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OFFICE HOURS: MW – 9-12, TuThFr – 9-11, Other times as arranged.

FYE DESCRIPTION: **PICTURING [A SENSE OF] PLACE**

What do Roger Maris, Josh Duhamel, Louis L'Amour, Wiz Khalifa, and you all have in common? You're all part of the exclusive club of people who have lived in North Dakota! From the Bakken to the west, to the Red River valley in the east, and all of the towns and open prairies in between, living in ND is a unique experience shared by only .2% of the U.S. population. In this learning community, we will connect the art and personal expression of photography with the spatial perspective of geography, and then travel beyond the walls of the classroom in order to examine our familiar surroundings and craft our own stories of the places, landscapes, experiences, and regions of North Dakota.

ART: 280

COURSE DESCRIPTION: Introduction to basic photography. The history of photography, camera knowledge and usage will be coupled with basic darkroom developing and printing techniques providing an expressive avenue for students to explore creativity through design and composition. The student will cultivate their ability to make critical judgments and develop their personal expression through photography as contemporary art.
- 3 credits / 6 studio hours per week

OBJECTIVES & OUTCOMES: In this introductory course to photography, the beginning student will:

- understand the film speed indexes, aperture, and shutter speeds.
- understand the relationship between aperture and depth of field.
- process black and white film, print contact prints, produce 8x10 prints.
- learn and use basic design concepts for composition.
- produce organized portfolios with a photographic concept.
- begin self-critique and discussion of their work.
- become familiar with the history of cameras and photography.
- become familiar with contemporary photography.
- investigate camera operation and photographic techniques, as well as develop personal expression, while establishing the basis to continue the artistic experience beyond the class. That is, technique plus personal expression, or making art – the how, the why.

CLASS TEXT: *Photography*, Barbara London (9th, 10th or 11th, Ed.) *9th or 10th is preferred.

BUILDING HOURS: Monday through Friday 7AM-10PM, Saturday 9AM-6PM
Card swipe access. If you are working late and are nervous about walking to your residence or car by yourself, call #4357 (from a campus phone) or 858-HELP (4357) (from a cell phone) for an escort.

- SPECIAL FEES:** Upon registration \$75.00 covers sundry art department resources and materials for student use.
- SUPPLIES:**
- See other sheet for exact items
 - Camera – 35mm single lens reflex (SLR), with adjustable focus, manual override
 - RC Photo Paper
 - Black and white film
 - Negative holders
 - Light Safe Bags
 - 2-3 pocket folders
 - A 3-hole binder
 - Tripod
 - Gray-card
- ONLINE RESOURCES** www.keh.com www.bhphotovideo.com www.adorama.com
- GRADING:**
- 100-90% = **A**
 89-80% = **B**
 79-70% = **C**
 69-60% = **D**
 59% and below garners and **F**
- For clarification on common guidelines concerning letter grades in studio art classes see latter page titled *General Observations on the Letter Grading System*.
- ATTENDANCE:**
- Students must attend all classes*
Work Days are not optional, you will come to class ready to work on your prints.
 Students must be on time (On the 4th absence you will drop 1 letter grade)
 Students must complete all work
 Students must present work on time
 Students must actively participate in class
- *There are exceptions; however they are rare. If there are 4 missed classes during a semester (excused or unexcused) the student will be dropped one letter grade, and continue to drop one letter grade for every 2 missed classes thereafter.
- LATE WORK:**
- Late portfolios will be deducted one letter grade and will be due at the following class period. You must present your work in a critique to the class when you turn it in. Failure to do so will substantially impact your grade. It is your responsibility to make sure the late critiques happen. Each week late, the grade for the portfolio will decrease 1 letter grade from the grade earned. This means I will grade the portfolio as normal and deduct a letter grade for each week. For example: If you turn in a “B” level portfolio 2 weeks late, you will ultimately receive a “D”.
- STATEMENT OF ACADEMIC INTEGRITY:**
- In the creation of works of art, originality is one of the most important factors taken into consideration. Without originality, an artist cannot expect to be taken seriously by the art world. You cannot participate in exhibitions or competitions and your work will be considered unprofessional. It is expected that all artwork created in the academic setting be original. Unless an assignment given stipulates that another piece of art is to be studied or a student has obtained prior permission to copy a particular work of art with a specific educational goal accomplished, copying art in the classroom is considered plagiarism and will be

treated as such. Under no condition can any other piece of art be appropriated. Images should not be copied unless an assignment stipulates that specifically.

A first offense for plagiarism will result in the student receiving a failing grade for the project. A second offense will result in automatic failure of the course.

DEPARTMENT POLICIES

DISABILITY POLICY:

In coordination with the Disability Support Services, reasonable accommodations will be provided for qualified students with disabilities (LD, Orthopedic, Hearing, Visual, Speech, Psychological, ADD/ADHD, Health Related and other). Please meet with the instructor during the first week of class to make arrangements. Accommodations and alternative format print materials (large print, audio, disk or Braille) are available through Disability Support Service, located on campus in the basement of Lura Manor, or by calling 701.858.3371 or email: evelyn.kimpel@minotstateu.edu .

FYE DROP POLICY:

This course is part of a FYE cohort of three interrelated courses. These courses are linked and must be taken together. If you should decide to drop one of these courses, you will have to drop them all. To do so, you will need to obtain a permission slip from your INT 110 instructor and will be required to meet with your instructors prior. Dropping these three courses could have significant impact on your student record and financial aid. It is recommended that prior to dropping, you consult with the financial aid office.

CELL PHONE POLICY:

First and foremost, they should be turned off and out of sight during your time in the classroom. If they indeed must be on (family emergency, sick child, etc) please place them on vibrate mode. If you need to answer your phone during class, then get up and leave the room with the least amount of disruption possible. Do not text message during class.

MUSIC DEVICE POLICY:

The use of iPods or other personal music listening devices during class lectures is no permitted. Listening to music does not allow you to participate in discussions. However, when you are printing on your own, you are free to listen to your devices provided it does not interfere with others doing their work.

LOSS POLICY:

The Minot State University Art Department is not responsible for any projects, supplies and materials left by students after semester's end. Remaining items may be discarded, used as fund raising materials, retained as educational examples or become part of the permanent student art collection.

SAFETY CONCERNS, SPECIAL NEEDS:

Photography chemicals may be a hazard to someone with chemical sensitivities. See the instructor if you have special needs.

EMAIL POLICY:

From time to time, I may need to email you concerning the class, assignments, etc. I will use the email listed in Campus Connection. You will be responsible to any class directives sent through Campus Connections, therefore it is your responsibility to check and maintain the emails listed in Campus Connection.

JOURNAL REQUIREMENTS:

Each student working for an A in an art class is required to complete a reading journal, as assigned by the professor during the semester. If you do not complete the reading journal, you will not receive an A. After reading the assigned material, type your reactions to the information you have read. Do not outline or restate what you have read to fulfill the reading journal requirements. ***The purpose of the journal is to demonstrate understanding, not to reproduce the content of your textbook.*** You may add readings from

periodicals and other books on the subject for an improved grade. Follow a format similar to this, or devise one to suit yourself. You may not necessarily answer these specific questions or even use the question/answer format. You might consider the following thoughts to get started:

- Personally, what are the implications of what I have read? What does it mean for me? In a paragraph of 30 words or more, explain your answer. Offer support from the text.

- Choose one artwork from the chapter's text and write about it. Did the artist follow the principles of color theory? If not, is the art still successful? What would you have changed? How does the form match the content?

- Choose one technique or art concept from the text and write about it. How could you integrate the ideas presented into your own work?

- What are the implications of what you are reading for your own work?

- What did you think of the general way the material was presented? Is the text easy to follow in format? Are the concepts present in a logical order? Explain, do not just give one word answers.

- Look up relevant terms in the glossary. Are the concepts presented concisely? Is it easy to understand?

- Sketch and give the title and artist of your favorite piece from the text. Why do you like this particular piece?

- Choose one art concept that you like, one that you do not like and one that you do not understand. Describe each one. Why do you like or dislike each? What do you not understand?

GENERAL OBSERVATIONS ON THE LETTER GRADING SYSTEM:

In general, students who receive an A, B, C, D, or F grade will fit into the following profiles.

A Grade

Those students who attend class regularly and fulfill all the requirements of the course demonstrating exceptional effort and use the framework of the course as a vehicle for outstanding achievement in a way that transcends the assignments. This includes their exceptional ability to grasp concepts, techniques and materials presented in the course in a way that exceeds mere competency and produces work that demonstrates creative/imaginative use of the material presented in class. Often this student will do much more work than is specifically required or does the required assignments with a distinctive and original approach which indicates; 1) mastery of techniques presented, 2) sound design skills creatively applied and 3) professional attitudes toward their work, including proper presentation.

B Grade

Those students who attend class regularly, do all the work in a satisfactory manner, and show the ability to use concepts, techniques and materials in a fashion that goes beyond mere competency and creates a body of quality personal and creative work based upon the course material. Sometimes this student will do more than is required and demonstrates some originality in solving design problems and managing the techniques creatively. Professionalism is demonstrated by good attendance and through work presented with reasonable skill. Students who show impressive and significant growth over the semester will often receive a B grade.

C Grade

Does no more and no less than is necessary to meet the requirements of the course. Work is adequate without being exceptional, gives little evidence that the ideas and

techniques presented in the course were used in an imaginative or creative fashion. Has not adopted a professional attitude toward the work and attendance was only adequate and presentation lacked quality craftsmanship.

- D Grade Does not meet even the minimum course requirements or does not finish work. Frequently misses class and/or is often late, and has been absent at critiques. Class behavior is unsatisfactory and demonstrates the lack of desire to learn. Work completed or attempted gives little evidence of attention to details in technique or ideation and is poorly presented at critiques.
- F Grade Similar grade to a D grade except the degree or any one or all of the listed factors make the student's ability to fulfill the requirements of the course impossible. Student does not come to meeting the course requirements. Attendance is poor and has missed several critiques. Fails to develop professional attitude to learning and their work in regards to quality and quantity produced.

WRITING/PAPER CONCERNS 3 pages means three **full** pages of writing...not 3 pieces of paper with a sentence stringing onto the last page. Consider this an exercise in academic writing...no texting abbreviations etc.. Use your spell check! Read it aloud before you turn it in!
1 inch margins, Arial or New Times Roman fonts, size 11.
Use Chicago style (see Kate Turabian's Manual for Writers). See also www.ryanstander.com > teaching > Art 280 > style guide

COURSE SCHEDULE:

** SCHEDULE SUBJECT TO CHANGE*

- Week 1 – 8.26/28 T - Introduction to course, What Is Photography?
Assignment: Order Materials
Th - Darkroom overview, test strips, grey scale, Pinhole Cameras
Assignment: Portfolio I
- Week 2 – 9.2/4 T – Work Day
Th – Work Day
Assignment: Google search for your film manual: print it out and read it.
Read Chapters 1,2,3
Photo History Presentations Handout
- Week 3 – 9.9/11 T – Critique Portfolio I, Intro to Camera: Aperture/Shutter/Film Speed etc,
Due: Portfolio I
Assignment: Read Chapter 4
Portfolio II
Th – Process films, make contact sheets
Photogram & Sabattier Demonstration.
- Week 4 – 9.16/18 T – Printing Demonstration
Assignment: Read Chapters 5 & 6
Th – Work Day
Assignment: Read Chapter 17
- Week 5 – 9.23/25 T – Critique Portfolio II, Composition Lecture
Due: Portfolio II
Assignment: Portfolio III
Read Chapter 18
Th – Darkroom = Filters, Burning and Dodging Demo
- Week 6 – 9.30/10.2 T – Watch: History of Photo, The Impassioned Eye (Henri Cartier Bresson)

Assignment: HCB Tracings & Comments

Th – Field Trip

Week 7 – 10.7/9

T – Test Review, Work Day

Th – **TEST** over Camera Functions/Readings/Class Presentations etc.

Week 8 – 10.14/16

T – Critique Portfolio III

Due: Portfolio III, HCB Tracings and Comments

Assignment: Portfolio IV

Th – Lecture: Landscape and Culture Photography

View: In Robert Frank's Footsteps

Week 9 – 10.21/23

T – Sally Mann Film & Discussion

Assignment: Sally Mann Reflection Questions

Th – TBA

Due: Sally Mann Reflection Questions

Week 10 – 10.28/30

T – Photo History Presentations I

Due: Photo History Presentation I

Th – TBA

Week 11 – 11.4/6

T – Critique of Portfolio IV

Due: Portfolio IV

Assignment: Portfolio V

Th – Watch: Manufactured Landscapes

Week 12 – 10.11/13

T – Work Day

Th – Critique Portfolio V, Lecture: Portraits / Self Portraits

Due: Portfolio V

Assignment: Portfolio VI

Week 13 – 11.18/20

T – Lighting Studio Demo

Th – TBA

Week 14 – 11.25/27

T – Work Day

Th – Thanksgiving – No Class

Week 15 – 12.2-4

T – Photo History Presentations II

Due: Photo History Presentations II

Th – Work Day

Week 16 – 12.9/11

T – Work Day

Th – Work Day

Week 17 – 12.15-19

Final Critique (time TBD)

PROJECT SUMMARY:

Portfolio I – Pinhole Camera,	(100 pts.)	Due Tuesday, 9.9	_____
Portfolio II – Experiments (2 Rolls),	(100 pts.)	Due Tuesday, 9.23	_____
Test	(100 pts.)	Due Thursday, 10.9	_____
HCB Tracings & Compositions,	(25 pts.)	Due Thursday, 10.14	_____
Portfolio III – Visual Elements (3 Rolls),	(100 pts.)	Due Thursday, 10.14	_____
Sally Mann Reflections	(25 pts.)	Due Thursday, 10.23	_____
Photo History Presentation I, 1915-1975:	(25 pts.)	Due Tuesday, 10.28	_____
Portfolio IV – Landscape (2 Rolls),	(100 pts.)	Due Tuesday, 11.4	_____
Portfolio V – Night & Movement (2 rolls),	(100 pts.)	Due Thursday, 11.18	_____
Photo History Presentation II, Contemporary	(25 pts.)	Due Tuesday, 12.2	_____
Portfolio VI – Portraits/Self-Portraits (2 Rolls)	(100 pts.)	Due Finals Week	_____

EXTRA CREDIT OPTIONS:

Extra credit opportunities are unique experiments that time does not allow in the course design. They are ways to push learning beyond the normal structure of the course and not simply make up for poor performance on other projects.

(All extra credit must be turned in by Thursday, Dec. 4.)

Photogram Portfolio	(10 pts.)	_____
Solarization/Sabbattier Experiments	(10 pts.)	_____
Chemigrams	(10 pts.)	_____
Photomontage	(15 pts.)	_____
DIY Lens Filters	(25 pts.)	_____
Historical Appropriation Portfolio	(25 pts.)	_____
Human Body Portfolio	(25 pts.)	_____
Medium Format Portfolio	(25 pts.)	_____

GRADE PROFILE EXPLANATION

Process

Journal: - Reaction to reading that demonstrates critical thinking
- Included/completed print room records, portfolio inventory when required.

Contact Print: -An appropriate exposed print
-All negatives are visible

Negative Development: -Appropriate number of film rolls developed
- consecutively numbered negatives
- no chemical or water marks
- negatives in holder right side up facing forward

Print Development - Proper exposure
- In focus
- Full range of value
- No chemical marks or dust
- No dents / bent corners
- Image is evenly framed by border

Final Solution Creativity/Concept - Is it an original idea?
- Is it appropriate for the assignment?
- Does it convey a clear concept?
- Does it provoke thought?

Critique Presentation - Engaging
- Prepared
- Correct use of terminology
- Able to justify design decisions
- Participation in others critiques

Misc. Effort/Rigor - Does project reflect best effort?
- Was it pursued with rigor?

Timeliness - Was it turned in on time?
(1 class period late = 5pt deduction, each week thereafter 10 pts/week)

ART 280: PHOTOGRAPHY 1

Name: _____
Portfolio: _____

Process (55 Points)
Journal/Inventory (10) _____
Contact Print (5) _____
Negative Development (10) _____
Print Development (30) _____

Final Solution (45 Points)
Creativity/Concept (25): _____
Critique Presentation (20) _____

Misc.
Effort/Rigor (10) _____
Timeliness (-10) _____

Total Points/Percentage: _____

Strengths:

Weaknesses:

Comments:

REQUIRED:

- 1 Ilford Multigrade IV RC Deluxe MGD.44M Black & White Variable Contrast Paper (8 x 10", Pearl, 100 Sheets) B&H # ILMG481100P ■ Mfr # 1771318**
- 1 Print File 35mm Archival Storage Pages for Negatives, (25 Pack) B&H # PR357525 ■
Mfr # 010-0100**
- 15-18 Kodak TX 135-36 Tri-X Pan Black & White Print Film (ISO-400) B&H # KOTX36 ■
Mfr # 8667073**

OPTIONAL:

- General Brand - Medium Rubber Blower Brush B&H# GBBBM Mfr# NP10092**
- DGK Color Tools DGK R-27 3 Digital Grey Card Card Set (Set of 3) B&H # DGKR27 ■
Mfr # DGKR27**

10 Rules for Students and Teachers
John Cage

Rule 1: Find a place you trust, and then, try trusting it for a while.

General Rules as a Student

Rule 2: Pull everything out of your teacher.
Pull everything out of your fellow students.

General Rules as a Teacher

Rule 3: Pull everything out of your students.

Rule 4: Consider everything an experiment.

Rule 5: Be self disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self-disciplined is to follow in a better way.

Rule 6: Follow the leader. Nothing is a mistake. There is no win and no fail. There is only make.

Rule 7: The only rule is work. If you work it will lead to something. It is the people who do all the work all the time who eventually catch onto things. You can fool the fans—but not the players.

Rule 8: Do not try to create and analyze at the same time. They are different processes.

Rule 9: Be happy whenever you can manage it. Enjoy yourself. It is lighter than you think.

Rule 10: We are breaking all the rules, even our own rules and how do we do that? By leaving plenty of room for "x" qualities.

Helpful Hints:

Always be around.

Come or go to everything.

Always go to classes.

Read everything you can get your hands on.

Look at movies carefully and often.

Save everything. It may come in handy later.