Southeast Missouri State University

Industrial and Engineering Technology      Course No. TG274
Course Title: Photography and Society         (200)

I. Course Description
The aesthetic and technical aspects of photography within an overall sociological construct are examined. Black and white photos are produced. (3)

II. Interdisciplinary Nature of the Course

III. Prerequisite:
None.

IV. Purposes or Objectives of the Course:
A. Compare differing cultures as typified through photography (US objective 5)
B. Understand the moral, legal, and ethical implications of photography (US objective 7)
C. Differentiate between different kinds of photographic media (US objective 2)
D. Judge and identify quality photographs during class critiques (US objectives 2, 8)
E. Create photographic prints that demonstrate an awareness of accepted societal standards (US objective 5, 7)
F. Apply knowledge from Psychology, Sociology, Art and Technology to produce quality photographs (US objective 6)
G. Screen images on a contact print to determine which, if any, to enlarge (US objective 2, 8)
H. Demonstrate an aesthetic awareness by composing (arranging) elements for photographs (US objective 8)
I. Select finished photographs that represent an aesthetic awareness (US objective 8)
J. Analyze photography’s impact on society (US objective 1, 2, 3, 4)
K. Produce photographs that are socially acceptable (US objective 9)
L. Utilize tools of communications to compose and reproduce graphic materials for Communications (TG-3) (US objectives 1, 2, 3, 4, 9)
M. Develop a working knowledge of safety standards and apply appropriate safety procedures
V. **Expectations of Students:**
Like most courses taught in the Department of Industrial and Engineering technology, this class includes a rigorous program of academic study and applied exercises. Lab sessions will be conducted in which the instructor will perform demonstrations and discuss photography techniques and issues raised in lectures and critiques. It is important that the significance of the assignments is understood. Group and individual critique sessions are essential components of the overall learning process. Therefore, regular attendance at all class sessions is essential.

**Photo Assignments**
1. The Character Portrait (revealing personality, not a passport photo)
2. Emotion (visually represent a human experience eliciting emotion)
3. Interaction (discovering relationships)
4. Landscapes and Cityscapes
5. Culturally Indicative Photo (represents, indicates current culture)
6. People Without People (the anthropological landscape)
7. Industrial (to typify the industrial age)
8. Movement (indicate movement in a still photo)
9. Depth of Field (selective focus)
10. Reflections
11. Student Choice (select a favorite photo, not fitting any of the other categories)

**Additional assignments**
1. A research paper on the topic of the Civil war and its impact on photography is required. This paper is to include a minimum of five pages with no fewer than five references. The format is to be the APA latest edition.

2. A research paper on photography’s impact on society is required. This paper is to include a minimum of five pages with no fewer than five references. The format is to be the APA latest edition.

3. Students are responsible for participation in class oral critiques of photos.

4. A written critique of the class photo show is required. This critique requires each student to analyze each photo and synthesize the results into an overall critical evaluation. The show itself is not graded. The individual show critiques are amalgamated with the other students’ individual photo critique evaluations for a critique grade.
Each student is also required to write a critique of their biweekly photo submissions. These critiques will be based on the forms found in Appendix A.

VI. Course Outline:

UNIT 1: Why Study Photography? A Short History of Photography 10 hours
(US objectives 1, 2, 3, 4)
  Technical History
  Social History
  Aesthetic History
UNIT 2: Camera Types, Selection, and Operation 5 hours
(US objectives 2, 8)
  Cameras
  Lenses
  Camera & Lens Care
  Operation
  Lens Effects on the Aesthetics of Photographs
UNIT 3: Seeing Better Photographs 25 hours
(US objectives 2, 3, 8)
  Nature of the Photographic Medium
  Feeling of Reality
  Time
  Two-dimensionality
  Continuous tonality
  Reproducibility
  Framing
  Composition and Visual Selection
  Visual Elements
  Associations
  Symbolism and Metaphor
  Visual Attraction
  Visual and Psychological Contrast
  Subject Emphasis
  Visual Structure
Perception of Depth
Style

UNIT 4: Developing the Film 10 hours
(US objective 7, 9)
Film Development Process for Black and White Film
Photographic Chemicals
Effect of Development on the Negative
Photography and the environment

UNIT 5: Printmaking 10 hours
(US objective 6, 8)
Black and White Print Papers
Printing Equipment and Facilities
Special Printing Techniques to Enhance Aesthetics
Print Presentation

UNIT 6: Lighting 15 hours
(US objective 2)
Qualities of Light
Working with Light
Controlled Artificial Lighting Techniques
Lighting With On-camera Electronic Flash

UNIT 7: Moral, Ethical, and Legal Aspects of Photography 5 hours
(US objective 7, 9)

VII. Textbook and Course Materials:

VIII. Basis of Student Evaluation:
The grading criteria for this course is as follows:
A. Photographs (Late Assignments Will Not Be Accepted) 40%
B. Written examinations (3) 25%
C. Research paper on the Civil War’s impact on photography 5%
D. Research paper on photography’s impact on society 5%
E. Written critique of photography show 5%
F. Portfolio 5%
G. Final 10%
H. Oral critiques 5%
Grade assignment for this course will be based on the following:

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<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
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<tr>
<td>A</td>
<td>100-90</td>
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<td>B</td>
<td>89-80</td>
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<td>C</td>
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<td>D</td>
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**Written Examinations**

There will be three (3) written examinations administered during the semester. There will also be a comprehensive final exam. These exams will be extracted from lecture, lab, the reading assignments, and discussion.

**Portfolios**

Portfolios are excellent tools for tracking development. They are a medium through which students present themselves to professionals for evaluation. In addition, portfolios are required when applying for internships and other practical opportunities. Therefore, the portfolio should show that the student has met or exceeded certain proficiency standards in key skill areas. The portfolio will be graded on the basis of quality and appropriateness of each assignment. Overall quality of each photo will be judged against standards of creativity, rhythm, balance, repetition, contrast, technical reproduction and originality. In short, the portfolio will be judged on its aesthetic presentation.

**IX. Justification for Inclusion in University Studies Program:**

**Objective 1. Demonstrate the ability to locate and gather information.**

**Emphasis: Significant**

A. Content: Students are required to read the textbook and photography journals to gather information and experience in determining what quality photographs look like and therefore, enhance their ability to create quality photographs. Secondly, they are required to write a research paper related to the historical (Civil War) developments of photography and society’s impact on the practice of photography. They will also research photography’s impact on society.
B. Teaching Strategies: Lectures, demonstrations, group discussions and critiques all focus on the collection of information to be applied toward creative, effective photographs. The research papers are discussed and samples of acceptable reference listings are provided. The format for this paper is to be the APA latest edition.

C. Student Assignments:
   1. A research paper is required on the Civil War’s impact on photography.
   2. Eleven individual photographs are required to be submitted. These photos must reflect information related to aesthetic and technical requirements of quality photographs.
   3. A research paper is required on photography’s impact on society since its invention.
   4. A written critique will be submitted on the class photo contest.
   5. Nine of the photographs will include personal critiques.

All of these assignments require the student to gather information, analyze their product in light of this information, and then synthesize either a paper or a critique relative to this information.

D. Evaluation of Student Performance: The research papers will be evaluated based on the attached form. Each of the photographs offer opportunities for authentic assessment based on the 18 questions in the attached form, as well as basic aesthetic criteria applied to visual images. The photo evaluation sheet is attached.

Objective 2. Demonstrate capabilities for critical thinking, reasoning, and analyzing.

Emphasis: Significant

A. Content: Each photograph requires the application of critical thinking to analyze negatives and contact sheets to determine which shots to print, how long to develop them, and how to treat them to make them more aesthetically pleasing through special darkroom techniques.

The research paper on photography’s impact on society requires gathering, analyzing, and synthesizing data from multiple sources.

The written critiques of each personal photo, group, and class submissions require the students to think critically and analyze the technical, and artistic elements of the photographs.
B. Teaching Strategies: Lectures based on quality photos and what it takes to create them comprise one of the major strategies to develop critical thinking, reasoning, and analysis skills in the student. Slide presentations of photographs, indicating what makes the photos acceptable or aesthetically and technically unacceptable, are used to heighten the students’ critical thinking skills.

Questioning, related to the unacceptable photos is used to develop the students’ ability to determine what could have been done to make the photos acceptable both technically and aesthetically.

Group critiques of student photos further these abilities to critically analyze the technical and aesthetic quality of their own, and others’ work.

The research methodology will be employed by the students to write the paper on photography’s social impact and the paper on the Civil War’s impact on photography.

C. Student Assignments: This objective is addressed in all of the student assignments. Each of the 11 photography assignments provide not only the opportunity but the necessity to apply critical thinking, reasoning, and analyzing skills. The term papers require the student to prepare a draft copy and revise and edit it based on input received from the Writing Center and the instructor.

D. Evaluation of Student Performance: Each of the photographs will be evaluated, based on the overall quality of the end product. This evaluation is based on aesthetic and technical quality. As was stated under section I D, each of the photographs offers opportunities for authentic assessment based on the 18 questions in the attached form, as well as basic aesthetic criteria applied to visual images. The photo evaluation check sheet is attached. The overall quality of the photograph and self critiques of the end product will be judged by the instructor and is reflected on the evaluation. Additionally, individual conferences critique sessions will be used to determine the students critical thinking relative to aesthetics and the technical aspects of photography.

Objective 3. Demonstrate effective communication skills

Emphasis: Significant

A. Content: Communication skills are developed through three avenues, visual, oral and written. First visual communication is addressed through each photograph, its composition and content.
Second, oral communication is used during group critiques and during class discussions of the field of photography. The students must be able to convey their thoughts and feelings related to the quality of photos being critiqued.

Third, the research papers emphasize the students’ writing skills utilizing a recognized standard for format and style. Written communication is also emphasized in the individual photo critiques and the class photography show critique which requires the students to write a summary of the show’s salient points.

B. Teaching Strategies: Written and oral communication skills will be addressed throughout the class. During lectures and assignment discussions, emphasis is placed on the need for students to use appropriate terms to enhance the overall quality of communication.

Class discussions are held relative to the process of writing a technical paper in the APA format. The students will also use the services of the Writing Center to enhance their writing ability. They are required to consult with the Writing Center on their rough draft and incorporate the suggested changes into the final version.

Students must communicate with appropriate technical terms orally while participating in class critiques.

C. Student Assignments: Students are assigned one paper related to the history of photography, (Civil War) another on photography’s impact on society, and a written critique of a student “show”. Students are also required to submit a critique for each of their last nine photo submissions. As always, the faculty member is an integral part of critiques. Feedback will be given verbally to the students during critique sessions and in writing on individual photo submission critiques.

D. Evaluation of Student Performance: Evaluation procedures are based on the effectiveness and quality of student work. Among this body of work are written papers and a written critiques of photographs. A sample Research Paper Quality Checklist is attached which further delineates the evaluation criteria for the research papers. Visual communication is a constant and is a major component of each photograph’s evaluation. Oral communication is evaluated through in class participation on critiques and participation in class discussions.
Objective 4. Demonstrate an understanding of human experiences and the ability to relate them to the present

Emphasis: Considerable

A. Content: This objective is an underlying focus of all photography assignments. The human condition, emotions, and motivators must be considered when producing quality images. Photojournalism focuses almost entirely on the human condition. Advertising photography must take into consideration the implications of a society’s aggregate experience in order to appropriately elicit the desired response to an image. Wedding photographers must be mindful of the social icons related to marriage and morality. In summary, all photographers must be aware and understand human experiences and translate them into powerful, meaningful images. Therefore, The technical, aesthetic and social history of photography is emphasized during lectures, discussions and critiques of photos from different eras of photography’s history. For example: During Unit I (A Short History of Photography) students will discuss the impact Dorthea Lang’s photographs made on society and the need for welfare/aid. Additionally, what impact Lewis W. Hine’s photos of child labor had on the social structure of today.

B. Teaching Strategies: Lectures and discussions are focused on the methods used to create quality images that evoke emotions based on the human condition. These photographs are not always pretty, but they are reflections of our world society. Historically, significant photos will be used to stimulate discussions of their time periods and how those conditions effected photography.

The research method will be used by the students to create a research paper, related to photography’s impact on society.

C. Student Assignments:
1. A research paper is required on the Civil War’s impact on photography.
2. A research paper is required on photography’s impact on society since its invention.
3. One unit of instruction is on the history of photography and will be included on a written exam.
4. One unit of instruction is on the moral, ethical, and legal aspects of photography and will be included on a written exam.
The above assignments all address understanding of human experiences through readings and discussions of the social, climatic, and technical conditions impacting photography and photography’s impact on the human condition. For example, Dorthea Lange’s images of the depression, Lewis W. Hine’s photographs of child labor, and Margaret Bourke-White’s pictures of the concentration camps of the second world war all lead to a better understanding of the human condition during those times.

D. Evaluation of Student Performance: One of the criteria on the photograph evaluation check sheet is if the photograph fits the assignment. The Culturally Indicative (indicates a specific culture) photo assignment is specifically used to illustrate the human condition (experiences) and successfully communicate that condition (experience) through the photograph.

**Objective 5. Demonstrate an understanding of various cultures and their interrelationships**

**Emphasis: Some**

A. Content: Various cultures and their relationship to photography are discussed throughout the course mostly within an historical context. Discussions are held related to taking pictures of indigenous peoples and their frequent suspicions of the “power” of the photographs.

B. Teaching Strategies: Class discussions, lectures, and reading assignments will all lend toward an understanding of various cultures and their interrelationships specifically related to photography, its history and modern influences.

C. Student Assignments: Students are assigned text readings related to the history of photography. They are also expected to participate in class discussions related to the cultural influences on photography and photography’s influence on culture and society. One specific historical discussion relates to the effect photography had on portrait painters.

D. Evaluation of Student Performance: Points are assigned for student participation in class discussions. Items related to cultural influences are included in written unit exams. The Culturally Indicative photo will be evaluated, in part, on it’s ability to accurately portray a culture other than the students own.
Objective 6. Demonstrate the ability to integrate the breadth and diversity of knowledge and experience

Emphasis: Considerable

A. Content: Photographic assignments are diverse in nature ranging from industrial, product, landscape to nature. This diversity of topics requires students to pull from their own diverse backgrounds and knowledge, as well as their own aesthetic perceptions, to create photographs that fulfill the assignment yet, incorporate their own individuality. These photographs require an understanding and integration of principles from a broad base of disciplines. In order to effectively communicate, as all forms of art must, photography requires an understanding of sociology, communication, art, technology, and psychology. Creating effective images depends on an understanding of sociology to portray situations of concern and interest within the overall societal context. Images that are considered acceptable or proper in one social context are frequently not acceptable in a different society.

B. Teaching Strategies: discussions are held with individual students focused on the content of their photographs. These discussions encourage the student to take photographs that fulfill the assigned criteria, yet incorporate their own unique perspective on each of the assigned topics. College students have broad diverse backgrounds and this technique encourages the inclusion of this knowledge with the new knowledge and skills they are acquiring in this class.

Class critiques are held and include a discussion of the individual “take” of each students approach to the assignments. These critiques will naturally include discussions of the social, psychological, and technical aspects of the photographs.

C. Student Assignments: Eleven different photographic assignments are included in this class to represent the variety of occupations available to the photographer.

Students are expected to participate in class critiques of photographs which have as one component, the uniqueness (or lack thereof) of each photograph.

D. Evaluation of Student Performance: Each photograph is evaluated, in part, on the uniqueness of the approach to the assignment. This uniqueness of course, is based on the broad diverse backgrounds of students.
Objective 7. Demonstrate the ability to make informed, intelligent value decisions

Emphasis: Significant

A. Content: Each photographic submission embodies the student’s conscious decisions related to the quality of that submission related to the evaluative criteria. They must make decisions related to the aesthetic quality, technical quality, and appropriateness of their work. These choices force the student into examining their value structure.

Within the Affective domain, students must make decision related to care of the equipment, cleanliness and ethical treatment of their peers. They must also decide what content is socially acceptable for submission is a college class.

A unit of instruction is specifically targeted at the moral, ethical, and legal aspects of photography.

B. Teaching Strategies: Each photographic submission forces the student to examine their personal value structure. They must make decisions related to the need to reprint a photograph because of a technical error or decide if it’s “good enough.”

Every student has the opportunity to resubmit photographs to satisfy the assignments. This requires that they evaluate the pros and cons of doing so. To some, the time needed to resubmit may not be worth a better grade. To others, the time spent is secondary to the overall learning or higher grade.

These strategies require each student to apply their own value structure to each submission and make decisions based on their personal value structure.

Lectures are held to discuss the moral, ethical, and legal issues of photography. Specifically, the paver at ti and their legal, opposed to ethical, rights are discussed.

C. Student Assignments: Eleven photographs will be submitted for evaluation. Additionally, each student has the opportunity to resubmit photographs to achieve a better grade. Students will participate in the class lecture and discussion related to moral and ethical responsibilities of photographers.

D. Evaluation of Student Performance: Student photographs are evaluated with a score sheet that reflects the aesthetic qualities, technical qualities, and appropriateness of the photograph. A written exam includes questions relative to the moral, ethical, and legal responsibilities of photographers.
Objective 8. Demonstrate the ability to make informed, sensitive aesthetic responses

Emphasis: Significant

A. Content: Students are required to make aesthetic decisions throughout the course on all photographs they take; they must select the site, subject, lighting and angle to portray the scene in its most artistic form. Aesthetic responses are also required on class critiques of fellow students’ photographs; their own photographs, the class photo show; and in the darkroom as they choose how to crop a picture, enhance it through burning, dodging and other editing techniques.

B. Teaching Strategies: Demonstrations and discussions are used to show techniques available to improve the quality of each photographic submission. Class critiques of peer photographs create an awareness of how others view their work. Instructor evaluations of each photograph also help the student to make informed decisions relative to the perceived aesthetic qualities of their work. They are then, due to the opportunity to resubmit photographs, able to make decisions relative to their work for re-submission.

C. Student Assignments: Eleven photographs are assigned which must incorporate a student’s informed aesthetic determination of the quality of their submissions. Verbal critiques of sample photographs will be expected from each student. Individual personal critiques are submitted with each photograph. A class photo show is mounted and each student is required to write a critique of the show.

D. Evaluation of Student Performance: Each photograph is evaluated by the instructor based in part on the aesthetic quality of the picture.

Critiques are evaluated for thoroughness when each photograph is submitted.

The class photo show critique is evaluated for completeness and thoroughness.

Written exam questions also deal with the students’ ability to make informed aesthetic decisions related to the quality of photographs.
Objective 9. Demonstrate the ability to function responsibly in one’s natural, social, and political environment

Emphasis: Some

A. Content: Functioning in a social environment will be addressed only in a limited way. Historically, we see that photography has had an impressive impact on the social and political environment.

Each student must work within the laboratory to create photographic prints for submission. Due to the limited number of work stations, students must consider their peers and function within this social context. They must also function within normally accepted norms during class critiques of peer work.

B. Teaching Strategies: Lab assignments require students to work together in a group while maintaining their own individual projects.

Class critiques of stock and peer photographs will be conducted requiring students to function within a social environment.

C. Student Assignments: Students are required to participate in class critiques. They must also produce photographic enlargements in the school laboratory, thus requiring them to work in a social environment.

D. Evaluation of Student Performance: Evaluation of this social aspect is limited and is based on the student ability to work with others in the lab, maintain a clean environment, treat the equipment with respect, and maintain a positive attitude.

X. Instructor’s Background

An instructor for this course must have experience and training in the arts in order to effectively transmit the aesthetic nature of photography. The instructor also needs experience in the photographic practices of taking pictures as well as darkroom procedures required to produce quality aesthetically pleasing photographs.
XI. Class Size

The class size is limited to the number of work stations available for student projects. The current darkroom can manage 14 students at one time. However, supervised open lab time is available, which will increase the effective class size to 25 per section. Also, class critiques become awkward and non-inclusive if the class size becomes much larger than 25.