OREGON STATE UNIVERSITY
SCHOOL OF ART AND COMMUNICATION
ART 455 / GD 455 – THE PHOTOGRAPHIC BOOK II
4 CREDIT HOURS
2 MEETINGS/WEEK — 3 HOURS/MEETING
TERM, YEAR

INSTRUCTOR: EVAN BADEN
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PHONE: (541) 737-5004
OFFICE: FAIRBANKS 209
HOURS: MW — 10:00-11:00

CATALOG DESCRIPTION

Practical studio course focusing on advanced practices and techniques in relation to the photographic book. Students will use appropriated imagery as well as original imagery to complete well-developed book projects. Structure, form, materials, and layout will be discussed as well as content, sequencing, and physical construction. Advanced elements such as application of blanking, slip cases, screen printing, and other construction techniques will be taught.

Prerequisites: ART 355 [C-]

MEETING TIMES
THIS COURSE MEETS 2X PER WEEK FOR 3 HOURS PER SESSION, MEETING FOR A TOTAL OF 120 HOURS OF INSTRUCTION, STUDIO ACTIVITIES, AND ASSIGNMENTS FOR 4 CREDITS. COURSE TAUGHT IN STUDIO FORMAT.

COURSE CONTENT

The Photographic Book II picks up where The Photographic Book ends. Students in this course will use the skills they already have to learn advanced techniques in book making.

Throughout the course students will be given more time to think about how book form, image sequence, graphic elements such as color, texture and material, and text can convey a given narrative or message.

Students will complete two major projects structured around the photographic book. Students will focus on making photographic projects specifically intended for book form, and will have more freedom in their materials and design choices.

Technically students will learn: how to think about the creation of photographic work intended to be in publication, advanced book elements such as screen printing, blanking (debossing), building boxes/slip cases.
Students are expected to participate fully and in an engaged manner in class discussions and critique sessions.

COURSE OUTCOMES

This is an advanced course. Information will be given on the assumption that the student has a strong knowledge of the basics of photography, an adequate knowledge of book making and book practices, and familiarity with the computer operating systems. Students are expected to be looking at related projects and imagery and revisit concepts and lecture content outside of class to thoroughly grasp course concepts.

Successful students studying Digital Photography will meet the Art Department Student Learning Outcomes (ASLO) through course specific learning outcomes (SLO) as follows:

ASLO1. Literacy: Demonstrate broad and discipline-specific knowledge of art processes and history.

SLO1. Demonstrate knowledge of contemporary photographic theory and the history of photography

ASLO2. Critical Thinking: Describe and analyze works of visual art critically and relate them to historical and contemporary contexts.

SLO2. Describe and analyze expressive output by linking to a diversity of viewpoints, historical and contemporary photographers, creative alternatives, and cultural perspectives inherent to artistic expression.


SLO3. Analyze and describe photographic book works using visual art language such as composition, and light in written and oral form.

ASLO4. Production: Create original art and/or research projects by applying discipline-specific tools, skills, methods, and sources.

SLO4. Create conceptually interesting photographic projects including idea generation, time planning, commitment, failure, revision, and patience.

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<td>Projects</td>
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METHODS OF INSTRUCTION AND EVALUATION

Instruction will be given through a combination of slide lectures, demonstrations, projects, discussions and in-progress, informal critiques. A major part of this course involves working in the studio.

• Projects (70%):
  There will be two (2) different publications that the student will be working on throughout the term. The first will be a photographic project that is intended for book form. The student will develop and photograph images and design a publication that is appropriate for those images. The second project will be an open project with subject matter of the student’s choosing. One of these projects will be required to have either a box or slip case as a design element. Other “advanced elements” will be required for each project.

• Readings (15%):
  There will be various readings discussion the form, application, and impact of the photographic book on art and art history.

• Book Presentation (10%):
  Students will be asked to bring in a book and present the various aspects of the design, sequence, imagery, and subject matter with the class.

• Class Participation (5%):
  To get the full points for participation, students are expected to always have images available for discussion for in-class working sessions, are expected to attend ALL in-class working sessions, are expected to ask questions, read and research photographers outside of class, and contribute to class discussions.

In addition: Students who are consistently late or who miss more than three class sessions will be downgraded by 10%. Students who miss more than four classes will fail the class.

GRADING STRUCTURE
A 93-100%
A- 90-92%
Excellent work demonstrating exceptional level of originality of thought and imagination and intelligent use of technical skills to enhance interest in the image. Written papers are submitted with an excellent command of English and the writing suggests originality and critical thinking. Projects put together with care and attention.

B+ 87-89%
B 83-86%
B- 80-82%
Good work answering all the course requirements. Shows a strong grasp of technical requirements and an understanding of using visual language to enhance the image. Projects suggest individuality of thought and are submitted with care and attention. Written assignments are submitted with a high standard of English skills and the content suggests originality and critical thinking.
C+ 77-79%
C 73-76%
C- 70-72%
Average work. Follows the assignment instructions, but the project is merely fair in terms of technical competency and visual literacy. Little evidence of originality in either the written or the visual assignments.

D+ 67-69%
D 63-66%
D- 60-62%
Poor. The work is uninspired. The work shows little grasp of the technical skills. Assignments are submitted with little attention to detail. Written projects suggest a lack of research.

F < 60
Assignment not handed in or is plagiarized – project receives a zero. Student not present more than 6 times.

Incomplete
An incomplete will only be considered if the student has attended more than 50% of the course and provides a written request outlining how and when the student plans to fulfill the course requirements. The reason for missing classes must be justifiable.

LATE WORK & MAKE-UP
• Any project not submitted prior to critique will forfeit 1/2 of the points for the “book” criteria for grading. This will amount to 15% of the grade for a given project.
• Late projects will not be accepted more than one week after the due date without prior arrangement.
• Missed assignments will automatically receive a zero. Note: the majority of your grade is based on your projects. Missing one project will negatively affect your grade.

EMAIL POLICY
I will respond to all emails as soon as I can. If necessary, I will communicate to you via your ONID email address outside of class hours. Check this email – and please READ long emails. I WILL NOT RESPOND TO EMAILS ADDRESSED TO MY PERSONAL EMAIL ACCOUNT.

FEES & COSTS
There is a $100 lab fee associated with this course. This will cover all materials for this course including: ink, toner, book board, book cloth, thread, needles, awls, glue, brushes, and various types of paper.

REQUIRED EQUIPMENT
• Two (2) portable hard drives at least 1TB in size. One is for use, preferably labeled “A”. The other is for backup, preferably labeled “B”. You will be expected to be backing up your digital files on a weekly basis. If, for some reason, one of the hard drives fail, you will not lose all of the work you have done. NOTE: If you come to me and say “my hard drive crashed and I lost
my whole project”, I will ask you, “Where is your backup?” If you say you do not have one, because you did not do as I instructed above, you will be given no leeway on the due date for your project.

SUPPLIES
Fees will cover most of the supplies for this course, however, students will need to provide their own paper for the course.

CLASSROOM BEHAVIOR
The classroom is a special environment in which students and faculty come together to promote learning and growth. It is essential to this learning environment that respect for the rights of others seeking to learn, respect for the professionalism of the instructor, and the general goals of academic freedom are maintained.

The nature of investigations into photographic practices will lead to discussions of topics where we will have a difference of opinion. This is expected. Differences of viewpoint or concerns should be expressed in terms which are supportive of the learning process, creating an environment in which students and faculty may learn to reason with clarity and compassion, to share of themselves without losing their identities, and to develop and understanding of the community in which they live.

Student conduct which disrupts the learning process shall not be tolerated and may lead to disciplinary action and/or removal from class. Please turn off your cell phones and do not surf the internet during lectures.

POLICIES

Statement Regarding Students with Disabilities

Accommodations are collaborative efforts between students, faculty and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 7374098.

Complete information regarding the university policy on student conduct can be found here:
http://oregonstate.edu/studentconduct/regulations/index.php#acdis

Academic or Scholarly Dishonesty:

a) Academic or Scholarly Dishonesty is defined as an act of deception in which a Student seeks to claim credit for the work or effort of another person, or uses unauthorized materials or fabricated information in any academic work or research, either through the Student’s own efforts or the efforts of another.

b) It includes:
   (i) CHEATING use or attempted use of unauthorized materials, information or study aids, or an act of deceit by which a Student attempts to misrepresent mastery of
academic effort or information. ... All work for this class must be created during the term. No prior work is accepted.

(ii) FABRICATION falsification or invention of any information including but not limited to falsifying research, inventing or exaggerating data, or listing incorrect or fictitious references.

(iii) ASSISTING helping another commit an act of academic dishonesty. This includes but is not limited to paying or bribing someone to acquire a test or assignment, changing someone's grades or academic records, taking a test/doing an assignment for someone else by any means, including misuse of an electronic device.

(iv) TAMPERING altering or interfering with evaluation instruments or documents.

(v) PLAGIARISM representing the words or ideas of another person or presenting someone else’s words, ideas, artistry or data as one’s own, or using one's own previously submitted work. Plagiarism includes but is not limited to copying another person’s work (including unpublished material) without appropriate referencing, presenting someone else’s opinions and theories as one's own, or working jointly on a project and then submitting it as one's own
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