

## ATTACHMENT B

## FORMAT FOR CURRICULUM CHANGE PROPOSAL

To: Curriculum Committee

From: Speech, Theatre &amp; Journalism

Date Submitted: Sept. 15, 2008

Type of Curriculum Change Requested: Miscellaneous change- Change in prerequisites and catalog description wording for JOUR/ART 4163.

Submitted By: Dr. Hanna E. Norton, Associate Professor of Journalism *Hanna E. Norton*Approved By: Dr. Donna Vocate, Department Head- Speech, Theatre & Journalism  
Dr. Georgena Duncan, Dean of School of Liberal and Fine Arts *Donna P. Vocate*  
*G. Duncan*Reviewed By: Ms. Tammy Rhodes, Registrar *Tammy Rhodes*  
Dr. John Watson, Vice-President for Academic AffairsI. Program or curriculum change as it will appear in the catalog.  
Areas highlighted would be removed from the course description and prerequisites.JOUR(ART) 4163 Advanced Photography and Video

Prerequisite: JOUR(ART) 1163 or

JOUR 3163 or consent of instructor. An introduction to advanced photographic techniques including color film processing, digital photography and nonlinear editing. Various historic and current theories of visual journalism provide a substantive base for the application of techniques.

## II. Course Information

## A. Rational For the Requested Change

The Advanced Photography and Video course utilizes darkroom techniques in its exploration of mastering advanced photographic skills. In recent years the News Photography course (JOUR 3163) has switched to digital submissions for assignments as is the industry standard. Without darkroom experience gained in the Basic Photography class (JOUR/ART 1163), students are at a great disadvantage when attempting to take the Advanced Photography class. The overall quality of submitted work and discussions on darkroom techniques are also hampered by enrolling students without previous experience.

We will remove the mention of color film processing from the catalog description because we currently do not have the equipment, nor plans to purchase the equipment necessary for color film processing.

*app CC 10/24/08*  
*app FS 11/12/08*

*updates*  
*title and course*  
*description for*  
*Art 4163*  
*pre*

*11-19-08*  
*KR*

B. What impact will the change have on staffing, on other programs, budget, and space allocation?

1. Within the department requesting the change.

None

2. Outside the department.

None

C. Effective date or term.

Fall 2009

D. \*\*When applicable, state with which departments you have specifically coordinated this change? (If unable to identify coordinating departments that change affects, Academic Affairs can offer assistance in identifying course use.)

List Department Head/  
Program Director Consulted:  
(Add to list as needed)

Indicate Support  
for Proposal  
(yes/no)

Date:

1. Dr. Cathy Caldwell,  
Department Head- Art

Yes

9/11/08

2.

3.

4.

5.

If no, please attach explanation from responding Department Head indicating why they do not support the proposal.

Note: A syllabus should accompany each course proposal. The syllabus should contain the objectives of the course, a summary of course content, and bibliography of resources.

**\*Each new program proposal must include an assessment plan using the approved University Assessment Form.**

\*Updated 8/1/04

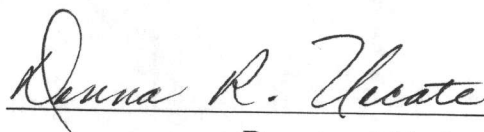
\*\*Updated 9/1/05

## ATTACHMENT C

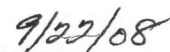
## CURRICULUM CHECKLIST FOR EDITING CURRICULAR CHANGE PROPOSALS

1. The course number should be checked against the current catalog to see if the course number is currently being used.
2. The course number should be checked against recent catalogs. In general, re-using the course numbers should be avoided for three to five years.
3. The course number selected should be appropriate for the course. The level of the course and the sequencing of the course should be considered.
4. Pre/co-requisites in the course description should be verified as correct by checking the current catalog.
5. The curricular change should be applied to appropriate current programs of study (usually in the current catalog) to ensure proper sequencing of pre/co-requisites.
6. General Education requirements should be checked carefully to ensure compliance.
7. The number of upper division hours should be checked to ensure that 40 or more are required.
8. The number of credit hours required for the degree must be at least 124. Hours required beyond 124 for a new program require a justification.
9. If the number of credit hours in a program of study is being increased, a justification should be included in the proposal.
10. \*If unable to identify coordinating departments that proposed change affects, Academic Affairs can offer assistance in identifying courses.
11. The proposal should be made available to departmental faculty and other interested parties via electronic distribution at least five business days prior to submission for approval.

All of the above items have been checked.



Department Head



Date

\*Added 9/1/05

**JOUR-ART 4163/5163 - Advanced Photography & Video - Fall 2008**

Dr. Hanna Norton

E-mail: [hnorton@atu.edu](mailto:hnorton@atu.edu)

Office: T2A Phone: 498-6025

Office Hours: M 3-5; T 12:15--2:15; W 3-5; Th 4-6 (and by appointment)

**Course Objectives:**

This course has been designed to advance your photographic knowledge to include the zone system, color photography, special effects, and digital photography. In addition, you will be learning about shooting and editing moving images both using non-linear methods.

We will be examining the work of traditional artistic photographers, photojournalists, and filmmakers to study the most effective visual element for various journalistic and artistic goals. To do this, you will learn about and experiment with various techniques and will be asked to share your observations both in class discussions and written observations.

**Text:**

Barbara London, Jim Stone, and John Upton, *Photography*, Ninth Edition (Upper Saddle River, NJ: Prentice-Hall, 2008).

**Expectations:**

Because this class requires "hands-on" experience and meets only once a week, I expect you to come to class on time and be prepared to discuss readings or prepared for your presentations. Two absences will be allowed during the semester. After the second absence, your overall grade will automatically be lowered by half a letter grade.

**Grading:**

Your grade will be based on your performance on assignments and class attendance/participation. Your grade on assignments will reflect your understanding of the course's photographic topics and your ability to produce images (both moving and still) that are original, appealing, and of high quality. Completion of assignment criteria, effort of work, and neatness of presentation will also be counted toward your assignment grades. Failure to meet project deadlines will result in a one letter grade reduction per assignment. Grades will be based on:  
A=90-100, B=80-89, C=70-79, D=60-69, F=59 or below.

**Helpful Links:**

As you continue your exploration of photography, you might find these Internet Web sites of use for inspirational ideas.

- [www.aphotoaday.org](http://www.aphotoaday.org)
- [www.nyip.org](http://www.nyip.org) (New York Institute of Photography)
- [www.kodak.com](http://www.kodak.com)
- [www.ilfordphoto.com](http://www.ilfordphoto.com)
- [creative.gettyimages.com](http://creative.gettyimages.com)

**Undergraduate Assignments:**

Assignments 1, 2, 3, 4, 5	55%
Assignment 6 (Non-Linear ATU Video)	15%
Final Portfolio	20%
Class Attendance/Participation	5%
Mini Assignments	5%

**Graduate Assignments:**

Assignments 1, 2, 3, 4, 5	45%
Assignment 6 (Non-Linear ATU Video)	10%
Final Portfolio	15%
10 minute video	20%
Class Attendance/Participation	5%
Mini Assignments	5%

**Requirements For All Assignments:**

1. All assignments (both photographic and video) will require a short 1 page paper to accompany the visual work.
  - a. This paper must be typed.
  - b. It should discuss the thoughts you had going into the project and any problems you had during the project.
  - c. The paper should also highlight what you learned as a photographer/videographer from the assignment.
  - d. These papers should be concise but interesting, coherent, and without typographical or grammatical errors. Remember, as an artist you must be able to express your thoughts regarding your work.
  - e. See assignments for more specific requirements of each paper.

**Requirements For Video Assignments:**

1. Assignments are to be turned in on VHS tapes.
  - a. S-VHS and Mini-DV tapes can be purchased at the campus bookstore. For Mini-DV, use only **Panasonic** brand tapes.
2. For video assignments the procedure to check out cameras will be as follows:
  - a. Cameras can be checked out from George Cotton in CRA 106 (968-0347) Monday – Friday 7 a.m. to 4 p.m. (Times are subject to change.)
  - b. Cameras can be checked out for 2 hours at a time during the day. After 3 p.m. cameras can be checked out overnight. All cameras checked out overnight must be returned no later than 8:30 a.m. the next business day.
3. To check out a camera you must follow these procedures:
  - a. Know when you will need the camera.
    - i. Cameras must be reserved 24 hours in advance.
    - ii. Check to see when the cameras are available.
    - iii. Go to the Engineer's office (CRA 106) and look in the camera book on the counter.
    - iv. Find the date you would like to check out a camera.
    - v. If the camera is available, fill in the time slot for which you will need the camera. Cameras can be checked out overnight after 3 p.m. Cameras checked out overnight on Friday must be returned on Monday morning by 8:30 a.m.
    - vi. Locate the clipboard and fill in the camera reservation form. Make sure you fill in all the information and that it is legible and correct.
    - vii. Place the sheet in the red box.
  - b. On the day you have reserved your camera for, be on time to pick it up. You will need to sign a form saying what you have picked up.
    - i. Make sure you have everything you need/requested:
      - 1) Camera
      - 2) Tripod
      - 3) Batteries
      - 4) Microphone
  - c. Be sure to return all equipment on time, failure to do so could result in your not being able to check out equipment in the future.
4. Do not leave the cameras or equipment in your vehicle overnight. Condensation develops causing the equipment to rust.
5. Do not smoke around the cameras or leave them in smoky environments.
6. If a piece of equipment fails to function properly or is damaged in your possession, it must be reported to Mr. Cotton, engineer, or Mr. Anthony Caton, director of broadcasting, upon its return.
7. Equipment must be returned at the scheduled time. If an individual returns equipment late, s/he may be unable to borrow equipment when s/he may need it again.
8. An authorized person must sign out all equipment before it is to be taken from TV6.



**Requirements For Photo Assignments:**

1. To complete some of your photo assignments you must have access to a manual 35mm single lens reflex (SLR) film camera. There are cameras that can be checked out from Tommy Mumert in T4A. His office number is 968-0284.
  - a. The cameras require a 24 hour advance reservation.
  - b. The cameras are available for 24 hours at a time, with the exception of a Friday afternoon check-out and Monday morning return.
  - c. Cameras are to be returned to Mr. Mumert and not myself.
  - d. Failure to return the cameras on time will result in a one letter grade reduction on the upcoming assignment.
2. Use an exposure log sheet to record the f stop, shutter speed, subject and any comments when you are taking your photographs. These will be provided.
3. If utilizing black and white film for the assignment, a contact sheet will be required along with the submission of your negatives.
4. If using color film, please provide an index print of the roll of film as well as your negatives.
5. If using a digital camera, please send me the original, uncropped and/or unedited image.
6. Turn in two 8x10 enlargements of your final selected images (unless otherwise noted).

**Assignment #1**

1. Select a famous photographer and present four photos of their work describing why you think it is important or significant to photography. I also want you to be familiar with how they achieved the "look" of their photography.
2. Now that you are familiar with the photographers' work, you are to create two 8x10 photographs in the style and manner matching your selected photographer.
  - a. You can attempt to recreate specific pictures which you like or admire, create your own interpretation of selected photographs, or simply attempt to recreate the photographer's style.
    - i. Regardless of your approach, the subject you select should be one that would also be of interest to your photographer.
    - ii. You may shoot either film or digital for this assignment.
3. Your paper should discuss why you selected the original photographer, why each of the four photos was selected and why you think it is representative of the photographer's work. Additionally, you need to discuss your adaptation of the photographer's work including subject, lighting, and compositional considerations.
4. **Due 9/4**

**Assignment #2**

1. Using black and white film, I want you to capture three distinct emotions in whatever manner you select (11-12 shots).
  - a. You want to go beyond a simple portrait with different facial expressions.
    - i. Instead, think of objects, sensations, places, lighting, textures, patterns, that help to portray each selected mood.
    - ii. The most creative attempts will present distinct "subjects" for each image.
  - b. Keep in mind that when you are shooting this portion of the roll, the 8x10 you will print in the darkroom will need to demonstrate either high key or low key qualities in the enlargement. This means the enlargement should demonstrate contrast as presented in all levels of the Zone System.
2. On the remainder of the roll, you are to consider a landscape you are fond of.
  - a. Present this landscape or portions of this landscape using extremes in depth of field.
  - b. Create an 8x10 enlargement you have personally printed in the darkroom of your best landscape image.
3. Your paper should discuss all of the considerations you faced with both portions of the assignment, especially why you chose your emotions and landscape, how you visualized capturing each on film, and why you selected the shallow or deep depth of field for the landscape portion of your assignment.
4. **Due 9/18**

**Assignment #3**

1. Shoot a 12 exposure roll of color film of a single subject to create an essay "What Would Otherwise Go Unseen."
  - a. The idea is to invite the viewer to look more carefully and closely at the unique qualities of something.
  - b. You must have accompanying captions/comments for each photo, discussing the unique quality captured in that particular photograph.
    - i. By all means, you can be creative and write a poem or short story that is broken up and visually presented in the images.
2. Have the film C-41 processed at your photo development shop of choice and printed in a 4x6 size.
3. Mount the 12 exposures together with the associated comments below.
4. Your paper should include why the subject/object was selected, why each particular shot was included, and what you learned about the subject through the in-depth visual analysis.
5. Turn in your negatives with your enlargements and paper.
6. **Due 10/9**



**Assignment #4**

1. To expand your photographic "comfort zone," you are to prepare two distinct photographic special techniques.
  - a. Examples include pinhole photography, hand-tinting black/white photography, cropping images under the enlarger, double exposure, solarization.
    - i. Many more ideas will be discussed in class.
2. Your written paper should explain why each technique was selected and the process used to create each print.
3. **Due 10/30**

**Assignment #5**

1. To tie into our photojournalism discussions, you will be asked to capture/document one event that could appear in *The Courier*.
  - a. From a photographic and journalistic perspective you want your image to do your talking for you.
  - b. You may shoot the event with either a film or digital camera.
2. Select six images that you would submit to the publisher.
  - a. **Submit those six images to hnorton@atu.edu by November 3.**
3. Your paper should discuss the event(s), why it was selected, why each particular selected image represents the event, and technical or social issues you encounter while attempting to document the event.
4. **Due 11/6**

**Portfolio**

1. Select six prints to represent your work this semester.
  - a. The selected prints can utilize any format or technique from the semester.
  - b. These prints can be work you have already done for an assignment or can represent skills you have learned during the semester with new photographs.
2. These six photographs need to be mounted and/or matted.
3. A typed explanation of each individual image (including technical information and why it was selected to be part of your portfolio) should be secured to the back of each image.
4. **Due 11/20**

**Assignment #6**

1. Working with two other students (groups of three), check out an S-VHS or Digital Video camera from CRA 106 (detailed check out instructions given above) or use your own.
2. Your group has been "hired" to make a promotional video to entice high school seniors to attend Arkansas Tech University.
  - a. The video needs to be two minutes long or less and present the best attributes of the university according to your artistic "vision."
  - b. You may choose to present this message in any manner you wish, including musical accompaniment, footage of campus activities and events, interviews with members of the Tech community, etc.
  - c. Edit the material together using non-linear editing techniques. This can be either Adobe Premiere, AVID, or your personal non-linear editor (if applicable).
    - i. If you are familiar with non-linear editing, please feel free to use special techniques to enhance your video as long as they are still meeting the needs of your client.
    - ii. Transfer to a standard VHS tape.
3. Your individual paper should discuss your planning process, shooting and editing experiences and why you and your group chose to present the university in the manner you did.
4. **Due Final Exam Period**

**Course Schedule:****(Subject to change)** \_\_\_\_\_**Week of:****August 21:**

Course Introduction

Group Photo Workshop/Discussion  
(What do you see in these images?)**August 28:**

History of Photography

Chapter 18 (Workshop)

\*\*Hand out Zone System Readings

- Be prepared to turn in a one page typed paper on 9/4 that discusses specifically (subjects, composition, etc.) how you could or plan to use the Zone System in your photography.

**September 4:**

Zone System

Chapter 16, Outside Readings (Assignment #1)

\*\*Hand out Photojournalism readings

- Be prepared to turn in a one page typed paper on 9/11 that discusses specifically what you learned as a photographer from the Photojournalism readings and how you could apply that knowledge to covering 9/11 as a photojournalist.

**September 11:**

Video Equipment Check-Out Procedures

Photojournalism Group Workshop/Discussion (Covering an event)

Pgs. 34-35, 64-65, 360-364, Outside Readings

- Be prepared to turn in a team paper that presents your group's plans for the presented Workshop concept.

**September 18:**

Color

Chapter 7 (Assignment # 2)

RECEIVED SEP 24 2008

<b>September 25:</b>	Non-Linear Editing	<i>Outside Readings</i>
<b>October 2:</b>	No Class	
<b>October 9:</b>	Special Techniques	<i>Chapter 14 (Assignment #3)</i>
<b>October 16:</b>	Guest Lecture	Photojournalism
<b>October 23:</b>	Digital Darkroom Image Editing	<i>Chapter 8</i> <i>Chapter 9</i>
<b>October 30:</b>	Special Effects	(Assignment #4)
<b>November 6:</b>	Photojournalism Due	(Assignment #5)
<b>November 13:</b>	Photojournalism Cont'd	(Assignment #5)
<b>November 20:</b>	Portfolios Due and Portfolio Presentations Begin	
<b>November 27:</b>	<b>Thanksgiving Holiday</b>	
<b>December 4:</b>	Complete Portfolio Presentations	
<b>Final Exam:</b>	Arkansas Tech Video Presentations (Assignment #6) Graduate Film Presentations	