

Submit original with signatures + 1 copy + electronic copy to Faculty Senate (Box 7500).
 See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/> for a complete description of the rules governing curriculum & course changes.

TRIAL COURSE OR NEW COURSE PROPOSAL

SUBMITTED BY:

Department	ART	College/School	CLA
Prepared by	Mary Goodwin, Ph.D.	Phone	474-7530
Email Contact	megoodwin@alaska.edu	Faculty Contact	Mary Goodwin, Ph.D.

1. ACTION DESIRED (CHECK ONE):

Trial Course	<input type="checkbox"/>	New Course	<input checked="" type="checkbox"/>
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2. COURSE IDENTIFICATION:

Dept	ART	Course #	F412	No. of Credits	3
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Justify upper/lower division status & number of credits: Upper division 3 credits
 Students are expected to have mastered basic skills in camera operation and have either advanced darkroom experience or inkjet printing. Prerequisites are ART F483 Advanced Photography, JRN F402 Advanced Photography, and/or JRN F407 Digital Darkroom.

3. PROPOSED COURSE TITLE: Portrait Photography

4. To be CROSS LISTED? YES/NO

Yes	If yes, Dept:	JRN	Course #	F412
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(Requires approval of both departments and deans involved. Add lines at end of form for additional required signatures.)

5. To be STACKED? YES/NO

No	If yes, Dept.		Course #	
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Stacked course applications are reviewed by the (Undergraduate) Curricular Review Committee and by the Graduate Academic and Advising Committee. Creating two different syllabi—undergraduate and graduate versions—will help emphasize the different qualities of what are supposed to be two different courses. The committees will determine: 1) whether the two versions are sufficiently different (i.e. is there undergraduate and graduate level content being offered); 2) are undergraduates being overtaxed?; 3) are graduate students being undertaxed? In this context, the committees are looking out for the interests of the students taking the course. Typically, if either committee has qualms, they both do. More info online – see URL at top of this page.

6. FREQUENCY OF OFFERING: Every Fall

Fall, Spring, Summer (Every, or Even-numbered Years, or Odd-numbered Years) — or As Demand Warrants

7. SEMESTER & YEAR OF FIRST OFFERING
 (AY2013-14 if approved by 3/1/2013; otherwise AY2014-15)

Fall 2013

8. COURSE FORMAT:

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

COURSE FORMAT: (check all that apply)

<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input checked="" type="checkbox"/> 6 weeks to full semester
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OTHER FORMAT (specify)

Mode of delivery (specify lecture, field trips, labs, etc) Lecture

9. CONTACT HOURS PER WEEK:

3	LECTURE hours/weeks		LAB hours/week		PRACTICUM hours/week
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Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures-/guide-lines-for-computing-/> for more information on number of credits.

OTHER HOURS (specify type) _____

10. COMPLETE CATALOG DESCRIPTION including dept., number, title, credits, credit distribution, cross-listings and/or stacking (50 words or less if possible):

Example of a complete description:

FISH-F487-W, O - Fisheries Management

3 Credits Offered Spring

Theory and practice of fisheries management, with an emphasis on strategies utilized for the management of freshwater and marine fisheries. *Prerequisites: COMM F131X or COMM F141X; ENGL F111X; ENGL F211X or ENGL F213X; ENGL F414; FISH F425; or permission of instructor. Cross-listed with NRM F487. (3+0)*

ART F412 Portrait Photography
3 Credits Offered Fall

This course will teach the student who has basic or advanced exposure and printing skills to further their understanding of the principles and techniques of portrait photography. Students will work with SLR or DSLR cameras and editing through a digital photo suite such as Adobe Photoshop. Students will learn to perfect their exposures and portrait skills, work with models, and handle studio strobes and equipment using traditional and digital media. Assignments will focus on both technical and aesthetic concerns. In-class critiques will provide feedback on students' work and weekly slide shows will provide insight on historical and contemporary portrait photographers. Special Fees apply. *Prerequisites: ART F483, JRN F402, JRN F407 or permission of instructor. (3+0)*

11. **COURSE CLASSIFICATIONS:** Undergraduate courses only. Consult with CLA Curriculum Council to apply S or H classification appropriately; otherwise leave fields blank.

H = Humanities S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core? If YES, attach form.

YES: NO:

IF YES, check which core requirements it could be used to fulfill:

O = Oral Intensive, Format 6

W = Writing Intensive, Format 7

Natural Science, ("X" for Core) Format 8

11.A Is course content related to northern, arctic or circumpolar studies? If yes, a "snowflake" symbol will be added in the printed Catalog, and flagged in Banner.

YES

NO

12. **COURSE REPEATABILITY:**

Is this course repeatable for credit?

YES

NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit?

TIMES

If the course can be repeated for credit, what is the maximum number of credit hours that may be earned for this course?

CREDITS

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?

CREDITS

13. **GRADING SYSTEM:** Specify only one. Note: Later changing the grading system for a course constitutes a Major Course Change.

LETTER:

PASS/FAIL:

RESTRICTIONS ON ENROLLMENT (if any)

14. **PREREQUISITES**

ART F483 Advanced Photography, JRN F402 Advanced Photography, JRN F407 Digital Darkroom or permission of instructor

These will be required before the student is allowed to enroll in the course.

15. **SPECIAL RESTRICTIONS, CONDITIONS**

16. PROPOSED COURSE FEES

\$75.00

Has a memo been submitted through your dean to the Provost for fee approval?

Yes/No

Yes

17. PREVIOUS HISTORY

Has the course been offered as special topics or trial course previously?

Yes/No

Yes

If yes, give semester, year, course #, etc.:

Special Topic in Spring 2009 and Fall 2011

18. ESTIMATED IMPACT**WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.**

Will utilize Bunnell 128 Digital Darkroom Lab, Bunnell 127-film darkrooms, Bunnell 129-Photography Studio, and Bunnell 106-Seminar room. These lab/studios all have state-of-the-art technology and photographic equipment, as well as traditional equipment in the darkrooms that students can benefit greatly from. The \$75.00 course fee will help to maintain this equipment. It is planned that this course will be taught by and adjunct or possibly a graduate TA.

19. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (kjensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No

Yes

February 1, 2012 - Current collections adequate

20. IMPACTS ON PROGRAMS/DEPTS

What programs/departments will be affected by this proposed action?
Include information on the Programs/Departments contacted (e.g., email, memo)

Portrait photography is a huge segment of professional photography both in journalism and fine art. Demand warrants this class to be offered once a year. It has already been filled twice as a special topics class. Both the Journalism and Art Department heads agree that this course should be made a regular offering (see signatures).

21. POSITIVE AND NEGATIVE IMPACTS

Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.


This class will positively impact the BA in Journalism and the BA/BFA programs in the Art by providing an elective option. The BFA degree in photography is in the planning stage and paperwork will follow within a month.

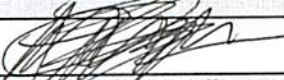
JUSTIFICATION FOR ACTION REQUESTED

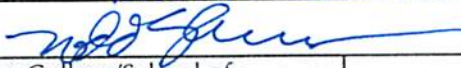
The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.

The Art Department is presently designing a BFA in photography program. This course will be essential to the major.

APPROVALS: Add additional signature lines as needed.

	Date	2/6/12
Signature, Chair, Program/Department of:	JOURNALISM	2/11/13

	Date	2-13-2013
Signature, Chair, College/School Curriculum Council for:	ART DEPARTMENT (see below for council)	

	Date	5/1/13
Signature, Dean, College/School of:	CLA	

	Date	
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Signature of Provost (if applicable)

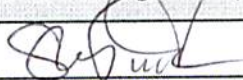
Offerings above the level of approved programs must be approved in advance by the Provost.


ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE

	Date	
Signature, Chair		
Faculty Senate Review Committee:	<input type="checkbox"/> Curriculum Review	<input type="checkbox"/> GAAC
	<input type="checkbox"/> Core Review	<input type="checkbox"/> SADAC

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking)

	Date	
Signature, Chair, Program/Department of:		

	Date	4-26-2013
Signature, Chair, College/School Curriculum Council for:	CLA	

	Date	5/1/13
Signature, Dean, College/School of:	CLA	



Department of Journalism
101 Bunnell, P.O. Box 756120, Fairbanks, Alaska 99775-6120. (907) 474-7761

MEMORANDUM

DATE: 2 February 2012

TO: Susan Henrichs, Provost *Susan Henrichs 2/15/12* ^{Approved}

FROM: Brian O'Donoghue, Journalism Dept Chair *BO*

THRU: *ja* Johnny Payne II, College of Liberal Arts Dean / *Erica Hartmann Associate Dean*

RE: Course Fee for JRN/ART 412 Portrait Photography
New course for Fall 2012

We are requesting approval for a \$75.00 lab fee for JRN/ART F412 ^{Portrait Photography} Reporting.
This fee will support the cost of maintaining the lab. The funds will be used to purchase necessary supplies for the course such as ink for inkjet printing of portraits. *photography printing paper (specialized item)*

Note: This is a specialized color printer / software / ink / and paper for the printing of color photographs.
Printer takes 8 ink cartridges @ \$65.00 / each -
cartridges generally last ~ 1 semester.

Erica Hartmann
02/07/12

400-level course
minimum class size $n=8$
 $\times \$75.00$ fee
 $\$600$ to help offset lab costs.

ATTACH COMPLETE SYLLABUS (as part of this application). The guidelines are online: <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures-/uaf-syllabus-requirements/>
The Faculty Senate curriculum committees will review the syllabus to ensure that each of the items listed below are included. If items are missing or unclear, the proposed course (or changes to it) may be denied.

SYLLABUS CHECKLIST FOR ALL UAF COURSES

During the first week of class, instructors will distribute a course syllabus. Although modifications may be made throughout the semester, this document will contain the following information (as applicable to the discipline):

1. Course information:

Title, number, credits, prerequisites, location, meeting time
(make sure that contact hours are in line with credits).

2. Instructor (and if applicable, Teaching Assistant) information:

Name, office location, office hours, telephone, email address.

3. Course readings/materials:

Course textbook title, author, edition/publisher.
 Supplementary readings (indicate whether required or recommended) and
 any supplies required.

4. Course description:

Content of the course and how it fits into the broader curriculum;
 Expected proficiencies required to undertake the course, if applicable.
 Inclusion of catalog description is *strongly* recommended, and
 Description in syllabus must be consistent with catalog course description.

5. Course Goals (general), and (see #6)

6. Student Learning Outcomes (more specific)

7. Instructional methods:

Describe the teaching techniques (eg: lecture, case study, small group discussion, private instruction, studio instruction, values clarification, games, journal writing, use of Blackboard, audio/video conferencing, etc.).

8. Course calendar:

A schedule of class topics and assignments must be included. Be specific so that it is clear that the instructor has thought this through and will not be making it up on the fly (e.g. it is not adequate to say "lab". Instead, give each lab a title that describes its content). You may call the outline Tentative or Work in Progress to allow for modifications during the semester.

9. Course policies:

Specify course rules, including your policies on attendance, tardiness, class participation, make-up exams, and plagiarism/academic integrity.

10. Evaluation:

Specify how students will be evaluated, what factors will be included, their relative value, and how they will be tabulated into grades (on a curve, absolute scores, etc.) Publicize UAF regulations with regard to the grades of "C" and below as applicable to this course. (Not required in the syllabus, but may be a convenient way to publicize this.) Faculty Senate Meeting #171:

<http://www.uaf.edu/uafgov/faculty-senate/meetings/2010-2011-meetings/#171>

11. Support Services:

Describe the student support services such as tutoring (local and/or regional) appropriate for the course.

12. Disabilities Services: Note that the phone# and location have been **updated**.

The Office of Disability Services implements the Americans with Disabilities Act (ADA), and ensures that UAF students have equal access to the campus and course materials.

State that you will work with the Office of Disabilities Services (208 WHITAKER BLDG, 474-5655) to provide reasonable accommodation to students with disabilities.

8/1/2012

ART/JRN F412 PORTRAIT PHOTOGRAPHY
University of Alaska-Fairbanks FALL 2013

MONDAYS 2:15-5:15 PM
Adjunct Professor Kate Wool

kate@katewool.com

CLASSROOMS/LABS-- BUNNELL 106, 127,128, 129

Kate's Office Hours
102c Bunnell
Tel 474-6220
BY APPOINTMENT

COURSE DESCRIPTION: This course will teach the student who has basic or advanced exposure and printing skills to further their understanding of the principles and techniques of portrait photography. Students will work with SLR or DSLR cameras and editing through a digital photo suite such as Adobe Photoshop. Students will learn to perfect their exposures and portrait skills, work with models, and handle studio strobes and equipment using traditional and digital media. Assignments will focus on both technical and aesthetic concerns. In-class critiques will provide feedback on student work and weekly digital presentations will provide insight on historical and contemporary portrait photographers.

COURSE GOALS: Students will learn to utilize their cameras technically and aesthetically using natural and artificial light. Students will learn to work with all types of people/models for their photographs successfully creating great portraiture.

STUDENT LEARNING OUTCOMES: Students completing JRN 412 learn to:
--perfect their exposures for natural and artificial light using SLR'S, studio lighting
--work with models professionally and legally
--develop and create their personal vision

3.0 CREDITS

Cross listed with ART412

PREREQUISITES: JRN407 Inkjet Printing or JRN 402 Advanced Black and White Photography or permission of the instructor

EQUIPMENT AND EXPENSES: Students are required to have manual setting film or digital cameras (SLR OR DSLR). These cameras are NOT point and shoot and must provide manual exposure control. Expenses will vary depending on if the student is shooting film or digital. Students are also required to have a variety of interchangeable lens or a zoom style lens for their cameras. Flash is beneficial but not required. **LAB FEES: \$75 digital and/or film**

REQUIRED READING: *FACES: Photography and the Art of Portraiture*, Steven Biver (Author), Paul Fuqua (Author), Publication Date: February 10, 2010 | ISBN-10: 0240811682 | ISBN-13: 978-0240811680 | Edition: 1, Press, and other photographic resources/the internet/library and local Fairbanks photography shows

ATTENDANCE POLICY: Attendance in class is a necessary, but not sufficient, condition for what I consider “active participation.” I will evaluate your participation in the class using the following general guidelines. These should help you understand my expectations.

Active Participation

We spend every class critiquing each other’s work. This is an important part of the creative learning process of photography. Technique, evaluation, constructive criticism of each other’s work helps everyone with their own creativity and future work. We also have a presentation every class on a historical or contemporary photographer. One thing that helps you become a better photographer is looking at photographs. It’s important for you to a) be in class to take part in the class critique and see the photo presentations, b) prepare for class by reading any assigned materials and look at assigned photographers, and c) contribute generously to discussions and group critiques. Plan to attend class, arrive on time, and get involved. A substantial portion of your grade is based on in-class photography critiques, assignments and group discussion.

EVALUATION: The following will be considered with each assignment

Content, understanding: Do you follow the class discussion and build on others’ ideas? When you don’t understand something, do you ask questions? Do you use the technical skills we have learned in each assignment?

Creativity: Do you generate your own insights and examples and share them in class?

Curiosity and interest: Do you bring enthusiasm to the classroom? Are you in class every week so you can be a consistent contributor? Do you share ideas or issues you’ve come across in outside reading, current events, or through personal experience?

The evaluations above also pertain to these assignments:

Journal: The journal is a weekly summary of photography critiques, notes, and experiences.

Copywork: Copywork is a digital presentation on a chosen contemporary or historical photographer that the student presents to the class.

Portfolio: A portfolio is a collection of images that show understanding, creativity, and technical photographic skills.

GRADING:

ASSIGNMENTS/ATTENDANCE	40%
FINAL PROJECT	20%
JOURNAL	10%
COPYWORK	10%
ATTITUDE/LAB/CLASS/CRITIQUES	20%
<hr/>	
TOTAL	100%

Grading will follow UAF Guidelines:

A= An honor grade, indicates originality and independent work, a thorough mastery of the subject, and the satisfactory completion of more work than is required.

A+(98-100) A(94-97) A-(90-93)

B= Indicates outstanding ability above the average level of performance.

B+(87-89) B(84-86) B-(80-83)

C= Indicates a satisfactory or average level of performance

C+(77-79) C(74-76) C-(70-73)

D= the lowest passing grade, indicates work of below average quality and performance.

D(60-69)

F= Indicates failure to meet lowest standards.

F(<60)

I do give + or – in the final grading.

I do not give “NB” or incomplete grades.

RULES OF CLASS AND DARKROOMS:

No food, drink, smoking, or children in the digital labs/darkrooms or the studio at all. No cell phones in class. No pets in the studio.

Attendance in all classes is required (see above ATTENDANCE POLICY). Lab is independent and therefore attendance is reflected in the effort and presentation of each assignment. Cleanliness and respect of other students is of utmost importance since we share facilities. Darkroom, studio, and lab times are flexible with the coded locks but if cleanliness becomes a problem they will be restricted.

Students are allowed to sign up for four hours at a time in their assigned darkrooms. You may only stay longer if there is no one signed up **after** you have finished and you must rewrite your name on the door.

The studio is available to students and one can sign up for three hours at a time in the studio. **No equipment must ever leave the studios or darkrooms at any time.** Additional props may be brought into the studio as long as they are removed when your time is finished.

Students have one or two weeks to finish each assignment depending on the project. Assignments are due **AT THE BEGINNING OF CLASS**. I do not accept late assignments unless you have **PRIOR** permission and it is a deathbed excuse. Unlike the basic class, if you have technical or mechanical problems, **you must redo your shots**. Think ahead and shoot early.

In the field of electronic and print journalism, accuracy and clarity are essential. The ability to communicate information clearly and correctly is the cornerstone of effective communication. Every course in the Department of Journalism emphasizes developing strong writing skills. Therefore a percentage of each course will be based on writing, with grading criteria determined for individual courses by individual instructors.

High ethical standards are essential for maintaining credibility. Every course taught in the UAF Department of Journalism seeks to maintain these standards, starting with an emphasis on producing original and factual work.

Plagiarism is defined as appropriating passages or ideas from another person's work and using them as one's own. Fabrication is the inclusion of an invented statement within an body of work.

Neither plagiarism nor fabrication will be tolerated at the Department of Journalism or Broadcasting. Any student found to have plagiarized or fabricated statements in a Department of Journalism class will receive, at minimum, an automatic "F" for the class. Further action, such as expulsion, also will be considered.

I will work with the Office of Disabilities Services (208 WHIT, 474-5655) to provide reasonable accommodation to students with disabilities. I will let students know that they should go to Disabilities Services, get their disability documented; and I will work with Disabilities Services after an issue has been documented.

COURSE SCHEDULE: Always subject to change and/or revision.

WEEK 1 : Welcome to Portrait Photography, introduction, course layout, journal requirements and tour of facilities. Start thinking about copywork presentations and a contemporary portrait photographer that interests you. Bring past work (jpegs, prints, negatives) to class to share and speak of.

ASSIGNMENT #1: Thinking: the challenge of what the photographer wants to do. Seeing: the story behind the image. Take a self-portrait with your face in it, then one with your figure. Read: *Portraits from the Past* pg. 1 and *Getting Ready: A Guide to Preproduction* pg. 128

WEEK 2: View students' past work. Review cameras, film, exposure, developmental controls, filters, photoshop, the zone system. Digital and film lab demo, depth of field

ASSIGNMENT #2: INFORMAL PORTRAITS, CANDID SHOTS

Take an informal portrait of a friend/family. Take a candid shot of a stranger so that they are still recognizable. Read *Street Shooting* pg. 116

ASSIGNMENT #3: COPYWORK on a contemporary portrait photographer with a one-two page bio, cite sources. See handout for details on copywork. Be original. Choose three photographers you might be interested in by next week. Each student will give a presentation in class every week, sign up for day today.

WEEK 3: Critique, Talk about copywork presentations, assign dates and names. Digital demonstratio for copywork, lighting, studio, flash, strobe lights. -

ASSIGNMENT #4: Acting: How the photo was taken. Artificial light: studio, flash- Take a different shot for every frame using three different lighting

techniques, with at least one using flash, strobes, and one other artificial light source. Read *Modifying Light* PG. 134 Read *Making Portraits*, the entire section

WEEK 4: Formal portraits, posing, lens, technical: the gear used

ASSIGNMENT#5: FORMAL PORTRAITS, natural light, studio/flash light, posing, poses, hands, etc. Field trip to the library archives to view PS HUNT's work. Go around town and photograph ten places that would make good back drops for portraits. Photograph as if the model was there, think about composition, depth of field, etc.

WEEK 5: Environmental portraits: urban, rural, outside, inside. What can someone's environment say about someone.

ASSIGNMENT#6 : Take an environmental portrait of someone you know and someone you work with.

WEEK 6: The figure- body as a landscape- pregnant women, newborns, the nude figure.

ASSIGNMENT#7: Take a portrait of a nude body outside and inside.

****We will have a model come to the studio for the whole class to shoot. We practice shooting a nude model in the studio with studio lighting.**

WEEK 7: Media Law and permission to photograph, commercial photography, copyright information, the business of portraiture, marketing, pricing.

ASSIGNMENT#8: Design a business plan with marketing in mind, model releases, commercial work, fashion. Take a portrait of someone with the intent of selling something within the photo.

WEEK 8: Kids, weddings, pets, etc. How to photograph difficult subjects

ASSIGNMENT#9: Photographing children, pets, couples. Bunnell Lab School children will make a trip tour studio for a portrait session.

WEEK 9: The unnatural, unconventional portrait, intimacy, close-ups, etc.

ASSIGNMENT#10: Take portraits of something out of the ordinary.

WEEK 10: Discuss the final project which is to create a portfolio of portraits. Discuss what a professional portfolio should be, the contents, the creativity, the technical perfection

THE FINAL: A PORTFOLIO OF PORTRAITS: Take your completed assignments and make them better or create new ones to compete a professional portrait portfolio

WEEK 11: Create and design your own portrait project with natural and artificial light, props, etc.

ASSIGNMENT # 11: Someone comes to you and wants a portrait, what do you?

WEEK 12: First round of final critique and proofing. Bring in ten prints for final for critique. Finish copywork presentations and turn in papers. Graduate students must have 15 prints.

CHOSEN DATE: FIELD TRIP to MUSEUM OF THE NORTH to see fine arts collection of photographic portraits.

EXAM SCHEDULE : FINAL DUE

DURING SCHEDULED EXAM TIME: REVIEW FINAL PORTFOLIO

⚡ **UPPLIES/ EQUIPMENT : SLR camera or Digital SLR camera, film or memory cards, paper for printing, journal, portfolio box**

RECOMMENDED BUT NOT REQUIRED : Flash, lens, props for portraits, backdrops

STORES IN TOWN;

Alaska Photographic Repair Service: 2nd Avenue
Downtown above Alaska Rare Coins.

Fairbanks Fast Foto

Fred Myers: Airport Way