

TEXAS A&M INTERNATIONAL UNIVERSITY
COLLEGE OF ARTS AND SCIENCES
Department of Fine and Performing Arts

Course Syllabus- Fall 2012

Course Title: ARTS 2356.101 *Photography I*
Cross-listed with: COMM 2331.101 *Photography I*

Time: MW 10:30am-1pm

Location: FPA 228

Professor: Angela Marcela Moran

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Office: LBVC 324 C

Office Hours: TBA

Course Objectives:

In this class you will be introduced to basic photographic methods, processes, and concepts, 35 mm small-format camera operation and black & white darkroom techniques. You will learn to develop your film and print your own photographs.

Student Learning Outcomes (SLOs): Upon successful completion of this course, students will be able to:

1. identify major and minor works in various decades by photographer and contribution(s);
2. analyze the cultural, social, and historical aspects of photography.
3. evaluate photographs studied and turned in by students;
4. make connections between images, technology, aesthetics, and themes; and
5. make photographs that demonstrate creativity, effective arrangement of visual elements, technical competence, and active participation in critique.

Core-Curriculum Objectives (CCOs):

1. Critical Thinking Skills: includes creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information. (SLOs # 1, 2, 3, 4, 5)
2. Communication Skills: includes effective development, interpretation and expression of ideas through written, oral and visual communication. (SLOs # 2, 3, 5)
3. Teamwork: includes the ability to work well with others,. (SLOs # 5)
4. Social Responsibility: includes intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities. (SLOs # 1, 2, 3, 4, 5)

Required Texts:

PHOTOGRAPHY: The Concise Guide, by Bruce Warren.

ISBN-10: 1401887457

& *The Photographic Eye: Learning to See with a Camera* by Michael F. O'Brien & Norman Sibley ISBN-10: 0871922835

Methods and Criteria for Evaluation:

1. You will be expected to a total of 8 photography assignments. All photo assignments should be shot with a 35 mm Single Lens Reflex (SLR) camera with manual functions (focus, aperture, and shutter).

Photography Assignments:**Project 1: Rayographs**

Cameraless images- in class project. Learning about the effects of light.

Project 2: Portrait

Photograph person that is important to you. Your photograph should be telling of your fondness or admiration for the person. See exercises and examples on pages 187,188, 192 of *The Photographic Eye*.

Focus: testing the shutter and aperture, loading Film

Project 3: Documentation

Record a historical event; choose an event that people thirty years from now would be interested in knowing about.

Focus: photograph images that may be used in newspaper or magazines (and later in history books)

Project 4: Social Reform (CCO1,2 4)

Shoot photographs that promote social reform.

Focus: change, progress, injustice, inequality, emotions; also focus on aperture and shutter speed.

Project 5: Performance

Photograph a dance/performance (Art)

Focus: Bracketing, movement, triumph, loss, emotions, and perspective, storytelling, and culture.

Project 6: The Advertisers Vision

1. Advertising a Product; would it sell better in color or B&W?

Focus: Selling a product, telling a story, black and white or color

Project 7: Night project (CCOs 1, 2 and 3)

Students will work in teams to produce effective images shot at night in exterior environments.

Project 8: Breaking the Rules_ break conventional rules of composition and technological use, and explore alternative processes and photographic procedures.

2. Midterm exam will include fill in the blank, matching, multiple choice and an essay question worth 20% of the grade. **(CCOs 1 and 2)**

3. The final exam, a photo series, should demonstrate your understanding for the material covered during the entire semester; it should be the best work turned in. The photo series needs to be accompanied by an artist statement/or journalistic story (typed) worth 20% of the final exam grade.

Final project- photo series with written component (CCOs 1 and 2)

Turn in a series of photographs with a common motif/theme; project may be conceptual. Your Final Photo Project should consist of at least 8 photographs and a typed “Artist Statement” of at least 500 words that expresses your creative and technical process, and demonstrates engagement in creative thinking, analysis, evaluation, synthesis of information, organization, and/or forming solutions.

This is a black & white photography course. Only one project may be shot in color, but not the final exam project.

Projects	= 25%
Midterm	= 30% October 12 th
Participation	= 10%
Final	= 35% December 12 th at 8am

ALL PROJECTS MUST BE TURNED IN ON THEIR DUE DATE. No late projects will be accepted without a Dr.’s excuse.

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

Attendance:

STUDENTS WITH THREE OR MORE UNEXECUSED ABSENCES WILL AUTOMATICALLY FAIL THE CLASS.

Materials:

At the beginning of the semester the instructor will use available lab fees and bulk order the chemicals needed for darkroom use. It is the responsibility of each student to purchase his or her own 8 by 10 photographic paper for B&W prints. This encourages students to try out different types of paper. You may purchase paper and other photographic supplies (including B&W film) at Denco (2 locations) in Laredo, TX. <http://www.dencophoto.com/>

Students are also encouraged to purchase a used 35mm SLR photographic camera

(E-bay). This cost as low as \$60-\$100 - about the cost of a textbook.

Equipment Checkout:

All cameras, tripods and other photo accessories may be checked-out by student from the Department of Psychology and Communication for no more than two consecutive days (or over the weekend if picked up on a Friday). Failure to return equipment on due date will result in forfeiture of checkout privileges.

All equipment must be returned to the Department of Psychology and Communication before the final exam is taken. Failure to return equipment on this date will result in a failing grade!

Schedule:

Week 1	Lecture	Readings	Lab	Important Days
Monday Aug. 27 th	An introduction to the course, syllabus, checkout and other requirements.			
Wednesday Aug. 29 st	Tools The camera body, shutter, aperture, lenses, film stock, point of departure (f16 at 1/125)			
Week 2				
Monday Sept. 3 rd	The Darkroom-an overview; demonstration of processing and developing negative and printing.		Yes	
Wednesday Sept. 5 th	ASSIGNMENT 1: Rayographs- in class project. Learning about the effects of light.		Yes	
Week 3				
Monday Sept. 10 th	Rayographs		Yes	
Wednesday Sept. 12 th	Critique-Project 1 Due!			Project 1 Due!
Week 4				
Monday Sept. 17 th	Develop and print portrait (Assignment 2)		Yes	
Wednesday Sept. 19 th	Critique-Project 2 Due!			Project 2 Due!
Week 5				
Monday Sept. 24 th	From Blurs to Big Business The beginning of photographs, photographic careers, Also more Depth of Field, The Sunny 16 Exposure Rule, What is Composition?.		Yes	

	Developing a Critical Eye Snapshots vs. Photographs, Structure, Balance, Dynamics			
Thursday Sept. 26 th	Critique-Project 3 Due!		Yes	Project 3 Due!
Week 6				
Monday Oct. 1 st	Early Photographers: 1. Joseph Nicephore Niepce (1765-1833) 2. Daguerre (1787-1833) 3. Julia Margaret Cameron (1815-1879) 4. Edweard Muybridge (1830-1904) 5. Nadar		Yes	
Wednesday Oct. 3 rd	Light and Motion, Perspective More controlling exposure, information and mood, using a light meter, other functions of light, depth of field. Also, lighting tools, daylight, nighttime, shadows, soft light vs. hard light Also: Line, Texture, and shape Documentation, and Photojournalism Photographers:: 1. Mathew Brady 2. James Van Der Zee 3. Sebastio Salgado 4. Jacob Riis (1849-1914) 5. Lewis Hine (1874-1940) 6. Dorthea Lange (1895- 1965) 7. Margaret Bourke White (1904-1971) 8. Eugene Smith (1918- 1978)			
Week 7				
Monday Oct. 8 th	LAB		Yes	
Wednesday Oct. 10 th	Critique- Social ReformProject 4 due!			Project 4 Due!
Week 8				
Monday October 15 ^h	Photographers: 6. Alfred Stieglitz (1846-1946)			

	Edward Stiechen (1879-1973) 1. Alfred Stieglitz(1846-1946) 2. Edward Stiechen(1879-1973) 3. Ansel Adams (1902-1984) 4. Imogen Cunningham (1883-1976) 5. Edward Weston (1886-1958) 6. Paul Strand (1890-1976) 7. Tina Modotti (1896-1942)			
Wednesday October 17 ^h	Screening: Alfred Stieglitz- <i>The Eloquent Eye</i>			
Week 9				
Monday October 22 nd	Darkroom: Performance		Yes	
Wednesday October 24 th	Critique-Project 5 Due! Perfomance			Project 5 Due!
Week 10				
Monday Oct. 29 st	Review for Midterm Exam		Yes	
Wednesday Oct. 31 st	Midterm Exam			Midterm Exam!
Week 11				
Monday Nov. 5 th	An intro to Color Photography; Color Reversal vs. Tungsten Film, more processing and development, film labs, now vs. then, the future of photography, and Kodak.com		Yes	
Wednesday Nov.7 th	Things, Places, People Photographers: 1. 5. Alexander Rodenchenko (1891-1956) 2, Richard Avedon (1923- 3. Robert Mapplethorpe Shooting for Advertising		Yes	
Friday Nov. 11				Last day to drop
Week 12				
Monday Nov.12 th	LAB- Shoot Day Also, Faculty Evaluations!		Yes	Faculty Evaluations Due!
Wednesday Nov.14 th	Critique-Project 6 Due! Advertising! Color- Digital or Color Film			Project 6 Due!

Week 13				
Monday Nov.19 th	Breaking the Rules Photographers: 1. Man Ray (1890-1976) 2. Diane Arbus (1923-1971) 3. Manuel Alvarez Bravo (1902-) 4. Weegee (1899-1968) 5. Alexander Rodenchenko (1891-1956) - 7. Cindy Sherman (1954-		Yes	
Wednesday Nov. 21 st				Holiday
Week 14				
Monday Nov. 26 th	LAB-Breaking Rules and Night Project!		Yes	
Wednesday Nov.28 th	Critique- Breaking the Rules and Night project			Crititque- Project 7 &8 Due!
Week 15				
Monday Dec. 3 rd	LAB! Last Class Day		Yes	LAB for Final Exam Last Class Day
Week 16				
Monday Dec.12 th @ 8 am	Comprehensive final exam			Final Exam

Disclaimer: instructor if deemed necessary may change any part of this syllabus

Policies of the College of Arts and Sciences (Required on all COAS Syllabi)

Classroom Behavior

The College of Arts and Sciences encourages classroom discussion and academic debate as an essential intellectual activity. It is essential that students learn to express and defend their beliefs, but it is also essential that they learn to listen and respond respectfully to others whose beliefs they may not share. The College will always tolerate diverse, unorthodox, and unpopular points of view, but it will not tolerate condescending or insulting remarks. When students verbally abuse or ridicule and intimidate others whose views they do not agree with, they subvert the free exchange of ideas that should characterize a university classroom. If their actions are deemed by the professor to be disruptive, they will be subject to appropriate disciplinary action, which may include being involuntarily withdrawn from the class.

Plagiarism and Cheating

Plagiarism is the presentation of someone else's work as your own. **1)** When you borrow someone else's facts, ideas, or opinions and put them entirely in your own words, you must acknowledge that these thoughts are not your own by immediately citing the source in your paper. Failure to do this is plagiarism. **2)** When you also borrow someone else's words (short phrases, clauses, or sentences), you must enclose the copied words in quotation marks as well as citing the source. Failure to do this is plagiarism. **3)** When you present someone else's paper or exam (stolen, borrowed, or bought) as your own, you have committed a clearly intentional form of intellectual theft and have put your academic future in jeopardy. This is the worst form of plagiarism.

Here is another explanation from the 2010, sixth edition of the *Manual of The American Psychological Association* (APA):

Plagiarism: Researchers do not claim the words and ideas of another as their own; they give credit where credit is due. Quotations marks should be used to indicate the exact words of another. *Each time* you paraphrase another author (i.e., summarize a passage or rearrange the order of a sentence and change some of the words), you need to credit the source in the text.

The key element of this principle is that authors do not present the work of another as if it were their own words. This can extend to ideas as well as written words. If authors model a study after one done by someone else, the originating author should be given credit. If the rationale for a study was suggested in the Discussion section of someone else's article, the person should be given credit. Given the free exchange of ideas, which is very important for the health of intellectual discourse, authors may not know where an idea for a study originated. If authors do know, however, they should acknowledge the source; this includes personal communications. (pp. 15-16)

Consult the Writing Center or a recommended guide to documentation and research such as the *Manual of the APA* or the *MLA Handbook for Writers of Research Papers* for guidance on proper documentation. If you still have doubts concerning proper documentation, seek advice from your instructor prior to submitting a final draft.

Use of Work in Two or More Courses: You may not submit work completed in one course for a grade in a second course unless you receive explicit permission to do so by the instructor of the second course.

Penalties for Plagiarism: Should a faculty member discover that a student has committed plagiarism, the student should receive a grade of 'F' in that course and the matter will be referred to the Honor Council for possible disciplinary action. The faculty member, however, may elect to give freshmen and sophomore students a "zero" for the assignment and to allow them to revise the assignment up to a grade of "F" (50%) if they believe that the student plagiarized out of ignorance or carelessness and not out of an attempt to deceive in order to earn an unmerited grade. This option should not be available to juniors, seniors, or graduate students, who cannot reasonably claim ignorance of documentation rules as an excuse.

Caution: Be very careful what you upload to Turnitin or send to your professor for evaluation. Whatever you upload for evaluation will be considered your final, approved draft. If it is plagiarized, you will be held responsible. The excuse that "it was only a draft" will not be accepted.

Caution: Also, do not share your electronic files with others. If you do, you are responsible for the possible consequences. If another student takes your file of a paper and changes the name to his or her name and submits it and you also submit the paper, we will hold both of you responsible for plagiarism. It is impossible for us to know with certainty who wrote the paper and who stole it. And, of course, we cannot know if there was collusion between you and the other student in the matter.

Penalties for Cheating: Should a faculty member discover a student cheating on an exam or quiz or other class project, the student should receive a "zero" for the assignment and not be allowed to make the assignment up. The incident should be reported to the chair of the department and to the Honor Council. If the cheating is extensive, however, or if the assignment constitutes a major grade for the course (e.g., a final exam), or if the student has cheated in the past, the student should receive an "F" in the course, and the matter should be referred to the Honor Council. Under no circumstances should a student who deserves an "F" in the course be allowed to withdraw from the course with a "W."

Student Right of Appeal: Faculty will notify students immediately via the student's TAMIU e-mail account that they have submitted plagiarized work. Students have the right to appeal a faculty member's charge of academic dishonesty by notifying the TAMIU Honor Council of their intent to appeal as long as the notification of appeal comes within 5 business days of the faculty member's e-mail message to the student. The *Student Handbook* provides details

UConnect, TAMIU E-Mail, and Dusty Alert

Personal Announcements sent to students through TAMIU's UConnect Portal and TAMIU E-mail are the official means of communicating course and university business with students and faculty – not the U.S. Mail and not other e-mail addresses. Students and faculty must check UConnect and their TAMIU e-mail accounts regularly, if not daily. Not having seen an important TAMIU e-mail or UConnect message from a faculty member, chair, or dean is not accepted as an excuse for failure to take important action. Students, faculty, and staff are encouraged to sign-up for *Dusty Alert* (see www.tamtu.edu). *Dusty Alert* is an instant cell phone text-messaging system allowing the university to communicate immediately with you if there is an on-campus emergency, something of immediate danger to you, or a campus closing.

Copyright Restrictions

The Copyright Act of 1976 grants to copyright owners the exclusive right to reproduce their works and distribute copies of their work. Works that receive copyright protection include published works such as a textbook. Copying a textbook without permission from the owner of the copyright may constitute copyright infringement. Civil and criminal penalties may be assessed for copyright infringement. Civil penalties include damages up to

\$100,000; criminal penalties include a fine up to \$250,000 and imprisonment.

Students with Disabilities

Texas A&M International University seeks to provide reasonable accommodations for all qualified persons with disabilities. This University will adhere to all applicable federal, state, and local laws, regulations and guidelines with respect to providing reasonable accommodations as required to afford equal education opportunity. It is the student's responsibility to register with the Director of Student Counseling and to contact the faculty member in a timely fashion to arrange for suitable accommodations.

Incompletes

Students who are unable to complete a course should withdraw from the course before the final date for withdrawal and receive a "W." To qualify for an "incomplete" and thus have the opportunity to complete the course at a later date, a student must meet the following criteria:

1. The student must have completed 90% of the course work assigned before the final date for withdrawing from a course with a "W", and the student must be passing the course;
2. The student cannot complete the course because an accident, an illness, or a traumatic personal or family event occurred after the final date for withdrawal from a course;
3. The student must sign an "Incomplete Grade Contract" and secure signatures of approval from the professor and the college dean.
4. The student must agree to complete the missing course work before the end of the next long semester; failure to meet this deadline will cause the "I" to automatically be converted to a "F"; extensions to this deadline may be granted by the dean of the college.

This is the general policy regarding the circumstances under which an "incomplete" may be granted, but under exceptional circumstances, a student may receive an incomplete who does not meet all of the criteria above if the faculty member, department chair, and dean recommend it.

Student Responsibility for Dropping a Course

It is the responsibility of the STUDENT to drop the course before the final date for withdrawal from a course. Faculty members, in fact, may not drop a student from a course without getting the approval of their department chair and dean.

Independent Study Course

Independent Study (IS) courses are offered only under exceptional circumstances. Required courses intended to build academic skills may not be taken as IS (e.g., clinical supervision and internships). No student will take more than one IS course per semester. Moreover, IS courses are limited to seniors and graduate students. Summer IS course must continue through both summer sessions.

Grade Changes & Appeals

Faculty are authorized to change final grades only when they have committed a computational error or an error in recording a grade, and they must receive the approval of their department chairs and the dean to change the grade. As part of that approval, they must attach a detailed explanation of the reason for the mistake. Only in rare cases would another reason be entertained as legitimate for a grade change. A student who is unhappy with his or her grade on an assignment must discuss the situation with the faculty member teaching the course. If students believe that they have been graded unfairly, they have the right to appeal the grade using a grade appeal process in the *Student Handbook* and the *Faculty Handbook*.

Final Examination

Final Examination must be comprehensive and must contain a written component. The written component should comprise at least 20% of the final exam grade. Exceptions to this policy must receive the approval of the department chair and the dean at the beginning of the semester.