/DisabilityResourceCenter/](http://www.uky.edu/StudentAffairs/DisabilityResourceCenter/).

**Required Text:** *Criticizing Photographs*, Terry Barrett

**Suggested Text:** *Photography* (ninth edition) Barbara London, John Upton & Jim Stone  
*Black and White Photography*, A Basic Manual, (third edition) Henry Horenstein  
*Introduction to Photography*, Marvin Rosen & David DeVries  
*Masterclass in Photography*, Michael & Julien Busselle

#### **Course Expenses:**

- ◆ A course fee has been taken out with your tuition to pay for chemistry, bulbs, and other expendables.
- ◆ Total expense for course can range from \$200 - \$500.

#### **Materials:**

##### Purchasing Locations

###### Local

Murphy's Camera (for all materials & student discounts), 1100 Winchester Road, 255-1013

\*Ask for the UK pack \$123.50 (10 rolls, paper, negative sleeves) I also recommend an antistatic cloth for \$9. This pack will get you started in the class but you will need more supplies in the future.

###### Web

B&H Photo Video ([www.bhphotovideo.com](http://www.bhphotovideo.com))

Calumet Photographic ([www.calumetphoto.com](http://www.calumetphoto.com))



Freestyle Photographic Supplies ([www.freestylephoto.biz](http://www.freestylephoto.biz))  
 Adorama ([www.adorama.com](http://www.adorama.com))

**Classroom:** Materials for taking notes in class & pocket notebook for field notes.

**Camera:** a 35mm film SLR (single reflex camera), with the capability for full manual control.

**Film:** 15-20 rolls of 36 exposure, black and white 35mm film  
 Ilford HP5 plus or Kodak T-Max (100 or 400 speed)

**Paper:** plan to use at least 1 box of 100 sheets 8"x10" Fiber Based Paper (glossy or luster surface)  
 Ilford Multigrade, Oriental, Arista, Foma

**Photo Supplies:**

- ◆ Hand Towel
- ◆ 3 ring binder or "work box"
- ◆ 9"x12" Manila Envelopes
- ◆ Antistatic Cloth
- ◆ Darkroom thermometer
- ◆ Mat board (later in semester)
- ◆ Negative Sleeves (25)
- ◆ Sharpie marker
- ◆ Canned air
- ◆ Loupe (8x or higher magnifier)
- ◆ Scissors

**Other Recommendations (but not mandatory):**

- ◆ Tripod
- ◆ Developing tank
- ◆ Grain focuser

Class Date	Activities	Homework
1 Thur 1/13	<b>Course overview:</b> Syllabus & tour facilities. <b>Lecture:</b> Camera Controls	Review camera manual, shoot roll of film & bring camera for Monday.
2 Tue 1/18	<b>Review:</b> Camera Controls <b>Lecture:</b> Exposures and Film	
3 Thur 1/20	<b>Review:</b> Camera Controls & Exposures <b>Demo:</b> Film Development <b>Shooting Exercise 1:</b> Photo Safari	Shoot 1 roll of film & develop by next class
4 Tue 1/25	<b>Review:</b> Camera Controls & Exposures <b>Lecture:</b> Enlarger & Darkroom <b>Demo:</b> Contact Printing	Make contact print by next class
5 Thur 1/27	<b>Review:</b> Enlarger & Darkroom <b>Demo:</b> Basic Darkroom Printing	Make print by next class
6 Tue 2/1Tue	<b>Review:</b> Camera Controls & Exposures <b>Review:</b> Enlarger & Darkroom <b>Shooting Exercise 2:</b> Motion & DOF	Shooting Exercise 2-Due 2/8
7 Thur 2/3	<b>Review:</b> Camera Controls & Exposures <b>Review:</b> Enlarger & Darkroom <b>Lecture:</b> Elements & Principles	
Fri 2/4	<b>Robert C. May Lecture- Abe Morell</b>	Sign-in at door



8	Tue 2/8	<b>Quiz:</b> Camera Control & Exposures <b>Review:</b> Enlarger & Darkroom <b>Lecture:</b> Exposure Latitudes <b>Shooting Exercise 3:</b> Bracketing & Equivalent Exposures	Shooting Exercise 3-Due 2/15
9	Thur 2/10	<b>Quiz:</b> Developing & Darkroom <b>Review:</b> Exposure Latitudes <b>Lecture:</b> Describing Photographs	
10	Tue 2/15	<b>Review:</b> Exposure Latitudes <b>Demo:</b> Spotting <b>Project 1:</b> Perspective	Project 1-Perspective Due 2/24
11	Thur 2/17	<b>Review:</b> Exposure Latitudes <b>Darkroom Exercise 1-</b> Ring-A-Round	Ring-A-Round- Due 2/22
	Fri 2/18	<b>Gallery Hop</b>	Write-Up due Tue 2/22
12	Tue 2/22	<b>Quiz:</b> Exposure Latitudes <b>Lecture:</b> Interpreting Photographs	
13	Thur 2/24	<b>Critique:</b> Project 1- Perspective	
14	Tue 3/1	<b>Critique:</b> Project 1- Perspective	
15	Thur 3/3	<b>Lecture:</b> What is Conceptual Art? <b>Lecture:</b> Final Project Parameters	Write Final Proposal Due 3/8
	Fri 3/4	<b>Robert C. May Lecture- France Scully Osterman</b>	Sign-in at door
16	Tue 3/8	<b>Project 2-</b> A Moment in Time <b>Lecture:</b> Matting	Midterm Grades Given
17	Thur 3/10	<b>Research Day: Fine Art Library</b>	
	Tue 3/15	<b>SPRING BREAK</b>	
	Thur 3/17	<b>SPRING BREAK</b>	
18	Tue 3/22	<b>Supervised Lab:</b> Print Competition	Due by the end of class
19	Thur 3/24	Print Competition Judging <b>Mid-Crit:</b> Final Project	
20	Tue 3/29	<b>Mid-Crit:</b> Final Project	
21	Thur 3/31	<b>Lecture:</b> Judging Photographs	
22	Tue 4/5	<b>Critique:</b> Project 2- A Moment in Time	
23	Thur 4/7	<b>Critique:</b> Project 2- A Moment in Time	
24	Tue 4/12	<b>Lecture:</b> Photographic Art	

25	Thur 4/14	Supervised Lab	
	Fri 4/15	Gallery Hop	Write-Up due Tue 4/19
26	Tue 4/19	Supervised Lab	Sign-up for Lab Clean-up
27	Thur 4/21	Written Final Supervised Lab	
28	Tue 4/26	Final Critique	
29	Thur 4/28	Final Critique	
	Sat 4/30	Mandatory Lab Clean Up Day	
	Sun 5/1	Mandatory Lab Clean Up Day	

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

## Class Rubric

### Art Experience

- |                              |              |
|------------------------------|--------------|
| 1. Robert C. May Lecture 2/4 | 1. _____ /25 |
| 2. Gallery Hop 2/18          | 2. _____ /25 |
| 3. Robert C. May Lecture 3/4 | 3. _____ /25 |
| 4. Gallery Hop 4/15          | 4. _____ /25 |

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### Darkroom Exercises

- |                        |               |
|------------------------|---------------|
| 1. Filter Ring-A-Round | 1. _____ /100 |
| 2. Print Competition   | 2. _____ /100 |

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### Shooting Exercises

- |                            |              |
|----------------------------|--------------|
| 1. Photo Safari            | 1. _____ /50 |
| 2. Motion & Depth of Field | 2. _____ /50 |
| 3. Bracket & Exposure      | 3. _____ /50 |

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### Projects

- |                     |               |
|---------------------|---------------|
| 1. Perspective      | 1. _____ /100 |
| 2. A Moment in Time | 2. _____ /100 |

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**Quiz**

1. Camera Controls & Exposure 1. \_\_\_\_\_ /50  
2. Developing & Darkroom 2. \_\_\_\_\_ /50  
3. Exposure Latitudes 3. \_\_\_\_\_ /50
- 

Daily Questions \_\_\_\_\_ /200 Final Exam . \_\_\_\_\_ /200

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Final Project Proposal Project Presentation Critique  
\_\_\_\_\_ /50 \_\_\_\_\_ /200 \_\_\_\_\_ /25 \_\_\_\_\_ /25

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Class Participation \_\_\_\_\_ /100

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A=1600-1440 B=1439-1280 C=1279-1120 D=1119-960 E=959- Lower

## SIGNATURE ROUTING LOG


### General Information:

Proposal Type: Course  Program  Other   
 Proposal Name<sup>1</sup> (course prefix & number, pgm major & degree, etc.): A-S 380  
 Proposal Contact Person Name: Ruth Adams Phone: 257-3280 Email: ruth.adams@uky.edu

### INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

### Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
Department of Art	2/4/2011	Ben Withers / 7-4013 / bwithers@uky.edu	
<i>College of Fine Arts Curriculum Committee</i>	<i>3/2/11</i>	<i>Jane Johnson / 7-1709 / jhjohn@email.uky.edu</i>	<i>Jane H Johnson</i>
		/ /	
		/ /	
		/ /	

### External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision <sup>2</sup>
Undergraduate Council	3/29/2011		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

\_\_\_\_\_

<sup>1</sup> Proposal name used here must match name entered on corresponding course or program form.

<sup>2</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.