

RECEIVED

SEP 13 2017

FORMAT 1

College of Liberal Arts

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
 (Attach copy of syllabus)

SUBMITTED BY:

Department	ART	College/School	CLA
Prepared by	Zoë Jones	Phone	X7530
Email Contact	zjones@alaska.edu	Faculty Contact	Zoë Jones

1. ACTION DESIRED

(CHECK ONE):

Trial Course

☒

New Course

2. COURSE IDENTIFICATION:

Dept

COJO

Course #

4974

No. of Credits

3

Justify upper/lower division
status & number of credits:

The workload of this course is similar to the Seminar in Art History ART 463/663

3. PROPOSED COURSE TITLE:

History of Photography

4. To be CROSS LISTED?
YES/NO☒ YES

If yes, Dept:

ART

Course #

4974/F697

NOTE: Cross-listing requires approval of both departments and deans involved. Add lines at end of form for additional required signatures.

5. To be STACKED?*
YES/NO☒ YES

If yes, Dept.

COJO

Course #

COJO 6974

How will the two course levels differ from each
other? How will each be taught at the appropriate
level?:

The 600 level course has a separate syllabus along with higher
expectations and a heavier workload.

* Use only one Format 1 form for the stacked course (not one for each level of the course!) and attach syllabi. 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 other spring - Even-numbered years

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

7. SEMESTER & YEAR OF FIRST OFFERING

(Effective AY2015-16 if approved by 3/31/2015; otherwise
AY2016-17)

Spring 2018

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)

☐ 1☐ 2☐ 3☐ 4☐ 5☒ X6 weeks to full
semester

OTHER FORMAT (specify)

Mode of delivery (specify

lecture, field trips, labs, etc)

Lecture and discussion

9. CONTACT HOURS PER WEEK:

3

LECTURE
hours/weeks☐ LAB
hours/week☐ PRACTICUM
hours/week

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/-/guidelines-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 F151X or COMM F141X; ENGL F111X; ENGL F811X or ENGL F813X; ENGL F414; FISH F425; or permission of instructor.** Cross-listed with NRM F487. (3+0)

COJO F493 History of Photography

3 Credits Offered Spring – Even-numbered years

An exploration of the history, impact, and development of the photographic process, spanning from the earliest observations of optics, through the development of the first permanent image, and all the way to the most recent advances in digital technology. *Prerequisites:* **WRTG F111X.** Stacked with COJO F697. cross-listed with ART F497. (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

☒ X

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 ☐

X = Baccalaureate Core ☐

11.A Is course content related to northern, arctic or circumpolar studies?

☒ YES

12. COURSE REPEATABILITY:

Is this course repeatable for credit? If yes, fill out boxes below.

YES ☐

NO ☒ X

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?

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

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

☐ TIMES

☐ CREDITS

☐ CREDITS

13. GRADING SYSTEM: Specify only one. Note: Changing the grading system for a course later on constitutes a Major Course Change – Format 9 form.

LETTER: ☒ X

PASS/FAIL: ☐

RESTRICTIONS ON ENROLLMENT (if any)

14. PREREQUISITES

WRTG 111X

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

15. SPECIAL RESTRICTIONS, CONDITIONS

16. PROPOSED COURSE FEES

\$ 75

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

Yes/No

☐ NO

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:

Offered as ART 463/663 Seminar in Art History: The History of Photography in the Fall of 2014.

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

This course will use facilities and resources already in existence.

19. LIBRARY COLLECTIONS*Have you contacted the library collection development officer (kljensen@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

☐

This topic has been taught as a seminar for many years and the library resources are already sufficient.

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)*

This course will augment the upper division art history offerings for the Art Department (a requirement for the BFA degree and an elective for the BA). It will also satisfy an upper-division elective for COJO.

21. POSITIVE AND NEGATIVE IMPACTS*Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.*

The addition of this course to the program will give students more options and opportunities in the fulfillment of the art history requirement.

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 history of photography is commonly offered as a stand-alone topic in Art Departments all over the nation. Additionally, the number of photography majors at UAF is increasing and this class satisfies the history component of that program and a growing demand from students.

APPROVALS: Add additional signature lines as needed.

Signature, Chair, Program/Department of: COTO Date 9/13/17

Signature, Chair, College/School Curriculum Council for: CLA Date

Signature, Dean, College/School of: CLA Date

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

Signature of Provost (if above level of approved programs) Date

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

Signature, Chair
Faculty Senate Review Committee: ☐ Curriculum Review ☐ GAAC
☐ Core Review ☐ SADAC

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

Signature, Chair, Program/Department of: ART Date 9/13/17

DocuSigned by:
Brian Hemphill Date September 22, 2017

Signature, Chair, College/School Curriculum Council for: CLA Date September 22, 2017

DocuSigned by:
[Signature] Date September 22, 2017

Signature, Dean, College/School of: CLA

ATTACH COMPLETE SYLLABUS (as part of this application). This list is online at:

<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 is a convenient way to publicize this.) Link to PDF summary of grading policy for "C":

[http://www.uaf.edu/files/uafgov/Info-to-Publicize-C Grading-Policy-UPDATED-May-2013.pdf](http://www.uaf.edu/files/uafgov/Info-to-Publicize-C%20Grading-Policy-UPDATED-May-2013.pdf)

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.

<http://www.uaf.edu/disability/faculty/> 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.

ART / COJO 693 – History of Photography (Graduate)

Instructor: J. Jason Lazarus, Term Instructor

Class lecture: Wednesdays, 6-9pm

Office: 114 Bunnell

Office Hours: 9-11am M,W,F (appointment suggested)

Telephone: 907-474-6020 Email: jjlazarus@alaska.edu

COURSE PURPOSE

This course will explore the history, impact and development of the photographic process, spanning from the earliest observations of optics, through the development of the first permanent image, and all the way to the most recent advances in digital technology. Students will be exposed to a wide variety of historical and contemporary photographic practitioners and learn the importance behind their contributions to the development of this relatively new art form. Along the way, we will also learn the myriad of photographic processes developed during its 180-year history and who continues to practice them today. Students will have the unique opportunity to experience several of these processes through our various hands-on demonstrations and the development of their final project.

COURSE OBJECTIVES AND LEARNING OUTCOMES

This course intends to:

- Provide a detailed timeline of photography’s development over the last two centuries, including pivotal technical developments, significant artistic movements and various important artists and scientists that shaped this young art form.
- Familiarize students with a variety of contemporary and historical photographers and their chosen processes.
- Broaden a students’ understanding of what photography is by introducing them to contemporary approaches to historical processes.

At the end of this course, students should be able to:

- Recognize a variety of historical and contemporary photographers and their respective bodies of work.
- Recognize major contributions that shaped the early development of photography, giving birth to new processes and artistic movements.
- Be familiar with a variety of historical photographic processes and how they could be applied to contemporary work to broaden an artist’s technique and their portfolio.

GRADING BREAKDOWN

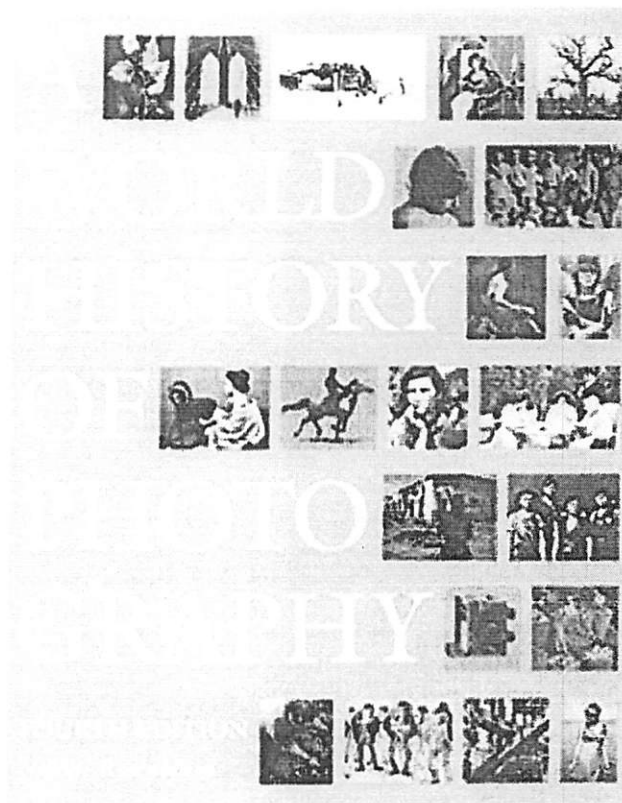
Oral Presentation #1	– Historical Photographer & their work	5%
	– Provide Assistance during Week 2-5 demonstrations	5%
Written Exam #1		10%
Oral Presentation #2	– Historical Process Research	5%
	– Historical Process Demonstration (Solo)	5%
Written Exam #2		10%
Final Presentation #3	– Historical Process Demonstration	10%
	– Final Paper (12-15 pages)	15%
	– Project Poster	5%
Written Exam #3		10%
Weekly Journal Research Assignments		10%
Attendance & Participation		10%

SUPPLIES, EQUIPMENT & REQUIRED TEXTBOOKS

The \$75 class lab fee (included when you registered for the class) provides you with routine access to the darkroom and use of its equipment during our various hands-on demonstrations of historical processes. This fee also provides you access during the development of your final project demonstration.

For your final project, you will be providing a presentation and class demonstration of a historical photographic process. You will be expected to purchase the necessary supplies to provide a hands-on demonstration where the entire class can participate. Well before the end of the semester, you will submit a project proposal that details the required supplies and the department will provide what it can to offset excessive cost. Expect to spend approximately \$50-\$100 on supplies for your demonstration.

Our only textbook for the class is Naomi Rosenblum's *A World History of Photography* (3rd Edition), and is available through the University Bookstore. Additional resources will be provided via Blackboard in a convenient .PDF format for mobile reading and resource use.



IMPORTANT POLICIES & EXPECTATIONS

Just as you can rely on me to put forth as much effort as possible to ensure your own unique success in this course, I firmly believe that what students get out of their courses is directly related to how much effort they put into it. To succeed in this class, a student must be fully engaged at all times, prepared and willing to learn and ready to put forth an above-average amount of effort toward their weekly assignments. That said, I want to remain a constant resource for you in times of need - do not avoid asking for assistance, as we will all learn better if we do it together:

- Student attendance is expected and required - without it, you will lose critical lecture, demonstrations and project progress checks - all essential to your success in this class. As well, because this is a darkroom-based course, essential safety procedure will be addressed on a weekly basis — to have a safe lab, everyone needs to attend these safety briefs.
- Absences are to be treated respectfully: students are expected to contact the instructor **prior** to the missed class for any materials they may be missing and are required to connect with a fellow classmate for lecture notes and a review session. Due to the lengthy nature of lectures and lab demonstrations, there are no “make-up” lecture periods.
- Excused absences are rare and are only accepted in the cases of medical issues (Doctor's Notes required) or family emergencies - both of which must be arranged **prior** to the absence. **After four unexcused absences in a 16-week class, students will receive a failing grade.** Even excused absences hurt your performance in the class — and after six absences of any sorts, you will have to discuss your options with your instructor.

- Being on-time for lecture and labs is a matter of respect; please be sure to be there before the class starts, as you will certainly miss material within those first few minutes. Being past five minutes late equates to an unexcused absence. Rest assured, I will be on-time to lecture and lab - I expect the same respect from you.
- Showing up for lecture unprepared is the equivalent of an unexcused absence. Showing up to lecture without new work to share or a notebook to take notes make it difficult to participate. As I show up to class prepared, I request that you respectfully show up prepared as well.
- We all have ongoing life matters that may, once in a while, get in the way. Assignments are modeled to ensure that students have the flexibility to finish assignments well in advance, keeping their grade safe from potential personal issues that crop up at the last minute. Start early, stay ahead and don't look at a faraway deadline as an opportunity to relax; there's always another assignment around the corner. If assignment due dates seem to not give you the structure you need to meet them, I am more than willing to provide you with additional structure in the way of mini-deadlines to ensure your success - just ask for this assistance. Because of this and the building block structure of the class, **no late assignments are allowed** unless an excused absence has been accepted, as they will cause significant backups in course material.
- I provide office hours for students to use me as a resource - although appointments are suggested, I live by an open-door policy. I am often around the department much more than my designated hours, but I tend to be maintaining labs and equipment, so I may not be in my office. I want you to learn and to always have an opportunity to review, question or refine your understanding of anything the class offers. I am also an avid email user - don't hesitate to contact me.
- Cell phones are expected to be silenced and remain in pockets, only coming out to snap reference pictures of on-board notes. This is not a method of appropriate note taking but it is seen as a way to reinforce class lessons by having the material on-hand at all times. Texting, skyping or browsing the internet, if not explicitly allowed for research purposes by the instructor, is not allowed. Students will be given a single warning, after which point their use of laptops and cell phones for recreational purposes will result in an unexcused absence for the day. If a student continues to ignore lecture and not actively participate in class, they will be asked to leave.
- Although safety is key in the darkroom, as long as safety requirements are met, there's nothing to fear in the darkroom - this is a safe place to explore and create. Students will be expected to wear old clothing, an apron that will never be used for anything else and nitrile gloves. Adhere to mixing instructions completely; do not deviate from the demonstrations or material provided. Keeping a clean darkroom, including appropriate disposal of chemicals, is key to a productive darkroom. As well, although photo chemistry is not hazardous when these safety measures are taken, I do ask that any expecting mothers or people with extreme immune or health issues keep me aware of their health as it pertains to their work in their darkroom.
- Weapons, concealed or not, are not allowed within the classroom, labs or my office. Although firearms are explicitly not allowed in UAF Buildings, I extend this ban to knives, pepper sprays and any other items that is used predominantly as a weapon. These items create tense and awkward moments in the classroom, making learning extremely difficult for some. If you have questions about this policy, please discuss them with me. You are welcome to store your knives, etc in the hallway lockers.
- Oral presentations are expected to be completed and ready on the due date at the beginning of class. Any presentations that require additional time will immediately lose 10% off its final grade – please be respectful to your fellow students by being prepared well in advance. Written examinations will be given as soon as class starts – you will not be provided any additional time if you show up late.

COURSE SCHEDULE

- January 17:** Introduction to the class, syllabus briefing, darkroom tour.
Lecture: *Before 1839 – Developments Before the Permanent Image*
Demonstration: Camera Obscura Construction & Demo
- January 24:** Development of the Permanent Image, Niépce, Talbot & Deguerre
Lecture: *The Deguerreotype vs. the Calotype*
Demonstration: Paper Negatives & the Calotype (Graduate Students Assist)
- January 31:** Advancements in exposure, Photography Fever & Truth in Photography
Demonstration: Cyanotypes (Graduate Students Assist)
- February 7:** Oral Presentations #1 – A 15-minute presentation of a chosen artist and their impact on early photography.
- February 14:** Written exam (First Hour)
Lecture: Early Portraiture, Glass Negatives and Albumen, cartes-de-viste
Demonstration: Studio Silhouette Drawings, Large Format Paper Portraits (Graduate Students Assist)
- February 21:** Early travel photography: from Egypt to the Western United States, dry plates vs wet plates
Demonstration: Guest Photographer demonstrates Wet Plate Colodion (Graduate Students Assist)
- February 28:** Early photographic movements: Pictorialism vs Realism, Group f/64 and Photography as “Art”
Demonstration: Broken lenses & Imperfection in Photography
- March 7:** Early to mid-20th century movements: Surrealism, Russian Constructivism, Abstract, Formalism, the rise of collage, compositry, mixed media... Man Ray, Pierre Cardin, etc.
Demonstration: In-camera photography tricks & Chemigrams and Photograms.
- March 14:** Oral Presentations #2 – A 15-minute presentation of a chosen photographic process and its impact on early photography. Graduate Students will provide a process demonstration during this period as well.
- March 21:** Written exam (First Hour)
Discuss how Kodak changed Photography, democratization of Photography through the Brownie
Lecture: The Birth of Film Photography – from B&W to Color, Massive Sheets to Tiny Rolls.
- March 28:** Photojournalism – its impact to the world around us, WPA photographers, Civil Rights, etc.
Guest Lecture on Photojournalist
Demonstration: Film Development and Print Processing in the Modern Darkroom
- April 4:** Lecture: Color Photography, The New Topographics and beauty in the mundane. Postmodern shifts in Subject.
- April 11:** Lecture: The development of Digital Photography, analysis of the globalization of photography through cell phones and affordable “point and shoots” and how it changed fine art & professional approaches.
Demonstration: Antique Digital Cameras

- April 18:** Lecture: "Post-postmodern" – where is photography now? Resurgence of interest in analog photography from millennials, huge interest in non-traditional printing processes – where does photography go from here?
Demonstration: Digital Composite work through Photoshop, Digital Negative Creation & Analog Printing through Van Dyke Brown process
- April 25:** Final Oral Presentation, Poster Presentation & Photographic Process Demonstrations – Day #1
- May 2:** Final Written exam (First Hour)
Final Oral Presentation, Poster Presentation & Photographic Process Demonstrations – Day #2

ADDITIONAL NOTICES

If you have any additional needs for this class, please do not hesitate to talk with me. I urge all students with hidden health / personal concerns to discuss any matters at all that may impact their performance in class with me within the first week of class. Students with additional need for learning tools may also see me as a resource – I want to make sure we all learn this exciting topic and have all the tools necessary to do so! All discussions between faculty and students are considered confidential.

UAF is an equal opportunity employer/program and auxiliary aids and services; services to individuals with disabilities are available upon request.

University of Alaska Board of Regents have clearly stated in BOR Policy that discrimination, harassment and violence will not be tolerated on any campus of the University of Alaska. If you believe you are experiencing discrimination or any form of harassment including sexual harassment/misconduct/assault, you are encouraged to report that behavior. If you disclose sexual harassment or sexual violence to a faculty member or any university employee, they must notify the UAF Title IX Coordinator about the basic facts of the incident. Your choices for disclosure include:

- 1) You may confidentially disclose and access confidential counseling by contacting the UAF Health & Counseling Center at 474-7043
- 2) You may access support and file a Title IX report by contacting the UAF Title IX Coordinator at 474-7599
- 3) You may file a criminal complaint by contacting the University Police Department at 474-7721

UAF is obligated to provide accommodation only to the known limitations of an otherwise qualified student who has a disability. Please identify yourself to UAF Disability Services by applying for accommodations. To be considered for UAF Disability Services accommodations individuals must be enrolled for at least one credit as a UAF student. For more information send Disability Services an e-mail at uaf-disabilityservices@alaska.edu by phone at (907)474-5655, or by TTY at (907)474-1827.

In the field of print and electronic journalism, accuracy and clarity are essential. The ability to communicate information clearly and correctly is the cornerstone of effective communication. High ethical standards are essential for maintaining credibility. Every course taught in the UAF Department of Communications and Journalism seeks to maintain these standards, starting with an emphasis on producing original and factual work.

ART / COJO 493 – History of Photography

Instructor: J. Jason Lazarus, Term Instructor

Class lecture: Wednesdays, 6-9pm

Office: 114 Bunnell

Office Hours: 9-11am M,W,F (appointment suggested)

Telephone: 907-474-6020 Email: jjlazarus@alaska.edu

COURSE PURPOSE

This course will explore the history, impact and development of the photographic process, spanning from the earliest observations of optics, through the development of the first permanent image, and all the way to the most recent advances in digital technology. Students will be exposed to a wide variety of historical and contemporary photographic practitioners and learn the importance behind their contributions to the development of this relatively new art form. Along the way, we will also learn the myriad of photographic processes developed during its 180-year history and who continues to practice them today. Students will have the unique opportunity to experience several of these processes through our various hands-on demonstrations and the development of their final project.

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GRADING BREAKDOWN

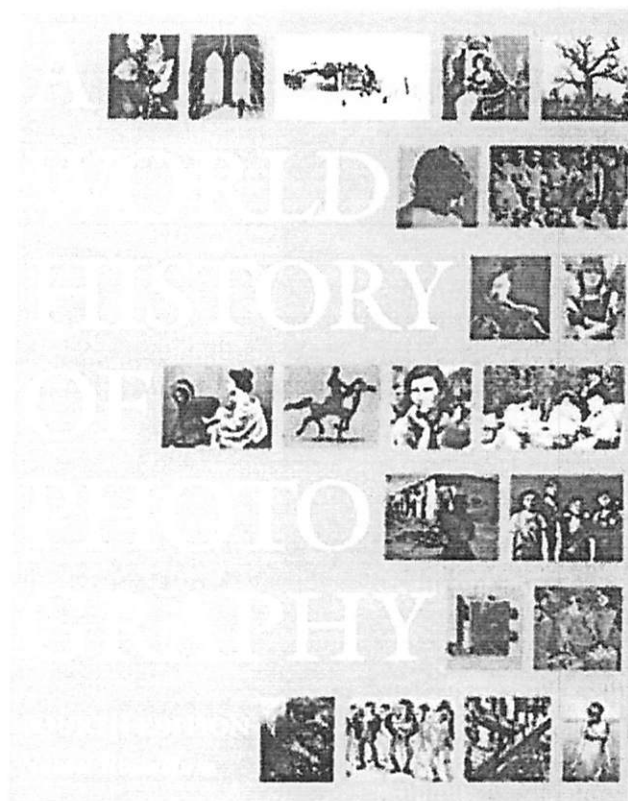
Oral Presentation #1	- Historical Photographer & their work	10%
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Oral Presentation #2	- Historical Process Research	10%
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	- Final Paper (8-10 pages)	15%
Written Exam #3		10%
Weekly Journal Research Assignments		10%
Attendance & Participation		10%

SUPPLIES, EQUIPMENT & REQUIRED TEXTBOOKS

The \$75 class lab fee (included when you registered for the class) provides you with routine access to the darkroom and use of its equipment during our various hands-on demonstrations of historical processes. This fee also provides you access during the development of your final project demonstration.

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IMPORTANT POLICIES & EXPECTATIONS

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Student attendance is expected and required – without it, you will lose critical lecture, demonstrations and project progress checks – all essential to your success in this class. As well, because this is a darkroom-based course, essential safety procedure will be addressed on a weekly basis — to have a safe lab, everyone needs to attend these safety briefs.

Absences are to be treated respectfully: students are expected to contact the instructor prior to the missed class for any materials they may be missing and are required to connect with a fellow classmate for lecture notes and a review session. Due to the lengthy nature of lectures and lab demonstrations, there are no “make-up” lecture periods.

Excused absences are rare and are only accepted in the cases of medical issues (Doctor's Notes required) or family emergencies – both of which must be arranged prior to the absence. After four unexcused absences in a 16-week class, students will receive a failing grade. Even excused absences hurt your performance in the class – and after six absences of any sorts, you will have to discuss your options with your instructor.

Being on-time for lecture and labs is a matter of respect; please be sure to be there before the class starts, as you will certainly miss material within those first few minutes. Being past five minutes late equates to an unexcused absence. Rest assured, I will be on-time to lecture and lab – I expect the same respect from you.

Showing up for lecture unprepared is the equivalent of an unexcused absence. Showing up to lecture without new work to share or a notebook to take notes make it difficult to participate. As I show up to class prepared, I request that you respectfully show up prepared as well.

We all have ongoing life matters that may, once in a while, get in the way. Assignments are modeled to ensure that students have the flexibility to finish assignments well in advance, keeping their grade safe from potential personal issues that crop up at the last minute. Start early, stay ahead and don't look at a faraway deadline as an opportunity to relax; there's always another assignment around the corner. If assignment due dates seem to not give you the structure you need to meet them, I am more than willing to provide you with additional structure in the way of mini-deadlines to ensure your success – just ask for this assistance. Because of this and the building block structure of the class, no late assignments are allowed unless an excused absence has been accepted, as they will cause significant backups in course material.

I provide office hours for students to use me as a resource – although appointments are suggested, I live by an open-door policy. I am often around the department much more than my designated hours, but I tend to be maintaining labs and equipment, so I may not be in my office. I want you to learn and to always have an opportunity to review, question or refine your understanding of anything the class offers. I am also an avid email user – don't hesitate to contact me.

Cell phones are expected to be silenced and remain in pockets, only coming out to snap reference pictures of on-board notes. This is not a method of appropriate note taking but it is seen as a way to reinforce class lessons by having the material on-hand at all times. Texting, skyping or browsing the internet, if not explicitly allowed for research purposes by the instructor, is not allowed. Students will be given a single warning, after which point their use of laptops and cell phones for recreational purposes will result in an unexcused absence for the day. If a student continues to ignore lecture and not actively participate in class, they will be asked to leave.

Although safety is key in the darkroom, as long as safety requirements are met, there's nothing to fear in the darkroom – this is a safe place to explore and create. Students will be expected to wear old clothing, an apron that will never be used for anything else and nitrile gloves. Adhere to mixing instructions completely; do not deviate from the demonstrations or material provided. Keeping a clean darkroom, including appropriate disposal of chemicals, is key to a productive darkroom. As well, although photo chemistry is not hazardous when these safety measures are taken, I do ask that any expecting mothers or people with extreme immune or health issues keep me aware of their health as it pertains to their work in their darkroom.

Weapons, concealed or not, are not allowed within the classroom, labs or my office. Although firearms are explicitly not allowed in UAF Buildings, I extend this ban to knives, pepper sprays and any other items that is used predominantly as a weapon. These items create tense and awkward moments in the classroom, making learning extremely difficult for some. If you have questions about this policy, please discuss them with me. You are welcome to store your knives, etc in the hallway lockers.

Oral presentations are expected to be completed and ready on the due date at the beginning of class. Any presentations that require additional time will immediately lose 10% off its final grade – please be respectful to your fellow students by being prepared well in advance. Written examinations will be given as soon as class starts – you will not be provided any additional time if you show up late.

COURSE SCHEDULE

- January 17:** Introduction to the class, syllabus briefing, darkroom tour.
Lecture: *Before 1839—Developments Before the Permanent Image*
Demonstration: Camera Obscura Construction & Demo
- January 24:** Development of the Permanent Image, Niépce, Talbot & Deguerre
Lecture: *The Deguerreotype vs. the Calotype*
Demonstration: Paper Negatives & the Calotype
- January 31:** Advancements in exposure, Photography Fever & Truth in Photography
Demonstration: Cyanotypes
- February 7:** Oral Presentations #1 – A 15-minute presentation of a chosen artist and their impact on early photography.
- February 14:** Written exam (First Hour)
Lecture: Early Portraiture, Glass Negatives and Albumen, cartes-de-viste
Demonstration: Studio Silhouette Drawings, Large Format Paper Portraits
- February 21:** Early travel photography: from Egypt to the Western United States, dry plates vs wet plates
Demonstration: Guest Photographer demonstrates Wet Plate Colodion
- February 28:** Early photographic movements: Pictorialism vs Realism, Group f/64 and Photography as “Art”
Demonstration: Broken lenses & Imperfection in Photography
- March 7:** Early to mid-20th century movements: Surrealism, Russian Constructivism, Abstract, Formalism, the rise of collage, compositry, mixed media... Man Ray, Pierre Cardin, etc.
Demonstration: In-camera photography tricks & Chemigrams and Photograms.
- March 14:** Oral Presentations #2 – A 15-minute presentation of a chosen photographic process and its impact on early photography.
- March 21:** Written exam (First Hour)
Discuss how Kodak changed Photography, democratization of Photography through the Brownie
Lecture: The Birth of Film Photography – from B&W to Color, Massive Sheets to Tiny Rolls.
- March 28:** Photojournalism – its impact to the world around us, WPA photographers, Civil Rights, etc.
Guest Lecture on Photojournalist
Demonstration: Film Development and Print Processing in the Modern Darkroom
- April 4:** Lecture: Color Photography, The New Topographics and beauty in the mundane. Postmodern shifts in Subject.
- April 11:** Lecture: The development of Digital Photography, analysis of the globalization of photography through cell phones and affordable “point and shoots” and how it changed fine art & professional approaches.
Demonstration: Antique Digital Cameras

- April 18:** Lecture: "Post-postmodern" - where is photography now? Resurgence of interest in analog photography from millennials, huge interest in non-traditional printing processes - where does photography go from here?
Demonstration: Digital Composite work through Photoshop, Digital Negative Creation & Analog Printing through Van Dyke Brown process
- April 25:** Final Oral Presentation & Photographic Process Demonstrations - Day #1
- May 2:** Final Written exam (First Hour)
Final Oral Presentation & Photographic Process Demonstrations - Day #2

ADDITIONAL NOTICES

If you have any additional needs for this class, please do not hesitate to talk with me. I urge all students with hidden health / personal concerns to discuss any matters at all that may impact their performance in class with me within the first week of class. Students with additional need for learning tools may also see me as a resource - I want to make sure we all learn this exciting topic and have all the tools necessary to do so! All discussions between faculty and students are considered confidential.

UAF is an equal opportunity employer/program and auxiliary aids and services; services to individuals with disabilities are available upon request.

University of Alaska Board of Regents have clearly stated in BOR Policy that discrimination, harassment and violence will not be tolerated on any campus of the University of Alaska. If you believe you are experiencing discrimination or any form of harassment including sexual harassment/misconduct/assault, you are encouraged to report that behavior. If you disclose sexual harassment or sexual violence to a faculty member or any university employee, they must notify the UAF Title IX Coordinator about the basic facts of the incident. Your choices for disclosure include:

- 1) You may confidentially disclose and access confidential counseling by contacting the UAF Health & Counseling Center at 474-7043
- 2) You may access support and file a Title IX report by contacting the UAF Title IX Coordinator at 474-7599
- 3) You may file a criminal complaint by contacting the University Police Department at 474-7721

UAF is obligated to provide accommodation only to the known limitations of an otherwise qualified student who has a disability. Please identify yourself to UAF Disability Services by applying for accommodations. To be considered for UAF Disability Services accommodations individuals must be enrolled for at least one credit as a UAF student. For more information send Disability Services an e-mail at uaf-disabilityservices@alaska.edu by phone at (907)474-5655, or by TTY at (907)474-1827.

In the field of print and electronic journalism, accuracy and clarity are essential. The ability to communicate information clearly and correctly is the cornerstone of effective communication. High ethical standards are essential for maintaining credibility. Every course taught in the UAF Department of Communications and Journalism seeks to maintain these standards, starting with an emphasis on producing original and factual work.