This course focuses on the fundamental aesthetics and techniques of black and white photography, concentrating on manual camera operation, image capture techniques, and film processing and photographic printing practice. This course equips students with the technical, intellectual, conceptual, and creative skills that are essential to making a photographic image as part of a fine arts curriculum.

Further, this monochromatic course will introduce students to both the darkroom and the digital photography lab spaces. Students will work with 35mm SLR film cameras to create monochromatic photographs while learning standard camera controls and developing traditional darkroom printing techniques. Students will move into a hybrid work environment and learn to scan 35mm film for the purpose of digital output and archiving. Additionally, students will explore the capabilities of contemporary digital capture devices, from DSLRs to smartphones, to create photographic images.

Assignments in this course examine historical and contemporary photographic practices, and address both technical and aesthetic concerns through classroom demonstrations, short readings, discussions, and group critiques. The course provides students a sound knowledge of the history of photography as an art form through a series of lectures, demos, and assignments. Further, this course enhances the understanding of the aesthetics of photography (emphasizing the elements and principles of design) and encourages growth as a conceptual image-maker.

Pre-Requisites:
Students must have successfully completed ART 101, ART 106, and ART 108; or Film 116 and Film 117 to be enrolled in this course. If students do not meet all of the pre-requisites, please meet with the instructor at the end of the first class meeting to discuss enrollment in this course. ART 107 students - no pre-requisites are required.

Course Structure:
Class sessions will be devoted to lectures, discussions, critiques, technical demonstrations, lab days, and field trips. Students will receive feedback on their work in the form of group critiques, as well as written evaluations of each assignment and individual meetings with the instructor if the instructor deems it necessary. Students are expected to actively participate in all aspects of the class, including online activity and reading assignments.

Critique is the primary component of the course and will take place regularly throughout the semester. At each critique students will be responsible for having a pre-determined number of new prints/works ready for review. The amount of required work will be determined by assignment. This 3-credit course meets for 5 hours per week during the semester. Students are expected to devote an additional 6 hours per week outside of class to studying and working on assignments in order to achieve the learning goals of this course.
Course Objectives:
This course focuses on four areas of study:
1) basic camera and analog / digital techniques
2) historical development of photography
3) artistic criticism and evaluation of the image
4) aesthetic/social relevance of the photograph

Course Content:
This course will provide instruction and guidance on the production of high quality black & white analog and digital photographic prints that express a conceptual and aesthetic vision with strong technical proficiency. Further, discussions that reference historic and contemporary topics and practitioners within the photographic medium will help students expand upon the ideas that drive their work. The course will emphasize concept and technical development through the incorporation of the following components:
- assigned photographic projects
- regular reading assignments and accompanying quizzes on Canvas
- technical demonstrations of black & white darkroom and digital photographic processes
- lectures, slide presentations, film viewings, gallery visits, and group discussions
- research of historic and contemporary photographers relevant to individual student interests
- demonstrations of traditional display and presentation techniques for photographic prints
- individual and group critiques of in-progress and finished works

Students will be evaluated through a combination of assignments, tests, research, and participation. This course approaches photography as fine art and as such the assignments presented in this course are designed to not only develop the technical aspects of photography, but to also stress the role of the medium as a method for conceptual/emotional expression and communication.

Estimated Time Commitment:
Time in class: 5 hours per week x 15 weeks = 75 hours
Time outside of class: approx. 7 hrs./week x 15 weeks = approx. 105 hours
Total time estimate: approx. 180 hours (approx. 12 hours/week)

Please note that this is an estimation of time investment. Students are evaluated on performance. To successfully complete the assigned coursework and meet the course objectives, student time investment may be more.

Students are expected to complete all image capture, online quizzes, assigned readings and their related discussions outside of class time. Lab Days are provided to allow students the opportunity to make prints in a facilitated manner with instructor assistance. Processing film should take place outside of class time.

Course Competencies:
- Students will demonstrate basic manual photographic capture controls with an SLR camera, including shutter speed, aperture, ISO, focusing, light metering, bracketing, equivalent exposure, depth of field, point of view, and framing.
- Students will understand how light affects photographic film & digital sensors and will use this knowledge to see and capture reflected light for the creation of their monochromatic photographs.
- Students will apply aesthetic choices and refined craftsmanship to create detailed photographic prints that exhibit rich blacks, vivid highlights, and a full range of gray tones, both a digital environment and in the darkroom.
- Students will gain a basic understanding of the history of photography that also includes current photographic practices and artists within contemporary fine art.
- Students will develop and execute a series of conceptually motivated photographic images using traditional black & white and digital photographic tools, including final archival presentation.
- Students will discuss their own and others’ projects in a critical and productive manner and will develop a vocabulary to describe the works within a fine art context.
GER (General Education Requirements) for ART 107:

GER Assignment/Assessment: See GER Rubric for Relation of Learning Outcomes to UW System Shared Learning Goals (SLG) and Arts Criteria

This course addresses UW System Shared Learning Goals (SLG):
1. Knowledge of Human Cultures and the Natural World including breadth of knowledge and the ability to think beyond one’s discipline, major, or area of concentration. This knowledge can be gained through the study of the arts, humanities, languages, sciences, and social studies.
2. Effective Communication Skills including listening, speaking, reading, writing, and information literacy.
3. Individual, Social, and Environmental Responsibility including civic knowledge and engagement (both local and global), ethical reasoning, and action.

This course addresses Arts Divisional Criteria Definition: A branch of learning focusing on the conscious use of skill and creative imagination in the production of artistic objects or performances that stress values that stand outside conventional ideas of utility.

Arts Divisional Criteria:
1. Students will demonstrate comprehension of historical, philosophical, theoretical or aesthetic perspectives commonly used in the understanding of a specific art.
2. Students will apply knowledge of artistic principles, conventions, methods, and practices through the creation or production of works of art.
3. Students will demonstrate an ability to compare and contrast the expressive and formal features of different artistic media and/or cultural traditions.

Introduction to Photography satisfies the GER Arts Divisional Criteria by:
1. Analyzing photographs and photography’s historical and social context as well as the theoretical significance of a variety of related and integrated artistic expressions. (Criterion 1)
2. Creating directed skill-building and independently-driven works, as well as building a series of related images and photography portfolio. (Criterion 2)
3. Discussing their own and others’ work through critiques and statements to identify technical developments, practices, genres and trends in photography. (Criterion 3)

These criteria are met through class lectures, individual projects, required readings, online interactive discussions, written research, and critiques.

GER Assignment/Assessment:
Please see the GER Arts project and assessment rubric at the end of this document.

Grading Breakdown:
4 Assignments: 40%
5 Exercises: 20%
Reading Quizzes: 10%
Reading Responses: 10%
Participation: 10%
Attendance: 10 %
Grading Policies:

Criteria for Assignment and Exercise Evaluation:
- Strength and complexity of your concepts
- Level of energy and initiative devoted to your work
- Technical quality of your work and use of traditional or digital black and white photographic processes
- Evolution and development of your work with regards to photography as a tool for visual expression
- Understanding of the history and issues related to photography
- Acquisition of critical and artistic vocabulary
- Evidence of effort and risk undertaken in the work
- Originality in thought and execution
- Positive response to feedback and critique sessions

Attendance Policy:
Attendance at all scheduled meeting times is expected. Students must be punctual and completely prepared to engage with the course material at the start of class time and stay until the end of the class time. It is important that students participate in all demonstrations, lectures, and critiques, and that they use lab days to their benefit.

All students are expected to come prepared to every class session. Students must plan to have their materials available for every class session (lockers are available for rental in the basement of Mitchell Hall). On scheduled lab days, students are required to have a plan and the necessary materials for working on their project in the lab.

Failure to come to class prepared or leaving lab sessions early due to lack of work or supplies, will be counted as a full absence. All image capture and film development will be completed outside of class meeting times unless otherwise stated by your instructor. Late arrival or early departure exceeding 15 minutes is considered an absence.

All absences, late arrivals, and early departures will result in loss of participation points for that day. Students are allowed 3 absences over the course of the semester. If students are permitted to remain in the class after 3 absences, their final grade will be lowered by 5% for each subsequent absence for up to 15% of their final grade. **After the sixth absence the student will be asked to withdraw or automatically receive a failing grade for the course.**

Critique of assignments will take place during class, with students and instructor offering feedback, and all students' contributions to this activity will be noted. Students must be present for all critique sessions. Critiques are an integral component of the course specifically intended for students to develop critical vocabulary, exercise ways of seeing, and share among themselves their own experiences in art making. **Students who fail to be present and participate on critique days will receive a deduction of 20% of the assignment grade (10% for late work submission and 10% for not participating in the critique) in addition to any loss of points for late work or other deductions of final grade as a result of the absence.**

Students are responsible for identifying content missed during their absence. Generally, the instructor will not have time to review class material individually or to provide instruction over e-mail. If a student has to miss a class, they should contact classmates first to determine what was covered that day. If the student has further questions after speaking with someone in the class, they may then contact the instructor. Although students are allotted 3 absences, it is wise to not think of them as days you can freely take off.

**Not being here is not being here, and any missed class time will negatively impact the student’s performance and grade. When you are absent you are not only depriving yourself of the opportunity to receive feedback; but you are also removing your perspective from the critique of your classmates work.**

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Electronic Device Usage:
Turn off all cell phones, etc. before coming to class. Text messages, unrelated web browsing, etc., are not permitted during class time. If students are distracted or otherwise not engaged with the class, they will be given one warning for the semester, after which the student's final grade will be penalized. If the student has an emergency that requires cell phone contact, notify the instructor before class starts and silence the phone.

Adherence to Deadlines:
All missed work (lectures/demo notes, assignments, exams, assigned readings, quizzes and discussion posts) is the responsibility of the absent student and must be made up when returning to class. All late assignments and exercises will be accepted the following class period and will receive a 10% reduction in the project grade, unless otherwise stated by your instructor. Late assignments will not be accepted later than one week past their due date and will be given a grade of 0%. Beyond the point deduction, turning in your work late deprives you of critical feedback from both your instructor and your peers; it also deprives your peers of the opportunity to develop their ability to talk about your photographs.

Online quizzes and reading discussions are set to close after their due dates. Once a quiz or reading discussion board is closed, it will not be re-opened again. Be sure to plan ahead for these class components.

Participation:
Students are expected to actively participate in all aspects of the class. Class participation includes contributing to in person class discussions and critiques, along with interacting with online course components that facilitate the sharing of ideas. Appropriate classroom behavior and attitude is essential to contributing to a productive atmosphere in this class.

Critiques:
Students are required to display work on their assigned critique day and to prepare or revise a statement if assigned. All students are required to vocally participate in all critique days. The number of images a student is required to display will be based on assignments.

Grading Opportunities:
Grading in art classes is different from non-art classes in a variety of ways. You will gain the most from this course if you concern yourself less with your grade and focus your energy in the process of art making. Your work will be graded based on creativity, content, technical proficiency, and your ability to develop ideas and discuss your work.

All homework, exercises, and projects will be graded on their fulfillment of the prescribed guidelines, technique, presentation, originality, and written statement if required. All work that is turned in late will only be eligible for a grade of a B or lower, regardless of when it is turned in, and is not eligible for resubmission.

Assignments that are incomplete, improperly labeled or captioned, have missing files, prints, or components will be considered late.

Resubmission of work initially turned in on time is available but will not necessarily guarantee an improved grade. All resubmissions are due by the end of week 12.

Finished pieces must be the work of the student receiving the grade. No outside printing services can be used without the express permission of the instructor.
<table>
<thead>
<tr>
<th>Grade</th>
<th>Point Equivalent</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A/4.00</td>
<td>95-100 points</td>
<td>Superior Performance - Truly exceptional work - Successfully brings visual and/or conceptual insight and demonstrates mastery of technical skills. Surpasses expectations.</td>
</tr>
<tr>
<td>A-/3.67</td>
<td>89.5-94.9 points</td>
<td>Above Average - A thoughtful interpretation of visual and/or conceptual ideas with skilled (or improving) technique - Exceeds the requirements of the assignment and/or class</td>
</tr>
<tr>
<td>B+/3.33</td>
<td>86.2-89.4 points</td>
<td>Above Average - A thoughtful interpretation of visual and/or conceptual ideas with skilled (or improving) technique - Exceeds the requirements of the assignment and/or class</td>
</tr>
<tr>
<td>B/3.00</td>
<td>82.8-86.1 points</td>
<td>Above Average - A thoughtful interpretation of visual and/or conceptual ideas with skilled (or improving) technique - Exceeds the requirements of the assignment and/or class</td>
</tr>
<tr>
<td>B-/2.67</td>
<td>79.5-82.7 points</td>
<td>Above Average - A thoughtful interpretation of visual and/or conceptual ideas with skilled (or improving) technique - Exceeds the requirements of the assignment and/or class</td>
</tr>
<tr>
<td>C+/2.33</td>
<td>76.2-79.4 points</td>
<td>Average Performance - Meets the guidelines established for the assignment and/or class, with minor demonstration of visual and/or conceptual ideas, with room for improvement - Minimal attendance and incomplete assignments</td>
</tr>
<tr>
<td>C/2.00</td>
<td>72.8-76.1 points</td>
<td>Average Performance - Meets the guidelines established for the assignment and/or class, with minor demonstration of visual and/or conceptual ideas, with room for improvement - Minimal attendance and incomplete assignments</td>
</tr>
<tr>
<td>C-/1.67</td>
<td>69.5-72.7 points</td>
<td>Average Performance - Meets the guidelines established for the assignment and/or class, with minor demonstration of visual and/or conceptual ideas, with room for improvement - Minimal attendance and incomplete assignments</td>
</tr>
<tr>
<td>D+/1.33</td>
<td>66.2-69.4 points</td>
<td>Below Average - Poor technique and little to no visual and/or conceptual ideas. Need for more careful preparation - Poor attendance and incomplete and/or non-submitted assignments</td>
</tr>
<tr>
<td>D/1.00</td>
<td>62.8-66.1 points</td>
<td>Below Average - Poor technique and little to no visual and/or conceptual ideas. Need for more careful preparation - Poor attendance and incomplete and/or non-submitted assignments</td>
</tr>
<tr>
<td>D-/0.67</td>
<td>59.5-62.7 points</td>
<td>Lowest Passing Grade - Incomplete assignment, dreadful technique, no evidence of reflection and/or preparation - Poor attendance and non-submitted assignments</td>
</tr>
<tr>
<td>F/0.00</td>
<td>0-59.4 points</td>
<td>Failing - Incomplete assignment, dreadful technique, no evidence of reflection and/or preparation - Poor attendance and non-submitted assignments</td>
</tr>
</tbody>
</table>

**Grading System:**

These grades are not computed in the GPA:

- **W** Course dropped by student after fourth week of semester or first quarter of shorter session
- **I** Incomplete (see policy below)

**What is a C:**

A grade of C is considered a passing grade and is given to deserving students who put forth average effort. Plus and minus marks will be added to each letter grade for further differentiation. Expect that no more than one-third of students in the class will receive an A. Attending all classes and completing all coursework in a timely manner will not guarantee an A. Grades are not subject to negotiation; if you are worried about the possibility of receiving less than an A, you are welcome to arrange meetings with me to discuss what you can do to improve your grade on future assignments. Alternatively, you may simply drop the course.

**Drops and Incompletes:**

A student may drop a full-term course(s) through the end of the eighth week of classes. Incompletes will be considered ONLY for situations in which the student is maintaining a "B" or better grade, and is unable, because of illness or other circumstances beyond one’s control, to complete the coursework. Students must complete coursework for an Incomplete during the first eight weeks of the next semester’s enrollment (excluding summer sessions). Access to department facilities for the purpose of completing course requirements is extended two weeks into the next semester. More information about Incompletes is available at [https://www4.uwm.edu/secu/docs/other/S_31_INCOMPLETE_GRADES.pdf](https://www4.uwm.edu/secu/docs/other/S_31_INCOMPLETE_GRADES.pdf)

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Purchasing Resources:

<table>
<thead>
<tr>
<th>Store</th>
<th>Website</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>B&amp;H Photo</td>
<td><a href="http://www.bhphotovideo.com">www.bhphotovideo.com</a></td>
<td>1-800-947-6650</td>
</tr>
<tr>
<td>Freestyle</td>
<td><a href="http://www.freestylephoto.biz">www.freestylephoto.biz</a></td>
<td>1-800-292-6137</td>
</tr>
<tr>
<td>Adorama</td>
<td><a href="http://www.adorama.com">www.adorama.com</a></td>
<td>1-800-223-2500</td>
</tr>
<tr>
<td>Calumet (Chicago)</td>
<td><a href="http://www.calumetphoto.com">www.calumetphoto.com</a></td>
<td>1-312-440-4920</td>
</tr>
<tr>
<td>Mike Crivello’s Cameras (Brookfield)</td>
<td><a href="http://www.mikecrivello.com">www.mikecrivello.com</a></td>
<td>1-262-782-4303</td>
</tr>
<tr>
<td>Riverwest Film and Video (Local)</td>
<td>820 E. Center St., MKE</td>
<td></td>
</tr>
<tr>
<td>UWM Craft Center</td>
<td><a href="http://www.craftcentre.uwm.edu">www.craftcentre.uwm.edu</a></td>
<td>1-414-265-8433</td>
</tr>
<tr>
<td>KEH (used camera &amp; repair)</td>
<td><a href="http://www.keh.com/">www.keh.com/</a></td>
<td>1-770-333-4200</td>
</tr>
<tr>
<td>Goodwill (used camera)</td>
<td><a href="http://www.shopgoodwill.org">www.shopgoodwill.org</a></td>
<td></td>
</tr>
</tbody>
</table>

Online Resources:

- Digital Truth (Massive Developer Chart) [www.digitaltruth.com](http://www.digitaltruth.com)
- Digital Review (Camera Reviews & Info) [www.dpreivew.com](http://www.dpreivew.com)
- Lynda Tutorials [www.lynda.com](http://www.lynda.com) (Log in through UWM System/Credentials)

Required/Recommended (*) Materials/Software:

---------- Overall Needs
Your own interests will determine much of the material needed for the class. Basically, you are responsible for acquiring the resources you deem necessary for successfully executing your ideas. Below is a list of required supplies for this course and their recommended quantities.

---------- Camera and Accessories

- 35mm manual film camera with working light meter and lens capable of capturing 50mm angle of view (contact instructor if you need recommendation)
  - Owner’s manual for above camera
  - Extra battery (if needed)
- Camera capable of digital capture and exports to a computer for editing within Adobe software. Preference is given to a camera with all manual controls and light meter (contact instructor if you need recommendation)
  - Owner’s manual for above camera
  - Extra battery (if needed)
  - Card reader or cable to connect camera to lab computers

---------- Darkroom Printing and Film

- 10-12 rolls of 36-exposure traditional black & white film
  **DO NOT purchase B&W film that is for C-41 process***
  - Select from a variety of 100 and 400 speed ISO (Kodak Tri-X, Kodak T-Max, Ilford HP5, Ilford FP4)
  - We recommend buying film in 10 roll blocks for consistency.
- Black & white printing paper: 8x10 Ilford Multigrade IV RC Pearl Finish
  - We recommend at least 100 sheets
  - Additional paper may be required
  - Consult instructor if you intend to make larger prints in the darkroom
- 1 cotton hand towel
- Sharpie for marking up contact sheets and prints

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---Digital Printing and Storage---
- 50 sheets of Epson Ultra-Premium Photo Luster Paper 8.5x11
  - No other paper type will be allowed
  - Additional paper may be required
  - Consult instructor if you intend to print larger
- 10-25GB of external hard drive space
- 4 gigabyte Jump Drive

---Basic Class Needs---
- 3-ring binder for class handouts and notes
- Clear plastic sheets to store prints in a binder (or a portfolio / box to store prints)
- 6 slim folders for submitting assignments
- Sketchbook for class notes and brainstorming
- Pen or pencil for taking notes

---Recommended Class Needs---
- Tripod
- Cable release or remote for long camera exposures (to prevent camera shake)
- Photographic 18% gray card

---Required Reading---
**Note:** Additional readings will be assigned that correspond to projects, class activities, and labs.

---Readings of General Interest / Places to Start---
Wells, Liz The Photography Reader, 2003
Evans, Jessica and Hall, Stewart. Visual Culture: The Reader, 1999
Mirzoeff, Nicholas. The Visual Culture Reader, reprinted 2002

---Lab Fee---
There is an $85 lab fee for this course which is applied toward the use of the darkroom and digital labs.

---Lab Fee Waiver---
If the Student wishes to opt-out of the College acquiring their program materials, the Student may contact their instructor on or before September 7, 2018; if no contact is made by that time, the Student will be deemed to have opted-in. Students opting out of this process will be reimbursed for the cost of program materials and will be personally responsible to acquire these materials. Note that materials may cost significantly more when

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not obtained through the College. Students may not opt-out of fees that pay for darkroom chemistry, digital lab ink, or darkroom or digital lab hardware.

Disabilities Accommodations:
The University of Wisconsin Milwaukee supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform the course instructor of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. The course instructor, will work either directly with the student [you] or in coordination with the Accessibility Resource Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA. More information may be found at https://uwm.edu/arc/connect/.

Additional University Policies and Procedures:
Accommodation for Religious Observances:
Students will be allowed to complete examinations or other requirements that are missed because of a religious observance. https://www4.uwm.edu/secu/docs/other/S1.5.htm

Students Called to Active Military Duty:
Both the University of Wisconsin System and UWM have policies in place to accommodate students who must temporarily set aside their educational pursuits when called to active duty in the military. http://uwm.edu/active-duty-military/

Health Insurance:
It is strongly recommended that all students have health insurance that includes emergency room and hospitalization coverage. The UWM Student Association offers a Student Health Insurance Plan (http://www4.uwm.edu/studentorg/sa/executive/student_health_insurance.cfm), which covers most major medical illnesses or injuries. The University does not provide blanket medical coverage to students. Students are strongly encouraged to secure their own health insurance, either through their parents, the Student Health Insurance Plan or some other program.

Academic Misconduct:
The university has a responsibility to promote academic honesty and integrity and to develop procedures to deal effectively with instances of academic dishonesty. Students are responsible for the honest completion and representation of their work, for the appropriate citation of sources, and for respect of others' academic endeavors. https://uwm.edu/deanofstudents/conduct/conduct_procedures/academic-misconduct/

Discriminatory Conduct (Including Sexual Harassment):
The University will not tolerate discriminatory conduct. It poisons the work and learning environment of the University and threatens the careers, educational experience, and well-being of students, faculty, and staff. http://www4.uwm.edu/secu/docs/other/S47.pdf

What is Copyright?
Copyright is a form of protection provided by the laws of the United States (title 17, U.S. Code) to the authors of “original works of authorship,” including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published and unpublished works. Section 106 of the 1976 Copyright Act generally gives the owner of copyright the exclusive right to do and to authorize others to use their materials. You must get permission to use copyrighted original works of authorship if you plan to make your project available to the public in any way.

Grade Appeal Procedures:
A student may appeal a grade on the grounds that it is based on a capricious or arbitrary decision of the course instructor. Such an appeal shall follow the established procedures adopted by the department,
college, or school in which the course resides. These procedures are available in writing from Jessica Meuninck-Ganger, chair of the Department of Art and Design. [http://www4.uwm.edu/secu/docs/other/S28.htm](http://www4.uwm.edu/secu/docs/other/S28.htm)

**Drops & Incompletes:**
No drops are permitted after the 8th week of the semester. A notation of “incomplete” may be given in lieu of a final grade to a student who has carried a subject successfully until the end of a semester but who, because of illness or other unusual and substantiated cause beyond the student's control, has been unable to take or complete the final examination or to complete some limited amount of term work.

**Complaint Procedures:**
Students may direct complaints to the head of the academic unit or department in which the complaint occurs. If the complaint allegedly violates a specific university policy, it may be directed to the head of the department or academic unit in which the complaint occurred or to the appropriate university office responsible for enforcing the policy. [https://www4.uwm.edu/secu/docs/other/S_47_Discriminatory_Policy.pdf](https://www4.uwm.edu/secu/docs/other/S_47_Discriminatory_Policy.pdf)

**FERPA:**
[http://uwm.edu/registrar/ferpa/](http://uwm.edu/registrar/ferpa/)

**Grading & Grade Records:**
[http://www4.uwm.edu/academics/grades.cfm](http://www4.uwm.edu/academics/grades.cfm)

**Final Examination Policy:**
[https://www4.uwm.edu/secu/docs/other/S22.htm](https://www4.uwm.edu/secu/docs/other/S22.htm)

**University Policies Pertaining to Students:**
Regarding Students with disabilities, Religious observances, Students called to active military duty, Incompletes, Discriminatory conduct (such as sexual harassment), Academic misconduct, Complaint procedures, and Grade appeal procedures please refer to: [http://www.uwm.edu/Dept/SecU/SyllabusLinks.pdf](http://www.uwm.edu/Dept/SecU/SyllabusLinks.pdf)

**Academic Misconduct Policy:**
- Acts prohibited by the college for which discipline may be administered include scholastic dishonesty, including but not limited to cheating on an exam or quiz, plagiarizing, and unauthorized collaboration with another in preparing assigned work.
- Academic work submitted by students shall be the result of their thoughts, research, or self-expression. Plagiarism will not be tolerated and will result in automatic failure of the course, along with possible expulsion from the University.
- Academic work is defined as, but not limited to tests, quizzes, whether taken electronically or on paper; projects, either individual or group; classroom presentations, and homework.
- The software programs that you use in the labs are licensed to the college as the original purchaser and as such are not available for students to duplicate for their personal use. Do not use university equipment to duplicate software for other students or to produce work-for-profit. Do not copy or scan copyrighted material for use in your projects.
- For more information on Academic Misconduct, go to: [http://uwm.edu/academicaffairs/facultystaff/policies/academic-misconduct/](http://uwm.edu/academicaffairs/facultystaff/policies/academic-misconduct/)

**Professional Behavior in the Classroom:**
- You must be punctual and completely ready to engage with the class at the start of class. **Turn off and store away all cell phones and other non-course related electronic devices before coming to class.** Text messages, unrelated web browsing, chatting, posting, etc. are not permitted during class time. If you have an emergency that requires cell phone contact, notify the instructor before class starts and silence your phone.
- Demonstration of a professional attitude is required. This includes, but is not limited to arriving to class on time, participating for the whole period, and turning in projects on time. Students are expected to show professional courtesy to other students, as well as to the instructor, in class and via online discussions.
Behavioral issues will be handled with discretion (typically one warning), and if they continue, the student will be asked to leave the class and will be counted absent for the day. Continued behavioral problems will be reported to the Dean of Students.

- Lab attendance is mandatory and is recorded at the beginning of and throughout every workday. There are demonstrations, sharing sessions, quizzes, and possibly guest lecturers that require your attendance.
- Students are encouraged to meet with the instructor to discuss professional behavior during office hours. In the event of an unsatisfactory resolution, students are invited to contact the department head.
- Your opportunities for success in this course will be enhanced by your ability to conduct yourself in a professional manner at all times and to work cooperatively with other students and faculty.

**Facility Access:**
The student photo lab requires that you submit a signed work permit for the semester, along with a signed contract of responsibility (sign-in/out sheets) for any photography equipment that you borrow. MIT B-51 is only available during class time. MIT B-84 & B-74 are available during posted lab hours.

**Lockers:**
PSOA Box Office will handle both locker rentals and student MAM passes. Students ID is required to verify enrollment status. A pop-up Student Services/Info Desk will be set up in the Theater Lobby: open 9am-4pm M-R and Fri 9am-2pm through September 16th. There students can get lockers and MAM membership stickers on their student ID. Lockers are available for student use at a cost of $15 per year and can be paid in credit or debit if students prefer that to cash. Lockers are to be cleared at the end of the Spring semester, unless arrangements have been made with the Box Office staff.

**Health and Safety:**
UWM, PSOA, the Department of Art and Design, and the photography area are committed to providing students, faculty, and staff with a safe and healthful learning and work environment and to complying with all applicable safety laws and regulations and safe work practices. Rules and safety guidelines for maintaining a safe working environment in this shop/studio/class will be provided to you at the beginning of the course (i.e. students must wear protective eyewear, students may not eat or drink in the studio, etc.) Students are expected to keep the photo lab clean and ABSOLUTELY no food or drink is allowed in the computer labs and darkrooms.

**B84 DARKROOMS AND FINISHING AREA GUIDELINES:**

**GENERAL**
+ No food or drink.
+ No cellular devices.
+ Clean up all work areas when finished.
+ If you would like to use the lab outside of class, you must ask the instructor before the class begins.
+ Return all equipment clean and dry.
+ Respect “wet” and “dry” areas. Do not place trays on counters or tables!

**FILM PROCESSING / DARKROOM**
+ Knock on all darkroom doors before opening.
+ Vinyl gloves are available for handling photographic chemicals.
+ Immediately alert the lab monitor if you cross contaminate chemistry.
+ Turn off film drying cabinet before opening the door.
+ No light-emitting devices in the darkrooms (this includes digital audio devices, iPods, iPads, iPhones).
+ Handle enlargers, condensers, easels, lenses, filters, negative carriers, filters and grain magnifiers with dry hands and extreme care.
+ Before turning on the enlarger, make sure the lens is in place and the condenser is lowered with its door closed.
+ Always use viewing trays when viewing prints.
+ Rinse out viewing trays.
FINISHING
+ No razor blades on the light table.
+ Roto-trim is for photographic paper only.
+ Mat cutter is for mat board only.
+ Window Mat cutter is for ALL other media.
+ When you are finished printing, lower condenser and turn off timer.
+ Squeegee fiber-based prints and place face down on drying screens.
+ Do not squeegee resin-coated prints before drying.
+ Feed prints face up into RC dryer. Wait 10 seconds before feeding next print.
+ Leave dry mount press open while pre-heating. Unplug the dry mount press when finished.
+ Any materials (negatives, prints, etc.) left behind will be disposed of.

If you encounter any problems in the lab, consult the lab monitor or contact Robert Johnson at 414.899.3796. Failure to follow these rules will result in a loss of lab access.

Campus Safety:
University Police Phone: 229-4627, from campus phone: 4627
Emergency, from campus phone: 9-911

B74 DIGITAL LAB GUIDELINES:

SECURITY
+ Students and faculty access B74 via punch code lockbox
+ The door must be kept closed at all times [DO NOT PROP OPEN THE DOOR]
+ Downloading, installing, or changing any computer settings is strictly prohibited.
+ There is to be no food or drink allowed in the lab [EVER].
+ Failure to follow these rules will result in a loss of lab access.

ACCESS
+ During scheduled class times, students enrolled in the class have priority in the lab.
+ Outside of scheduled class time, current photo students have equal access to use individual workstations.
+ If you would like to use a workstation during a class, you must ask the instructor for permission before the class begins. Do not come in during class to ask for permission. It is up to the individual instructor to grant permission to computers for students not in their class.
+ Only students enrolled in a photography class (with digital requirements) are allowed to use the lab.

SAVING FILES
+ It is required that students purchase an external drive for backup.
+ The university provides storage via OneDrive, part of Microsoft Office 365.
+ This is temporary/in process storage and will be periodically deleted as the drive fills up.
+ Be conscientious and delete your files when you are done with them.
+ Files saved to the Main Drive or the Desktop are automatically deleted at log-out.

PERIPHERALS & INKS
+ Each of the workstations has specialized peripherals for printing and scanning.
+ If you do not know how to use the equipment ask one of the instructors for assistance.
+ Do not modify the cables on the peripherals – ask an instructor for help.
+ Do not plug in any cellular devices, tablets, etc. to lab computers without permission from instructor.
+ Only change an ink cartridge when the red light is solid.
+ If you are unsure of how to change an ink cartridge ask an instructor or lab attendant for assistance.

FINISHING
+ Save your files OFTEN (back-up, back-up, back-up!)
+ Log out of the computer.
+ Push in your chair.
+ Make sure that the door closes (locks) behind you.

Revised January 2019
HOUSEKEEPING is everyone’s responsibility: never touch the LCD screen, recycle &/or throw away all trash, paper scraps, etc. Turn off the viewing lights when not in use and turn off room lights when leaving the lab.

Syllabus subject to change

* Continued enrollment in the class constitutes an agreement between the student and instructor to adhere to the policies and procedures outlined in this syllabus.
** Instructor reserves the right to make adjustments to this syllabus as the semester progresses, should the needs of the class require such a change.

ART 107 Art Explorations: Beginning Photography GER Assignment

Assignment 4 – In the Vein of...

Assignment Concept

Now that you’ve had the semester to learn more about both the technical aspects of photography and have also been exposed to the work of other contemporary and historical photographers, now is the chance for you to put both of those knowledge banks to work.

For our last assignment of the course, you will create a body of images that contain examples of “Master Copies” based on the work of a photographer whose work you respect – both technically and conceptually. You will also extend the body of work from which you’ve sourced your “master copy” originals by creating images that would exist as additions to that body of work.

In order to accomplish this feat, we will begin this assignment in the library (we will meet in the lobby of the Golda Meir Library at the beginning of next class. It is important that you attend and that you are not late for this meeting!! We will visit the photography section of the library where you will explore the stacks and find a monograph (a book containing only photographs, and occasionally a small essay, by one photographer) from the artist of your choice. It is important that you take your time in deciding which artist and body of work you wish to use as the source material for this project. Be sure that you find an artist whose work does not take you to the far-flung reaches of the globe. Be sure that you have access to the subject matter that you will need in order to be successful in this project.

Once you have found your source book, be sure to run it by your instructor to make sure that the work and the monograph are sufficient for this project. After you’ve received approval from your instructor – get to work! For this project, you need three “master copy” photographs and three “in the vein of...” photographs.

Your Master Copy photographs should be a direct copy of three photographs from your selected photographer’s body of work. In order to be successful, you must pay close attention to the finest details of the images that you are basing your copies on. Be sure to choose an artist and images to copy that can be successfully completed given your space, place, and time frame.

Next, you should complete three images that would fit into your photographer's overall body of work. Again, pay attention to repetitive details, aesthetics, composition choices, etc. that are used in your “mentor artist’s” work.

How you choose to capture and print these images is up to you. You can return to the darkroom and make a set of Gelatin Silver prints, or you can choose to shoot digitally and print Archival Pigment Prints in the lab. But remember – the method that your artist used to create their work can have as much meaning to the work as the subjects being depicted...so consider your choices carefully.

It might not be a bad idea to do some research online to find photographers whose work you relate to. Make a list of 4 or 5 artists and then visit the UWM Golda Meir Library Website and determine if books are available for checkout.
Finally, in addition to your 6-print image set, you will also complete a 500-word essay, in MLA format, that focuses on the artist whose work inspired you in this project. You will use the book that you checked out from the library in addition to 2 other sources to create this essay. This essay must not be solely a biography of your chosen artist; be sure to include your interpretation of the work, give your viewer/reader an understanding of why you chose to work with the artist that you chose to influence your project. Be sure to include a bibliography!

**Minimum Output**

Each student is required to create and submit the following:

- 6 Black and White Photographic Prints (3 Master Copies and 3 “In the Vein Of…” prints.)
- 3 Rolls of 36-exposure black and white film or 200 digital captures
- Contact Sheets (Printed on Gelatin Silver Paper or Uploaded as JPEGs)
- 500-word written essay with Bibliography or Works Cited page. (1 book source, 2 other sources)
- 6 Scanned Images (one for each printed image submission) submitted to Canvas using the following parameters:

**Tiff Format**

3000 pixels on the longest edge. (Do not include empty paper borders in your scan - just the image!)

**JPEG Format**

1500 pixels on the longest edge. (Do not include empty paper borders in your scan - just the image!)

**ART 107 Art Explorations: Beginning Photography GER Assignment – Rubric**

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Rating</th>
<th>Total Points</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Craft - Exposure</strong></td>
<td><strong>5.0 Points - Excellent</strong></td>
<td><strong>5 Points</strong></td>
</tr>
<tr>
<td>Good print execution as seen through a full range of tones. Shadows exhibit black tones, but still retain information. Highlights exhibit nearly paper white tones, but still retain information.</td>
<td><strong>4.0 Points – Good</strong></td>
<td><strong>4 Points</strong></td>
</tr>
<tr>
<td>Average print execution as seen through a decent range of tones. Shadows exhibit dark tones and still retain information; however, no black tone is seen in the print. Highlights exhibit relatively bright tones, but no truly white highlights are seen in the image.</td>
<td><strong>3.0 Points – Average</strong></td>
<td><strong>3 Points</strong></td>
</tr>
<tr>
<td>Less than ideal print execution as seen through particularly over exposed or under exposed prints. Tones are missing at either end of the spectrum (highlights or shadows) due to improper print execution.</td>
<td><strong>2.0 Points – Below Avg.</strong></td>
<td><strong>2 Points</strong></td>
</tr>
<tr>
<td>Poor execution of print exposure as seen through clearly incorrect tones within the image.</td>
<td><strong>1.0 Point – Poor</strong></td>
<td><strong>1 Point</strong></td>
</tr>
</tbody>
</table>

Revised January 2019
### Craft - Contrast

<table>
<thead>
<tr>
<th><strong>5.0 Points - Excellent</strong></th>
<th><strong>4.0 Points – Good</strong></th>
<th><strong>3.0 Points – Average</strong></th>
<th><strong>2.0 Points – Below Avg.</strong></th>
<th><strong>1.0 Point – Poor</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Perfect print execution as seen through a full range of tones with rich and robust contrast. Shadows exhibit black tones, but still retain information. Highlights exhibit nearly paper white tones, but still retain information. All of the grey tones required by the print to be successful are seen within the printed image.</td>
<td>Good print execution as seen through a solid range of tones with rich and robust contrast. Shadows exhibit black tones, but still retain information. Highlights exhibit nearly paper white tones, but still retain information. Most of the grey tones required by the images are captured in the print; however, there are minor deficiencies in the tonal scale.</td>
<td>Average print execution as seen through the range of tones with rich and robust contrast. Shadows exhibit dark tones but could be rendered darker through the use of split filter printing or the use of a higher grade polycontrast filter. Highlights exhibit fairly bright tones and still retain information but are either blown out (too bright) or muddy (too dark) and could have been enhanced by the use of a different polycontrast filter or split filter printing.</td>
<td>Below average print execution as seen through a truncated tonal scale - not all of the grey tones are seen in the image and/or the print is lacking a distinctly black or white tone. The print needed to be revised and reprinted with different polycontrast filter selections or split filter printing techniques used.</td>
<td>The print is comprised of an extremely truncated tonal scale and is in desperate need of reassessment of polycontrast filter selection or split filter printing technique. The print may be incredibly low contrast, or exceedingly over contrast.</td>
</tr>
</tbody>
</table>

### Craft – Borders

<table>
<thead>
<tr>
<th><strong>5 – 3 Points</strong></th>
<th><strong>3 – 1 Points</strong></th>
<th><strong>1 – 0 Points</strong></th>
<th><strong>5 Points</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Perfect Borders</strong></td>
<td><strong>Minor Problems</strong></td>
<td><strong>Major Issues</strong></td>
<td></td>
</tr>
<tr>
<td>The edges of the printed image are clean, crisp, and exhibit no soft bleed-out or fuzzy edges. The borders also are free of any black streaks of light from</td>
<td>Prints exhibit visibly fuzzy or soft edges at the border of the printed image. The image may also exhibit stray light leaks (as seen through black streaks in the margins)</td>
<td>The edges of the prints are not clean, crisp, and a majority (if not all) of prints exhibit soft edges on the border of the printed image. A majority of the prints have images</td>
<td></td>
</tr>
</tbody>
</table>
the enlarger. The printed image is centered on the page with even margins. From the enlarger, borders may also be uneven, or the printed image may be off-center on the sheet of paper. That are extremely off-center with uneven margins universally.

<table>
<thead>
<tr>
<th>Craft – Archival Printing</th>
<th>5 – 3 Points</th>
<th>3 – 1 Points</th>
<th>1 – 0 Points</th>
<th>5 Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perfect Printing</td>
<td>Print is perfectly printed with no fingerprints, no head impacts, and any dust spots have been removed or scratches have been properly repaired through the careful use of Camera Raw or Photoshop. The prints demonstrate a high-quality handling of materials and a specific attention to details in the darkroom or digital lab.</td>
<td>Prints are largely printed correctly; however, one or more of the prints contain dust spots, poorly corrected dust spots, banding, head-strikes, or other problems. The prints are archivally stable; but demonstrate a minor lack of care and attention in the darkroom or digital lab.</td>
<td>Prints exhibit poor handling through the inclusion of multiple finger prints, dust spots, or other visual or mechanical problems. Further, the print demonstrates a severe lack of careful handling in the digital lab.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Content</th>
<th>20 - 15 Points</th>
<th>15 - 10 Points</th>
<th>10 - 5 Points</th>
<th>5 - 0 Points</th>
<th>20 Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content directly connects to Assignment.</td>
<td>The subjects of the photograph and the content of the work are directly and easy connected to the assignment and the student’s interpretation of the prompt. Images depict a specific and deep understanding and exploration of the underlying ideas and themes.</td>
<td>The subjects of the photograph and the content of the work are relatively connected to the assignment. The interpretation is somewhat connected to the assignment prompt and only needs a bit of clarification in order to be fully understood.</td>
<td>The subjects of the photograph and the content of the work are connected to the assignment but might begin to strain at that connection. The interpretation of the assignment is somewhat connected to the prompt, but a fair bit of explanation is required for the viewer to understand the work.</td>
<td>The subjects of the photograph and the content of the work seems to be somewhat disconnected from the assignment. The interpretation of the assignment prompt can only be understood with a deep explanation of the thinking underlying the work.</td>
<td></td>
</tr>
</tbody>
</table>
### Composition

<table>
<thead>
<tr>
<th>25 – 15 Points</th>
<th>15 – 5 points</th>
<th>5 – 0 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Images show a deep consideration of composition.</td>
<td>Images show some consideration of composition.</td>
<td>Images show a lack of considered composition.</td>
</tr>
</tbody>
</table>

Images clearly show an attention to compositional detail. The Principles of Design (line, shape, color, value, form, texture and space) have been used to with intention and understanding. The Elements of Composition (balance, rhythm, pattern, emphasis, contrast, movement and unity) have also been deeply considered and have been used to create well rounded and strong compositions that make sense with the assignment and your interpretation of the prompt.

The images depict a basic understanding of the Principles of Design (line, shape, color, value, form, texture and space) and the Elements of Composition (balance, rhythm, pattern, emphasis, contrast, movement and unity); however, more consideration could have been given to these composition strategies in order to make stronger images.

Photos are devoid of any visible attempts to organize space effectively in order to describe the assignment, the prompt, or your interpretation of both the assignment and prompt. The visual structure of the images is chaotic, unrefined, and does not lend itself to a connection to the underlying content of the photographs. Little to no effort or regard to compositional strategies is seen within the image(s).

### Context

<table>
<thead>
<tr>
<th>25.0 to 15.0 pts</th>
<th>15.0 to &gt;5.0 pts</th>
<th>5.0 to &gt;0 pts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strong Understanding of Social or Assignment Context</td>
<td>Basic Understanding of Social or Assignment Context</td>
<td>Little to No Understanding of Social or Assignment Context</td>
</tr>
</tbody>
</table>

The way that you have approached the assignment (and described the project in critique) demonstrate a direct and considered connection to contemporary issues not only in art or your personal narrative; but also, in the realm of current social conversations. Further, your photographs describe a connection between yourself as an artist and the work that you’ve created for the assignment. Finally, your description of the work in critique demonstrated a basic connection to the underlying concept of the work; but could have been strengthened by completing research.

Your project and images illustrate a basic understanding of how your work relates to contemporary issues in art. Further, your photographs describe a connection between yourself as an artist and the work that you’ve created for the assignment. Finally, your description of the work in critique demonstrated a basic connection to the underlying concept of the work; but could have been strengthened by completing research.

The way that you have approached or executed this assignment, and your description of the work in critique, lacks an understanding of the meaning of the work in a broader social context. This work would benefit greatly from more research into the context, connections, and concerns raised within it to contemporary art, your personal narrative, and current social or political conversations.
on the topic or ideas being referenced in your work.

<table>
<thead>
<tr>
<th>Research Essay</th>
<th>10 to 8 points</th>
<th>7 to 5 points</th>
<th>4 to 2 points</th>
<th>1 to 0 points</th>
<th>10 Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay is well researched, concise, and conveys a rich knowledge of the artist, their work, and the social or personal motivations that underlie it.</td>
<td>Essay shows moderate research, but may lack a well-rounded knowledge of the artist, their work, and the social or personal motivations that underlie it.</td>
<td>Essay lacks research or clear knowledge of the Master Artists work or intention that underlies the work.</td>
<td>Essay is poorly researched and conveys little understanding of the artist, subject, meaning, or importance of their work.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total Points** 100