



Art 1375 -Photographing Diversity

"Tell me and I forget. Teach me and I remember. Involve me and I learn."
Benjamin Franklin

Instructor:	Susan g	
Location:	Monday-Wednesday section:	Redwood Campus AD314
	Tuesday-Thursday section:	South Campus W131
Day & time:	Monday-Wednesday section:	3 p.m. to 5:20 p.m.
	Tuesday-Thursday section:	8 a.m. to 10:20 a.m.
Office hours:	Before class	
E-mail:	scohen5@mymail.slcc.edu	
Class website:	http://slccvisualart.weebly.com	
Texts:	Recommended: <i>Photography: The Concise Guide</i> , Warren	
	Required: <i>The Intersections Collection</i> , Pearson Custom Sociology	
	Required: ART 1375 Course packet	

Overview

Objective: To study and photographically document social issues relating to non-dominant cultures, minorities, societies, biases and privileges. Also, to study contributions made by photographers and artists relating to diversity issues.

Students in this diversity/general education course will research, study and photographically document social issues relating to non-dominant cultures, minorities and societies. Social and diversity issues will include: racism, sexism, homophobia, ageism, ethnocentrism, white privilege, gender, class, religion, and disabilities. These topics are covered in *The Intersections Collection* text and will be referenced during readings assignments and classroom discussions. Certain photographic and research assignments will be students' choice, based on their own social or diversity' issues, or on current events.

Instruction will consist of:

- Lectures and PowerPoint presentations.
- Video presentations.
- Guest speakers, whether in person or via computer connection.
- In class critiques.
- In class discussions and activities.
- Readings in the text or class packet.
- Students will also report on the contributions by photographers or artists whose work is or was based on diversity or social concerns. Students will choose photographs by the photographer and write papers analyzing the social issues behind the photos, along with personal thoughts about the societal impact of the works.

GENERAL EDUCATION STATEMENT

This course fulfills the Diversity (DV) and Fine Arts (FA) requirements for the General Education Program at Salt Lake Community College. It is designed not only to teach the information and skills required by the discipline, but also to develop vital workplace skills and to teach strategies and skills that can be used for lifelong learning.

General Education courses teach basic skills as well as broaden a student's knowledge of a wide range of subjects. Education is much more than the acquisition of facts; it is being able to use information in meaningful ways in order to enrich one's life. While the subject of each course is important and useful, we become truly educated through making connections of such varied information with the different methods of organizing human experience that are practiced by different disciplines. Therefore, this course, when combined with other General Education courses, will enable you to develop broader perspectives and deeper understandings of your community and the world, as well as challenge previously held assumptions about the world and its inhabitants.

SLCC ADA Accommodations, Code of Conduct, Outcomes:

Accommodations for disabilities or other challenges: Students with medical, psychological, learning or other disabilities desiring accommodations or services under ADA must contact the Disability Resource Center (DRC). The DRC determines eligibility for and authorizes the provision of these accommodations and services for the college. Please contact the DRC at the Student Center, Suite 244, Redwood Campus, 4600 S. Redwood Road, 84123. Phone: (801) 957-4659, TTY: 957-4646, Fax: 957-4947 or by e-mail: linda.bennett@slcc.edu.

The student is expected to follow the SLCC Student Code of Conduct found at <http://www.slcc.edu/policies/docs/stdtcode.pdf>.

Course Requirements

Visual Art & Design Department Attendance Policy:

Students are expected to attend all classes in which they are enrolled on a regular and punctual basis. Failure to do so seems to indicate that the student is not serious about his or her education. Students who are absent for more than 20% (6) of the class periods in a semester, may receive an "E" grade for the course. In addition to absences, tardiness should also be avoided. 3 tardies = 1 absence. This will be strictly enforced.

Significant points:

- As you see above, departmental policy requires class attendance. Please note that much of the course information is delivered orally, via lectures, discussions and critiques.

It will be difficult to succeed in this class without attendance and participation.

- Assignments, quizzes and exams are structured to encourage attendance. Due dates are firm, unless the student seeks permission in advance and provides a valid reason for an exception.

- Students will be expected to participate in classroom discussions, sharing personal thoughts and experiences. The course will allow and encourage open discussion across cultural and social borders.

- Students will not be rewarded nor penalized for sharing similar opinions as those of the instructor. In fact, independent analysis of topics is preferred.
- A fully adjustable film or digital camera (one that allows “manual” operation) is required.
- Any missed class material should be obtained from another student. The instructor will not repeat lectures or assignment requirements.
- Students will be expected to explore their own personal approach to photographically documenting diversity. Learning to express ideas and thoughts in images is among the aims of this course. Students may choose subjects and topics based on their own personal experiences, or other connection to the subject or topic. Or, the student may examine a subject from a completely new vantage point.
- Each photographic project is accompanied by a “lab day.” Please do not consider these days as scheduled “days off.” The lab days are offered to allow the students time to work on photographing his or her project, time to process pictures via a photo lab or by computer, or time to refine the projects through consultation with the instructor.

ePortfolios:

Each student in General Education courses at SLCC will maintain a General Education ePortfolio. Instructors in every Gen Ed course will ask you to put at least one assignment from the course into your ePortfolio, and accompany it with reflective writing. It is a requirement in this class for you to add to your ePortfolio.

Your ePortfolio will allow you to include your educational goals, describe your extracurricular activities, and post your resume. When you finish your time at SLCC, your ePortfolio will then be a multimedia showcase of your educational experience.

For detailed information, including a Student ePortfolio Handbook, video tutorials for each ePortfolio platform, classes, locations and times of free workshops and other in-person help, visit www.slcc.edu/gened/eportfolio.

Course supplements: Assignments, short videos, and websites may be provided to complement the reading and lecture material. Students are expected to read and view related supplements, as they will be part of the examination material. A variety of scientific and popular literature will be covered and discussed. Students are expected to have an understanding of the material before class discussions.

Grading

- As mentioned several times throughout this syllabus, attendance and participation factor into the students’ grades.
- Assignments and quizzes are structured to make sure the students are keeping pace with the course material. Taken alone, each assignment or quiz is a minimal part of the grade. But the assignments and quizzes may be used to counsel students on the importance of attendance and the importance of reading the course materials.

- Two written tests will be given: a midterm and a final exam. Subject matter will include: camera controls (aperture, shutter, exposure), visual controls (selective focus, depth-of-field, subject isolation, composition), diversity issues in assigned readings and discussed in class, and an understanding of the photographers, guest speakers or video presentations offered in class.

- Written elements will include: at least four one-page papers on significant photographers, reflection journal, project proposals and personal evaluations of the student’s photographic projects.

- Please understand that grading in an art class is always a bit subjective. Efforts have been made to minimize the subjective elements of grading. The instructor will structure grading of the photographic projects to emphasize technical abilities and seeing a display of a student’s best effort or serious attempt, rather than strictly on the “artistic vision” a student may display.

- If a student is having problems with the instructor, he or she should attempt to discuss the difficulties with the instructor first. If an understanding cannot be reached, then the student should pursue a meeting with the Visual Art and Design Department Chair.

Missed Due Dates: All required assignments, quizzes, exams and their due dates are listed at the beginning of the semester. Thus, there is no excuse for late assignments, quizzes or exams and therefore late papers, makeup quizzes or makeup exams **WILL NOT BE PERMITTED**, unless the student obtains permission **in advance** to miss a class or be late on an assignment. **No e-mail of work or papers will be accepted** unless prior arrangements are made!

Grading rubric:

Attendance and participation	10%	50 pts
2 points will automatically be deducted for each absence.		
Chapter questions and quizzes		
10 planned at 5 points each	10%	50 pts
Research papers		
4 planned at 10 points each	8%	40 pts
Midterm	10%	50 pts
Final	15%	75 pts
Projects	37%	
4 planned at 35 points each		140 pts
Final project at 45 points		45 pts
Reflection journal	10%	50 pts
Total possible:		500 points

Grading scale:

- A 500 to 450 points
- B 449 to 400 points
- C 399 to 350 points
- D 349 to 300 points
- E 299 points or below

ART 1375 Class period and assignment schedule (subject to change)

Date: Discussion and lecture topics:

1/9/2012: Introduction, classroom policies, textbook, packets & camera requirements
Opening presentation: “What is Diversity?”
Video if time

Have read Chapter 1: “The Trouble We’re In”
Complete and turn in before class, questions 1, 2, 3 and 6
Presentation: Power Privilege and Difference
Video: “On White Privilege: Racism, White Denial & the Costs of Inequality”

1/16/2012: **No Class – MLK Day (Monday Class)**
Extra Credit will be discussed- <http://www.diversity.utah.edu/events/mlk/2012/>
Tuesday’s class to be announced

Presentation: Basic camera operations
Assignment: James Nachtwey, one page paper — Due Jan. 25/26
Discuss first photo project: “People Who are Close to Me” — Due Jan. 30/31

1/23/2012: Lab day — Instructor will be available for consultations on your projects.

Turn in Nachtwey paper
Assignment: Gordon Parks paper — Due Feb. 6/7
Review Tim Wise, White Privilege DVD
Presentation: Oppression
Video: Witness to Katrina

1/30/2012: “People Who Are Close to Me” critique
Discuss next photo project: “Becoming the Other” — Due Feb.13/14
Read Chapter 2, be ready to discuss.
Complete and turn in before class Chapter 2 questions. (1,2,3,4)
Presentation: Us versus Them
Video: Dreamworlds

Quiz 1
View Ouch video

2/6/2012: Read: Chapters 4 (2,6), 5 (1,2,3), 6 (1,2,4). Be ready to discuss.
Complete and turn in before class Chapter 4, 5, 6 questions.
Turn in Gordon Parks paper
Assignment: W. Eugene Smith paper — Due Feb 20/21
Presentation: Racism
Video: Gordon Parks

Lab day — Instructor will be available for consultations on your project

- 2/13/2012: Critique projects: “Becoming the Other”
Discuss photo project: “Us versus Them” — Due March 5/6
Presentation: Racism (as presented in Gloria Yamato’s essay)
Video: Jane Elliot DVD presentation
- Read Chapter 8,9
Complete and turn in before class, Chapter 8 (1,3), 9 (2) questions.
Presentation: Religious diversity
Video: to be determined
- 2/20/2012: Discussion: Documentary photography, captions and presentation
Turn in W. Eugene Smith paper
Video on W. Eugene Smith
Review for midterm
- 2/27/2012: Critique Project: “Us versus Them”
Read chapters 10, 11
Complete and turn in before class Chapter 10 (6), 11 (1,3,5) questions
Presentation: Sexual identity
Video: “When I Knew”
- Discuss photo project: “Beyond our Differences”
Assignment: Sebastio Salgado paper — Due March 26/27
Continue Sexual Identity
Guest speaker on sexual identity issues
Review for Midterm
- 3/5/2012: Midterm test
Guest speaker
- Lab day — Instructor will be available for consultations on your projects
- 3/12/2012: Read Chapter 13
Complete and turn in before class Chapter 13 (1,3,4,5) questions.
Presentation: Ageism
Video: Sally Mann
- Critique project “Beyond our Differences”
Guest speaker: Joe Crankshaw
- 3/19/2012: **Spring Break**

- 3/26/2012: Read packet info on globalization.
Presentation: Globalization
Video: The Workers
- Discussion on Disability
Videos
- 4/2/2012: Quiz No. 2
Discuss Final Project — due April 25/26
Brainstorming Final Project
Time to work on proposals for final project
- To be announced
- 4/9/2012: Turn in proposals for final project
Presentations: Ethics and lighting
Video: to be determined
- Read Chapter 14
Complete and turn in before class Chapter 14 (2,3,4) questions.
Presentation: The Wealth Gap
Video: Minimum wage
- 4/16/2012 Presentation to be announced
½ Lab Day
- Read Chapter 15
Complete and turn in before class Chapter 15 (1,3,5) questions.
Presentation: Interrupting Cycle of Oppression
Video:
- 4/23/2012 Lab Day- Last chance to meet with instructor
One-on-one consultations on final projects
(Attendance mandatory)
- Final project critique
Review for final
Video: “Celebrate What’s Right With the World”
- Finals week: Final