



Course Prefix/Number/Title:

PHOT 192 - Photography Practicum I – On Campus Only

**Number of Credits:**

One (1) Credit

**Course Description:**

In this course, students will work independently and with the instructor or studio manager on practical assignments as they relate to their future careers in professional photography. Emphasis will be placed on photographing campus events.

**Pre-/Co Requisites:**

PHOT 180, PHOT 150,

**Course Objectives:**

1. To understand gain practical experience in the field of professional photography.
2. To learn how to work and create on a deadline.
3. To learn how to work and create for a client.

Instructor:

Clint Saunders

Office:

Nelson Science Center Room 104

Office hours:

Online – Email instructor – usually respond within 24 hours

On Campus – Friday's during studio time or by appointment

Phone:

DCB Photo Studio – 701-228-5657 – The studio manager handles all calls to this number.

Clint's cell – 307-702-1368

Email:

[Clint.saunders@dakotacollege.edu](mailto:Clint.saunders@dakotacollege.edu)

Lecture/Lab Schedule:

Varies based on studio schedule. Students should check calendar daily

**Textbook(s):**

None

Course Requirements:

Photographing for DCB Photography. Events, sports, college functions, and studio shoots.

All grades will be assessed based on the rubrics outlined below under "GRADES."

**Tentative Course Outline:**

None – photo shoots by assignment from the studio manager

CTE Competency/Department Learning Outcome(s):

CTE Competency #1: Employ industry specific skills in preparation for workplace readiness

Relationship to Campus Focus:

This course addresses the campus focus by having students compare and contrast traditional film methods in photography with current digital technologies while anticipating future changes in photographic technologies.

Classroom Policies:

1. Be respectful of other students, technicians, instructors, and guests.
2. You must participate in discussions in order to receive full credit.
3. Respect and care for all equipment whether it's yours or the colleges.
4. Be on time.
5. Be courteous.
6. Be humble.

Student E-mail Policy:

Dakota College at Bottineau is increasingly dependent upon email as an official form of communication. A student's campus-assigned email address will be the only one recognized by the Campus for official mailings. The liability for missing or not acting upon important information conveyed via campus email rests with the student.

Academic Integrity:

According to the DCB Student Handbook, students are responsible for submitting their own work. Students who cooperate on oral or written examinations or work without authorization share the responsibility for violation of academic principles, and the students are subject to disciplinary action even when one of the students is not enrolled in the course where the violation occurred. The Code detailed in the Academic Honesty/Dishonesty section of the Student Handbook will serve as the guideline for cases where cheating, plagiarism or other academic improprieties have occurred.

Disabilities and Special Needs:

contact the instructor and Disability Support Services.

Title IX:

Dakota College at Bottineau (DCB) faculty are committed to helping create a safe learning environment for all students and for the College as a whole. Please be aware

that all DCB employees (other than those designated as confidential resources such as advocates, counselors, clergy and healthcare providers) are required to report information about such discrimination and harassment to the College Title IX Coordinator. This means that if a student tells a faculty member about a situation of sexual harassment or sexual violence, or other related misconduct, the faculty member must share that information with the College's Title IX Coordinator. Students wishing to speak to a confidential employee who does not have this reporting responsibility can find a list of resources on the DCB Title IX webpage.

Disclaimer Statement:

The instructor of this course reserves the right to make changes to this syllabus without prior notice.

## **GRADES:**

### **Grading Philosophy:**

Please understand that I do not care about your grades, I care about your education. My job is to teach you, your job is to learn what I teach you, and hopefully more. If we both do our jobs, grades shouldn't be necessary.

The best way to succeed in my class is to NOT focus on - "what's my grade," or "what do I need to get an A?" - but instead focus on - "how much can I learn." If you embrace this, you won't be doing assignments for grades, you'll be doing them in order to learn, and the grade will become secondary and take care of itself.

### **Final grades:**

Your final grades in this class will be determined by two factors. Your photography grade and your professionalism grade. Each is worth 50%.

Your final photography grade will be based on you images and number of shoots you worked. Your professionalism grade is a weekly grade that cannot be improved on at the end of the semester. Please see the grading criteria and rubrics for photography and professionalism below.

**With this class, simply getting your hours in will play a large factor in your grades. You are expected to work 48 hours per credit, per semester. This is a one credit class, so you are expected to put in a minimum of 48 hours in order to pass.**

### **Photography grades**

Your photography grades will evaluate your proficiency in photography, and is worth half or your total grade for the semester. Your photography grades are applied on your weekly assignments and your final portfolio.

### **Weekly Assignments:**

You will check in every week with the studio manager and check your calendar for scheduled shoots. You are expected to shoot all assignments you are scheduled for, do postproduction ASAP after the shoot, and turn in all photos to the studio manager in a timely manner.

## **Photography Rubric**

### **Aesthetics**

We are learning to create professional images that would sell to a magazine, stock photography house, or hang in a client's living room or art gallery. EVERY assignment should be done with this in mind.

While aesthetics can be purely subjective, there is still a professional standard for appearance that we are striving for. Students must look beyond the subject and consider the entire frame of the image when considering aesthetics. Does this look like a professional image?

### **Principles of design**

Composition and design are basic visual rules that apply to all 2-dimensional art. This part is not subjective. Composition. Color, line, texture, pattern, rhythm, scale, movement, depth, dominance, balance and other principles of design are important when creating a successful image.

### **Intent**

What was the photographer's intent, and did they successfully create an image that expresses that intent?

For classes, the intent will be the criteria for the assignment. For example, if the assignment is freezing motion, then did the photographer successfully freeze motion with the camera? Is the viewer interpreting what the photographer wanted to say? Is it clear what the photographer was trying to accomplish?

### **Technical skills**

This one is fairly simple as it's all about using the photography equipment properly. Is the photograph in focus, is the white balance correct, is the exposure correct, were all the camera settings correct, was lighting equipment used properly, was post-production done correctly, etc?

### **Professionalism grades**

Your Professionalism grade is worth half of your total grade for the semester. Your professionalism rubric/grade is attached to your discussions and

critiques each week, and will be determined by your professionalism in class each week based on the following rubric.

### **Professionalism Rubric**

Professional is defined by Merriam-Webster's dictionary as "characterized by or conforming to the technical or ethical standards of one's profession."

### **Punctuality/Deadlines**

Meeting deadlines for your clients or employers, and showing up on time for shoots, is the hallmark of a professional photographer. This certainly applies to your photography class assignments. Was the assignment turned in before the deadline? If it was not, had an extension been granted via email correspondence with the instructor and was the adjusted deadline met? If you are an on-campus student, were you on time for class?

### **Grammar & Spelling**

Sadly, in the world of text-messaging and email shorthand, the art of writing is fading into obscurity. Writing well, especially in current times, can separate and elevate a photographer above the competition. Good writing is noticed by the reader—consciously or subliminally. Poor writing is also noticed in a negative way. Are the written portions of your photography assignments crafted with proper grammar, punctuation, and capitalization? Did you spellcheck and proofread your written work before uploading? When sending correspondence to your classmates and instructors, are you using proper writing? Do your emails include a proper subject line, greeting, message, and salutation? In the practicum classes, you do very little, if any writing, so this won't be a big issue in this class.

### **Communication**

Another hallmark of a successful professional photographer is effective communication. Beyond proper writing, the professional photographer must be diligent about replying to emails from their clients and/or employers. Did you receive correspondence inside the classroom or via email from your instructor or fellow students? Did you reply promptly and in a courteous and professional manner? Are you using industry standard terms when discussing your work?

### **Participation/Networking**

Creating art can be a solitary activity and many of the world's famous artists were known loners, but, in the virtual classroom, interaction with your instructor and classmates will do more to enrich your learning experience than anything else. Replying to critiques from the instructor and fellow students, engaging your classmates in the discussion section, and having a dialog with your instructor and classmates is critical to you extracting the

maximum learning opportunities from the program as well as, potentially, developing live-long friends and professional connections. Use of industry standard terminology is important in this category as well.

### **Late Assignments**

In the professional world, punctuality and meeting (or beating) deadlines are important to not only impressing those you work for; they are important to keeping your job! You should always strive to upload assignments before they are due. This is a hallmark of professionalism as a student, employee, and employer.

With practicum, we need to have these photos turned around quickly for clients and/or marketing purposes. Late assignments CANNOT be a part of practicum. There just simply isn't an option for it.

### **Grading Scale:**

A (90 – 100%) B (80 – 89%) C (70 – 79%) D (60 – 69%) F (below 60%)

### **Attendance:**

This is a huge part of your grade in this class. When you are scheduled for a shoot, you are expected to be there and be there on time. You are required to spend a minimum of 48 hours per semester for this class.

## **Photography Program Internship/Field Study Guidelines (Practicum)**

- Student's in Dakota College at Bottineau's (DCB) photography classes will do internship or field study experiences as part of their educational training. These applied experiences will help them to be "job ready" when they enter the profession. The classes for which internship or field study instruction will be provided are as follows:

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PHOTO 180	PHOTO 292
PHOTO 190	PHOTO 234
PHOTO 240	PHOTO 232
PHOTO 250	PHOTO 290
PHOTO 285	PHOTO 289
PHOTO 210	

- The DCB photography program will not assertively or opportunistically promote its services outside of the campus environment in order to not be in competition with the private sector. The program will take measures that will help prevent it from requisitioning work otherwise accomplished by persons in the profession.
- Pictures taken by photography students as part of their course of study will not belong to them. Ownership rights will lie with the parties for whom the photographs have been taken. Students will sign a waiver stating that the product of their internship or field study photography work belongs to the subjects of the photos or to their representatives.
- All revenue generated by students' internship or field study experiences will be invested back into the program to cover operation and equipment costs. Dakota College students, instructors, or staff will gain no monetary benefit from their participation.
- Students participating in an internship or field study exercise will be supervised and provided guidance by their instructor and advisor. No applied training event will be approved that does not have proper authorization from the photography program's instructor/advisor. However, although the students will be taught and directed by the institution, the actual engagement in the educational experience may or may not be done under direct supervision of their instructor.
- Transportation to the locations where the photos will be taken will not be provided by the institution.