10-616.

App. - 2/15/11

Senate Info. - 2/22/11

Undergraduate Distance Education Review Form

(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

Existing and Special Topics Course

Course: COMM 271: Beginning Photography

Received

FEB 3 2011

Liberal Studies

Instructor(s) of Record: Dr. Luis Almeida

Phone: 724-357-2492 **Email:** luis.almeida@iup.edu

A. Provide a brief narrative rationale for each of the items, A1- A5.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

   Dr. Almeida has lengthy background in photography that includes formal training at the masters level and participation in professional level photography competitions. His background in distance education includes extensive training at the Ph.D. level from Penn State University. He is very familiar with a variety of learning management systems and has experience designing and developing online tutorials. He primarily relies on a constructivist approach when teaching online.

2. How will each objective in the course be met using distance education technologies?

   A variety of methods will be used for delivery course content, feedback to students, interactions, and assessment. The methods used for each method are subsequently described in detail:

   1. Summarize the history and impact of photography.

   Content from the course will be provided through online resources available through a learning management system (LMS) which includes PowerPoint Presentations, web page articles, online instructional videos, and PDF terminology guide and the use of course textbooks. Students will be able to receive feedback, instructions, and help from the instructor through online forums provided by the LMS. Students will be assessed by completing the exam provided by the instructor.

   2. Explain the basic concepts of image capturing, editing and display for both traditional and digital photography.

   Content from the course will be provided through the use of course textbooks and through an LMS, which includes PowerPoint Presentations, web page articles, online instructional videos, and PDF terminology guide. Students will be able to receive feedback, instructions, and help from the instructor through online forums provided by the LMS. Students will be assessed by completing the required photographic assignments provided in the course instruction by submitting examples of photographic work to the project directory (P : Drive). Students will be assessed by completing the exam provided by the instructor.

3. Compose, capture, edit and display aesthetically pleasing photographs.

Content from the course will be provided through the use of course textbooks and through the LMS, which includes PowerPoint Presentations, web page articles, online instructional videos, and PDF terminology guide. Students will be able to receive feedback, instructions, and help from the instructor through online forums provided by the LMS. Students will be assessed by completing the required photographic assignments provided in the course instruction by submitting examples of photographic work to the project directory (P : Drive). Students will be assessed by completing the exam provided by the instructor, as well as the completion of the final portfolio at the end of the course.

4. Summarize the legal and ethical implication of photographic manipulation.

Content from the course will be provided through the use of course textbooks and through the LMS, which includes PowerPoint Presentations, web page articles, online instructional videos, and PDF terminology guide. Students will be able to receive feedback, instructions, and help from the instructor through online forums provided by the LMS. Students will be assessed by completing the required photographic assignments provided in the course instruction by submitting examples of photographic work to the project directory (P : Drive). Students will be assessed by completing the exam provided by the instructor, as well as the completion of the final portfolio at the end of the course.

3. How will instructor-student and student-student, if applicable, interaction take place?

Interactions between the student and instructor will be facilitated with a variety of resources in order for the instructor to provide as much feedback and communication as possible with the distance education students.

E-mail : E-mail communication between students and instructor will be the preferred method of
contact for personal matters only. The instructor can be reached via their university email address to discuss items pertaining to a specific student's needs.

Phone : The instructor will be available to answer calls via the office phone line during posted office hours. The following instructions will be provided to students: if there is no answer, please leave a message with the machine and the professor will try to get back to you as soon as they are able to. If you are still unable to reach the professor and it is an emergency please call the Communications Media Office at 724.357.2492. This form of communication will not be utilized in any part for grading or assessment purposes. Personal phone numbers will not be made available to students. Students have a variety of other contact methods that are suitable and appropriate to receive assistance as necessary.

Wimba : To ensure availability to assist students, the professor will maintain office hours and will be available online in a Wimba session. These sessions can be accessed through the LMS and the schedule will be posted. Students may use the chat or audio features to ask questions, check about grading, or contact the professor for any other concerns that they may have. If any sessions become too crowded, the professor may reserve the right

to assign time slots to meet with student overflow on Wimba. This will not be utilized in any part for grading or assessment purposes.

Forums : During the course of the class, assignment and content questions are sure to arise. Please use the forums only to post these questions, so that fellow students may benefit from viewing your question and the instructor response. This will not be utilized in any part for grading or assessment purposes.

Social Networks : Due to the online nature of this course, photography assignments will be submitted
online through the LMS page. These photographs will then need to be uploaded to the instructor's account (create one at http://www.photoshop.com) and then students will need to be invited by their four letter email addresses. Students will be required to create an account as well, although they will not need to upload photographs. By having students submit through the LMS, and the professor uploading to the Photoshop website, it will allow students to view all work on one page and provide comments. (1) Submitting assignments and (2) critiquing other students work will be a part of the grading and assessment process for this course.

4. How will student achievement be evaluated?

COMM 271 has the following evaluation activities:

10% Quizzes (4 total, 2.5% each) – Students will be required to take quizzes throughout the semester that will be available through the LMS. Students will be permitted to take each quiz no more than 2 times. Students will be awarded the highest score from your two quiz submissions. Quizzes will come strictly from the subject matter presented to students from the course presentations. Also, students must complete the quizzes during allotted time frames on the LMS. Due dates will be provided on the LMS page.

15% Adobe Photoshop Elements 8 Book Exercises (8 total, 1.875% each) – Students will be required to work through chapters, accessing files provided by the author of the Adobe Photoshop Elements 8 book. Please see the schedule to complete correct chapters. When the step by step process for the chapter is completed, you will submit your files into your student folder within the P Drive. Please see the links provided at the top of the LMS course for methods to access the drive and to set up a VPN. If you have any technical issues, please contact IT services. Due dates will be provided on the LMS page. For each chapter, make a new folder within your student folder with the chapter number.

45% Photography Projects (6 total, 7.5% each) – Composition, Depth of Field & Aperture , Shutter Speed, Environmental, Landscape/Cityscape, and Lighting. For each project, students will be provided with instruction and examples, followed by a .pdf document rubric detailing how the assignment will be
evaluated. Please refer to the .pdf titled 'Assignment Instructions and Scoring Rubric' on the LMS. Due dates will be provided on the LMS page.

15% Peer Responses (6 total projects to respond to, 2.5% each) – For each project submitted, students will be required to also critically evaluate their classmates, so as to provide diverse viewpoints while following the rules for each type of shot. Feedback must be thoughtful, which means that students

must not only state their comment, but provide insight as to why it applies. For example, if I state that your photograph doesn't follow the rule of thirds, I would need to explain why I perceive this issue. Please refer to the .pdf titled 'Assignment Instructions and Scoring Rubric' on the LMS. Feedback can commence as soon as students receive the email invitation to view the photographs, and the deadline for comments will be provided on the LMS page.

15% Final Project - This final project will consist of 10 new photographs, which can cover one subject or a range of subjects if you so choose. You are being given creative freedom over the subject matter for your project. The intent of this project is that you will show the techniques and skills you've learned through the semester, so make sure to include at least 3 different types of photography within the set. Please refer to the .pdf on the LMS for further instructions and requirements. The due date will be provided on the LMS page.

5. How will academic honesty for tests and assignments be addressed?

Strategies to ensure academic honesty for tests and assignments are provided below:

Indiana University of Pennsylvania expects a full commitment to academic integrity from each student. This syllabus represents a contract between you and the instructor of this course and that you agree to follow the rules and expectations set up therein. Academic integrity means:

- *Providing or receiving unauthorized assistance in coursework, including papers, quizzes, and examinations.*
- *Using unauthorized materials and resources during quizzes and tests.*
- *Possessing course examination materials without the prior knowledge of the instructor.*
- *Plagiarizing which is the use of papers, dissertations essays, reports, speeches and oral presentations, take-home examinations, computer projects, and other academic exercises or the passing off of ideas or facts beyond common knowledge without attribution to their originators.*
- *Engaging behaviors that are disruptive or threatening to others.*
- *Using computer technology in any way other than for the purposes intended for the course.*

Please note that IUP faculty uses a variety of technologies to check the authenticity of student work. Violations of academic integrity will be handled per IUP's Academic Integrity Policy and Procedures. Failure to comply with the policies and procedures may result in a decrease in grade, involuntary withdrawal from an academic program, suspension, expulsion, or rescission of a conferred degree. IUP's full policy on academic integrity is available in the Undergraduate Catalog under Academic Policies or as a PDF online at http://www.iup.edu/WorkArea/downloadasset.aspx?id=49753.

Students will be required to take quizzes online using the LMS network. The questions and order of the questions will be randomized. Additionally the quiz will also record the time and date of each student's attempt to take the quiz to ensure that students are not taking the quizzes together. An additional measure of security also includes that the exams will only be 15 minutes long, leaving enough time to answer the questions but very little time to look up answers using textbooks, presentations, or the Internet.

For photographic material students will be informed on the consequences of stealing copyrighted works and plagiarism. Students will be bound by the honor system that all photographs and images that they submit are their own works and if caught plagiarizing they could face failure in the course or expulsion from the program. Additionally the professor will also check the informational data found in the properties of the photos, to ensure the photographs taken were recently taken and by what type of camera.

B. Submit to the department or its curriculum committee the responses to items A1-A5, the current official syllabus of record, along with the instructor developed online version of the syllabus, and the sample lesson. This lesson should clearly demonstrate how the distance education instructional format adequately assists students to meet a course objective(s) using online or distance technology. It should relate to one concrete topic area indicated on the syllabus.

Step Two: Departmental/Dean Approval
Recommendation:

✓Positive (The objectives of this course can be met via distance education)

___Negative

B. [signature] 1-28-11
Signature of Department Designee Date

Endorsed: Mary Ann Rafoth 1-31-11
Signature of College Dean Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

Step Three: University-wide Undergraduate Curriculum Committee Approval
Recommendation:

X Positive (The objectives of this course can be met via distance education)

___Negative

Gail Sedrist 2/15/11
Signature of Committee Co-Chair Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

Step Four: Provost Approval
Approved as distance education course Rejected as distance education course

[signature] 2/18/11
Signature of Provost Date

Forward form and supporting materials to Associate Provost.

COMM 271 Beginning Photography: Syllabus Of Record

Communications Media 271
Basic Photography
Course Syllabus / Calendar
Fall 2005

Professor:	Dr. Dennis Ausel
Email:	dausel@iup.edu (best way to contact me)
Office:	126 Stouffer
Telephone:	724-357-3099 (If no answer, please leave a message with the number below.)
	724-357-2492 CM Main office
Office Hours:	Monday 10:30 – 12:00 noon & 3:15–4:15 pm; Wednesday 10:30 – 12:00 noon; & Friday 10:30 – 12:00 noon.
Required Texts:	**Canon EOS Digital Rebel Digital Field Guide** (Paperback) by Charlotte K. Lowrie, • ISBN: 0764588133
	The Photoshop Elements 3 Book for Digital Photographers (Voices That Matter) (Paperback) by Scott Kelby ISBN: 0321269055
	A Short Course in Photoshop Elements 3.0 The Editor (shortcourses.com) (CD ROM) by Dennis Curtin- ISBN 928873-56-1
	The Textbook of Digital Photography (shortcourses.com) (CD ROM) by Dennis Curtin- ISBN 1-928873-60-X
Recommended Software	**Adobe Photoshop Elements 3.0,** Adobe Systems Incorporated, Available at an Educational Discount Price at the IUP Coop Bookstore.

Catalog Description Introduces beginning photography students to photography as a tool for communications and as a life long leisure activity. It covers basic camera operation and other means of image acquisition, imaging processing and manipulation, printing and photo finishing. Student is required to have a camera, preferably a single-lens reflex, with fully manual focusing and exposure capability.

Purpose of the Course The ultimate purpose of this course is teach students the language of photography by helping them produce technically correct and artistically sound photographs. It is hoped therefore that each student will do the following by the end of the course:

Develop the necessary skills to use the medium of photography as a means of personal artistic endeavor.

Develop an aesthetic stance and appreciation of photography.

Develop the basic technical and aesthetic skills necessary to achieve the previous two goals.

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

1. Summarize the history and impact photography.
2. Explain the basic concepts of image capturing, editing and display for both traditional and digital photography
3. Compose, capture, edit and display aesthetically pleasing photographs.
4. Summarize the legal and ethical implication of photographic manipulation.

Material and Cameras This course will cost more than most. However to help ease some of your cost, you will be permitted to borrow equipment including a Cannon Digital Rebel camera from the department. Each camera is worth more than $800. We hope that you will take special care of the camera when you borrow it. We have no insurance on the equipment and if it is lost, stolen or broken, the department and your classmates are out a camera.

When you borrow the equipment you must make sure that it is back the next working day morning by 8:00am since we will often be using these cameras in class at 8:00 am. If a camera is not returned by 8:00 am you will be penalized 5% of your semester grade unless you have a valid excuse. Please fully cooperate in this very special departmental opportunity.

Cost You will need some way to store and backup the photographic files you work with throughout the semester.. There are several different portable storage devices and all the computers in the Stouffer G-16 lab have the capability of burning files on CD ROMs. We will spend part of a class going over your options. **It is critical to make regular back ups.**

Your class space on the P Drive will not be large enough to hold your assignments and provide back up space. Please do not use it as a backup drive.

You will be required to make several 8 X 10 color prints. Each print will cost from three to five dollars. In addition you will be required to frame at least one print so it may be displayed in the department. More information will be provided on this requirement as the semester progresses.

Methods Classes will be structured in such a way to allow you the opportunity to explore and learn about photography. Methods will include lectures, demonstrations, field trips and lab exercises.

Readings You are expected to read and study the text assignments **BEFORE** the class session so that you may contribute to discussions and ask questions. (I reserve the right to give a surprise quizzes if students are not coming prepared.)

Attendance Class attendance is very critical in a photographic production course. During class time we will not only discuss the required readings but I will often demonstrate techniques not covered in the readings. In addition you will learn about photography by participation in a variety of field trips and lab exercises.

As a result, class attendance is required. You may miss two classes without an excuse; however you will loose **2%** of your final grade for each class miss beyond the second class for which you do not produce a valid excuse. Please see me if you think that you have a valid excuse. Documentation explaining your absence will be very helpful in presenting your case.

Please make it to class on time or even a little early.. (Not being able to find a parking space is not a valid excuse. Please plan ahead.) Chronic tardiness (late more than three times) without a valid excuse, will result in a 5% deduction in your overall grade. I also ask that you not wear a hat while in this class so I may easily communicate with you. Also please reframe from using cell phones or checking messages while in class.

Quizzes There will be six short quizzes which will consist of multiple choice, true and fall and possibly several short answer questions. The questions on these quizzes will be taken from the readings and classroom presentations. You will be made aware in advance what will be on each test.

Make-up quizzes will be given only under extreme circumstances. If sick, you must produce a doctor's excuse. If another reason, you must talk to me at least 72 hours in advance of the absence.

Photographic Assignments You will be required to complete and submit electronically to the P Drive eight photographic assignments. These assignments will be spread throughout the semester. If an assignment is not turned in on time, you will loose one letter grade for the assignment for each 24 hours it is late. You will also loose one letter grade if the folder and/or image file is not labeled as requested.

Try to get your assignments completed well ahead of time since we all know that technology fails especially when it is most needed. Make sure that you make backups because loss of a file is not an excuse that will be accepted.

Final Portfolio You will be required to produce a portfolio of eight pieces of your best work (three may come from previous class assignments). The portfolio should represent a variety of subjects and techniques. For each piece you will be expected to produce a write-up of the pieces significance and how you produced it technically. More detail about the portfolio will be provided later in the semester.

Lab Exercises There will be a number of classes that we will be working in the computer lab in Davis 109. In these sessions I will first explain a process and then you will be required to perform the process. Please make sure that you bring your Scott Kelby book to these sessions.

Final Exam Date Please make plans to be in class on the final exam date. If you are not present you will loose 5% of your final grade. I will excuse you from this meeting only if there is an emergency or a conflict with another exam. I rarely make exceptions.

Evaluation The following is a breakdown of how each assignment or quiz will be weighted. More detail will be provided about each individual assignment in the future.

Six Quizzes	30%
In-class Activities	10%
Eight Photo Assignments	30%
Portfolio	30%
Total	100%

** I reserve the right to change the weighting of each grading assignment.

Precent	Grade
100 – 91	A
90 – 81	B
80 – 71	C
70 – 61	D
60-	F

COMM 271 Beginning Photography: Distance Education Syllabus Of Record

I. Catalog Description

COMM 271: Beginning Photography
3 class hours 0 lab hours

Prerequisites: COMM 101 or instructor permission 3 credits
Computer must meet basic system specifications of all software (3c-0l-3cr)
Student able to utilize a web browser, e-mail, and Microsoft Office
Student needs to have Microsoft Office (including Word and PowerPoint)

Introduces beginning photography students to photography as a tool for communications and as a lifelong leisure activity. Covers basic camera operation and other means of image acquisition, imaging processing and manipulation, printing, and photo finishing. Student is required to have a camera, preferably a single-lens reflex, with fully manual focusing and exposure capability.

II. Course Outcomes:

Students will be able to…
1. Summarize the history and impact of photography.
2. Explain the basic concepts of image capturing, editing and display for both traditional and digital photography.
3. Compose, capture, edit and display aesthetically pleasing photographs.
4. Summarize the legal and ethical implication of photographic manipulation.

III. Student Outcomes Assessment Matrix

COE & ET Conceptual Framework	*Program Objective*	*Course Objective*	*Assessment Technique*
1 - 2 - 3	1 - 2 - 3	1	Quiz
1 - 2 - 3 - 4	4 - 6 - 7	2	Quiz
1 - 2 - 3 - 4	1 - 2 - 4 - 6 - 7	3	Projects, Peer Responses, Book Exercises, Final Project
1 - 3	5	4	Quiz

IV. Course Outline

Course Plan	Class Topic	Readings	Assignments	Approximate Time to Complete Intro
Welcome	Welcome Letter	Syllabus	None	1hour
Topic 1	Introduction	Miotke Introduction, Chap 2 Kelby Chapters: (follow steps in chapters) 1 & 2	Take Photographer/History and Terms Quizzes on LMS Kelby Chapter Submissions to the P Drive	15-20 hours
Topic 2	Composition	Miotke Chap 6	Composition Photo Assignment Peer Responses for Composition Photography using LMS Workshop	6-8 hours
Topic 3	Knowing Your Camera	Miotke Chap 1	Camera Quiz	2-4 hours
Topic 4	Basic Editing and Storage	Miotke Chap 3 Kelby Chapters: (follow steps in chapters) Chap 3 (crop and resize) Chap 4 (color correction) Chap 5 (brightness) Chap 7 (human subjects) Chap 8 (cleaning & cloning) Chap 10 (sharpness)	Basic Editing Quiz Kelby Chapter Submissions to the P Drive	15-17 hours
Topic 5	Aperture and Depth of Field	Miotke Chap 4	Depth of Field (Aperture) Photography Assignment Peer Responses for Depth of Field Photography	6-8 hours

			using LMS Workshop	
Topic 6	Shutter Speed	Miotke Chap 4	Shutter Speed Photography Assignment Peer Responses for Shutter Speed Photography using LMS Workshop	6-8 hours
Topic 7	Environmental Photography	None	Environmental Photography Assignment Peer Responses for Environmental Photography using LMS Workshop	6-8 hours
Topic 8	Landscape and Cityscape Photography	Kelby Chap 9	Landscape and Cityscape Photography Assignment Peer Responses for Landscape and Cityscape Photography using LMS Workshop	6-8 hours
Topic 9	Lighting	Miotke Chap 5	Lighting Photography Assignment Peer Responses for Lighting Photography using LMS Workshop	6-8 hours
Topic 10	Final Project	None	Final Course Project	6-8 hours

V. Evaluation Methods

10% Quizzes (4 total, 2.5% each) – Students will be required to take quizzes throughout the semester that will be available through the LMS. Students will be permitted to take each quiz no more than 2 times. Students will be awarded the highest score from your two quiz submissions. Quizzes will come strictly from the subject matter presented to students from the course presentations. Also, students must complete the quizzes during allotted time frames on the LMS. Due dates will be provided on the LMS page.

15% Adobe Photoshop Elements 8 Book Exercises (8 total, 1.875% each) – Students will be required to work through chapters, accessing files provided by the author of the Adobe Photoshop Elements 8 book. Please see the schedule to complete correct chapters. When the step by step process for the chapter is completed, you will submit your files into your student folder within the P Drive. Please see the links provided at the top of the LMS course for methods to access the drive and to set up a VPN. If you have any technical issues, please contact IT services. Due dates will be provided on the LMS page. For each chapter, make a new folder within your student folder with the chapter number.

45% Photography Projects (6 total, 7.5% each) – Composition, Depth of Field & Aperture, Shutter Speed, Environmental, Landscape/Cityscape, and Lighting. For each project, students will be provided with instruction and examples, followed by a .pdf document rubric detailing how the assignment will be evaluated. Please refer to the .pdf titled 'Assignment Instructions and Scoring Rubric' on the LMS. Due dates will be provided on the LMS page.

15% Peer Responses (6 total projects to respond to, 2.5% each) – For each project submitted, students will be required to also critically evaluate their classmates, so as to provide diverse viewpoints while following the rules for each type of shot. Feedback must be thoughtful, which means that students must not only state their comment, but provide insight as to why it applies. For example, if I state that your photograph doesn't follow the rule of thirds, I would need to explain why I perceive this issue. Please refer to the .pdf titled 'Assignment Instructions and Scoring Rubric' on the LMS. Feedback can commence as soon as students receive the email invitation to view the photographs, and the deadline for comments will be provided on the LMS page.

15% Final Project - This final project will consist of 10 new photographs, which can cover one subject or a range of subjects if you so choose. You are being given creative freedom over the subject matter for your project. The intent of this project is that you will show the techniques and skills you've learned through the semester, so make sure to include at least 3 different types of photography within the set. Please refer to the .pdf on the LMS for further instructions and requirements. The due date will be provided on the LMS page.

VI. Grading Scale

A: 90-100%
B: 80-89%
C: 70-79%
D: 60-69%
F: 59% and below

VII. Attendance Policy

As this is an online course, traditional attendance policies do not apply. However, it is critical to keep up with the course structure, so it is required that students check the LMS page daily to make sure they are up to date on news, notes, questions about projects, etc. Also, each individual assignment, peer response, and quiz will have dates stipulated on the LMS, please make sure to keep track and submit assignments and take quizzes in a timely manner. Late projects, papers, or quizzes will not be accepted.

VIII. Required textbooks, supplemental books and readings
Required:

The Photoshop Elements 8 Book for Digital Photographers (Voices That Matter) By: Scott Kelby
ISBN 10: 0321660331/ISBN 13: 978-0321660336
Available online for approximately $17.00. (as of June 19th, 2010)

The Betterphoto Guide to Digital Photography (Amphoto Guide Series) By: Jim Miotke
ISBN 10: 0817435522/ISBN 13: 978-0817435523
Available online for approximately $32.00. (as of June 19th, 2010)

Supplemental:

Other necessary readings and supplemental materials may be provided on the LMS by the professor.

IX. Special Resource Requirements

There are two additional purchase requirements for the course;
For this course, students are required to purchase Adobe Photoshop Elements 8, which can be purchased directly from Adobe's website using student pricing currently at $69.00. (as of June 19th, 2010) The link to Adobe's website can be viewed on the LMS page for direct access.

Also, it is required that students have a camera that is able to adjust the following settings manually: ISO, Shutter Speed, and Aperture. It is important to note that not all cameras have these capabilities, and if a student's camera does not, the student will be required to purchase a camera that does. Please refer to your particular camera's manual to determine if these capabilities are met. If unable to make this determination, the student is directed to view and print a .pdf page and 6 take it with them, along with their camera, to a camera store to determine if their camera meets the required criteria. If not, the student may ask a professional at the location what options exist that will fulfill the needs for the course. This cost, if necessary, would be approximately $150.00

COMM 271 Beginning Photography: Sample Lesson

Below is a sample lesson from the beginning of the course, this lesson examines the history and origins of photography. The lesson is broken into several parts including a instructional video, a lesson on PowerPoint and a reading assignment from the course textbook. Once the student has completed the assignment the student is then to take the online quiz provided by the LMS.

Course & Lesson Objective

Goal 1 (of 4)

Summarize the history and impact of photography

Unit

Introduction to Photography (History, Famous Photographers, Key Terms)

Objectives (Use Bloom's Taxonomy to locate appropriate action verbs)

1. Upon successful completion of the lesson the learner will be able to summarize the works and contributions of famous photographers throughout history with 60% accuracy.
2. Upon successful completion of the lesson the learner will be able to summarize the historical path that photography has experienced including all of the major developments with 60% accuracy.
3. Upon successful completion of the lesson the learner will be able to define key photographic and technological terms with 60% accuracy.

Criterion Matched Assessments (Must contain the same action verbs)

1. Summarize the works and contributions of famous photographers. Delivered in a quiz.
2. Summarize the historical path that photography has experienced. Delivered in a quiz.
3. Define key photographic and technological terms. Delivered in a quiz.

Instructional Strategy (Complete description of how learning will take place including objective and/or constructive techniques. Must use the same action verbs.)

1. The first lesson will cover the first two objectives in this unit. Students will be provided with a .pdf document introducing the topic, the objectives for this lesson, the assessment technique that will be utilized, as well as the time it should take to finish the lesson materials. They will be taught using objectivist techniques. Students will view a PowerPoint which contains information relating to the history of photography, famous photographers and their contributions. Students will be provided with both textual content as well as photographic examples that are relevant. This will require the development of one PowerPoint module and one .pdf document.
2. The second lesson will cover the third objective in this unit. Students will be provided with a .pdf document introducing the topic, the objectives for this lesson, the assessment technique that will be utilized, as well as the time it should take to finish the lesson materials. They will be taught using objectivist techniques. Students will view a PowerPoint which contains information about key photographic terms. Students will be

provided with both textual content as well as imagery where appropriate. Students will also read Chapter 2 of the Miotke text as well as Chapter 1 and 2 of the Kelby text. This will require the development of one PowerPoint module and one .pdf document.

Lesson 1: History of Photography Introduction

http://www.youtube.com/watch?v=j6YKU4OynPQ

Quiz

The students will then take a two quizzes - one on the information from lesson one and one on the information from lesson two. They may take each quiz a maximum of two times. The highest score will be the awarded value to the student.

Lesson 1: History of Photography Introduction

Topic 1 - Introduction to Photography

What is in this topic?
Within this topic, we will cover the works and contributions of famous photographers throughout history as well as the historical path that photography has experienced as a medium. It will be expected that after viewing the instruction and reading all applicable readings, you will be able to summarize these topics. Also, this topic will cover key photographic and technological terms, which you will be expected to be able to define.

How will I be evaluated?
As you will be expected to summarize these topics, you will be provided open ended questions in a quiz document asking you to respond to questions covered. For the portion discussing photographic and technological terms, you will be expected in a second quiz to define the terms provided. Also, you will be expected to write a paper about a famous photographer of your choosing. Please view the requirements on the LMS page.

What do I need to do within this topic?

You need to do the following for this topic;
View the PowerPoint Show within this section on the LMS
Read the Miotke text - Introduction & Chapter 2
Read the Kelby text - Chapters 1 & 2 (perform steps in chapters in Photoshop Elements 8)

How long should it take to complete this topic?
Everyone reads and views materials at a different pace, so keep this in mind, but it is estimated that the topic will take you approximately 15 - 20 hours (including reading the chapters, viewing the PowerPoint Show, writing your paper, and other assessments).

Video 1 History of Photography Script

THIS LESSON, THE FIRST OF THE COURSE WILL FOCUS SERVE AS AN INTRODUCTION TO THE HISTORY OF PHOTOGRAPHY.
WE'LL LOOK AT THE EVOLUTION OF PHOTOGRAPHY FROM ITS INCEPTION TO PRESENT DAY...
AND WE'LL LOOK AT SOME OF THE WORK CREATED BY SOME OF THE MOST INFLUENTIAL PHOTOGRAPHERS OF OUR TIME. AFTERALL, HOW CAN WE MOVE FORWARD WITHOUT LOOKING BACK?

PHOTOGRAPHY COMES FROM THE GREEK WORDS PHOTOS MEANING LIGHT AND GRAPHIEN TO DRAW.

THE PROCESS OF USING LIGHT TO DRAW WAS FIRST USED BY A SCIENTIST BY THE NAME OF F.W. HERSCHEL IN 1939.

SO WHAT IS PHOTOGRAPHY?

PUT SIMPLY...IT'S THE SCIENCE OF CAPTURING LIGHT

IN THE 1820S LITHOGRAPHY WAS A POPULAR PRINTING TECHNIQUE.
FRENCH SCIENTIST JOSEPH NIEPCE WAS LOOKING FOR WAYS TO IMPROVE THE PROCESS WHEN LIKE MOST INVENTIONS HE STUMBLED UPON A WAY TO COPY ENGRAVINGS INTO GLASS.

HE USED A VARIETY OF MATERIALS.

HERE'S A LOOK AT THE VERY FIRST PHOTO.
IT'S CALLED "VIEW FROM THE WINDOW AT LE GRAS."

THIS PHOTO AND MANY OF THE FIRST EVER PHOTOGRAPHS WERE CREATED USING A CAMERA OBSCURA, COMMONLY REFERRED TO AS A PINHOLE CAMERA BECAUSE IT WAS SIMPLY A BOX WITH A PINHOLE AT THE FRONT AND A GLASS SCREEN AT THE OPPOSITE END. WHEN LIGHT WENT THROUGH THE PINHOLE, AN IMAGE WAS PROJECTED ONTO THE GLASS.

NIEPCE ALSO CREATED WHAT WOULD BECOME THE FIRST OF MANY TECHNIQUES AND PHASES OF PHOTOGRAPHY IN THE EVOLUTION OF PHOTOGRAPHY.

HELIOGRAPHS, OR SUN PRINTS, BECAME THE PROTOYPE FOR ALL PHOTOGRAPHY BY USING LIGHT TO DRAW THE IMAGE.

IN 1839, NIEPCE PATNERED WITH LOUIS DAGUERRE TO DEVELOP A MORE EFFETIVE AND CONVIENENT METHOD FOR PHOTOGRAPHY. BEING THE MODEST TYPE OF GUY, DAGUERE NAMED IT AFTER HIMSELF AND THUS THE DAGUERREOTYPE WAS BORN. ONE OF THE VERY FIRST DAGUERROTYPES WAS BOULEVARD DU TEMPLE, PARIS.

EVEN NOW THE DETAIL OF THESE DAGUERROTYPES ARE BEING DISCOVERED.

THE DAGUERROTYPE PROCESS WORKED LIKE THIS:
IMAGES WERE FIXED ONTO A SHEET OF SILVER PLATED COPPER. THE COPPER WAS POLISHED AND COATED IN IODINE IN ORDER TO MAKE IT SENSITIVE TO LIGHT. THE RIGHTS TO THE PROCESS WERE EVENTUALLY SOLD TO THE FRENCH GOVERNMENT WHO PUBLISHED A BOOK DETAILING THE PROCESS.

A POSITIVE FOR THE FRENCH, BUT NOT FOR LONG...BECAUSE ALONG CAME THE NEGATIVE.

HENRY FOX TALBOT CREATED A WAY TO DEVELOP MULTIPLE PHOTOS FROM THE SAME IMAGE. HE SENSITIZED PAPER TO LIGHT WITH A SILVER SALT SOLUTION. HE THEN EXPOSED THE PAPER TO LIGHT. THE BACKGROUND BECAME BLACK, AND THE SUBJECT WAS RENDERED IN GRADATIONS OF GREY. IN 1841 HE PERFECTED THE PAPER-NEGATIVE PROCESS AND CALLED IT CALOTYPE, WHICH IS GREEK FOR BEAUTIFUL PICTURE.

THE PROCESS CONTINUED TO BE TWEAKED WITH VARYING MODIFICATIONS ALONG THE WAY.

IN 1856 TINTYPES USED IRON TO REFLECT LIGHT.
1879... THE DRY PLATE MADE IT POSSIBLE TO PHOTOS, MAKING DARK ROOMS UNNESSECARY AND PORTABLE CAMERAS POSSIBLE.
AND IN 1889 FILM WAS FINALLY INVENTED.

HERE'S A FEW OTHER IMPORTANT DATES TO KEEP IN MIND.
1900: THE FIRST MASS MARKETED CAMERA WAS INVENTED
1913: THE FIRST 35MM STILL CAMERA WAS INVENTED
1927: GE DEVELOPESTHE MODERN FLASH BULB
1935: EASTMAN KOAK MARKETS KODACHROME FILM
1948: THE FIRST POLAROID CAMERA WAS DEVELOPED

AND THAT BRINGS US TO COLOR.
WHILE THE FIRST COLOR PHOTO WAS TAKEN IN 1861, IT WAS UNTIL THE 1940S THAT COLOR FILM WAS PUT ON THE MARKET. AND EVEN THEN, THE COLORE DYE WOULD DISINTEGRATE.
KODACHROME WORKED FOR YEARS TO EXTEND THE STAYING POWER OF IT'S FILM PIGMENT.

FINALLY, IN 2009 THE COMPANY ANNOUNCED THEY WOULD RETIRE THE KODACHROME FILM. PHOTOGRAPHER STEVE MCCURRY WILL BE ONE OF THE LAST TO SHOOT WITH THE LEGENDARY FILM AND THE PHOTOS FROM THOSE LAST ROLLS WILL BE DISPLAYED IN THE ROCHESTER MUSEUM.

THE LAST 50 YEARS HAS SEEN AN EXPLOSION OF TECHNOLOGICALINNOVATION. A PHOTO OF THE EARTH FROM THE MOON WAS TAKEN IN 1968...ONE-STEP INSTANT CAMERAS MADE OWNING A CAMERA AFFORDABLE... WHILE THE POINT AND SHOOT CAMERA ALLOWED ANYONE TO BE AN EXPERT PHOTOGRAPHER....AND FINALLY, IN 1984 CANON DEMONSTRATED THE FIRST DIGITAL STILL CAMERA.

THERE HAVE BEEN TOO MANY PHOTOGRAPHERS ALONG THE WAY THAT HAVE PAVED THE PATH FOR CURRENT PHOTOGRAPHY SO WE'LL LOOK AT JUST A FEW.

PAUL STRAND WAS AN AMERICAN MODERNIST PHOTOGRAPHER THAT HELPED ESTABLISH PHOTOGRAPHY AS AN ARTFORM IN THE EARLY PART OF THE 20-TH CENTURY. STRAND FIRMLY BELIEVED IN THE POWER OF THE CAMERA TO CREATE SOCIAL REFORM.

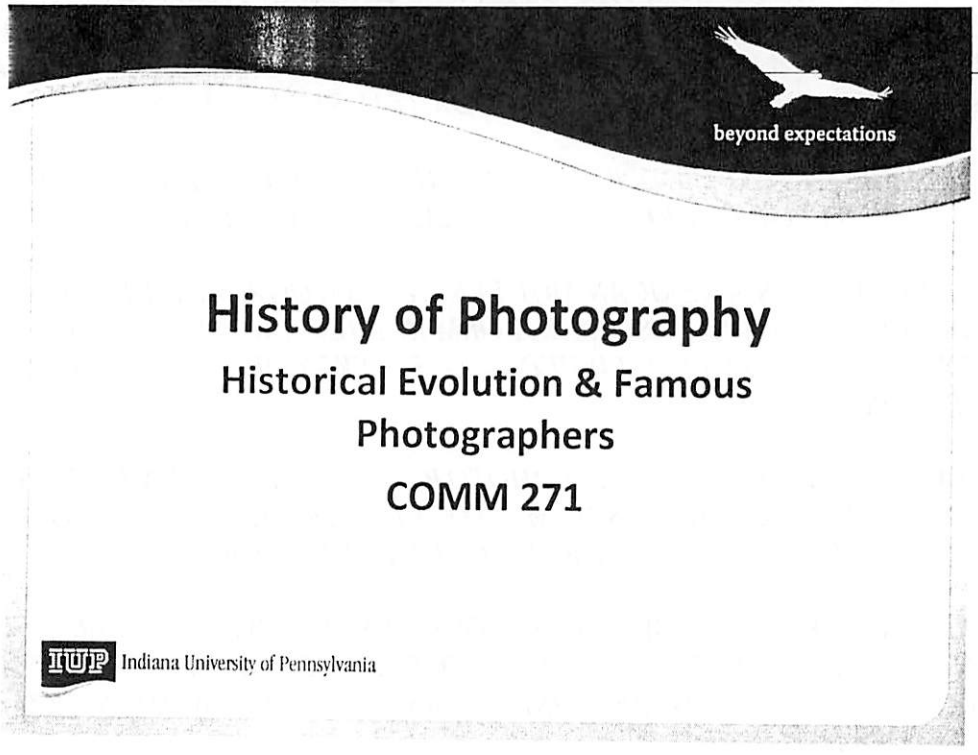
DORTHEA LANGE WAS KNOWN AS A PHOTOJOURNALIST, DOCUMENTING THE DEPRESSION ERA. HER PHOTOS HUMANIZED THE TRAGEDY OF THE GREAT DEPRESSION AND LEAD THE WAY FOR DOCUMENTARY PHOTOGRAPHY.

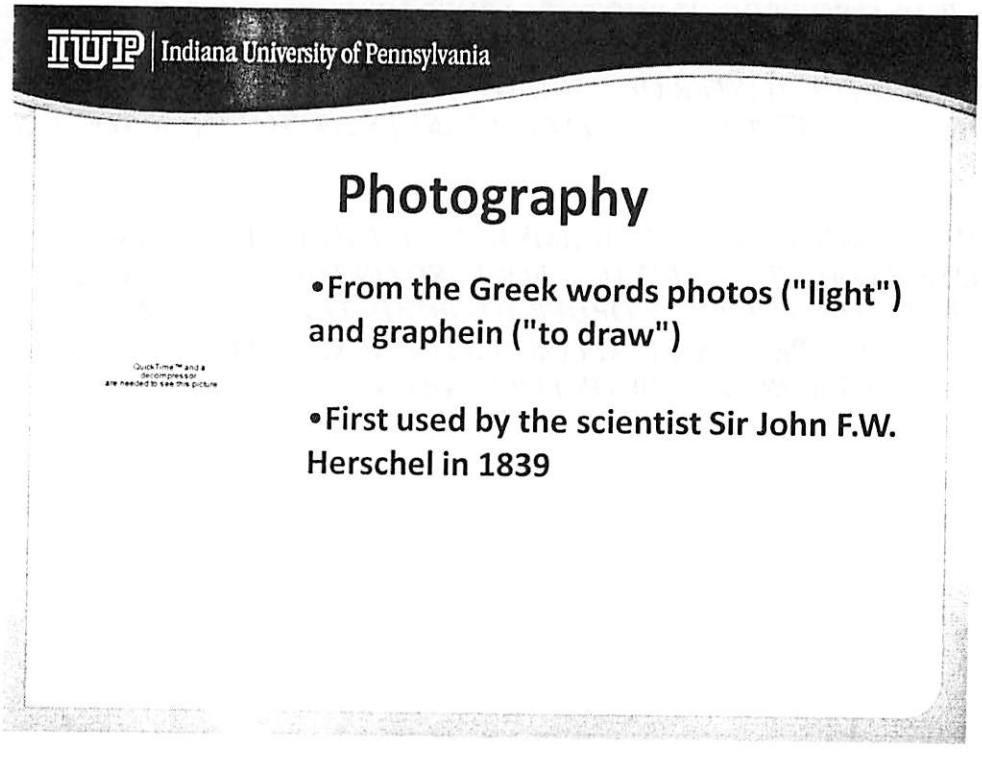
MARGARET BOURKE-WHITE WAS A TRENDSETTER. SHE WAS THE FIRST FOREIGN PHOTOGRAPHER PERMITTED TO TAKE A PICTURE OF SOVIET INDUSTRY. SHE WAS THE FIRST FEMALE WAR CORRESPONDENT AND THE FIRST WOMAN PERMITTED TO WORK IN COMBAT ZONES.

THERE WAS ALSO FRENCH PHOTOGRAPHER HENRI CARTIER-BRESSON, AN EARLY ADOPTER OF THE 35 MILIMETER FORMAT AND SOMEONE THAT HAS BEEN CONSIDERED THE MASTER OF CANDID PHOTOGRAPHY. HE DEVELOPED "MAN ON THE STREET" PHOTOGRAPHY THAT CONTINUES TO SHAPE PHOTOGRAPHIC COMPOSITION.

AND FINALLY, ANSEL ADAMS. ADAMS WAS A PHOTOGRAPHER AND ENVIRONMENTALIST. HIS PHOTOS FOCUSED ON THE AMERICAN WEST. HE USED LARGE FORMAT CAMERAS IN ORDER TO OBTAIN THE BEST POSSIBLE RESOLUTION. HE ALSO DEVELOPED A SYSTEM FOR DEVLOPMENT THAT HIGHTENED THE CONTRAST. HIS WORK IS NOW ON POPULAR CALENDARS AND POSTERS.

Lesson 1: History of Photography PowerPoint





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What is Photography?

- The science of capturing light.
- In the 1820s French scientist, Joseph Niépce, was looking for a way to improve a printing technique called lithography.
- He discovered a way to copy engravings onto glass using a variety of materials.

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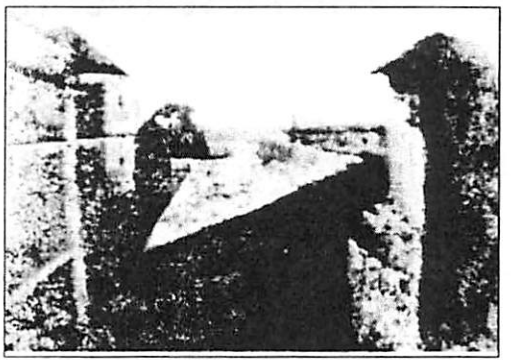
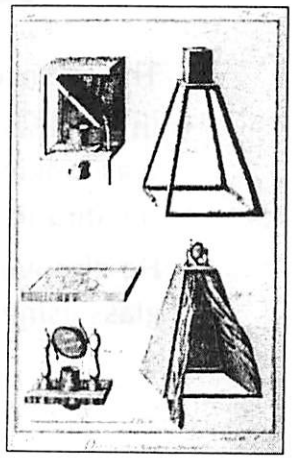
The First Photo



- Titled "View from the Window at Le Gras"

The First Photo

- Created using a camera obscura, a box with a pinhole at the front, and a glass screen at the opposite end. When light went through the pinhole, it formed an image on the glass.



Camera obscura

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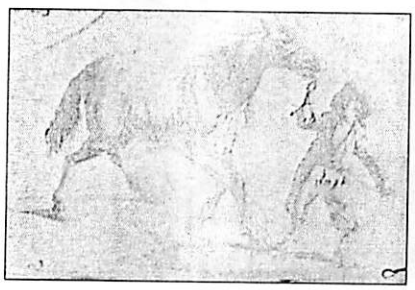
The First Technique



Niepce's heliographs or sun prints as they were called were the prototype for the modern photograph, by letting light draw the picture.

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The Next Phase

In 1839 Louis Daguerre with Niepce developed a more convenient and effective method of photography, naming it after himself - the daguerreotype.

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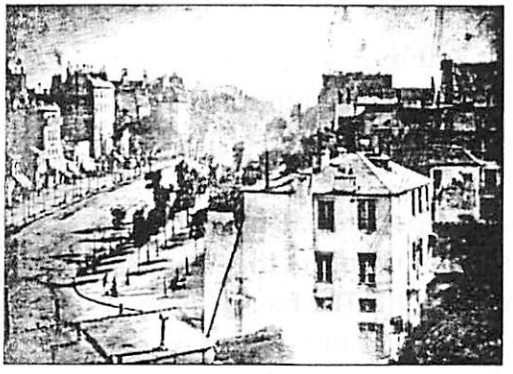
The Next Phase



Boulevard du Temple, Paris - Daguerreotype taken by Louis Daguerre (1838)

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The Process

- Daguerre 'fixed' the images onto a sheet of silver-plated copper.
- They polished the silver and coated it in iodine, creating a surface that was sensitive to light.
- Daguerre and Niepce's son sold the rights to the French government and published a booklet describing the process.

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The First Negative

Henry Fox Talbot developed the first negative from which multiple prints could be made.

He sensitized paper to light with a silver salt solution. He then exposed the paper to light. The background became black, and the subject was rendered in gradations of grey.

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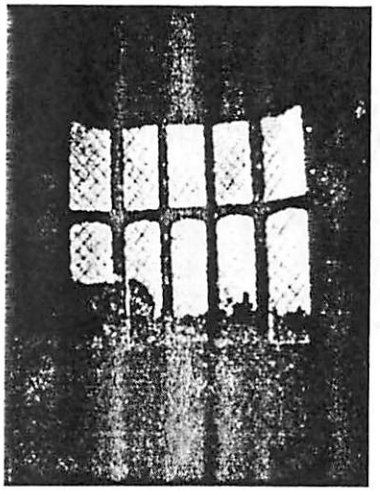
The Negative



In 1841, he perfected the paper-negative process and called it a calotype, Greek for beautiful picture.

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Other Evolutions

1856: Tintypes used iron to reflect light.
1879: Dry Plate could be stored; created no need for portable darkrooms and made handheld cameras possible.

1889: Film invented.

Other Evolutions

Tintype Photograph of Members of the 75th Ohio Infantry in Jacksonville

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Other Evolutions

Dry Plate photograph (1887)

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Other Evolutions

1900: First mass-marketed camera invented.
1913: First 35mm still camera invented.
1927: GE creates modern flash bulb.
1935: Eastman Kodak markets Kodachrome film.
1948: The first Polaroid camera developed.

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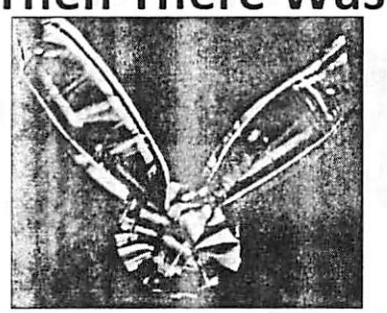
And Then There Was Color



While the first color photo was taken in 1861, it wasn't until the 1940s that color film was brought onto the market. However, the dye would disintegrate.

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And Then There Was Color

Kodachrome worked for years to extend the staying power or the film pigment.

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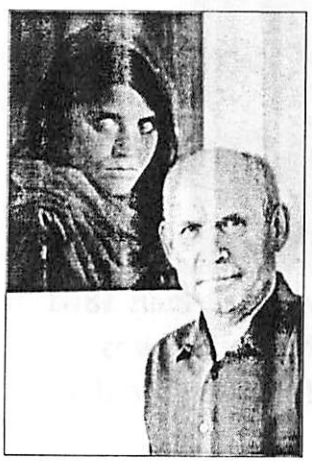
And Then There Was Color



In 2009, Kodak announced it would retire Kodachrome film.

The photographer Steve McCurry with a poster of his celebrated photo of an Afghan refugee, shot on Kodachrome. He will shoot one of the last rolls of the film for a Rochester museum.

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Blast From the Past

1968: A photo taken of Earth from the Moon.
1973: Polaroid introduced one-step instant photography.
1978: Konica introduces first point and shoot autofocus camera.
1984: Canon demonstrates first digital still camera.

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Famous Photographers

Paul Strand (1890-1976): American photographer, whose realistic, semi-abstract style launched the modern aesthetic style. Strand favored forms and composition over meaningful subjects, creating images that were pleasing to the eye.

Dorothea Lange (1895-1965): American documentary photographer. Lange's intense, compassionate photos of people during the Great Depression in the 1930's and of rural life are among the finest examples of social documentary photography.

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Famous Photographers

Margaret Bourke-White (1904-71): Pioneering woman photojournalist; most famous for her moving photos of Gandhi and the Nazi concentration camps. Her accurate photo documentaries earned her the status as one of history's greatest photographers.

Henri Cartier-Bresson (1908-): French documentary photographer whose photos of the aftermath of the Spanish Civil War opened the world's eyes. He illustrated to later photographers how to capture the "decisive moment," the point where the composition and expression reveal the subject's significance.

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Famous Photographers

Ansel Adams (1902-84): one of the most famous photographers of all time. His beautiful landscape photography inspired others to appreciate and preserve America's striking scenery.

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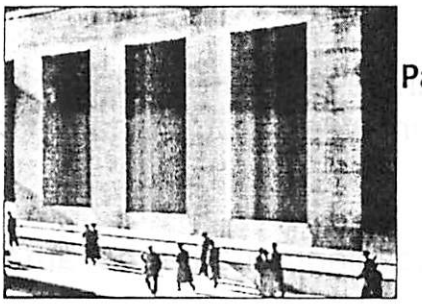
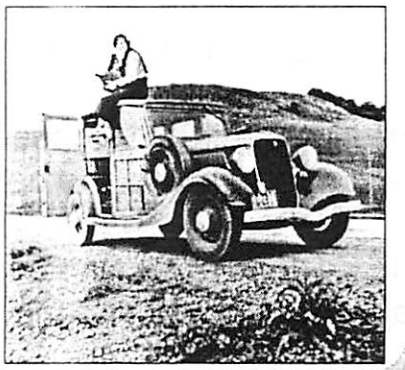
Famous Photographers



Paul Strand



Dorothea Lange

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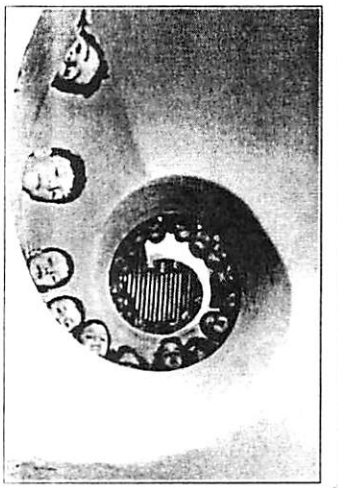
Famous Photographers

Margaret Bourke-White



Henri Cartier-Bresson

Topic 1: History of Photography Key Terms

Calotype - The paper-negative process.

Camera Obscura – a box with a pinhole at the front, and a glass screen at the opposite end. When light went through the pinhole, it formed an image on the glass.

Daguerreotype – 1839 process of development that became a more convenient and effective method of photography.

Dry Plate – Process allowed for photos to be stored; created no need for portable darkrooms and made handheld cameras possible.

Heliograph - Prototype for the modern photograph, by letting light draw the picture.

Lithography– A method for printing using a stone (lithographic limestone) or a metal plate with a completely smooth surface.

Tintypes – 1856 development process that used iron to reflect light

Lesson 1: History of Photography Quiz

Comm 271
Basic Photography
{Insert Student's Name}

History of Photography Quiz

For this quiz, you will be expected to complete the following questions and assignment on your own and will not use your textbook or help from other students. If you have any questions or problems with submitting your quiz contact your professor immediately. Once you have completed your quiz you will **Save As : LastName_FirstName_HistoryQuiz10** into your folder on the **P:drive.** All tests must be completed and turned in no later than 12:00 pm {Insert Date Here}

Answer the following Questions:

1. What style of photography was Dorothea Lange famous for ?

***Documentary**

2. What did Kodak announce in 2009 ?

***It would retire Kodachrome film**

3. Who was the first person to capture an image using photography?

***Joseph Niépce**

4. What are dry plates ?

***Process allowed for photos to be stored; created no need for portable darkrooms and made handheld cameras possible.**

5. What was the problem with the first color films ?

***The dye would disintegrate.**

6. What is a daguerreotype?

***1839 process of development that became a more convenient and effective method of photography.**

7. Who was the person to create the film negative ?

***Henry Fox Talbot**

---

8. What was the name of the instant type of photography that was developed in the 1970s?

***Polaroid**

9. What type of photography was Ansel Adams best known for ?

***Landscape Photography**

10. What was the camera obscura ?

***A box with a pinhole at the front, and a glass screen at the opposite end. When light went through the pinhole, it formed an image on the glass.**

11. Who developed the daguerreotype ?

***Louis Daguerre**

12. True or False : The American Civil War was one of the first wars to be documented by photography?

***True**

13. What is lithography?

***A method for printing using a stone (lithographic limestone) or a metal plate with a completely smooth surface.**

14. What word was derived from Greek meaning to draw with light ?

***Photography**

15. What is the name of the very first photograph?

***View from the Window** at Le **Gras**