

## Term Information

Effective Term Autumn 2021

## Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Distance Learning section to be added

What is the rationale for the proposed change(s)?

We are seeking permanent DL designation.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

We do not anticipate any negative programmatic implications. The proposed changes will only afford our students more access to a refined course that is a requirement of our BFA, BA and minor courses of study.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## 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	2555
Course Title	Introduction to Digital Photography and Contemporary Issues
Transcript Abbreviation	Photo 1
Course Description	Students will learn fundamental digital camera techniques and explore contemporary and historical issues in photography including the relationships between technique, concept, and aesthetics as well as the relationship between images, identity formation, and larger social structures.
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
<i>Previous Value</i>	<i>No</i>
Grading Basis	Letter Grade
Repeatable	No
Course Components	Laboratory
Grade Roster Component	Laboratory
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark

## **Prerequisites and Exclusions**

**Prerequisites/Corequisites**

**Exclusions** Not open to students with credit for 3555.  
**Electronically Enforced** No

## **Cross-Listings**

**Cross-Listings**

## **Subject/CIP Code**

**Subject/CIP Code** 50.0605  
**Subsidy Level** Baccalaureate Course  
**Intended Rank** Freshman, Sophomore, Junior, Senior

## **Requirement/Elective Designation**

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

General Education course:

Visual and Performing Arts

The course is an elective (for this or other units) or is a service course for other units

## **Course Details**

**Course goals or learning objectives/outcomes**

- Students will analyze, appreciate, and interpret significant historical and contemporary photographs.
- Students will engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts to create a foundation in visual and image literacy
- Cultivate visual literacy through analysis of imagery and through knowledge of photographic history and theory.
- Develop an ability to understand and use technical, aesthetic, and conceptual components involved in photography.
- Practice critical analysis with your own work and that of your peers in verbal and written contexts and through group critique
- Demonstrate an ability to communicate theoretical and personal concepts that are relevant and resonant to a larger public through photography

**Content Topic List**

- History and theory
- Photographic technology
- The major themes in photography
- Critiques of gallery exhibitions

**Sought Concurrence** No

**COURSE CHANGE REQUEST**  
2555 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette  
Chantal  
03/21/2021

**Attachments**

- Art 2555 Distance Learning.pdf: DL Syllabus  
*(Syllabus. Owner: Wendel,Sarah Ann)*
- Art 2555 (3555) In Person.pdf: In Person Syllabus  
*(Syllabus. Owner: Wendel,Sarah Ann)*
- Art 2555 (3555) Tech Rev.docx: Technical Review Sheet  
*(Other Supporting Documentation. Owner: Wendel,Sarah Ann)*

**Comments**

- -Please upload Ian Anderson's filled out review sheet <https://ascas.osu.edu/curriculum/distance-learning-courses>
- Please upload the in-person syllabus for the course. *(by Vankeerbergen,Bernadette Chantal on 03/16/2021 03:03 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Wendel,Sarah Ann	03/16/2021 09:47 AM	Submitted for Approval
Approved	Rush,George Sherman	03/16/2021 10:37 AM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	03/16/2021 03:03 PM	College Approval
Submitted	Wendel,Sarah Ann	03/17/2021 10:36 AM	Submitted for Approval
Approved	Rush,George Sherman	03/17/2021 10:46 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	03/21/2021 06:15 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Oldroyd,Shelby Quinn Hilty,Michael Vankeerbergen,Bernadette Chantal	03/21/2021 06:15 PM	ASCCAO Approval

# Art 2555 Photography 1

Intro to Digital Photography and Contemporary issues

Term

3 Credit hours

Online



Image by Hank Willis Thomas

## Course information

Instructor:

Email:

Office hours:

Day and Time:

Section:

\*NOTE: This course is run in many sections each semester and taught by multiple faculty including lecturers and GTAs.

**Prereqs: None**

## **Course Description**

**Art 2555:** Introduction to Photography is an introductory photography class exploring photographic practice, aesthetics, history, and theory. This course will emphasize seeing, thinking, and creating with a critical and curious mind/eye in order to understand the construction and manipulation of photographic meaning and form. Students will explore how one's way of seeing is deeply tied to one's personal and cultural experience and learn about issues of representation via images. This course utilizes digital cameras for image production.

Presentation of assignments will follow various critique formats. In class lectures will introduce the work of photographers and the evolution of aesthetics and theory associated with the history of the medium. Lectures, videos, readings, and projects facilitate the goals and learning outcomes for this GE course (see next section).

Art 2555 requires that students have their own digital camera with full or partial manual functions. The class currently does not teach digital postproduction, but the professor will introduce Lightroom and Photoshop for those that wish to use these programs. OSU has several free and open labs with the full Adobe Suite for all students to use.

## **Course Content**

Course will consist of formal lecture, technical discussions and demonstrations, image and video viewing, critiques, short writings about photographs, discussion of readings, typed paper, in class group workshops, and student presentations of their photo projects.

Critique is a forum in which you learn to articulate critical and constructive feedback about your own work and the work of your classmates. Lectures will introduce the work of photographers and the evolution of aesthetics and theory associated with the history of the medium.

## **Course Learning Outcomes**

At the successful completion of the course the student will demonstrate:

- Cultivate visual literacy through analysis of imagery and through knowledge of photographic history and theory.

- Develop an ability to understand and use technical, aesthetic, and conceptual components involved in photography.
- Practice critical analysis with your own work and that of your peers in verbal and written contexts and through group critique.
- Demonstrate an ability to communicate theoretical and personal concepts that are relevant and resonant to a larger public through photography
- Demonstrate an ability to communicate theoretical and personal concepts through photography.

## GE course for Visual and Performing Arts

**Goals:** Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; experiencing the arts, and reflecting on that experience.

### Expected Learning Outcomes

1. Students will analyze, appreciate, and interpret significant historical and contemporary photographs.
2. Students will engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts to create a foundation in visual and image literacy.

## How this course works

### Mode of delivery

Art 2555 is a 100% online course. Scheduled course time will be both synchronous and asynchronous self-paced distance learning. Synchronous class time consists of live lectures, camera demonstrations, project discussions, break-out group work, and critiques/discussion of your projects. Asynchronous course work consists of online tutorial videos, online artist interviews, online films via Kanopy, recorded Zoom lectures, recorded PowerPoint lectures with sound, completing Photography Project prompts, readings, Carmen Discussion prompts, Midterm exam, Final Exam, Writing Paper for GE Course requirement.

**Pace of online activities:** This course is divided into weekly modules. Students are expected to keep pace with weekly deadlines but may schedule their efforts freely within that time frame.

**Credit hours and work expectations:**

*This is a **3-credit-hour course**. According to **Ohio State policy**, students should expect around 6 hours per week of time spent in class and an addition to 3 hours of on out of class work to receive a grade of (C) average. In total, students should be prepared to commit a minimum of 9 hours per week to this course.*

**Attendance and participation requirements:** Because this is an online course, your attendance is based on your online activity and participation that can be completed asynchronously, as well as direct synchronous sessions listed below and on the syllabus course schedule. The following is a summary of everyone's expected participation:

**\*Attendance in lectures is mandatory. Though we are meeting on zoom, we are still in class.**

Art is a field that requires discipline, timely participation, and respectful and thoughtful communication. Active engagement is essential to learning in our discipline. You are expected to come to class prepared to work on coursework and engage discussions. Timely and productive class activities and meeting in-progress deadlines are factors in evaluation of assignments. While synchronous class experiences and discussions are impossible to recapture or duplicate, essential course materials and supportive resources will be available through Carmen, Zoom recordings, Buckeye Box or One-Drive. SLDS (Student Life and Disability Services) registration of extenuating circumstances or factors impacting attendance are requested to facilitate accommodations to standard policies.

The Department of Art recognizes that students may on occasion miss class activities due to extenuating circumstances such as illness, emergency or other important matters. When this occurs, it is your responsibility to acquire updates and notes and to review asynchronously available course materials. Please communicate attendance concerns with me in a timely manner when appropriate.

The successful completion of this course relies on the completion of studio projects and numerous related exercises- specified in Carmen- as well as their accompanying readings, participation in discussions and critiques of these studio projects and readings, and related short writing assignments.

Because this is a Distance Learning course, your attendance is based on your online activity and participation that can be completed asynchronously, as well as direct synchronous sessions listed below and on the syllabus course schedule. The following is a summary of everyone's expected participation:

**Participating in online activities for attendance: AT LEAST TWICE PER WEEK** You are expected to log in to the course via Carmen and Buckeye Box every week. (During

most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me as soon as possible.

**Mondays: Synchronous Lecture, in class exercise, and project work time**

**Wednesdays: Asynchronous(We do not meet on zoom), complete weekly assignments given (I.e. Discussion posts) or current project with the exception of designated synchronous critique days.**

*\*Please note designated critique days are intermittently scheduled on Wednesdays to support everyone's creative work.*

**Fridays: Synchronous lecture, in class exercise, and project work time**

## Course materials and technologies

### Readings

The PDF FREE textbook available for download via Carmen Canvas is mandatory. Reframing Photography: Theory and Practice, Rebekah Modrak with Bill Anthes, ISBN 978-0-415-77920-3, Routledge, 2011.

Use of the Reframing Photography website is also mandatory, and helpful. For example, here are a list of artists you can explore for your Portraiture Project #4 and Paper: [http://www.reframingphotography.com/resources/artists?tid\\_1%5B%5D=14](http://www.reframingphotography.com/resources/artists?tid_1%5B%5D=14)

Additional required readings and/or videos assigned for the course will be posted on Carmen.

### Course Materials and Tools

Approximate cost \$150 - \$600 dependent upon your possession of a camera and print / print finishing. \* Spring 2021: This term, we will not be printing images, so this will not be an expense.

If access to a camera is a financial hardship, please reach out to your instructor as soon as possible. We will make every effort to work creatively with you to find tools and materials for this learning experience. Ex.- You are encouraged to borrow a camera from a relative or



friend. If you have a camera that has partial manual camera settings, speak with your instructor for alternative methods to learn and complete class objectives.

- Digital camera with FULL MANUAL adjustable settings and a minimum of 8 megapixels. Control of shutter, aperture, white balance, flash, exposure compensation, and ISO is required.
- 2 Memory cards for your camera (exact kind will depend on camera) - 8 GB minimum
- A standard 18% gray card is required. They are inexpensive and available at Midwest Photo Exchange. (Also Amazon, B&H Photo)
- A tripod is required. Stabilizing the camera is important for slow/long exposure times.
- Large single-color construction or poster board for abstraction workshop (Blick Art Supplies, Amazon).

Midwest Photo Supply (MPEX), Barnes and Noble, Blick Art, Michael's, Joann Fabrics, Staples, hardware and home supply stores are other retail sources that may be of help. **\*\*Plan ahead when ordering online. All project deadlines must be met, and late delivery of materials or last-minute shopping is not valid as an excuse for late work.**

### **Course technology**

Baseline technical skills for online courses

- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the Canvas Student Guide.

Required software/technologies for this course

Carmen Zoom virtual meetings (free)

### **Required equipment**

- Computer: current Windows 10 and Mac OS 10.14 with internet connection that can support Carmen Zoom calls
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

### **Carmen access**

You will need to use [BuckeyePass](#) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](#) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the [Duo Mobile application](#) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at [ocio.osu.edu/help/hours](https://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** [ocio.osu.edu/help](https://ocio.osu.edu/help)
- **Phone:** 614-688-4357(HELP)
- **Email:** [servicedesk@osu.edu](mailto:servicedesk@osu.edu)
- **TDD:** 614-688-8743

### Adobe Software Support

<https://www.adobe.com/about-adobe/contact.html>

### Accessibility of course technologies

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility](#)
- [CarmenZoom accessibility](#)

## Grading and Faculty Response

### How your grade is calculated

Individual assignments will be graded using a rubric that provides an assessment of performance according to assignment objectives, effort and quality of in-class and online or distance activities, meeting all deadlines (in-progress and final), vigor of exploration and research initiative, participation in reviews and discussions, and ability to adapt.

- Project #1 Exposure Basics 5%
  - Project #2 Light and Shadow 5%
  - Project #3 Photo as Document 10%
  - Project #4 \*Portraiture/Fictional Narrative 10% + Paper\* 10% = 20% \*GE Course Requirement
  - Project #5 Final Project 20%
  - Mid-term exam: 10%
  - Final exam: 10%
  - Carmen Discussions: 10%
  - Participation: 10%
- Lecture and reading material discussions, participation in classmate's critiques, preparedness for projects, preparedness to work in class and meeting checkpoints and deadlines, participation in non-graded in class workshops and group exercises including getting to know your digital camera, exploring camera functions, photo methods to explore abstraction, and exercises that explore the connections between vision, the camera and one's perception of the world.

### **Class work / Homework**

A. Your performance will be evaluated not only on the quality of your work, but on your entire performance - your understanding of the basic skills and concepts covered, your resourcefulness, initiative, active participation in all class activities and overall rigor as a student.

B. All assignments must be submitted on the scheduled due date. Every student should be prepared to present his or her project to the class at the final critique. Assignments turned in late will be reduced in grade. Some projects may be redone in consultation with the instructor. **For every class period that an assignment is late, 5 points will be deducted from the assignment grade.** Projects and assignments should be turned in no later than the start of class (12:05 pm) unless otherwise stated. (Ex. Discussion posts)

C. Students are expected to attend all classes, and to work in class, as well as outside of class on assignments. Stay in communication with your instructor about when you should bring your camera to class, what additional photo supplies you may need to purchase. Save all work done in this class; keep it clean and presentable for possible review at any point in the quarter or inclusion in a BA, BFA, or MFA portfolio application.

*\*Students who miss deadlines due to valid, extenuating circumstances may submit the required work at a date agreed upon with the instructor. Students should contact their instructor to discuss modifying the deadline within one week of the original deadline.*

### **Grading Scale**

A (93–100) Work, initiative, and participation of exceptional quality

A- (90–92.9) Work, initiative and participation of very high quality

B+ (87–89.9) Work, initiative and participation of high quality which reflects higher than average abilities

B (83–86.9) Very good work, initiative and participation that satisfies the goals of the course

B- (80–82.9) Slightly above average work, initiative and participation that satisfies the goals of the course

C+ (77–79.9) Average work, initiative and participation which reflects an understanding of course material

C (73–76.9) Adequate work; student has a less than average level of initiative and participation

C- (70–72.9) Passing but below good academic standing; student has a less than average level of work, initiative and participation

D+ (67–69.9) Below average work, initiative and participation

D (60–66.9) Well below average work, initiative and participation

E (59.9–0) Failure; no credit. Unsuccessful completion of work. Limited or no participation. Objectives of the assignment are not met or are met in a significantly limited way.

### **Feedback and Response Time**

Project grading and feedback can generally be expected within 2 weeks.

You can expect a reply to emails within 24-36 hours Monday–Friday, but no response should be expected between 5pm and 8am.

### **Carmen**

Carmen ([carmen.osu.edu](https://carmen.osu.edu)) is used for general communication through announcements. Carmen is where assignment information, sharing ideas and work, collaborative engagement and assignment development, grades and feedback, readings, and general course content components are posted.

### **Email**

Email through Carmen's inbox function or through your BuckeyeMail will be the only source of private and secure digital conversations I will use with you. Secure Information on

general concerns, assignments, class inquiries, or other similar topics should be addressed using these sources.

All university correspondence is sent to your BuckeyeMail email address, and all email sent to faculty and staff should be sent from your BuckeyeMail email address.

Ohio State will never ask for your Ohio State username or password. Do not reply to any email asking for your Ohio State username, password, or other personal information.

Report such messages to [report-phish@osu.edu](mailto:report-phish@osu.edu).

## Other course policies

### Academic integrity policy

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student 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://studentlife.osu.edu/csc/>.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university’s *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page ([go.osu.edu/coam](http://go.osu.edu/coam))
- *Ten Suggestions for Preserving Academic Integrity* ([go.osu.edu/ten-suggestions](http://go.osu.edu/ten-suggestions))

### Reusing past work

In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic explored in previous courses, please discuss the situation with your instructor at the start of the assignment/project.

### Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here: <https://contactbuckeyelink.osu.edu/>

FOR UNDERGRAD COURSES: <http://advising.osu.edu>

### Copyright for instructional materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

### Your mental health

As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at [go.osu.edu/ccsondemand](http://go.osu.edu/ccsondemand). You can reach an on-call counselor when CCS is closed at 614- 292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org). The Ohio State Wellness app is also a great resource available at [go.osu.edu/wellnessapp](http://go.osu.edu/wellnessapp).

## Accessibility accommodations for students with disabilities

### Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

### Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Canvas accessibility \(go.osu.edu/canvas-accessibility\)](http://go.osu.edu/canvas-accessibility)
- Streaming audio and video
- CarmenZoom accessibility ([go.osu.edu/zoom-accessibility](http://go.osu.edu/zoom-accessibility))
- Collaborative course tools

**Optional:** *(to be included or expanded per instructor discretion)*

## General Class and Studio Policies

- **Discussion and communication guidelines**

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
  - **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
  - **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
  - **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.
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- Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities. Class rosters are provided to the instructor and may include the student's legal name unless changed via the University Name Change policy. I will gladly honor your request to address you by another name or gender pronoun. Please advise me of this early in the semester so that I may make appropriate changes to my records.
  - Tolerance. Required and elective art courses contain content that can include some language, imagery, or dialogue that may be challenging or offend some students. While no student is required to participate in a presentation or discussion of art or design that offends them, it is important to remain open-minded and participate in a cooperative and respectful manner. Art can often challenge our ideas and experiences, and can lead us into some lively discussion, concepts and imagery. Differences (in ideas, perspectives, experiences, etc.) can be positive, productive and educational, challenging and provocative, so please, engage in the exchange of ideas respectfully. Please see me with your concerns as soon as possible.
  - Please contact me in advance (during the first week of class or as soon as circumstances develop during the term) if you have circumstances that may affect your performance and ability to fulfill your responsibilities in this course.

- **Statement on Title IX**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu)

- **Commitment to a diverse and inclusive learning environment**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

- **Land Acknowledgement**

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

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## **Course Calendar**

### **Module 1 – Weeks 1-5**



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**WEEK 1 January 11, 13, 15**

Overview of the course/Review syllabus/course materials and requirements

Introduction to camera controls: Exposure, ISO, Aperture, Shutter Speed, Equivalent Exposures.

Screening: Reframing Photography: *Basic Approaches to Photography*

**Bring your camera and manual to class:**

Characteristics of Photography: Optics, Detail, Frame, Time, Vantage Point, Foreground, Middle ground, Background, Line, Repetition, Composition + Truth/Fiction

**January 15**

**Assigned: Project #1.** Begin shooting Project #1 **outdoors** in small groups during class. (Fri Artist Focus: An-My Le

**READ YOUR CAMERA MANUAL!!**

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**WEEK 2 January 20, 22 No class Monday in honor of Martin Luther King Jr. Day**

**Lecture**

**Camera controls continued:** Resolution, bit depth, color modes, file formats, light meter, camera histograms, white balance, gray card, intro to natural and artificial light sources, and measuring the color of light using the Kelvin Scale.

In-class practice using techniques discussed in class.

**\*Bring camera, manual, and Project #1 sheet to class this week**

Screening: An My Le – Protest (Art 21 video)

Screening: Reframing Photography video (we will watch part of this in class)

Respond to Discussion Post #1-due Wednesday, January 20<sup>th</sup> by 11:59pm

**Assigned Project #2: Light and Shadow**

Continue to shoot for project 1

**NOTE: THESE PAGES CORRESPOND WITH TECHNICAL DIRECTIONS FOR PROJECT #2:**

p.137-143 & p.147-153 & p.159-160 (top of page, color gels), p.237-244

**Theory Reading Assignment:** Light and Shadow p.109-114

**Additional helpful camera and digital workflow readings:**

Sensors and Resolution p.233-237

Saving Copies of Your Files & Various File Formats p.293-296

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**WEEK 3 January 25, 27, 29**

**Due FRIDAY JANUARY 29TH: Project #1 – Part A**

Introduction to critique: ways to look, see, read, and evaluate images What is visual literacy?  
Intro to **Practices of Looking: Images, Power, and Politics** reading

Intro to Exploring Light and Shadow, Make Your Own Light Modifiers

**Theory Reading Assignment:** Light and Shadow Qualities of Light 116-118 & The Symbolism of Light and Dark p.118-122; Modern Light and Shadow; Reflection, Shadow and the Self p.126-129

**Assigned PDF reading:**

“Practices of Looking: Images, Power, and Politics” by Lisa Cartwright p.13-29

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**WEEK 4 February 1, 3, 5**

**Due: Project #1 – Part B**

\*Discuss “Practices of Looking” p.13-29

Lecture, Discussion, Reflection Responses: Light & Shadow Readings + Intro to Photo History

Artist Focus: LaToya Ruby Frazier

**Screening: Jan Groover: Tilting at Space (find on Kanopy)**

**Screening: Daniel Gordon**

Respond to Discussion Post #2 by Wednesday, February 3<sup>rd</sup> at 11:59pm

**Reading Assignments:** Series and Sequence

Typology p. 323-324 (Bechers, Sanders) +Bruce Yonemoto

Images in Sequence p.332 -335 (Duane Michals, Ed Ruscha) +Yong Soon Min

\*Helpful guides to “Critiques” Evaluating images: p.469-472

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**WEEK 5 February 8, 10, 12**

Intro to Documentary Photography

**Assigned: Project #3 Photo as Document**

Artist Focus: Roy DeCarava

**Elements of art exercise:**

Compose images for each of the elements of art.

**Project #2 Light and Shadow due Friday, February 12th**

\*Discussion of "Practices of Looking" p.29-37

**Theory Reading Assignments:**

p.125-6 Roy DeCarava

p.352-357 Telling a Story: The Documentary Tradition

p.357-361 Selling the Stories: LIFE Magazine

p. 364-370 Questioning the Story

p.196-204 Ethics, Reproduction, Public and Private, Censorship, Refusing to be Photographed, Your Rights as a Photographer

ACLU - Your Rights as a Photographer

<https://www.aclu.org/know-your-rights/photographers-what-do-if-you-are-stopped-or-detained-taking-photographs>

**Module 2 – Weeks 6-10**

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**WEEK 6 February 15, 17, 19**

**Lecture**

Group discussion on Portraiture Ideas

Review for midterm exam

Screening: Taryn Simon Ted talks (Trigger warning for her first video- a couple of gruesome images)

Screening: Barbara Kasten

Discussion Post response #3 due Wednesday, February 17th by 11:59pm

Shooting day for project 3

**Reading Assignments:**

p.328-330 (Valie Export, Claude Cahun)

p.361-364 Personal Stories

Gordon Parks - online article

Re-visit Qualities of Light p.116-117

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**WEEK 7 February 22, 26 No class February 24<sup>th</sup>, Instructional Break**

Photographs in a series & Fictional Narrative

**Assigned: Project #4 Portraiture & Fictional Narrative + Paper (GE Course Requirement)**

Artist Focus: Yong Soon Min, Bruce Yonemoto (Civil War Photographs with Asian American Men)

Screening of *La Jetee*, Chris Marker

**Midterm Exam due February 26<sup>th</sup> (You will be given 2 weeks to complete) (Technical Questions + Artist Slide Identification)**

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**WEEK 8 March 1, 3, 5**

**Due March 1<sup>st</sup> Project #3 Photo as Document  
Critique Monday and Friday**

Portraiture & Fictional Narrative continued  
Artist Focus: Leonard Suryajaya, Patty Chang, Wawi Navarroza (Tropical Gothic)

**Reading Assignments:**

p.206- 215 Reenactments of Unreality & Historical Reenactments

p.371-2 Conceptual Photography: "Instructions" for Art & Performances for the Camera

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**WEEK 9 March 8, 10, 12**

Lecture and Discussion: Portraiture and Abstraction, Combining Photographic Strategies

Artist Focus: Paul Pfeiffer

**Screening: *Through a Lens Darkly*. Trigger warning: There are some disturbing images in this film.** Be prepared to discuss in class next week. Bring along 3 questions and 3 observations on the film.

Shoot for project 4

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**WEEK 10 March 15, 17, 19**

**Intro: Project #5 - Final Project Options**

Discussion on *Through a Lens Darkly*  
Abstraction & Photography

Abstraction Photography Exploration

**BRING LARGE SINGLE COLOR CONSTRUCTION PAPER OR POSTER BOARD TO CLASS AND YOUR CAMERA WITH BATTERY CHARGED**

Shoot for project 4

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**WEEK 11 March 22, 23, 25**

**Due Monday, March 22<sup>nd</sup> : Project #4 Portraiture and Typed & Uploaded Paper** (Since you will have spent a great deal of time researching, writing, and creating - we will use almost the entire week to look at and discuss your work)

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**WEEK 12 March 29, Instructional Break March 31- April 1**

**Individual zoom meetings this week to discuss in progress images for final project**

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**WEEK 13 April 5, 7, 9**

**Individual zoom meetings this week to discuss in progress images for final project on Monday and Friday**

**Screening: Carrie Mae Weems**

**Screening: Waste Land, film about Vik Muniz**

Discussion Post #4 due by Wednesday, April 7<sup>th</sup>-11:59pm

Shoot for final project

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**WEEK 14 April 12, 14, 16**

**Lecture**

Discussion of Wasteland + Photography and the Digital Age - Artists Respond  
Photography as Social Change:

Artist Focus: Martha Rosler, Carrie Mae Weems, Vik Muniz, Stephanie Syjuco

**Review for Final Exam- becomes available April 14<sup>th</sup>**

**In class exercise: Creating a still life using found objects.**

Shoot for final project

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**WEEK 15 April 19, 21, 23**

**Final Project due Monday April 19<sup>th</sup>:** We will critique all 3 days this week and on the day of the final exam in small groups. Check Carmen for your assigned day – these dates may not be changed.

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**FINALS WEEK: Final Exam (Slide Recognition, and Short Essay response for a comparison of two photographs of your choice (choose from 1 of 3 sets of photographs))**

**[END OF SYLLABUS]**

**Final exam due by Wednesday, April 28<sup>th</sup> at 1:45 PM No exceptions. The final exam will be posted for two weeks starting April 14<sup>th</sup>.** You can complete in multiple sessions; it will automatically save your responses. This is an open note, open book exam. Only press “submit” when you are truly finished.

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*Thank you all for your dedication to seeing via the camera and contemporary issues. Thank you for activating creative vision and supporting each other with photography projects during this term.  
Sincerely,*

## Please note: Photo I will be renumbered as Art 2555, effective AU21

### **Art 3555 - Introduction to Digital Photography and Contemporary Issues** **Department of Art, The Ohio State University** **Spring Semester 2020**

*Professor:* Calista Lyon

*Location:* Room 262, Hopkins Hall

*Days and Time:* Monday/Wednesday/Friday 2:05pm - 3:55pm

*Section:* 0080 (19751)

*Email:* lyon.191@osu.edu

*Office Hours:* 1:00-2:00pm Monday and by appointment, Hopkins Hall 254C

#### **Course Description**

Art 3555 Introduction to Photography is an introductory photography class exploring photographic practice, aesthetics, history, and theory. This course will emphasize seeing, thinking, and creating with a critical and curious mind/eye to understand the construction and manipulation of photographic meaning and form. Students will explore how one's way of seeing is deeply tied to one's personal and cultural experience and learn about issues of representation via images. This course utilizes digital cameras for image production and prints for assignments to be made through local photographic printing services.

Presentation of assignments will follow various critique formats. In class lectures will introduce the work of photographers and the evolution of aesthetics and theory associated with the history of the medium. Lectures, videos, readings, and projects facilitate the goals and learning outcomes for this GE course.

This class requires that students have their own digital camera with full manual functions.

#### **GE course for Visual and Performing Arts**

Students evaluate significant works of art to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; experiencing the arts, and reflecting on that experience.

1. Students will analyze, appreciate, and interpret significant historical and contemporary photographs.

2. Students will engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts to create a foundation in visual and image literacy.

#### **Expected Learning Outcomes**

#### **How the course will satisfy the Expected Learning Outcomes:**

In this course, students evaluate significant art related writings and works of art. Such studies develop capacities for aesthetic and historical response and reflection; interpretation and evaluation; critical listening, reading, seeing, thinking, writing, and making; and experiencing a particular discipline within the arts and reflecting on that experience.

#### **Course Objectives**

- Cultivate visual literacy through analysis of imagery and through knowledge of \_\_\_\_\_ photographic history and theory.
- Develop an ability to understand and use technical, aesthetic, and conceptual components involved in photography.
- Practice critical analysis with your own work and that of your peers in verbal and written contexts and through group critique.
- Demonstrate an ability to communicate theoretical and personal concepts that are relevant and resonant to a larger public through photography

#### **Course Content**

Course will consist of formal lecture, technical discussions and demonstrations, image and video viewing, critiques, short writings about photographs, discussion of readings, typed paper, and student presentations of their photo projects. Critique is a forum in which you learn to articulate critical and constructive feedback about your own work and the work of your classmates. Lectures will introduce the work of photographers and the evolution of aesthetics and theory associated with the history of the medium.

## **Attendance Policy**

Timely and regular attendance is an expectation of all courses in the Department of Art. We understand that each student may upon occasion need to be away from class due to illness or other important matters. The following policy recognizes these life issues but at the same time establishes a set of professional boundaries that need to be adhered to. Absences are not excused. Attendance is mandatory in all scheduled classes and labs as all absences in a studio environment impede student progress. For absences occurring during the withdrawal period:

- For courses meeting once per week, students who are absent a third time will be expected to withdraw from the course.
- For courses meeting twice per week, students who are absent a sixth time will be expected to withdraw from the course.
- For courses meeting three times per week, students who are absent a ninth time will be expected to withdraw from the course.

If one of the above absence maximums is reached after the withdrawal period, the student will receive a failing (E) grade in the course.

1. You are expected to make every effort to attend each class. Lab experiences and class discussions are impossible to recapture or duplicate. Therefore, attendance is of major significance.
2. If you are late to class, it will impact your grade. Three tardies will equal one absence. However, if you are more than 20 minutes late to class, you will be counted absent. Also, if you come to class without the proper materials needed to work on a given project, you may be counted absent on that day at the discretion of your instructor.
3. Missing class on the day of a final critique is strongly discouraged. If a final project or homework assignment is turned in late, that will lower your grade by one letter grade for each class period that it is not turned in. If your work is not complete by a particular due date, you are encouraged to come to class and participate fully in critique as your roll in the critique process is evaluated as a separate "class participation" grade independent of your final project grade
4. A grade of Incomplete is only issued by Area faculty in consultation with the Department Chair. Incompletes are rarely given, and then only in relationship to illness, a documented death in the family or highly unusual life circumstance

## **Class work/Homework**

1. Your performance will be evaluated not only on the quality of your work, but on your entire performance - your understanding of the basic skills and concepts covered, your resourcefulness, initiative, active participation in all class activities and overall rigor as a student.
2. All assignments must be submitted on the scheduled due date. Every student should be prepared to present his or her project to the class at the final critique. Assignments turned in late will be reduced in grade. Some projects may be redone at the discretion of the instructor.
3. Students are expected to attend all classes, and to work in class, as well as outside of class on assignments. Stay in communication with your instructor about when you should bring your camera to class, what additional photo supplies you may need to purchase. Save all work done in this class; keep it clean and presentable for possible review at any point in the quarter or inclusion in a BA, BFA, or MFA portfolio application.

## **Grades for Exercises and Assignments:**

- A (93-100) work of exceptional quality: student excels at verbalizing ideas, assignments are of exceptional quality
- A- (90-92) work of very high quality: student excels at verbalizing ideas, assignments are of very high quality
- B+ (87-89) work of high quality, which reflects higher than average abilities: student has a high level of participation during discussion, assignments are of high quality
- B (83-86) very good work that satisfies goals of the course: student has a very good level of participation during discussion, assignments are of very good quality
- B- (80-82) slightly above average work that satisfies the goals of the course: student has a very good level participation during discussion, assignments are of good quality
- C+ (77-79) average work, which reflects an understanding of course material: student has an average level of participation during discussion, assignments are of an average quality
- C (73-76) adequate work; passable: student has a less than average level of participation during discussion, assignments are of an adequate quality
- C- (70-72) passing work but below good academic standing: student has a less than average level of participation during discussion, assignments are of a less than adequate quality
- D+ (67-69) below average work: student has a below average level of participation during discussion, assignments are below average quality



D (60-66) well below average work: student has a well below average level of participation during discussion, assignments are well below average quality

E (59-0) failure; no credit

### **Evaluation of Assignments**

- Technical Proficiency: The application of learned photographic techniques.
- Creativity: Clarity of conceptual approach, effectiveness and inventiveness of the work regarding your idea.
- Meets assignment objectives: How well you use the technical and formal elements introduced and concepts emphasized.
- Project Presentation and Completion: How you show your work in critique and the amount of preparation that went into your project, image selection, completion of required amount of shooting, etc.
- Active participation during critiques and presentations.
- All visual assignments must be comprised of new and original photographs, do not use photographs for more than one assignment during the current semester. Using photographs from another student equals plagiarism and is in violation of academic conduct.
- Late assignments will lose one letter grade per class.

### **Requirements and Evaluation**

10% - Project #1

10% - Project #2

10% - Project #3

20% - Project #4 10% Photo Project + 10% Paper GE Course Requirement

20% - Project #5

10% - Mid Term Exam (50 question multiple choice exam based on technical photographic questions)

10% - Final Exam (25 slide recognition multiple choice exam + compare and contrast written response)

10% - Participation - Lecture and reading material discussion, participation in critiques, preparedness for projects, preparedness to work in class and meeting checkpoints and deadlines, not using digital devices inappropriately.

If you have questions about how a project will be assessed, it is your responsibility to contact me with questions. I am happy to clarify assignment requirements and technical questions at any time.

### **Materials**

This class requires that students have their own digital camera with full manual functions. There is an approximate cost of **\$150 - \$600** for materials dependent upon your access to a camera, lenses and print finishing.

- Digital camera (minimum of 8 megapixels) with FULL MANUAL settings including adjustable shutter, aperture, ISO, white balance and flash.
- At least one lens for your camera. If you are going to purchase a lens for this class, I would suggest a zoom lens, with a focal range of around 24-100mm (this is just a suggestion that will give you flexibility when photographing).
- If you are experiencing financial hardship, you are encouraged to borrow a camera from a relative or friend. If you have a camera that has partial manual camera settings, you must speak with your instructor prior to beginning the first project.
- 1 Memory cards (8 GB minimum) for your camera
- 1 x 8GB USB Memory Stick
- Standard 18% gray card. These are inexpensive and available at Midwest Photo Exchange.
- Tripod is strongly suggested. Stabilizing the camera is important for slow/long exposure times. If you can't afford to buy one please try to borrow one from a friend or family member, it will help you considerably in this class. You can buy second hand on eBay or craigslist. Manfrotto is a recommended brand.
- One sealable envelope for submission of projects, including: photographs, USB drive and written work.

### **Camera Equipment & Supplies**

[Midwest Photo Exchange](#) new and used equipment, largest camera retailer in Columbus (ask for student discount)

[World of Photography](#) used camera equipment and new camera accessories

[Columbus Camera Group](#) new and used equipment

### **Printing**

[Midwest Photo Exchange](#) best quality (ask for student discount)

[UniPrint at Union](#) primarily a design printer, does matte finished printing (no photo gloss, luster etc.)

Please speak to your instructor if you would like to use your home printer.

CVS poor quality  
Target poor quality

### **Editing & Software**

You are not required to do any post-production editing on your images in this class, however, some of you may want to purchase a monthly subscription or have access to image editing software and may want to experiment with these tools. The first two projects you must not edit, project 3, 4, 5 you are welcome to experiment. OSU has several free and open labs with the full Adobe Creative Suite for all students to use. Below is a range of different software, remember to always check for student prices:

[Adobe Photoshop](#) - image editing, raw image file processing

[Adobe Lightroom](#) - photo cataloguing, image editing, tethered photography, raw image file processing)

[Capture One](#) - photo editing, image cataloguing, raw image file processing, tethered photography

[Adobe Elements](#) - entry-level software

[GIMP](#)

[The Pixlr Editor](#)

### **Text & Readings:**

Required readings for the course will come from, *Reframing Photography: Theory and Practice*, by Rebekah Modrak with Bill Anthes, ISBN 978-0-415-77920-3, Routledge, 2011. The textbook is available for free online through your library login. A physical copy of *Reframing Photography* is also available for in library use at the Thompson Library Course Reserves under "OSTERLOH." Our online textbook also has a very helpful website which you will need to use as a resource for this class. Additional required readings and/or videos assigned for the course will be posted on Carmen in Files.

### **Digital Devices**

Please silence and put away or turn off your cell phones while you are in class. Laptops are for notetaking only. After two warnings, you will be asked to leave the classroom and will be counted as absent.

### **University Policy and University Services Available to OSU Students**

#### **Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student 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](http://studentaffairs.osu.edu/info_for_students/csc.asp)

#### **Disability Services**

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.

#### **Diversity**

"The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited."

#### **Counseling and Consultation Services**

"As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life Counseling and Consultation Services (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling (614) 292- 5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at (614) 292-5766 and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-(800)-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)"

### **Preferred Name**

The Ohio State University has adopted a new policy that allows students to select a preferred name, instead of their legal name, for certain uses at Ohio State. Your primary name is your legal name and official name of record for your transcripts, Statement of Account, BuckID, diploma, payroll, etc. A preferred name is the name you are called in day to day life. For example, perhaps you have always gone by your middle name, a nickname, a name that is easier to pronounce, or you may self-identify by one name but have not opted to make that change legally. Ohio State has accepted preferred names for several years, but now that name will be used in more places. With this being a recommendation of the *No Place for Hate Task Force* as a way to encourage a more open and welcoming campus community, several key partners worked together to implement this new system.

How do you change your PREFERRED first name?

1. Log in to your [my.osu.edu](http://my.osu.edu) via [my.osu.edu](http://my.osu.edu).
2. On the left-hand side, click on **My OSU Identity Information**.
3. You can add, change, or delete the value in the **Preferred First Name** field.
4. This change in your [my.osu.edu](http://my.osu.edu) will then update to Buckeye Link.

Once saved, your preferred first name will sync to lots of systems, including: [my.osu.edu](http://my.osu.edu), Student and/or Applicant Center, Employee Self Service, email (preferred name in parentheses), Carmen, and class rosters. We appreciate your patience as your preferred name synchronizes throughout connected systems.

### **Trigger Warning Language**

"Some contents of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at 614-292-1111, or Counseling and Consultation Services at 614-292-5766, and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class."

### **Statement on Title IX**

"Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu)"

This course schedule is subject to change to support creative photography course requirements and learning outcome goals.

## **CLASS DATES & DEADLINES**

### **WEEK 1**

**Monday, January 6**

**Wednesday, January 8**

**Friday, January 10**

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### **WEEK 2**

**Monday, January 13**

**Wednesday, January 15**

**Friday, January 17**

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### **WEEK 3**

**Monday, January 20 - No Class, Martin Luther King Day**

**Wednesday, January 22**

**Friday, January 24**

Due: Project #1 – In class critique

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### **WEEK 4**

**Monday, January 27**

**Wednesday, January 29**

**Friday, January 31**

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### **WEEK 5**

**Monday, February 3**

Due: Project #2 – In class critique

**Wednesday, February 5**

**Friday, February 7**

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### **WEEK 6**

**Monday, February 10**

**Wednesday, February 12**

**Friday, February 14**

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**WEEK 7**

**Monday, February 17**

**Wednesday, February 19**

Excursion: Special Collections, Thompson Room 149, Thompson Library, The Ohio State University

**Friday, February 21**

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**WEEK 8**

**Monday, February 24**

Due: Project #3 – In class critique

**Wednesday, February 26**

Due: Project #3 – In class critique

**Friday, February 28**

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**WEEK 9**

**Monday, March 2**

Excursion: Fine Arts Library, The Ohio State University

**Wednesday, March 4**

**Friday, March 6**

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**WEEK 10**

**Monday, March 9 – No Class, Spring Break**

**Wednesday, March 11 – No Class, Spring Break**

**Friday, March 13 – No Class, Spring Break**

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**WEEK 11**

**Monday, March 16**

**Wednesday, March 18**

Due: Project #4 – In class critique

**Friday, March 20**

Due: Project #4 – In class critique

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**WEEK 12**

**Monday, March 23**

**Wednesday, March 25**

**Friday, March 27**

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**WEEK 13**

**Monday, March 30**

**Wednesday, April 1**

**Friday, April 3**

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**WEEK 14**

**Monday, April 6**

**Wednesday, April 8**

**Friday, April 10**

**Reading**

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**WEEK 15**

**Monday, April 13**

**Wednesday, April 15**

**Friday, April 17**

Due: Project #5 – In class critique

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**WEEK 16**

**Monday, April 20 – Last day of regularly scheduled classes**

Due: Project #5 – In class critique

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**FINALS WEEK**

**4:00pm-5:45pm, Tuesday, April 28**

Final Exam

## Arts and Sciences Distance Learning Course Component Technical Review Checklist

**Course: Art 3555**

**Instructor: TBD**

**Summary: Intro to Digital Photography and Contemporary Issues**

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> <li>• Carmen</li> <li>• Office 365</li> <li>• Adobe Creative Cloud suite.</li> </ul>
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> <li>• Synchronous Zoom lectures (Will also be offered asynchronous for review).</li> <li>• Carmen discussion board postings.</li> </ul>
6.3 Technologies required in the course are readily obtainable.	X			Assuming computer labs will be open for AU21, Adobe is provided for free in those labs. If the labs are not open for AU21, the department does have the ability to purchase license on behalf of their students for \$25 per student.
6.4 The course technologies are current.	X			All are updated regularly
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No 3 <sup>rd</sup> party tools are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.		X		Links to 8HELP are provided. Links to Adobe support should also be included.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			No 3 <sup>rd</sup> party tools are used.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Instructions are provided.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.	X			All assignments and

				activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser
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**Reviewer Information**

- Date reviewed: 3/9/21
- Reviewed by: Ian Anderson

**Notes: Replace Windows 7 requirement with Windows 10 and Mac OS version should be 10.14. Anything below that will not run the Adobe applications.**

<sup>a</sup>The following statement about disability services (recommended 16 point font): Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, [slds@osu.edu](mailto:slds@osu.edu); [slds.osu.edu](http://slds.osu.edu).

<sup>b</sup>Add to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus. <http://advising.osu.edu/welcome.shtml>

<sup>c</sup>Add to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.