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A COMPARISON OF ACTIVE LEARNING AND DIRECT INSTRUCTION
ON COLLEGE STUDENTS ENROLLED IN TWO CLASSES
OF INTRODUCTORY PHOTOGRAPHY

by
DEBORAH A. HUGHES-GALLINELLI

A Thesis
Submitted in partial fulfillment of the requirements of the
Master of Arts Degree in Subject Matter Teaching: Art
of
The Graduate School
at
Rowan University
April 1999

Approved by

Lili Levinowitz, Professor

Jane Graziano, Assistant Professor

Date Approved

May 4, 1999

ABSTRACT

Deborah Hughes-Gallinelli

A Comparison of Active Learning and Direct
Instruction on College Students Enrolled in
Two Classes in Introductory Photography

1999

Thesis Advisor: Dr. Lili Levinowitz

Master of Arts: Subject Matter Teaching-Art
The Graduate School of Rowan University

The purpose of this study was to learn about teaching methods and their effects on achievement and skill. The problem was to investigate the effects of both active learning and direct instruction (lecture/demonstration) on student's ability to produce a continuous tone, ten step gray scale, black and white photographic print.

The researcher arranged for a college instructor of photography to teach two intact classes of General Photography using the two instructional methods. The objectives for both classes were the same. Each student in both groups completed eight photographic assignments. After twelve (12) weeks of instruction and studio/lab work, each student in both groups was then asked to produce one criterion print. Those prints were rated by two photography experts using a five point Likert scale. Each photograph was evaluated by both judges and each print was assigned a score from one to five for range of tone.

The data were organized into a one dimensional design for differences. A t-test for independent samples was used to determine the mean difference

between experimental and control groups.

There was no statistically significant difference found for type of instruction.

MINI-ABSTRACT

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The problem was to investigate the effects of both active learning and direct instruction on students' abilities to produce a full tonal range black and white photographic print.

There was no statistically significant difference found between the two groups.

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The writer of this study wishes to express her deep appreciation to Dr. Lili Levinowitz for her thoughtful guidance, and to the art department faculty at Rowan University for their assistance, knowledge, and friendship over the years. Thank you also to Dr. Carol Sharp for her help with resources. The writer would also like to express loving gratitude to her parents and daughters for their patience and support, and her husband for his unending assistance and understanding.

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CHAPTER ONE

Introduction

Through the ages people have felt the need to express their spiritual and religious thoughts in a visual manner. These visual expressions have provided humans with secrets of our past to be explored in pictorial form. Today, we strive to teach this creative process of art at all age levels.

The educational process is fraught with many problems in any purview but it is especially difficult in the realm of art. Human experience and behavior has been an area of study for a mere 100 years and the collective scientific information on educational problems is limited at best.¹ While there is a body of educational research suggesting good practice, there is such variation among actual settings that direct transfer of principles and practices cannot expect to reveal uniform results. Therefore, the manner in which students are educated can take on many forms and methods.

At the heart of all instruction, however, is the teacher. The manner in which the relationship between the teacher and the students is established can vary greatly. There are some methods that will promote a supportive relationship. Eisner suggests,

First it is important to encourage students who participate in some of the curriculum decision-making procedures that go into educational planning. Students should have an opportunity to participate in the formation of the art program, where feasible. This means that the teacher should be ready to talk with students about the kinds of activities and goals that they value in art and to solicit their reactions and suggestions. ²

¹ E.W. Eisner. *Educating Artistic Vision*. New York: MacMillian Publishing Co. Inc. (1972)

p.1.

² *Ibid*, p.180.

The rationale for having student input are many fold. Eisner feels that,

First, students can provide really good ideas about possible learning activities in the art program. Second, by asking for students to participate in curriculum planning and by getting their approval of options to be considered, the teacher is in a better position to understand what students like and dislike in a program. Third, since one of the major objectives of American education is to help students acquire the skills and attitudes necessary for continuing their own education after they leave school, they should have an opportunity to acquire such skills and attitudes while they are in school. ³

This suggests that students should be involved in planning and execution of the curriculum. It is generally accepted, however, that typical college classes follow a lecture/discussion format with the student being essentially a passive listener.

According to Cross, "Teachers in the average college classroom spend about 80 percent of their time lecturing to students, who are attending to what is being said only about half the time." She further noted that after a week the students can only recall 17 percent of the lecture material.⁴ McLeisch later reported that students leave a lecture with no more than 42 percent of the content. That included information in their heads and in their notebooks.⁵

The level of content retention reported here is unacceptably low considering the primary purpose of college instruction is to promote cognitive growth. Furthermore, the emphasis on cognitive growth is to make the learners "self-sufficient thinkers and continuing learners." Showing up and being fed material will not build those skills.⁶

³ Ibid,p.181.

⁴ N.E. Stetson. "Professional Development for Two-Way Teaching and Learning." *Leadership Abstracts*, vol. 6, no. 7 (July 1993), p. 1.

⁵ Ibid., p. 1.

⁶ J. S. Stark and Lisa Lattuca. *Shaping the College Curriculum-Academic Plans in Action*, Needham Heights: (1997), p.34.

The challenge then is for the instructor to focus on what students are doing in and out of the classroom rather than on content and their teaching techniques. The passive, unprepared student is likely to be a product of non-involvement.⁷

By its very nature, a studio art class tends to require students to be more active than passive. Students are assigned creative problems and they are expected to solve those problems using techniques and materials learned in the class. How they learn about the materials and techniques varies among studios depending on the predilection of the instructor regarding the most effective way in which to transmit those skills and knowledge. While many instructors maintain an activity based studio, they rely heavily on direct instruction, when it comes to teaching about techniques and materials. In the studio students are then expected to independently apply the information taught to them during those direct instruction sessions.

Black and white photography, when taught as an art form, requires that students not only apply the basic principles of design in their compositions, but they must also learn about the ten step gray scale and be able to represent the gradations of that scale in their photographs. These adjustments in value and brightness are made through the use of filters with multi-grade paper or through using graded paper. The last twenty-five years has seen major advancements in multi-grade materials prompting their wide spread use.

According to Adams, "The making of a print is a unique combination of mechanical execution and creative activity."⁸ Adams further states,

Visualization is the most important factor in the making of a photograph. Visualization includes all steps from selecting the subject to making the final print. I emphasize the importance of practice in visualization - the

⁷ Ibid. p. 200.

⁸ A. Adams. *The Print*. Boston: Little,Brown and Company: (1983) p.1.

constant observation of the world around us and awareness of relationships in terms of shape and potential form, value interpretation, and emotional and human significance. All these come together as we develop our ability to visualize, to see as our photographic equipment and materials “see”.⁹

A fine print is generally thought to include a full range of values. This value range is not necessarily the same as that found in the negative. It is determined by the vision of the photographer and the photographer’s ability to manipulate the materials and equipment to achieve the previsualized composition. However, the value determination can be a haphazard unconscious occurrence for the unskilled. To do so in this manner is an expensive process in terms of time and materials. “Seeing” the alternative renderings in advance allows for greater creative latitude and greater control of the finished product.¹⁰

It is apparent that there is no one way to learn how to produce a “fine print.” The literature review suggests that activity involves a complex interaction of sensitivity, creativity, knowledge of materials, knowledge of equipment, and a process that allows one to receive feedback in some form or another. A study is needed to look at the effectiveness of lecture/studio methods and active learning methods as ways of assisting students in the acquisition of this skill.

⁹ Ibid, p.2.

¹⁰ Ibid, p.2

CHAPTER TWO

Review of Related Research

One of the aims in our society is to give our children the tools to function as a citizen in a democracy. While we wish for them to gather these tools, we may fall short in the process which provides the training. It is possible that we should direct our thoughts toward active or collaborative learning in the classroom as a method of preparing our students to be active citizens. Active learning may be a method that would prove the true meaning of a democracy. Possibly students would realize the relevance of their work by activities that are done through working together with peers and in cooperation with the faculty, not under the control of the faculty.

We need to see consensus... not as an agreement that reconciles differences through an ideal conversation, but rather as the desire of humans to live and work together with differences...Students can learn to agree to disagree, not because 'everyone has their own opinion,' but because justice demands that we recognize inexhaustibility of difference and that we organize the conditions in which we live and work accordingly.¹¹

When dealing with acceptance, it appears that multicultural education recognizes our diversity and approves of it. This is a promising development in education, one that may be built upon in an active learning classroom. In Trimbur's view, working in a collaborative manner may replace the instructor as the expert and learner as the novice with a vision for students to identify the different bases of authority. While we teach our students about democracy we seldom provide opportunity for "practice of public discourse in our classes", in other words how authority is established and how decisions are taken. An

¹¹ R.J. Menges and Maryellen Weimer et al. "*Teaching on Solid Ground*," San Francisco: Jossey-Bass: (1996) p. 121.

active learning classroom provides opportunities to establish “small republics of the intellect.”¹²

When faculty and students are involved in active learning, the process is more about working together than it is about students working individually to increase their knowledge. Most students now have the skill of working in groups outside of class and this can be easily transferred. That is, the information a student acquires is not just learned from a lecture. In the traditional setting the student’s ability and effort hold equal weight. However, in the group situation the ability level is not equal if effort is not applied. Effort is the important piece that plays the major role in the success or failure of the group. It would be possible for a student with high ability to score well on an individual test, however, a student with a high ability and no effort in a group will have difficulty being successful.

Another advantage of an active group learning arrangement is, with more collaboration, there will be less competition. Furthermore, students who have just experienced new learning will be more effective in transmitting it to a peer.¹³

In active learning, the lines between the teacher and the students are blurred. There is a feeling of mutual effort as an on going endeavor. There is not a single method that is continually used. However, there is a continual thread of involvement, contributions and commitment to the group and to learning. In this type of class, students and teacher would know each others’ names and there would be more of a feeling of camaraderie. It can be suggested that students who perceive themselves as belonging, and having a responsibility to a group would be validated by the experience and would also be less apt to have unnecessary absences. While the concept of group work is

¹² Ibid, p. 122.

¹³ F.K. Stage and others. “Creating Learning Centered Classrooms.” ASHE-ERIC Higher Education Report, vol. 26, no.4 (1998), p.43.

very positive, it needs to be approached with care in both the formation of the groups, and the attention given to the task and productivity.

In a classroom that infuses collaborative or active learning, there is a great deal of freedom and exploration, but at the same time the course is structured by the instructor. The openness of the class relies on the constant shaping by the instructor who speaks less in an active learning setting. The instructor must first choose and presents the important information that needs to be disseminated before the students are asked to find the remaining information in collaboration with their group members. However, before the students are sent to find information on their own, they must be given the necessary skills and tools to do so. This is where the skill and knowledge of the instructor is imperative. The amount of assistance students will need is directly related to the scope of their knowledge. One could therefore assume that in the beginning of a class, students would need greater assistance than toward the end. The extent to which the students are familiar with the active learning process would also have a bearing on the amount of guidance they would need.¹⁴

When using small group teaching, there are three basic elements that must be present. One important component is active participation. This would assume that all those present would participate in the discussion. The group size that research and experience seems to have agreed upon as ideal is five to eight. A second factor of importance is face to face contact. This point is made to illustrate the importance of communication that is non-verbal. People that are sitting in a position where they cannot see one of the others in the group would not see the gestures, facial expressions and posture of the other person. Therefore the seating positions are important and would be best

¹⁴ Ibid, p.108.

accomplished by sitting in a circle. The third element is purposeful activity. The group activity may be broad in scope, however, it must have a clear purpose. It must be evident that the group's work is developing in an orderly manner and is not an opportunity for idle conversation about irrelevant topics. It is up to the instructor to ensure that the students are developing high level skills through analyzing, criticizing, problem solving and decision making. An instructor can also use a small group to influence attitudes. To achieve such a variety of goals the instructor must have extensive skill in managing groups if the goals are to be met.¹⁵

On the surface, it may appear that to have students working in groups is easier, however group work is much more difficult than a lecture because an instructor must consider individual characteristics such as behavior, personality and difficulties in a group. That is, the instructor must be knowledgeable about and skilled in the use of group process. Furthermore, care must be taken to assure that the source of purposeful activity is not from autocratic rule. While this approach may produce group activity there will unlikely be spontaneous participation. While it may be difficult for a instructor to accept, the evidence of a successful group is a self-sustaining group requiring little or no instructor intervention and one that demonstrates a level of spontaneity that is beyond the instructor's expectation.

It is imperative that the groups know what is expected of them and that they remain on task. This must be done without excessive intervention by the instructor during the groups work sessions. A group discussion will wander into idle chit chat or to topics that are not germane unless the instructor explains the reason for each group and their purpose. Since verbal information tends to be

¹⁵ D. Newble and Robert Cannon. *A Handbook for Teachers in Universities & Colleges*. London: Kogan Page: (1995) p. 49.

forgotten or to be misinterpreted it is more effective if the instructor provides each group with a brief handout identifying the tasks to be accomplished and some broad direction to meet their goals. Included in this broad direction might also be approximate amounts of time to allot to the various topics and tasks so that time can be better budgeted.

It isn't enough to establish the group, the group must be maintained. A positive climate that encourages discussion must be fostered. Students must feel that their opinions are worthwhile, that they can trust others in the group to be cooperative rather than competitive. Care must be exerted to assure that the quiet student is heard and that the overly dominating one is moderated.¹⁶

To engage students in the learning process, it is important to include them in the planning. This inclusion can take many forms. Rowntree found that if students were asked in the beginning of the course to write down their expectations for the semester these suggestions could be considered in the course outcomes. The suggestions would necessitate the professor making alterations, additions and changes in the sequence and the topics. Direct attention to the student's suggestions for topics would encourage student involvement due to their inclusion in the course of events. In addition to early suggestions, students could further their involvement by writing questions that remain unclear on a card to be reviewed and answered in the next class.¹⁷ Questions could be posed to the class for those who know the answer giving the students who answer a positive feeling. Having students respond to questions posed by peers can utilize their thought process for better understanding.

Stimulus material will vary from group to group, and with the subject

¹⁶ Ibid, p.48.

¹⁷ Robert J. Menges, Maryellen Weimer and Associated. *Teaching on Solid Ground*. San Francisco: Jossey-Bass: (1996) p.198.

matter being considered. Stimulus material designed specifically for this study can be found in Appendix A. In general, however, one might consider case studies, multiple choice questions, role playing, examples of photographs, video clips, a student's work, a journal or newspaper article, etc. In photography there are numerous possibilities, from examples as to what makes a good photograph to censorship of subject matter.

Effective active learning groups require teachers who encourage active participation by the students, who demonstrate a positive attitude toward teaching, who emphasize critical thinking and problem solving. Activities that are intellectually oriented are a necessity to initiate thinking. The teacher must encourage students to view the theoretical and practical subject matter as an integrated whole. A challenge for the instructor is to oversee the groups closely enough to identify those who are having difficulty with the subject matter. The instructor is the glue to hold the groups together, to provide stimulation and at the same time be a role model. It is the instructor's place to demonstrate enthusiasm and helpfulness for the material being presented. That zeal can permeate the class and provide a boost for all. Obviously, any one person would not have all of the qualities described above. However, being aware of these important characteristics, would aid the instructor in the practice of active learning.¹⁸ With the introduction of active learning there comes the debate about acquisition of content and whether it can be more efficiently accomplished by lecture. As a starting point, the activity must be an integral part of the course.

Using Tinto's theory of student attrition¹⁹, Pascarella and Terenzini found that "various forms of involvement have substantial effects on student retention

¹⁸ D. Newble and Robert Cannon. *A Handbook for Teachers in Universities & Colleges*. London: Kogan Page: (1995) p. 58.

¹⁹ V. Tinto, A. Goodsell-Love, and P. Russo, *Building Learning Communities*

and development.”²⁰ Sometime earlier, Astin studied college dropouts and concluded that, “virtually every significant effect of college could be related to student involvement. Yet most assessment efforts have been directed toward cognitive outcomes or toward indicators of student satisfaction.”²¹ If we believe that student involvement is significant, we must measure student success in college by assessing a student’s level of involvement. To do that, there is a need for some indicators of student involvement. In 1994 the Center for Instructional Development at Syracuse reported that highly involved students reply “often” or “very often” to most of the following items:

- Participated in class discussions. Met with other students to work on class-related projects or assignments. Talked with instructors regarding course-related issues. (academic involvement in class)
- Talked informally with faculty outside of class time. Sought advice regarding what courses would be most appropriate in academic plans. (academic involvement, out of class)
- Discussed important issues with students holding viewpoints different from your own. Discussed career plans and ambitions with university staff or faculty. (personal social involvement)
- Attended speeches or presentations on topics of interest to you.
- Helped to organize an activity or event. (cultural social involvement)²²

The lack of understanding on the subject of student involvement may be due to misconceptions about what student involvement entails. Stark and her staff interviewed faculty and found that they considered student involvement would be exemplified by “listening, paying attention, of being alert rather than signifying engagement with the material being learned.”²³ Chickering and Gamson surveyed faculty and found many believe “that most students define learning as going to class, taking notes, and reproducing newly acquired

²⁰Robert Froh p. 125

²¹ Ibid, p 125

²² Ibid, p. 126

²³ ibid, p. 127

insights on a test.”²⁴ These perceptions may contribute to the faculty concentrating on the students’ academic performances and negating their interpersonal needs which can also affect the students’ academic and intellectual needs.²⁵

These indicators of student involvement and the seven principles of good practice: student-faculty contact, cooperation among students, active learning, prompt feedback, time on task, high expectations and respect for diverse talents and ways of learning²⁶ were used in designing the course activities for the active learning treatment group.

²⁴ Ibid, p. 136

²⁵ Ibid, p. 127

²⁶ Gamson, 1991, p.1.

CHAPTER THREE

Design and Analysis

Sample.

Active learning is an approach designed to enhance college instruction and to minimize higher education's emphasis on lecture as the primary instructional method. Therefore, a college population was selected for this study. The population selected was all students enrolled in the 8:00 AM sections of the General Photography classes offered during the Spring 1999 Semester at Rowan University. These sections were selected to eliminate a time bias between the treatment and control groups. General studies students were selected since it was believed that they would be less likely to have prior knowledge and skill in the subject matter than would art majors. This should produce less variation within the group regarding previous subject matter knowledge. Any variation that did exist was identified by the performance pretest.

Procedures.

Permission to undertake this study was granted by the department and the university (Appendix A).

The study required a measure of each student's ability to produce a full range black and white print. Gray scales were used and a five range Likert rating scale (Appendix C) was developed. These instruments were used for both the pretest and the posttest evaluations. The five range Likert rating scale was selected after the researcher and the instructor evaluated 21 sample black and white prints using five, seven and ten range Likert scales.

To assign intact classes to experimental groups, section number 01 was assigned “heads” and section number 03 was assigned “tails”. Treatment A was assigned “heads” and Treatment L/D was assigned “tails”. An “honest” coin was flipped to make the assignment.

Two photography experts were chosen to evaluate the prints produced by both treatment groups. In an effort to increase interrater reliability a half hour session was devised where the two experts worked as a team collectively reviewing and agreeing on a rating for each of the sample photographs. The raters surveyed and compared the entire area of each photo with the gray scale. The rater would place the gray scale adjacent to an area in order to confirm a match. Each two matches on the gray scale would give the photo one point on the Likert rating scale.

Ten weeks prior to the beginning of instruction the photography instructor was given several books and articles describing active learning. He was also given a description of collaborative learning/peer group instruction, the element of active learning that was to be the primary experience emphasized in the study. Several conferences were held between the instructor and the researcher during which time classroom materials and procedures were discussed and developed.

On the first day of attendance each student was given a questionnaire where they reported their previous photographic experience (See Appendix B). If they reported some darkroom experience they were given a continuous tone negative, a set of filters and three sheets of photographic paper, and were then asked to produce a print. This print was then evaluated by the panel of experts using the rating scale. Any pretest print rated four point five or higher removed the student from the study.

The treatment and control group received the same course materials and methods used in the previous semester. These consisted of a packet including a seven page syllabus, eight assignment sheets, five information sheets on various photo procedures, and a day by day list of reading assignments, lecture topics, a graduated gray scale representing the ten shades of gray found in a typical black and white photograph, and due dates. The control group received daily lecture/demonstrations followed by lab work. The instructor conducted biweekly group critiques and individual coaching as requested.

Students in the treatment group were organized into peer learning groups of four or five students who worked together toward a common learning goal. These students worked together on topics for discussion in class and critiqued each other's work. The rationale for learning groups was to encourage active learning and involvement, to provide peer motivation, support, provide opportunities for students to elaborate or explore new concepts during the peer discussions²⁷.

After ten weeks of instruction students in both groups were instructed to identify their best negative and to produce the best possible eight by ten inch print with a normal range of grays. They were given one three quarter hour block of time to complete the criterion print.

The criterion prints from the Treatment A and Treatment L/D groups, one per student in each group, were coded for group identification and then assembled into one group. The photos from the two groups were combined by a coin toss. When heads was tossed one from the Treatment Group A was selected and when tails was tossed one was selected from Treatment Group L/D. This was continued until one group was depleted. The remaining prints were inserted into the pile, between the second and third, third and fourth, and

²⁷ Ibid.172.

continuing this pattern until all were included into one set. Each expert rater was given a rating form for each print to be evaluated. The expert recorded the code from each print on a separate form and rated each individually. The prints were then shuffled before being given to the next rater to negate an order effect. The experts were instructed to code a form, review and rate the print, and then stack the print and form, face down in separate piles. This was continued until all the prints were rated. The completed forms and prints were placed by the rater in the envelopes provided and returned to the researcher.

Interrater reliability was determined by calculating a Pearson correlation coefficient on the two individual judges ratings.

Design.

The scores for each individual in both groups were organized into a one dimensional design for differences. A t-test for independent means was calculated in the data. The point zero five (.05) level of confidence was set as the criterion.

CHAPTER FOUR

Results and Interpretations

Results

Interjudge Reliability The correlation coefficient that represents the interjudge reliability is .728.

Results of Group Differences Means, Standard deviations, and t-test summary data for the lecture/discussion and active learning groups are presented in Table 1. The researcher failed to find a statistically significant difference between those groups. The observed mean for the active learning group is higher than the observed mean for the lecture/discussion.

Table 1

Mean, Standard Deviation, and t-test Summary Data
for Active and Lecture/Discussion Group

Group	Number	Mean	Standard Deviation
Lecture/Discussion	12	6.000	2.730
Active Learning	12	6.250	2.179
$t_{(22)} = -.248^{n.s.}$			

Interpretations.

The inability to produce a statistically significant difference may have occurred for several reasons. First, it could be that a Type II error was committed because the instructor himself may have biased toward one type of instruction. That is, because of the instructor who implemented this study naturally creates an atmosphere that is conducive to active learning , little difference in teaching style may have occurred between the control and experimental groups, hence, nullifying the dependent variable of student achievement.

It may be, however, that there is little or no difference to be found between these two types of instruction as it bears upon the student's ability to produce a black and white print. Perhaps, the more important factors which bear upon this dependent variable were not controlled for this study.

CHAPTER FIVE

Summary and Conclusions

Purpose

The purpose of this study was to compare the effectiveness of different teaching styles between two photography classes.

Problem

The problem of this study was to compare direct instruction and active learning when teaching students to produce ten step range gray scale black and white photographic prints .

Design of The Study

This study involved the comparison of the two independent variables; subjects taught through active learning experiences, and subjects taught through lecture/demonstration techniques. The groups were compared on the one dependent variable, which was the quality of the prints produced.

Active learning is an approach designed to enhance college instruction and to minimize higher education's emphasis on lecture as the primary instructional method. Therefore, a college population was selected for this study. The population sample represented general studies students enrolled in two sections of the General Photography classes which are offered at Rowan University.

The study required a measure of each student's ability to produce a full range black and white print. Therefore, the five point Likert rating scale was selected. A panel of two photography experts were chosen to evaluate the

prints produced by both treatment groups.

Ten weeks prior to the beginning of instruction, the photography instructor was given several books and articles describing active learning. He was also given a description of collaborative learning/peer group instruction which was the element of active learning that was to be the primary experience emphasized in the study. In addition, the researcher and the instructor met several times to discuss the principles of active learning and how to effectively implement them.

On the first day of attendance, each student was given a questionnaire (Appendix A) where they reported their previous photographic experience. If students reported darkroom experience they were given a continuous tone negative, a set of filters and three sheets of photographic paper and asked to produce a print. This print was then evaluated by the panel of experts using the rating scale. Any student who produced a pretest print at four point five or higher was removed from the study.

Both groups received the same course materials and methods used in the previous semester, that consisted of a packet of related material. The control group received daily lecture/demonstrations followed by lab work. The instructor conducted biweekly group critiques and individual coaching as requested.

After ten weeks of instruction, students in both groups were instructed to identify their best negative and to produce the best possible eight by ten inch print with a normal range of grays. The criterion prints from the Treatment A and Treatment L/D groups, one per student in each group, were coded for group identification and then assembled into one group. Each expert rater was given a summary rating form numbered one to twenty-four. The summary sheets

were then reviewed by the researcher and the data were organized.

Results of the Study.

The researcher failed to find a statistically significant difference in the criterion photographs produced by the active learning group and the discussion/lecture group. There was, however, an observed mean difference in favor of the active learning group.

Conclusions and Recommendations.

It is concluded that to date, the researcher was unable to support that there was a difference between the active learning and the lecture/discussion method of teaching as it bears on student achievement in photography. It should be noted, however, that there was an observed difference in favor of the active learning group. It is possible that the hands-on nature of a studio area, while conducted as a lecture/discussion, provides a similar atmosphere that can produce conditions and results resembling those of an active learning studio.

As stated earlier, the studio setting from this study may be more supportive of active type learning. One might hypothesize, therefore, that a greater difference could have occurred if two types of instructors, one who favored a more solitary milieu and one who favored an active learning environment, each taught to photography classes in the two different methods. It is possible that the nature of the instructor's personality would be minimized with this structural difference in design.

It is further recommended that the study include testing the attitude of students toward the subject matter and their motivation to continue study in the

studio area. These two types of criterion measures should be administered to students in both active and lecture/discussion studio.

APPENDIX A

LETTERS

October 12, 1998

George Neff, Chair
Art Department
Rowan University
Glassboro, NJ 08028

Dear Dr. Neff:

I am working with Dr. Levinowitz on the design of a study that will involve the investigation of two methods of presenting the same subject matter in photography. The study requires the use of two intact groups studying the same material at the same level. The duration of the actual treatment will be about 10 weeks and the content will be the same for both groups. Photography professor, Dr. John Gallinelli has agreed to be the instructor/presenter for the investigation during the Spring semester of 1999.

If you feel that this investigation requires approval by some other person or group please inform me and also forward my letter to the appropriate person or persons for their consideration.

Sincerely,

A handwritten signature in cursive script that reads "Deborah Hughes-Gallinelli". The signature is written in black ink and is positioned below the word "Sincerely,".

Deborah Hughes-Gallinelli

APPENDIX B

STIMULUS MATERIALS

General Photography
Spring 1999

EXPECTED OUTCOMES

- You will be able to select a negative and the necessary supplies and then produce a B&W print that includes a full range of tones from Black to White in 45 minutes or less.
- You will be able to produce photographs that display knowledge of design principles and the elements of photo composition.
- You will be able to identify and describe the work of at least 5 (five) practicing or historic photographers.
- You will have an understanding of both sides of arguments relating to at least two (2) controversial issues.

General Photography
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General Photography
Some Questions to Consider
In Your Group

1. What is focal length and how does it effect the image?
2. What is the effect of varying amounts of light on photographic film or paper?
3. Do a critique of the pinhole photos and photograms using the criteria in the syllabus.
4. If the paper was too light after exposure what did you have to do?

General Photography
Some Questions to Consider
In Your Group

1. Using your camera and the diagram in the syllabus locate the different parts on the cameras and discuss their function. Use your text.
2. Aperature settings equal f-stops. What does this mean and why is it important?
3. The whats and the whys of ISO. Now that you've found how to set it why bother?
4. What is the focal length of the lens on your cameras?
5. What functions will you use on the camera to make the film blacker or whiter? How will you make it blacker if the f-stop is now 16?

Hand Coloring and Toning Black and White Prints

Arrange a time for your group to view the video on Marshal Oils and then apply the process to one of your prints.

Review the handout for making a sepia toned print and arrange a time when your group can set up the chemicals and tone at least one print.

At least one photo in your portfolio must be treated with one of these processes.

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Studio Lighting Some Things to Discuss and Do

How would the tonal range differ in a final print when taking the photo with specular and diffuse light?

Under what weather conditions would you find diffuse and specular light in nature?

How would you create specular and diffuse light in a studio?

Knowing the results given by specular and diffuse light, what would cause you to choose one over the other?

Schedule studio time for your group and set up and shoot several photos using both types of lighting and identify and write down the names and purpose of each piece of equipment used.

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Some Questions for Discussion

Given a shutter setting of 1/100 sec., you would double the exposure by setting the shutter at

- A. 1/25 sec.
- B. 1/50 sec.
- C. 1/150 sec.
- D. 1/200 sec.
- E. 1/400 sec.

The full f/stop located between f/16 and f/32 is

- A. f/28
- B. f/24
- C. f/22
- D. f/20
- E. there is no full stop between f/16 and f/32

The correct film development sequence is

- A. presoak, fix, develop, stop, wash, photoflo
- B. presoak, fix, stop, develop, wash, photoflo
- C. presoak, develop, stop, fix, rinse, clear, wash, photoflo
- D. presoak, wash, stop, fix, develop, clear, photoflo
- E. presoak, develop, stop, rinse, fix, wash, clear, photoflo

During development, the tank should be agitated

- A. for a full thirty seconds at the start of development only
- B. continuously and gently throughout development
- C. continuously and vigorously throughout development
- D. for five seconds at the start, again midway, and again at the end
- E. thirty seconds at the start and for five seconds every thirty seconds

In the printing process, the ____ side of the negative faces the ____ of photographic paper.

- A. emulsion, backing
- B. backing, backing
- C. emulsion, emulsion
- D. backing, emulsion
- E. none of the above

Printing papers should be stored

- A. where it is cool
- B. where it is dry
- C. where it is dark
- D. away from extreme heat
- E. all of the above

Printing papers should be stored

- A. where it is cool
- B. where it is dry
- C. where it is dark
- D. away from extreme heat
- E. all of the above

When developing film at higher temperatures, you require_____.

- A. more time
- B. less time
- C. time is not a factor
- D. more fixer
- E. less water in the developer

Depth of field _____ as aperture size _____.

- A. remains the same, varies
- B. increases, decreases
- C. increases, increases
- D. decreases, decreases
- E. There is no relationship between depth of field and aperture size

High number polycontrast filters are used when:

- A. you wish to increase the print contrast negatives
- B. you use single grade paper of fiber base
- C. you have high contrast negatives and wish to lower it
- D. there are more than one onyx openings in the iris
- E. you have high light conditions only

A _____ focal length lens is used to capture the wide scene.

- A. 200mm
- B. 200-400mm
- C. 28mm
- D. 57mm
- E. long

When composing photographs, you should:

- A. center your main subject in the frame
- B. be mindful of the rule of thirds
- C. center the horizon line
- D. provide background material to blend with the main subject
- E. avoid foreground material that frames the subject

Dodging & burning refers to:

- A. a print altering technique
- B. a method of clearing land used by early settlers
- C. a way to add or reduce light in certain areas of a print
- D. a way of framing the subject when making the print
- E. a and c above

The use of diagonal lines in a photograph suggests:

- A. peace & rest
- B. smoothness
- C. strength & dignity
- D. action & conflict
- E. depth

The use of horizontal lines in a photograph suggests:

- A. peace & rest
- B. smoothness
- C. strength & dignity
- D. action & conflict
- E. depth

The use of vertical lines in a photograph suggests:

- A. peace & rest
- B. smoothness
- C. strength & dignity
- D. action & conflict
- E. depth

Depth of field _____ as the camera is moved _____ (to, from) the subject.

- A. decreases, further
- B. increases, closer
- C. increases, further
- D. decreases, closer
- E. C & D above

The lens that will give the greatest depth of field is:

- A. 200mm
- B. 135mm
- C. 50mm
- D. 400mm
- E. 35mm

To darken a print

- A. add more light
- B. add less light
- C. use high energy developer
- D. develop for less time
- E. B and D above

Developing film for a longer time will:

- A. decrease contrast
- B. increase contrast
- C. reduce grain
- D. improve overall print quality
- E. proportionally reduce fixing time

400 ASA/ISO film is

- A. more sensitive to light than 200
- B. less sensitive to light than 200
- C. only available in black and white
- D. better to use in bright conditions
- E. A and D above

The aperture of the lens is regulated by adjusting the camera's

- A. shutter
- B. iris diaphragm
- C. viewfinder
- D. distortion rectifier
- E. light-sensitive film

You are making a print using Ilford Paper and a #3-1/2 multi-grade filter.
Your teacher says you need more contrast.

- A. Raise the filter number to 4 and keep the time the same
- B. Raise the filter number to 4 and double the time
- C. Lower the filter number to a 3 and lower the time
- D. Lower the filter number to a 3 and keep the time the same
- E. none of the above

A print that is made without using film or a camera is a _____.

- A. calotype
- B. degi
- C. photogram
- D. sabattier
- E. vignette

You're interested in recording the distant background detail in a scenic picture
as well as nearby foreground detail. You should use

- A. the fastest shutter speed
- B. the slowest shutter speed
- C. the largest aperture
- D. the smallest aperture
- E. a combination of fast shutter and large aperture

**DEPARTMENT OF ART
ROWAN UNIVERSITY**

**General Photography - AL
0839.330
Phone 256-4798**

**Spring, 1999
Dr. John Gallinelli
gallinelli@rowan.edu**

Course Syllabus

TEXT: Burchfield, Jerry, et al. **Photography in Focus.** NTC Publishing Group, Lincolnwood, Illinois, 1997.

COURSE DESCRIPTION:

This course is for the newcomer to photography. Beginning with the fundamental principles of the photographic process, you will learn how to handle your camera effectively, process film, and make prints of your negatives. But more importantly this course is about visual literacy and the development of skills needed for visual communications. It is a cooperative/active learning course. You will be one of a group of five students who's task is to produce five of the best portfolios possible. You are expected to assist each other and critique each others work each week. From the first day you will be actively involved in observation activities, laboratory/studio work, developing film, making prints, and preparing them for display. While this study of photography limited to black and white film and paper, the composition, observation, process skills and knowledge are universal. All of the basic principles can be learned this way, and it is simpler and less expensive than color photography. In addition, black and white photography provides much greater artistic and creative potential.

You are required to provide your own camera, film, photographic paper, and a few other supplies (more about these later). Darkroom facilities including enlargers, temperature controlled sinks, dryers, etc. will be provided by Rowan University.

COURSE REQUIREMENTS:

Specific assignments will be given that cover the basic principles. These will require you to take pictures out of class, then process the film and make prints in the laboratory. Your entire portfolio will be presented during the last week of the semester. There will be in class progress reports each week where you will show your work.

You will discover that film is the least expensive item when compared to your time and effort in the laboratory. There is a degree of uncertainty in the results of any picture-taking session; the more shots you have made, the greater the chances are of having at least one shot which meets your needs. As you gain experience you will

shoot more film but you will also have a higher percentage of good negatives to work with.

Unless otherwise specified, all work is submitted unmounted with a contact sheet (explained later) along with YOUR NAME, ASSIGNMENT NUMBER AND SUBJECT, DATE SUBMITTED, and COURSE SECTION. Also include the technical data. F-Stop, shutter speed, weather conditions, etc. DARKROOM: F-Stop, time, enlarger number and any special effects. You must also have one critique sheet to each assignment. You will find specifications for the critique later in the syllabus.

COURSE OBJECTIVES:

Students will gain a sense of visual literacy.

Students will process film and make black and white prints.

Students will apply the principles of design to photographic composition.

Students will be able to identify and produce a print with at least five ranges of gray from black to white.

Students will work cooperatively in their groups to enhance the overall quality of work produced by the group.

Students will be able to operate a manual 35mm camera in available light situations.

Students will use photographic materials as in both expressive and representational forms.

Students will demonstrate knowledge of the history of photography and be able to identify the work of noted persons.

REQUIRED EQUIPMENT AND MATERIALS:

The items and amounts shown here are about the average. Some students use more, some less.

—35mm single-lens reflex (SLR) or range finder camera with built-in or separate light meter, normal or zoom lens, and it must have adjustable focus, shutter speed, and lens opening. (price varies, about \$250 is the least) If the camera is automatic it must have override capability.

—16 oz. (approximately) developing tank for 35mm roll film. (about \$18.00) (we have several of these available for your use)

—Negative/lens brush. (\$1.00–\$8.00)

--- One three ring binder - At least 2" is needed.

--- 12 - 8"X10" plastic print preservers

- Negative preservers, sometimes called sleeves. You will need one for each roll of film used.
- A set of variable contrast filters. (Illford or Kodak) (\$15 - \$20)
- A cloth hand towel for drying fingers. (?)
- Rubber Gloves (\$6-\$8/100)
- A small pair of scissors. (?)
- Film, 6-12 rolls of Illford HP-5, or Kodak Tri-X @\$3.00/roll (you may use others such as T-Max - just make sure it is black and white only. **Do not get Illford XP-1or2 or any other C-41 process B&W film.**
- Illford (lower priced) or Kodak or other brand of Black and White photographic paper. About three 25 sheet packs of paper @ \$11.00- \$17.00/pk. You can buy paper in 100 sheet packs or larger for a much reduced per sheet cost. Paper is 8X10, Variable Contrast black and white, Resin Coated. Glossy, Pearl, or semi-matt..
- Optional: tripod, cable release, flash attachment, other lenses, filters, etc.

Your best sources for these supplies are the camera shops, such as those in the various shopping malls, except for film which can be bought almost anywhere. Most of the supplies can be conveniently purchased by telephone through Abbey Camera Supply (1-800-25 ABBEY) in Philadelphia. A credit card is required and delivery is free to the University.

LABORATORY FACILITIES:

The laboratory facilities contain a variety of expensive and delicate equipment. You are expected to treat the equipment with due respect. If at any time you suspect a piece of equipment is not operating properly, please notify the instructor **IMMEDIATELY: DO NOT ATTEMPT TO FIX IT YOURSELF.**

Many people in several classes must use these facilities. It will become crowded, and there is not enough equipment to accommodate everyone at once. If it looks like someone is working at an enlarger ask before changing anything or using it. Please understand this, and try to share with your classmates. If problems arise, notify me so they can be worked out. Courtesy is expected. Processing chemicals must be prepared in advance of use: **IF THE CURRENT SUPPLY GETS LOW, PLEASE NOTIFY ME AT ONCE, SO MORE MAY BE PREPARED.**

Please develop the habit of cleaning up after yourself. Wipe up all spills immediately, place all trash in the proper containers, and remove your belongings when you leave. The place should look better when we leave than when we came in. try to minimize the dripping of water on the floor by carrying wet prints in trays. Also try to conserve water when processing film, Southern New Jersey is a critical area for potable water.

Photography is a real joy for me and I hope that you will develop (no pun intended) not only an understanding of the process but a love of the art.

SHOOTING/PRINTING ASSIGNMENTS – All assignments are required and are described on separate assignment sheets.

1. Photograms
2. Pinhole camera construction and use
3. A Common Theme
4. To Be Human
5. Emulation
6. Visual equivalents
7. It's Me!
8. What's Ordinary about this?

Other assignments suggested by you may be done for extra credit.

Assignment substitutions may be made but only after consulting with the instructor.

NOTE #1 These special effects / darkroom techniques must be applied within the assignments or in additional prints:

- a. Vignetting
- b. Toning
- c. Night Photography

CRITIQUES/CRITIQUE FORMAT

There is one written critique required for each assignment. If more than one print is required for the assignment, only one critique sheet is required. **They must be word processed and must include the following:**

1. Technical data – film, f–stop, shutter speed used when shot, darkroom manipulations, etc. (what you did)
2. Aesthetic considerations – tonal qualities, composition, design principles, perspective, lighting, etc. (why you did what you did)
3. Personal critique as to how well the assignment was met or not met. The inspiration for the photo. I am looking for a presentation of your knowledge of the photographic process as well.

THE PORTFOLIO

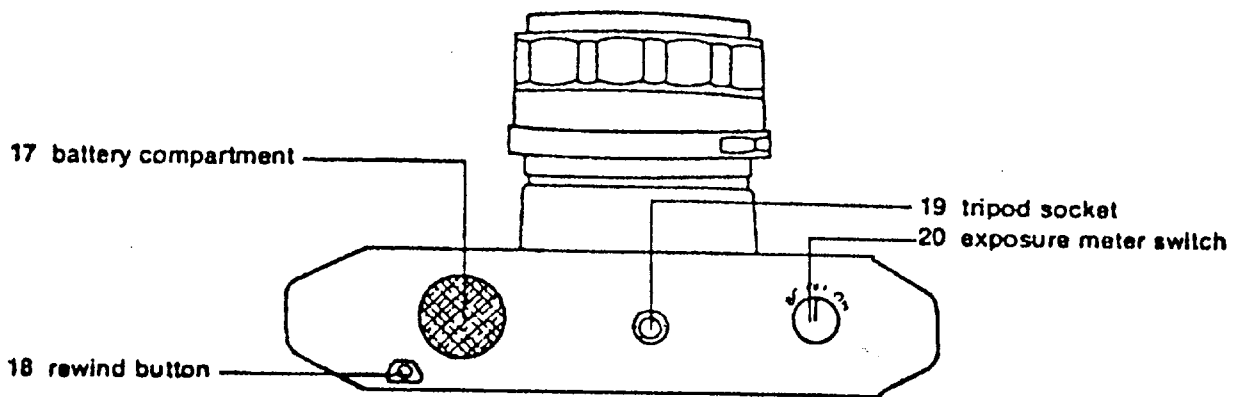
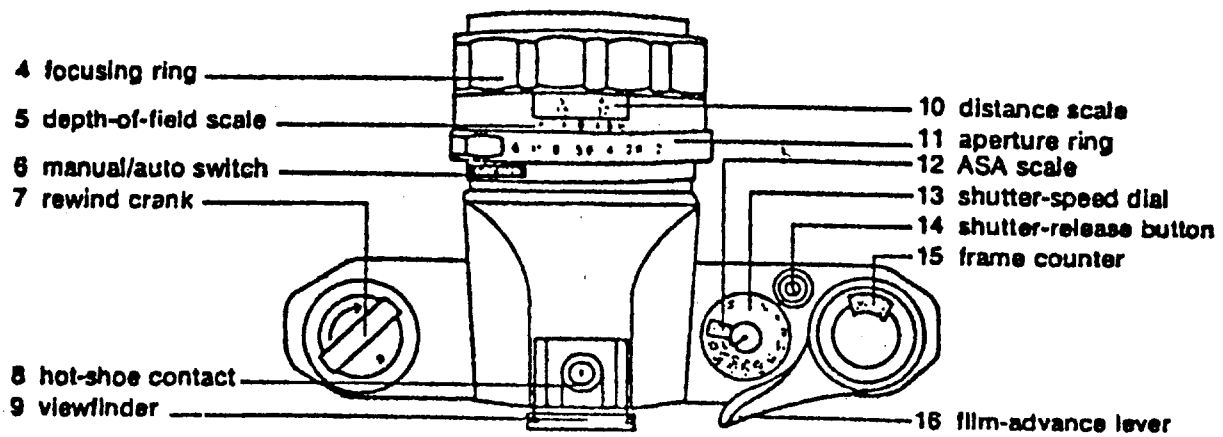
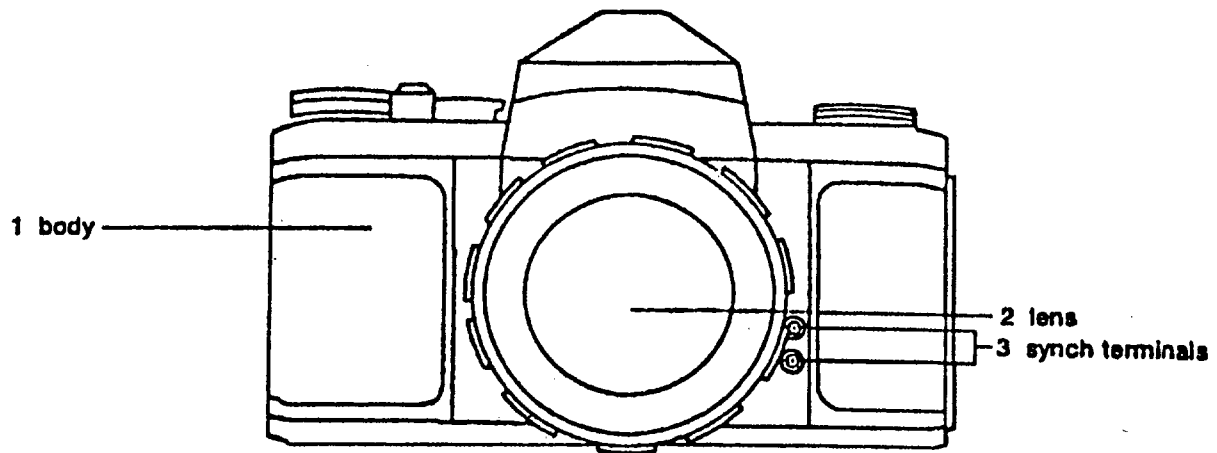
All unmounted photographs and critiques must be presented in a three ring binder for easy management, my convenience and the safety of the prints. Have your name on the outside of the binder. Each print must have your name and the assignment on the back. Computer labels work well for that, or you can write with pen. You will begin building this portfolio at the beginning of the semester. It will include all negatives, all contact sheets, but only the required enlargements. Place them in order. Place the critique so that it is opposite the photograph and **not** in a plastic sleeve. Make it easy for me to review them.

At least 2 photographs must be mounted, preferably with window mats, ready for display. The matted prints will be turned in with the portfolio. One matted photo of your choice will be left with the photography department for future use in shows etc.

All work submitted is expected to demonstrate excellence in both technical and aesthetic quality. Technical quality includes evidence of exposure and focus control, proper film processing, correct printing procedures, appropriate contrast, and careful mounting. Were the criteria of the assignments met and how well. Aesthetic quality includes appropriate subject selection, good composition, and suitability of the work for the specific objectives of the assignment. A certain amount of subjective judgment is of course involved, and you are encouraged to discuss your work with me even if you agree with my evaluation. In class critiques by you and your classmates will be conducted. There will be readings from the text, a written mid-term and final examination, an issue paper and a report on photographers.

To cover the subject adequately requires a variety of experiences, so quantity as well as quality is important. There is a total of 8 required assignments. Your course grade will be reduced by one letter grade for 7 submitted, and by two letter grades for 6. Submission of 5 is a failure for the portfolio portion. Failure to take the mid-term or final exam or to complete an issue paper or report on photographers will also result in a one letter grade reduction. Submission of less than 5 assignments regardless of quality and other performance in the class, will result in an "F" grade for the class.

35mm Basic Camera Parts or Controls



General Photography Making Photograms

1. Some Instructions:

The importance of light of photography cannot be overemphasized. The idea that a photographer is a person who manipulates light, whether it is with a camera in the darkroom, or with a computer, is important to understand. The non-technical, camera less photogram has a purity to it that is based on the very essence of photography. Although often thought of as a trite or simplistic assignment, making photograms will provide you with a very important foundation. Representational images can be made by placing objects on light sensitive materials. Different objects and varying amounts of light will cause different results in the final image and experimentation is necessary. You must control the light to get a result that is usable and visually interesting.

This image must be designed if it is to be visually appealing and communicate to others, whether it is a photogram or a camera image. Also, if the image is to communicate, thought will have to be given to the relationship of the objects used and how they appear together in the photogram. Look in your text for some examples.

2. The Assignments:

Printed-out and Developed-out Photograms

Select a group of small, diverse and uniquely shaped objects, some of which are opaque and some are transparent, and make several printed-out photograms using sunlight as the light source. When the exposure seems enough put the prints in a safe light container until they can be fixed, washed and dried. Then use the same group of objects to make several developed out photograms. Experiment with the amount of light (the exposure) and the positioning of the objects to see what different effects can be achieved with both methods. Be sure to position the objects so that a visually interesting composition results.

The developed -out photogram will have a lot more contrast than the printed-out photograms. Take advantage of this by using an exposure that will produce an image with a variety of gray tones. This will give a feeling of depth and dimension. A pure black and white silhouette is usually much less interesting.

Make one final print using each method to include in your portfolio.

Negative - Positive Relationships

Do a metaphorical self-portrait using the developed-out photogram. Make a contact print of the photogram to show both the negative and positive views. **Keep great ones for your portfolio.**

General Photography

Making & Using The Pinhole Camera

The pinhole camera is an excellent way to learn about how cameras function. The differences in results due to variations in pinhole size (aperture), exposure time (shutter speed), paper or film sensitivity (ISO speed), and pinhole-to-paper distance (focal length) can be seen as they relate to normal camera usage.

This type of basic, grassroots activity will force you to experiment and seek creative solutions that can easily be carried over to your normal camera work.

1. Make a Pinhole Camera

Construct a pinhole camera, using a shoebox, an oatmeal box, or any similar box that has a tight-fitting lid and will hold sheet of unexposed photographic paper. Remember that all loading and unloading of the pinhole camera must be done in the dark or with a darkroom safelight. An opening must be made in one or more places and those openings must have sheets of foil with pin holes installed. Expose the paper according to the general guidelines given in Chapter 4 (2 minutes on a sunny day and 8 minutes on a cloudy day). Keep in mind that there are four variables that affect exposure time: (1) the light sensitivity (speed) of the paper or film you are using in the pinhole camera; (2) the size of the pinhole (aperture); (3) the pinhole-to-paper distance (focal length); and (4) the lighting conditions. You may want to make several pinhole cameras so that you can vary exposures (bracket) in the cameras to ensure a usable result. Otherwise, plan to shoot where you can easily run inside and change the exposed photo paper and reload the pinhole camera to do another variation in the exposure. With practice, you will be able to determine the exposure without as much need for bracketing, but in the beginning it is helpful to bracket.

2. **Expose Several Sheets of Paper (Bracket Exposure)**

3. Develop The Print

Develop the Exposed Paper

Develop the exposed photo paper in the same manner that was described in Chapter 3 on photograms. A properly exposed negative will not be too dark (overexposed) or too light (underexposed). To determine if the negative image is properly exposed, look at the light areas of the negative, which would be the shadow or dark areas of a positive image. If they are properly exposed, there will be subtle detail in the light areas of the negative image. Pick the negative print that seems the best and contact print it with another sheet of unexposed photo paper to make a positive image.

4. Turn in 3 Pinhole Camera Pictures, at least one should be contact printed to a positive.

EXTRA CREDIT

Make a Multiple-Image Pinhole Camera

Look at examples in the text and find a box, tube, or other suitable object to make their own multiple-image pinhole camera. It should be designed to get a photograph that has at least three separate images combined together. Try for something that you've never done or seen before.

General Photography

A Common Theme

Objective:

Have a first experience with a 35 mm camera, and learn the basic operations.

Have a first experience in processing film and making contact sheets.

Produce a minimum of three uncommon photographs of a common person, place, thing, or idea.

What to Do:

Shoot at least one roll of 24 exposures.

During shooting record all aperture and shutter speeds as well as general conditions.

Develop the film.

Make a contact sheet.

Select at least three frames to enlarge. (enlargements may be 5X7 or 8X10)

Record all darkroom activities. (see Critique Format in syllabus)

Write a critique for the assignment .

Place finished work in your portfolio and show during a class critique.

Keep in mind all that you've learned about good design and composition.

General Photography

Emulation

Objective:

To begin to understand the work of others and be able to describe and then represent their work in your own photographs.

What to Do:

1. Draw five names from the Photographer hat.
2. Do some research and find work done by them.
3. Write one paragraph about each of them.
4. Make 22 copies of your five paragraphs. One copy of the five paragraph page will be given to each class member. The five should fit on one page.
5. Make at least one photo copy of each photographers work. We will display these in the photo classroom.
6. Make one photograph that emulates the work of one of the five.
7. Hand in your selected photographer emulation a photo and one copy of your five paragraphs. (These are to be included in your portfolio)
8. You must include references for each paragraph.

Your best places to find this information are large book stores such as Borders, Barnes and Noble, our library, and numerous magazines in the Photography Laboratory/Studio, and the Internet.

Remember that you are not copying their work but producing an image that reflects their style.

General Photography To Be Human

Objective:

Improve your 35 mm camera skills, and understanding of the basic operations.

Improve your skill in processing film and making contact sheets.

Produce a single photograph that in some way shows your perception of what it means to be human. I have no agenda nor preconceived notion of being human. It is up to you to carefully examine your own feelings and communicate them through a photograph.

What to Do:

Shoot at least one roll of 24 exposures.

During shooting record all aperture and shutter speeds as well as general conditions.

Develop the film.

Make a contact sheet.

Make one 8X10 enlargement

Record all darkroom activities. (see Critique Format in syllabus)

Write a critique for the assignment .

Place finished work in your portfolio and show during a class critique.

Keep in mind all that you've learned about good design and composition. Remember to consider lighting, contrast, and key as they relate to mood.

General Photography Visual Equivalents

Objective:

Improve your 35 mm camera skills, and understanding of the basic operations.

Improve your skill in processing film and making contact sheets.

Improve your visual literacy through simile, metaphor, and equivalent.

What to Do:

Shoot at least one roll of 24 exposures.

During shooting record all aperture and shutter speeds as well as general conditions.

Develop the film.

Make a contact sheet.

Select at least three frames to enlarge. (enlargements may be 5X7 or 8X10)

Record all darkroom activities. (see Critique Format in syllabus)

Choose one of the three to make as the final portfolio piece.

Write a critique for the assignment .

Place finished work in your portfolio and show during a class critique.

Search for visual parallels or analogies:

- A. **Simile** - Something that reminds you of something else (for example a vegetable that looks like an animal).
- B. **Metaphor** - an object that symbolically represents another (for example, a lone tree symbolizing an individualistic person).
- C. **Equivalent** - a natural arrangement of forms that evokes an esthetic sensation (for example, a pattern of leaves of leaves or clouds that elicit the feeling of having heard a musical chord).

General Photography

It's ME!

Objective:

Improve your 35 mm camera skills, and understanding of the basic operations.

Improve your skill in processing film and making contact sheets.

Improve your visual literacy through metaphor.

What to Do:

Shoot at least one roll of 24 exposures.

During shooting record all aperture and shutter speeds as well as general conditions.

Develop the film.

Make a contact sheet.

Select at least three frames to enlarge. (enlargements may be 5X7 or 8X10)

Record all darkroom activities. (see Critique Format in syllabus)

Choose one of the three to make as the final portfolio piece.

Write a critique for the assignment .

Place finished work in your portfolio and show during a class critique.

Search for visual parallels or analogies:

Here is your opportunity to do a self portrait that goes way beyond the Olin Mills image. Take a look at the inner you and create an image that is not only a physical representation of yourself but also one that tells something about you as a person. No you don't have to tell what that is! This self portrait is only to be representative of the day it was taken. It need not have history nor future relevance.

General Photography

What's Ordinary About This?

Objectives:

Improve your 35 mm camera skills, and understanding of the basic operations.

Improve your skill in processing film and making contact sheets.

demonstrate your visual literacy ability to transform an ordinary something into an exceptional work of art..

What to Do:

Shoot at least one roll of 24 exposures.

During shooting record all aperture and shutter speeds as well as general conditions.

Develop the film.

Make a contact sheet.

Select at least three frames to enlarge. (enlargements may be 5X7 or 8X10)

Record all darkroom activities. (see Critique Format in syllabus)

Choose one of the three to make as the final portfolio piece.

Write a critique for the assignment .

Place finished work in your portfolio and show during a class critique.

Take an ordinary object, eg. a car, a kitchen tool, and through the use of lighting, perspective, selection, and the many aspects of good design, create a photograph that transforms that ordinary "thing" into an exceptional work of art. You need not immediately recognize the object photographed and you need not include the entire object. In fact it would be most effective if the viewer was challenged into discovering what was being viewed. Really reach on this one and go beyond the bounds of your everyday mind. This is challenging but make it a fun problem. Try brainstorming with friends.

Make an Issue of It

A Short Research Paper

Photography

I. Nature of the Assignment

In a pluralistic nation like ours there are many points of view that can be and are expressed openly and usually without penalty. Many of the expressions challenge cultural and moral values of others. Within the realm of photography there are numerous ways that ones expression of ideas and applications of technique and technology can be sources of controversy. You are to select one of the problem areas, do research, and write a short thesis paper in which you take a position and defend it.

II. Organization of the Paper

A. Introduction

This should be the first paragraph of the paper. In it you should give some brief background, explain the nature of the controversy, state your thesis (position) and if possible anticipate some of your major arguments.

B. Body

This is the main part of your paper and in it you should develop and defend your thesis. You do this by explaining more completely the background and nature of the problem and providing specific arguments to support your thesis. One of the things you should do in this part is to **address the major arguments of those who disagree with you and explain why their arguments are faulty or less convincing than your own.** To do this effectively you will need to consult at least one source in which the writer makes a case for the other side of the argument. I will be looking for evidence of the research you have done and how effectively you have put it together rather than just putting down arguments off the top of your head. You must be sure that the material is clearly related to your thesis. **Do not write in the first person.**

C. Conclusion

This is the final paragraph and you should attempt to summarize your arguments and explain their significance and implications.

III. Mechanics

A. The length should be 2-3 single spaced pages of 12 point type.

- B. Any information or ideas that are not your own should be footnoted. eg (Jones, 1998, Photographers Forum, p.3). Internet citations must also be included.
- C. A bibliography must be included at the end of the paper. You should have at least **five** sources.

IV. Topics

- A. Should photo editors be allowed to digitally manipulate a photo submitted to by them by a photographer.
- B. Should Jock Sturgis be prosecuted for the his photographs of nude children.
- C. Should a gallery director be allowed to remove items from a show because of their content and if so under what circumstances.
- D. Should photographers be allowed to use hidden cameras to get the desired photographs.
- E. Should photo finishers be allowed to notify police when they feel that the photos are inappropriate or possibly criminal.
- F. Should the government have the right to determine funding for art work based on content of the imagery.
- G. Should anything be illegal to photograph, to have processed and to have in your possession.
- H. If you have an issue that you would like to pursue, present it to the instructor for approval before doing the research.

APPENDIX B

STIMULUS MATERIALS

Spring 1999
General Photography Section Time_____

Name_____

Local Address and Phone and e-mail

Photography Experience: check one

I have had instruction in making a B&W print and if given an equipped lab I could make a pretty respectable print.

I have not received instruction in making a B&W print.

Spring 1999
General Photography Section Time_____

Name_____

Local Address and Phone and e-mail

Photography Experience: check one

I have had instruction in making a B&W print and if given an equipped lab I could make a pretty respectable print.

I have not received instruction in making a B&W print.

General Photography

Performance Test

You are to produce the best possible 8X10 Black and White print within 45 minutes time. Do not use reference material or consult with classmates during the printmaking session. Please note your beginning and ending time.

When you have finished the print attach this assignment sheet to the print.

Fill in these blanks:

Name Adam Van Antwerp Date 3-29-99
Class Day and Time Mon. 11am Time Used 45

Zone IX
 Zone VIII
 Zone VII
 Zone VI
 Zone V
 Zone IV
 Zone III
 Zone II
 Zone I
 Zone 0



Zone System tonal scale: Representing ten zones, or tonal values, ranging from the darkest possible black to the brightest possible white that can be reproduced in a print. (Reproduced by courtesy of Minor White from *The New Zone System Manual*, by White, Zakia, Lorenz, 1976.)

A print with approximate zone equivalents

Rater Response Sheet

Rater Name David Yox

Date _____

Print Number

Scale

1	_____	1	2	3	4	5
2	_____	1	2	3	4	5
3	_____	1	2	3	4	5
4	_____	1	2	3	4	5
5	_____	1	2	3	4	5
6	_____	1	2	3	4	5
7	_____	1	2	3	4	5
8	_____	1	2	3	4	5
9	_____	1	2	3	4	5
10	_____	1	2	3	4	5
11	_____	1	2	3	4	5
12	_____	1	2	3	4	5
13	_____	1	2	3	4	5
14	_____	1	2	3	4	5
15	_____	1	2	3	4	5
16	_____	1	2	3	4	5
17	_____	1	2	3	4	5
18	_____	1	2	3	4	5

19	_____	1	2	3	4	5
20	_____	1	2	3	4	5
21	_____	1	2	3	4	5
22	_____	1	2	3	4	5
23	_____	1	2	3	4	5
24	_____	1	2	3	4	5

Rater Signature _____ **Date** _____

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