

ACADEMIC FREEDOM STATEMENT

Brooks Institute is committed to protecting and encouraging the principles of academic freedom. Academic freedom provides the foundation for scholarship, teaching and learning, and reflects the Institutes fundamental mission to promote collaboration, critical thinking, and creativity. Essential elements for the intellectual vitality of a college include: the ability to exchange ideas and concepts freely, to explore and disseminate new knowledge, and to speak openly as a professional and as a private citizen. All are encouraged to promote a learning environment that provides opportunities for the free exchange of ideas between faculty, staff and students.

Programmatic Student Learning Outcomes/Mission

The mission of the Bachelor of Fine Arts Degree in Professional Photography program is to prepare students for careers in the field of professional photography through a philosophy of “learning by doing.” The program is designed to educate all students in basic and intermediate photographic skills through a shared Lower Division. Students develop a creative style and visual problem-solving skills while engaging in specialized market areas and techniques in the Upper Division. The program integrates liberal arts, professional business practices and ethics with a core photography and media production curriculum that prepares students for the creative, business, and technical challenges of a professional photography career.

Program Description

The 120 semester credit Bachelor of Fine Arts in Professional Photography prepares students for careers in the field of professional photography. The cross-platform philosophy combined with the experiential learning provided by professional photographers/ instructors provides a unique and innovative technical education that develops graduates with a creative style and unique visual problem-solving skills. The program combines 75 semester credits of core photography classes, including business course work, and 45 semester credits of general education studies.

Upon Completion of the Professional Photography Program, students should be able to:

- Effectively use contemporary photographic tools. (Visual Literacy, Adept)
 - Effectively use photographic media and asset management software. (Adept)
 - Effectively collaborate to accomplish professional goals. (Collaboration)
 - Develop and implement an effective marketing program. (Problem Solver)
 - Understand professional business and ethics standards. (Ethics)
 - Apply creative and sophisticated visual solutions to the challenges of producing visual media. (Problem Solver, Visual Literacy)
 - Apply effective professional communication skills. (Communication)
 - Develop a lifelong learning pattern. (Adept)
 - Understand the principals of business management. (Problem Solver, Adept)
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Course Title **History of Photography**

Course Code **ART122**

Credit Hours 3 Semester

Contact Hours 3 Hours

Prerequisites None

Course Syllabus

Course Type	Lecture
Instructor	Greg Voight
Email	GVoight@brooks.edu
Telephone	(805) 275-5321
Term Start/End Date	September 8 – December 18, 2015

Course Description

This course will trace rise of image making from the beginning of the 19th century to the present. The interrelationship of technology, medium, process and aesthetics will be explored; and the implications and consequences of an increasingly image-dense society will be discussed. The concept of “seeing” and the barriers to seeing clearly will be covered. The requirement of any image-maker to be alert and attentive to the environment around them – social, economic, political and cultural, as well as physical – will be woven throughout the course.

Learning Objectives

Upon completion of this course the student should be able to:

- Understand why photographs are created and how they have been used to communicate ideas throughout the history of the medium.
 - Identify the most significant and influential images of the last two centuries and the work of certain photographers, movements, historical periods and styles – who made them, how, why, where and when.
 - Choose to see beyond the surface and use photography to communicate ideas and influence the viewer.
 - Apply critical skills to understand the meaning underlying the visual presentation, and understand the power of photography to alter the viewer’s perceptions.
 - Understand the cultural and historical context and influence of photographic imagery and describe and evaluate the value and purpose of photographs within society.
 - Research social and scientific advances related to the development of photography.
 - Describe and evaluate the value and purpose of photographs within society.
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Required Textbook(s) A World History of Photography by Naomi Rosenblum, Abbeville Press; Fourth Edition (January 29, 2008) ISBN-10: 0789209373, ISBN-13: 978-0789209375

Course Outline

Week 1: Introduction of course requirements and term projects. A visual survey of imagery 1826-1960.

Week 2: The camera obscura and lenses used in art before photography.

Week 3: The Birth of photography - the partnership of Nicéphore Niépce and Louis Jacques Mande Daguerre.

Week 4: William Henry Fox Talbot - the invention of the calotype and the photogenic drawing.

Week 5: Anna Atkins - the technical developments of the cyanotype.

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Week 6: Imagery of the landscape - styles, content, approaches and technical developments. Image icons.

Week 7: Documentary Photography - styles, content, approaches and technical developments. Image icons.

Week 8: Photographic movements - The Linked Ring, The Photo Secession, and Pictorialism. Image icons.

Week 9: Photographic technology - technical developments from the magic lantern to the invention of the motion picture.

Week 10: Portraits - imagery, styles, content, approaches and technical developments. Image icons.

Week 11: Finding your photograph in the history of photography presentations.

Week 12: Field Trip - photographic observations.

Week 13: Term project presentations.

Week 14: Imagery 1960's - styles, content, approaches and technical developments. Image icons.

Week 15: Final exam and photographic influence imagery presentations.

GENERAL ASSESSMENT CRITERIA AND METHODS OF EVALUATING STUDENTS

Letter grades (A, A-, B+, B, etc.)

The student's overall grade for this class is derived from a combination of online instructional activity, class participation, assignments, quizzes and exams, projects, and final project/final exam. A student's grade will be adversely affected by being tardy to class and by any unexcused absence. Only the instructor can authorize exceptions to class policies, deadlines or grades. Students must confirm (in writing) any exceptions to class policies or deadlines with the instructor. Class work is weighted as follows:

Grade Weighting		Grading Scales		
Course Area	%	Percent	Letter	Numeric
		93–100	A	4.00
		90–92	A-	3.70
Quizzes	30%	87–89	B+	3.30
		83–86	B	3.00
Homework	20%	80–82	B-	2.70
		77–79	C+	2.30
Final Projects	30%	73–76	C	2.00

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		70–72	C-	1.70
Final Exam	20%	67–69	D+	1.30
		60–66	D	1.00
Total	100%	0–59	F	Below 1.00

DEFINITIONS OF CRITERIA USED IN GRADING

Outstanding = A	Outstanding work, showing insight and demonstrating excellence in skill and craft. Work goes well beyond what is required
Superior = A-, B+	Superior work, shows clear understanding and thorough demonstration of skill and craft
Good = B, B-	Competent work, clear understanding, often showing creativity and good use of skills
Satisfactory = C+, C, C-	Adequate understanding, inconsistent demonstration of skills, some elements missing or problems with priorities
Unsatisfactory = D, F	Lacks understanding, inadequate amount of time and effort demonstrated, many missing elements, inconsistent participation, skill and craftsmanship not demonstrated

ATTENDANCE POLICY

Each faculty member takes attendance for each class period and posts it to the student's record through the portal. Once absences equal 20 percent of the total number of class meetings, faculty may lower the final grade for the course one full grade and may drop the grade again for each absence after the 20 percent has been reached. Students may review their attendance through the student portal under each course the student is enrolled in.

Students who do not attend during the first week of class may be subject to withdrawal. Brooks Institute may also withdraw any student who has not been in attendance for 14 consecutive days. However, the institute will withdraw any student who has had non-attendance for 35 consecutive days; this timeframe may be extended due to extraordinary circumstances that affect the entire student population. Students will be responsible for all financial obligations incurred if and when they are withdrawn for lack of attendance

Regular classroom attendance is not only an essential ingredient for academic achievement, but it is also a fundamental building block for success. As part of the course requirements, students must attend at least 80 percent of the scheduled time for each course in order to achieve satisfactory attendance. Students in any of the internship courses are required to complete all scheduled hours and record attendance throughout the scheduled course to achieve satisfactory attendance. Students who do not achieve satisfactory attendance may earn a failing grade on their transcripts and may be required to repeat the course. Absences will include tardiness or early departures. Students who are not in attendance for any portion of a class will accrue time absent calculated in percentage increments of 25, 50, or 100 percent of the class period as reflected on each daily roster. Students who have been absent from all their scheduled classes for more than 14 consecutive calendar days, not including scheduled Institutional holidays or breaks, and/or students who officially withdraw from all current courses may be administratively withdrawn from the Institution.

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Academic Integrity

Brooks Institute expects all students to exemplify integrity in all academic work. Brooks Institute will not permit students to engage in the following dishonest acts:

- **Cheating** – Cheating includes, but is not limited to, the following: using unauthorized notes, study aids, electronic or other devices not authorized by the instructor. Using or borrowing information from another person, or submitting someone else’s work as one’s own work including images and motion clips. Using work previously submitted for another purpose, without the instructor’s permission, is prohibited. Duplicated use of copyrighted material in violation of federal copyright laws is prohibited.

- **Plagiarism** – Submitting as one’s own work, in whole or in part, words, ideas, art, designs, text, drawings, images, motion clips, etc. that were produced by another person without attributing that person as the rightful source of the work. Plagiarism includes, but is not limited to: using words, word passages, pictures, etc. without acknowledgement; paraphrasing ideas without quotation marks or without citing the source.

- **Accessory to Dishonesty** – Knowingly and willfully supplying material or information to another person for the purpose of using the material or information improperly.

- **Falsification or Alteration of Records and Official Documents** - The following are examples of acts under this category, but the list is not exhaustive: altering academic records, forging a signature or authorization on an academic document, or falsifying information on official documents, grade reports, or any other document designed to attest to compliance with school regulations or to exempt from compliance.

- **Software Code of Ethics** – Unauthorized duplication of copyrighted computer software violates the law and is contrary to our organization’s standards of conduct. Brooks Institute disapproves of such copying and recognizes the following principles as a basis for preventing its occurrence:

- Brooks Institute will neither engage in nor tolerate the making or using of unauthorized software copies under any circumstances.

- Brooks Institute will only use legally acquired software on our computers.

- Brooks Institute will comply with all license or purchase terms regulating the use of any software we acquire or use.

- Brooks Institute will enforce strong internal controls to prevent the making or using of unauthorized software copies, including effective measures to verify compliance with these standards and appropriate disciplinary measure for violation of these standards.

- **Communication Devices**-To maintain academic integrity and to eliminate distractions for other students the use of electronic devices in the classroom is dictated by the instructor.

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CREDIT ASCRIPTION ADDENDUM

ART122 History of Photography - 3 semester credit hours

Type: Lecture

Credit Ascription – The amount of hours spent outside of class and the assignment alignment with Course Learning Objectives

Course Learning Objectives:

1. Understand why photographs are created and how they have been used to communicate ideas throughout the history of the medium.
2. Identify the most significant and influential images of the last two centuries and the work of certain photographers, movements, historical periods and styles – who made them, how, why, where and when.
3. Choose to see beyond the surface and use photography to communicate ideas and influence the viewer.
4. Apply critical skills to understand the meaning underlying the visual presentation, and understand the power of photography to alter the viewer's perceptions.
5. Understand the cultural and historical context and influence of photographic imagery and describe and evaluate the value and purpose of photographs within society.
6. Research social and scientific advances related to the development of photography.
7. Describe and evaluate the value and purpose of photographs within society.

The following indicates the **minimum** number of hours per assignment:

Week	Assignment Title	Homework Hours	Assignment Objectives
1	Camera Obscura	2	1, 5, 6
	Chapter 1 Textbook Required Reading	1	1, 2, 3, 4, 5, 6, 7
2	Your Photo In History	10	1, 2, 4, 5, 6, 7
	Continued Chapter 1 Textbook Reading	1	1, 2, 3, 4, 5, 6, 7
3	History of Photography Presentation	10	1, 2, 4, 5, 6, 7
	Chapter 5 Textbook Required Reading	1	1, 2, 3, 4, 5, 6, 7
4	Continued Chapter 5 Textbook Reading	1	1, 2, 3, 4, 5, 6, 7
5	Chapter 3 Textbook Required Reading	1	1, 2, 3, 4, 5, 6, 7
6	Historical Influence 1826-1900	2	1, 3, 5, 7
	Continued Chapter 3 Textbook Reading	1	1, 2, 3, 4, 5, 6, 7
7	Cyanotype	2	2, 5
	Chapter 8 Textbook Required Reading	2	1, 2, 3, 4, 5, 6, 7
8	Chapter 7 Textbook Required Reading	2	1, 2, 3, 4, 5, 6, 7
9	Chapter 6 Textbook Required Reading	2	1, 2, 3, 4, 5, 6, 7
10	Historical Influence 1900-1960	2	1, 3, 5, 7
	Chapter 2 Textbook Required Reading	1	1, 2, 3, 4, 5, 6, 7
11	Continued Chapter 2 Textbook Reading	1	1, 2, 3, 4, 5, 6, 7
12	Photographic Observations	4	1, 3, 4, 5, 7
	Chapter 9 Textbook Required Reading	1	1, 2, 3, 4, 5, 6, 7
13	Continued Chapter 9 Textbook Reading	1	1, 2, 3, 4, 5, 6, 7
14	Chapter 11 Textbook Required Reading	2	1, 2, 3, 4, 5, 6, 7
Total		82	