

## 1. General Information

1a. Submitted by the College of: FINE ARTS

Date Submitted: 2/27/2015

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

1c. Contact Person

Name: Ruth Adams

Email: [ruth.adams@uky.edu](mailto:ruth.adams@uky.edu)

Phone: 257-4013

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

## 2. Designation and Description of Proposed Course

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

2b. Prefix and Number: A-S 587

2c. Full Title: ADVANCED TOPICS IN PHOTOGRAPHY (Subtitle Required)

2d. Transcript Title: ADV TOPICS IN PHOTO (Subtitle Required)

2e. Cross-listing:

2f. Meeting Patterns

STUDIO: 4

OTHER: 2

OTHEREXPLAIN: NASAD, our accrediting agency, requires open lab hours outside of class time.

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

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 9

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

- 2j. Course Description for Bulletin: A-S 587 ADVANCED TOPICS IN PHOTOGRAPHY (Subtitle required). (3) An advanced course focusing on a specific area or topic of lens based or photographic arts emphasizing personal development of theoretical, conceptual and technical skills. Six studio hours per week. May be repeated to a maximum of nine credit hours when identified under a different subtitle.
- 2k. Prerequisites, if any: Prereq: Will be designated with subtitle or consent of instructor.
- 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?: Yes  
If No, explain:
6. What enrollment (per section per semester) may reasonably be expected?: 15
7. Anticipated Student Demand  
Will this course serve students primarily within the degree program?: Yes  
Will it be of interest to a significant number of students outside the degree pgm?: Yes  
If Yes, explain: Will be included in pending Minor in Photography and Minor in Digital Media; and depending on topic will be of interest to COM, Journalism and other students.
8. Check the category most applicable to this course: Traditional – Offered in Corresponding Departments at Universities Elsewhere,  
If No, explain:
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?: Yes  
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|A-S 587 NEW Dept Review|20140225

SIGNATURE|ABRZY2|Anna W Brzyski|A-S 587 NEW College Review|20140507

SIGNATURE|JMETT2|Joanie Ett-Mims|A-S 587 NEW Undergrad Council Review|20150108

SIGNATURE|ZNNIKO0|Roshan Nikou|A-S 587 NEW Graduate Council Review|20150302

## Rational for A-S 587

After completing the past several years' assessment cycles, it has become clear that UK/SAVS needs to offer more advanced photographic based courses to foster continued advancement in the education of our majors. This course will allow these majors to create more expanded, developed, ambitious work outside of the assignment-based 300 level courses that we currently offer.

# **Course Syllabus A-S 587 Advanced Topics in Photography**

## **Subtitle: Landscape in Contemporary Photography**

**Section 001 Tuesday/Thursday 6:00 – 7:50 p.m.**

### **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 587, Advanced Topics in Photography: Landscape**

**Meeting Time- T/TH 6:00 p.m. - 7:50 p.m.**

**Professors- Rob Dickes**

**Contact- robertdickes@uky.edu**

**Office Hours- T/TH 2pm-4pm**

**Office Location- Reynolds Building room 132B**

**Photo Lab Phone #- 859-257-3280**

**Topical Studies Course Description:** A-S 587, Advanced Topics in Photography: Landscape in Contemporary Photography is an advanced level class that allows students to use landscape photography to create-large scale in-depth projects that require time and focus to produce. Independently driven projects will be developed in the classroom setting while students research, and learn more about modern theories and practices of how the landscape is approached in contemporary art. This course will provide a thorough historical and theoretical background into how landscape photography can still be used in today' s contemporary fine art world. Prerequisite: A-S 300, A-S 380 or consent of instructor

**Course Objectives:**

1. Students will gain a greater knowledge of the use of landscape photography.
2. Students will learn modern photographic theories.
3. Students will be able to develop a long-term project over the period of the semester.
4. Students will learn better researching skills to develop their project.

**Learning Outcomes:**

1. Effectively talk and write about landscape photography.
2. Demonstrate a clear vision and articulate a developed idea visually.
3. Analyze critically their own work and the work of others.
4. Improve critical conceptual thinking.
5. Enhanced ability to utilize library resources for further research.

**Attendance Policy:**

- ◆ You are allowed 3 unexcused absences.

- ◆ Each unexcused absence 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. Clean up will be held on the Saturday and Sunday after the last day of class. Each student must attend for 1 hour.
- ◆ **2 unexcused** tardies or not being prepared for class will be the equivalent to one unexcused 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 three critiques, an artist presentation, project statement, and graduate research project (Graduate Students only).
- ◆ Projects must be completed and ready to present before class starts on the day of critique. For unexcused absences: 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. (or one week from the return to class for excused absences)
- ◆ Class participation (active listening, constructive criticism, use of key terms) will be considered in your final grade.
- ◆ All grades and assignments and basic course material will be delivered via Blackboard.
- ◆ Midterm and Final grades will be delivered via Blackboard and myUK.

### Undergraduate Student Grade Scale

90%-100%=	<b>A</b> , exceptional achievement, above and beyond course requirements
80%-89%=	<b>B</b> , high achievement, in fulfillment of all course requirements
70%-79%=	<b>C</b> , adequate achievement, met basic course requirements
60%-69%=	<b>D</b> , bare minimum engagement with course requirements and difficulties
59% and below	<b>E</b> , failure to fulfill basic course requirements

### Graduate Student Grade Scale

90%-100%=	<b>A</b> , exceptional achievement, above and beyond course requirements
80%-89%=	<b>B</b> , high achievement, in fulfillment of all course requirements
70%-79%=	<b>C</b> , adequate achievement, met basic course requirements
69% and below	<b>E</b> , failure to fulfill basic course requirements

## Grading Policy

Grades are essentially a gauge to let you (the student) know how you are doing in a particular class and/or on a specific project. There are many variables that I consider when grading your assignments. Grading can be a very difficult (and time consuming) aspect of teaching, a duty I take seriously. The homework and discussion topics I

assign are meant to introduce (expose) you to the various dynamics and theories of art through history.

The variables I consider when evaluating your homework and discussion responses are as follows:

1. How much time and effort did you put into your reading and research?
2. Did you follow all the directions for the assignment?
3. Did you put the homework response into your own words?
4. How hard did you challenge yourself with the assignment?
5. Was your assignment well written, researched and thought out?
6. Did you meet all deadlines for the assignment?
7. Did learning occur from your research into the specified topic?
8. Did you show original and creative thought within your project?

Contrary to the belief of most students a 75% is considered an average grade. The main differences between a C and a B are the incorporation of specific details, examples, research and creativity. The main difference between a B and an A is the original and creative thought and effort you put into your work. I like to see good solid research beyond my posted notes and lectures. This helps you truly consider your possibilities and generate more original and creative thoughts.

As you can see... there are numerous variables for me to incorporate and consider. With over twelve years of teaching experience, I perform some of these assessments in an intuitive manner based on prior student performance and experience.

**Expectations of the Students:** This studio class is different than many of the other studio classes we offer. We have a very limited number of hours that you will have to produce work during class. Most of the work you will do outside of class hours. Give yourself plenty of time and remember that you will get out of this course what you put into it. All assignments will be delivered via Blackboard as well as many other information recourses.

**Expectations of the Professor:** My role as your instructor is to facilitate learning. You should feel free to contact me at anytime via email and know that I will always respond within 24 hours. You should expect all projects to be graded within 48 hours of due date.

**Graduate Research Project:** All graduate students will be required to do a ten-page research project on contemporary theory in photography. Details of this paper will be discussed later in this class.

**Academic Integrity:** Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of Student Rights and Responsibilities (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>)

**Please note:** Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Any work that is not a product of the student's own efforts during this semester is considered dishonest

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**Cell Phones:** During class cell phones should be silenced and put away. If you must use your phone for any reason then please leave the class to do so. If I see you texting or using your cell phone for anything during this class I will remove 5 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:** It is necessary in a creative environment that we do not censor our artist and show respect when sharing opinions. For this reason, all material and subject matter are open for exploration and should be approached and critiqued in a mature manner.

**Accommodations due to disability:** If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

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### **Suggested Text:**

The Altered Landscape: Photographs of a Changing Environment by Ann M. Wolfe  
Contemporary Landscape Photography by Carl Heilman and Greta Heilman-Cornell  
Sebastiao Salgado. Genesis by Lelia Wanick Salgado and Sebastiao Salgado  
Industrial Landscapes by Bernd Becher and Hilla Becher  
Romanticism by Lou Reed  
Photography and Landscape by Rod Giblett and Juha Tolonen  
Ruin: Photographs of a Vanishing America by Brian Vanden Brink  
New Topographics: Photographs of a Man-Altered Landscape by William (intro) Jenkins  
Thoughts on Landscape: Collected Writings and Interviews by Frank Gohlke  
Towards a Philosophy of Photography by Vilem Flusser

### **Course Expenses:**

- ◆ A course fee has been taken out with your tuition to pay for ink and equipment.

♦ Total expense for course will vary upon your own circumstances and will be discussed in more detail on the first day of class.

**Materials:**

Purchasing Locations

Local

Kennedy' s Art Supply

Michael' s Craft

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.frestylephoto.biz](http://www.frestylephoto.biz))

Adorama ([www.adorama.com](http://www.adorama.com))

**Class Rubric**

**Graduate Rubric**

5%=Project Proposal

20%=Critique 1

20%=Critique 2

20%=Artist Presentation

25%=Critique 3

5%=Project Statement

5%=Class Participation

5%=Project Proposal

15%=Critique 1

15%=Critique 2

20%=Artist Presentation

10%=Graduate Research Project

25%=Critique 3

5%=Project Statement

5%=Class Participation

# Calendar

	Activities
<b>Week 1</b>	Introduction
<b>Week 2</b>	Review previous work, Discuss project requirements

<b>Week 3</b>	Project Proposals and individualized work plans
<b>Week 4</b>	Studio Days
<b>Week 5</b>	Individual meetings with work in progress
<b>Week 6</b>	Studio Days
<b>Week 7</b>	Critique 1
<b>Week 8</b>	Discuss Artist Presentation, Graduate research project, studio day
<b>Week 9</b>	Studio Days
<b>Week 10</b>	Individual meetings with work in progress
<b>Week 11</b>	Critique 2
<b>Week 12</b>	Studio Days
<b>Week 13</b>	Artist Presentations
<b>Week 14</b>	Studio Days
<b>Week 15</b>	Final Critique

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