

**PHOT 287 HYBRID**  
**Documentary Photography**  
**Three (3) Credits**

**Course Description:**

In this course, students will learn all aspects of documentary photography including choosing a project, accessibility, funding, release forms, legal issues, output for the projects, and trends such as social media, the internet, and video. Students will work independently on an eight-week documentary project. This is a photo intensive class, so the students will produce a high volume of photos each week, and gain valuable editing skills as well as developing their photographic skills.

**Pre-/Co Requisites:**

PHOT 180, PHOT 190, PHOT 150

**Course times:**

Online – 24 hours a day, 7 days a week - fall and spring semesters

On campus - Video communication and Face-to-face -

Spring Semester 1<sup>st</sup> 8 weeks – Mon/Wed 1:00 – 2:20 pm – Central Time Zone  
Plus 3 lab hours per week – Frid. between 9am and 5pm or by arrangement

**Instructor:**

Clint Saunders

**Office number and hours:**

Online – Office hours folder – usually respond within 24 hours

On Campus – Nelson Science Center Room 104 – when on campus for hands-on learning the schedule varies. See teaching assistant for times.

**Phone:**

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

Clint's cell – 307-702-1368

**Email:**

For any questions you may use the mail feature within the online class, or my school email - [clint.saunders@dakotacollege.edu](mailto:clint.saunders@dakotacollege.edu)

**Text:**

*None*

## Hybrid Course

A hybrid course combines online, on campus, and video conferencing education. When you enroll in a DCB Photography course, you automatically have all three options available to you. Whether you live on campus, or on the other side of the world.

**ONLINE** – The online classes are available 24 hours a day, 7 days a week. You may log on at any time and watch recorded lectures, interact in discussions, and turn in and view homework assignments. Online students can complete the entire program without ever coming to campus. **Online students are required to own, or have access to, all of the equipment needed to complete the courses. The equipment list is available in the online classroom, or from your instructor.**

**On Campus** – On campus students live on campus, or in the area of Bottineau, ND. You will meet in the photography classroom during scheduled meetings times for classes. The same as you would for any other on campus class. Lectures will be done live via telecommunications. The studio manager/teaching assistant will be in the classroom to assist the students and maintain the technology. On campus students will have access to all of the camera gear needed to complete the courses, however it is recommended that photography majors purchase their own cameras as soon as possible after entering the program, if they don't already have a camera.

**Photography Lab** - Along with scheduled lecture times, on campus students will also be required to attend photography lab hours. These hours are obtained by photographing college activities and events and assisting the campus photographer on photoshoots.

**Hands-on Learning** – The photography instructor will be on campus one week per month and will lead a hands-on photo shoot project each day. On campus students are required to attend these projects, along with the regularly scheduled lectures as part of their photography lab hours.

**Why Hybrid** – The hybrid courses offer a great deal of flexibility and options to the photography students.

**Lectures** - With the hybrid courses, online students will now have the option of joining in on the live lectures via telecommunications, while the on campus students will now have access to all of the online recorded lectures to use when needing a refresher.

**Homework** – All homework, whether an online or on campus student, will be turned in online. This allows for more interaction and learning

with a larger group of photo students who will share and critique each other's work.

**Critiques/discussions** – All critiques and discussions will take place in the online forum. This allows for larger group participation, more feedback from your peers, networking and building photographic relationships for future collaborations, and a broader perspective of peers offering feedback on your work. The instructor will critique live, via telecommunications during regular class times, through recorded video critiques, or a combination of both.

**Hands-on Learning** – (see description above) On campus students are required to attend all hands-on learning projects as part of the lab component of the on campus program. All online students are invited, although not required, to attend all hands-on learning projects held each month on campus.

**Objectives:**

1. To understand trends in documentary photography.
2. To learn about careers in documentary photography.
3. To discover the different aspects and types of photos associated with documentary.
4. To understand ethics as they apply to documentary.
5. To learn post production and distribution methods as they pertain to modern documentary.
6. To work as a group on a photo intensive, semester long project.
7. To learn photo editing skills.

**Relationship to Campus Theme:**

This course addresses the campus theme by studying the history of documentary photography, how it has evolved and where it will evolve to, while learning the important role documentary photography has, does, and will play in our society.

**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.

**Communication/Campus Email**

All students at DCB are given a DCB email account. This account is how DCB will communicate with you. You will receive important emails about classes,

financial aid, emergencies, school closures, important dates, etc. through this email account. Along with the important emails you will receive, it also gives you access to Microsoft Office software.

I WILL use your DCB email account for ALL communications with you. YOU are responsible for checking your email regularly. I will email homework lists, important dates, information on photo shoots, grades, etc. to your DCB account. You are responsible for knowing all the information sent to your campus email.

Along with DCB email, I will also use the “announcement” section in the online classes to communicate, so be sure to check it regularly.

**Academic Integrity:**

All students are expected to adhere to the highest standards of academic integrity. Dishonesty in the classroom or studio and with assignments, quizzes, exams, and papers is a serious offense and is subject to disciplinary action by the instructor and college administration. For more information refer to the Student Handbook. Please note that I have a ZERO tolerance policy for cheating, plagiarism, and copyright violations.

**Disabilities and Special Needs:**

If you have a disability for which you are, or may be, requesting an accommodation, you are encouraged to contact your instructor and Kayla O'Toole in the Learning Center (228-5479) as early as possible during the beginning of the semester.

**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. If you have experienced any form of gender or sex-based discrimination or harassment, including non-consensual sexual intercourse, sexual harassment, relationship violence, or stalking, know that help and support are available.

DCB has staff members trained to support survivors in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, and more. The College strongly encourages all students to report any such incidents to the College Title IX Coordinator.

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 you tell 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. If you wish to speak to a confidential employee who does not have this reporting responsibility, you can find a list of resources on the Title IX website. [www.dakotacollege.edu/student-life/safety/title-ix](http://www.dakotacollege.edu/student-life/safety/title-ix)

## **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.

### **Weekly Assignments:**

ALL assignments must be created for this class. You **MUST** create new work every week. Work created for other classes, or created in the past will **NOT** be accepted.

Every assignment will be graded on the following categories. Each of the following four categories are worth 50 points each for a total of 200 points on each assignment.

**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 that we are striving for.

**Principles of art and design** – Composition and design are basic visual rules that apply to all 2 dimensional art. This part is not subjective. A strong composition is a strong composition.

**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?. Is the viewer interpreting what the photographer wanted to say? Is it clear what the photographer was trying to accomplish?

**Technical proficiency** – 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, etc.

**Discussions** – Each week you will participate in discussions. There will be a questions section for discussion and a critiques section. You will receive 0-25 points for every post you make in a discussion or critique with a maximum of 75 points. For full credit you must make a minimum of three posts in each graded discussion and critique. Posts will be graded according to content. You are expected to use proper vocabulary, grammar, spelling, and punctuation. This is a college course, NOT a chat room.

**Critiques** – Each week you will submit and critique one of your photos and two of a classmate's photos using the criteria listed in the "critique section" below. These are graded

Each week I will critique your photos and address the five categories. I will tell you exactly where the image is strong and exactly where the image could improve. You are allowed re-shoot any assignment for a better grade. The exception is LATE WORK.

Critiques are a crucial part of learning. During critiques, the instructor and students will offer feedback on your work.

You are responsible for critiquing one of your own photos and one of your classmate's photos each week. Critiques are due the following day after homework is due.

**Use the following criteria when critiquing photos. Please list and discuss all four of these for each critique.**

**Aesthetics** - Do you visually like or dislike the image? This is purely subjective. Everyone has their own idea on what they find visually appealing. So, there is no right or wrong answer here, it is purely opinion. Critique what you like and/or don't like or would change about the image. Keep in mind the professional standard we are striving for.

**Principles of art and design** – In Photo 180 we learn principles of design and composition. Use the proper vocabulary and discuss what is working and what could be improved in terms of design and composition. Most of this is

based on visual rules, however, some of it will definitely be subjective based on the viewers opinions.

**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?. Is the viewer interpreting what the photographer wanted to say? Is it clear what the photographer was trying to accomplish?

**Technical proficiency** – 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, etc.

### **The following rules apply to critiques.**

1. Be respectful!
2. Give positive and negative feedback. Positive feedback is important to learn what is working and to build confidence. Negative feedback is important because we cannot improve without it. All negative feedback should be as constructive as possible.
3. When receiving a critique, keep an open mind and don’t get defensive. Remember, no one is attacking you or your work. The goal is to learn. You cannot learn with a closed mind or defensive attitude.

### **Assignment Do-overs**

If you turn in an assignment on-time and, for one reason or another, the images show that you did not completely grasp the technical or aesthetic requirements of the assignment, the instructor may give you the option to redo the assignment.

The benefits of this are:

- 1) Another opportunity to learn and perform the technical or aesthetic concept of the assignment.
- 2) An opportunity to improve the letter grade for the week’s assignment.

Optional assignment do-overs will be allowed following a discussion with the instructor. The following stipulations apply:

- 1) A student cannot illustrate a total lack of effort on the original assignment and expect to have the opportunity to do a redo. Redo assignments are granted by

the instructor for assignments that showed effort and dedication, but, for one reason or another missed certain requirements of the assignment. In other words, redo assignments are granted at the instructors discretion for “foul balls,” not “strikeouts.”

2) Redo assignments will only be granted if the original assignment was turned in on time unless the instructor had previously allowed, in writing, the assignment to be turned in late. Assignments turned in late without prior permission from the instructor will not rate the opportunity for a do-over.

### **Late Work:**

The photography and art worlds work on strict deadlines, therefore it is important to develop the habit of turning work in on time. In the work world, if you miss a deadline, you get fired. IN THIS CLASS, YOU WILL LOSE ONE FULL LETTER GRADE FOR EVERY DAY THE ASSIGNMENT IS LATE, AND LATE WORK MAY NOT BE RE-DONE FOR A BETTER GRADE. The ONLY exception will be if arrangements are made in advance.

### **Final Portfolios:**

You are here to learn, and therefore not all images will meet a professional standard the first time you tackle a new assignment. Therefore, the majority of your final grade will be determined by your final portfolio.

Your final portfolio will consist of examples of your work throughout the semester.

Where you are allowed to re-shoot every assignment for a better grade, it is expected that your portfolio will contain work of a professional standard. I will offer critiques on final portfolios up to a week before they are due so students may continue to re-shoot assignments to strengthen their portfolio before submitting them for a grade.

### **Final grades:**

A final grade for the class is an assessment of what you have learned in the class for the entire semester. Because you are allowed to re-shoot every assignment for a better grade, there is no reason not to earn an ‘A’ in this class. The more you shoot, the more you learn, so if you re-shoot and re-shoot and re-shoot until you get it right, then you will earn an ‘A.’

Your final portfolio grade should match your final grade for the semester, as it is a reflection of what you learned for the semester. The exception would be late work.



IF YOUR WEEKLY ASSIGNMENT GRADES ARE LOW BECAUSE OF LATE WORK, RE-SHOOTING WILL NOT IMPROVE THE GRADE, AND THE LOWER GRADES WILL BE AVERAGED INTO YOUR FINAL PORTFOLIO GRADE.

**Grading Scale:**

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

**Attendance:**

If you aren't in class, you aren't learning the material.

**ONLINE STUDENTS** - The main advantage of online courses is that you can “attend” class whenever you want. This is also one of the largest disadvantages to online education because, without a set meeting time, it takes a great deal of self discipline to make sure you log in and get your work done.

Moodle tracks your log in time and, if you don't log in enough hours, you cannot pass the class. Credit hours are based on a certain number of hours spent in the classroom, you are required to have a certain number of hours per credit in order to pass.

**ON CAMPUS STUDENTS** – along with the daily lectures, on campus students work together doing hands-on practice for each assignment during class. If you are not in class, you are missing out on a great deal of information and practice that is impossible to “make up” later.

Credit hours are based on a certain number of hours spent in the classroom, you are required to have a certain number of hours per credit in order to pass.

**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 190  
PHOTO 240  
PHOTO 250  
PHOTO 285  
PHOTO 210

PHOTO 292  
PHOTO 234  
PHOTO 232  
PHOTO 290  
PHOTO 289

- 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.

**Disclaimer Statement:**

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

**Tentative Course Outline:**

Week 1 – Introduction, lecture, choose project

Week 2 – Homework and critique

Week 3 - Homework and critique

Week 4 – Homework and critique – Midterm project

Week 5 – Homework and critique

Week 6 – Homework and critique

Week 7 – Homework and critique

Week 8 – Final project