

— Course Guide / Syllabus —

Photo 155: Photography I (On-Campus) • Fall 2023

College of the Canyons

Welcome to Photo 155: Photography I (Beginning Digital Photography)

This introductory course in digital photography is a gateway course for Photo majors. Many elective courses for the Photography AA degree and required courses for the Certificate of Achievement in Commercial Photography build upon the skills you will learn in this course.

If you are not a Photo major, you are welcome in the course too! You will find this to be an intense experience that develops skills in digital photography you can use for years to come. If you want a less intense experience, consider taking *Photo 150: Cameras & Composition*.

This course will teach you—how to see the world with a more informed eye and create photos with a digital camera that express your unique vision in a manner that is personally relevant. You will also learn how to use the exposure settings on your camera in a variety of situations; how to look at and comment on photographs with a more informed perspective; and how to use Adobe Lightroom Classic software to import, process, and present your digital photographs.

Meet Your Instructor: Syl Arena



Syl rhymes with “Bill.” It’s short for “Sylvester,” which was my dad’s dad’s name. Feel free to call me “Syl.” My wife and I first met when we were young children (she literally was the girl across the street). Last spring, Amy and I celebrated our 32nd wedding anniversary. We have three sons and have lived on the Central Coast for 25 years.

I hold both an MFA in Visual Art (Lesley University, Cambridge, Massachusetts) and a BFA in Studio Art (University of Arizona, Tucson, Arizona).

My passion for photography started 50-ish years ago during grade school. My eclectic work ranges from environmental portraits and commercial projects to non-representational art and video. You can visit my portfolio archive Projects.SylArena.info, my artist site SylArena.com, and [my Instagram](#).

I have taught photography for many years around the US and in Brazil, Canada, Cuba, and Dubai. I am the author of two popular books on photographic lighting: [Lighting for Digital Photography](#) and [Speedlitter’s Handbook](#). NOTE: We will not be using either of these books in this course. I mention them only as background.

I rely heavily on Canvas for this course because I am an experienced online instructor. I originated the online photography courses for West Valley College (Silicon Valley) and Cuesta College (San Luis Obispo). I earned both of the certificates offered by the [Online Education Initiative](#): the *Certificate in Online Teaching & Design* and the *Advanced Certificate in Online Teaching Principles* and participated in the pilot of the *Peer Online Course Review* program at West Valley.

Contact Options / Response Time

- **Email**—Syl.Arena@canyons.edu Email is the best way to reach me.
- **Canvas Conversations (Inbox)**—After the course starts, you may contact me using the Inbox within Canvas. Based on my Notification settings, I receive all Canvas messages via email; so you do not need to contact me via both methods.
- **Response Time**—Expect to get a response within one school day. Do not wait until the last minute! For messages sent prior to 8:00pm Monday–Thursday, I will do my best to reply the same day, but may not be able to until the following day. Messages sent on Friday and over the weekend will be responded to on the next school day.

Student Success Meetings (Office Hours)—Via Zoom or On-Campus

Student meetings are private and confidential. If you have questions about your camera, Lightroom, or any aspect of the course, schedule a meeting by sending [me a message](#).

If you want to connect via Zoom, please share several days and times that work for you.

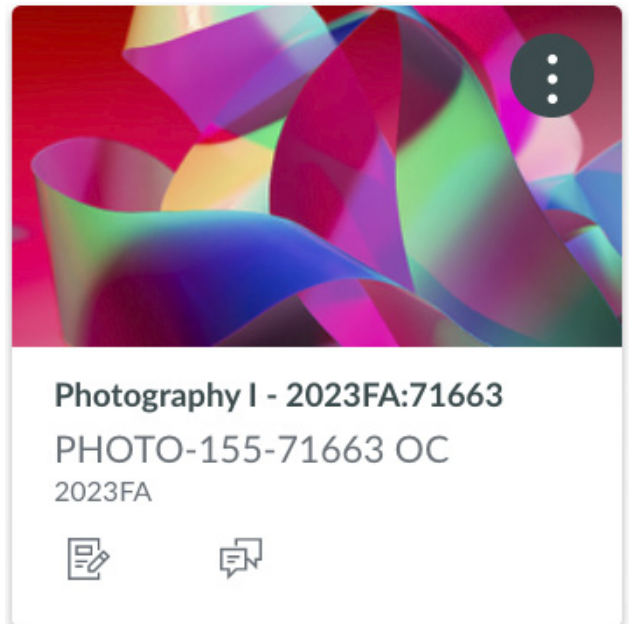
If you want to meet on the Valencia campus, my walk-in office hours are Tuesday, 1:00p–2:00p in Mentry 318. ([Valencia campus map](#)).

Class Specifications

- **Section #** 71163
- **Dates:** Tuesday, August 22, 2023 to Thursday, December 7, 2023
- **Duration:** 16 weeks.
- **Class meetings:** Tue & Thu, Lecture: 10:30a–11:20a, Lab/Studio: 11:30a–12:50p, in Mentry 145
- **Attendance:** Required and will be taken at each class meeting

Important Dates

- Sep 3—Last day to drop (no “W” on transcript)
- Nov 11—Last day to withdraw (“W” on transcript)
- Dec 7—Final Project Critique
- [COC Student Calendar](#)



Course Overview

Align Your Path With Your Goals

Goal: Transfer to 4-year college—Consider COC’s [Associate of Art degree in Photography](#). The AA degree requires that you complete general education requirements and a core group of photography courses in preparation for transfer to a bachelor’s degree program elsewhere. [Example: [CalARTs transfer agreement with COC](#).]

Goal: Work in professional photography—Consider COC’s [Certificate of Achievement in Commercial Photography](#). The certificate requires that you complete a wide range of photography courses that prepare you to seek employment opportunities.

Goal: Learn / expand basic camera skills—If you are a recreational learner and prefer not to engage in the rigor of typical college-level activities, consider COC’s [non-credit courses in photography](#).

More details on COC’s offerings—See the [COC Photo Department website](#).

Academic Counseling—COC offers great support when deciding which courses best fit your needs. Check out the resources or schedule an appointment at the [Academic Counseling Office](#).

Deciding If Photo 155 Is Right For You

AA Photography—This course satisfies a requirement. The same requirement can also be met by completing *Photo 160 Black & White Photography* (darkroom). You may not use both for your AA. This course is also a prerequisite for other elective courses. Resource: [Photography AA Program Mapper](#).

Commercial Photography Certificate—This is both a required course and the prerequisite for other required courses in the certificate program. Resource: [Certificate Program Mapper](#).

General Education Requirement—This course requires significantly more time and work than *Photo 150 Cameras & Composition*, which also fulfills general education requirements.

Community Learner—This is an intense, college-level experience. If you just want to learn how to use your camera, consider COC's [non-credit courses in photography](#).

Our Primary Channels for Learning Digital Photography

- **Creating Photographs**—framing and timing shots, adjusting focus, exposure, etc.
- **Managing Photographs**—using the Lightroom Classic app to import and process digital photos
- **Presenting Photographs**—for PHOTO 155 this will be online in a variety of venues, (In a studio course this would include physical as well as online presentations.)
- **Aesthetics of Photography**—foundational concepts involving the elements of art, principles of design, compositional techniques.
- **Examples of Creative Photography**—using the works of historic and contemporary photographers that reinforce the use of photography for creative expression.

Typical Activities for This Course

- **Online readings and videos**—Each week you will have new information to study that is presented as online readings or videos. You must commit to engaging with these materials each week.
- **Class discussions**—Most weeks you will have a required online discussion in which you will share your insights and thoughts with your classmates.
- **Projects**—You will complete three projects this term. They will explore a wide range of approaches to digital photography. Over the course, you will have increasing latitude in your projects.
- **Lightroom Classic**—You will learn to use Adobe Lightroom Classic as the means to manage, process, and present your digital photographs.
- **Presentation of Your Photographs**—Photo 155 introduces the presentation modules in Lightroom (Print, Web, Slideshow, and Book). You will also have the opportunity to propose other presentation methods for your projects.
- **Written Analysis of Exemplary Photographs**—Throughout the course, you will learn about the lives of noteworthy photographers across a wide range of genres. You will have opportunities to write an analysis and/or reflection on selected photographs.
- **Weekly Check-In**—Your final assignment each week is to complete a self-reflection in which you consider what is working well and what could be changed.

Weekly Schedule / Mandatory Attendance / Absences

You are required to attend the twice weekly, on-campus class meetings for the entire 16-week semester. We meet in Mentry 145 from 10:30a–12:50p on Tuesdays and Thursdays. To create an attendance record, you will sign the “autograph collector” (attendance sheet) for each class.

In addition to our on-campus classes, you should plan on 4 hours each week to complete homework (which includes online reading, watching videos, and creating photographs for projects).

Our classes are a combination of lectures and demonstrations along with lab/studio time to work on your assignments and projects. Missing class means that you miss these important experiences.

Of course, in the era of Covid, we all must remain flexible with scheduling. So, if you (or I) have a health matter that prevents one's presence during class, we will work something out.

Please send me a message as soon as you can to let me know that you will miss (or have missed) class. You are able to access materials presented in class via the Modules list in Canvas.

Student Learning Outcomes

- **Lecture:** Develop basic knowledge, theory, concepts and appreciation in photography
- **Lab:** Apply and demonstrate the techniques of basic photography

Course Objectives

Lecture

1. Distinguish and assess manual camera functions and settings.
2. Apply and relate appropriate software and tools utilized in photography.
3. Appraise and distinguish artistic principles including balance, line, perspective, and subject placement in photographic projects.
4. Evaluate photographic prints using critical and aesthetic standards.

Lab

1. Differentiate, employ, and evaluate effective camera control.
2. Compose effective photographic images using a DSLR camera and rules of composition.
3. Interpret, demonstrate and appraise effective camera RAW techniques.
4. Create and construct photographic prints utilizing appropriate printing techniques.

COC Catalog Description

“Introduces the fundamental concepts, terminology, and techniques of photography and camera RAW, including the theory and basic principles of image correction and print technologies. It is recommended that students provide a digital SLR camera capable of manual exposure and adjustment.”

Course Outline of Record

You may view the Course Outline of Record on [eLumen](#). Select “Photography” in the departments column to start. Then select “PHOTO155” under courses. Finally, click “Course Outline Report.”

Photography Projects

My Philosophy—Express Yourself!

Throughout photography's history over the past 170-something years, there has been a perpetual tug-of-war between those who use photography as a technical (or scientific) pursuit and those who use photography as a means of personal expression.

In this course, my emphasis is for you to use your photography as a means of for personal expression. You will find that there is a wide range of options in our photo projects.

Overview of Photography Projects

- **Project 1: Maisel-Inspired Photo Walk**—After learning about Jay Maisel's philosophies and photography, you will take a photo walk and create unique photographs.
- **Project 2: Framed!**—What you exclude from the frame is as important as what you include. In this project, you will create graphically-oriented photographs that demonstrate a range of composition principles.
- **Project 3: Poetry of Time**—This project asks that you compress or expand the portrayal of time in a creative way.
- **Project 4: Natural Light a La Carte**—Your goal is to make three portraits in different types of natural light.
- **Project 5: Chiaroscuro: Light & Shadow**—You will use simple lighting techniques in the studio to create a series of still lifes that demonstrate different types of chiaroscuro.
- **Project 6: Photography Showcase**—Your final project will focus on the creation of six portfolio-quality photographs centered on a theme of your choice.

Note: Projects and assignments may change during the semester.

Our Projects Have Three Components: Create—Process—Exhibit


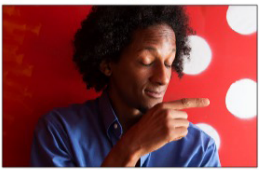
Photo 155 projects have three components:

- **Create**—the creation of the original photographs (the "captures") for the project
- **Process**—importing the captures into your Lightroom catalog, rating / sorting, developing, and exporting/ printing
- **Exhibit**—this will be achieved via critiques of prints in the studio and occasionally via Canvas' discussion forum.

Assignment Sheets For Projects

The details of each project are presented on an assignment sheet that will be distributed in class and posted on Canvas as a PDF. Keep the assignment sheets in your class notebook.

Art 249A DE: Digital Photography I • Spring 2018
Module 12: **'Natural Light a La Carte' Shoot** - Page 2

<p>Option 2—Landscape</p>  <p><i>For this shoot:</i></p> <ul style="list-style-type: none">• Find an interesting landscape that faces opposite the sun. You do not want to shoot into the setting sun. Shoot the same scene in mid-day sun, golden hour, and blue hour light.• <i>Tip 1:</i> Shooting a sunset is easier than starting in the dark of morning (for most people)• <i>Tip 2:</i> Lock your camera down on a sturdy tripod. You want to keep the composition identical between the shots.• <i>Tip 3:</i> Set your camera's white balance to Daylight. Do not shoot in Auto WB. Do not change the color temperature in Lightroom.• <i>Tip 4:</i> Shoot a series of shots at a regular interval (perhaps every five minutes). You may not be able to see the subtle changes in light as they happen.• <i>Shooting goal:</i> three high-quality shots that clearly demonstrate the difference between mid-day sun, golden hour, and blue hour.	<p>Option 3—Windowlight Portrait</p>  <p><i>For this shoot:</i></p> <ul style="list-style-type: none">• Create a beautiful portrait using indirect windowlight and then create it in direct sunlight and in open shade.• <i>Tip 1:</i> For windowlight, do not allow direct sunlight to fall on your subject or the background.• <i>Tip 2:</i> Keep the background clean and simple (non-distracting)• <i>Tip 3:</i> Remember to have light in both eyes• <i>Tip 4:</i> Shoot with and without a white reflector opposite the light source so that you can explore the look of fill light in the shadows• Then recreate the shot in direct sunlight so that you can experience the difference in shadow quality and light direction. Maintain the model's pose and camera distance so that this shot mimics the composition of the windowlight shot.• Finally recreate the shot in open shade (a shady spot with an open sky above). Maintain the model's pose and camera distance so that this shot mimics the composition of the windowlight shot.• <i>Shooting goal:</i> three high-quality portraits that clearly demonstrate the difference
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^ An example of an assignment sheet.

Required & Optional Items

We Use Adobe Lightroom Classic (the “Classic” is important!)



This course will teach you to use [Adobe Lightroom Classic \(LrC\)](#), the leading app for processing digital photographs. COC provides free access to Lightroom Classic on the computers in the photography digital lab (Mentry 145, our classroom).

Please do not try to get around the requirement to use Lightroom Classic. You will submit your Lightroom catalogs via a free online file transfer service with all of your projects. This enables me to open your work directly on my computer in Lightroom to confirm whether you understand the workflows.

Important Notes:

1. You may not process your digital photos in other software—even if you already know how to operate that software.
2. Use the correct version of Lightroom: There are two Lightroom apps—Lightroom Classic (LrC logo) and Lightroom (Lr logo). Lightroom Classic is the version that runs on your computer and stores your photos on your machine. Lightroom CC runs in the cloud and stores your photos in the cloud. Again, you must use Lightroom Classic. If your app does not have “Classic” in its name, then you do not have the required version.

Optional: Run Adobe Lightroom Classic On Your Own Computer

Optionally, you may want to run Lightroom Classic on your own computer. This enables you to continue your work at home and to set up an LrC system that you can use for your own work after the conclusion of this course. Check out [Adobe’s system requirements for LrC](#) before you make a decision. Again, you must work on Lightroom Classic, which is not available for netbooks, mobile phones, and tablet devices. Other versions of Lightroom are available for these devices, but not LrC.

For the best price on LrC, check [CollegeBuys.org](#). As a COC student, you are entitled to a special price of \$39.99 for a 6-month subscription to the entire Adobe Creative Cloud suite of apps. Once you subscribe to the Creative Cloud, you will download Lightroom Classic (*not* Lightroom CC) to your computer. Remember to look for the word “Classic.” It is also available for subscription as part of [Adobe’s Creative Cloud Photography \(20GB\) Plan](#) for \$9.99/mo. Important: Do not subscribe to the Lightroom (1TB) plan. It does not provide access to Lightroom Classic!

If your computer does not have an card slot, you will benefit from a card reader that will work with the memory cards used in your camera (typically either SD—Secure Digital or CF—Compact Flash). Tethering your camera to your computer is much slower. ([Examples on Amazon](#), \$9–\$18).

Other COC Computers With Lightroom Classic

If you’re on-campus and want to use a COC computer to work on your Lightroom assignments, you can head to the ASG Computer Lab in the Student Center ([ASG lab location & hours](#)) or The Learning Center ([TLC lab location & hours](#)). Let them know you need a computer with “Adobe Creative Cloud.”

Apps included in the Creative Cloud Photography plan.

<p>Lr Photoshop Lightroom Powerful photo editing, anywhere you are.</p>	<p>LrC Photoshop Lightroom Classic Photo editing optimized for desktop.</p>	<p>Ps Photoshop Edit, composite, and create beautiful images, graphics, and art on desktop and iPad.</p>
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Required USB 3 Drive

You must provide an external drive on which to store your Lightroom files and digital photographs. Treat this drive as a precious tool. If you lose or damage the drive, you will lose all of your work!



By Monday of Week 3, you must have at least 64 gigabytes of storage on a USB memory device. Bring the drive to every class.

- Option 1: [USB 3 flash drive](#) (aka “thumb drive”). Important: Be certain the package says “USB 3” or “USB 3.1”. Most of the flash drives in the COC bookstore are USB 2, which is 10x slower. DO NOT use a USB 2 drive for this course.
- Option 2: 1TB external SSD hard drive (such as the Western Digital Passport) will provide faster access and a much larger capacity (about \$70 [on Amazon](#)).

Required Digital Camera *(May be checked out from COC)*

This course requires the use of digital cameras that provide:



- Manual exposure control of shutter, aperture, and ISO.
- A basic zoom lens, such as an 18mm–55mm, or a fixed 50mm.
- Ability to write files in a RAW format (Canon = .CR3, Nikon = .nef, Sony = .ARW, etc)

If you want to use your own camera, contact me if you are unsure whether your camera meets the specifications (include the manufacturer and model).

No Point-and-Shoot, Film, or Phone Cameras

Point-and-shoot cameras generally lack manual exposure control and are not suited for this course. Likewise, film cameras and mobile phones may not be used in Photo 155.

Use COC Digital Cameras For Free *(limited availability)*

Digital cameras and other gear may be checked out on a week-to-week basis from the Photo Dept. Plan ahead. The amount of gear is limited and used by many students. Extensions on assignments will not be granted because there are no cameras to check out.

Task 1: Join the Photo Dept Canvas shell—The first step to gaining access to COC’s photography equipment is to “self-enroll” into the Photography Department Canvas shell. To add this shell to your Canvas Dashboard, [click here](#) and then click the “Enroll in Course” link.

Note: In a self-enrollment Canvas course, you can, when desired, drop the course at any time. On the homepage of the course, look for the “Drop this Course” button.

Task 2: Complete the Photography Equipment Checkout module—This requires a 100% score on the quiz. You may take it as many times as you wish. After you enroll in the Photo Dept shell, to start the checkout module [click here](#).

Once you are authorized to borrow gear, you can review the equipment list online, reserve equipment, and for pickup, either stop by the Photo Equipment cage at the posted hours or contact Juan Renteria, Instructional Laboratory Technician, to schedule a curbside pickup.

The Photo Equipment Cage is located in Mentry Hall (MENH-121). [Valencia campus map](#)

Notebook / Organizer For Handouts And Class Notes

You will receive many handouts during the semester. You are expected to keep your class notes and handouts organized for the entire semester. A 1” to 1½” ring binder is sufficient. You do not need to lug a huge binder around. Some students prefer to use a blank 9” x 12” sketchbook and then tape or staple the handouts onto the pages. Whichever system you select, make sure it is portable, durable, and one that you will use for the entire semester.

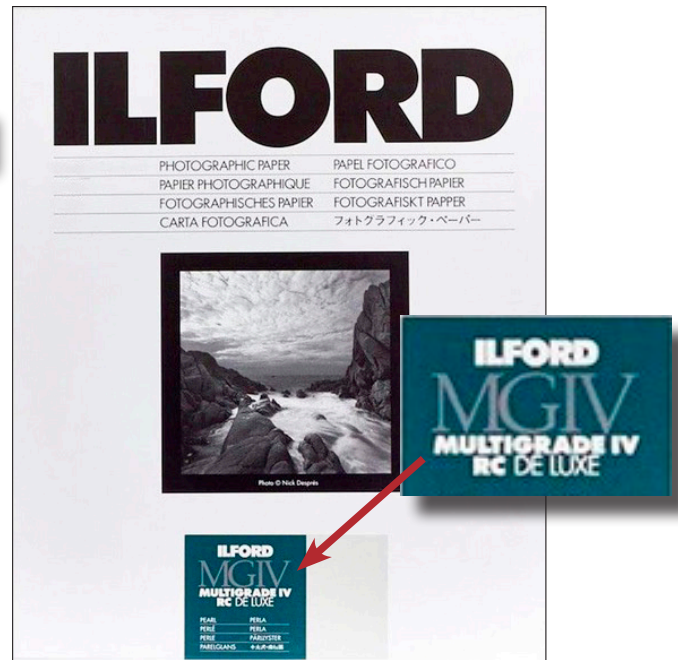
Inkjet Paper (8.5” x 11”)—Wait To Buy

After we complete photography for our first project, you will need to provide 8.5” x 11” inkjet photo paper for printing. Inkjet paper comes in several different surfaces. You will want to see the examples in class before you buy your own supply. So, please hold off on making your purchase.

Important: This is not the same type of photo paper used in the darkroom for *Photo 160: Black & White Photography*. For this digital photography class, the package must say “inkjet” on it. Do not purchase photo paper that has “RC” or “Resin-Coated” and “Variable Contrast” or “Multigrade” on the package.



^ YES. This package says “inkjet.”

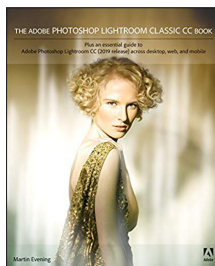
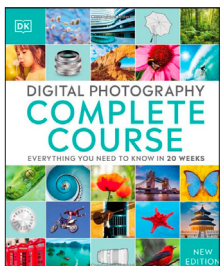


^ NO. This package says “Multigrade RC”

No Textbook Required / Optional Resource Books

There is no textbook *required* for this course.

Optional Reference 1: David Taylor, *Complete Digital Photography Course* (DK, 2015). About \$28, [here on Amazon](#). A heavily illustrated book on the fundamentals of camera operation and other basics of digital photography.



Optional Reference 2: Martin’s Evening, *The Adobe Photoshop Lightroom Classic Book* (2nd edition, Adobe Press, 2019). About \$45, [here on Amazon](#). A desktop reference book specific to the software we use.

Free Printing In ASG Computer Lab

Every week, you can print 80 b/w and 50 pages in color FOR FREE in the ASG Computer Lab ([ASG lab location & hours](#)). Printing in the library or TLC is not free.

This Course Uses Canvas For Every Class Meeting

Expect to engage with Canvas for every class meeting this semester.

If you have not worked with Canvas before, explore these resources:

[Canvas Student Guide: Getting Started](#)

[Canvas Browser & Computer Specifications](#)

[Setting Notifications In Canvas](#)

[COC Canvas Student Orientation Videos](#)

Module For Every Class

I will create a module for each class. Look for “Modules” in the course navigation menu. The class modules will be listed in reverse chronological order—meaning that the most recent module is at the top of the list. Some modules will be very brief. Others will be extensive.

If you miss a class, I expect you to check the module material before contacting me about what you missed. Then, if you have questions about the material, get in touch.

Announcements, Inbox Messages, and Instructor Feedback

I frequently use the communication tools in Canvas to communicate with students individually and on a class-wide basis. Resist the temptation to ignore these messages. Confirm that your Canvas notification settings deliver announcements, inbox messages, and instructor feedback immediately.

Canvas Student Mobile App

If you must engage with Canvas via a mobile phone or tablet, I strongly encourage you to use the Canvas Student mobile app. It's available for [Apple iOS](#) and [Android](#) devices.

Use Large Screens Whenever You Can

You will be more successful if you routinely engage with this class via a laptop or desktop computer. Frankly, the larger your screen, the happier you will be while working on your photo assignments. As you have likely experienced already, viewing a photo on a small screen is not the same experience as viewing it on a large screen. The same is true for photographic prints, of course.

Your Well-Being

Management of Stress & Mental Health

In our current moment, the pressure on students is significant. You likely are juggling academic goals, family obligations, stressed relationships, and employer expectations. The faculty and staff of College of the Canyons are here to help you succeed. We care about your emotional and physical health.

A broad range of confidential student services, including counseling and mental health services [are available on campus](#). You may get more information by walking into the Student Health Center in the Student Services Building (across from the bookstore on the Valencia campus, [Valencia campus map](#)). At the Canyon Country Campus, the Health Center is in 1B adjacent to Administration, Admissions and Records. [Canyon Country campus map](#).

You may contact Student Health via phone 661-362-3259 or email studenthealthcenter@canyons.edu.

New: 988 National Suicide & Crisis Lifeline, dial 988.

You are encouraged to enter the new 988 Suicide & Crisis Lifeline into your phone. Use it when you, or someone you know, is having thoughts of suicide or is in severe mental distress. This [new, nationwide service](#) replaces the National Suicide Prevention Lifeline number (1-800-273-8255).

You can also use the Crisis Text Line: Just text “Courage” to 741741. Someone will get back to you immediately. Its free, 24/7, and confidential.

Finally, check out [Be The Difference SCV](#) for mental health resources in the Santa Clarita Valley Area.

BaNC: Food, Clothing, Housing Assistance

CoC’s Basic Needs Center (BaNC) provides the following services at no cost:

- Food - grab & go snack items, single serve items, and canned goods
- Clothing - seasonal clothing and business attire for interview
- Personal hygiene products
- CalFresh & Medi-Cal sign up and assistance
- Housing referral assistance.

On the Valencia campus, the BaNC is located in the Student Center (STCN-123). Hours are Mon-Thu 9a–6p and Fri 9a–1p. On the Canyon Country campus, the BaNC is located in Quad 204. Hours are Mon-Thu 9a–6p and Fri 9a–1p. For more information: [BaNC webpage](#) or email banc@canyons.edu.

Academic Counseling Services

COC’s Counseling Services provides a wide range of services for students, including academic and career counseling. For more information, see the [Counseling Office site](#).

The Learning Center—Tutoring

The Learning Center (TLC) provides tutoring assistance to current COC students seeking to supplement classroom instruction to reach their educational goals. TLC provides Online LIVE! Tutoring via Zoom, Tutoring by Appointment, and On-Campus Face to Face! Tutoring. [TLC site](#).

Learning Differences and Accommodations

College of the Canyons is here to support you, and we want to make all learning experiences as accessible as possible. This course uses Canvas as an accessible Learning Management System and course materials have been created with ADA compliance in mind.

If you think you may run into academic barriers because of a learning difference (including permanent disabilities or chronic or temporary medical conditions), please let me know so we can privately discuss your options.

CoC's [Academic Accommodation Center \(ACC\)](#) is responsible for arranging reasonable accommodations for all qualified students with a documented learning difference. The process for obtaining reasonable accommodations is an interactive one that begins with the student initiating contact with the ACC.

Student Alliance Groups at COC

Alliances are not clubs, they are affinity groups where students learn to navigate college, connect with faculty and staff mentors meet with counselors/financial aid advisors and other resource specialists, and discuss issues in a safe and brave space.

Groups include:

- Adult Reentry Alliance (ARA),
- Asian American and Pacific Islander Alliance (AAPI)
- Autism Social Alliance
- Black Student Alliance
- Gender Sexuality Alliance
- Latinx Alliance
- Native American and Indigenous Alliance
- STEM Equity Alliance
- Trans Alliance
- Veterans Alliance Organization (VALOR)

For more information and contact options, please see the [COC Alliance page](#)

Course Policies

Mandatory Online Orientation & Participation—Week 1

Plan on accessing our course in Canvas on Tuesday, August 22, 2023 via [COC.instructure.com](https://coc.instructure.com). To maintain your seat in the class, complete the orientation module during Week 1. If you do not complete the required activities in the orientation module, you will be dropped from the course without further notice.

This Course Welcomes All People As They Are

Our classrooms, studios, and labs are safe spaces for all voices and bodies. Diversity is a strength in the classroom, particularly in relationship to Art. Because Art is a language, our goals should be to communicate openly and honestly, and it is imperative that all participants feel comfortable to express our ideas freely. A commitment to diversity is an active experience and we are committed to fostering an inclusive space where students feel comfortable to respectfully engage with each other, support each other, and grow intellectually.

This Course Welcomes All Viewpoints

As you pursue your higher education it should be noted that an academic environment is based on free and open inquiry and is essential to the well-being of a student's education as an adult learner. Similar to many college level courses, we may examine potentially controversial subjects.

It is expected that you may view artwork that will include frank consideration of what might be categorized as mature: provocative, emotional, controversial, violent, or sexual in nature. These are subject matters that artists have dealt with for millennia. Themes such as these are also found in the academic areas of human sexuality, religion, and politics.

If you are a student who, for whatever reasons, may have strong personal reservations about participating in the free and open inquiry into such academic areas of discourse, I am happy to have a private conversation to help you decide whether or not you will continue with the class. Otherwise, please be prepared to listen openly and contribute to class discussions respectfully.

COC Academic Freedom Policies

For COC's full statement on Academic Freedom, see [COC 2023-2024 Catalog, pg. 356](#)

Academic Freedom and the Faculty

"Academic freedom in the course of instruction means that faculty members teaching in the District have the prerogative to present and explore all issues relevant to their disciplines which contribute to the education of students regarding the substance of each course's content and the student learning outcomes."

Academic Freedom and Students

"By accepting an academic course of study within the College system, students accept the principle that they will study in an environment that is designed to present the fullest range of academic insight in the subjects they are enrolled in, including contemporary and historical perspectives, and open, thoughtful examination of differing points of view in pursuit of knowledge within general and specific fields of study.

"Academic freedom allows students to take reasoned exception to the concepts and conclusions presented in any course of study. Students are, however, responsible for learning the content of any course in which they are enrolled, and can expect to be tested on their knowledge of such information."

My Equitable Grading Philosophy

You and I share the responsibility for your success in this course. Beyond designing the course as a series of guided experiences that prepare you to achieve the objectives and outcomes described above, I am committed to providing individualized support that facilitates learning in the manner(s) most relevant to you. Your responsibilities include making a consistent and sincere effort to be successful in this course and to communicate with me when you face challenges that impact your success.

Grades are a necessary part of this course. They serve to help you understand how your skills are developing and how much of the information you understand. Grading will not be a mystery and should not be a source of stress. If you get stressed by grades, get in touch. Let's talk about it.

My criteria for grading will be presented in a rubric for every assignment. Use these rubrics as a step-by-step checklist for what you are to do. I encourage you to review them before starting your work and again before submitting your work.

I accept that not every student defines academic success as earning an A. For some, earning a C is the threshold of success. Know that I will remain non-judgmental and support your efforts to achieve academic success as you define it.

Scoring of Assignments / Feedback

I strive to score assignments within one week following submittal. If assignments are not scored in the stated time frame, an announcement will be sent out to all students.

For assignments submitted online, you will find that I provide written or video comments on your assignments. Please take the time to review these comments. They are intended to help you grow as a student. Also, you may reply to my comments. Resource: [Canvas Student Guide—How Do I View Assignment Feedback From My Instructor](#).

Reworks / Resubmission

If I feel that you are capable of delivering a higher quality of work for a project, I will ask you to consider reworking an assignment and resubmitting. Whether you do, is your choice. Likewise, if you feel that the score you earned does not represent your ability, get in touch to talk about a rework. I am willing to reward continued growth and development over the semester.

Generous Late Work Policies

You will always earn points for submitting work—even if the work is significantly late. The last day to submit late work is the day before the final project is due. (Yes, at the end of the term!) You do not need permission to submit late assignments. Submit them as soon as you can.

I seldom impose penalties for late work...but may if there's a repeated pattern without explanation. Late work may be assessed a penalty based on a percentage of total points possible for the assignment. The percentage is based on when you submit your assignment:

- 1—7 days late = no deduction
- 8—14 days late = 10% deduction
- 15 or more days late = 15% deduction

The most significant downside of late submissions is my feedback may be reduced or eliminated. There may also be a delay in scoring the work as I schedule specific sessions for scoring each week. I score on-time work first and then work through late submissions as time allows.

This 8-week course moves at a fast pace. If you must submit work late, strive to not let it become an issue that rolls from one week into all that follow.

You will receive a message from me when you miss due dates. This is my way of checking to see whether you need help with any aspect of being a student at COC. Please reply to the message to let me know whether you are OK and provide an estimate of when you will submit the assignment.

My generous late work policy is intended to help you succeed academically while you navigate your other responsibilities. I understand that family and work obligations often create challenges with your schedule. Please do not use my late work policies as justification to procrastinate.

No Extra Credit

I do not provide extra credit opportunities to make up for poorly done or missing assignments. You have the opportunity to rework projects and submit late work, as described above.

No Weighting of Scores

I do not weight different types of assignments. Your course grade will be calculated as a straight percentage of total points earned across all assignments divided by total points possible.

Points will always be stated in the assignment materials. You will find that small routine tasks, such as a weekly check-in, have less points available than major project activities.

Also, do not stress if you get off to a rough start in the course. The points for assignments increase as the semester moves along. The orientation activities are worth significantly less than your final project.

Checking / Estimating Your Grade In Canvas

You may check the status of your grades at any time in Canvas. After logging in to our course, click “Grades” in the course navigation.

To see how various scores affect your overall grade, you may enter scores on the Grades page. These, of course, are temporary and will not be counted towards the calculation of your actual grade.

Calculation of Semester Grade

Letter grades for the semester will be based on the following percentages of total points earned.

Grade	Percentage
A	100% to 90%
B	89.99% to 80%
C	79.99% to 70%
D	69.99% to 60%
F	59.99% or below

Student Conduct and Academic Integrity

All students attending Santa Clarita Community College District at any district site (including online access) and when representing COC in any off-campus activity, assume an obligation to conduct themselves in an acceptable manner compatible with the [Student Code of Conduct](#). Further, the *College of the Canyons Statement on Academic Integrity and Plagiarism* describes the standards for and enforcement of academic integrity. See [COC 2023-24 Catalog pg. 364](#).

You May Be Dropped For Non-Participation

If you do not log in and actively participate during the first week of class, you will be dropped from the course without notice.

At any point during the term, if you have not submitted 60% of the assignments, you may be dropped from the course without notice.

You Must Do Your Own Work / No Prior Work / No Duplicate Submittals

Unless specifically stated in the assignment specifications, you may not submit work created prior to the date an assignment was published, work created for another course, work created previously for this course, or work created by another person. To confirm that you are doing your own work on a timely basis, the following will be standard practices:

- All digital photographs submitted must contain complete metadata as written by the camera. This includes the date and time shot, the model and serial number of the camera, exposure mode and settings, and the model / focal length of the lens used to make the photograph. Don't worry. This information is automatically recorded by your digital camera every time a shot is made. I will show you how to see it in Lightroom.
- Individual photographs may be submitted to Google Image Search for additional verification that an image was not downloaded from the web.

The bottom line here is that the details of how and when a digital photograph was created are easy to verify. As long as you do your own work, these verifications will not be a burden.

Should you submit work that does not meet my expectations for authenticity (such as work created by another person or work done prior to assignment publication), you may be referred to COC administration for disciplinary action—which may result in dismissal from this class.

Avoid Plagiarism—Using Words Written By Others

- I expect you to use your own voice and be authentic in your writing for this course.
- There are no circumstances in this course when it is appropriate to copy words written by another and paste them into your writings as if they were your own. The number of words does not matter. Even two or three copied words constitutes plagiarism.
- If you follow the standards for proper citation ([basic guidelines](#)), you may include small portions of writings by others in your writing. Acceptable standards include [MLA](#), [APA](#), Chicago, etc.
- You may not copy the words of another and then change select words to make it appear as an original writing. Every word you submit must be unique to you. They must be an authentic expression of who you are, as you are. You must think the words and then write the words without using the work of another person.
- Violations will be referred to COC administration for disciplinary action—which may result in dismissal from this class.

Academic Authenticity in the Age of ChatGPT

There are many opportunities for me to become acquainted with your communication style: class discussion posts, emails, weekly check-ins, etc. When the style of a writing, such as your artist statement about the photographs you created for a project, differs significantly from the style used in your other submissions, I will assume that it is not authentic.

Also, I always require specific references in your writing: to elements in your photographs, to the speaker in a video, to statements made in an article, etc. If your writing does not include these specific references, I will assume that it is not authentic.

Above all, I ask you to consider why you enrolled in Photo 155 and to think about how a writing bot dilutes your learning experiences as my student.

I asked ChatGPT about this. It replied

“Using ChatGPT or any AI language model as a substitute for personal interaction with teachers and peers can reduce opportunities for critical thinking, problem-solving, and effective communication skills, which are essential for academic success and future career prospects. Additionally, relying solely on AI-generated answers may prevent students from developing their own understanding and knowledge of a subject, potentially leading to a lack of retention and a decreased ability to apply what they have learned in real-world situations.”

If you enrolled in this course to learn, then trust me to guide you through the learning process with respect and dedication. Do not be afraid of not being perfect in all you do. You will soon learn through my weekly intro videos that I frequently make mistakes. The fact is that we usually learn more from our mistakes than from getting a task right the first time.

If you enrolled because you thought you could skate through with ChatGPT at your side, I encourage to find another academic path before the drop period ends.

You Must Work In Color Until Instructed Otherwise

For this course, you are required to work in color unless an exercise or project specifies otherwise.

If you want a course that teaches black-and-white film photography in COC’s darkroom, I suggest that you take Photo 160: Black and White Photography.

Changes to The *Course Guide*

The *Course Guide* will be changed if the need arises during the term. All changes will be announced prior to their implementation and posted on Canvas. The version of the *Course Guide* linked on the course home page will be the official version at all times.

Questions? Concerns?

If you have questions or concerns, send me a message. The contact details are on page 1.

Calendar

The schedule that follows remains a work in progress throughout the semester. Any changes announced in class and published on Canvas shall supersede this list.

Aug 22 / 24—Week 1: Getting Started In Photo 155

Emphasis: Review *Course Guide* and explore basic activities in Canvas.

Discussion: Post favorite photo

Survey: What do you most want to learn in this course?

Quiz: Orientation materials

Check-In #1: Due online by Sunday, 12 pts.

Aug 29 / 31—Week 2: Camera & Lens Basics

Emphasis: Design and basic control of your digital camera.

Submittal: Submit a screenshot of your Canvas profile

Project 1 Photography: ‘Maisel-Inspired Photowalk’

Survey: What camera will you use in this course?

Discussion: Inspiration from Jay Maisel

Other Submittal: Upload a PDF of the user manual for the camera that you intend to use during this course

Check-In #2: Due online by Sunday, 12 pts.

Sep 5 / 7—Week 3: First Steps In Lightroom Classic

Emphasis: Introduction to Lightroom interface, play with a sample Lightroom catalog

Lightroom Set-up: Set up your file structure and basic info settings. Submit screenshots.

Lightroom Practice Import: Import a sample group of photographs

Lightroom Practice Submittal: Submit your entire LR catalog via WeTransfer

Discussion: Decoding photographic images

Check-In #3: Due online by Sunday, 12 pts.

Sep 12 / 14—Week 4: Diving Deeper Into Lightroom

Emphasis: Finish setting up Lightroom for the first import of your photos

Project 1 Lightroom: Create import presets, import your ‘Maisel-Inspired Photowalk’, and create an assignment collection.

Project 1 Submittal: Submit your entire Lightroom folder catalog via WeTransfer

Check-In #4: Due online by Sunday, 12 pts.

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Sep 19 / 21—Week 5: *Composition Basics*

Emphasis: Explore your camera's one-eyed vision and apply that vision to basic composition principles

Project 1 Online Critique: Your hero shot from "Maisel-Inspired Photowalk"

Project 2 Photography: Start "Framed!"

Quiz: Recognizing composition principles

Check-In #5: Due online by Sunday, 12 pts.

Sep 26 / 28—Week 6: *Using Exposure Controls for Creative Effect, Part 1*

Emphasis: Explore the mechanics of shutter speed, aperture, and ISO on your camera

Project 2 Lightroom: Import, sort, and rate, "Framed!"

Project 2 Submittal: Submit your entire Lightroom folder catalog via WeTransfer

Check-In #6: Due online by Sunday, 12 pts.

Oct 3 / 5—Week 7: *Using Exposure Controls for Creative Effect, Part 2*

Emphasis: How to use equivalent exposures, and exposure modes on your camera

Project 2 Self-Critique: Discuss your hero photos from "Framed!"

Quiz: Creative uses of exposure settings

Check-In #7: Due online by Sunday, 12 pts.

Oct 10 / 12—Week 8: *Evaluating & Optimizing Exposure*

Emphasis: The basic concepts of exposure and how you can use exposure settings to express your visual ideas

Photo exercises: Metering, Exposure, and White Balance

Lightroom: Import and submit exposure and metering exercises

Quiz: Evaluating and Optimizing Exposure

Check-In #8: Due online by Sunday, 12 pts.

Oct 17 / 19—Week 9: *Optimizing Your Digital Photos In Lightroom, Part 1*

Emphasis: Understanding the differences between developing analog and digital photos, study the Develop module in Lightroom

Project 3 Photography: Start "Poetry of Time"

Discussion: Develop Your Photographic Vision As You Develop Your Photos

Check-In #9: Due online by Sunday, 12 pts.

Oct 24 / 26—Week 10: *Optimizing Your Digital Photos In Lightroom, Part 2*

Emphasis: Continue to explore how to develop digital photos in Lightroom, including processing of under- and over-exposed images and how to crop/scale images

Project 3 Lightroom: Import and process "Poetry of Time"

Project 3 Submittal: Submit your entire Lightroom folder catalog via WeTransfer

Check-In #10: Due online by Sunday, 12 pts.

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Oct 31 / Nov 2—Week 11: *Light and Shadow, Part 1*

Emphasis: Basic concepts in understanding light and shadow, exercises in creating specific types of lighting and controlling shadows with simple modifiers

Project 3 Discussion: Lessons Learned and a Favorite Photo from 'Poetry of Time'

Project 4 Photography: Start "Light & Shadow a La Carte"

Quiz: Light & Shadow...Naturally

Check-In #11: Due online by Sunday, 12 pts.

Nov 7 / 9—Week 12: *Light and Shadow, Part 2*

Emphasis: Creating depth, shape, and form under a range of natural light sources.

Project 4 Lightroom: Import and process 'Light & Shadow a La Carte'

Project 4 Online Critique: 'Light & Shadow a La Carte'

Check-In #12: Due online by Sunday, 12 pts.

Nov 14 / 16—Week 13: *Color Management / Sharing Your Photos / Protecting Data*

Emphasis: Consider how our interpretation of photos changes when we view them in the context of other photos or with words

Project 4 Submittal: Submit your entire Lightroom folder catalog via WeTransfer

Final Project Photography: Start work on 'Personal Showcase'

Discussion: How do words change photos?

Check-In #13: Due online by Sunday, 12 pts.

Nov 21—Week 14: *Monochromatic Photography*

Emphasis: The differences between color and black-and-white digital photographs, techniques for converting color images into black-and-white

Lightroom: B&W conversion exercises

Discussion: Thoughts on Color vs. Black-and-White

Check-In #14: Due online by Sunday, 12 pts.

Nov 28 / 30—Week 15: *Divergent Views of Photography*

Emphasis: Consider whether photography should always be a representational medium

Final Project Lightroom: Import and process 'Personal Showcase'

Discussion: Does photography always need to portray a recognizable scene?

Check-In #15: Due online by Sunday, 12 pts.

Dec 5 / 7—Week 16: *Wrapping Up Photo 155!*

Emphasis: Celebrate the conclusion of our semester together

Final Project Submittal: Submit your entire Lightroom folder catalog via WeTransfer

Optional Discussion: Advice For Future Students

Final Check-In: Quick post in a private discussion

Dec 14—Final Project 'Personal Showcase' Due