Template

Program: Photography, Bachelor of Arts

Department: Design

Number of students enrolled in the program in Fall 2011: 233

Faculty member completing template: John Forrest, Nigel Poor  (Date: 2/3/2012)

Period of reference in the template: 2006-07 to present

1. Please describe your program's learning-outcomes trajectory since 2006-07: Has there been a transformation of organizational culture regarding the establishment of learning outcomes and the capacity to assess progress toward their achievement? If so, during which academic year would you say the transformation became noticeable? What lies ahead; what is the next likely step in developing a learning-outcomes organizational culture within the program?

In 2002 the Photography Program joined the Department of Design in establishing a shared assessment plan. The photography program established its current tenure / tenure-track faculty contingent in 2008. After the junior faculty were able to acquire a solid understanding of the existing curriculum there was a concerted effort to evaluate and discuss how the program of study would move forward. A number of external factors, such as retirements and budget reductions, have also contributed to a focus on curriculum development that will establish a program that runs as efficient as possible while increasing quality. Major steps have been taken to reorganize the curriculum from a pedagogical and budgetary standpoint and future efforts will focus on measuring the effectiveness of these proposed changes. Assessing the technical and aesthetic quality via a collection of sample works will continue. An expansion of existing techniques for assessing students ability to analyze, articulate and contextualize their work both verbally and through writing. If approved for program impaction existing assessment practices will be enhanced by supplemental criteria required by the application process to enter the major.

2. Please list in prioritized order (or indicate no prioritization regarding) up to four desired learning outcomes (“takeaways” concerning such elements of curriculum as perspectives, specific content knowledge, skill sets, confidence levels) for students completing the program. For each stated outcome, please provide the reason that it was designated as desired by the faculty associated with the program.

A. Graduates of the Photography Program will be able to identify specific historical periods and artists who have influenced the trajectory of photography’s effect on society and culture. They will be able to take their understanding of the history of photography and apply that knowledge to the complexity of contemporary photographic discourse.
Student’s understanding and familiarity with photography’s history is an indispensable tool for making them literate practitioners in their field. It provides them with a foundation in terms of image and language that is a necessity in order for them to participate in, in depth and serious conversation about their chosen field. Without a comprehensive understanding of what came before them they have no way of putting their own work and visual impulses in context.

B. Graduates of the Photography Program will be conversant in contemporary issues of photography and be able to articulate how it pertains to their work.

Photography and its impact on society is constantly changing- these changes are seen not only in the way images are actually made and put out into the world but also in terms of how they are discussed and interpreted. A familiarity and comfort with contemporary discourse and theory is another important tool students need in order to put their own work in context. Students need to be able to read, digest and assimilate writing about contemporary image making. It not only directs and informs their own work but it also adds to their confidence and their ability to articulate what it is they are trying to add to the world of images.

C. Graduates of the Photography Program will have a strong technical mastery of image making.

Photography is a combination of aesthetics and technique; a commingling of art and science and in order to succeed a student must feel confident in both areas. Students may enter the program knowing they love photography and making images but also have trepidation when it comes to the technical side of the process. Over the course of study students will be introduced to both analogue and digital image making, they will learn how to correctly use cameras (both film & digital), darkroom equipment, studio lighting, various computer programs and digital printers. The mastery of the technical side is paramount to their success. In terms of technical capabilities and image making devices photography will continue to evolve. In the years to come graduated students will encounter new equipment that did not exist when they were students. Because of the strong technical foundation they receive in the program they will have the knowledge and the confidence to take on new technical challenges and add that to their skill set.

D. Graduates of the Photography Program will be able to confidently assess their own images and other’s through their understanding of the correlation between aesthetic and technical choices. Graduates will be able to effectively articulate the ideas behind the work they make.

The program emphasizes teaching students how to create complex imagery using visual language to communicate ideas and intent. Students learn that when they are making an image they are not arbitrarily putting a frame around their world. Instead they are bringing in to existence an image that speaks to their unique voice.

In order to do that they must be aware of how visual choices direct the meaning of the image. Over the course of their education they learn to assimilate a broad range of photographic techniques that not only direct the meaning of their image but also signify the type of discourse they want their work to engender. It is essential that their ideas come across visually but they must also be able to write and speak about their work. When they are able to make images that visually deliver their idea they have achieved something significant. When they are able to
anchor that meaning with verbal and written language their confidence is bolstered in a substantial way and they have gained one more tool to set them a part in the post graduate world.

Upon graduation our students pursue various areas of photography, some of these areas include: journalism, postgraduate work, commercial endeavors, education or pursuits in the arts. Regardless of their photographic niche they leave the program knowing how to look at and read images. They can clearly identify visual strengths and weakness in images and articulate how areas can be improved. They will be able to call on their knowledge of history and contemporary concerns in photography to put images they are addressing in context and identify influences. Because of their training in the technical areas of photography they will be able to look at images and identify technical weaknesses and know how to remedy the problems. This full understanding of photographic image making will make them an asset in whatever area of photography they ultimately pursue. Our emphasis on history, contemporary concerns, aesthetics and techniques gives our students a substantial educational experience and they leave with a strong and varied skill set that includes self knowledge and confidence in their ability to be visual problem solvers.

3. For undergraduate programs only, in what ways are the set of desired learning outcomes described above aligned with the University’s Baccalaureate Learning Goals? Please be as specific as possible.

Competence in the Disciplines
All of the learning outcomes constructed by Photography contribute to creating a proficient creator of images with a strong comprehension of how said images interact with our shared culture and history. This requires establishing a competency in technique, theory and practical application.

Knowledge of Human Cultures and the Physical and Natural World
Learning outcomes A and B forms a graduates understanding of photography within the larger context of history and society.

Intellectual and Practical Skills
Learning outcomes C and D build a graduates ability to achieve technical mastery in an execution of an idea, as well as provide the framework to analyze and articulate the meaning of the ideas presented in their work.

Personal and Social Responsibility
Learning outcomes A, B and D provide the knowledge as well as analysis and language skills to understand and discuss the impact of images on society.

Integrative Learning
Through learning outcomes A, B and D a graduate develops a strong integration between making and discourse. This integration between a visual and verbal dialogue grounded in both historical and contemporary issues connects photographic study to the breadth of liberal arts education by asking graduates to seek out multiple bases of knowledge and divers perspectives.
4. For each desired outcome indicated in item 2 above, please:

   a) Describe the method(s) by which its ongoing pursuit is monitored and measured.

   b) Include a description of the sample of students (e.g., random sample of transfer students declaring the major; graduating seniors) from whom data were/will be collected and the frequency and schedule with which the data in question were/will be collected.

   c) Describe and append a sample (or samples) of the “instrument” (e.g., survey or test), “artifact” (e.g., writing sample and evaluative protocol, performance review sheet), or other device used to assess the status of the learning outcomes desired by the program.

   d) Explain how the program faculty analyzed and evaluated (will analyze and evaluate) the data to reach conclusions about each desired student learning outcome.

Due to the integrated nature of the accumulative learning process in a studio based environment you will find listed first the various methods the Photography Program uses to assess its Learning Objectives along with descriptions and indicators where samples are available. Following the methods and descriptions will be the Learning Objectives with a bulleted list of methods that are used to assess each Learning Objective.

Method, Descriptions and Samples:

Method 1: Individual Course Evaluations
   • Group and individual critique.
   • Writing assignments.
   • Written examinations in Photography history and survey courses.
   • Technical written examinations
   • Individual photograph and cumulative photographic portfolio evaluation of student photographs

The Photography Program assessment takes place in specific courses through group and individual critiques of student portfolios, exams, writing assignments, exhibitions and participation in classroom discussions. Course rubrics describe the quality of an individual photograph or an entire portfolio. They reflect attributes associated with image quality such as the photograph’s: emotional impact or imaginative quality, technical quality, organization of light, space, forms and overall presentation.

Samples:
   See example 1: Grading Rubric for PHOT 150 Senior Portfolio
   See example 2: Technical Examination PHOT 111 Intermedia Digital Imaging
   See example 3: Examination PHOT 101 Art and Photography

Method 2: Review of a sample of student photographic portfolios for key courses in development.
The Photography Program collects representative samples of student work for the Photography Program Portfolio. These images were collected from two senior-level courses, Senior Portfolio and Studio Lighting. In addition to collecting senior work, the program has set about collecting student work from Photo 141, Intermediate Photography. This intermediate work is used for comparative purposes. Faculty evaluate work in this portfolio looking for inconsistencies or indications that there is a need to alter the overall curriculum, as well as problems with individual course content or student learning objectives.
Method 3: Technical examinations
Intermediate Photography is the new “gateway” course (all photography majors must complete this course and earn a minimum of a B- in order to enroll in four senior-level photography courses). The curriculum for the class has a technical emphasis, as well as a focus on the development of visual concepts and imagery. The importance of assessing the student’s success in acquiring technical understanding and intermediate skills, in this course, required adding a second exam to the course. Exams are an effective tool that lets students know their own strengths and weaknesses and serve as an incentive for them to work at mastering the necessary information. They give a clear and immediate message to an instructor about the effectiveness of lectures, demonstrations and the group’s understanding of material being presented. The tests also provide an objective element for the course grade, which determines a student’s ability to enroll in senior-level courses and complete their degree.

See example 4: Technical Examination PHOT 141 Intermediate Photography

Method 4: Student interviews at senior level.
In order to measure the student’s ability to explain their work graphically and verbally, Photography faculty interviewed selected students. In these video-taped interviews, students were asked to show and discuss the ideas behind their images.

Method 5: Student artist’s statements.
In Photo 150 (the senior portfolio class) students are required to write an artist’s statement, as part of the Program’s assessment process. This requirement helps assess the artist’s ability to explain their concepts and theories as well applying critical techniques from art/photo history to their own work.

Method 6: Senior exit surveys
The intent of the survey is to measure the success of the program’s learning objectives from the student perspective. The respondents remain anonymous; the questions are ordinal, both open-ended and closed-ended. Students are given ample time to complete the survey and adequate space to provide narrative responses.

Method 7: Written evaluations from Internship providers.
Photography internships, with state agencies, publications, commercial and portrait studios, are an elective option for majors. Internships give students experience working directly with a professional in the discipline and provide the Program with an outside perspective on student learning outcomes. Employers provide a written assessment evaluating: the student’s scope of photographic knowledge, their materials and equipment familiarity and their learning proficiency.

See example 5: Internship Evaluation Form

Application of Assessment Methods to Learning Objectives:

A. Graduates of the Photography Program will be able to identify specific historical periods and artists who have influenced the trajectory of photography’s effect on society and culture. They will be able to take their understanding of the history of photography and apply that knowledge to the complexity of contemporary photographic discourse.
Method 1: Written examinations in Photography history and survey courses.
Method 1: Writing assignments.
Method 4: Student interviews at senior level.
Method 5: Student artist's statements.

B. Graduates of the Photography Program will be conversant in contemporary issues of photography and be able to articulate how it pertains to their work.
Method 1: Group and individual critique.
Method 1: Writing assignments.
Method 4: Student interviews at senior level.
Method 7: Written evaluations from Internship providers.

C. Graduates of the Photography Program will have a strong technical mastery of image making.
Method 2: Review of a sample of student photographic portfolios for key courses in development
Method 3: Technical examinations
Method 7: Written evaluations from Internship providers.

D. Graduates of the Photography Program will be able to confidently assess their own images and other’s through their understanding of the correlation between aesthetic and technical choices. Graduates will be able to effectively articulate the ideas behind the work they make.
Method 2: Review of a sample of student photographic portfolios for key courses in development
Method 4: Student interviews at senior level.
Method 5: Student artist's statements.
Method 6: Student exit surveys.
Method 7: Written evaluations from Internship providers.

5. Regarding each outcome and method discussed in items 2 and 4 above, please provide examples of how findings from the learning outcomes process have been utilized to address decisions to revise or maintain elements of the curriculum (including decisions to alter the program’s desired outcomes). If such decision-making has not yet occurred, please describe the plan by which it will occur.

A. Graduates of the Photography Program will be able to identify specific historical periods and artists who have influenced the trajectory of photography's effect on society and culture. They will be able to take their understanding of the history of photography and apply that knowledge to the complexity of contemporary photographic discourse.

Assessment methods 1, 4 and 5 have revealed a strong retention and ability to use historical knowledge to relate to contemporary photographic issues.

B. Graduates of the Photography Program will be conversant in contemporary issues of photography and be able to articulate how it pertains to their work.

Assessment methods 1 and 5 have revealed a weakness in writing at the senior level. The ability to write a cogent and effective artist's statement is critical for photo majors. These statements, required in the senior capstone course, are held to a rigorous upper-division writing standard. Ideas must be well developed and clearly presented. Photo majors often wait very late in their academic careers to complete the writing intensive course, meaning it is difficult for them to meet the high standard expected. In major advising sessions, and at transfer orientation, the importance of early completion of
the Writing Placement for Juniors (WPJ) exam and the University Graduation Writing Assessment Requirement will be emphasized.

C. Graduates of the Photography Program will have a strong technical mastery of image making.

Assessment methods 1, 2 and 3 reveal an inconsistency in technical knowledge at key points in the curriculum.

Exams and student portfolios show the need for further technical foundation instruction. Transfer students come to the Photography Program with differing levels of preparation. This is most evident at the intermediate level, demonstrated in course critiques, student portfolio’s and test scores.

This spring, 2011, a course/program change proposal was approved making Photo 141, Intermediate Photography a “gateway” course. Beginning in the spring 2012 semester, all photography majors must complete this course and earn a minimum of a B- in order to enroll in four senior-level photography courses: Senior Portfolio, Advanced Photography, Photo in the Field and Artificial Light Photography. In addition to introducing new concepts and technical skills, faculty will reinforce conceptual and technical skills developed in earlier courses. Assessment tools such as course rubrics, group critiques of student work and exams will continue to be used in Intermediate Photography.

As a result of faculty assessment of student portfolios, emphasis on advanced digital techniques, particularly in the area of print output has been increased in Intermediate Digital Photography, Senior Portfolio and Advanced Photography. Student work shows improvement in this area, though this continues to be a source of concern.

D. Graduates of the Photography Program will be able to confidently assess their own images and other’s through their understanding of the correlation between aesthetic and technical choices. Graduates will be able to effectively articulate the ideas behind the work they make.

Assessment methods 1, 2 and 3 prompted a concern about the broad nature of Photography in the Field (Photo/Art 161) learning objectives in meeting student’s career and academic requirements. This year’s Photography Program change places Photo in the Field (Art / Photo 161) beyond the gateway course, Intermediate Photography. With this change the course enrollment will be limited to advanced juniors and seniors. These students will already have essential foundation knowledge and so will require instruction in more advanced technical and visual techniques.

A course change for Photo in the Field (Art/Photo 161) altered the focus of the course’s stated learning objectives. The course’s curriculum will emphasize location-lighting techniques that can be applied to commercial and fine art situations. This change will also address the concerns of previous program assessments that identified the need for Photo majors to have additional artificial lighting course work.

6. Has the program systematically sought data from alumni to measure the longer-term effects of accomplishment of the program’s learning outcomes? If so, please describe the approach to this information-gathering and the ways in which the information will be applied to the program’s curriculum. If such activity has not yet occurred, please describe the plan by which it will occur.
The Photography Program has used a variety of informal settings to receive feedback from alumni. Primarily through interaction at student exhibitions throughout the year as well as the Department of Design annual Spring Show which showcases work from all levels of the program and provides a spotlight for graduating senior portfolios. Alumni are actively encouraged to attend the event and engage with current students and faculty in discussions about student work. In conjunction with University Program Review every 6 years the Photography Program conducts a survey of alumni that is administered by OIR. The survey conducted in during the summer of 2011 included 26 items that addressed several aspects of the program. There were 29 respondents. The current survey of alumni included all graduates from the program from the years 2006 to 2010.

See example 6: Photography Program Alumni Survey

7. Does the program pursue learning outcomes identified by an accrediting or other professional discipline-related organization as important? Does the set of outcomes pursued by your program exceed those identified as important by your accrediting or other professional discipline-related organization?

Yes, the Photography program is accredited by the National Association of Schools of Art and Design (NASAD). The set of outcomes pursued by the Photography program does not exceed those identified by NASAD.

8. Finally, what additional information would you like to share with the Senate Committee on Instructional Program Priorities regarding the program’s desired learning outcomes and assessment of their accomplishment?

In an effort to maintain a quality curriculum while trying to achieve the most efficient offering of its curriculum the Photography Program has officially applied for impacted status. It has also takes steps to reorganize the curriculum and reduce the number of total units required in an effort to provide students a clear and focused path of accumulative learning.
Phot 150 Portfolio, (40%) of Final Grade:  /40

Quantity:

• Are there an appropriate number of prints in the portfolio?

   Yes       No

Presentation Quality:

• Is the portfolio of work presented in a professional/appropriate storage device?

   No       Yes

• Are the matts/mounting/object-ness of the work of quality, demonstrating attention to
detail, cleanliness, and professional finish appropriate to a senior level thesis?

   1  2  3  4  5

• Is the presentation idea appropriate to the form/content relationships of the images
themselves?

   1  2  3  4  5

• Is the execution of presentation contributing to the overall efficacy of the form/content
relationships of the imagery?

   1  2  3  4  5

• Overall, how does the quality of the presentation of this body of work compare with that
of other students’ work at the BA Thesis level (other students’ work concurrently and in the
past)?

   1  2  3  4  5

Print Quality:

• Are the prints consistent in density, contrast, and if applicable, color balance print to print
(as appropriate to the language of form/content in the imagery)?

   1  2  3  4  5

• Are the prints fully spotted, free of scratches, dents, and fingerprints (as appropriate to
the language of form/content in the imagery)?

   1  2  3  4  5
• Are the prints given proper borders for both handling and matting (when applicable)?

1 2 3 4 5

• Do the prints demonstrate an awareness and competency of material process appropriate to the work?

1 2 3 4 5

• Do the prints achieve a level of beauty and/or innovation? That is, does the quality of the print become part of (or give efficacy to) the language of content/form in the imagery itself?

1 2 3 4 5

• Overall, how does the print quality of this body of work compare with that of other students’ work at the BA Thesis level (other students’ work concurrently and in the past)?

1 2 3 4 5

**Content/Form Relationships:**

• Do the images as a whole present a developed and consistent language (or use) of content/form relationships appropriate for a senior level thesis?

1 2 3 4 5

• Is there any level of innovation or freshness to the content/form relationships presented?

1 2 3 4 5

• What is the level of difficulty in the content/form relationships? Do the content/form relationships of the work create an engaging, meaningful, and challenging experience?

1 2 3 4 5

• Do the images demonstrate an awareness and engagement with the field/tradition/history of photography of which it is a part?

1 2 3 4 5

• Overall, how does the quality of meaning and experience, of form in relationship to content, created by this body of work compare with that of other students’ work at the BA Thesis level (other students’ work concurrently and in the past).

1 2 3 4 5

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An Explanation of the Final Portfolio Grading Rubric

The Overall Portfolio Grade:
The overall grade is a weighted assessment of the project as a whole. Though each particular category in the rubric is marked 1-5, the final portfolio grade is not the summation of points. The numbers there mark the level of achievement in each category. C=The portfolio, as a whole, competently satisfies the requirements and expectations of work at this level. D=The portfolio, as a whole, does not satisfy the requirements and expectation of work at this level. B=The portfolio, as a whole, is well executed, showing achievement in meeting the expectations of work at this level. A=The portfolio is excellent, work accomplished a very high degree of accomplishment for this level.

**Rubric Categories and their Numbering System:**

The categories below are meant to give each of you a sense of what I am looking at with each portfolio and where I think the work stands in relationship to my experience with other work at this level and the expectations of the program at this level. In all categories, please understand that I am only evaluating what the work is, not what the work isn’t or what the work should be. My commentary will follow similar guidelines.

**Numbering in the Categories Listed Below:**

1=The work is incomplete for this category,
2=The work shows an inadequate understanding and/or execution of the particular category. The work is not competent in achieving the aims of the category in question for the level of study in question. The work does not satisfy the requirement at hand and should be redone.
3=The work is showing an adequate understanding and or execution of the particular category. The work shows understanding and competency in achieving the aims of the category in question. The work satisfies the requirement at hand.
4=The work shows a level of achievement in the category. The category is met and or executed with real understanding, showing skill, quality of mind,
5=The work excels in this category, this level. It is executed at a very high degree for the category.

**Definition of Content/Form:**

Content/form is shorthand for the use elements in picture/image making toward the creation of meaning; what (subject) depicted how (form) to create meaningful visual relationships (content). Diogenes believed that every force (compulsion, desire) evolved a form in order to be and be expressed. Content/form is the relationship between the desire to communicate and the act of communication in the form of imagery. A language of content form is the pattern you employ with subject and the elements of form to create meaningful experience in the imagery.

**Quantity:**

• *Are there an appropriate number of prints in the portfolio?*

Did the student complete a sufficient number of prints in relationship to the process in which she/he was engaged over the semester. 12 is the standard, and is based on a body of 12 well edited and printed silver gelatin prints traditionally window-matted.

**Presentation Quality:**

• *Is the portfolio of work presented in a professional/appropriate storage device?*

Did the student present the body of work in a proper storage device, one that both protects the finished work and one which appears professional.
• Are the mats/mounting/object-ness of the work of quality, demonstrating attention to detail, cleanliness, and professional finish appropriate to a senior level thesis?

  Are the finished, matted or presentation-ready prints, books, or photographic art objects made with attention, skill, and sensitivity? Were issues around presentation thoughtfully considered and executed?

• Is the presentation idea appropriate to the form/content relationships of the images themselves?

  Is the way by which the images are presented appropriate to what the images are and what they work to convey? Does it make sense?

• Is the execution of presentation contributing to the overall efficacy of the form/content relationships of the imagery?

  Is the actual execution of the idea behind the presentation done well? What do the images feel like as finished objects?

• Overall, how does the quality of the presentation of this body of work compare with that of other students’ work at the BA Thesis level (other students’ work concurrently and in the past)?

  How does the attention and execution of presentation/finishing compare with other students in Photo 150, both this semester and in the past?

Print Quality:

• Are the prints consistent in density, contrast, and if applicable, color balance print to print?

  Are you printing the imagery with attention to details? How do the prints feel when they are next to each other? Has each received the same amount of detail and attention?

• Are the prints fully spotted, free of scratches, dents, and fingerprints?

  Are the prints treated in such a way as to preserve their condition?

• Are the prints given proper borders for both handling and matting (when applicable)?

  Do the prints demonstrate forethought and attention in regards to the needs of handling and presentation?

• Do the prints demonstrate an awareness and competency of material process appropriate to the work?

  Beyond the basics of print density and contrast, do the prints demonstrate that the maker understood the photographic process she/he engaged in and was she/he able to achieve a level of fluency in execution of it?

• Do the prints achieve a level of beauty and/or innovation? That is, does the quality of the print become part of (or give efficacy to) the language of content/form in the imagery itself?

  Do the prints move beyond simply illustrating the content and structure of the image and participate in the way the whole image feels and communicates?
• Overall, how does the print quality of this body of work compare with that of other students’ work at the BA Thesis level (other students’ work concurrently and in the past)?

How does the attention and execution of the print compare with other students in Photo 150, both this semester and in the past?

**Content/Form Relationships:**

• Do the images as a whole present a developed and consistent language (or use) of content/form relationships appropriate for a senior level thesis?

  Are the qualities of form (the use of light, the use of composition, the use of the frame, the use of time, the control of detail, the use of line, the formal arrangement of tone, the use of color, etc.), in relationship to subject, used with consistency? Is the artist establishing for the viewer a way of seeing subject through the creation of imagery? Is this way of seeing the subject consistent? Does it make sense?

• Is there any level of innovation or freshness to the content/form relationships presented?

  Once the artist has established the basic parameters to the elements of form and of subject, does the meaningfulness of these relationships, their content, escape easily understood clichés about image making and subject matter? Do they offer the viewer a more engaged and expansive way of approaching an the proposed imaginative situation? Do they engage with the viewer in a way that reinvigorates, for the viewer, the known way of seeing and experiencing something?

• What is the level of difficulty in the content/form relationships? Do the content/form relationships of the work create an engaging, meaningful, and challenging experience?

  At what level of execution is the artist creating visual conditions? Are they the easiest visual conditions to create with subject, or are they becoming complex and challenging the viewer in the act of perceiving?

• Do the images demonstrate an awareness and engagement with the field/tradition/history of photography of which it is a part?

  In looking at the imagery, does it feel in context with other imagery of its kind? For instance, if the work is photojournalistic, is it made in such a way as to engage with the cultural parameters of that tradition? Does it follow or engage with what photojournalistic images have been and could be?

• Overall, how does the quality of meaning and experience, of form in relationship to content, created by this body of work compare with that of other students’ work at the BA Thesis level (other students’ work concurrently and in the past).

  How does the artist’s use of form/content, the level of competency with visual communication, compare with other students in Photo 150, both this semester and in the past?
1. Cookie Monster is out photographing cookies. Taking a light meter reading, his camera tells him that the correct exposure for f11 is 1/30 of a second at an ISO of 100. Knowing that he needs to handhold the camera, what is the slowest shutter speed that he should use? What would the new aperture be for that shutter speed?
   a. 1/60th of a second at f5.6
   b. 1/125th of a second at f8
   c. 1/60th of a second at f8
   d. 1/125th of a second at f22

2. Cookie Monster is out photographing cookies with his adorable friend Grover. Taking a light meter reading, his camera tells him that the correct exposure for f11 is 1/30 of a second with an ISO of 100. Knowing that he then needed to take a picture at the maximum depth of field on your camera of f22 with an ISO of 400, what would the new shutter speed be?
   a. 1/4th of a second
   b. 1/8th of a second
   c. 1/15th of a second
   d. 1/30th of a second

3. What tone does a light meter always read for?
   a. Middle grey
   b. Shadows with detail
   c. The significant Highlight
   d. The white balance

4. A long focal length lens is also known as a:
   a. ‘Normal’ lens
   b. ‘Short’ lens
   c. ‘Telephoto’ lens
   d. ‘Wide’ lens

5. When photographing, what three things control how much depth of field is created in the image?
   a. Shutter Speed, Aperture, and ISO
   b. Shutter Speed, Aperture, and Focal Length
   c. Distance to Object Focused, Aperture, and Shutter Speed
   d. Distance to Object Focused, Aperture, and Focal Length
   e. Distance to Object Focused, ISO, and Aperture

6. In digital imagery (as opposed to analog), visual information is translated into and stored as:
   a. magnetic variations
   b. binary code
   c. silver density
7. Complete the sequence: f11, f16, f22, f____, f45, f64, f_____.
   a. f44, f90
   b. f32, f128
   c. f44, f128
   d. f32, f90

8. Because of the way a digital sensor records levels of light and then translates this information into a range of tones from pure black to pure white, what area of tone is most in danger of losing information if you underexpose the image to pull in more information in a bright highlight area?
   a. The highlights
   b. The midtones
   c. The shadows

9. For a CMOS sized digital sensor, which of the following would, generally, generate the most noise?
   a. A CMOS sized digital sensor with a resolution of ten megapixels shooting at an ISO of 400
   b. A CMOS sized digital sensor with a resolution of sixteen megapixels shooting at an ISO of 400
   c. A CMOS sized digital sensor with a resolution of sixteen megapixels shooting at an ISO of 1600
   d. A CMOS sized digital sensor with a resolution of ten megapixels shooting at an ISO of 1600

10. What file type would be appropriate when you wanted to save a complex image document with layers and send it to a friend who was using image software other than Photoshop?
    a. .dng
    b. .jpg
    c. .psd
    d. .tif

11. In a .dng (digital negative) file, where is the XMP metadata stored?
    a. In the file itself
    b. As a separate sidecar .xmp file
    c. A .dng file cannot store metadata in any form

12. A pixel created by a single 8-bit channel can represent one of how many different/discrete tones?
    a. 8 separate tones
    b. 256 separate tones
    c. Over a million separate tones

13. On a digital sensor, which equivalent exposure would create a finer toned image?
    a. F22 at 1/60 sec at ISO 200
    b. F22 at 1/250 sec at ISO 800

14. A bitmap is composed of:
    a. Vectors
    b. Pixels
    d. Gamuts
15. What is most useful is showing the relative quantity and distribution of tones in an image, including possible clipping and toeing at the endpoints?
   a. a curve
   b. a histogram
   c. a color profile

16. For ACR, please choose the best protocol out of the following slider lists for basic global image adjustment:
   a. White Balance, Saturation, Brightness, Exposure, Blacks, Contrast
   b. Exposure, White Balance, Blacks, Contrast, Brightness, Saturation
   c. White Balance, Exposure, Blacks, Brightness, Contrast, Saturation
   d. White Balance, Brightness, Blacks, Exposure, Contrast, Saturation

17. What does a Curve represent in what it displays?
   a. A curve displays the positional relationship of tones, one to the other, in the image
   b. A curve displays the quantity of tones, one to the other, in the image

18. If you interpolate a digital file down, what are you doing?
   a. You are changing the resolution of the file without affecting the overall pixel dimensions of the file
   b. You are changing the overall pixel dimensions of the image and possibly also the resolution

19. How does ACR achieve non-destructive corrections to the original data of the RAW files?
   a. By using layers just like Photoshop
   b. By interpreting raw sensor data through a set of instructions that are saved as metadata
   c. ACR adjustments are always destructive to the original RAW file

20. Why would one want to use the .dng format over proprietary raw formats like Canon's .cr2?
   a. The .dng is an attempt at a universal raw format that can be supported by any raw conversion program like ACR.
   b. The .dng format saves more raw data than a proprietary format
   c. The propriety formats will always be supported by succeeding version of raw conversion programs like ACR, so there is no real reason to use the .dng file format

21. When would you want to assign an sRGB color profile on an image as opposed to assigning an Adobe RGB 1998 color profile?
   a. When the image file is to save the most complex differentiations of mathematical colors
   b. When the image file is to be used for web applications

22. What does a color's hue, saturation, value describe?
   a. Hue is a color's purity, Saturation is a color's actual color family, and value is the luminosity or tone of the color.
   b. Hue is a color's actual color family, Saturation is a color's purity, and value is the luminosity or tone of the color.
   c. Hue is a color's luminosity or tone, Saturation is a color's actual color family, and value is the color's purity.
   d. Hue is the color family the color belongs to, Saturation is a color's luminosity or tone, and Tone is the color's purity.
23. Explain the differences between an additive and subtractive color system?
   a. An additive color system begins with a white light source to which colored filters of three primary colors are added to separate out all other colors while a subtractive color system begins with three light sources of primary colors which when combined create all other colors.
   b. A subtractive color system begins with a white light source into which colored filters of three primary colors are applied to separate out all other colors while an additive color system begins with three light sources of primary colors which when combined create all other colors.

24. What is the difference between a “color space” and a “color profile”?
   a. A color space is a mathematical gamut in which a file’s color is controlled, altered, and created, while the color profile is the tag on a file that indicates the particular color space/gamut a file’s color was created within.
   b. A color profile is a mathematical gamut in which a file’s color is controlled, altered, and created, while the color space is the tag on a file that indicates the particular color profile/gamut a file’s color was created within.

25. If two colors are opposite each other on the color wheel, they are said to be:
   a. Monochromatic
   b. Analogous
   c. Complimentary
   d. Triadic

26. When translating a file from one color gamut to another, colors from the original file that are not represented in the color gamut to which the file is being translated are said to be:
   a. Out of Gamut
   b. In Gamut

27. LAB color is a gamut that is made to represent:
   a. The amount of color most monitors and similar devices can recreate.
   b. The amount of color the human eye can see
   c. The amount of color most photographic labs can print

28. In principle, which two colors, when placed next to each other, should have the least amount of color contrast? Assume the following colors are similar in tone and saturation.
   a. Orange next to purple
   b. Orange next to green
   c. Orange next to yellow

29. In printing, a single digital file will look one way on the monitor and another way printed on paper because:
   a. Monitors create color through an additive color system and prints create color through a subtractive color system
   b. Prints create color through an additive color system and monitors create color through a subtractive color system
   c. Monitors can create more colors at a greater range of contrast than most prints can create.
   d. Prints can create more colors at a greater range of contrast than most monitors can create.
   e. Both A and C
   f. Both B and D
30. T/F The primary colors in a Subtractive Color System are CMYK.
Art 101 Test Three

Part One: Slide Identification

1. Slide One: identify artist
   a. Marion Post Wolcott
   b. Weegee
   c. Dorothea Lange
   d. Walker Evans

2. Slide One: identify date
   a. 1936
   b. 1940
   c. 1945
   d. 1948

3. Slide One: identify title
   a. Desperate Woman
   b. Desperate Times
   c. Migrant Mother
   d. Mother-Protector

4. Slide Two: identify artist
   a. Jacob Riis
   b. Lewis Hine
   c. Dorothea Lange
   d. August Sander

5. Slide Two: identify material
   a. Albumin Print
   b. Silver Gelatin Print
   c. Platinum Print

6. Slide Two: identify date
   a. 1878
   b. 1888
   c. 1898
   d. 1908

7. Slide Three: identify artist
   a. Dorothea Lange
   b. August Sander
   c. Marion Post Wolcott
   d. Walker Evans

8. Slide Three: identify date
9. Slide Three: identify title
   a. August Burroughs
   b. Floyd Burroughs
   c. Larry Pins
   d. August Pins

10. Slide Three: identify medium
    a. Platinum Print
    b. Photogravure
    c. Silver Gelatin Print
    d. Albumin Print

11. Slide Four: identify artist
    a. August Sander
    b. Walker Evans
    c. Weegee
    d. Edward Curtis

12. Slide Four: identify medium
    a. Platinum Print
    b. Photogravure
    c. Silver Gelatin Print
    d. Albumin Print

13. Slide Four: identify date
    a. 1936
    b. 1941
    c. 1948
    d. 1955

14. Slide Four: identify title
    a. Mean Kids
    b. Their Lurking Evil
    c. Their First Murder
    d. Spring Murderers

15. Slide Five: identify artist
16. Slide Five: identify date

a. 1936
b. 1939
c. 1943
d. 1945

17. Slide Five: identify medium

a. Platinum Print
b. Photogravure
c. Silver Gelatin Print
d. Albumin Print

18. Slide Five: knowing what you know about this artist, which camera would he/she have most likely been using?

a. a 35 mm rangefinder camera
b. a 4x5 glass plate camera
c. a 4x5 press camera
d. a digital camera

19. Slide Six: identify artist

a. Walker Evans
b. E.J. Bellocq
c. Edward Curtis
d. August Sander

20. Slide Six: What was the purpose of this artist's work?

a. A photographic essay for a magazine
b. Pornographic Trading Cards
c. Clandestine portraits of friends
d. No one knows for sure

Part Two:

21. As we discussed in class, the Benetton clothing company campaign ads of the 1990s incorporated photographs:

a. Of controversial situations like AIDS patients dying in order to associate their brand name with social causes and important contemporary events.
b. Of emaciated models whose body type and makeup gave the impression that they were heroin junkies.
c. Of controversial political figures like Muammar al-Gaddafi in order to brand their clothing in the world market.
22. In the work of E.J. Bellocq, we have an example of work that:
   a. Explores the tension between the desire for the subject pictured in the photograph and the frustration of the subject’s unavailability as a photograph.
   b. Clarifies how vulnerable the subjects offered up as sexual objects in photographs are.
   c. Neither A nor B
   d. Both A and B

23. The work of August Sander and Edward Curtis are similar in that they:
   a. Both work to create realistic contemporary portraits of people
   b. Both work to create idealized and romanticized portraits of a group of people
   c. Both work to create a near-encyclopedic photographic archive of a group of people

24. The exploration and exposure of social and political corruption explored by photographers like Hine and Riis was coined as:
   a. Aerating
   b. Muckraking
   c. Slop Journalism
   d. Teetotalling

25. August Sander’s work, like much German work of the time, was concerned with:
   a. direct representation of the subject as fact
   b. the conflation of the emotional character of the artist in the dramatic posturing of subject
   c. building fictional narratives in the photograph that opposed the reality of subject
   d. the deconstruction of social mores and ideals held by the middle class

26. Because of the above (#25), Walker Evans:
   a. Disdained work like Sander’s, looking rather towards work that approached the subject with the clarity of direct observation.
   b. Praised Sander’s work, noting that Sander’s evocation of subjects was like opening the windows of decades past to direct observation.

27. In the work of Weegee, we have photographs that:
   a. create the feeling in the viewer of being present in the moment
   b. can be used toward any number of meanings by the copy editor of the newspapers the images appeared in.
   c. ‘delight’ the viewer in the spectacle of crime or depravity
   d. All of the above
   e. None of the above

28. The difference between the work of Walker Evans and Dorothea Lange lies in
   a. Evans’ emphasis on photography as a ‘non-subjective’ act, allowing the subject of the photograph to clearly and somewhat objectively appear in the image, wherein Lange
emphasized the emotional, subjective, and interpretive (metaphoric) meaning of subject alongside the uniqueness and individuality it possessed.
b. Lange’s emphasis on photography as a ‘non-subjective’ act, allowing the subject of the photograph to clearly and somewhat objectively appear in the image, wherein Evans emphasized the emotional, subjective, and interpretive (metaphoric) meaning of subject alongside the uniqueness and individuality it possessed.

29. The images of Edward S. Curtis are problematic because they:
a. were idealized, romanticized images of Native American people as “noble savages”
b. were often orchestrated, set up, and tampered with afterward
c. often did not recognize or include any sense of the Native Americans’ contemporary lifestyle or environment.
d. All of the Above

e. None of the Above

30. Lewis Hine’s work:
a. was responsible for massive immigration and tenement housing reforms in New York
b. was responsible for changes in child labor law and practice in America
c. was responsible for changes in discriminatory practices against women in the workplace
d. was responsible for idealizing the lives of migrant workers

e. None of the Above

31. Nadar’s studio portraiture is notable because:
a. It is the first body of portrait work wherein the subjects seem to be aware and active participants in the creation of their images.
b. It is the first body of calotype portraits to previsualize the subject into image in relationship to the medium’s inherent visual capabilities.
c. It is the first group of Daguerreotype portraits in which figures appeared relaxed and naturalistic.
d. It is the first group of imagery to use extensive combination printing to make expressive environmental portraits.
e. None of the Above

32. Why is the work of Marey important?
a. It is some of the first work to explore the physical appearance of body at particular aspects of time.
b. It is some of the first work to explore the motion of the body itself.
c. It is some of the first work to delight in visual abstraction for the sake of itself.

33. The work of combination printers such as Oscar G. Rejlander and Henry Peach Robinson challenged what in relationship to photography?
a. The narrative themes that photography could approach
b. The established relationship between truth and fiction in relationship to the subject and its appearance in the image.
c. The use of selective focus for effect and meaning.
d. Both A and B
e. Both A and C

34. What advantage did the wet-plate collodion process give photographers like Carleton Watkins at the time of its invention?
a. It allowed photographers to prepare photographic plates beforehand, shoot, and then develop the negatives at their leisure.
b. It gave photographers a truly panchromatic photographic emulsion, able to capture all colors in the spectrum and translate them into relative tone.
c. It gave photographers the flexibility of working rolls of film with due to the flexible film base.
d. It gave photographers the ability to make imagery on glass, thus removing the texture of paper fibers in the negative and strengthening the revelation of detail in the subject.

35. What event triggered Henry Fox Talbot to publish a paper concerning the rudiments of his negative/positive process in 1839?
   b. The announcement of the Daguerreotype in France.
   c. The patenting of Niepce’s bitumen of Judea process for making photographic lithographic plates.
   d. The encouragement of his good friend and benefactor, Larry Marvin Bodewick III.
   e. The nagging of his devoted butler.

36. During the Civil War, two main photographic studios emerged to photograph the war. Which of the following did Timothy O’Sullivan work for?
   a. Southworth and Hawes’
   b. Adamson and Hill’s
   c. Roger Fenton’s
   d. Alexander Gardener’s

37. Why is Julia Margaret Cameron’s imagery important?
   a. She was the first photographer to significantly explore the emotional character of women.
   b. She championed the use of selective focus in her imagery.
   c. She accepted errors in the process as possible avenues toward meaning
   d. All of the above
   e. None of the above.

38. What are the main differences in what a Daguerreotype is able to reveal and what a calotype of William Henry Fox is able to reveal about subject.
   a. Calotypes are good at translating subject into a language of mass and form, shade and light, while Daguerreotypes rely on sharp detail and line to describe their subjects.
   b. Daguerreotypes are good at translating subject into a language of mass and form, shade and light, while calotypes rely on sharp detail and line to describe their subjects.
   c. Calotypes are sensitive to the full color spectrum of light and therefore create images where the subjects are rendered in full, subtle transitions of tones while Daguerreotypes create imagery of heavy contrast and truncated tone.
   d. Daguerreotypes create imagery of subtle tone due to their exceptional sensitivity to all colors of light while calotypes create stark, high contrast images with greater sensitivities to lower energy colors like red and orange and lesser sensitivity to higher energy colors like blue and violet.

39. In work like Carleton Watkin’s, the image of the land:
   a. Can be said to be purely aesthetic, an object made for contemplation.
b. Can be said to be purely utilitarian, objects made to commemorate an event, mark a geographical feature, or an aspect of human industry in relationship to the land.
c. A little of both A and B
d. Neither A nor B

40. Who wrote the influential “Naturalistic Photography?”
a. Alfred Stieglitz
b. Edward Steichen
c. F. Holland Day
d. P.H. Emerson
e. None of the above

41. Why was this tract important?
a. It expressed a desire and approach toward photography wherein the physical properties of vision were directly related to the physical properties of the camera as a device for vision.
b. It resisted the prevalent attitudes toward photography that espoused that the physical properties of vision were directly related to the physical properties of the camera as a device for vision.

42. The influential and highly regarded magazine edited by Stieglitz that began publication the year of/after the Photo-Secession was founded was:
a. Camera Vogue
b. Camera Talk
c. Camera Notes
d. Camera News
e. None of the above

43. In the above (the magazine in question 42), photogravures were used exclusively in the reproduction of imagery. What makes the photogravure process important?
a. It’s ability to reproduce mechanically soft, impressionistic imagery in a range of colors was important for the Pictorialist work Steiglitz exclusively published.
b. It’s ability to reproduce mechanically images with a full and deep range of tone and detail was important to the detail of the Modernist work.

44. What 20th C European photographer was known for building a large body of personal, humanist, and empathetic imagery through the use of the handheld camera?
a. Kertesz
b. Cartier-Bresson
c. Paul Strand
d. Alexander Rodchenko
e. None of the above

45. Alfred Stieglitz’s photographs of Georgia O’Keefe were meant to:
a. Document the life and trials of an artist
b. Convey the inner emotional character of the artist
c. Convey the physical beauty of the artist
d. Document the physical toll artmaking takes on an artist

TRUE OR FALSE SECTION
46. Stieglitz and Steichen remained fast friends and collaborators until Stieglitz’s death in 1946.
   a. True
   b. False

47. The work of Henry Peach Robinson was predicated (built upon) the work of Oscar Rejlander.
   a. True
   b. False

48. Timothy O’Sullivan’s post-war work dealt with explicating the large-scale effects of the war on
    the decimated Southern landscape.
   a. True
   b. False

49. Cartier-Bresson termed the phrase, “The Decisive Moment.”
   a. True
   b. False

50. Despite being magic, photographs can be problematic in terms of their meaning.
   a. True
   b. False
Extra Credit: 10 pts.

Compare and Contrast the work of Cartier-Bresson and Kertesz. Use the remaining space on this page and the back for your answer.
Lens & Camera

1. The normal focal length lens for a 35mm camera is a:
   a. 35mm
   b. 75mm
   c. 50mm
   d. 135mm
   e. 150mm

2. The normal focal length lens for a 4x5 camera is a:
   a. 450mm
   b. 75mm
   c. 50mm
   d. 210mm
   e. 150mm

3. Which scenario would provide the greatest depth of field on a 35mm camera?
   a. Long lens, close to the subject, wide aperture.
   b. Short lens, close to the subject, wide aperture.
   c. Short lens, far from the subject, small aperture.
   d. Long lens, a small aperture
   e. Zoom lens, far from the subject, small aperture.

4. Changing the focal length of the lens changes:
   a. The size of the subject on the negative
   b. The depth of field of the scene
   c. The angle of view
   d. All of the above
   e. b. and c.

5. A 90 mm lens:
   a. On a 4x5 camera is a wide angle
   b. On a 35mm format is a long lens
   c. Provides more depth of field on a 4x5 than a normal lens for that format
   d. Gives a shallower depth of field on a 35mm camera than a normal lens for that format
   e. All of the above

6. On a 4x5 camera the shutter is:
   a. Located in the lens
   b. Is a leaf shutter
   c. Is slower than a focal plane shutter
   d. All of the above

7. Using a view camera, the perspective in an architectural photograph could be corrected by:
   a. Shifting the front lens board
   b. Tilting the front lens board
   c. Tilting the back of the camera
   d. Using a longer lens
   e. Using a slower lens

8. Your image is upside down when looking through a view camera because?
   a. the camera does not have a fixed lens
   b. the negative is large
   c. there is no mirror/prism system inside the camera
   d. because of the parallax effect
   e. all of the above

Darkroom

9. Which is the correct lens for enlarging a 35mm negative?
   a. 35mm
   b. 50mm
   c. 25mm
   d. 135mm
   e. 150mm

10. Which is the correct lens for enlarging a 4x5 negative?
    a. 35mm
    b. 50mm
    c. 75mm
    d. 210 mm
    e. 150mm

11. Which chemical removes unexposed silver from film and paper?
    a. Hypo clear
    b. Photo - flo
    c. Stop bath
    d. Fixer
    e. Dektol

12. Which chemical is a black and white film developer?
    a. HC 110
    b. Sodium thiosulfate
    c. Stop bath
    d. Fixer
    e. Dektol
13. What does hypo clear do?
   a. get rid of water spots
   b. shortens washing times
   c. adds density to your negative
   d. shorten developing time
   e. none of the above

14. Fiber paper:
   a. Needs a longer final washing time
   b. Does not have a plastic coating
   c. Is more archival than r.c. paper
   d. All the above
   e. None of the above

Exposure & Film
15. Compared to a slow film, a fast film is:
   a. More light sensitive & has less apparent grain.
   b. Has higher resolution.
   c. Is more light sensitive & is sharper.
   d. Is sharper.
   e. Is more light sensitive & has more apparent grain

16. Select an equivalent exposure for f8 at 1/30:
   a. f 8 at 1/60
   b. f 11 at 1/15
   c. f 5.6 at 1/60
   d. f 5.6 at 1/30
   e. b & c

17. The light meter in the camera indicates that the correct exposure for a given scene is: f 8 @ 1/125. Select an f stop that would increase the depth of field in the scene and give the appropriate equivalent shutter speed:
   a. f 11 at 1/60
   b. f 11 at 1/250
   c. f 5.6 at 1/125
   d. f 16 at 1/60
   e. None of the above

18. You have determined the correct exposure for a scene is f11 at 1/60 with an ISO 100 film. What would the correct exposure be with an ISO 200 film?
   a. f16 at 1/60
   b. f11 at 1/125
   c. f 5.6 at 1/60

19. Your meter is set for 100 ASA but you are using 400 ASA-your film will be?
   a. over exposed by 1 stop
   b. underexposed by 1 stop
   c. over exposed by 2 stops
   d. underexposed by 2 stops
   e. exposed correctly

20. Reciprocity failure applies to:
   a. film
   b. Applies to film and paper
   c. Refers to the failure of light sensitive materials to respond to equivalent exposure calculations
   d. All of the above
   e. None of the above

21. The bellows extension formula is used:
   a. To determine reciprocity failure.
   b. To determine the correct focal length lens for a given format
   c. To allow for increased exposure when shooting close-ups
   d. All of the above
   e. None of the above

22. A nearly black 4x5 negative indicates that the film:
   a. Is under-exposed
   b. Is extremely over-exposed
   c. Was left in the fixer too long
   d. Was loaded in the film holder emulsion side down
   e. Was put in the fixer instead of the developer

23. An all clear negative indicates that the film may have been:
   a. Loaded in the film holder emulsion side down
   b. extremely under-exposed
   c. Placed in the fixer before the developer
   d. The dark slide was not pulled before the film was exposed
   e. All of the above

ZONE SYSTEM
24. Which of the following was/were known for their Zone System research?
   a. Michael Kenna
   b. Olivia Parker
   c. Ansel Adams
   d. Walker Evans
   e. c and d

25. The shadow area in the scene reads f 11 at 1/60. To place that shadow on Zone III the correct exposure for the scene should be:
   a. f 11 at 1/250
   b. f 5.6 at 1/250
   c. f11 at 1/125
   d. f11 at 1/60
   e. f16 at 1/30

26. The best method of increasing negative density in Zone VIII is to:
   a. Increase time in the film developer.
   b. Increase exposure and decrease time in the film developer.
   c. You must decrease both exposure and decrease time in the film developer.
   d. Increase time in the film developer and fixer.
   e. None of the above

27. If the contrast in a scene to be photographed is very high, using sheet film, the best way to maintain detail in the sky is:
   a. Increase overall exposure.
   b. Increase film development.
   c. Decrease film development.
   d. Use a higher number filter when printing.
   e. Agitating more frequently in the film developer.

28. If the contrast is very low in a scene to be photographed, the best way to increase contrast in this situation is to:
   a. Decrease overall exposure.
   b. Increase overall exposure.
   c. Increase normal development
   d. Decrease normal development
   e. Extend fixing time.

29. The most effective way to increase detail in a shadow area is to:
   a. Increase time in the film developer.
   b. Increase exposure and decrease time in the film developer.
   c. Decrease both exposure and time in the film developer.
   d. Decrease exposure.
   e. Increase exposure.

30. Vigorously agitating film will lessen contrast.

31. You can stop faster action, but get less light, when the shutter speed is set at 1/1000 than if the shutter is set at 1/125.

32. A normal lens on a 4x5 camera is generally a faster lens than a normal lens on a 35mm camera.

33. A 80 mm lens is a normal lens for 4x5 camera.

34. Hypo clear prevents water spots on film.

35. Altering film development time controls high values.

36 With the zone system we alter film exposure primarily to controls low values.

37. High value areas which fall in Zone VII will maintain texture and detail with most black and white films and papers.

38. Print stop baths are acid solutions.

39. Film developers are slower acting at higher temperatures.

40. Air and light shorten the life of developers.

41. Code notches on sheet film are used to indicate the ISO as well as the emulsion side of the film.

42. To increase depth of field in a scene, when using a view camera, the lens board can be tilted or swung.
43. The back swings and tilts, on a view camera, are used for perspective control.

44. Changing an exposure by one stop refers to doubling or halving a previous exposure with either the aperture or the shutter speed.

45. If the ISO setting on the camera is 50, but the film that is being used is ISO 400, the negatives will be under-exposed.
**Photographic Skills**

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**General Professional Skills**

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**Interaction With Others**

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Would you be interested in having another student intern from the CSUS Photography Program?

---

Supervisor Signature

Nigel Poor  
Photography Program Coordinator  
278-6275  
npoor@csus.edu
Please rate your level of agreement with the following statements regarding your experience in the Photography program at California State University, Sacramento using the scale below. For each item, circle the number that represents your response.

1 – Strongly Agree
2 – Agree
3 – Neutral
4 – Disagree
5 – Strongly Disagree
x – No Opinion/Not Applicable

1. The Photography program offered me opportunities to develop a broad knowledge of the history and theory of art and commercial photography.

2. The Photography program offered me opportunities to develop the necessary technological skills.

3. The Photography program offered me opportunities to develop my verbal communication and presentation skills.

4. The Photography program exposed me to contemporary photography issues and real-world photography challenges.

5. The Photography program helped me gain a foundation in the business and professional practice of the discipline.

6. The facilities (studio, lab, and support spaces) in the Photography program provided an environment to successfully bring projects to completion.

7. The Photography program helped me understand the process to formulate, propose and carry out ideas relevant to my creative goals, or the needs of a client.

8. The Photography program helped me learn to solve photographic problems to the highest professional and ethical standards of the profession.
1. Which courses or experiences in your major, or disciplines that service your major, were most helpful? Please select all that apply:

- [ ] Art and Photography History
- [ ] Art and Photography Theory
- [ ] Photographic Specific Digital Tools
- [ ] Composition
- [ ] Photographic Technique
- [ ] Lighting Technique
- [ ] Darkroom Proficiency
- [ ] A wide variety of Image creation techniques
- [ ] Professional / Business Practices
- [ ] Other, please specify

_________________________________________________________________

2. Which courses or experiences in your major, or disciplines that service your major, were least helpful? Please select all that apply:

- [ ] Art and Photography History
- [ ] Art and Photography Theory
- [ ] Photographic Specific Digital Tools
- [ ] Composition
- [ ] Photographic Technique
- [ ] Lighting Technique
- [ ] Darkroom Proficiency
- [ ] A Diversity of Image Output Techniques
- [ ] Professional / Business Practices
- [ ] Other, please specify

_________________________________________________________________

3. In what year did you graduate from California State University, Sacramento with your degree in Photography?

_________________________________________________________________

4a. Are you currently working in the field of Photography? If yes, proceed to question

- [ ] Yes
- [ ] No
4b. In which areas are you working? Check all that apply.
[ ] Advertising / Editorial
[ ] Personal Studio / Freelance
[ ] Commercial Studio
[ ] In-house / Non-Profit
[ ] In-house / State Agency
[ ] In-house / Corporate
[ ] Other, please specify

5. Have you continued your education beyond the Bachelor of Arts in Photography at California State University, Sacramento? Where? What Degree?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

6. In which of the following campus events/activities for Photography would you be most interested?
[ ] Mentorship Program
[ ] Professional Meetings on Campus
[ ] Membership in Alumni Group for Photography
[ ] Donating to the Photography Program for Program Improvements
[ ] Critiques / Juries
[ ] Other, please specify
________________________________________________________________________

7. What is your gender?
[ ] Female
[ ] Male
[ ] Prefer Not to Say

8. What is your age?
[ ] 20 - 24
[ ] 25-29
[ ] 30 - 34
[ ] 35 - 39
[ ] 40 - 44
[ ] 45 - 49
[ ] 50 or above
[ ] Prefer Not to Say

9. Please offer any additional comments that you feel will help make the Photography program more successful in its mission:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Optional:

Name:________________________________________________________________________

Place of Work:_____________________________________________________________________

Title:________________________________________________________________________

Email:________________________________________________________________________

Please return your completed survey in the envelope provided. Thank you for your participation!