

Term Information

Effective Term Autumn 2023
Previous Value Summer 2012

Course Change Information

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

Course number change; course description change

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

The Department of Art is refreshing course descriptions without changing course content.

Advanced Studio Art courses are often repeatable for a number of reasons:

These courses provide students space and time to create high-level, independent projects, often inspired by, responding to, or enriched by the readings, lectures, and discussions in the course.

Over the course of several years, advanced courses in the department are taught by several faculty over the course of several years, and each has their own approach to the learning outcomes, with different readings and assignments.

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 foresee any programmatic implications by the proposed changes.

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
<i>Previous Value</i>	<i>Graduate, Undergraduate</i>
Course Number/Catalog	4205
<i>Previous Value</i>	<i>5205</i>
Course Title	Large Format Photography
Transcript Abbreviation	Large Format Photo
Course Description	Students will expand their definition of photography by exploring an array of contemporary/historical/conceptual ideas. Students will produce images using large format view cameras and will explore the mechanics/aesthetics/psychology of lg. format photography. Students will apply advanced B&W wet lab and digital printing experience to create a series of individual photo projects w/ lg. format film
<i>Previous Value</i>	<i>Advanced photography projects with emphasis on aesthetics, mechanics, and psychology of large format photography, including zone system controls. Advanced B&W wet lab experience.</i>
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 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	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	Art 3005 (4005) or permission of instructor
Previous Value	Prereq: 5105 and 5115; or permission of instructor. Concur: 5215.
Exclusions	Not open to students with credit for 5205
Previous Value	Not open to students with credit for 524.
Electronically Enforced	No

Cross-Listings

Cross-Listings	N/A
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Subject/CIP Code

Subject/CIP Code	50.0605
Subsidy Level	Baccalaureate Course
Previous Value	Masters Course
Intended Rank	Sophomore, Junior, Senior
Previous Value	Junior, Senior

Requirement/Elective Designation

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

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Students demonstrate an understanding of the mechanics of the view camera• Students demonstrate an understanding of mastering the technical aspects of exposure, film processing and scanning, and archival B&W printing, and digital printing• Students visually communicate emotional, critical, metaphorical, and personal concepts• Students successfully articulate view camera techniques and concepts during discussions and critiques• Self directed final visual project that demonstrates the semester's growth in visual ideas and craft. Includes artist statement
Previous Value	

COURSE CHANGE REQUEST
4205 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
03/07/2023

Content Topic List

- View camera control
- Expanding visual ideas for subject matter
- Fine craft controls of exposure and printing

Sought Concurrence

No

Attachments

- Art 4205 (5205) syllabus.doc: Art 4205 (5205) syllabus
(Syllabus. Owner: Wendel, Sarah Ann)
- Art_coursechanges_August2022 5205 old Lrg Format syllabus.pdf: 5205 old syllabus
(Syllabus. Owner: Owens-Morrison, Jenifer Renee)
- Art_coursechanges_August2022 Large Format 4205 New syllabus.pdf: 4205 proposed syllabus
(Syllabus. Owner: Owens-Morrison, Jenifer Renee)
- Art_coursechanges_August2022 Summary of changes.pdf: Summary and explanation of changes
(Other Supporting Documentation. Owner: Owens-Morrison, Jenifer Renee)
- Art_coursechanges_August2022 Cover letter.pdf: coverletter
(Cover Letter. Owner: Owens-Morrison, Jenifer Renee)
- SP23_BA Degree Plan GEN.pdf: updated course map for BA
(Other Supporting Documentation. Owner: Owens-Morrison, Jenifer Renee)
- SP23_BFA Degree Plan GEN.pdf: updated course map for BFA
(Other Supporting Documentation. Owner: Owens-Morrison, Jenifer Renee)
- Rush_ASCC_coursechanges.docx: revision explanation letter
(Academic Program Revision Stmt. Owner: Owens-Morrison, Jenifer Renee)

Comments

- Same comment *(by Vankeerbergen, Bernadette Chantal on 01/03/2021 08:49 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Wendel, Sarah Ann	12/29/2020 03:28 PM	Submitted for Approval
Approved	Rush, George Sherman	12/30/2020 11:01 AM	Unit Approval
Approved	Haddad, Deborah Moore	12/31/2020 10:46 AM	College Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	01/03/2021 08:49 AM	ASCCAO Approval
Submitted	Owens-Morrison, Jenifer Renee	02/21/2023 03:18 PM	Submitted for Approval
Approved	Rush, George Sherman	03/06/2023 09:52 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/07/2023 11:44 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	03/07/2023 11:44 AM	ASCCAO Approval

February 13, 2023

Brad Steinmetz
Associate Professor of Theater, Film, and Media Arts
Chair, Arts and Sciences Curriculum Committee

Dear Brad,

The Department of Art is submitting a request for several course number changes, as well as some basic “housekeeping” (pre-requisites, updated course descriptions, and naming). All content of all the courses will remain the same and the changes will not change the BFA or BA course plans. However, since the number changes are substantial (two instances of 5000 to 4000, and one instance of 5000 to 3000), it’s been pointed out that it would be useful for you and the reviewing sub-committee to get some context about the culture of the Department of Art and organizational changes that have taken place over the last few years. This may feel a bit wordy and detailed, but I think it will be useful when considering our request, which might otherwise appear arbitrary.

Our Rationale:

A few years ago, the Department realized that its student make-up had changed, likely for the foreseeable future. While we still have about 200 majors, our enrolments have shifted for several reasons, and four of our seven areas were regularly running courses that were under-enrolled, or, worse, not running them at all. In addition, the artistic landscape is always evolving, and undergraduate students are increasingly moving away from specialization and towards a more interdisciplinary approaches to artmaking. In response to these two major factors, we reduced the number of Area Specialization (depth of study) by 9 credits and moved those into our General Studio Electives (breadth of study). In making this reorganization, it was also important for us to support more consistency among the seven areas because some had many more required courses than others. The faculty settled on limiting Area Requirements to six courses, which is how we ended up with our 18 credit Area Studio Requirement (Glass and Sculpture offer fewer but repeatable courses). Finally, we have organized courses by number-level:

2000 level: Foundations classes (ex: Art 2100 Beginning Drawing; Art 2555 Introduction to Digital Photography and Contemporary Issues)

3000/4000: Intermediate and Advanced Undergraduate courses. This is made up of more technical and Area-oriented/specialized courses (ex: Art 3005 Photography 2: Introduction to Darkroom; Art 4002 Intermediate Ceramics: Architectonic) as well as Core Courses (ex: 3004 Life Drawing) that are required for all students in the BFA.

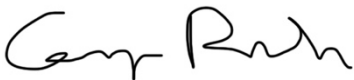
5000 level: Interdisciplinary Advanced courses that have few or, ideally, no prerequisites. These are courses that are often more conceptually based (ex: Art 5004 Drawing Now and Art 5254 Painting Now are essentially “special topics” courses that are organized by different faculty each semester). This is not entirely consistent across our Areas, however: Ceramics, Glass and Sculpture require 5000 level for their advanced technical courses because they have a mix of advanced undergraduates alongside graduate students for pedagogical and safety reasons, and so grad-level credit is required.

All of the above was the rationale behind many course name and course number changes that were approved by the ASCC a couple of years ago. The changes we are requesting now follow this rationale. Photography courses Digital Imaging: Input/Output; Photo Studio Lighting; Large Format Photo standing at 5000 level is out of sync. These are technical courses that are required for our undergraduate students in the BFA with an emphasis in Photography. The new numbers we have submitted is in keeping with the organizing structure described above and we request that you approve it. One question I can foresee the committee having is “what about graduate student enrollment into these courses when they are no longer 5000 level?” We have had very few grads enroll in them in recent years, so we do not anticipate a negative effect. Additionally, the culture of the Department of Art is such that if a graduate student is interested in a particular technical approach or subject (whether in photography or any other discipline) they may sign up for “hours” (independent study) with faculty and focus on a particular issue.

In our batch of requests, there are a few other small, housekeeping changes having to do with prerequisites of retired courses that have been causing blocks for enrolling students and are a minor annoyance for students, advising staff and faculty.

I recognize this may be a long-winded and overly detailed letter for requesting number changes, but I hope it is helpful and saves time in the long run. If there are any questions or concerns about these change requests, I would be happy to write further or join a committee meeting to discuss.

Sincerely,

A handwritten signature in black ink that reads "George Rush". The signature is written in a cursive, slightly slanted style.

George Rush
Associate Professor of Art, Undergraduate Committee Chair
Department of Art

NEW SYLLABUS

Large Format Photography (new syllabus)

ART 4205

AU22

Course Information

Instructor: Professor Jared Thorne
Email: thorne.82@osu.edu
Office:
Office Hours:
Mode of course Delivery: In-Person (P)
Room:
Day and Time:

Course Description

Students will create images using large format film and view cameras to explore the mechanics, aesthetics, and psychology of large format photography with contemporary and historical frameworks. Students will apply advanced B&W wet lab and digital printing skills. Prerequisites: Art 2555, Art 3005, or permission of instructor. Course is repeatable for total of 6.0 credits.

Course Learning Objectives

This course provides opportunities to:

- understand the mechanics of the view camera
- learn the technical aspects of exposure, film processing and scanning, and archival B&W printing, and digital printing
- visually communicate emotive, critical, metaphorical, and personal concepts
- articulate view camera techniques and concepts during discussions and critiques

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

- the ability to operate the 4 x 5 view camera by consistently making correct exposures and intriguing compositions
- consistent and precise ability in B&W large format film development
- a competent level of gelatin silver printing
- the ability to scan and digitally print from a large format negatives
- Respond critically to your own work and that of your peers

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- 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

How this course works

Format

- This is a hands-on, process-oriented photography course which welcomes a hybrid between analog and digital technologies. This course is comprised of presentations, projects, participatory activities and exercises, individual and group discussions, and critiques. 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.
- View Camera assignments (technical & creative), discussions, and demonstrations will cover the various movements and capabilities of the camera.
- Emphasis will be placed on the students' technical, aesthetic, and critical skills that will be developed through the various assignments.
- Film processing and scanning will be explored, as well as archival wet and digital output.
- There will be a research paper and presentation on a studio photographer as well as several readings to augment the content of the class.

Mode of delivery: In-Person (P)

In-Person meetings will be used for the introduction of assignments, demonstrations, lab tutorials, viewing videos, individual and group work, group critique discussions, partial completion of assignments and exercises. Outside of In-person class time will consist of viewing additional videos, reading assignments, using a camera and printing to complete photography projects.

Credit hours and work expectations

An in-person course provides in-person learning opportunities for a minimum of 76% of the semester. In addition, there is an expectation that at least three additional hours of your time each week will be dedicated to completing work associated with this three-credit course. (Three additional hours = an average of a C grade. To earn an A, an additional 9 hours or more is expected outside of class hours.)

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Participation and Evaluation

Attendance

The successful completion of this course relies on *completion of projects*. Timely and consistent contributions are critical in all formats used to deliver the content of this course. In the instance of class-wide quarantine or campus closure, a course contingency plan has been designed so that we can transition to an exclusively on-line format if we are required to actuate one. Art 4205 is an advanced Photography course.

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 and to participate actively in each class. Spontaneous and planned studio experiences and discussions are impossible to recapture or duplicate. Attendance will be taken regardless of delivery format.

The Department of Art recognizes that students may on occasion miss class due to extenuating circumstances such as illness, emergency or other important matters. When this occurs, it is your responsibility to request updates and notes from a peer and to review any course material on Carmen that is associated with the class you missed. It is important to notify your instructor of factors that may be impacting your ability to be present or participate effectively in a timely manner. Please communicate attendance concerns when appropriate.

Participation expectations:

Attendance, productive class activity and meeting in-progress deadlines are factors in the assessment of your assignments. Students are expected to be present and active for the entire class period. Attendance may be taken at any point in the course meeting therefore, you may be counted as absent if you are not present when attendance is taken. Three late entries /early departures = one absence. Tardiness, missing class, and poor preparation can, therefore, impact your project/course grades in a detrimental manner.

The Department of Art acknowledges that illness, family obligations, and other conflicts with your classes do occur from time to time and up to three absences are allowed for any reason during the semester without penalty. All absences from class will be counted, however, and in the instance that you miss three class meetings, you are required to meet with your instructor to discuss strategies for avoiding additional absences. Missing class more than 20% of the semester (six class meetings for a course that meets twice a week or three class meetings for courses that meet once per week) may result in an E (failing) grade for the course.

COVID-19-related attendance concerns and planned course modifications:

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- Students unable to attend class because of positive diagnosis, symptoms, or required quarantine due to exposure will transition course activities to distance learning to the extent that they are able during periods of mandated absence. Students will work with instructors to confirm their ability to participate or alternative learning activities related to course objectives and assignments will be provided.
- If an entire class is required to quarantine, instruction will transition to online interactions and learning at a distance will occur.

In case of the course moving to DL:

Synchronous Zoom meetings will be used for introduction and discussion, demonstrations (if appropriate), small-group meetings in breakout rooms, and the review of work as it develops. Activities such as working on assignments, completing exercises, viewing narrated presentations or tutorials, videos, and reading will be conducted asynchronously. Students will use Carmen or One Drive for uploading and sharing digital files. Carmen will be used for class discussions and providing feedback (including scores/grades). Weekly announcements will inform all students about schedule modifications or alternative planning.

All university standards and policies remain in place as related to Title IX, academic misconduct, allowances for students with disabilities, studio conduct and respect for others, and other related issues. If the course goes to online DL mode, we will conduct ourselves and treat others as if we are meeting in person.

- **If the university suspends in-person classes, this course will transition to an online delivery mode for the remainder of the semester.**
- If an instructor is unable to attend class in person because of positive COVID-19 diagnosis, symptoms, or required quarantine, a substitute instructor may be assigned to ensure course continuity. If the instructor is able, the course may transition to an online delivery mode temporarily.
 - A central pivot of this class is participation; students will be encouraged to articulate their thoughts within group discussions, individual meetings, and critiques. Remember: asking questions counts as participation! One need not "know the answers." Rather, it is crucial that we lead with mutual and engaged curiosity and generosity. Working through some of these concepts and technical problems is not easy; it is crucial that we work together – articulating our thoughts – as we go. If students are absent from the discussion, group interaction suffers.

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Grading

#1 Assignment 10%

#2 Assignment 10%

#3 Assignment 25%

#4 Assignment 25%

Class Participation 10%

Class Reading Response: 10%

Final 10%

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.

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

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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.

Course Materials and Tools

Supplies and Materials

- 4 x 5 black and white sheet film, 50 – 100 sheets. ASA 100 speed recommended.
- Printing paper (fiber base) Ilford multi-grade paper. A box of 25 or 50, 8" x 10" in size. A box of 16" x 20" or larger paper, as you will have assignments that require larger paper than 8"x11". The large print lab for black and white will be available for prints up to 30 x 40 and beyond.
- Inkjet photo paper
- Toners and hand coloring materials (possibly)
- 4 x 5 negative sleeves or print protectors, storage box, and notebook

The Department will provide a 4 x 5 camera, lens, film holders, and tripod. You will be able to check these out for the semester. Each person will have a camera partner. Additional check out equipment such as different focal length lenses, lighting equipment, additional 4 x 5 cameras, and 8 x 10 camera can be reserved and checked out for short periods of time. One 4 x 5 view camera will never leave Hopkins Hall lighting studio. Remember, you are financially responsible for all department equipment while it is checked out in your name.

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 (This is usually the case, but because of the pandemic We'll be using the online system instead). 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

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studio time, another student may take your time slot. If you know you will not be using your studio time remove your name promptly. 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 area 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.

Color Film Processing

Color film processing is available at the photo cage. See the cage for details. It is \$2.50 per roll. Need to double check to see how much it is per sheet...

Print Expectations

Each assignment will have different print size expectations, so as to expose you to new ways of presenting your work. The largest print size is as large as you can handle. Prints must be either mounted or matted for each critique. I don't want to see prints peeling from mounting boards during critiques.

Technical Assignment Binder

Students can also use the technical assignment binder as a sketchbook containing notes from readings and examples (tear sheets) of exciting photographers, artists, and photographs containing subject matter and lighting that you find of particular interest.

Your binder is for the technical view camera assignments.

You will work wet for the technical assignments. Each image must be at least 4" x 5" and properly labeled. You will be responsible to hand in the technical assignments, which are labeled with the corresponding assignment information.

#This can fluctuate: check in before the beginning of each assignment.

*Adobe Suite Access – Free on all computers in the lab

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Other creative materials may vary (fabric, tape, found items, props, archival museum board, photo mounting supplies, archival portfolio box, etc.)

The Department of Art in collaboration with Blick Art Supplies. Additional optional materials can be purchased during the scheduled Blick pop-up sale on August 27th 10-4pm outside of Hopkins Hall or purchased independently by going to the Blick retail store, Blick store phone purchase and home delivery (614) 792-1900) or through your preferred resource.

If you are inspired by the possibilities of still life such as with artist Sheida Solemeini, photo tableau such as with Mickalene Thomas, Stephanie Syjuco, or Leonard Suryajaya, you are encouraged to **USE WHAT YOU HAVE**. With this said, thrift stores are great places for fabrics, clothes, props. Please recycle, reuse. Barnes and Noble, Michael's, Joann Fabrics, Staples, hardware and home supply stores are other retail sources. 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.*

Readings

Required Text: Stone, Jim. A User's Guide to the View Camera (2nd Ed).
Prentice Hall, 1997. ISBN# 0673520064

Theoretical Text's via PDF on Carmen Canvas

Will provide you with readings by Wednesday – Reading Response is due by Sunday at 8pm

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

Adobe Photoshop with Camera Raw Software. Also helpful: Lightroom or Adobe Bridge

CarmenZoom virtual meetings (free)

- Required equipment
- Computer: current Mac (OS X) or PC (Windows 7+) with internet connection that can support CarmenZoom calls
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone

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- 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, and support for urgent issues is available 24/7.

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

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](#)

Communication

Feedback and Response Time

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

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You can expect a reply to emails within 24-36 hours Monday–Friday, but no response should be expected between 5pm and 8am, nor on weekends.

Carmen

Carmen (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.

College Policies

PPE and Related College Covid Policies

Safe campus requirements include but are not limited to wearing masks, hand hygiene, physical distancing, health symptom monitoring, participating in contact tracing, quarantine and isolation, and additional safety expectations detailed at safeandhealthy.osu.edu. All Ohio State students, faculty and staff are expected to meet the behavioral and safety expectations under the Safe Campus Requirements when they physically participate in any university activity, on or off campus. All students, faculty and staff also will be required to perform a daily health check to report body temperature each day they intend to be physically on an Ohio State campus. Failure to adhere to these requirements will be addressed through standard enforcement mechanisms, and an approach built on escalation, whereby adherence will be reinforced through education, choice and peer support before escalating to disciplinary action whenever possible. Where violations are serious and/or ongoing, however, they will be addressed as follows:

- A student and/or student organization will be referred for disciplinary action where the student and/or student organization's behavior endangers the health or safety of campus community members, on or off campus, and/or fails to comply with the directives outlined in the Safe Campus Requirements. o During

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an incident in which a student is not adhering, the student should first be asked to comply (e.g., to wear a mask). If this does not resolve the situation, the student should be reminded about safe and healthy requirements. If the student continues to refuse, the student should be told to leave the location and not to return until they are prepared to follow the requirements.

- For all situations, except those students who quickly comply when reminded, the incident should be reported to the Office of Student Life Student Conduct for potential disciplinary action and to assist with appropriate tracking. Even if the student's name is unknown, a report to Student Conduct should be made to assist the university in evaluating adherence efforts; however, it should be acknowledged that Student Conduct will be unable to take disciplinary action without identifying information.

https://safeandhealthy.osu.edu/sites/default/files/2020/07/safe_and_healthy_campus_expectations_accountability_measures_7.24.2020_website.pdf?utm_campaign=oaafaculty-staff-awareness_fy21_covid-academic-update-072720&utm_medium=email&utm_source=EOACLK

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 and artwork created in studio courses. 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 at

<https://studentconduct.osu.edu/for-students/understanding-the-student-conduct-process/>

The Department of Art adheres to all aspects of this Code of Conduct especially in matters relating to the following: Academic Misconduct, Endangering Health or Safety, Sexual Misconduct, Destruction of Property, and Theft/Unauthorized Use of Property.

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.

Citing your sources

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Cite your sources to back up what you say and write. (Use a citation generator if you are unsure of the proper citation format.) If you use a photograph or are particularly inspired by another work and wish to include, mimic, or apply any part of it to your work, cite it. We will discuss precedent usage and appropriation in class. While precedent usage is expected to inspire new iterations and build skills, you are expected to credit your sources and work to distinct and individual challenge solutions.

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

614-292-3307

slds.osu.edu

098 Baker Hall, 113 W. 12th Avenue.

Accommodations:

In-person classes (as well as the in-person components of hybrid classes) are expected to make *reasonable accommodations* for students who are unable to be safely present in the classroom *and* have been approved for an accommodation by the office of Student Life Disability Services (SLDS). For a lecture course, such an accommodation might mean streaming lectures on Zoom or making recordings available to the students. For classes that involve laboratory work, studio work, or a mix of lecture and discussion, a reasonable accommodation will not always be possible.

Students are expected to work with their advisors and, where appropriate, SLDS to find workable solutions to their scheduling needs.

Grade Forgiveness

The Grade Forgiveness Rule allows undergraduate students to petition to repeat up to three courses. The grade in the repeated course will permanently replace the original grade for the course in the calculation of the student's cumulative GPA.

Only a first repeat can be used this way; all other repeats of the same course will be included under the general course repeatability rule.

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The original grade will remain on the student's transcript and some graduate/professional school admission processes will re-calculate the student's GPA to include the original grade. See: <https://advising.osu.edu/grade-forgiveness-0> for more information.

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 their 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.

Sexual Misconduct/Relationship Violence

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

Lauren's Promise

<https://womensplace.osu.edu/story/faculty-add-laurens-promise-syllabi>

Almost a year ago Jill McCluskey, former president of the Agricultural & Applied Economics Association and director and regents professor at Washington State University (WSU), lost her 21-year-old daughter to relationship violence on the University of Utah campus. Despite having reported her concerns to campus and city authorities on many occasions, the university failed to protect Lauren. Details about Lauren's story were published in an article in *The Chronicle of Higher Education*. In a recent Tweet, Dr. McCluskey highlighted efforts at WSU to have faculty put "Lauren's Promise" on their syllabi, effectively pointing students to resources available on campus for sexual harassment, sexual violence, relationship violence and stalking. In light of Lauren's case, and recent events at various universities, faculty want to do everything they can to ensure that their students are safe on campus and know about the resources available to them. To that end, a group of Ohio State faculty are including the statement below on their syllabi and encourage others to do the same.

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Lauren's Promise: I will listen and believe you if someone is threatening you
Lauren McCluskey, a 21-year-old honors student athlete, was murdered on Oct. 22, 2018, by a man she briefly dated on the University of Utah Campus. ***We must all take actions to ensure this never happens again.***

Any form of sexual harassment or violence will not be excused or tolerated at The Ohio State University.

In cases of sexual harassment or violence, Ohio State will:

- Respond promptly and effectively to sexual assault, relationship violence, and stalking,
- Provide interim measures as necessary
- Provide confidential and non-confidential support resources,
- Conduct a thorough, reliable, and impartial investigation,
- Provide remedies as necessary.

If you are experiencing sexual assault, relationship violence, or stalking, you can take the following actions:

- If you are in immediate danger, call **911**.
- Report it to me, and I will connect you to resources.
- Seek confidential sources of support and help:
 - Counseling and Consultation Service Available 24/7 through the Office of Student Life, ccs.osu.edu, 614-292-5766
 - Medical services through the Office of Student Life Wilce Student Health Center, shs.osu.edu, 614-292-4321
 - Legal services through Student Legal Services, Studentlegal.osu.edu, 614.292-5853

OSU's Office of Institutional Equity has established procedures and resources for Sexual Misconduct Response and Prevention.

Mental Health 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

NEW SYLLABUS

Student Life's Counseling and Consultation Service (CCS) by visiting 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 Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Safe University Escort Service

Phone: 614-292-3322

<https://housing.osu.edu/living-well/safety1/>

Trigger Language Warning

Some content 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.

Land Acknowledgement: The Ohio State University acknowledges that its campuses have long served as sites of meeting and exchange for Indigenous peoples, including those in historical times known as the Shawnee, Miami, Wyandotte, Delaware, and the People of Fort Ancient, Hopewell, and Adena cultures also known as the earthworks builders, as well as other tribal nations of the region. The Ohio State University honors and respects the diverse Indigenous peoples connected to this land in which we gather.

<https://americanindianstudies.osu.edu>

Copyright disclaimer

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.

General Class and Studio Policies

- 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

NEW SYLLABUS

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.
- **Back up your work.** Inevitably, computers crash. Sometimes they get stolen. There are measures that you can take to prevent significant loss of data. These include Cloud back-ups, external devices or disc storage. Highly recommended to have ALL of your work (for this class, all of your university work and all creative work) stored in three different places (a different folder on the same hard drive does not count – you should have two different hard drives and Cloud for example).

Calendar

Schedule is subject to change.

Week 1

M (Jan 11)

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

W (Jan 13)

- Introductory Lecture

NEW SYLLABUS

- Why is Large Format So Amazing?

Week 2

M (Jan. 18)

- MLK Day

W (Jan 20)

- Reading Discussion War of Art

Week 3

M (Jan 25)

- **Monument: What is a monument?**
- Introduce view camera and film processing
- How to load film
- Assign cameras and partners

W (Jan. 27)

- View camera demonstration with partners in studio
- Introduce Technical Assignment 1 Architecture: Rise and Shape Control

Week 4

M (Feb 1)

Demonstration

- Head out together as a class for outside View Camera

W (Feb 3)

- **Introduce Architecture-Typology, Assignment**

NEW SYLLABUS

- Week 5
M (Feb 8) • Lab Day
- W (Feb. 10) • Lab Day
- Week 6
M (Feb 15) • Lecture and View Camera Demonstration - Optical Principles (Hand in technical portion of Assignment 2)
- W (Feb 17) • Individual meetings group A/B (Bring a typed description of your final project and 3 reference books on artists of influence. Your final project must not deviate too far from your typed intent.)
- Week 7
M (Feb 22) • Guest Lecture – Zone System
- W (Feb 24) • Critique Architecture-Typology, assignment 2 with technical assignment 1 Architecture: Rise and Shape Control, group A & B
- Week 8**
M (Mar 1) **Objects of your Desire Lecture – Constructing Reality**
- W (Mar 3) Fall Break
- Week 9
M (Mar 8) • Research Paper and Presentation on photographer, group A
- W (Mar 10) • Desire – Constructing Reality – 2nd Lecture
- Week 10
M (Mar. 15) • Go Over The Reading – Begin to Meet One on One/Meeting in Groups
- W (Mar 17) • Artist Presentation: One on One Meetings

- Week 11
M (Mar 22) • Lab Day – Reading/Lecture/ Going over Tilt and Shift
- W (Mar 24) • Artist Presentations /One on One Meetings
- Week 12
M (Mar 29) • Professor Gina Osterloh: Lighting and other things...
- W (Mar 31) • **Spring Break**
- Week 13
M (Apr 5) • Lab Day: Advanced Darkroom Techniques
W (Apr. 7) • Lab Day: Advanced Darkroom Techniques
- Week 14
M (Apr 12) • **Introduction to Portrait Project**
W (Apr 14) • No Class
- Week 15**
M (Apr 19) •Lecture
W (Apr 21) • Last Official Day of Class
- Final* 10:30am to 11:19am **Monday Dec 10 12:00pm-1:45pm**

Art 5205: Large Format Photography (OLD SYLLABUS)

Level: Grad and Undergrad

Location: Hopkins 364 and Hopkins 162 – Lighting Studio

Days and Times: Mon and Wed 3:55 – 6:40 2 3 hr. labs per week; 3 credit hrs;

Prerequisites: Art 2555 (Introduction to Photography) Art 3005 (Introduction to Darkroom) Art 5115 (Studio Lighting)

Professor: Jared Thorne

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

Students will expand their definition of photography by exploring an array of contemporary, historical and conceptual ideas. Students will produce images using large format view cameras and will explore the mechanics, aesthetics, and psychology of large format photography

III. Objectives

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

- Demonstrate ability to operate the 4 x 5 view camera by consistently making correct exposures and intriguing compositions
- Show consistent and precise ability in B&W large format film development
- Demonstrate competent level gelatin silver printing
- Demonstrate ability to scan and digitally print from a large format negatives
- Respond critically to your own work and that of your peers
- 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

IV. Student Learning Outcomes

- Students demonstrate an understanding of the mechanics of the view camera
- Students demonstrate an understanding of the technical aspects of exposure, film processing and scanning, and archival B&W printing, and digital printing
- Students visually communicate emotional, critical, metaphorical, and personal concepts
- Students successfully articulate view camera techniques and concepts during discussions and critiques

V. 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.
- View Camera assignments (technical & creative), discussions, and demonstrations will cover the various movements and capabilities of the camera.
- Emphasis will be placed on the students' technical, aesthetic, and critical skills that will be developed through the various assignments.
- Film processing and scanning will be explored, as well as archival wet and digital output.
- There will be a research paper and presentation on a studio photographer as well as several readings to augment the content of the class.

VI. 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

VII. Required Texts

Technical Text

Stone, Jim. A User's Guide to the View Camera (2nd Ed). Prentice Hall, 1997.
ISBN# 0673520064

Theoretical Text

Will provide you with readings by Wednesday – Reading Response is due by Sunday at 8pm

Participation:

A central pivot of this class is participation; students will be encouraged to articulate their thoughts within group discussions, individual meetings, and critiques. Remember: asking questions counts as participation! One need not "know the answers." Rather, it is crucial that we lead with mutual and engaged curiosity and generosity. Working though some of these concepts and technical problems is not easy; it is crucial that we work together – articulating our thoughts – as we go. If students are absent from the discussion, group interaction suffers.

VIII. 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.

IX. Grading

First 2 Assignment 10%

Last 2 Assignment 25%

Class Participation 10%

Class Reading Response: 10%

Final 10%

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 work is more than three days late, the highest grade possible will be a D.

X. 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.

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.

XI. 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.

Participation:

A central pivot of this class is participation; students will be encouraged to articulate their thoughts within group discussions, individual meetings, and critiques. Remember: asking questions counts as participation! One need not "know the answers." Rather, it is crucial that we lead with mutual and engaged curiosity and generosity. Working through some of these concepts and technical problems is not easy; it is crucial that we work together – articulating our thoughts – as we go. If students are absent from the discussion, group interaction suffers.

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.

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.

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

More resources available to all:

Office of Academic Affairs

<https://oaa.osu.edu>

Office of Diversity and Inclusion

<https://odi.osu.edu>

The Women's Place

<https://womensplace.osu.edu>

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.

Counseling and consultation services:

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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"

Trigger Warning language:

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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

A Note about Email Addresses:

Be aware the university only sends email to your OSU email address and this class will also only send email to your OSU email address. Please be sure to communicate with the class through your OSU email address and check your OSU email often. Emails sent through Carmen should automatically push to your OSU email account. If they do not, contact IT.

XII. Disability Services

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

XIII. 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.

XIV. Escort Service

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

XV. Miscellaneous

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

XVI. Supplies and Materials

- 4 x5 black and white sheet film, 50 – 100 sheets. ASA 100 speed recommended.
- Printing paper (fiber base) Ilford multi-grade paper. A box of 25 or 50, 8” x 10” in size. A box of 16” x 20” or larger paper, as you will have assignments that require larger paper than 8”x11”. The large print lab for black and white will be available for prints up to 30 x 40 and beyond.
- Inkjet photo paper
- Toners and hand coloring materials (possibly)
- 4 x 5 negative sleeves or print protectors, storage box, and notebook

The Department will provide a 4 x 5 camera, lens, film holders, and tripod. You will be able to check these out for the semester. Each person will have a camera partner. Additional check out equipment such as different focal length lenses, lighting equipment, additional 4 x 5 cameras, and 8 x 10 camera can be reserved and checked out for short periods of time. One 4 x 5 view camera will never leave Hopkins Hall lighting studio. Remember, you are financially responsible for all department equipment while it is checked out in your name.

XVII. 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 (This is usually the case, but because of the pandemic We’ll be using the online system instead). 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. 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.

XVIII. Color Film Processing

Color film processing is available at the photo cage. See the cage for details. It is \$2.50 per roll. Need to double check to see how much it is per sheet...

XIX. Print Expectations

Each assignment will have different print size expectations, so as to expose you to new ways of presenting your work. The largest print size is as large as you can handle. Prints must be either mounted or matted for each critique. I don't want to see prints peeling from mounting boards during critiques.

XX. Technical Assignment Binder

Students can also use the technical assignment binder as a sketchbook containing notes from readings and examples (tear sheets) of exciting photographers, artists, and photographs containing subject matter and lighting that you find of particular interest. **Your binder is for the technical view camera assignments.**

You will work wet for the technical assignments. Each image must be at least 4" x 5" and properly labeled. You will be responsible to hand in the technical assignments, which are labeled with the corresponding assignment information.

#This can fluctuate: check in before the beginning of each assignment.

XXI. Brief History

Before projection printing was widely used, photographers had to make their negatives correspond to the desired final print size. Consequently, there was more emphasis on the larger formats, and camera manufacturers offered a larger variety of camera sizes than they do today, some including 4" x 5," 20" x 24," and 8' x 10.'

A view camera is the most satisfactory camera to use when control of the image is vital, as in architectural or product photography. The view camera's movements give the photographer an extraordinary amount of control over the image. These movements can change the area of the scene recorded on the film, change the most sharply focused subject plane, increase or decrease the depth of field, and alter perspective and distortion.

The view camera evolved considerably from the 1842 French daguerreotype camera. 1857 was the year of the collapsible box camera. In the 1880s, the lens cone and extension back and bed were added to the view camera. From the late 1870s to the early 1900s, the various movements were engineered into the view camera, allowing for optimum versatility.

****I'm confident that the syllabus will change after the first two weeks*

XXII. Topical Outline

Schedule is subject to change.

Week 1

M (Jan 11)

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

W (Jan 13)

- Introductory Lecture
- Why is Large Format So Amazing?

Week 2

M (Jan. 18)

- MLK Day

W (Jan 20)

- Reading Discussion War of Art

Week 3

M (Jan 25)

- **Monument: What is a monument?**
- Introduce view camera and film processing
- How to load film
- Assign cameras and partners

W (Jan. 27)

- View camera demonstration with partners in studio
- **Introduce Technical Assignment 1 Architecture: Rise and Shape Control**

Week 4

M (Feb 1)

- Head out together as a class for outside View Camera Demonstration

W (Feb 3)

- **Introduce Architecture-Typology, Assignment 2**

Week 5

M (Feb 8)

- Lab Day

W (Feb. 10)

- Lab Day

Week 6

M (Feb 15)

- Lecture and View Camera Demonstration - Optical Principles (Hand in technical portion of Assignment 2)

W (Feb 17)

- Individual meetings group A/B (Bring a typed description of your final project and 3 reference books on artists of influence. Your final project must not deviate too far from your typed intent.)

Week 7

M (Feb 22)

- Guest Lecture – Zone System

W (Feb 24)

- **Critique Architecture-Typology, assignment 2 with technical assignment 1 Architecture: Rise and Shape Control, group A & B**

Week 8

M (Mar 1)

Objects of your Desire Lecture – Constructing Reality

W (Mar 3)

Fall Break

Week 9

M (Mar 8)

- **Research Paper and Presentation on photographer, group A**

W (Mar 10)

- **Desire – Constructing Reality – 2nd Lecture**

Week 10

M (Mar. 15)

- **Go Over The Reading – Begin to Meet One on One/Meeting in Groups**

W (Mar 17)

- Artist Presentation: One on One Meetings

Week 11

M (Mar 22) • Lab Day – Reading/Lecture/ Going over Tilt and Shift

W (Mar 24) • Artist Presentations /One on One Meetings

Week 12

M (Mar 29) • Professor Gina Osterloh: Lighting and other things...

W (Mar 31) • **Spring Break**

Week 13

M (Apr 5) • Lab Day: Advanced Darkroom Techniques

W (Apr. 7) • Lab Day: Advanced Darkroom Techniques

Week 14

M (Apr 12) • **Introduction to Portrait Project**

W (Apr 14) • No Class

Week 15

M (Apr 19) •Lecture

W (Apr 21) • Last Official Day of Class

Final **10:30am to 11:19am Monday Dec 10 12:00pm-1:45pm**

Final Critique**M. Bibliography**

Adams, Ansel. The Camera (10th ed.). Little Brown, 1995. ISBN# 0821221841

Adams, Ansel. The Negative. Little Brown, 1995. ISBN# 0821221868

Adams, Ansel. The Print. Little Brown, 1995. ISBN# 082122211876

Galassi, Peter. Andreas Gursky. The Museum of Modern Art, New York, 2002. ISBN# 0870700162

Gronert, Stefan. The Dusseldorf School of Photography. Aperture, 2010. ISBN# 1597111362

Papageorge, Tod. Core Curriculum: Writings on Photography. Aperture, 2011. ISBN# 1597111724

Salvesen, Britt. New Topographics. Steidl, 2010. ISBN# 386521827X

Stroble, Leslie, Basic Photographic Materials and Processes (2nd ed.). Focal Press, 2000, ISBN# 0240804057

Stroble, Leslie, View Camera Technique. Focal Press, 1999. ISBN# 0240803450

MI. Course Assignments

Considering the Monument: Conceptual Assignment 1

February

- Print and hang at least 6 fiber prints for the critique (I always encourage you to print more).
- Write a 1-2-page report on your research citing two books on the subject.

For this assignment, I want you to consider the significance and meaning of a Monument. How you define Monument is completely up to you. Do you see the notion of ‘monument’ in more traditional terms? — a statue, a tombstone, a cross, etc. Or do you think of it more abstractly as a metaphoric marker departing from the literal commemorative site — the location of a historic battle, a scar in the landscape where a building stood, a mountain, dried flowers, etc.? You must choose a single Monument that best represents your definition and photograph it from *seven* points of view. This can be achieved however you like: from far away to really close up; during the day and again at night; with a zoom lens and with a wide-angle lens. You can photograph your Monument over a seven-day period at the same time all from the same point of view. The purpose of this assignment is to push you to consider more deeply why/how objects carry significant meaning and why/how photographing them can achieve varying interpretations.

Set aside ample time to research varying cultures and how they create and reflect upon Monuments. You are required to spend time in the library exploring the history of the Monument and how it has changed over time (from ancient culture to contemporary culture). This research will broaden your understanding of the term and how it’s depicted. As part of your assignment you will need to write 1 to 2-page paper citing a minimum of two books on the subject (Endnotes – MLA). As part of your research you are required to hand in three digital scans from library books on Monuments (this must be cited).

Architecture/Rise and Shape Control: Technical Assignment 2

Subject: a building or similar tall structure

1. Dreese Electronics Lab (Neil Between 18th & 19th)
2. Any one of the new business buildings along Woodruff
3. One of the downtown buildings
4. A building you choose that must be taller than 3 stories

Select one of the above listed buildings. Study the building and its surroundings. Notice the play of light on the surfaces at various times of day. Decide on what basic angle/camera position you will photograph from and choose your time of day.

Frame 1: Camera in zero or neutral position, illustrating the uncorrected view of the building.

Note: You cannot photograph from such an extreme distance that there are no necessary shape corrections. The top of the building may be cut off in the first shot. And, two side of the building must be visible.

Frame 2: Without moving the tripod, make the necessary corrections with the view camera controls to include both the top and bottom edges of the building. Vertical lines must be vertical...no key stoning. Composition considerations do count. Everything must be in crisp focus. Make a sketch of the top and side view of the camera set up.

Frame 3: Now that you have studied and recorded the structure of the overall building, choose the aspect, part, or idea that you personally find intriguing and photograph it. Move the camera. Change the camera movements. Do whatever to make an interesting image.

Turn in 3 negatives and good print of each. Prints may be contact printed or enlarged, but no cropping. Include your sketch of frame 2's movements. Keep notes on and include exposure and film processing information. Place all of these in a brown envelope.

Architecture Typology Conceptual Assignment 3

For this assignment, you will be responsible for shooting at least six 4 x 5 B & W or color negatives producing 11" x 14" or larger prints. This is an exercise in similitude as you find six similar structures to photograph in identical ways. It is imperative that you use the same perspective, focal length, and composition in each image. You should also pay close attention to the type of light, which you are photographing. Be consistent when shooting, making sure that you photograph under the same weather conditions, interior or exterior, and the same time of day. The only variation in the images should be the subject.

When choosing a subject, think about what architecture means to you. How do you want to capture this structure? Do you capture the entire structure? A fragment? What does it mean to have a typology of this subject? Be prepared to describe why you choose the particular structure. Does it have social, political, aesthetic, cultural implications for you?

It is important for you to correct any converging lines in your composition with the view camera. You can be as creative or banal with the compositions, but you should be able to explain your choice.

Your final prints should be flawless!

Technical assignment 1 is due with your Architecture Typology. Hang all work together. Work should be hung prior to the start of class.

Constructing Your Desires: “All the world’s a stage, And all the men and women merely players”

For this assignment, you will start by constructing the stage. Once you build this stage what drama would you like to see unfold? Who are the characters in this theater? Are they fictitious? Characters stolen from real life? In three scenes, you must illustrate and demonstrate your ability to manipulate and control the worlds which you will create.

Pay careful attention to both the X and Y axis.
Optically what arrests the viewer?

Now that you have the stage, you must choose objects to exist in the scene. All scenes must incorporate the following:

- A. Something reflective
- B. Something hanging in space
- C. Some existing photographic image
- D. Various other objects to make an interesting composition

You are to construct interesting scenes that have conceptual cohesion. You may also want to use magnifier lenses for close-ups. Remember to construct a scene large enough not to have an extreme bellows factor. We will cover bellows factor for this assignment.

It is important to utilize artificial lighting when lighting your scene. If you have not taken studio lighting you must use hot lights. I will introduce hot lights to the class.

For the critique, you will turn in 3 “16 x 20” B & W or color prints. You should shoot two unique and different views of your set-up. You should also change the lighting to capture different moods.

Your final prints should be flawless.

Appropriate subject matter will be discussed in class.

Along with this assignment will be a 1 – 2-page written piece conceptually grounding your work.

Portrait/Self-Portrait assignment 4 with technical assignment 3 A-Bellows Extension Factor & B-Reciprocity Failure

Due:

For this assignment, you will present four 11" x 14" or larger B&W or color prints. In this assignment, you are to photograph yourself along with other people outside the studio. These images will be self-portraits that describe your lifestyle. The four locations are as follows:

- A. Your bedroom
- B. Your kitchen
- C. Your place of work
- D. A commercial nightspot

It is important to also incorporate different vantage points such as close, near, and far. Since you are working out of the studio it is important to control the available light sources to get the image you want. You should concentrate on making each of the four locations intriguing images. This is an assignment that needs creative interpretation and direction from the photographer. As you know by now the view camera is a slow and methodical process: how can you best control each situation to create exciting portraits and self-portraits?

Your final prints should be flawless

Technical assignment 4 is due with your four Portrait/Self-Portraits. Hang all work together.

Research Paper and Presentation – Cherish The Day

Group A

Group B

Research paper should focus on the photographer's large format photography.

Choose from the below list of photographers:

Emmet Gowin, Nicholas Nixon, Joachim Koester, Peter Garfield, Steve Smith, Joe Deal, Richard Avedon, Walker Evans, Joel Meyerowitz, Richard Misrach, John Sexton, Eliot Porter, Shelby Lee Adams, Sally Mann, Vik Muniz, Andreas Gursky, Candida Hofer, Thomas Struth, Thomas Ruff, Aaron Siskind, John Pfahl, Linda Connor, Jack Welpott, David Levinthal, Lori Nix, Lyle Ashton Harris, James Welling, Catherine Wagner, Sharon Lockhart, Miles Coolidge, Amy Adler, Barbara Kasten, William Christenberry, Alec Soth, Edward Burtynsky, Beate Gutschow, An-My Le, Jock Sturges, Stephen Shore, Catherine Chalmers, Bruce Davidson, Todd Hido, Michael Wolf, Lynne Cohen, George Tice, Tina Barney, Phillip-Lorca diCorcia, Zeke Berman, Ruth Bernhard, Wynn Bullock, John Coplans, Lewis Baltz, Elger Esser, Uta Barth, Rineke Dijkstra, Anna Gaskell, Sam Taylor-Wood, Jan Groover, Joel Sternfeld, Robert Cumming, Arno Rafael Minkkinen. There are several other you can pick, you just have to get it approved by me.

Part A. = Research Paper

This research paper should be 3-4 pages double-spaced and properly footnoted. This is a writing assignment, so proof read your essay. Remember to properly use footnotes and to *italicize* titles.

For this research paper, you must give background information about the photographers and how their work relates to your conceptual framework. You should critically examine their work and how it connects to your exploration.

Be sure to include citations from your reading.

Part B. = Visual Presentation

Prepare a Powerpoint lecture, which includes 7-10 photographs from the photographers that relate to your idea that matters most to you. Include title, size, and date in the slideshow. Your presentation should be 10 minutes as you talk about your chosen photographer and the importance of the selected images.

Final Project and Artist Statement

Due:???

- Final critique on Individual Projects, group A
- Final critique on Individual Projects, group B

This will be a self-derived project that includes ten to twenty 8 x 10 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 view camera techniques learned in this class into a portfolio that is meaningful to you. Analogue color and B&W photography is encouraged; however the use of digital imaging can assist you.

There will be a private individual meeting 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.

For your individual meeting, you must turn in a typed project description that explains your subject matter, conceptual desires, use of the view camera, and three artists of influence. Explain the significance of the artists to you and your project. You must also bring books that reference these artists of influence. **THIS PORTFOLIO CANNOT CONSIST OF IMAGES USED IN PREVIOUS ASSIGNMENTS.**