***AR222******B-CE******Camera Mechanics and Composition (1)***

*Fall 2022 T/TH 9:30-10:50*

**Instructor: Professor Johnny Goodwin** [**jlgoodwi@bsc.edu**](mailto:jlgoodwi@bsc.edu)

**Office Hours: Before and after class and by appointment**

**Class Times: T/TH 9:30-10:50  
Office location: Kennedy Art Center**

**Camera Mechanics and Composition** is an art studio experience investigating the mechanical operation of the manual controls of the Single Lens Reflex Camera (SLR) and the aesthetic effects of those controls and lens options on photographic compositions. An SLR camera or mirrorless with manual control options is required. A limited number of cameras is available from the department for you to check out for assignments. Please read the Honor Code section of this syllabus regarding your responsibilities with regards to the care of these cameras. The course introduces traditional silver darkroom processes and printing as well as Photoshop processing and digital printing techniques. There are no pre-requisites for the class. This course has been designated as one that fulfills the Creative Expression (CE) requirement under the Communication area of the Explorations Curriculum. It is also part of the Production Concentration course options of the MFS program.

**Course Expectations**

**Course Objectives: Upon Completion of the course students will...**

* Understand the manual SLR camera controls and the visual results of manipulating said controls.
* Create photographs using camera controls, compositional elements, physical contexts, and subject matter choices that communicate ideas/concepts.
* Verbally articulate in critique situations the concepts and visual approaches used in each assignment.
* Make critical judgments concerning the effectiveness of said approaches and concepts in the student’s individual work and those of his/her peers during verbal critiques.
* Effectively apply the darkroom processes of gelatin silver printing, digital darkroom software and ink jet printing processes.
* Gain an introductory understanding of the history of photography

**Creative Expression Outcomes**

* **Communication -** *Identifies an appropriate process, form, or technique appropriate to the discipline for communicating a creative idea.*
* **Content Understanding and Application -** *Creates or performs a creative piece showing an understanding and application of discipline specific principles and elements.*
* **Creative Process -** *Revises, refines, and finalizes a creative piece*
* **Reflection -** *Critiques work of self and others. Evaluates the creative process and works using discipline appropriate criteria.*

**Absences & Tardiness policy**: Attendance will be taken and students are allowed 2 absences. For each absence after your 2nd, percentage points will be deducted from your final grade. Students are expected to be in class, on time, and ready to work. 2 lates will equal 1 absence.

**Make up assignment policy**: Any work not turned in on time will be lowered a letter grade. Late assignments have 1 week past the original due date to be turned in. Anything after that will not be accepted.

**Critique Attendance**: **ALL STUDENTS ARE EXPECTED TO ATTEND AND PARTICAPATE IN ALL CRITIQUES……** with or without the completed assignments. **NO EXCEPTIONS!**

Critical examination/discussion of your work will be a crucial aspect of the course and cannot be “made-up” if missed. Therefore regular attendance and verbal participation are mandatory**.** Absences from the class should be limited to personal or medical situations and athletic conflicts, which must be reported to the instructor if they occur, e-mail messages are fine. However, please note that **more than 3 absences** will adversely affect your ability to successfully complete the work for this class and will affect your final grade. 5 absences or more and you will fail the class. **PLEASE do your best to stay well. Wear your masks and stay distanced and I will too!** Keep in contact with your fellow students for material you may have missed. Due to the amount of material covered and the involvement of the College’s equipment, technical demonstrations must not be missed.

It is important to understand that the class critiques of your work will be treated as **“exams”** in more traditional lecture courses. Your participation as presenter and critic, as well as the technical and conceptual quality of your work **will be evaluated as a test and computed into your final grade**. The critique is my way of evaluating your comprehension of the vocabulary, course content and project parameters. I will try to include written comments on assignments whenever I can. It is strongly advised to keep a record of critique comments in your log for later reference. Try not to be motivated by grades when creating work, by doing so you will be “playing it safe” and hindering your ability for experimentation and critical thinking. Assignments turned in after the due date, without prior instructor permission will be factored in as an “F”.

I am available to speak with you at any time about your work and your progress within the course. If you are confused, frustrated or just need some feedback, **talk to me**. This is why I am here and I cannot read your mind*. I will not, however, tell you which images to print and turn in for the final critiques. Your decision making process, along with your technical execution of that process, forms the basis of my evaluation (represented by the letter grade) of your performance in the class.*

Please remember that regular attendance in class will facilitate, but not guarantee excellent results. However a lack of regular attendance will lay the foundation for failure. Please be aware of the time commitment for this class. The class meets for 3 hours a week I expect a *minimum* of 6 hours a week outside of class per assignment. This will vary somewhat depending on the number of photo disasters you encounter, and there will be disasters along the way. You must allow time to reshoot, reprocess and reprint *before* the critique; a disaster is not an excuse to not have finished work for the critique.

**Gallery Exhibition Schedule Kennedy Art Center**

**Sarah Ellis – *Salad Days*** Friday, September 2nd – Thursday, September 29th

Opening Reception: Friday, September 2nd | 6:00-8:00 PM (Lecture/Arts Credit event)

Artist’s Talk: Thursday, September 22nd | 11:00 AM-12:00 PM Art Lecture Room #10 (Lecture/Arts Credit event)

***Julie St. John – Christian Strevy*** Friday, October 14th – Thursday, October 27th

Opening Reception: Friday, October 14th | 6:00-8:00 PM (Lecture/Arts Credit event)

***Will Fenn*** Friday, November 4th – Tuesday, November 29nd

Opening Reception: Friday, November 4th| 5:00-8:00 PM

The exhibition coincides with the Sloss Furnace Iron Pour, sponsored by the Art Student League (Lecture/Arts Credit event)

**Grading**: Grades will be based primarily on the overall quality and quantity of work with heavy emphasis placed on the final portfolio; i.e., the amount of work completed, the level of improvement achieved, attendance in class and scheduled critiques, and active participation (especially during critiques). Lab work outside of class will be necessary, but will not replace class attendance. Reading and looking at photographic periodicals and books outside of class are encouraged. No incompletes will be given and no late portfolios will be accepted!

**Performance and Grade Evaluation**

Your photos will be graded based on how well you execute the following five (5) elements:

**Concept (Idea):** How thoroughly have you considered the assignment and how inventive are your resolutions.

**Composition (structure):** How well have you considered compositional elements such as angles, eye level, line, light, space, etc. We will discuss these in critiques so pay attention!

**Shooting Technique:** How well do you manipulate the camera’s controls: focus, shutter, aperture settings, etc.

**Print Quality:** How well do you print, are your prints in focus, show good value ranges or color use, show an understanding of the two different printing processes we cover in class, etc.?

**Presentation:** Includes the quality of the physical presentation of your prints and/or matting, and the verbal presentation of your ideas

Your final course grade will be derived from the following:

**Class Projects: 35%**

**Final Portfolio: 50%**

**Class attendance and participation: 15%**  (class participation, or lack thereof, can determine a + or – in your grade)

**Grades are based on the following scale:**

**A =** A degree of excellence well beyond class level

**B =** Performance of very good competency

**C =** Average performance (not bad, not challenging)

**D =** Very poor performance, lowest passing grade little commitment to class requirements

**F =** Failure to fulfill class requirements

**Point Scale:**

A: 100-94 A-: 93-90

B+: 89-87 B: 86-83 B-: 82-80

C+: 79-77 C: 76-73 C-: 72-70

D+: 69-67 D: 66-60

F: 59-0

**Final Due Date:**

**One textbook is required:** **Photography by David Bate**

Supplies for this class will be available through the bookstore, they should also have 32”x40” white mat boards (not illustration board), when needed.

Digital printing paper, Canson Photosatin premium rc Ink Jet paper 25 sheets 8½” x11”, and white mat board are available through Forstall Art Supply downtown Birmingham, **215 20th St N. Birmingham, AL 35203**. They have a parking lot off 3rd Ave north in the back of the building. They offer a student discount for purchases, if you need more paper or mat board, please support our local art supply stores.

**Moodle will be available for review of syllabus, lectures, video links and assignment criteria**

**Inclement Weather**

Inclement weather or other events beyond the control of the College that might cause risk or danger to students, faculty, and staff may occasionally result in changes to normal College operations, including cancellation of classes or events; the calendar schedule may be adjusted**.**

Graded Assignments:

1) Shutter and motion

2) Depth of Field

3) Composition  
4) Portrait  
5) tba  
6) tba  
7) Final Portfolio

**Academic Integrity**

Adhere to the honor code at all times: As a member of the student body of Birmingham-Southern College, I recognize my responsibility to the traditions of the institution, to my fellow students and to myself. I recognize the significance of the honor system. I pledge that I have read and understand the Constitution of the Honor Council, including the Honor Code, and agree to be bound by its provisions.

This means that the work you do in this class will be your original work. Plagiarism in a visual art class includes use of visual imagery that as not created by you, or if copied from an outside source (such as the internet) must be altered and used in such a way as to create an original concept. Should you have any questions regarding this, particularly with respect to what constitutes plagiarism, please come to talk to me as plagiarism may result in expulsion.

If you are renting a camera from the department of Art and Art History you are responsible for its care. Should you lose it you will be responsible for its replacement. Should you damage it you must report it to me immediately to assess the extent of the damage and the level of your responsibility with regards to its repair. *In a related issue to honesty, there is a ZERO tolerance in the class with regards to cell phone usage. Unless told by the instructor to assess your phones, you will not text, check e-mail, look at your pictures, check voice mail or perform any other phone activity during lectures, demos, critiques or class discussions.* No one, including myself, is so important that you cannot be disconnected from the rest of the world during this class period. Your final grade will drop by one letter if I see you violating this policy.

Additional information on the honor code and violations can be found in the Birmingham**-**[**Southern Student Handbook**](https://www.bsc.edu/campus/studev/student-handbook/7/) **and on** [**the BSC website**](https://www.bsc.edu/campus/studev/honor-council/index.html)**.**

**Netiquette**

1. **Check your email often--this is the method the instructor will use most often to communicate with you.**
2. **Adhere to the same standards in your digital communications as you would for traditional written language.**
3. **Use clear and concise language.**
4. **Remember that all college level communication should have correct spelling and grammar.**
5. **Be cautious when using humor or sarcasm as tone can be lost in an email or discussion post.**
6. **Using all capitals is the equivalent of SHOUTING and considered RUDE.**

**Student Grievance Policy**

Students should follow the complaint process as outlined in the current[**Birmingham-Southern College Student Handbook.**](https://www.bsc.edu/campus/studev/student-handbook/46/)

**Academic Accessibility and Accommodations**

Students with a disability that qualify under the Americans with Disabilities Act (ADA) and/or Section 504 of the Rehabilitation Act and require accommodations should be registered with BSC’s Accessibility Office. If you are registered for academic accommodations, please make an appointment with me as soon as possible to discuss any accommodations that may be necessary. During this discussion you are not expected to disclose any details concerning your disability though you may do so at your discretion. If you have a disability but have not yet registered, please contact Dr. Sandra Foster, Assistant Director of Accessibility Services and Resources, at 205-226-7909 or smfoster@bsc.edu, or visit Olin 210. Keep in mind that no accommodation will be made unless and until the instructor receives official notification from the College.

**Title IX**

Birmingham-Southern College is committed to the creation and maintenance of a safe learning environment for students and the campus community. The College forbids any type of sexual or gender-based misconduct among its students, faculty, and staff. The College encourages all members of the academic community to report suspected sexual and gender-based misconduct to the appropriate authorities so that it can be investigated, remedied, and eliminated. BSC forbids retaliation against any person who has opposed, reported, or participated in an investigation concerning sexual or gender-based misconduct. See the BSC Title IX website (www.bsc.edu/titleix) for more information, including an online report form. If you or a peer have experienced such misconduct, there are faculty and staff members who are trained in supporting students by answering questions and helping them navigate this process. The list of advocates can be found along with other helpful resources on the Title IX website.

**BSC Resources for Writers and Readers**

Located in Humanities 102, the BSC Writing Center offers in-person and virtual peer-to-peer tutoring and quiet, supportive lab space to work on writing assignments. The Center’s tutors are students from a wide variety of majors on campus and have the range to address student writing needs with discipline specificity. Supervised and assisted by BSC Writing Center directors, the tutors provide one-on-one consultations for any student at any point in the writing process. The BSC Writing Center is open Sunday-Thursday 4pm-8pm. To ensure a full 30-minute tutorial time slot, students are encouraged to be mindful of assignment-heavy weeks, keep track of due dates, and visit the Writing Center at their earliest availability during open hours. Please contact Dr. MK Foster or Professor Laura Tolbert (writingcenter@bsc.edu) with any questions or requests for virtual appointments.

**Statement of Inclusion & Equity**

AR222 supports an inclusive learning environment where diverse perspectives are recognized and respected. As outlined in the Birmingham-Southern mission, the College challenges students to engage in their community and the greater world, to examine diverse perspectives, and to live with integrity.