

The Ohio State University, Department of Art, Course Syllabus, Spring Semester 2020
Art 3555 Honors (GE) 3 C: Introduction to Photography
Contact Hours: 6 hours per week

Professor: Gina Osterloh

Location: 262 Hopkins Hall

Days and Time:

Section:

Prerequisites: None

Office: Hopkins Hall, Room 264A

Email: osterloh.2@osu.edu

Phone: (614) 292-5072, Art Department Main Office Phone

Office Hours:

Course Description

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

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

Art 3555 Honors and Art 3555 requires that students have their own digital camera with full or partial manual functions. The class currently does not teach digital post production, but the professor will introduce Lightroom and Photoshop for those that wish to use these programs. OSU has several free and open labs with the full Adobe Suite for all students to use.

GE course for Visual and Performing Arts

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

Expected Learning Outcomes:

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

How the course will satisfy the ELOs:

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

Course Objectives

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

Course Content

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

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

Department of Art Attendance Policy:

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

classes and labs as all absences in a studio environment impede student progress. For absences occurring during the withdrawal period:

- For courses meeting once per week, students who are absent a third (3) time will be expected to withdraw from the course.
- For courses meeting twice per week, students who are absent a sixth (6) time will be expected to withdraw from the course.
- For courses meeting three times per week, students who are absent a ninth (9) time will be expected to withdraw from the course.

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

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

Class work / Homework

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

for possible review at any point in the quarter or inclusion in a BA, BFA, or MFA portfolio application.

Grades for Exercises and Assignments:

A	(93-100)	work of exceptional quality: student excels at verbalizing ideas, assignments are of exceptional quality
A-	(90-92)	work of very high quality: student excels at verbalizing ideas, assignments are of very high quality
B+	(87-89)	work of high quality, which reflects higher than average abilities: student has a high level of participation during discussion, assignments are of high quality
B	(83-86)	very good work that satisfies goals of the course: student has a very good level of participation during discussion, assignments are of very good quality
B-	(80-82)	slightly above average work that satisfies the goals of the course: student has a very good level of participation during discussion, assignments are of good quality
C+	(77-79)	average work, which reflects an understanding of course material: student has an average level of participation during discussion, assignments are of an average quality
C	(73-76)	adequate work; passable: student has a less than average level of participation during discussion, assignments are of an adequate quality
C-	(70-72)	passing work but below good academic standing: student has a less than average level of participation during discussion, assignments are of a less than adequate quality
D+	(67-69)	below average work: student has a below average level of participation during discussion, assignments are below average quality
D	(60-66)	well below average work: student has a well below average level of participation during discussion, assignments are well below average quality
E	(59-0)	failure; no credit

Each category is a percentage of a potential of 100%.

Requirements and Evaluation

Project #1 Exposure Basics 10%

Project #2 Light and Shadow 10%

Project #3 Photo as Document 10%

Project #4 *Portraiture/Fictional Narrative 10% + Paper* 10% = 20% *GE Course Requirement

Project #5 Final Project 20%

(Grading Rubric continued on next page)

Mid-term exam: 10%

Final exam: 10%

Participation: 10% Lecture and reading material discussion, participation in classmate's critiques, preparedness for projects, preparedness to work in class and meeting checkpoints and deadlines, participation in non-graded in class workshops and group exercises including getting to know your digital camera, exploring camera functions, photo methods to explore abstraction, and exercises that explore the connections between vision, the camera and one's perception of the world.

A = 100-93; A- = 92-90; B+ = 89-88; B = 87-83; B- = 82-80, C=79-73, C- = 72-70, and so on. E is a failing grade below 60. Nothing turned in = 0.

NOTE: A work is work that goes beyond the project parameters, is conceptually creative, and technically excellent. **C work meets the project requirements and is average work. YOU DO NOT START WITH AN "A" GRADE. YOU MUST EARN IT.**

Evaluation of Assignments

Your photographic work will be evaluated based on the following general criteria:

- All visual assignments must be comprised of original photographs, captured by you, during the current semester.
- Technical Proficiency: The application of learned photographic techniques.
- Clarity of conceptual approach, effectiveness and inventiveness of the work regarding your idea.
- Meets and hopefully exceeds assignment objectives: How well you use the technical and formal elements introduced and concepts emphasized. -Project Presentation and Completion: How you show your work in critique and the amount of preparation that went into your project, image selection, completion of required amount of shooting, etc.
- **Active participation during critiques and presentations.**

All visual assignments must be comprised of new photographs taken this semester for each assignment. Photographs must be original, current, and may not be used for more than one assignment. Using photographs from another student equals plagiarism and is in violation of academic conduct.

Active participation is a critical component of this class. Your participation will be reflected in your project AND attendance grades. You must attend to participate.

Procedures for All Assignments

Do not begin shooting projects until after it has been discussed in class.

Each Project will either be presented with the required number of digital prints processed commercially (Uni-Print in the Union, Midwest Photo, CVS if you need to, etc). Please speak to your instructor if you would like to use your home printer.

ALL of the digital images captured for the assignment will be uploaded to your folder on Buckeyebox unless otherwise directed.

A note about quantity: The more you shoot the more interesting images you will have to choose from for your final images. The assignments list minimum shooting requirements so that you will have ample practice with the skill/conceptual objective and plenty of room for “happy accidents” as well. It also allows your instructor to see if there are any challenges you might be having with operating your camera.

You are not required to do any editing of your pictures however some of you may own a digital image editing program (Photoshop/GIMP/Elements). There are several on-line editing sites you may consider using. One very flexible site is <http://pixlr.com>. **The Pixlr Editor** is the version we would suggest if you are not already familiar with a more advanced photo editor. Common editing controls include corrections to color, density, contrast and removal of distracting elements. Remember, poor editing is, in itself, a distraction. Often files are better left unedited in this basic class. GIMP is a free program with much of the same advanced functionality as Photoshop: www.gimp.org.

All visual assignments must be comprised of new photographs for that particular project. No repeated photographs to meet the minimum requirement, or between projects.
Minimum print size is 4”x6” unless otherwise noted by your instructor.

Materials

Approximate cost \$150 - \$600 dependent upon your possession of a camera and print / print finishing.

- Digital camera with FULL MANUAL adjustable settings and a minimum of 8 megapixels. Control of shutter, aperture, white balance, flash, exposure compensation, and ISO is required.

*FINANCIAL HARDSHIP IS UNDERSTANDABLE. You are encouraged to borrow a camera from a relative or friend. If you have a camera that has partial manual camera settings, speak with your instructor for alternative methods to learn and complete class objectives.

- 2 Memory cards for your camera (exact kind will depend on camera) - 8 GB minimum
- Envelope or folder that can be resealed for submission of assignments.
- Standard 18% gray card. They are inexpensive and available at Midwest Photo Exchange.
- Tripod is suggested. Stabilizing the camera is important for slow/long exposure times.
- LARGE SINGLE COLOR CONSTRUCTION PAPER OR POSTER BOARD for abstraction workshop (Blick Art Supplies).
- Objects for Photogram Darkroom Workshop
- *Darkroom silver gelatin RC Paper if your class can schedule photograms*

Locations for Supplies & Printing

For supplies and new/used photo equipment: Midwest Photo Exchange (2887 Silver Dr. Columbus 43211). Midwest offers a student discount. Additionally, there are several used camera stores in the area; Columbus Camera Group, World of Used Photography.

Printing: Midwest Photo (MPEX), CVS, Target, and Meijer can print directly from your camera or memory card.

Great printing options are Uni-Print but you need to Re-size with Uni-Print!

Resize to 4x6 = 50 cents. Format: PDF only.

If you place two on a page of 8.5 x 11 = 50 cents for two images.

email to: uniprint-union@osu.edu

(First floor, inside Barnes & Noble)

1739 N. High Street

Columbus, Ohio 43210

614-292-2219

MPEX also has good quality.

OSU's Digital Union, <https://odee.osu.edu/digital-union> has computer facilities. All of the Digital Union labs have the Adobe Creative Suite (if you want to use it.)

Stillman Hall, 145: <https://odee.osu.edu/digital-union/features> Has high quality printing.

CVS, Target are all perfectly acceptable. You will not be downgraded if you use CVS or Target.

Text & Readings:

Using the online FREE textbook available through your library login is mandatory.

Required readings for the course will be using the following textbook; Reframing Photography: Theory and Practice, Rebekah Modrak with Bill Anthes, ISBN

978-0-415-77920-3, Routledge, 2011.

The book is also available for in library use in Thompson Library Course Reserves under "OSTERLOH." Our online textbook also has a very helpful website which you will need to use as resource for this class. For example, here are a list of artists you can explore for your Portraiture Project #4 and Paper:

http://www.reframingphotography.com/resources/artists?tid_1%5B%5D=14

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

University Policy and University Services Available to OSU Students

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with

examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487).

For additional information, see the Code of Student Conduct:

http://studentaffairs.osu.edu/info_for_students/csc.asp

Disability Services

Any student who feels s/he/they may need an accommodation based on the impact of a disability should contact your instructor privately to discuss your specific needs. *Students should provide official documentation (provided through the office of Student Life Disability Services) regarding conditions that may require accommodations in the studio/classroom or that may impact their performance in this course within the first week of class.*

Please contact:

Student Life Disability Services to coordinate reasonable accommodations for students with documented disabilities.

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Exam accommodations email: slds-exam@osu.edu

Web address: <http://www.ods.ohio-state.edu/>

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.

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 As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers

services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life Counseling and Consultation Services (CCS) by visiting ccs.osu.edu or calling (614) 292- 5766.

CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at (614) 292-5766 and 24 hour emergency help is also available through the 24/7 National Prevention Hotline at 1-(800)-273-TALK or at suicidepreventionlifeline.org"

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

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

NOTES ON DIGITAL DEVICES

Please turn off your cell phones while you are in class and lecture. They are disruptive, intrusive, and disrespectful to the class. LAPTUPS ARE FOR NOTE-TAKING ONLY. After 2 warnings you will be asked to leave the classroom and will be counted as absent for that day. (And texting during class time just looks bad, sloppy!) I have found that many actually try to multi-task and complete course work for other classes. Please do not do this. If I see this I will ask you to close your laptop and put it away.

A Note about Communication: I will likely not be able to answer detailed questions by email but feel free to ask questions via email. In addition to my office hours, there is often time to ask questions during class, at the end of class and/or immediately before and after class. My office hours are listed on the first page of this syllabus. Given our class size, if several students have related questions we will meet as a group in my office. Please feel free to also schedule a meeting during office hours or outside of office hours via email. Please do not expect responses about assignments sent the night before or day they are due.

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.

A Note about Email Etiquette: Please consider your tone & remember to be courteous and respectful when writing emails to your Professors and Instructors. Be specific and descriptive in your subject line. Do not begin emails without a greeting. “Hey” is too casual and not appropriate. Do not use first names unless faculty says it is ok. Always sign your email. Using abbreviations or “text-speak” is not appropriate. Proofread your emails.

University Escort Service: Several years ago the Undergraduate Student Government requested that faculty include the phone number for the University Escort Service on their syllabi, preferably on the first page somewhere and especially for courses that meet or end after dark. **University Escort Service—(614) 292-3322** Service available after 6 PM
*DON'T HESITATE TO USE THE UNIVERSITY ESCORT SERVICE. THEY ARE VERY HELPFUL.

Course Schedule

The finals week schedule is determined by the University Registrar. Each section will meet during the scheduled time for the critique of final projects. Attendance and participation is required.

***THIS COURSE SCHEDULE IS SUBJECT TO CHANGE in order to support creative photography course requirements and learning outcome goals.**

***How to use course readings for theory and concepts:** You do not need to memorize the entire reading for concepts and short photo history introductions. However keywords, concepts, and artists (which will be clearly designated) will be on the midterm and final exam, and should be incorporated into your typed paper (for Project #4), as well as a part of the creation of your projects, project discussions, and your final project artist statement.

***How to use course readings for technical instruction:** Know these readings thoroughly. Memorize.

WEEK 1

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

Brief History of the invention of photography

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

Screening: Reframing Photography: Basic Approaches to Photography

***Friday: Bring camera and manual to class.**

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

Assigned: Project #1. Begin shooting Project #1 **outdoors** in small groups during class.

Reading assignments DUE Week 2

READ YOUR CAMERA MANUAL

Reading Assignment:

The Eye, Aperture, Photography and the Anatomy of Sight, Framing p.1-16

Tech Reading Assignment:

The Viewfinder, The In-Camera Light Meter p.53-57

The Lens p. 57-60

Distance DOF and Focusing p. 60-68

The Camera as Recorder p.68-78

The Digital Camera Body p. 84-89

ISO p.85 & p.88

Aperture p.94-97

Shutter p.100-104

WEEK 2

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

In-class practice using techniques discussed in class.

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

Screening: Gregory Crewdson "Brief Encounters"

Intro to Project #2

Assigned Project #2: Light and Shadow

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

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

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

Additional helpful camera and digital workflow readings:

Sensors and Resolution p.233-237

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

WEEK 3

Due: Project #1

Introduction to critique: ways to look, see, read, and evaluate images

What is visual literacy? Intro to Practices of Looking: Images, Power, and Politics

Screening: "Ways of Seeing" BBC videos by John Berger

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

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

Assigned PDF reading:

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

WEEK 4

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

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

Intro: Project #3 Photo as Document

Reading Assignments: Series and Sequence

p.320-323 - Sarah Charlesworth - The image and mass media

Typology p. 323-324 (Bechers, Sanders)

Images in Sequence p.332 -335 (Sophie Calle, Duane Michals, Ed Ruscha)

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

Assigned PDF Reading:

“Practices of Looking: Images, Power, and Politics” by Lisa Cartwright p.29-37

Assigned: Project #3 Photo as Document

WEEK 5

Due Project #2 Light and Shadow

Lecture and Discussion: Project #3 Photo as Document

*Discussion of “Practices of Looking” p.29-37

Theory Reading Assignments:

p.125-6 Roy DeCarava

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

p.357-361 Selling the Stories: LIFE Magazine

p. 364-370 Questioning the Story

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

ACLU - Your Rights as a Photographer

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

WEEK 6

Review for midterm exam
Group discussion on Portraiture Ideas
Screening: *The New York Photo League*

Reading Assignments:

p.328-330 (Valie Export, Claude Cahun)
p.361-364 Personal Stories
Gordon Parks - online article
Re-visit Qualities of Light p.116-117

Assigned PDF Reading:

"Practices of Looking: Images, Power, and Politics" by Lisa Cartwright p.37-48 (end)

WEEK 7 Midterm Exam (Technical Questions + Artist Slide Identification)

Photographs in a series & Fictional Narrative
Screening of *La Jetee*, Chris Marker
*Discussion: "Practices of Looking" p.37-48 (end)

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

WEEK 8 Due Project #3 Photo as Document

Discussion: Portraiture & Fictional Narrative

Reading Assignments:

p.206- 215 Reenactments of Unreality & Historical Reenactments

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

*SIGN UP FOR INDIVIDUAL MEETINGS

WEEK 9 Lecture and Discussion: Portraiture and Abstraction, Combining Photographic Strategies

Screening: *Through a Lens Darkly*

WEEK 10

Lecture: Abstraction & Photography

*Oct.24-Abstraction & Photography Exploration in Class BRING LARGE SINGLE COLOR CONSTRUCTION PAPER OR POSTER BOARD TO CLASS AND YOUR CAMERA WITH BATTERY CHARGED

Intro: Project #5 - Final Project Options

Oct.26: Individual Meetings - Please check your time.

WEEK 11

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

Discuss: Project #5 Final Project - Options & Planning

WEEK 12

Tech Review & More Final Project Planning

Nov 9 - Photograms (½ class) - BRING SELECT OBJECTS AND MATERIALS TO CLASS

WEEK 13

Photograms (½ class) - BRING SELECT OBJECTS AND MATERIALS TO CLASS

WEEK 14

Photography as Social Change: Screening of "Wasteland - Vik Muniz"

WEEK 15

Discussion of Wasteland + Photography and the Digital Age - Artists Respond
Review for Final Exam

Individual Meetings

FINALS WEEK: Final Exam (Additional Tech Questions, Slide Recognition, and Short Essay response for a photograph of your choice (choose from 1 of 4 photographs))

[END OF SYLLABUS]