

Term Information

Effective Term Spring 2014

General Information

Course Bulletin Listing/Subject Area Art
Fiscal Unit/Academic Org Art - D0215
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4125
Course Title Photography Studio
Transcript Abbreviation Photo Studio
Course Description Focus on the creation of cohesive body of work and artist statement, from its ideation, implementation, exploration, and final presentation. Intended for photography majors in their junior year.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Laboratory, Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Prereq: 5105, 5115.
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0701
Subsidy Level Baccalaureate Course
Intended Rank Junior, Senior

Quarters to Semesters

Quarters to Semesters

New course

Give a rationale statement explaining the purpose of the new course

In the conversion, some experiences and technical demonstrations were merged into existing courses. This new course is needed to create the proper sequence of studio experiences for students majoring in photography.

Sought concurrence from the following Fiscal Units or College

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- Demonstrate an understanding of their individual creative practice.
- Creating a cohesive body of work.
- Visually communicate emotional, critical, metaphorical, and personal concepts
- Articulate photographic techniques and concepts during discussions and critiques
- Work collaboratively to mount and publicize a student review that will occur in Hopkins Gallery.

Content Topic List

- Articulating ideas surrounding and individual's studio practice and use of photography.
- Responding critically to your fellow peers' work and ideas.
- Developing advanced level research in conceptual and formal approaches to photography.
- Discussion of contemporary and historic photographic artists and their work.

Attachments

- Art 4125- Photo Studio.doc
(Syllabus. Owner: Soave,Sergio)

Comments

- A more elaborate appeal is needed than the course is needed. I'm happy to support but you need to articulate why.
Sorry to be difficult. (by Heysel,Garett Robert on 09/20/2012 07:46 PM)
- This course is needed for Spring 2013. Please advise if there are any concerns *(by Soave,Sergio on 09/13/2012 10:46 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Soave,Sergio	09/13/2012 10:46 AM	Submitted for Approval
Approved	Soave,Sergio	09/13/2012 10:49 AM	Unit Approval
Revision Requested	Heysel,Garett Robert	09/20/2012 07:46 PM	College Approval
Submitted	Soave,Melissa A	10/16/2013 09:41 AM	Submitted for Approval
Approved	Grohman,Marthe Rose	10/17/2013 01:47 PM	Unit Approval
Approved	Heysel,Garett Robert	10/28/2013 09:17 PM	College Approval
Pending Approval	Vankeerbergen,Bernadette Chantal Nolen,Dawn Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole Hanlin,Deborah Kay	10/28/2013 09:17 PM	ASCCAO Approval

Art 4125- Photography Studio

Level: Undergrad

Location: Hopkins 364 (or TBD)

Days and Times: MW (or TR – exact times TBD)

6 hr. per week/ studio + lab; 3 credit hrs; not repeatable.

Prerequisites: 5105 (Color Photography) Art 5115 (Studio Lighting)

Professor: Robert L. Derr

Telephone: (614) 292-5072, Art Department Phone, please leave message

Mailbox: Room 258 Hopkins Hall (Art Department Main Office)

Email: TBD

Office Hours: before or after class, or by appointment

I. Course Description

Studio course for photography majors in the spring semester of their junior year, to focus on the creation of cohesive body of work and artist statement, from its ideation, implementation, exploration, and final presentation.

II. Objectives

When you have finished this course, you should be able to:

- Articulate your ideas surrounding your studio practice and use of photography
- Demonstrate ability to speak concisely to a group of people about your work
- Demonstrate ability to respond critically to your fellow peers' work and ideas
- Show ability to merge both formal and conceptual ideas in your work
- Show advanced level research into the direction, concept, and approaches to your work
- Have advanced level knowledge of contemporary and historic photographic artists and their artwork

III. Student Learning Outcomes

- Students demonstrate an understanding of their individual creative practice
- Students create a cohesive body of work (that may be used for the Junior Photo Review)
- Students visually communicate emotional, critical, metaphorical, and personal concepts
- Students successfully articulate their techniques and concepts during discussions and critiques
- Students successfully work together to mount and publicize the Junior Photo Review that will occur in Hopkins Gallery.

IV. Course Content and Procedures

- Class periods consist of studio time as well as demonstrations, slide talks, critiques, presentations, and discussions.
- Out-of-class assignments include continuing work discussed in class, attending lectures, museum, gallery, reading materials on Carmen, etc.

- Written and creative assignments are designed to enable in-depth exploration into one's creative process
- Emphasis will be placed on the students' technical, aesthetic, and critical skills that will be developed through the various written and creative assignments.
- There will be a research paper and presentation on a studio photographer as well as several readings to augment the content of the class.

V. Requirements

- Attendance of all class times is required. **For a student to earn an A in the class, he or she must exhibit excellence (93-100) on the photography assignments, research paper, and exams, and have two or fewer excused absences.** Each unexcused or excused absence above the two allotted will result in a lower final grade (3 = B, 4 = C, 5 = D). Your attendance will supersede your project and test grades. (IE: If you have scored an A on all tests, project and research paper, and have 4 unexcused absences you will receive a C.) Six unexcused or excused absences will result in an E. An excused absence requires a note from your doctor or the equivalent– you must notify me before class. Tardiness policy: 2 tardies = 1 absence.
- Readings of all required texts
- Technical and Creative Photography Assignments
- Photography Project and Research Paper

VI. Required Text

Stiles, Kristine. Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings. University of California Press (18 April 1996). ISBN# 0520202538

VII. Grading Scale

A= outstanding work, understanding and effort; marked improvement over the quarter; consistent contributions to class discussions; original ideas; professional presentation

B=above average work; frequent class participation; good presentation; improvement

C=acceptable work, average presentation, some class participation; improvement

D=inferior work, no improvement, little class participation, unprofessional presentation

E= no or unacceptable effort, presentation, participation

A: 93-100, A-: 90-92 B+: 88-89 B: 83-87 B-: 80-82 and so on. E a grade below 60. Nothing turned in =0.

VIII. Grading

15%	Work for progress critiques
10 %	Work on organization and publicity of the Junior Photo Review
25%	Photographer Presentations and review writings of your artists
50%	Final Project & Artist Statement

All work is due the day of critique; work must be hung before class begins. If not points will be deducted. Work submitted any time after the due date will be graded down one letter grade per day. If the works is more than three days late, the highest grade possible will be a D.

IX. Project Evaluation

Work will be evaluated by these general criteria:

1. Technical excellence – appropriate application of learned lighting technique
2. Scope of content and composition
3. Creative sophistication and success of the images
4. Final presentation of projects – how the images are displayed

75% is average, this means that you have fulfilled the assignment but have not gone above the general requirements. It is important that each student expand the boundaries of each assignment's requirements to receive an A.

X. Class Participation

Class participation is mandatory and is reflected in the grading structure. If you do not participate in class, your grade will reflect your lack of consideration toward your peers and your own work. This does not necessarily mean that you must speak a great deal in every class. I expect you to be alert and conscientious during group discussions and critique. You will also be expected to verbally participate in critiques. Different styles of criticism will be introduced and discussed.

Always bring a pen and notebook to class.

Critique is essential to our program. In the critique environment, questions regarding the success or failure to communicate information are examined, together with issues that you may not have considered. The critique is the forum in which you learn to articulate a spoken analysis of the visual presentation of your ideas.

XI. Disability Services

To register a documented disability, please call the Office of Disability Services (located in 150 Pernerene Hall, 1760 Neil Avenue) at 292-3307; or 292-0901 TDD, and notify the professor. <http://www.ods.ohio-state.edu>

XII. Academic Misconduct

Academic Misconduct (rule 3335-31-02) is defined as “any activity, which tends to compromise the academic integrity of the institution, or subvert the educational process.” Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct http://studentaffairs.osu.edu/info_for_students/csc.asp.

XIII. Escort Service

For evening safety, please call the OSU Escort Service at (614) 292-3322.

XIV. Miscellaneous

Please cut off your cell phones while you are in class. They are disruptive, intrusive, and disrespectful to the class.

XV. Supplies and Materials

Materials will vary for each student. This is a self-derived class. Professor will suggest ways of complicating and expanding your creative output. Your final work must be appropriately presented.

XVI. Studio Usage

The photography studio, 4 x 5 and 8 x 10 view cameras, medium format cameras, digital camera, lights, meter, and light controlling devices are department property. These items may NOT be taken out of the studio area. You are responsible for any damage to the department's equipment. It is imperative that you inspect this equipment before use and inform the lab supervisor, Bob of any problems.

A studio sign up sheet will be posted on the studio door immediately following the first day of class. Students may sign up for a maximum of six hours at a time unless permission for additional time is granted. Additional time will be granted depending upon the nature of the shoot. If you are more than 20 minutes late to your studio time, another student may take your time slot. If you know you will not be using your studio time remove your name promptly. You may call the cage, 292-2287 to request that your name be removed. It is strongly suggested that you team up during shooting sessions with the second person acting as a photo assistant. All studio equipment must be returned to its proper storage place and the floor cleaned before you leave. The studio will be designated to have two areas for shooting. As you sign up for time, you will choose area A, the window side or are B, the door area. If you need privacy for figure work or larger space, you need to sign up for both areas during the same time slot.

YOU ARE RESPONSIBLE FOR KEEPING THE LAB and LIGHTING STUDIO CLEAN!!!!

The individual student must complete all work this semester.

The assignments must be produced from film that is shot this semester and must exhibit the criteria of the assignments.

XVII. Topical Outline

Schedule is subject to change.

Week 1

M (Jan. 7)

- Overview. Review of Syllabus.
- Discuss course requirements.

W (Jan. 9)

- In class writing exercises, mapping one's creative impulse

Week 2

M (Jan. 14)

- Review students project proposal and artist of influence
- Bring in your best photo work – Group A

W (Jan. 16)

- Review students project proposal and artist of influence
- Bring in your best photo work – Group B

Week 3

M (Jan. 21)

Holiday – No Class

W (Jan. 23)

- Discussion of 10 images (5” x 7”) that illustrate important conceptual ideas for each student. 10 words = 10 Photos

Week 4

M (Jan. 28)

- **Review** students writing and presentation of two artists from *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* – Group B

W (Jan. 30)

- **Review** students writing and presentation of two artists from *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* – Group A

Week 5

M (Feb. 4)

- 10 new words and images (5” x 7”) that are more specific to your project. And draft of statement with proposed titles. - Group B

W (Feb. 6)

- 10 new words and images (5” x 7”) that are more specific to your project. And draft of statement with proposed titles. - Group A

Week 6

M (Feb.11)

- **Review** students writing and presentation of two new artists from *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* – Group A - 5 images (5” x 7”) in response to new artists work and/or writing

W (Feb.13)

- **Review** students writing and presentation of two new artists from *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* – Group B - - 5 images (5” x 7”) in response to new artists work and/or writing

Week 7

M (Feb.18)

- midterm critique – group A – show work in progress

W (Feb. 20)

- midterm critique – group B – show work in progress

Week 8

M (Feb. 25)

- Peer interview and writing about your work. Form questions, reference interviews from *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*

- W (Feb. 27) • Present the typed interview and 2-3-page writing of your peers work.
• Work on Junior Year Review publicity and organization – construct working groups

Week 9

- M (Mar. 4) • group A & B – show new work in progress – Include possible titles
W (Mar. 6) • Work on Junior Photo Review publicity and organization – construct working groups

Spring Break March 11-15

Week 10

- M (Mar. 18) • **Review** students writing and presentation of two new artists from *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* – Group B - - 5 images (5" x 7") in response to new artists work and/or writing
W (Mar. 20) • **Review** students writing and presentation of two new artists from *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* – Group A - - 5 images (5" x 7") in response to new artists work and/or writing

Week 11

- M (Mar. 25) • group A – show new work in progress – Final Title
W (Mar. 26) • group B – show new work in progress – Final Title

Week 12

- M (April 1) • 10 new words and images that your new work is direction you to
• Peer circle reviews of Artist Statement – final edit
W (April 3) • Work on Junior Photo Review publicity and organization – construct working groups

Week 13

- M (April 8) • Report Final Project progress and Installation Needs
• Work on Junior Photo Review publicity and organization – construct working groups
W (April 10) • Work on Junior Photo Review publicity and organization – construct working groups

Friday, April 11 • **Junior Photo Review**

Week 14

- M (April 15) • Final critique on individual projects and artist statement, group A
W (April 17) • Final critique on individual projects and artist statement, group B

Week 15

M (April 22)

- Review CD documentation of final project and statements

Final Exam

w24 – t30

XVIII. Junior Photo Review

The Junior Photo Review is a mandatory review for juniors to proceed in the photography area. At the end of the spring semester, all juniors that have completed Art 2555 (Introduction to Photography) Art 3005 (Introduction to Darkroom) Art 5105 (Color Photography) Art 5115 (Studio Lighting) and finishing in the spring semester Art 5205 (Large Format Photography) and Art 5335 (Digital Input/Output) must pass the review to continue to their senior year.

For the Junior Photo Review students must at least show 2-3 photographs from each of the above classes. Students can also exhibit new work made for the Junior Seminar. The exhibition space will be divided equally for all juniors to install work salon style. This is a public event, where work can be sold if the student wishes.

The photography faculty will review all of the juniors displays for the review processes. Faculty will be looking for command of the use of photography from the various photo classes, a unique direction by the student and his or her use of photography in an art world context, and appropriately presented artwork.

This is a “hard review” where failure is removal from the photography area.

XIX. Final Project and Artist Statement

Due:

Friday, April 11

- **Junior Photo Review**

Group Critiques

M (April 15)

- Final critique on individual projects and artist statement, group A

W (April 17)

- Final critique on individual projects and artist statement, group B

This will be a self-derived project that includes ten to twenty 11 x 14 or larger color or B&W prints. You will also be responsible for a written artist statement about the project. This is your chance to employ the photography techniques learned in your junior year, creating a portfolio that is meaningful to you.

There will be a several progress meetings to discuss your project, please refer to the class schedule for dates. This project can explore political, social, cultural, sexual, psychological, linguistic, formal, or any other concern in which you are personally interested. You must reconcile your images with your film, print size, presentation, and final context that combine to create content.

Consult your professor on any parameter of the project, as this class is intended for an extensive amount of time to realize a complete body of work.

THIS PORTFOLIO CANNOT CONSIST OF IMAGES USED IN PREVIOUS COURSE ASSIGNMENTS.

XX. Artist Comparison Presentations

- occurs several times per semester, see schedule for time.

Using *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, students will choose two artists and artists' writings to present to class and write about for each assignment. Not repeating other artists previously mentioned in these exercises. This is a process of introducing new artist to the class.

The student will write a 3-4 page essay on the two artists work and writing, and explain why the artist are important to their creative process. The student will present this information to class. This is a writing assignment, so proof read your essay. Remember to properly use footnotes and to *italicize* titles.