

SAMPLE SYLLABUS

NYU Prague

ART-UE 9301 - P01

Photography I for Non-Majors

Spring 22

Course Format: Studio

Time Zone: CET

Instructor Information

- TBA

Course Information

- ART- UE 9301 - P01
- **Photography I for Non-Majors**
- **Meeting times: (CET)** Tuesday, Thursday 1.30- 2.50 pm, Plus hours in dark-rooms
- [NYU Prague Academic Calendar](#)

Course Overview and Goals

The course is focused on photography as an art and photography as a means of communication. It includes aspects of history and the theory of photography and practical photographic education of classic analog/wet darkroom process — i.e. black and white photographic image making and printing. The goal is to develop a new way of seeing through the viewfinder of the camera and to hone critical thinking about photography. This course aims to teach students to experience the works of art and reflect on that experience. Importance is laid on students' understanding of the photographic image as a means of expressing an individual attitude towards the world.

Classroom time will be comprised of slide lectures (about the history and theory of photography), instruction in darkrooms, demonstrations of how the camera works, presentation of students' photographic projects, group discussions and critiques and field trips to photographic exhibitions and their interpretations.

Classes are scheduled twice a week plus students' free time spent in the darkroom. However, please note that this syllabus is subject to change depending on how the darkroom works progress.

Upon Completion of this Course, students will be able to:

- Demonstrate a basic level of knowledge of the history of photography.
- Understand the basic components and operation of the camera.
- Properly expose black and white film. Make black and white photographic prints.
- Use basic formal principles of image composition and design elements.
- Understand photography as a form of visual communication, as a tool to express student ideas and concepts.

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- Develop an ability to critically respond to and analyze contemporary artworks as well as think critically about the subject matter of his/her work.

Course Requirements

Class Participation

Students are expected to discuss, analyze and interpret works of art as well as conduct group critiques on their own photographic projects, sketches and project proposals.

Assignment

Photographic assignments:

1. Document (6 prints minimum)
2. Identity (6 prints minimum)
3. Object (6 prints minimum)
4. Exhibition project (free theme, free number of images)

Each project will be handed in with hard copy annotation (short interpretation of the theme, 2-3 paragraph).

5. Exhibition review paper (3 pages minimum, double-spaced). The due date will be given during the semester.
6. Midterm and final test (in-class written tests on history/theory, technology/technics of photography)

Grading of Assignments

The grade for this course will be determined according to the following formula:

Assignments/Activities	% of Final Grade
Class participation, group critique	20 %
Photographic projects	45 %
Thematic paper	10 %
Mid-term test	10 %
Final test	15 %

Letter grades for the entire course will be assigned as follows:

Letter Grade	Percent
A	92.5% and higher
A-	90.0 – 92.49%
B+	87.5% - 89.99%
B	82.5% - 87.49%
B-	80% - 82.49%

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C+	77.5% - 79.99%
C	72.5% - 77.49%
C-	70% - 72.49%
D+	67.5% - 69.99%
D	62.5% - 67.49%
D-	60% - 62.49%
F	59.99% and lower

Assessment Expectations

Grade A: Excellent work. Meets all of the course requirements and performs at a level far above the average. Demonstrates active participation in group critiques. Written work shows observant and critical approach to the subject. Photographic projects are visibly outstanding (technical excellence, interesting subject matter and innovative approach, creative use of formal elements, imaginative work regarding your idea, excellent presentation).

Grade B: Very good work.

Grade C: Satisfactory work.

Grade D: Passable work.

Grade F: Fails to meet the requirements.

Course Schedule

Topics and Assignments

Week/Date	Topic	Reading	Assignment Due
Session 1 Tuesday, January 25	Overview of the course: information on the program, syllabus, course materials. Students' cameras viewed. Darkroom equipment viewed.		
Session 2 Thursday, January 27	Basic principles of photography (Analog/Digital photography). Field trip to Škoda Photography Store, Vodičkova Str.37, Prague 1.	Geoffrey Batchen: Over exposed	
Session 3 Tuesday, February 1	Camera basics and an introduction to exposure (film speed, aperture, shutter speed).	Exposure Handbook pp. 17-69	
Session 4	Seeing photographs (Composition) Camera Setting: Exposure Modes	John Berger: Ways of Seeing	Short presentation

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Thursday, February 3		Exposure Handbook pp. 17-69	on one image from The Photographer 's Eye.
Session 5 Tuesday, February 8	Seeing photographs (Design Elements) The basic camera regimes and its effect on structure of the image. Demonstration: Developing b/w negative , chemistry, enlarger, contrast and density.	Developing b/w negative Handbook pp. 227-255.	
Session 6 Thursday, February 10	Developing students' negatives in darkroom		
Session 7 Tuesday, February 15	Printing students' photographs in darkroom. Basic darkroom work (test strips). Divided Class	Printing in Darkroom Handbook pp. 261-325.	
Session 8 Thursday, February 17	Printing students' photographs in darkroom. Basic darkroom work (test strips). Divided Class		
Session 9 Tuesday, February 22	Printing students' photographs in darkroom. Basic darkroom work (Final prints). Divided Class		
Session 10, Thursday February 24	Printing students' photographs in darkroom. Basic darkroom work (Final prints). Divided Class		
Session 11, Tuesday, March 1	Documentary photography and documentary strategies in contemporary art part 1.	Henry Cartier-Bresson: The Decisive Moment	Printing in darkroom apart from scheduled class time.
Session 12 Thursday, March 3	Documentary photography and documentary strategies in contemporary art part 2.	A Statement by Robert Frank. Americans: Intro by Jack Kerouac	Short presentation on two documentary photographs.
Session 13 Tuesday, March 8	Field Trip (Exhibitor) or Guest Lecture		
Session 14	Group critique.		6 prints minimum,

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Thursday, March 10	Presentation of Photo Project 1: Document series		hard copy annotation
Tuesday, March 15	SPRING BREAK - NO CLASSES		
Thursday, March 17	SPRING BREAK - NO CLASSES		
Session 15 Tuesday, March 22	Photography and manipulation.	Walter Benjamin: The Work of Art in the Age of Mechanical Reproduction Geoffrey Batchen: Desiring Production	
Session 16 Thursday, March 24	Mid-term test: on history, theory of photography, on technology (darkroom) and technics (camera basics and exposure) of photography. Test is based on lectures and instructions held in Intro to Photo class. Printing students' photographs in darkroom.		
Session 17 Tuesday, March 29	Works of art connected to identity and body 1.	Ronald Barthes: Camera Lucida	
Session 18 Thursday, March 31	Works of art connected to identity and body 2.	Rosalind Krauss: Cindy Sherman	
Session 19 Tuesday, April 5	Goup Critique. Presentation of Photo Project 2: Identity series		6 prints minimum, hard copy annotation
Session 20 Thursday, April 7	Field Trip (Exhibitor) or Guest Lecture		
Session 21 Tuesday, April 12	Avantgarde art and photography 1.	Travis J Denneson: Wittgenstein on Seeing	
Session 22 Thursday, April 14	Avantgarde art and photography 2.	Rosalind E. Krauss: The Photographic Conditions of Surrealism	

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Session 23 Tuesday April 19	Printing in darkroom: special techniques, manipulated photography.	Special techniques Handbook pp. 341-365	
Session 24 Thursday, April 21	Group critique. Presentation of Photo Project #3: Object		6 prints minimum, hard copy annotation
Session 25 Tuesday, April 26	Photography, materiality and object.	Jeff Wall: Marks of Indifference Miroslav Petříček: Serial Maps of the World Graham Harman: The Quadruple Object Levi R. Bryant: The Democracy of Objects	
Session 26 Thursday, April 28	Field Trip (Exhibition) or Guest Lecture		
Session 27 Tuesday, May 3	Overview of Students' Photographs for Exhibition		
Session 28 Thursday, May 5	Installation of students' exhibition— Overview, retouching, mounting, framing (from 1:30 to 5:30 p.m.). Opening at 6 p.m. The whole campus is invited to the opening.		
Reading Day Tuesday, May 10	NO CLASSES		
Session 29 Thursday, May 12	FINAL EXAMS: Final test on history and theory photography. The test is based on lectures and instructions as well as information received by the students through given readings.		

Course Materials

Required Textbooks & Materials:

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Resources:

- **Access your course materials:** [Brightspace](#)
- **Databases, journal articles, and more:** [Bobst Library](#) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](#) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](#) (nyu.edu/it/servicedesk)
- **NYU Prague library:** [Tritius Catalog](#) (https://nyu.tritius.cz/?lang=EN)

Course Policies

Attendance and Tardiness

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers, or online through NYU Brightspaces if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to Academic Director Vanda Thorne (vt21@nyu.edu) to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academic Director Vanda Thorne (vt21@nyu.edu) by email immediately (i.e. before the start of your class). **Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies.** Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academic Director, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

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Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Late Submission of Work

1. Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU SITE Staff), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
2. Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
3. Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Site Director.
4. Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
5. Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

Final Exams

Final exams must be taken at their designated times. Should there be a conflict between final exams, please bring it to the attention of the site Academic Director as soon as this is known to facilitate alternate arrangements. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Academic Honesty/Plagiarism

According to the Liberal Studies Program Student Handbook, plagiarism is defined as follows:

Plagiarism is presenting someone else's work as though it were one's own. More specifically plagiarism is to present as one's own a sequence of words quoted without quotation marks from another writer, a paraphrased passage from another writer's work; facts or ideas gathered, organized and reported by someone else, orally and/or in writing. Since plagiarism is a matter of fact, not of the student's intention, it is crucial that acknowledgment of the sources be accurate and complete. Even where there is no conscious intention to deceive, the failure to make appropriate acknowledgment constitutes plagiarism.

The College of Arts and Science's Academic Handbook defines plagiarism similarly and also specifies the following:

“presenting an oral report drawn without attribution from other sources (oral or written), writing a paragraph which, despite being in different words, expresses someone else's idea without a reference to the source of the idea, or submitting essentially the same paper in two different courses (unless both teachers have given their permission in advance).

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Receiving help on a take-home examination or quiz is also cheating – and so is giving that help – unless expressly permitted by the teacher (as in collaborative projects). While all this looks like a lot to remember, all you need to do is give credit where it is due, take credit only for original ideas, and ask your teacher or advisor when in doubt.”

“Penalties for plagiarism range from failure for a paper, failure for the course or dismissal from the university.” (**Liberal Studies Program Student Handbook**)

Classroom Etiquette

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary)
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class. In online classes, consider using the chat function or “raise hand” function in order to add your voice to class discussions.

Inclusivity Policies and Priorities

NYU’s Office of Global Programs and NYU’s global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU SITE’s Academics Office in writing via email one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

Pronouns and Name Pronunciation (Albert and Zoom)

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by

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their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Prague.

Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the [Web Form \(link\)](#)
- Email: bias.response@nyu.edu
- Phone: 212-998-2277