

## Term Information

Effective Term Spring 2024  
[Previous Value](#) Summer 2012

## Course Change Information

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

Course number change

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

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

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  
[Previous Value](#) Graduate, Undergraduate  
Course Number/Catalog 3335  
[Previous Value](#) 5335  
Course Title Advanced Digital Photography and Contemporary Issues  
[Previous Value](#) Digital Imaging: Input/Output  
Transcript Abbreviation Adv Dig Photo  
[Previous Value](#) Dig Input/Output  
Course Description Students learn in depth color management and post-production skills for photography including digital color printing from scanned film negatives, digital capture, post-production software for photography, and fine art printing methods. Students deepen their understanding of photo history and contemporary issues in photography through lectures/readings/discussion.  
[Previous Value](#) Exploration of the use of digital technologies in creating and printing images with emphasis on aesthetic content and excellent craft.  
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 Laboratory, Lecture  
[Previous Value](#) Lecture  
Grade Roster Component Lecture

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Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites	2555 or permission of instructor
<a href="#">Previous Value</a>	<a href="#">Prereq: 5205 (524) and 5215 (695.04), or permission of instructor. Concur: 5225.</a>
Exclusions	Not open to students with credit for Art 5335
<a href="#">Previous Value</a>	Not open to students with credit for 695.07.
Electronically Enforced	No

## Cross-Listings

Cross-Listings	N/A
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## Subject/CIP Code

Subject/CIP Code	50.0799
Subsidy Level	Baccalaureate Course
<a href="#">Previous Value</a>	<a href="#">Masters Course</a>
Intended Rank	Sophomore, Junior, Senior
<a href="#">Previous Value</a>	<a href="#">Senior</a>

## 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"><li>• The student will demonstrate an advanced understanding of RAW camera capture, processing and manipulation through Adobe Lightroom and Photoshop</li><li>• The student will demonstrate an advanced understanding of high quality scanning.</li><li>• The student will demonstrate advanced technical control while printing via inkjet archival printers.</li><li>• The student will demonstrate appropriate design and completion of a book project.</li><li>• The student will demonstrate appropriate design and planning of a final art project.</li><li>• The student will demonstrate the ability to discuss their work and the work of others through verbal and written critique.</li><li>• The student will demonstrate their ability to analyze and synthesize the concepts of historic and contemporary artists who employ digital images in their work.</li><li>• <a href="#">Self-directed final visual project that demonstrates the semester's growth in visual ideas, and craft. Includes artist statement</a></li></ul>
<a href="#">Previous Value</a>	

**Content Topic List**

- Creating imagery with digital tools
- Fine craft controls of computer programs and printing
- Aesthetic content of digital technology

**Sought Concurrence**

No

**Attachments**

- 5335 Input.Output copy.doc: Art 5335 Syllabus  
*(Syllabus. Owner: Wendel, Sarah Ann)*
- Art\_coursechanges\_August2022 5335 to 3335 advanced photo.pdf: new syllabus  
*(Syllabus. Owner: Owens-Morrison, Jenifer Renee)*
- Art\_coursechanges\_August2022 Cover letter.pdf: cover letter  
*(Cover Letter. 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)*

**Comments**

- Could you please streamline the documents attached:
  - There are 3 documents called "cover letter", "summary and explanation of changes", and "reason letter". Are all 3 necessary? They seem repetitive. The reviewing faculty might be confused by the several rationale documents provided.
  - There are 4 documents that are not necessary for the reviewing faculty: updated course map for BA and BFA & updated Gen Ed BA and BFA plans. I recommend you remove them so as not to confuse the subcommittee. *(by Vankeerbergen, Bernadette Chantal on 08/17/2023 06:20 PM)*
- There is no difference between the syllabus other than the number change. New curriculum maps for BFA and BA attached *(by Owens-Morrison, Jenifer Renee on 02/21/2023 03:03 PM)*

**COURSE CHANGE REQUEST**  
3335 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
09/01/2023

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Wendel, Sarah Ann	12/29/2020 03:26 PM	Submitted for Approval
Approved	Rush, George Sherman	12/30/2020 11:01 AM	Unit Approval
Approved	Haddad, Deborah Moore	12/31/2020 10:44 AM	College Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	01/01/2021 06:25 PM	ASCCAO Approval
Submitted	Owens-Morrison, Jenifer Renee	02/21/2023 03:04 PM	Submitted for Approval
Approved	Rush, George Sherman	03/06/2023 09:52 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	03/07/2023 11:28 AM	College Approval
Submitted	Owens-Morrison, Jenifer Renee	06/12/2023 09:46 AM	Submitted for Approval
Approved	Lisbon, Laura Nicole	06/12/2023 10:50 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	08/17/2023 06:20 PM	College Approval
Submitted	Owens-Morrison, Jenifer Renee	08/21/2023 03:23 PM	Submitted for Approval
Approved	Rush, George Sherman	08/22/2023 01:19 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/01/2023 12:36 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/01/2023 12:36 PM	ASCCAO Approval

August 9, 2022

Dear Bernadette Vankeerbergen and the Arts and Sciences Curriculum Committee,

The Department of Art Curriculum Committee is requesting some relatively small changes to four photography courses and one drawing course. These changes are essentially curricular housekeeping and do not change the content of the courses.

Most of these changes have to do with course numbering. Over the past few years, the Department of Art has been working to create course numbering consistency across its seven areas. The general guidelines we have set up are as follows:

**2000:** Foundation-level Department Art courses. These five courses are required for all BA and BFA majors. They are open to all students and have no prerequisites and include three Foundations-level GE courses.

**3000:** Intermediate courses that support the major (ideally, sophomore and junior level students). These are often technical and specialized courses within areas to prepare students for 4000 level BFA/BA senior project/thesis courses. These courses are available to all students but often carry prerequisites (for example, 3004 Life Drawing Studio requires a pre-requisite of Art 2100 Beginning Drawing).

**4000:** Advanced undergraduate courses (ideally, junior and senior level students). These are more advanced technical or specialized courses as well as courses that support the creation of BFA/BA senior project/thesis. These courses are available to all students but often carry prerequisites or permission of instructor.

**5000:** Broad, interdisciplinary courses (such as seminars and special topic studio courses) that usually have no (or very few) prerequisites and are also open to MFA (and other grad) students.

In addition to re-numbering, we are requesting the removal or addition of some prerequisites, some slight rewriting of course descriptions, and correcting repeatability status.

In this package I am including a summary page with all requested changes as well as copies of the current (“old”) syllabi and copies of (“new”) syllabi with the changes made. Please note that since we are not requesting number changes but only prereqs/repeatability changes for *Image Makers: ART 5995* and *Drawing Now: Art 5004*, I am not including a syllabus for these courses. If you need them, please let me know.

Please do not hesitate to reach out to me for clarification or if there are any questions at my email: [rush.172@osu.edu](mailto:rush.172@osu.edu) or, if easier, by phone at 347-512-4564.

Thank you and best regards,



George

**George Rush**

Associate Professor of Art  
Undergraduate Committee Chair  
Department of Art  
The Ohio State University  
**College of Arts and Sciences**  
Pronouns: he/him/his

## Advanced Digital Photography

ART 3335

Spring 2023

### Course Information

Instructor: Gina Osterloh

Email: Osterloh.2@osu.edu

Office:

Office Hours: Wednesdays 11am-12noon and by appointment (Zoom)

Mode of course Delivery: In-Person (P)

Room: 354 Hopkins

### Course Description

Students learn digital photography skills including color management, post-production software, and digital printing. Students expand their understanding of photo history and contemporary topics including but not limited to issues of identity and the environment. Prerequisites: Art 2555 or PERMISSION OF INSTRUCTOR.

### Course Learning Objectives

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

- control of color calibration from camera, Lightroom/Photoshop, to fine art photo paper
- technical fluency with adjustment layers, masks, RGB channels in Photoshop
- conceptual fluency with the inherent nature of photography including collapsing 3D to 2D, cropping/framing, the punctum, repetition and the copy, constructed environments & performance for the camera, photography as series, a reproducible medium
- conceptual fluency with current and historical photo-based artist responses to issues of identity included but not limited to race, ethnicity, gender, and socioeconomic class
- an awareness of formal attributes including color, black and white tonal range, the inherent nature of analog and digital photo technologies, scale, and possible exhibition methodologies
- an understanding of connections between photographic technical skills, conceptual thinking, and formal attributes to support a fluid and flexible art practice that can continually grow

### 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.

## **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.)

## **Participation and Evaluation**

### **Attendance**

The successful completion of this course relies on completion of 3 larger photography project submissions, readings/artist interviews/podcasts, a series of technical online tutorials, and lab workshops. 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 3335 is a flexible Intermediate Photography course which can be fruitful in a variety of learning modes whether it be in-person, hybrid, or distance learning online.

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:**

- 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 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.

### **Grading**

Creative projects for this course include: Project #1 “Monochrome, Monochrome +1” and two larger projects that are individually conceptualized while responding to course content. There are five technical online tutorials with file submissions— choose 5 tutorials from the list of tutorials. *There are also two graded group meetings in which you will come prepared with a brief written statement, and sketches and/or photographs in progress.* Readings, artist interviews, or podcasts have graded Carmen Canvas Discussions. Each graded course component a specific weighted percentage that reflects amount of time, effort, and your individual research and creative decision making. Individual works will be assessed 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. Grading rubrics are on Carmen Canvas.

**Monochrome, Monochrome +1 = 20% of course grade**

**Individual project #1 = 20% of course grade**

**Individual project #2 = 30% of course grade**

**(Individual project #2 may be an extension of Project #1, a minimum of double the amount of work)**

**Technical online tutorials / technical lectures with 5 examples of before and after images = 10% of course grade**

**Carmen Discussions = 10% of course grade**

**Participation including in class discussions and group meetings with professor = 10% of course grade**

Late assignments will receive – 10points per day late.

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.

## Course Materials and Tools

1 Sample pack of various photo paper types

Digital Photo Paper

Archival box for print portfolio

Headphones (for tutorials or possible work time in class)

Optional alternative paper types or materials that can work with the Epson or Canon printers

Access to digital or analog film camera (consider a feasible workflow with limited lab access with mandatory Covid-19 protocols)

SD or CF Cards for digital camera

Film is optional

Gray card

From the check-out cage: Color calibration device, X-rite

A notebook and pencil/pen

### External Hard drive *and* Cloud storage

Free LinkedIn.com through the Columbus Library – Library Card Registration (\*You can do this online, it takes 2 to 5 days to get registered.)

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

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 27<sup>th</sup> 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.*

#### *Instructors Note:*

##### *Material contingency plans*

Instructors: be sure to plan materials with the possibility of DL delivery in mind. Consider scaling down projects, safety of materials for home studio use, size of materials for commuting if lockers are not available.) Consider asking students to have basics like scissors, glue, tape, cardboard, paper for possible DL contingencies.

#### **Readings**

All required readings will be posted to Carmen or online. You do not need to purchase a textbook.

#### **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
- 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](http://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

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

## 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](https://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 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](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

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](mailto:slds@osu.edu)

614-292-3307

[slds.osu.edu](https://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.

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](mailto: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.

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](https://ccs.osu.edu), 614-292-5766
  - Medical services through the Office of Student Life Wilce Student Health Center, [shs.osu.edu](https://shs.osu.edu), 614-292-4321
  - Legal services through Student Legal Services, [Studentlegal.osu.edu](https://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 Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](https://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](https://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 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).

## **BFA Exhibition Important Deadlines**

### **Monday, April 4 (5pm)**

- Signed Advisor Approval Form Due via OneDrive
- **Exhibition** Proposal Due via OneDrive
- Artist Statement Due via OneDrive

### **Monday, April 18 – Monday, April 25 (Mon-Fri, 9am-5pm)**

- Installation at Urban Arts Space

### **Tuesday, April 26 – Saturday, May 7 (Tue-Sat, 11am-6pm)**

- **Exhibition** open to the public

### **Saturday, May 7 (5pm-7pm)**

- Public Reception at Urban Arts Space, pending University Covid-19 guidelines

WEEK	DAY	DATE	MODULE	READINGS, EXERCISES, AND ASSIGNMENTS	
1	Tu	Jan 11	Module 1: Color Calibration / Representation (Martine Syms + Stuart Hall) / Monochrome + 1	Course introduction. Course Materials. Leslie Hewitt, Martine Syms. Intro to Project #1 "Monochrome + 1"	
	Th	Jan 13		Adobe Bridge & Lightroom Overview, Camera Raw, Managing Pixels, Discussion of Project #1 / Intro to Martine Syms Podcast: Mirror with a Memory / Episode One with Martine Syms, Zach Blas, Manthia Diawara	
2	Tu	Jan 18		Review of Import Methods + Lighting for Monochrome	
	Th	Jan 20		Photoshop Levels vs RGB Curves / <b>Discussion – Episode 1 with Martine Syms</b> / Intro Stuart Hall	
3	Tu	Jan 25		Levels vs RGB Curves + Color Calibration +	
	Th	Jan 27		Levels vs RGB Curves + <b>Discussion of Stuart Hall, Representation, Kanopy video</b>	
4	Tu	Feb 1		Color Calibration + Time to Print	
	Th	Feb 3		Intro to Project 2 & <b>Intro– John Berger Ways of Seeing – Chapter 1 &amp; 2 (Read at home, and we will watch two corresponding BBC videos in class next week) + time to Print</b>	
5	Tu	Feb 8		<b>Due: Project 1 "Monochrome + 1"</b> Masks and Adjustment Layers / John Berger BBC Video 1 + Discuss	
	Th	Feb 10		<b>Due: Project 1 "Monochrome + 1"</b> Masks and Adjustment Layers / John Berger BBC Video 2 + Discuss	
6	Tu	Feb 15		Module 2: Representation & Reproducibility (John Berger + Women Artists Who Address Representation: Laura Aguilar, Nona Faustine, Liz Cohen)	Masks and Adjustment Layers: Dodging and Burning
	Th	Feb 17			Masks and Adjustment Layers / <b>Discuss John Berger Chapter 1</b>
7	Tu	Feb 22			RGB Channels + Converting Color to BW
	Th	Feb 24			Scanning, Film Scanning / <b>Discussion : Chapter 2, John Berger + Artist Features</b>
8	Tu	Mar 1			Open lab for project 2 – guided project work time / printing from PC's
	Th	Mar 3	Open lab for project 2 – guided project work time / printing from PC's		
9	Tu	Mar 8	<b>Due: Project 2 Individual Project "A Reproducible Medium"</b>		
	Th	Mar 10	<b>Due: Project 2 Individual Project "A Reproducible Medium"</b>		
10	Tu	Mar 15	Spring Break		
	Th	Mar 17	Spring Break		
11	Tu	Mar 22	Finish Critiques Project 2 / Artist Features / Go over Project 3 and remainder of semester: Choose a podcast		
	Th	Mar 24	How to document your work – Lighting, Camera, Lens + <b>which podcast by Martine Syms!</b>		
12	Tu	Mar 29	Module 3: Exhibition Strategies and Experiments – Visibility / Invisibility (Martine Syms)		Printing & <b>Small Group Meetings</b>
	Th	Mar 31			Printing & <b>Small Group Meetings</b>
13	Tu	Apr 5			Supervised lab time & technical review
	Th	Apr 7*		*8:30am Visiting Artist – Lydia Smith – <b>Discussion of Podcast, selected by students</b>	
14	Tu	Apr 12		Work on Final projects – group and individual meetings	
	Th	Apr 14		Work on Final projects – group and individual meetings	
15	Tu	Apr 19		<b>Final Project (Project 3) Critique/Discussion</b>	
	Th	Apr 21		<b>Final Project (Project 3) Critique/Discussion</b>	
Finals Week	WED	Apr 27		Finals Week	<b>Final Project (Project 3) Critique/Discussion Wednesday April 27, 8am – 9:45am</b>

## **Art 5335 Digital Imaging: Input/Output**

**Level:** Grad and Undergrad

**Location:** Hopkins 358,

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

2- 3 hr. lecture / labs per week; 3 credit hrs; not repeatable.

**Prerequisites:** Photo major Jr. or above, Art 5105

**Professor:** TBA

**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:**

The course is organized around learning to control means of input, manipulation while in and output from the computer and encourage the creation of new work.

### **II. Course Objectives:**

- To advance each students practical knowledge of digital image capture, manipulation, and printing.
- To advance each students understanding of photographic processes and equipment.
- To advance each students aesthetic and critical abilities as it applies to digital imagery in general.
- To advance understanding of past and current aesthetic concerns in the field of digital imagery.

### **III. Student Learning Outcomes:**

- The student will demonstrate an advanced understanding of RAW camera capture, processing and manipulation through Adobe Lightroom and Photoshop.
- The student will demonstrate an advanced understanding of high quality scanning.
- The student will demonstrate advanced technical control while printing via inkjet archival printers.
- The student will demonstrate appropriate design and completion of a book project.
- The student will demonstrate appropriate design and planning of a final art project.
- The student will demonstrate the ability to discuss their work and the work of others through verbal and written critique.
- Students will be introduced to and develop an understanding of self-teaching programs like Lynda.com, the Adobe website and the Help Menu, as technology is always evolving, artists/designers need to stay current.
- The student will demonstrate their ability to analyze and synthesize the concepts of historic and contemporary artists who employ digital images in their work.

### **IV. Course Content and Procedures**

- The course will be taught through slide-lecture, guest presentations, demonstrations, creation of new work, student presentation of new work, and class critique of work.
- Critiques of student work will include both aesthetic and technical evaluation of the assignment and resulting imagery.

### **V. Requirements**

- Satisfactory completion of all assignments and presentation of same for class critique.
- Satisfactory completion of written research paper and presentation to the class.
- Satisfactory completion of written quiz.
- Satisfactory completion of the artist statement.
- Satisfactory completion of designing a final portfolio project and presentation of the complete project during finals week.

**Attendance:** 2 absences will result in the lowering of your final grade by one letter grade. Coming late or

leaving early is an absence. Please contact your instructor immediately if you fall ill. Late assignments will lower the grade for the assignment by one letter. Not turning in one of the course requirements will result in a 0 being recorded for that requirement.

## **VI. Grading**

45% Successful completion of all tutorial and experience assignments.

30% Final Project Portfolio

10% Written research paper and presentation to the class

5% final portfolio artist statement

10% written exam.

### **Grading Scale**

A: 93-100, A-: 90-92, B+: 88-89, B: 83-87, B-: 80-82, C+: 78-79, C: 73-77, C-: 70-72, D+: 68-69, D: 63-67, D-: 60-62, E any numerical grade below 60. Nothing turned in = 0.

### **Evaluation**

Work will be evaluated by these general criteria:

1. Technical excellence – appropriate application of technique and presentation
2. Scope of content and composition
3. Creative sophistication and success of the project
4. Effort and work ethic exhibited during class lab sessions

**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.**

**VII. Text recommended and can be shared** see extended list at the end.

**A General book that covers both main programs:**

**Photoshop CS6 and Lightroom4, Laskevitch, Rockynook, 2012**

All handouts and instructional quick time movies.

## **VIII. Disability Services**

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

## **IX. 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](http://studentaffairs.osu.edu/info_for_students/csc.asp).

## **X. Escort Service**

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

## **XI. Miscellaneous**

### **Materials:**

Access to a digital camera that can capture RAW format imagery of high resolution and has M, A, T controls. Purchase of appropriate printing and other materials to complete assignment projects. (ink jet) printing paper of type, size and mfg. as appropriate for your aesthetic. Roll or sheet may be appropriate. Many students decide to share rolls or larger packages to save money. We will learn to profile papers so other types of

papers can be used.

Tracking and paying for your ink usage beyond \$40 @ 2.50 per sq. ft.

Purchase of appropriate printing and presentation materials consistent with individual final project. The standard is archival matting.

Access to a portable external hard drive to keep all your digital files for the quarter.

**XII. Weekly Outline** In the past for this class I have lectured/demonstrated on T and usually made R a work day. With the new revisions under the semester system I may need to both lecture and provide work time on both class meeting days. Also because the lab has just been updated to CS6 and Lightroom 4 there needs to be some backtracking over experiences you had with older versions / look at new controls. Consequently, this weekly schedule is subject to change as necessary.

**Week 1** Introduction, review syllabus, refresher lectures: Additive color theory, monitor calibration, scanning, Digital camera assignment explained.

**Week 2 & 3** Lectures and demonstration: Lightroom 4 fast track refresher. Digital zone system. Tutorial assigned for web page design using digital camera assignment images, work time.

**Week 4** lecture Adobe Photoshop CS6 controls and manipulation of imagery advanced layering techniques and tutorial files assigned, (assignment 3) Truth and image compositing assignment explained. Assignment 2 web gallery crit.-1.29

**Week 5** Work time, critique Assignment 1, digital camera prints-2.5.

**Week 6** Lecture alteration/ hand work on a printed image, Lightroom tutorial files web page due. Work time.

**Week 7**. Lectures Adobe photoshop, advanced output techniques, advanced black & white printing, crit assignment 3-2.19.

**Week 8** Lecture – Typography, Basic InDesign and creating a book layout, work time.

**Week 9** Critique hand altered prints-3.9, work time.

**Week 10** Spring Break.....

**Week 11**. final project proposal due via email, individual meetings about final portfolio project, lecture, work time.

**Week 12**. written report and class presentation due. ½ of class presents each day.

**Week 13** Lectures and work time.

**Week 14** critique of digital book, work time.

**Week 15** Final project work in progress critique, written / practical exam.

**Week 16 reading day and earlier final exams**

**Week 17 conclusion of Finals Week** Presentation of final portfolio project, **Monday April 29, 8 am.**

**XIII. Assignment List :**

Do not begin any assignment until it has been fully explained in class and the appropriate examples and demonstrations have been made. It is expected that each student will be making new photographs throughout the semester and process and print those images for use in assignments. The main themes in photography are portrait – self portrait, landscape / architecture and illustration / still-life.

1. Digital camera photographing for Lightroom database and printing. Due (shoot) week 2, db and prints week 5-2.5
2. Lightroom tutorial assignment - Web Gallery Due week 4-1.29
3. Photographic Truth and Image Compositing, prints. Due week 7-2.19
4. Printing a digital file for further alteration by other means (drawn, painted, collage, made 3D etc.) Due week 9-3.5
5. Written report and class presentation. Due week 12
6. Design and production - the digital book. Three variations 1- lightroom, 2 - InDesign (minimum 16 pages). One version printed inkjet and may be spiral bound. Due week 14
7. Final project. Due week 15 wip and week 17 final crit.

## **REQUIREMENTS**

**Attendance and participation in all class meetings.** We will meet formally twice a week (Tu and R). Students with less photographic experience will be expected to be present in the lab on any lab days for extra assistance. Others may sign in and move on to working outside the digital lab.

**The class meetings will include weekly critiques, lectures and demonstrations by the instructor and guests. Consider each class meeting an opportunity to obtain feedback on your work. Attendance during class is very important. More than 2 unexcused absences will result in lowering the final grade one letter for each two occurrences. Please prearrange absences with your instructor.**

**All work for the quarter must be your own, imaged this quarter for this class only. Any exception must be arranged with the instructor before executing the project.**

**Final Crit, University scheduled time during finals week. For Sp 2013 the final exam time is Monday April 29, 8 – 9:45 am. Critique will run long so plan accordingly.**

**Contract / Portfolio** Each student will individually write a contract with the instructor outlining the direction, quantity and scale of work for the final portfolio. **Contract due Week # 12. Via email. Individual meetings with instructor during class time.**

**Written Report** Each student will research and prepare both a written and oral (15 min.) report. You will research either an artist who employs the computer and digital output in their work OR a special application that applies to your personal practice. You will prepare a presentation for the class of approximately 15 minutes with at least 10 example images. Paper length ug students 4 pages, grad students [and honors embedded students](#) 8-10 pages. This can be submitted via email. Writing at 12pt., 1" borders. Bibliography must include sources other than web addresses. Due **week**

**Meetings with the instructor** Each student will meet formally with the instructor at least once during the quarter. In addition each student must reserve an appointment time to discuss the contract. Of course, we may well meet individually more often.

### **XIV. Expectations of Graduate Students.**

It is expected that graduate students will take a leadership role during critiques. Additionally, graduate students are expected to produce work with more insight into the contemporary art world and demonstrate excellent craft and presentation methods.

#### [XIV. Expectations of honors embedded students.](#)

- a. [Differential assignments/learning experiences based on the honor student's Honors program.](#)  
OR
- b. [A related research project resulting in finished images, a paper and class presentation.](#)  
OR
- c. [Developing a teaching tool related to the course or assisting a faculty member in course improvement / development.](#)

[HE contract due by 4th week outlining their personal honors work for the quarter.](#)

[This project would become an additional 15% of their grade.](#)

## XV. Bibliography

Many photography and digital texts books have useful information. This list is only a starting point.

**Lightroom 4 the missing FAQ**, Victoria Bampton, Pub-The Lightroom Queen, 2012

**Adobe Photoshop CS6 for Photographers**, Martin Evening, Focal Press 2012

**Digital Zone System**, Fisher, Rockynook, 2012

**Exploring Color Photography**, Robert Hirsch, Focal Press, 2011

**Adobe Photoshop Lightroom 4 Classroom in a book**, Adobe Press, 2012 AVAILABLE OSU library ebook.

**Adobe Photoshop CS6 Classroom in a book**, Adobe Press, 2012 AVAILABLE OSU library ebook

**Adobe Indesign CS6 Classroom in a book**, Adobe Press, 2012 AVAILABLE OSU library ebook

**PhotoShop Masking and compositing**, Katrin Eismann, New Riders, 2005 **Great advanced.**

**PhotoShop Restoration & Retouching**, Katrin Eismann, New Riders, 2005 **Great advanced.**

**Digital Negatives**, Reeder and Hinkel, focal press, 2007

**Making a Digital Book**, Stephen Johnson, Stephen Johnson Photography, 1993 (principals current)

**Digital Book Design and Publishing**, Douglas Holleley, Clarellen & Gary Graphics Arts Press 2001.

### **On line tutorials and video instruction:**

**Lightroom** <http://www.adobe.com/support/photoshoplightroom/>

**Silverfast** <http://www.silverfast.com/> under Highlights and Movies on right side.

**Photoshop** Look at the Support and Training section.

<http://www.adobe.com/products/photoshop/photoshopextended/?promoid=BONQL>

**Xrite Color Checker.** [http://www.xritephoto.com/ph\\_product\\_overview.aspx?action=support&id=1257](http://www.xritephoto.com/ph_product_overview.aspx?action=support&id=1257)

**itunes pod casts on lightroom4 and PSCS6 are quite good.** You can find topics you are interested in and download the pod cast.

**The Book As Art: Artists' Books from the National Museum of Women in the Arts**, Princeton Architectural Press; 2 edition, **ISBN-13:** 978-1568989921

**Books, Boxes and Portfolios**, Zeier, The design press, 1990, ISBN 0-8306-3483-5

**500 Handmade Books**, Lark, 2009, **ISBN-13:** 978-1579908775

**Making Handmade Books: 100+ Bindings, Structures & Forms**, Lark, 2011, **ISBN-13:** 978-1600595875

**Masters: Book Arts: Major works by Leading Artists**, Lark, 2011 **ISBN-13:** 978-1600594977

**The Book of 101 Books**, edited by Roth, PPP editions, 2001, ISBN09670774-4-3

**The Photobook: A History volume I & II**, Parr & Badger, Phaidon Press, 2004, ISBN 0-71484285-0

**Criticizing Photographs**, Terry Barrett, McGrawHill, 2011, ISBN # 978-0073526533

In addition, any and all books dealing with individual artists work that employs the computer to manipulate and print work.

NOTE: Generic web sites (not run by the manufacturer of the product or the artist) may or may not have accurate information about the artist or the process.



## **SUMMARY PAGE**

Department of Art requested course changes  
August 9, 2022

George Rush, Associate Professor of Art, Undergraduate Committee Chair

### **Photo courses:**

#### **Current name and number: Digital Imaging; Input/Output 5335**

Change number to 3335

Change name to: Intermediate Digital Photography

Remove prereqs: 5205 (524) and 5215 (695.04)

Add prereq: Art 2555 and permission of instructor.

New Course description:

#### Course Description

Students learn digital photography skills including color management, post-production software, and digital printing. Students expand their understanding of photo history and contemporary topics including but not limited to issues of identity and the environment. Prerequisites: Art 2555 or permission of instructor.

#### *Justification:*

*Digital Imaging; Input/Output 5335 is misnumbered and should be a 3000 level course to align with the curricular roadmap for photography (and other art) majors.*

*Course description changed to include "Students expand their understanding of photo history and contemporary topics including but not limited to issues of identity and the environment"*

#### **Current name and number : Photo Studio Lighting; 5115**

Change number to 4115

Keep name

Remove prereq 5275

Keep prereq 3005

Remove Concurrence: 5105

Add Coded as Repeatable to 6 cr.

New Course Description:

#### Course Description

Students will gain a working knowledge of studio lighting equipment, principles of light, and techniques as applied to constructed photography. Contemporary topics including the politics of looking and issues of representation are emphasized throughout the course. The course is repeatable for total of 6.0 credits. Prerequisites: Art 2555, Art 3005 OR Art 3335, or permission of instructor.

#### *Justification:*

*Photo Studio Lighting; Input/Output 5115 is misnumbered. It is a technical course and should be 4000 course to align with the curricular roadmap for photography (and other art) majors.*

*Course description changed to include “Contemporary topics including the politics of looking and issues of representation are emphasized throughout the course”.*

**Current name and number: Large Format Photo; 5205**

Change number to: 4205

Keep name

Remove prereqs 5105 and 5115

Add prereqs Art 2555, Art 3005

Add Coded as Repeatable to 6 cr.

New Course Description:

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. Course is repeatable for total of 6.0 credits. Add permission of instructor.

*Justification:*

*Large Format Photo; 5205 is misnumbered. It is a technical course and should be 4000 level to align with the curricular roadmap for photography (and other art) majors.*

*Course description changed to include “... aesthetics, and psychology of large format photography with contemporary and historical frameworks”*

**Current name and number: Image Makers: ART 5995**

Keep name and number

Add Coded as Repeatable to 6 cr.

Add prereqs: 3335 or 3005

Remove prereq 4005

Remove “not open to students with credit for 690”.

New Course Description:

Course Description

Advanced group investigation of individual photographic projects with weekly critique sessions, lectures, and readings with discussions. Prereq: Advanced undergraduate or grad standing, or permission of instructor. Course is repeatable for total of 6.0 credits

*Justification:*

*Add repeatability because course is taught by different faculty with different theoretical approaches. Slight change in course description to include “theoretical readings”.*

**Drawing course:**

**Current name and number: Drawing Now: ART 5004**

Remove Prereq: 4004 or 4014.

Add permission of instructor.

*Justification:*

*Since this course is conceptual rather than technical, remove specialized prerequisites to allow for students outside of Painting and Drawing major.*