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APH261:  
*Introduction to Art  
Photography*

Adjunct Instructor of Record, Fall 2011-Spring 2014  
Syracuse University

Teaching materials and student evaluations

To whom it may concern,

I am writing this letter in support of Sarah Pfohl's nomination for the Outstanding Teaching Assistant Award.

Sarah taught my freshman year photography class at Syracuse University. One of the many things that I thought she did very well was focus on each individual's interests. Not only did she give us a solid foundation of photo history, she also made sure that we found artists that related to the work we were making.

She customized each student's learning experience, something I was very grateful for in a class where I was only one of three photography majors and one of the few people who had prior experience with film.

Sarah is very approachable and always answered my questions even after the class had ended. When I came to her with an idea for a project that didn't follow the specific guidelines she gave us, she encouraged me to explore and experiment with film in new ways and helped me create a successful project.

After taking her class I had a greater technical knowledge of black and white film photography, I had received applicable feedback on all of my work and I was shown many new and interesting artists who were practicing over a long span of time. All of these skills I still access today as a junior.

I feel honored that Sarah asked me to write this letter for her and I have never had a teaching assistant who is more deserving of this award than she is.

Sincerely,

Patrice Gonzales

February 24, 2014

To whom it may concern,

I am writing to recommend Sarah Pfohl for the Outstanding Teaching Assistant Award. I had the pleasure of being a student in Sarah's Introduction to Photography course in the Fall 2013 semester. The Introductory class met once a week for four hours to discuss, view, and critique art, as well as to learn the fundamentals of photography. The extensive amount of time spent in class and outside of class working on assignments afforded me with the opportunity to get to know Sarah fairly well.

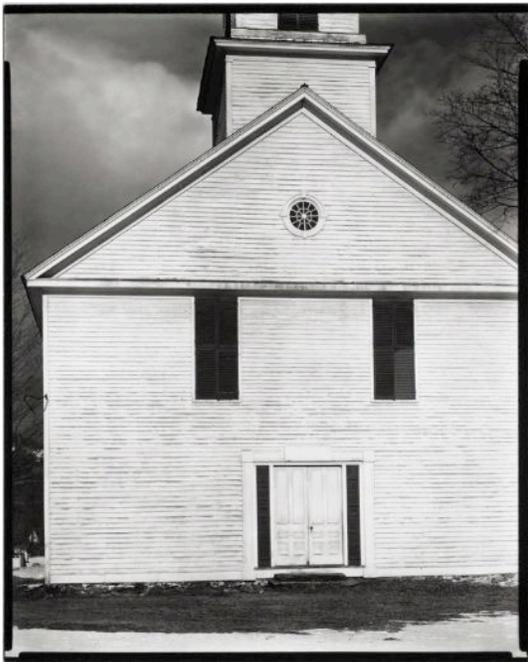
Sarah can best be described as being impassioned, wholehearted, accommodating and patient. She designed each lesson to be both informative and interesting. This approach made dense topics far more comprehensible. I found it to be very easy to engage in the class as Sarah taught and probed with a contagious enthusiasm. This enthusiasm clearly stemmed from her deep-rooted passion for the photography medium. Her own practice as a photographer has given her the necessary experience, insight and skills to provide novice photographers like myself, with a well rounded foundational photography education. Sarah encouraged risk taking and the exploration of various photographic techniques through exposing her students to a myriad of artists, movements, and concepts.

Sarah approached each lesson with much patience and optimism. This levelheaded attitude is vital for teaching a precarious medium where mistakes are way too common. Sarah encouraged problem solving as she utilized student mistakes and damaged material as an opportunity for learning. The class was well organized and expectations were made clear. Though she creatively designed each project, Sarah remained receptive to new ideas and was open to adjusting the parameters to fit the needs of the student.

Sarah's resourcefulness extended beyond the classroom, as she has proven to be incredibly generous with her time and her personal photographic tools. I work in the analog darkroom and often see her assisting students during her personal studio time. She has proved herself to be a reliable source of support as she consistently goes to great lengths for her students. Sarah is mindful of University events and resources that would be advantageous to her students' artistic development. In fact, Sarah is the individual who exposed me to an organization that I am now deeply invested in.

Sarah encompasses all the essential qualities I believe an instructor should have. With great certitude, her devotion, hard work and compassion towards her students make her well deserving of the Outstanding Teaching Assistant Award. If you have any questions, feel free to contact me at the above address.

Sincerely,  
Gabriella Mednick



## **APH261: Introduction to Art Photography**

Spring 2014 syllabus

Teacher: Sarah Pfohl, [shpfohl@syr.edu](mailto:shpfohl@syr.edu) NOT [spfohl@syr.edu](mailto:spfohl@syr.edu)--this is not me!

Friday 8:30-12:30, 14 sessions, Shaffer, room 221B

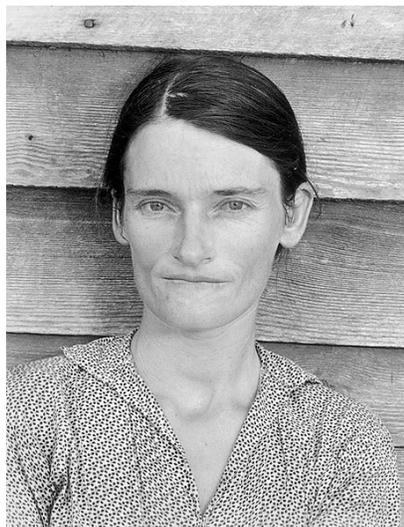
Department of Transmedia, College of Visual and Performing Arts, Syracuse University

Dear APH261 student,

Welcome to *APH261: Introduction to Art Photography*, an introductory-level, black-and-white film, wet darkroom photography course. In this course we make photographs, analyze examples of contemporary art photography, and engage in dialogue about the two.

Our course-long learning goals follow below. Please read through them carefully.

- **Making:** Students will understand the relationship between our course tools and light. (How do our course tools translate my subject matter into an image? What are some actions our course tools are particularly good at?)
- **Looking carefully at and talking about physical presence:** Students will articulate with greater precision and clarity their thoughts and feelings in response to objects. (How can I talk about what I see?)
- **Learning about the field of art photo:** Students will analyze the work of professional artists to identify strategies for making established artists use. (What have others done that I might try myself?)



**Getting in touch with me:**

Office hours: Tuesday 2:00-3:00PM **by appointment**, e-mail me to schedule a time. I am happy to meet outside class time, especially if you want to go over a technical procedure. E-mail received Monday-Friday will receive a response within 24 hours. E-mail received Saturday or Sunday will receive a response within 48 hours.

**This syllabus is separated into 2 sections: Class content and logistics.**

## SECTION I: CLASS CONTENT (pp.3-9)

**Schedule:**

This is a broad outline of our work together that includes critique and assignment due dates and is subject to change based on darkroom/equipment availability or at the instructor's discretion.

The basics:

- 5 photography assignments over the course of 14 weeks
- 1 mid-term presentation on an artist/photographer (presentation format your choice)
- 1 final portfolio (save the all the work you make over the course of the semester!)
- 3 full-group critiques of your work (at least)
- Additional demonstrations, hands-on mini-assignments, readings, and group discussions

Week	Date	In-class	Homework
1	1/17	<b>Talking about art, course tools I</b> Assignment 1 introduction	Gather supplies Read your syllabus
2	1/24	<b>Measuring light, course tools II</b> Assignment 1 critique Assignment 2 introduction Case study 1: Susan Worsham Using your 35mm SLR camera	Due: Assignment 1 Due: Bring your camera and 2 rolls of film to class
3	1/31	<b>Reading negatives</b> Introduction to mid-term assignment Processing film Case study 2: Sally Mann	Due: 2 rolls of exposed film Due: One-page review of Aspen Mays' <i>Newspaper Rock</i> show

Week	Date	In-class	Homework
4	2/7	<b>Multiples and photography</b> Making contact sheets and enlargements Case study 3: David Hilliard	Due: 2 additional rolls of processed film Due: Mid-term subject and format
5	2/14	<b>What you represent</b> Case study 4: LaToya Ruby Frazier Open lab	Due: 4 contact sheets
6	2/21	<b>The frame and precision</b> Assignment 2 critique Assignment 3 introduction	Due: Take-home quiz Due: Assignment 2
7	2/28	<b>Gathering strategies</b> Mid-term presentations Open lab (if time)	Due: Mid-term artist/photographer presentation
8	3/7	<b>Dimensionality; Text</b> Assignment 3 critique Case study 5: Carrie Mae Weems Assignment 4 introduction and assignment 5/6 introductions	Due: Assignment 3
	3/14	<b>No class, enjoy your Spring Break</b>	
9	3/21	<b>Wrong photographs</b> Case study 6: Rebecca Norris Webb Film: <i>Brief Encounters</i>	Due: Assignment 4
10	3/28	<b>The artist and research</b> Assignment 5 critique	Due: Assignment 5
11	4/4	Film: <i>The Mother Project</i> or <i>Wasteland</i> Individual meetings/open lab	Due: Assignment 6 development
12	4/11	<b>Symbolism: What does a photograph express?</b> Film: TBD (likely <i>Stories We Tell</i> )	Due: Assignment 6 process critique

Week	Date	In-class	Homework
13	4/18	<b>Production with limited means</b> Art21 videos Tying up loose ends	
14	4/25	Critique of final projects and final portfolios	Due: Assignment 6 due for critique Due: Final portfolios

Please note the black solid line above. By week 7 you should feel broadly oriented to the darkroom and should have processed at least 4 rolls of film and printed at least 4 contact sheets and 4 well-crafted prints.

Some more specific information about major assignments (you will receive information sheets for each new assignment as it is introduced):

**Learning the tools, looking at practitioners:**

Assignment 1-The darkroom/Photograms, (minimum 4 images, 1 week)

Assignment 2-The camera/Elements of the camera, paying close attention to your immediate environment, (minimum 4 contacts and 4 prints), 4 weeks

Assignment 3-The frame/Portraits of objects and/or people with close attention to light and the frame, (minimum 4 contacts and 4 prints), 2 weeks

**Putting your learning to work:**

Assignment 4-Your question (written statement that frames your final project), 2 weeks

Assignment 5-The surface/Multiples, dimensionality, the photo object, (output variable), 3 weeks

Assignment 6-A response to your question, (minimum 4 contacts and 4 prints), 7 weeks

Note: Most assignments additionally require an artist's statement.

**Two texts are required for this course:**

1.) **Harry Horenstein, *Black & White Photography: A basic manual***. Try to get a copy of the most recent 2004, 3rd edition, revised.

2.) **Stephen Shore, *The Nature of Photographs*, 2010.**

The Horenstein is a technical manual with great image curation. Use it to support your learning in the darkroom and prepare for quizzes/exams as necessary. You may wish to read prior to class, in preparation for the demonstration, or you may learn best if you read after class. Shore's text is

not a technical manual and could probably be literally read from cover-to-cover in an hour, understanding its beauty and depth though, I think, requires a bit more time, thought, and digestion of the concepts. Expect a few short additional readings to supplement these 2 texts.

**Assessment:**

All right-hand column values represent the maximum possible total points you may earn on the assignment or task. I reserve the right to award points beyond the maximum for exceptional work.

Quiz:	5
Mid-term presentation:	10
Assignment 1:	5
Assignment 2:	10
Assignment 3:	15
Assignment 4:	10
Assignment 5:	10
Assignment 6:	15
Participation and attendance:	10
Final portfolio:	10
	100 possible total points

The **quiz** will be a take-home. You will have 1 week to complete it.

Our **mid-term exam** consists of you delivering a presentation in the format of your choice on an artist/photographer. You will choose the artist/photographer you would like to research from the individuals represented in your 2 course texts and the list posted on Blackboard. Start digging through the books and list to find folks that resonate for you sooner rather than later. Choose a subject by week 4. More guidelines and a rubric to come.

**Participation and attendance** encompasses both your physical presence in class and your cognitive and affective engagement in class. Sleeping, constantly texting during class, watching the game on your phone discreetly during a lecture or film, talking on the phone to register for spring courses, leaving for break and not returning for an hour, etc. does not earn participation/attendance points. This category also includes preparedness and respect for others and the studio equipment. Each of our 14 classes you will either earn or not earn slightly more than 1 participation point.

**For everything else:** I pass out guidelines for all assignments when I introduce them. These guidelines include a rubric through which I assess your work. If you are concerned about your grade or would like to discuss my assessment more in-depth, feel free to contact me at any point.

**You may always shift an aspect of the rubric if you find that the rubric I design will not address your interpretation of the assignment in its fullness.** Be in touch with me regarding this at least 3 days before the assignment is due. I reserve the right to award points beyond the rubric parameters for above and beyond work.

**Extra credit:**

If you want to do extra credit or need extra credit work feel free to approach me during office hours or get in touch via e-mail.

**A note for students with prior experience in our course content:**

I do my absolute best to make sure class is exciting and challenging for each student in the room. If you find yourself bored by the material I present because you previously learned it (or, really, if you are disengaged from class for any reason, especially if this occurs repeatedly), please let me know via individual conversation during office hours or e-mail. Some students enjoy the opportunity to revisit a skill or technique they have already learned from the perspective of a different teacher, others do not. Let me know your preferences so that we can work together to find appropriate work for you.

If you have prior experience with the course content you must complete the following before I am willing to discuss the possibility (not the guarantee) of altering some aspects of the assignments to better meet your needs and capabilities:

- Schedule an office hours meeting with me during the first 3 weeks of class (before 2/7).
- Bring with you to this meeting 10 sheets of processed black-and-white negatives and a 12-15 image black-and-white print portfolio that evidences your mastery of our course technical skills. Prints must be executed to the standard outlined on the 'Print Traits for Mastery' handout available on the course website.
- Complete a 1-page outline of the ways in which you would like to modify our course of instruction to better meet your needs. You may not alter the research assignment component (Assignments 4 and 6) or the mid-term presentation on an artist/photographer. Everyone will complete these requirements.

- Be prepared for a written and verbal quiz that tests your understanding of darkroom processes, exposure, lens focal lengths, and the role of light in photography.

**Supplies:**

This course can quickly become costly. You can expect to invest approximately \$250-400 in your work this semester, your investment will probably fall on the higher end of the scale if you do not already own or have access to a 35mm SLR camera, a primary tool required for the course. Bring a notebook or paper, the appropriate course text, and a writing tool with you to class every week. Refer to the letter I sent you prior to the beginning of the semester (posted on BlackBoard) for most of our supply-buying information.

**Supply stores:**

Local:

MQ camera: 226 Hawley Ave., Syracuse, NY 13203, 315-471-3103 (in the vicinity of the Art Store). Do business at MQ to keep the shop in our community!

Online:

B & H: [www.bandhphotovideo.com](http://www.bandhphotovideo.com)

KEH: [www.keh.com](http://www.keh.com) KEH is a very reliable used camera/photography supplies store.

Bring on the noted week. On open lab days bring all supplies below listed.

- Week 1: Box of RC (not fiber) black-and-white photographic enlarging 8 x 10" variable/multigrade paper (wet darkroom paper), 100 sheet box suggested. Three very important notes: DO NOT OPEN YOUR BOX OF PAPER WHEN YOU GET IT! The paper is light sensitive and will be unusable (destroyed) if you open it. Don't buy paper that says 'inkjet' on it. You will notice the paper has different finishes (matte, pearl, satin, glossy etc.). I suggest buying pearl or satin, don't buy matte or glossy. A box of paper will cost around \$60-70. One paper that will be perfect: [http://www.bhphotovideo.com/c/product/79228-REG/Ilford\\_1771318\\_Multigrade\\_IV\\_RC\\_DLX.html](http://www.bhphotovideo.com/c/product/79228-REG/Ilford_1771318_Multigrade_IV_RC_DLX.html)
- Week 2: 35mm film SLR camera with manual controls
- Week 2: At least 15 rolls of Kodak Tri-X black & white negative film ISO 400, 36 exposure (bring 2 rolls with you for Week 3). Do not buy a bulk film or film for bulk loading! Bulk film often comes as 100' of film you load yourself into reusable film holders called cassettes.

- Week 3: 35mm plastic negative sleeves. A packet of 25 sleeves costs around \$6. PrintFile is the most common brand: [http://www.bhphotovideo.com/c/product/42992-REG/Print\\_File\\_PF357B25\\_Archival\\_Storage\\_Page\\_for.html](http://www.bhphotovideo.com/c/product/42992-REG/Print_File_PF357B25_Archival_Storage_Page_for.html)
- Week 3: 3-ring binder or film storage box for negative sleeves
- Week 3: Scissors
- Week 3: Permanent marker
- Week 4: Canned air

**Reading list:** A tip-of-the-iceberg list of resources for those looking to extend our course discussions. Art Photo majors in particular should begin familiarizing themselves with resources below, if you haven't encountered them already.

Portfolio competitions (for an overview of emerging art photographers and art photo projects):

[http://www.visitcenter.org/reviews/overview/review\\_santa\\_fe\\_2012](http://www.visitcenter.org/reviews/overview/review_santa_fe_2012)

[http://www.photolucida.org/cm\\_winners.php?pl=24c49351a4f016a5883c5fc7bb4f5932](http://www.photolucida.org/cm_winners.php?pl=24c49351a4f016a5883c5fc7bb4f5932)

Blogs & online photography magazines:

<http://www.excerptmagazine.com/>

[www.ahornmagazine.com](http://www.ahornmagazine.com)

<http://actualcolorsmayvary.com/>

[www.fractionmagazine.com](http://www.fractionmagazine.com)

[www.flakphoto.com](http://www.flakphoto.com)

<http://newlandscapephotography.com/>

<http://www.littlebrownmushroom.com/blog/>

[www.horsethink.com](http://www.horsethink.com)

<http://cphmag.com/>

<http://politicstheoryphotography.blogspot.com/>

Printed matter (magazines, publishers, photobook stores):

Aperture

Blindspot

Dashwood Books, in New York City

<http://www.photoeye.com/>

Hassla

## SECTION II: LOGISTICS (pp.10-13)

**First, some important notes:**

- We rarely, if ever, get out of class early. Our time together as a group with exclusive access to the darkroom and one another's ideas is premium.
- Absolutely no eating in the photo lab. There are nasty chemicals in lab you don't want to ingest. Drinks are allowed in the lab but may only be kept on the table in the center of the dry work area.
- We will always, even on open lab days in the darkroom, meet first in 221B at 8:30 to check-in, go over announcements, etc. On open lab days we work as a group in Shaffer, not at Light Work.
- Do not miss critique. If you have not completed your assignment for a critique come to class to contribute your ideas to the development of your peers' work. Bring your assignment to class as far as it is completed. If the group has time, we will discuss your work in progress. Critique absences without a doctor's note will result in a 50% grade reduction on the assignment we are critiquing.
- Keep all the work you do for this class until the end of the semester. The final portfolio requirement consists of a selection of photographs made for your assignments, at least 10 contact sheets, notes and sketches, and images you have collected through research.
- Come to class prepared to work. Most of your shooting and printing will be done outside class. Plan on spending a minimum of 4 hours per week outside class on work related to APH 261.
- Photography equipment (tripods, DSLRs) can be checked out from the cage on the 2nd floor of Shaffer. The cage posts its hours on the cage door. Don't return equipment late, you will accrue fees!
- No medium-format plastic (Holga, Lomo, etc.) cameras/negatives unless you can clearly and convincingly argue to me verbally or in writing 1) why you can't produce the same effect in the darkroom with a 35mm negative and 2) what the camera type specifically brings to your work that enhances your final product's content.
- Don't forget to sign the course attendance sheet each week. You are counted as absent when your signature is not on the sign-in sheet.
- This syllabus counts as a contract between the student and course instructor. You, the student, are responsible for reading through it and meeting the course requirements. For the first 3 weeks of the course you may contact me if you would like to discuss further any

points in the syllabus. Thereafter, I will assume you agree with and understand the course requirements.

- This course is very front-loaded and, over the course of the first 6 weeks, very much builds on content week to week. If you miss an early class that includes a technical skill demonstration it is **imperative that you meet with me or a generous classmate to learn the skill before the next class to avoid the frustration of falling behind.** I am fortunate to be teaching APH261 for the 6th time this semester. Reflecting back on the experiences of students in prior semesters I recently realized student success in APH261 is strongly impacted by 2 things, one of which is the number of classes a student misses during our first half. (The second factor is technical difficulties like your camera breaking.)

### **On that note, what do I do if my camera breaks?**

- It goes without saying, try not to drop your camera or spill water on it.
- Try to keep all the parts (levers, tiny screws, etc.) that may be falling off of it.
- **Sign a camera out of the cage to complete your assignment.** A broken camera is not a valid excuse for late work.
- Borrow a camera from a friend or me to complete your assignment.
- Consult your camera manual for troubleshooting advice.
- Make sure your battery isn't dead. Buy a new battery and load it to see if the problem is fixed.
- E-mail Sarah with the problem to see if I can help virtually or at office hours.
- Take the camera to MQ to see if they can fix it.
- Some injuries sadly spell the end for your camera. It happens and is really disappointing.

### **Syracuse University Statement on Academic Integrity:**

Syracuse University sets high standards for academic integrity. Those standards are supported and enforced by students, including those who serve as academic integrity hearing panel members and hearing officers. The presumptive sanction for a first offense is course failure, accompanied by the transcript notation "Violation of the Academic Integrity Policy." The standard sanction for a first offense by graduate students is suspension or expulsion. Students should review the Office of Academic Integrity online resource "[Twenty Questions and Answers About the Syracuse University Academic Integrity Policy](#)" and confer with instructors about course-specific citation methods, permitted collaboration (if any), and rules for examinations. [The Policy](#) also governs the veracity of signatures on attendance sheets and other verification of

participation in class activities. Additional guidance for students can be found in the Office of Academic Integrity resource: ‘What does academic integrity mean?’”

**More explicitly:**

Do not turn in work as yours that you did not make, you will fail the class. Do not plagiarize any texts you submit for this course, you will fail the class. If you are not sure what plagiarism is, get in touch with me. I will immediately report any plagiarism that does occur. Collaborative completion of course projects is acceptable in this course if and only when you complete the following 2 tasks:

- 1) You let me know in writing at least 1 week before the project deadline that your project will be collaboratively completed.
- 2) You submit with your project a paragraph-long statement from each collaborator outlining the work each individual completed toward the finished product.

**Important information for Art Photo majors:**

Art Photography majors and minors must maintain a cumulative GPA of 2.666 (B-) or above in their APH classes. Students’ cumulative GPA will be calculated at the end of freshman year and thereafter on an annual basis. Any student who has a cumulative GPA lower than 2.666 in their APH classes will receive an email during the summer requesting that they meet with their academic advisor during the first two weeks of the fall semester to discuss their GPA deficiency and strategies for improvement. If the student fails to raise their GPA above a 2.666 by the end of the fall semester, he or she may be removed from the program pending a faculty review of their course work and grades.

**Attendance policy:**

**3 unexcused absences from this course will result in course failure.** Attendance in every class for all 4 hours is mandatory, no unexcused absences. Absences are excused when I receive documentation from Syracuse University that lets me know you may or will miss class. Three late arrivals to class (arrivals after 8:30) equal one absence. Leaving class early during Open Lab time equals one absence. *Not returning from a 15-minute break for 30 minutes or the like also equals an absence.* To repeat from above, do not miss critique. If you miss class, it is your responsibility to contact the instructor or a classmate to find out what you have missed. Open Lab is an opportunity for you to work in the darkroom and to receive feedback on your prints

from your classmates and I--don't duck out early and think I won't notice! A note from a parent or guardian never counts to excuse absences.

**Disability:**

Students in need of disability-related accommodations must register with the Office of Disability Services (ODS), 304 Univ. Ave., Room 309, 315-444-4498. Students with authorized disability-related accommodations should provide a current Accommodation Authorization Letter (AAL) from ODS to the instructor and review those accommodations with the instructor. If you have an AAL please schedule an office hours appointment with me as early in the semester as possible. Accommodations are not provided retroactively; therefore, planning for accommodations as early as possible is necessary. If you have a disability and need support in our course but choose not to self identify with ODS see me during office hours to discuss your options.

**Cover page images:**

Top left: Zeke Berman

Top right: Cindy Sherman

Bottom left: Paul Strand

Bottom right: LaToya Ruby Frazier

**Images, page 2:**

Top left: Henri Cartier-Bresson

Top right: Viviane Sassen

Bottom left: Walker Evans

Bottom right: Lee Friedlander

**Permission to Reproduce Student Work:**

Unless permission is revoked by a student in writing, each student in APH261 gives permission for instructor Sarah Pfohl to reproduce the projects, formal, or informal writing (either with or without instructor's comments) produced for *APH261: Introduction to Art Photography* without student name included. No other person will be credited with producing any student's work. Reproduced work may be used for in-class examples, teaching portfolios, or any other appropriate use.

**Assignment 1: Interrupting light**

APH261, Spring 2014

Assigned: Friday, January 17, 2014

Due: Friday, January 24, beginning of class. No exceptions.

Value: 5 points

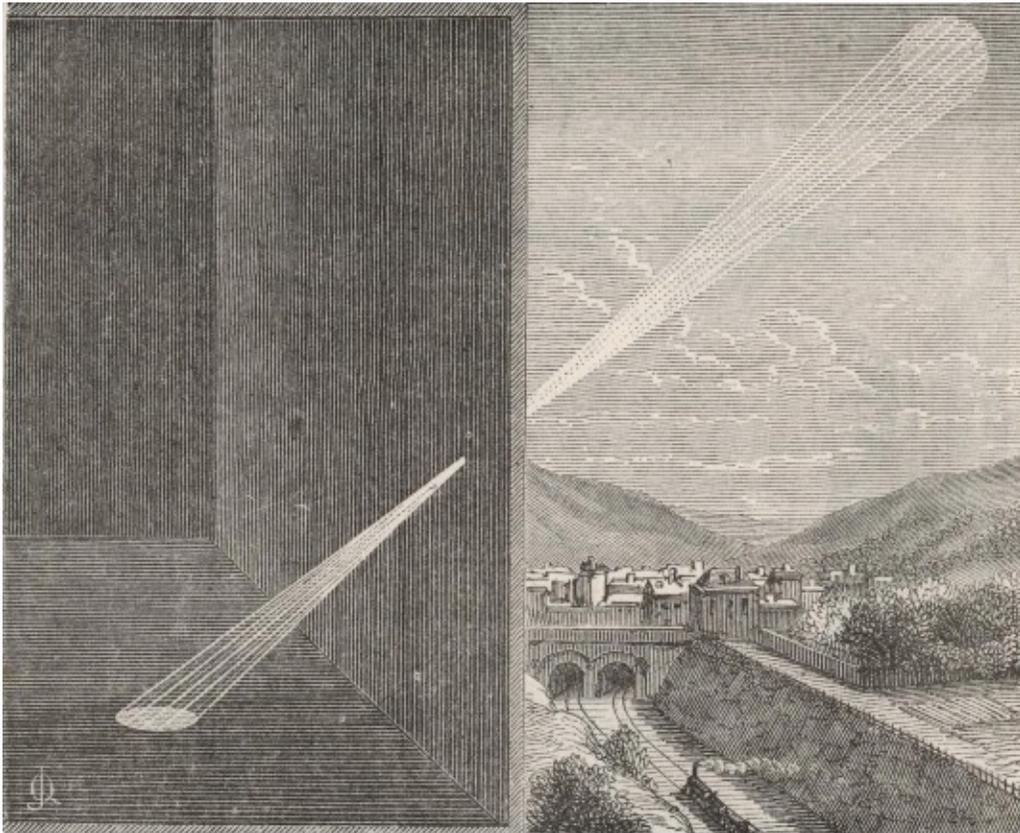
*What are some ways you can intervene in the relationship between the light and the paper to make something?*

>Using an enlarger and your photo paper, create 4 responses (images, works) to this question. Be sure to clean up after yourself in the darkroom. Refer to the ‘photogram’ section in our Horenstein for technical assistance if necessary.

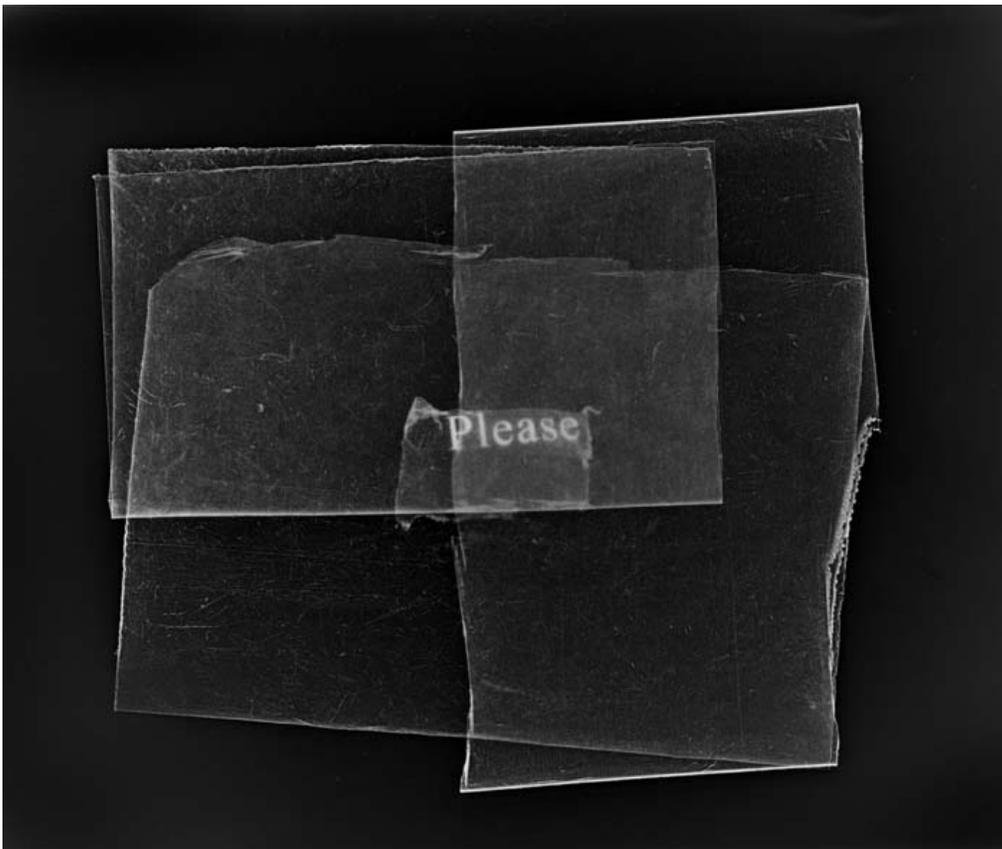
**Assessment:**

Item	Point value
<b>Work evidences thoughtfulness and/or planning.</b> Qualities: >Compelling and/or surprising subject matter. >Innovative use of the frame. Put another way-use of the frame, enlarger, paper, or photogram-making process that goes beyond the given.	2 points
<b>Technically well-executed work.</b> Qualities: >Images are fixed on the paper. >No chemical stains, no rips or folds in the photo paper, no fingerprints, etc. >Easel is properly used to create an even print border. <b>No print trimming.</b> >Image has the appropriate value structure/enlarger exposure and chemical bath developing times.	2 points

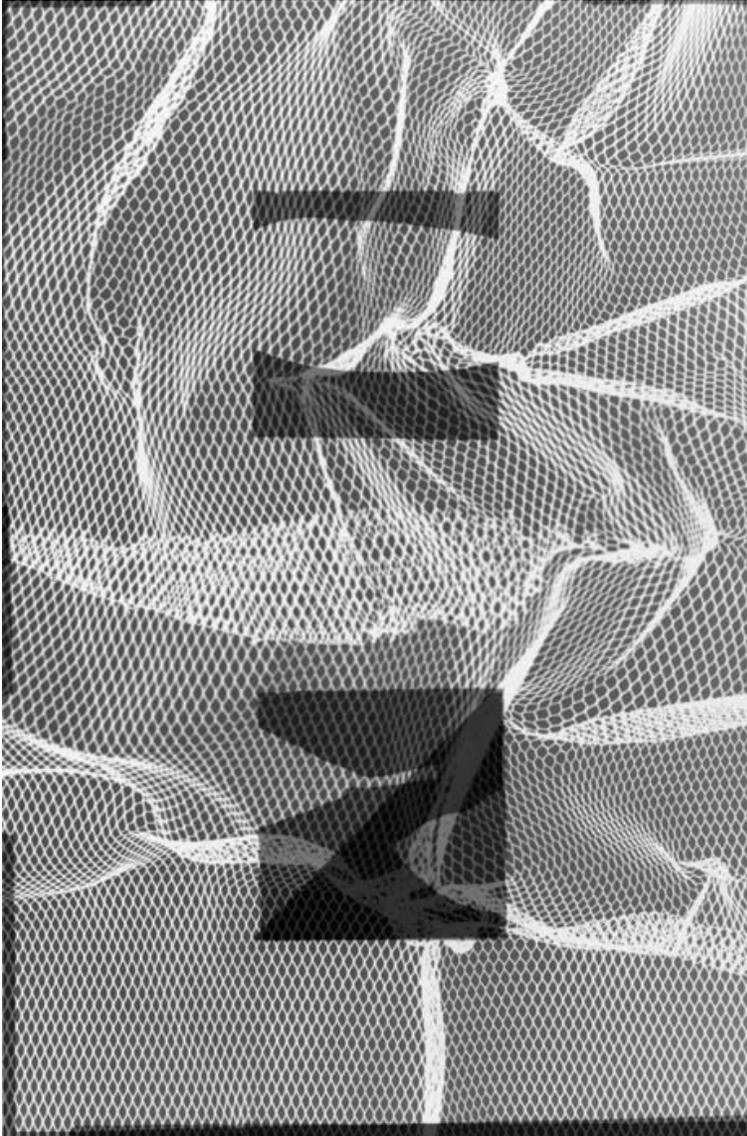
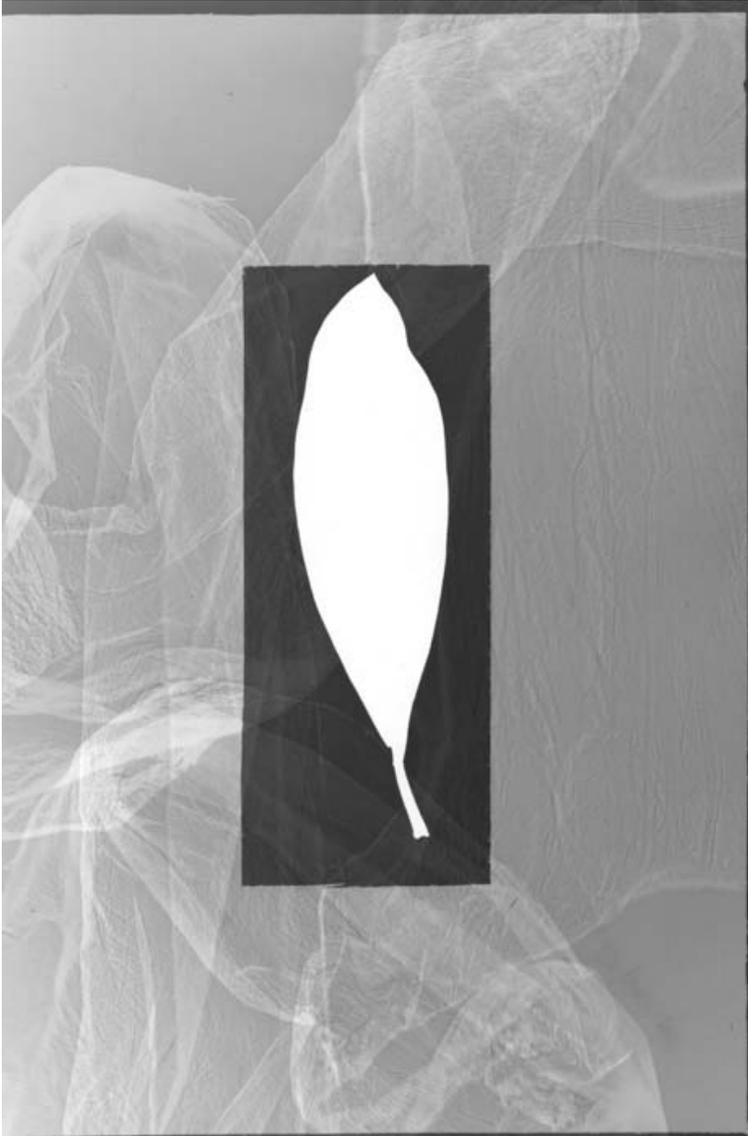
Item	Point value
<p><b>Artist statement. Qualities:</b></p> <p>&gt;Clearly articulates your thinking in response to the above question. <b>What qualities of our two tools (the enlarger and the light-sensitive surface) did you consider in making your work?</b></p> <p>&gt;Lets me know what your goal was (if you had one) and if you achieved it. If you didn't, why not? What didn't work out for you?</p> <p>&gt;How did your thinking about photography or photograms change or develop while you were working? e.g. "I used to think... Now I think..."</p>	1 point



Atkinson, Edmund. *Independence of the Shape of the Aperture*. In: *Atkinson, Edmund: Natural Philosophy for General Readers and Young Persons*. Translated and edited from Ganot's *Cours élémentaire de Physique*. 2nd ed. London 1875, p. 382, Fig. 305.



Assignment 1: Photograms  
Fall 2013



Assignment 1: Photograms  
Fall 2013

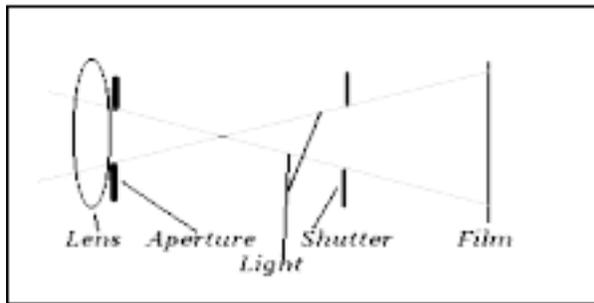
APH261, Friday morning section, Pfohl

Spring 2014

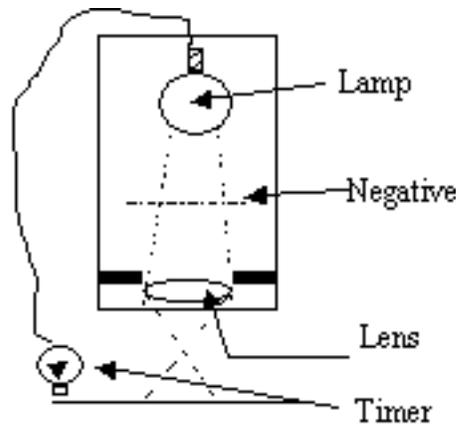
Your prints will be technically evaluated on the following:

<b>Beginning B &amp; W wet darkroom printing technical mastery traits</b>	<b>What you manipulate to get this:</b>
<ul style="list-style-type: none"><li>• Image is in focus (whatever that means for the image)</li></ul>	<ul style="list-style-type: none"><li>&gt;focusing dial on the right-hand side of the enlarger</li><li>&gt;use grain focuser to check your focus if you need to</li></ul>
<ul style="list-style-type: none"><li>• You have a full tonal range: Photo black, pure white, a range of midtones, detail in the highlights and shadows</li></ul>	<ul style="list-style-type: none"><li>&gt;filters</li><li>&gt;dodging</li><li>&gt;burning</li><li>&gt;increasing or decreasing the amount of time you apply light to the paper</li><li>&gt;opening up or closing down the enlarger aperture</li><li>&gt;moving your exposed paper through the developing chemicals for the specified time, don't rush!</li><li>&gt;agitating your chemicals (gently)</li></ul>
<ul style="list-style-type: none"><li>• Paper is pristine- not folded, ripped, no holes, no scratches in the image, etc.</li></ul>	<ul style="list-style-type: none"><li>&gt;protect your prints when you transport them- in a folder, a print box, etc.</li></ul>
<ul style="list-style-type: none"><li>• No chemical residue remains on the front or back of the paper</li></ul>	<ul style="list-style-type: none"><li>&gt;wash your print for the full 5 minutes, allow them to dry thoroughly. Again- don't rush!</li></ul>
<ul style="list-style-type: none"><li>• Image is on the paper with an even border</li></ul>	<ul style="list-style-type: none"><li>&gt;use your easel</li><li>&gt;<b>do not trim your prints, 1 pt. off your assignment per print</b></li></ul>

Beginning B & W wet darkroom printing technical mastery traits	What you manipulate to get this:
<ul style="list-style-type: none"> <li>• Dust doesn't obscure the image</li> </ul>	<ul style="list-style-type: none"> <li>&gt;protect your negatives when you aren't using them in a negative sleeve</li> <li>&gt;use canned air or pressurized air to blow dust off your negative before placing it in the enlarger</li> <li>&gt;if, during enlarging, you see dust on your negative remove it from the enlarger and clean it off with a dust-free cloth or canned air</li> <li>&gt;don't leave your negatives in the drying closet for longer than necessary</li> <li>&gt;in some cases it will be necessary to rewash and re-dry your negatives</li> </ul>



Camera



Enlarger

## Assignment #2- **Getting to know your camera and the darkroom process**

APH261, Spring 2014

Assigned: Class 2, Friday, January 24th

Critique date: Class 6, Friday, February 21st (4 weeks)

Due: *Minimum* 4 contact sheets, 4 prints

Assessment: 10 possible points maximum (see reverse)

### **For critique prepare the following:**

- 2 images that show me what you are interested in in the world around you
- 2 images that contain a compelling light/shadow interaction

**Your negatives need to be sharp and well-exposed for ideal printing/darkroom use. To achieve both qualities when shooting, remember to be conscious of the following camera controls:**

- Your light meter reading (exposure)
- Focus (sharpness)
- Aperture setting (can impact both sharpness and exposure)
- Shutter speed setting (can impact both sharpness and exposure)

> The primary goal of this assignment is getting to know your camera controls and the darkroom processes while paying closer attention to your immediate environment.

>No photographs on campus or at the Warehouse unless they are intentionally, thoughtfully made. I shouldn't look at your contact sheets and notice that you are basically photographing a pathway between the library and Shaffer to use up a roll of film.

>Please remember that at some point as we learn the relatively complicated processes one moves through to harness, record, and fix reflected light patterns on the surface of not just 1 but 2 media (your film and then your photo paper), it is highly likely something technical will go wrong and you might lose some supplies. Do your best to view these disappointments as learning.

>Have fun!

## Assignment 2- Rubric

Maximum possible points: 10

The grade for your first assignment will be based on predominately technical criteria. We will discuss both technical and conceptual aspects of your work during critique.

<b>Requirement</b>	<b>Maximum points</b>
4 contact sheets present	0.5
Contacts are printed to photo black, do not evidence chemical residue, and are not creased	0.5
4 prints present	0.5
Prints are not creased, folded, nicked, etc. You have been careful in handling/transporting them.	1
At least a 4 value tonal range in images as appropriate, images are in focus (whatever that means for your image)	4
All images have an even border, you have used your easel properly	1
No chemical residue remains on front or back of paper	0.5
Images submitted correspond to assignment: >2 images of what you are interested in >2 light/shadow interplay images	2



Assignment 2: Photographing in your immediate environment  
Fall 2013



Assignment 2: Photographing in your immediate environment  
Spring 2012



Assignment 2: Photographing in your immediate environment  
Fall 2012

#### **Assignment 4: Framing your final project with a proposal**

10 points, APH261, Spring 2014, Friday morning section

Assigned: Friday, March 7th (week 8)

Due: Friday, March 21st (week 9), feedback returned: Friday, March 28th (week 10)

*Please submit this proposal as a hardcopy!*

You will design your own final project assignment. Based on your interests (within and beyond photography) and the work and technical processes you have learned more about this semester, what would you like to investigate further?

**Goal:** Your fourth assignment is the completion of a proposal that outlines or articulates in some way the work you want to do for your final project/sixth assignment.

**The format of your proposal is open-ended based on your needs.** Use this as a space to organize and make visible your thinking. Your proposal may include any combination of the following elements or other elements (as your needs require):

- Framing question/s
- Written rationale
- Visual components (e.g. sketches, film stills, photographs from your phone, archival images, images from magazines, historical/contemporary art photography examples)
- Expected form your final product will take
- Content/themes you would like to explore

**If you prefer more defined parameters:** One framing question, a written paragraph (4 sentences), and the expected form your final product will take.

#### **Assessment:**

Following directions (completed on time and submitted as hardcopy): 2 points

Content (proposal is substantive enough to allow for feedback, proposal evidences time spent via craft and attention to detail): 8 points

**A selection of past student project topics:**

- Imitating the work of an artist or photographer you like (e.g. photographs made in response to Cartier-Bresson's work)
- The absurd constructed moment
- Diptychs in which the student photographed a person (image 1) and an object that person chose that defined her/him (image 2)
- Photographing in response to a short story or poem (e.g. student chose *Gulliver's Travels* and focused on setting up images that played with scale)
- Photographing in a particular place or setting
- Overlapping negatives
- Masking negatives
- Combining photographs and text
- Installing particular photographs in a specific site
- Documentary-style projects (Jersey Shore after Hurricane Sandy)
- Focusing on a particular formal element (e.g. line, shape, light, reflection, etc.)
- Making a series of photograms in response to a theme
- Investigating what it means to photograph one's family while physically separate from them
- Working with still life and studio/set-up photography

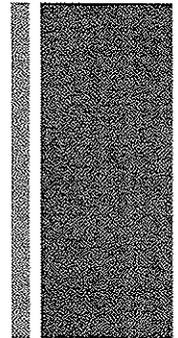
**If you choose not to design your own project, you can do this project:**

Create 5 photographs. Each photograph should evoke, in a way that is *not* cliché, 1 of the following 5 emotions: happiness, sadness, fear, love, curiosity

I look forward to receiving your proposals!

# + Project Proposal

For my final project I plan to produce a series of photographs, both portraits of individuals and sceneries in nature, while overlapping the negatives of two separate images to create a single photograph.



Photographing landscapes provide a clear setting for viewers, enabling them to grasp the area being captured as a whole.



Portraits tell a story through their focus on an individual. From facial expression to body language emotions are evoked and able to be interpreted.



By incorporating the two themes into one I will be able to have my images express themselves in a new way. Carefully selecting which negatives I will overlap each photograph will tell a story of its own using both a scenery and individual.



Image from a student-designed final project: Overlapping negatives (1 of 2)  
Fall 2013



Image from a student-designed final project: Overlapping negatives (2 of 2)  
Fall 2013



Image from a student-designed final project:  
Responding to Cartier-Bresson and “the decisive moment” (1 of 2)  
Spring 2013



Image from a student-designed final project:  
Responding to Cartier-Bresson and “the decisive moment” (2 of 2)  
Spring 2013



Image from a student-designed final project: The absurd constructed moment  
Fall 2012

**Common APH261 misconceptions (that indicate either a lack of procedural knowledge or deep misunderstanding of the photographic process):**

- confusion of the aperture ring and the focusing ring and/or the zoom lens scoping component//  
interchanging them
- not knowing how to focus the camera
- processing two roles of film together with completely different developing times (e.g. Ilford F5 and Kodak TMax 400)
- exposing light sensitive materials to light (unexposed film, exposed film, photographic paper)
- believing aperture ring manipulations on the enlarger change the depth of field that appears on the negative/in the enlargement
- confusing lens width, lens length, and zoom capabilities
- believing in/asking for scene/genre-specific average exposure settings
- not understanding camera modes (if camera has them)
- deciding on exposure settings in response to aesthetic interpretation of a scene without using/  
disregarding the light meter reading
- paying attention to the light meter, but not knowing how to read it
- not setting the ISO on the camera to match film ISO
- on less-automatic/older model film cameras - loading film and not winding the take-up leader  
through to ensure film is attached correctly and advancing
- referring to value as color or not understanding what value is more broadly
- knowing (rather than understanding) that light is important in photography, but having no idea  
how or why

- not knowing where the battery holder is or what battery type the camera uses

**Common beginning ideas about photography:**

- the goal of a photograph is to capture a memory, a special moment (like a wedding), or a vacation
- art = black and white, rather than color images
- the “truest” type of photograph is happened upon and captured fortuitously in a single image, it is not constructed at all, construction is a type of cheating and is not true
- editing an image or intervening on it in some way is counter to photography and inauthentic
- the vehicle of photography is the camera rather than the individual using it and/or light

## APH261 evaluation summary sheet

As previously noted, my most recent faculty evaluation from Professor Laura Heyman points out that my student evaluations are 99% positive.

### **Quotes that exemplify my strengths:**

“I really appreciated the time Sarah had taken into putting together our class lessons because I always felt that I spent my time well.” (FA13)

“...extremely insightful and respectful. She chooses her words carefully and makes them count.” (FA13)

“This may have been one of my favorite classes that I have taken at SU. Sarah was a fantastic teacher and was extremely knowledgeable.” (SP13)

### **What I am working on:**

In my Fall 2013 evaluations, several students noted that they would like a shift in my voice during in-class critiques. The following student epitomizes this point: “I feel however our critiques could have been a little more helpful. I was made aware of what the strong points of my work were but I also wanted to hear more of what I could improve on as a photographer.” (APH261, FA13) During critiques this semester (Spring 2014) I have worked to respond to this valid point.

### **Performance by quantitative data (all numbers out of a maximum of 5, from FA12 evaluations):**

My highest rated course areas were:

- Subject matter knowledge: 4.88
- Overall teaching excellence: 4.75
- Overall course satisfaction, responsiveness to student concerns, ability to stimulate student engagement in the course content, clarity and organization: 4.63

My lowest rated course area was:

- Learning to thinking critically about issues in the field: 4.25. After this evaluation I began to incorporate more lessons focused on building visual literacy skills into the course.

**Individualization in the photography classroom:**

During my Spring 2012 photography class I had a number of students with prior black-and-white darkroom experience that were required (due to their major) to take the course. Several of these students let me know in their evaluations that the course was not challenging for them. I met with my faculty teaching mentors to discuss how I might shift my instruction to meet experienced student's needs and, in response to their suggestions, instituted a series of flexible assignments that scaffold by ability. During the interceding 3 semesters I have worked hard to build individualized learning opportunities into my curriculum and syllabus so that advanced learners can have a useful, productive learning experience in a required course. A Fall 2013 evaluation reflects this process:

“Going into APH261 I was a little frustrated because I had experience doing analog photography and didn't think I needed an intro course. From the start Sarah was incredibly helpful and understanding. She worked with me to make the course more challenging. This allowed me to push myself and learn a lot more about the medium I thought I knew so well.”

[Note: Evaluation data collection methods change frequently in the Department of Transmedia. The following evaluation forms will make this clear. Quantitative performance data was taken for only 1 semester of my teaching in APH261, Fall 2012.]

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

- 1.) The nature of this course is introductory level with in depth instruction on how to use materials, then time to explore using them on our own. There are also opportunities for students that are more advanced to go shoot for assignments while skills are being taught.
- 2.) Sarah was very understanding about my progress in the class since I had a hard time finding a camera to buy and fell a bit behind towards the beginning of the semester.
- 3.) Since I knew nothing about film photography before, the learning experience I had in this course was very enriching for me.
- 4.) With a smaller class, Sarah was able to adjust to where each student was in experience, which helped it become an opportunity for us to grow individually.

Expected Grade B

Class & Section APH261 M001

Semester Fall 2013

Your attendance has been:

perfect

missed 1-2

missed 3-4

missed 4 or more

Department of Transmedia  
Course Evaluation

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Going into APH 261 I was a little frustrated because I had experience doing analog photography and didn't think I needed an intro course. From the start Sarah was incredibly helpful and understanding. She worked with me to make the course more challenging. This allowed me to push myself and learn a lot more about the medium I thought I knew so well. She taught me the course patiently, thoroughly, and enthusiastically. I think she created an ideal environment for her students to learn the technical skills for photography. I liked the incorporation of both renowned and local artists. The videos & mags we saw really inspired me. Sarah was very honest throughout the course when critiquing and provided me w/ good feedback. Sarah was a fantastic teacher. I wish we saw her work!

Expected Grade A

Class & Section APH261 M001

Semester Fall 2013

Your attendance has been:

perfect

missed 1-2

missed 3-4

missed 4 or more

Department of Transmedia  
Course Evaluation

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This course has been a very good introduction to the understanding & knowledge of modern day Photography. I genuinely enjoyed working in the dark room & further learning about film photography. Sarah was so helpful and reliable whenever I needed assistance, even ~~but~~ outside of the classroom with other art related issues. While I was not too familiar with film photography previously, I can now confidently work on my own with no trouble. I really appreciated the time Sarah had taken into putting together our ~~class~~ class lessons because I always felt that I ~~got~~ spent my time well.

Expected Grade A

Class & Section APH261 M001

Semester Fall 2013

Your attendance has been:

perfect

missed 1-2

missed 3-4

missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

THE COURSE INTENDS TO INTRODUCE STUDENTS TO THE BASIC OPERATIONAL AND MECHANICAL WORKINGS OF THE CAMERA - IN CONTEXT WITH A STUDY ON HISTORICAL PRECEDENTS AND ASPECTS OF DESIGN (IN A NUMBER OF FIELDS) THAT MAY INFORM THE WORK PRODUCED.

THE COURSE WAS A SUCCESS IN DOING SO. SARAH IS COMPREHENSIVE AND ENGAGING. AT TIMES I FOUND THE CRITIQUES TO LACK A CRITICAL FOCUS, HOWEVER; WHILE REVIEWS WERE ENCOURAGING, THEY DID NOT NECESSARILY PARTICIPATE IN PRODUCTIVE DISCOURSE THAT WOULD HELP MY WORK MOVE FORWARD. INDEED, THE COURSE REQUIRED QUITE A BIT OF DARKROOM WORK, BUT WALKED THE RIGOR I DESIRED.

NOTWITHSTANDING THE CLASS HAS ENCOURAGED ME TO CONTINUE IN MY ART PHOTOGRAPHY STUDIES. SARAH WAS EXTREMELY HELPFUL IF STUDENTS MADE THE EFFORT TO SEEK HER OUT.

Expected Grade A

Class & Section APH261 M001

Semester Fall 2013

Your attendance has been:

perfect

missed 1-2

missed 3-4

missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

The nature of the course is pretty self directed - it is whatever you make of it. There are very basic outlines for the projects which leaves a lot of artistic freedom to the students. This is a perk but I also felt I didn't fully learn what makes a good composition in a photograph as well as I could have simply because the boundaries of the assignments were so broad.

Sarah is very open minded & understanding - perhaps could have given more feedback or criticism at times but overall was a good instructor. The course is very time consuming. This was not something that I was aware of prior to entering. The course description did not match what I felt the class was actually about.

Expected Grade A-/B+ Class & Section APH261 M001 Semester Fall 2013

Your attendance has been:  perfect  missed 1-2  missed 3-4  missed 4 or more

Department of Transmedia  
Course Evaluation

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This course was a chance to learn about the history of black and white film photography, how to make quality prints/images, and how to talk about art in a professional way. I think that Sarah did an amazing job taking her time teaching skills and was also extremely respectful and insightful. She chooses her words carefully and makes them count. I think the projects helped to reinforce topics discussed in class - I wish the semester was longer so that I could learn more from Sarah! All in all I think it is an in-depth intro class and well worth taking.

Expected Grade A

Class & Section APH261 M001

Semester Fall 2013

Your attendance has been:

perfect

missed 1-2

missed 3-4

missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

- 1) The course was an intro course to film photography with some digital photography involved.
- 2) I've enjoyed this course and learned how to develop ~~to~~ film. The instructor was well educated in the subject, spoke intelligibly and helped when I needed help.
- 3) I learned a lot from this course and it was well structured.
- 4) I wish some classes were devoted to open lab time. Giving us an hour at the end of each class was not enough time to develop, or print and get feedback from Sarah. I also think ~~the~~ looking at other photographers was interesting but boring and unproductive. We could have used that time to maybe skim/look through how digital photography works (could have done a little photoshop workshop).  
Overall, Sarah was a great professor and I learned a lot from her in her class. ☺

Expected Grade B+/A- Class & Section APH261 M001 Semester Fall 2013  
Your attendance has been:  perfect  missed 1-2  missed 3-4  missed 4 or more

Department of Transmedia  
Course Evaluation

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The class was about black & white film photography teaching about the dark room & about artists as well as concepts relating to photography. I really enjoyed Sarah as a professor, she was helpful & understanding. Although I knew a lot about film & the dark room already, I was able to learn things I didn't know and was able to take photos I wanted to take. Sarah spent time to answer my question & help me when I needed help with learning a new camera & on print that were difficult.

Expected Grade A

Class & Section APH261 M001

Semester Fall 2013

Your attendance has been:

perfect

missed 1-2

missed 3-4

missed 4 or more

Department of Transmedia  
Course Evaluation

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The course was basically an introduction to film and the involved process. As an Art Photography major it was a mandatory class for me. I learned a lot and Sarah was very informative. ~~but~~ Personally I would rather not work with film ever again but the learning experience I had will be applied to my digital work and hopefully be beneficial. My dislike has nothing to do with my instructor but rather with the fact that I am a very visual person and film takes away many visual elements in the process of creating photographs. I feel like as an Art Photo major a class like this is necessary to have a more rounded and in-depth knowledge of what I'm getting into.

Expected Grade B- Class & Section APH261 M001 Semester Fall 2013

Your attendance has been:  perfect  missed 1-2  missed 3-4  missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

- 1) The nature of the course is to learn how to make photographs, to look at things in new ways, and to express yourself in creative ways.
- 2) Sarah is wonderful she make the course interesting and a joy to come to class. She lent me her own personal camera when mine was broken. She cares a lot about her students. She made learning the confusing processes understandable and simple to grasp. The documentaries were also very interesting.
- 3) I think I have come along way in the photo making process. I learned how to work with lights, angles and developing technical skills.
- 4) The many photographers we studied helped to inspire me to go above and beyond.
- 5) ~~I~~ I would want to see more of Sarah's photographs.

Hopefully

Expected Grade an A Class & Section APH261 M001 Semester Fall 2013

Your attendance has been:  perfect  missed 1-2  missed 3-4  missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

The course is meant to teach students about camera and dark room work as well as the basics of art photography using black and white film. The course description on Myslice says digital photography is included. It is not, the course description should be changed. Other than that I enjoyed the course and Sarah is understanding and very helpful. While the course isn't what I was expecting I feel it is good for Art majors. I'm not an art major or anything so it was difficult for me to be understand some of the material.

The course description on Myslice should ~~not~~ be changed to provide a better explanation of the course.

Other than that it was interesting.

Expected Grade \_\_\_\_\_ Class & Section APH261 M001 Semester Fall 2013

Your attendance has been:  perfect  missed 1-2  missed 3-4  missed 4 or more

Department of Transmedia  
Course Evaluation

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- 1) This course allows students to be introduced to the photography medium. The course goes about this by teaching the principles of photography such as how a camera works and ~~the~~ also how to properly take an exposure as well as print it.
- 2) Having never experienced film photography or film processing, I feel like Sarah was very insightful and helpful in helping me understand what I needed to know. She also provided constructive criticism both in the darkroom and during critiques in which allowed me to improve my process.
- 3) This course is important to me because it provided me with a solid base to continue this in the future.
- 4) This is a great course and the way in which it was structured allowed me to grow.

Expected Grade \_\_\_\_\_ Class & Section APH261 M001 Semester Fall 2013

Your attendance has been:  perfect  missed 1-2  missed 3-4  missed 4 or more

Department of Transmedia  
Course Evaluation

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This course was an introduction to art photography. It is supposed to teach basic camera & darkroom skills. I thought the class went very well, Sarah made the information easy & understandable. I also enjoyed learning about different artists by watching documentaries, reading articles & artists statements, as well as presenting a power point on an artist that interested me. I feel however our critics could have been a little more helpful. I was made aware of what ~~the~~ the strong points of my work was but I also wanted to hear more of what I could improve on as a photographer.

Expected Grade B Class & Section APH261 M001 Semester Fall 2013  
Your attendance has been:  perfect  missed 1-2  missed 3-4  missed 4 or more

## Department of Transmedia Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

1) This course involves learning about photography. In specific art photography. You learn to develop your skills in the darkroom.

2) I really liked this course. Sarah is an amazing professor and she is very helpful. If you needed anything, she was there to help.

3) I learned to develop my photography skills and learned how to use the darkroom. I learned more things about my skills.

Expected Grade A-

Class & Section APH261-2

Semester Spring 2013

Your attendance has been:

perfect

missed 1-2

missed 3-4

missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

1. The nature of the course was to introduce film photography. It seemed like it was less about photography and more about how to actually do the physical processes required to get the final image.
2. I did really enjoy the course. It was my first actual photo class I've ever taken (first time using film) even though I consider myself a decent photographer. Sarah seemed like she knew what she was doing and was always helpful and offered relevant tips, comments and critiques when warranted.
3. I loved this class because it taught me the meaning of being patient. Coming from a digital photo background, we are always expecting immediate results. Film made me slow down, focus on the shot (limited number of expensive exposures) and take my time with the printing process.
4. I think we would benefit if the instructor took us out to shoot and taught us little tricks and tips at the beginning.

Expected Grade A Class & Section APH261-2 Semester Spring 2013

Your attendance has been:  perfect  missed 1-2  missed 3-4  missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

- 1) This course is intended to inform the students about the basic principles of photography. This includes but not limited to what a photograph is, what can it represent, basic photographing skills, how to develop a photograph.
- 2) This course was extremely helpful with getting me properly started on a track to become a photographer. Sarah was extremely helpful and was able to be reached and contacted anytime. There was never a moment where I thought her advice or lessons were not useful.
- 3) I have definitely exponentially grown in my knowledge of photography. Both on a theoretical and applicable scale. I definitely see myself becoming a hobbyist photographer.
- 4) I wish the darkroom hours were a little earlier and longer.

Expected Grade A

Class & Section APH261-2

Semester Spring 2013

Your attendance has been:

perfect

missed 1-2

missed 3-4

missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

- 1) The course is supposed to introduce us to 35mm film photography. For the people in class who already have experience it is meant to challenge them & re-establish what they know.
- 2) The assignments were varied & challenging, & there was a good balance of open lab & instructing time. Sarah has been a great teacher - very patient (when I have late assignments) & helpful with her feedback.
- 3) I have learned a lot from this course & relearned a lot of the stuff that I forgot from earlier film classes.
- 4) I had a great time in this class - it was interesting & informative.

Expected Grade B

Class & Section APH261-2

Semester Spring 2013

Your attendance has been:

perfect

missed 1-2

missed 3-4

missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

1) The nature of the course was to understand the techniques of how to make photographs. We practiced these techniques a lot and were critiqued constructively on our whole process.

3) This class was really valuable for me as it made me think critically about how to create art photographs, where to construct a moment or idea, etc.

2) Sarah Pfohl was extremely helpful in this process of learning how to make photographs and the creativity process of making these images.

4) Great course. I would take it again...

Expected Grade \_\_\_\_\_

Class & Section APH261-2

Semester Spring 2013

Your attendance has been:

perfect

missed 1-2

missed 3-4

missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

1) This course was to provide us with a basic understanding of art photography, analog cameras, and the darkroom.

2) This may have been one of my favorite classes that I have taken at SU. Sarah was a fantastic teacher and was extremely knowledgeable.

3) This course has proved invaluable to me, and has increased my interests in photography and other mediums.

4) Sarah rocks!

Expected Grade A Class & Section APH261-2 Semester Spring 2013

Your attendance has been:  perfect  missed 1-2  missed 3-4  missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

1. Intro to ART PHOTO: learn the basics of analog photo & process
2. Sarah was amazing! she was amazingly lenient, patient, and simply lovely! 😊
3. I relearned techniques I haven't used in a while such as scanning negatives and burning.
4. I think there should be <sup>analog</sup> photo placement portfolio reviews to divide the more experienced students into a structured class. I enjoyed independent study but I would have appreciated a little more structure.

Thank you for a wonderful semester 😊

Expected Grade A-/B+ Class & Section APH261-2 Semester Spring 2013

Your attendance has been:  perfect  missed 1-2  missed 3-4  missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

- 1) The nature of this course is to learn skills in black & white photography this is a beginner's course.
- 2) I really enjoyed this course, and learned a lot. I had previously never taken a photography class, and Sarah was excellent in teaching me new skills.
- 3) Sarah was a great teacher, and fully explained the process of film photography she made the class both interesting and informative.
- 4) Because of this course, I fully intend on continuing photography. I would suggest this course/professor to everyone!

Expected Grade A

Class & Section APH261-2

Semester Spring 2013

Your attendance has been:

perfect

missed 1-2

missed 3-4

missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

- 1.) Intro to art photography teaches the basics of using a 35mm SLR camera, the developing process and printing process.
- 2.) The course was very informative and the instructor was helpful in and out of the darkroom. Sarah seems to know a lot about the technological aspects of photography as well as multiple artists.
- 3.) From what I already knew about the darkroom process, this was a great refresher. I also learned how to use different ~~sets~~ types of equipment.

Expected Grade A Class & Section APH261-2 Semester Spring 2013

Your attendance has been:  perfect  missed 1-2  missed 3-4  missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

1. This course was suppose to teach us the basics of photography.
2. I really enjoyed this class & Sarah was a fantastic teacher.
3. Because I had already taken a basics course, she let me veer off in my own direction for some of the assignments. Doing so helped me challenge myself even more.
4. Overall, I loved Sarah as a teacher & I really enjoyed this class.

Expected Grade A Class & Section APH261-2 Semester Spring 2013  
Your attendance has been:  perfect  missed 1-2  missed 3-4  missed 4 or more

Department of Transmedia  
Course Evaluation

In an effort to evaluate Sarah Pfohl's course, would you please take a few minutes to assess this course. Please cover all of the following areas: 1) Describe, as you understand it, the nature of the course; 2) Discuss your response to the course and to the instructor; 3) Comment on the value of your learning experience in this course; 4) Make any other comments relevant to clarifying your thoughts and/or feelings about the course. Comments can be brief, but please make them specific and use examples. Use both sides if required.

- 1) To become comfortable with the use of a 35mm SLR and the process that takes place in the darkroom.
- 2) Sarah is a fantastic and understanding teacher who got to know each of her students personally, along with their personal artistic styles.
- 3) I learned so much about the photographic process and theory from this course.
- 4) My favorite class of the week.

Expected Grade A Class & Section APH261-2 Semester Spring 2013

Your attendance has been:  perfect  missed 1-2  missed 3-4  missed 4 or more

**Transmedia Online Course Evaluation Form**

**Art Photography, Introduction, Reference #: 27642**

**Pfohl, Sarah Houghton**

**APH 261 M005**

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**Transmedia  
Online Student Ratings Open-Ended Responses  
Fall 2012**

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**Please contribute any additional comments you may have about the course. Positives, negatives, suggestions for improvement etc.**

- I think for some projects we should not have had to shoot that many rolls of film and instead shoot as many as we think we need to make good prints.

**Please contribute any additional comments you may have about the course. Positives, negatives, suggestions for improvement etc.**

- I enjoyed the documentaries and class discussions we had. Even though I did not always participate in them and share my ideas, the discussions were worth thinking about.

**Additional comments about technology. Suggestions for improvement:**

- I think overall, Sarah did a good job teaching us how to use the camera even though there were many different types.

**Additional comments about the online format. Suggestions for improvement:**

- I did not take an online course...
- I do not think a photography class should be online, because you get more out of it being in class and having discussions.

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This was an online evaluation and responses are presented as they were electronically submitted by the respondents.

KEY: 1=A, 2=B, 3=C, 4=D, 5=F

SYRACUSE UNIVERSITY

Department: Transmedia

Term: Fall 2012

Form: Transmedia Online Course Evaluation Form

Instructor: Pfohl,Sarah Houghton

Class: APH261 Section M005 (Art Photography, Introduction)

	1		2		3		4		5		Summary Stats		
	Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree	N	Mean	StD					
	N	%	N	%	N	%	N	%	N	%	N	Mean	StD
1. The course objectives and procedures were clear.	0	0.0%	0	0.0%	0	0.0%	3	37.5%	5	62.5%	8	4.63	0.52
2. The course material was organized into logical and understandable components.	0	0.0%	0	0.0%	0	0.0%	3	37.5%	5	62.5%	8	4.63	0.52
3. The online course materials effectively aided the learning process.	0	0.0%	0	0.0%	1	12.5%	3	37.5%	4	50.0%	8	4.38	0.74
4. The exams and assignments accurately reflected the course material.	0	0.0%	0	0.0%	0	0.0%	3	37.5%	5	62.5%	8	4.63	0.52
5. The workload was on par with that of face-to-face three-credit courses I've taken.	0	0.0%	0	0.0%	0	0.0%	2	25.0%	6	75.0%	8	4.75	0.46
6. The academic standards were on par with those of face-to-face three-credit courses I've taken.	0	0.0%	0	0.0%	0	0.0%	3	37.5%	5	62.5%	8	4.63	0.52

SYRACUSE UNIVERSITY  
 Department: Transmedia  
 Term: Fall 2012  
 Form: Transmedia Online Course Evaluation Form  
 Instructor: Pfohl, Sarah Houghton  
 Class: APH261 Section M005 (Art Photography, Introduction)

	1		2		3		4		5		Summary Stats		
	Strongly Disagree		Disagree		Neither Agree Nor Disagree		Agree		Strongly Agree		N	Mean	StD
	N	%	N	%	N	%	N	%	N	%			
7. The instructor seemed knowledgeable about the subject matter.	0	0.0%	0	0.0%	0	0.0%	1	12.5%	7	87.5%	8	4.88	0.35
8. The instructor stimulated student interest in the subject matter.	0	0.0%	0	0.0%	0	0.0%	3	37.5%	5	62.5%	8	4.63	0.52
9. The instructor encouraged student participation.	0	0.0%	0	0.0%	0	0.0%	3	42.9%	4	57.1%	7	4.57	0.53
10. The instructor provided appropriate structure and feedback for online discussions.	0	0.0%	0	0.0%	2	25.0%	3	37.5%	3	37.5%	8	4.13	0.83
11. The instructor provided useful and timely feedback on assignments, exams, or projects.	0	0.0%	0	0.0%	1	12.5%	2	25.0%	5	62.5%	8	4.50	0.76
12. The instructor was responsive to student concerns.	0	0.0%	0	0.0%	0	0.0%	3	37.5%	5	62.5%	8	4.63	0.52
13. Overall, this instructor was an excellent teacher.	0	0.0%	0	0.0%	0	0.0%	2	25.0%	6	75.0%	8	4.75	0.46

SYRACUSE UNIVERSITY

Department: Transmedia

Term: Fall 2012

Form: Transmedia Online Course Evaluation Form

Instructor: Pfohl, Sarah Houghton

Class: APH261 Section M005 (Art Photography, Introduction)

	1		2		3		4		5		Summary Stats		
	Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree	N	%	N	%	N	Mean	StD	
14. I attained the knowledge specified in the course goals and outcomes.	0	0.0%	0	0.0%	0	0.0%	1	12.5%	7	87.5%	8	4.88	0.35
15. I learned to think critically about issues in this field.	0	0.0%	0	0.0%	0	0.0%	6	75.0%	2	25.0%	8	4.25	0.46
16. I was able to make connections between the subject matter and my prior knowledge.	0	0.0%	0	0.0%	0	0.0%	3	37.5%	5	62.5%	8	4.63	0.52
17. Overall, I learned a great deal from this course.	0	0.0%	0	0.0%	1	14.3%	3	42.9%	3	42.9%	7	4.29	0.76

SYRACUSE UNIVERSITY  
 Department: Transmedia  
 Term: Fall 2012  
 Form: Transmedia Online Course Evaluation Form  
 Instructor: Pfohl, Sarah Houghton  
 Class: APH261 Section M005 (Art Photography, Introduction)

	1		2		3		4		5		Summary Stats		
	Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree	N	Mean	StD					
	N	%	N	%	N	%	N	%	N	%	N	Mean	StD
18. I had a high comfort level with technology before I took the course.	0	0.0%	1	12.5%	2	25.0%	2	25.0%	3	37.5%	8	3.88	1.13
19. I found Blackboard and other course software to be an effective and user-friendly environment.	1	12.5%	0	0.0%	1	12.5%	4	50.0%	2	25.0%	8	3.75	1.28
20. The course provided me opportunities to interact with my classmates and instructor.	0	0.0%	0	0.0%	0	0.0%	3	37.5%	5	62.5%	8	4.63	0.52
21. The technical demands of the course did not impede my learning.	0	0.0%	0	0.0%	1	12.5%	4	50.0%	3	37.5%	8	4.25	0.71
22. I was satisfied with the quality and timeliness of any technical assistance I needed.	0	0.0%	0	0.0%	0	0.0%	5	62.5%	3	37.5%	8	4.38	0.52

SYRACUSE UNIVERSITY

Department: Transmedia

Term: Fall 2012

Form: Transmedia Online Course Evaluation Form

Instructor: Pfohl, Sarah Houghton

Class: APH261 Section M005 (Art Photography, Introduction)

	1		2		3		4		5		Summary Stats		
	Strongly Disagree N	%	Disagree N	%	Neither Agree Nor Disagree N	%	Agree N	%	Strongly Agree N	%	N	Mean	StD
23. If an online course had not been available, I would have taken a traditional course from Syracuse University.	1	14.3%	0	0.0%	5	71.4%	0	0.0%	1	14.3%	7	3.00	1.15
24. I am interested in taking another online course in the future.	2	28.6%	0	0.0%	4	57.1%	0	0.0%	1	14.3%	7	2.71	1.38
25. I prefer online to traditional classroom instruction.	2	28.6%	0	0.0%	4	57.1%	0	0.0%	1	14.3%	7	2.71	1.38

SYRACUSE UNIVERSITY  
 Department: Transmedia  
 Term: Fall 2012  
 Form: Transmedia Online Course Evaluation Form  
 Instructor: Pfohl, Sarah Houghton  
 Class: APH261 Section M005 (Art Photography, Introduction)

	1		2		3		4		5		Summary Stats		
	Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree	N	%	N	%	N	Mean	StD	
26. Overall, I was satisfied with my experience in this course.	0	0.0%	0	0.0%	0	0.0%	3	37.5%	5	62.5%	8	4.63	0.52

**Transmedia Online Evaluation Form**

**Art Photography, Introduction, Reference #: 56585**

**Pfohl, Sarah Houghton**

**APH 261 M003**



**Transmedia  
Online Student Ratings Open-Ended Responses  
Spring 2012**

**Describe, as you understand it, the nature of the course.**

- 2 - The nature of this course was to understand basic techniques of photography and gain technical skills on a film and digital camera, as well as understand the developing process.
- 1 - An introduction to 35mm black and white film shooting and developing, and different approaches to the use of the medium.
- 1 - An introduction to the technical and artistic aspects of black and white, film photography.
- 1 - Basic photography skills from camera work to technicalities of print making and film development. Mini digital unit was a good introduction to adobe.
- 1 - Introduction to photography
- 1 - Introductory course to learning the fundamentals of black and white film photography.
- 1 - To experience and work with black and white film along with enlargers and the dark room. To learn how to analyze photography and the things that will affect as you shoot film.
- 1 - to help beginning photographer to understand basic camera and darkroom skills.
- 1 - to learn about manual photography
- 1 - To learn techniques associated with black and white film photography, basic camera controls, an introduction to digital photography and darkroom techniques/experience
- 1 - We were to learn how to operate and use a 35mm film slr camera. We were also suppose to learn darkroom techniques as in burning, dodging, using an enlarger, and developing our own film.

**Discuss your response to the instructor.**

- 2 - Sarah was extremely helpful and her thorough knowledge of photography and printing was extremely beneficial in my understanding of the course.
- 1 - A little spacey and doesn't hold the students to very high standards, but very helpful and cares about the education of the individual student.
- 1 - Great attitude, feel of energy, give great advice, and full of knowledge about photography.
- 1 - i love sarah, very relatable and understanding

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This was an online evaluation and responses are presented as they were electronically submitted by the respondents.

KEY: 1=A, 2=B, 3=C, 4=D, 5=F

## Transmedia Online Evaluation Form

Art Photography, Introduction, Reference #: 56585

Pfohl, Sarah Houghton

APH 261 M003

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- 1 - I really liked Sarah as an instructor. Her instructions were not always clear but she reiterated it many times so that students understood her. She offers helpful advice on how to experiment with photography to students based on their interests in subject matters.
- 1 - I thought Sarah did an excellent job teaching and I learned a lot from the way she taught us. She was very patient and helpful.
- 1 - Sarah is a great teacher. She's really nice, encouraging, and definitely knows what she is talking about.
- 1 - Sarah is an amazing instructor. She has taught us very well and is always willing to help with whatever way the art is taking us, even if she herself has never photographed that way before.
- 1 - She was very knowledgeable of all the material we covered and always made sure that we knew the information we discuss previously. She was genuinely interested in our goals as photographers and was very welcoming to experimentation in the darkroom and encouraged it. Her feedback was very helpful and the way critiques were run very constructive. During working hours she was always open to looking at your previous work, film or digital and giving you her advice as well as showing you photographers with similar work. If I ever had a question on another class she was always willing to help me and almost all of the time the advice she gave me or the way she explained the idea I was confused about was more helpful than the teacher in my other class.
- 1 - The instructor is very willing to help and understandable.
- 1 - Very knowledgeable and interested in the current scene of art photography. Helpful with solving problems and making sure all of our equipment was working, and had a genuine interest in our work.

### Discuss your response to the course.

- 2 - This course was extremely interesting and challenged my technical skills of photography.
- 1 - As a photo major, I came in with the basic knowledge that we learned in the class. While this made the class a little easier, it also made it difficult to pay attention in. I found myself spacing out more than I was actually learning new things. I wish photo majors, or at least ones with more experience, were able to have a separate curriculum or an entirely different class altogether.
- 1 - I had a great experience with this course and I learned so much things, from how to work with manual camera to the dark room.
- 1 - I learned a lot and this was my favorite class of the semester. I appreciate the wide variety of experimentation and personal interpretation that was encouraged.
- 1 - I liked it a lot but I thought that it was going to cover digital photography more.
- 1 - I love it can't wait to take photo 2
- 1 - I think that everything taught was very helpful and important, nothing was extraneous/non-related.
- 1 - It was a good refresher on how to use the darkroom and the equipment.

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This was an online evaluation and responses are presented as they were electronically submitted by the respondents.

KEY: 1=A, 2=B, 3=C, 4=D, 5=F

**Transmedia Online Evaluation Form**

**Art Photography, Introduction, Reference #: 56585**

**Pfohl, Sarah Houghton**

**APH 261 M003**

- 1 - Learned useful skills and helped me to find my photography style.
- 1 - Solidified my skills for basic 35mm camera work, film development, and print making. Helped me discover new possibilities with art photo and gave me a basic base for working with digital on adobe.
- 1 - This course was a great starter course to get me going on way to becoming a better photographer. I have learned so much useful information about film photography that I will be using as I continue on with my art.

**Comment on the value of your learning experience in this course.**

- 2 - I learned a lot about the technical aspect of photography as well as the skills required for success in the dark room.
- 1 - All the things that I have learned in this course will come in handy in the future. This course is worth taking.
- 1 - I feel like I'll definitely continue photography even without relevance to my field of study.
- 1 - I felt under-challenged throughout the course. I didn't feel like the projects were hard enough and the expectations for our prints were very low. It introduced me to a lot of new photographers as well as taught me different ways to attack a difficult lighting situation.
- 1 - I learned a lot about how to develop pictures and enlarge them. I also have more of an appreciation for photographs and in general artists.
- 1 - i learnt so much i would recommend it to anyone
- 1 - I valued this course a lot. I really liked the teacher and the facilities were great.
- 1 - It was wonderful. I learned much more than I ever thought I would before taking this course.
- 1 - Very helpful.
- 1 - While the spacing out with was my own fault, I did love the fact that we got to work in the darkroom, something I had missed from high school. This class helped me refresh my knowledge in the darkroom and get used to the new equipment.

**Make any other comments relevant to clarifying your thoughts and feelings about the course.**

- 1 - I loved it! A great experience for someone who's not a VPA major.
- 1 - It was very helpful but I hope there were more opportunity to take different style of photography.
- 1 - N/A
- 1 - Taking this course was fun although time consuming but totally worth it! Great class and keep it going!

This was an online evaluation and responses are presented as they were electronically submitted by the respondents.

KEY: 1=A, 2=B, 3=C, 4=D, 5=F

## Part-time Faculty Performance Evaluation Form

In order to guide fair distribution of MERIT increases as stipulated in Article IX of the Labor Agreement between Syracuse University and Adjuncts United, the following questions should be answered as described below. Finally, please provide an overall evaluation using the 4-point scale as indicated. The evaluation period includes the **previous calendar year**.

Sarah Pfohl  
Faculty Name: \_\_\_\_\_ SUID: 105082612 Appointment 2013  
VPA \_\_\_\_\_ Dates/Terms: \_\_\_\_\_  
Transmedia  
School/College: \_\_\_\_\_ Department: \_\_\_\_\_  
Laura Heyman 2/11/14  
Evaluator Name(s): \_\_\_\_\_ Date Completed: \_\_\_\_\_

(1) Check the number that best represents the extent to which the instructor has met expectations as stated in her/his appointment letter:

(4)  (3)  (2)  (1)  
Far Exceeds Exceeds Meets Does Not Meet

Comments:

From her first semester teaching, Sarah has been one of the best graduate instructors that we have. She is organized, clear in her instructions, and inspires the students to make better work.

(2) Check the number that best represents the extent to which the instructor's course evaluations have met departmental standards:

(4)  (3)  (2)  (1)  
Far Exceeds Exceeds Meets Does Not Meet

Comments:

Course evaluations for the past year are excellent, 99% positive, as they have been in previous years.

(3) Check the number that best represents the extent to which the instructor's class planning and implementation were appropriate for the course and class focus/content/topic and met departmental norms for classroom interaction:

<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(4)	(3)	(2)	(1)
Far Exceeds	Exceeds	Meets	Does Not Meet

Comments:

Many students comment on the way the instructor integrates technical and conceptual knowledge, to their great benefit.

(4) Are there additional contributions the instructor has made during the period covered by the current contract? Please describe.

(5) Are there additional factors (not addressed in 1-4 above) that affect your evaluation of this instructor? Please explain.

(6) Overall Performance Appraisal (please check one below):

<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Excellent	Good	Fair	Poor

(7) Recommendation (please check one below):

Rehire/Renew

Maintain Current Terms

Remediate

Do not renew/rehire



Laura Heyman

2/11/14

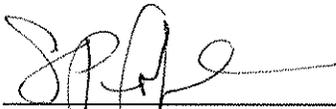
Evaluator's Signature

Print

Date

**Faculty Member Acknowledgement:**

I have reviewed this document with my evaluator. My signature indicates that I have read it and participated in these discussions, but does not necessarily imply my agreement. Any areas of disagreement are noted in my comments on the attached sheet. I understand that, upon my request, I am entitled to receive a copy of the final completed form.



Sarah Pfohl

2/13/14

Faculty Member's Signature

Print

Date

The faculty member should receive a copy to review and sign. Once signed, the faculty member should return the original to the Evaluator. The Evaluator should then forward the original document to Academic Human Resources, Skytop RM 101. The school/college may also maintain a copy for its records.

## Part-time Faculty Performance Evaluation Form

In order to guide fair distribution of MERIT increases as stipulated in Article IX of the Labor Agreement between Syracuse University and Adjuncts United, the following questions should be answered as described below. Finally, please provide an overall evaluation using the 4-point scale as indicated. The evaluation period includes the **previous calendar year**.

Instructor Name:  Sarah Pfohl  Appointment  
Dates/Terms Spring and Fall 2012

Evaluator Name(s):  Laura Heyman  Date Completed: 2/8/13

(1) Check the number that best represents the extent to which the instructor has met expectations as stated in her/his appointment letter:

(4)  
High

Comments:

Sarah is a very organized and focused instructor – evaluations from students in her classes are very good.

(2) Check the number that best represents the extent to which the instructor's course evaluations have met departmental standards:

(4)  
High

Comments: I have advised students who have requested to be in Sarah's class based on her reputation as and instructor.

(3) Check the number that best represents the extent to which the instructor's class planning and implementation were appropriate for the course and class focus/content/topic and met departmental norms for classroom interaction:

(4)  
High

Comments: As mentioned earlier, Sarah is very organized, and this carries through in her classes.

(4) Are there additional contributions the instructor has made during the period covered by the current contract? Please describe.

(5) Are there additional factors (not addressed in 1-4 above) that affect your evaluation of this instructor? Please explain.

(6) **Overall Performance Appraisal (please check one below):**

Excellent



## Part-time Faculty Performance Evaluation Form

In order to guide fair distribution of MERIT increases as stipulated in Article IX of the Labor Agreement between Syracuse University and Adjuncts United, the following questions should be answered as described below. Finally, please provide an overall evaluation using the 4-point scale as indicated. The evaluation period includes the **previous calendar year**.

Instructor Name: Sarah Pfohl

Appointment  
Dates/Terms: Fall 2011

Evaluator Name(s): Doug DuBois

Date Completed: 4/9/12

(1) Check the number that best represents the extent to which the instructor has met expectations as stated in her/his appointment letter:

<del>X</del> 4	(3)	(2)	(1)
High			Low

Comments:

Sarah is one of our most competent adjuncts. She is organized, professional and well liked by her students

(2) Check the number that best represents the extent to which the instructor's course evaluations have met departmental standards:

<del>X</del> 4	(3)	(2)	(1)
High			Low

Comments:

Sarah's evaluations are enthusiastic and full of praise for her class.

(3) Check the number that best represents the extent to which the instructor's class planning and implementation were appropriate for the course and class focus/content/topic and met departmental norms for classroom interaction:

~~(4)~~ (3) (2) (1)  
High Low

Comments:

Almost all of Sarah's course evaluations acknowledge her organization and her competence in presenting materials. Her syllabus is well organized and clear and there were several evaluations that praised her willingness to spend extra time outside of class discussing their work or helping them with technical issues.

(4) Are there additional contributions the instructor has made during the period covered by the current contract? Please describe.

Sarah helped a great deal in organizing the new darkroom facilities.

(5) Are there additional factors (not addressed in 1-4 above) that affect your evaluation of this instructor? Please explain.

(6) Overall Performance Appraisal (please check one below):

~~Excellent~~ Good Fair Poor



ART111:  
*History of Modern Art,  
1850-present*

Instructional Associate (Head TA), Fall 2013-Spring 2014

Teaching Assistant, Fall 2012-Spring 2013

Syracuse University

Teaching materials and student evaluations

ART111, History of Modern Art discussion section, Spring 2014

Location: 336 Smith, Time: 12:30-1:25, Tuesday

Office hours: By appointment, please e-mail me to schedule a time

TA: Sarah Pfohl, [shpfohl@syr.edu](mailto:shpfohl@syr.edu) NOT [spfohl@syr.edu](mailto:spfohl@syr.edu) (this is not me!!)

Goal:

Our primary discussion section goal is **building visual literacy skills** in a collaborative, small group setting. By the end of the semester you should feel more comfortable looking at, talking about, and writing about visual art. During our weekly, 55-minute ART111 discussion section meetings we engage with primary source materials related to the week's Tuesday and Thursday morning lectures. Some activities you can expect in discussion section include small group work, group discussion, close, extended looking at images, texts, and objects, and hands-on drawing and collage activities. Note: While we may review the full-group lecture content briefly, review/quiz preparation is *not* the primary aim of discussion section.

Welcome! Below find some helpful ART111 information:

- Discussion section attendance is mandatory. Remember to sign the sign-in sheet, your attendance will not be counted if you do not sign in.
- All submitted work MUST be headed with your name, date, assignment, and TA name. This course carries a large volume of work, for both you and the teaching team. Please help yourself and the teaching team keep track of everything by following this guideline.
- *All* response papers, essays, and your family history assignment MUST be submitted to Turn It In and as a hard copy for you to receive credit for your work. If you experience issues with Blackboard be in touch with me, the registrar and/or IT to figure out the problem. Giving me a hard copy only of a response paper, essay set, etc. because Blackboard wouldn't work does not count as having submitted it.
- I am available to meet individually or in small groups after discussion section or by appointment. E-mail me to schedule a time.

- I am happy to read and comment on any drafts you prepare for this class that are submitted to me at least 3 days before the due date.
- One-page response papers submitted to Turn It In on time are read by both Sarah and Prof. Wong. Outside of lecture participation this is Prof. Wong's primary way of checking in with you. (She will likely not respond to any of your responses.)
- You will receive written feedback (as well as a check, check-, or check + grade) on submitted hard copies of your first 4 response papers. Thereafter you will receive a grade and may or may not receive comments. You can always request feedback/additional feedback from me on an assignment, just e-mail me.
- Twice over the course of the semester you will submit 2 sets of 3 essays. You will receive a grade and feedback 2-3 weeks after you submit your text via hardcopy and Turn It In.
- While we often remind you when an assignment is due, we do not always. Keep a careful eye on your syllabus and on the Blackboard announcements and assignments tab so that you keep up on your work and don't feel blindsided by an assignment submission date.
- Hand in your in-class writings with your name on them, they are your attendance.
- Expect to have 5-7 quizzes over the course of the semester, keep up with your Gardner reading to help you prepare for these. Quizzes almost always take place on Thursdays.
- Expect to have a 1-page response to a text/s (reading, film, video clip, object, etc.) due each week on Tuesday by 9:30AM.
  - No late work is accepted for 1-page responses.
  - Use Turn It In on Blackboard to submit your 1-page responses. Due to the volume of responses, the teaching team cannot accept e-mail submissions for 1-page responses.
  - No direct quotes in your 1-page responses.
  - Possible 1-page response structures: Short summary of the text, analysis; Summary, analysis, questions you have as a result of your reflections. Check out the sample strong and weak response papers Professor Wong posted on Blackboard.
  - Title your response paper document with your name: Last\_First\_assignment title.pdf
  - Response papers should be typed and single-spaced.
  - Response papers should respond to all texts assigned, not just 1.



**Flexible prompts that can be used to see how students are making sense of the course material broadly:**

- In ART111 we frequently discuss the social, historical, cultural, and political climate within which artworks and art movements unfolded. Choose an artwork or an art movement and locate the force from outside visual art that played, in your opinion, the most primary role in the realization and development of that artwork/art movement. Support your opinion with at least 3 pieces of evidence. Put another way--Western visual art changes enormously from 1850-2014. Why did this change occur? What 1 force do you think played the most powerful role in bringing about this change?
- In analyzing visual art, what are important things to look at and/or where are some important places to look for information? (Answers should include: What do I see? What do I notice first? What do I notice only after extended looking? What is the subject matter? How is that subject matter rendered? Where is my attention directed? Who made this work? How was it received by its original audience? Where was it made? What was going on there? How did the artist identify/what group/s did the artist identify with?)
- How has art changed over the course of the time period we have examined? (Could be used in 50-year increments or toward the end of the course.) What forces outside of art have played a role in these changes?
- How does this artwork correspond to qualities central to \_\_\_ (a certain movement or artist)? How does this artwork diverge from qualities central to \_\_\_ (the same certain movement or artist)?
- Across the timeline of visual art we have studied so far what patterns emerge? Extension questions if necessary: Who has a voice? Who doesn't? What places seem important? Where is the action unfolding? Which don't we read or hear about? What subject matter gets a lot of attention? What goals and values do artists bring to their work?
- What type of alignments do you see between the artist's work and her written statement? Do the two correspond to one another or do they diverge?

**Performance by data (all numbers out of a maximum of 5):**

My highest rated areas were:

- Content-area knowledge: 4.63
- Instructor effectively answered questions in class, instructor replied to student communications: 4.52

My lowest rated areas were:

- The instructor provided useful feedback: 4.17
- Standards for grading are clear: 3.96

**Quotes that exemplify my strengths:**

“The class was very well organized.” (SP13)

“This class was fun, and I feel like I learned a lot. It was a great atmosphere where I felt like I could participate in class discussions.” (SP13)

“I think that Sarah was really helpful because even when she didn’t know something, she made a note to find out and email us the answer later.” (FA13)

“I thought Sarah was a great TA who really helped to reinforce the material we learned [in] class and really helped explain and extend the material to other areas of history, not just art history.” (FA13)

**What I am working on:**

In ART111 students write weekly 1-page response papers on readings the professor assigns. The goal of the response paper is to develop written analysis skills. Students often struggle to see the relevance of this part of the course and in developing their written analysis skills. I have worked over the course of the past 3 semesters to make 1-page response paper expectations more clear, to clarify the value of these assignments, and to provide each student with feedback that is clear and within her reach. Please see an enclosed example of a student paper with feedback in my materials section.

[Note: Due to an error in institutional data collection, Fall 2013 ART111 student evaluation data was not collected from my section.]

Prompt: Please write one thing about discussion section you like and one thing I should change.

I like how we go over assignment directions so we are more clear on how to approach them.

PRO	CON
- GOOD TO CLARIFY CONCEPTS DISCUSSED DURING CLASS.	- THE FORM OF POWER-POINT IS A BIT DRY.

I really like how engaging the class is - I'm very interested + intrigued by what I learn every class

Prompt: Please write one thing about discussion section you like and one thing I should change.

CHANGE: MORE ACTIVITIES  
KEEP: LECTURES & QUESTIONS

Change to more  
activities (interactive).

I like going over  
lecture significances of  
movements

Prompt: Please write one thing about discussion section you like and one thing I should change.

like: video, the content

Don't like: nothing

I appreciate the  
"Agenda" slide in the  
beginning of the powerpoint  
to let us know what  
we're looking at in class.

I think it would  
be nice if we did  
more group  
work.

Prompt: Please write one thing about discussion section you like and one thing I should change.

- keep the slide material
- change - more participation from students

like patient teaching

Unlike the class is too dense

Change show more videos.

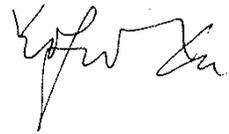
keep: The discussion

~~keep going over things that we learned in class.~~

keep going over things that we learned  
in class.

Prompt: Please write one thing about discussion section you like and one thing I should change.

Like: Put emphasis on several paintings  
and interaction in the class



Yu Xiong.

Like: everything.

Unlike: add a little summary about class (lecture)  
maybe.

like interactive activities

**Which projects, readings, assignments, lectures, etc., were the most helpful? Why?**

- Analysis of art during section which we then discussed as a group allowed us to prepare for exam style questions and make sure we have a clear understanding of the topics
- examples of artists work on the projector and how they related to art movements were the most helpful in discussion
- Going over artwork that we learned in lecture was very helpful.
- i enjoyed looking at different artworks in discussion and talking about them as a class because i was able to hear other people's opinions and ideas about different works. also, it was helpful that Sarah reiterated important points of lecture
- I found that in class lectures were where I learned the most. But discussion allowed for me to further understand the homework for the week and be able to apply it to what we are doing in class.
- I liked the readings that were political but still had to do with art. for example the nazi, revolutions ect..
- I prefer discussions like this class vs. design history because the essays actually require you to read the materials.
- I think the assignment we had on individual artists was most helpful for me personally because mine was on Xu Bing and i think it made my time at Mass MoCa much more enjoyable having already learned about his life and history behind his art.
- looking at slides from class in discussion to refresh my memory was always helpful and I could get notes with more detail
- She would relate what we learned in lecture to what we were talking about in discussion, I thought that was helpful to see the relevance.
- The essays helped the most because I got the most out of them.
- The pieces that were about careful looking or asking us what do we think about this piece/ what do we see was useful. This is because it trains us to answer more than what is on the surface. I liked how you went over the different art movements because sometimes Meighan does not really state it clearly.
- The projections of images and topics that we talked more deeply about in section were helpful.
- The videos

## Foundation, VPA Applied Student Rating Form

History of Modern Art, Reference #: 49669

Pfohl, Sarah Houghton

ART 111 M003

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- The writing assignments were usually helpful. Lot easier to write about the subject in the format of summary, opinion and questions. A deeper understanding was achieved opposed to formally writing about it. LOVED THE CROSS DRESSING ASSIGNMENT. SO MUCH FUN! Totally loved how easy it was to fool people with just changing key things.
- Videos watched in class, very insightful.
- Visual analysis in discussion group helped in the class in general.
- Watching artist interviews and reading about different artists. I had never heard of any artists that I was assigned to write about. I enjoyed learning about new people and different types of work.
- When we watched video clips in class, I definitely remembered the information better than when we just talked about it.

### Which projects, readings, assignments, lectures, etc., were the least helpful? Why?

- Drawing activities.
- Family History assignment.
- I enjoyed a majority of the things that were taught during discussion.
- I personally found most of the weekly response papers to not be helpful honestly. Some readings, such as the Freud response paper, were unnecessary. I found that the most helpful papers were when we had to research different artists.
- Most of the take-home papers weren't especially helpful, except for the last one.
- n/a
- None were least helpful
- Some activities where just boring and I wasn't sure of the point.
- Some of the things we did weren't related to what we were talking about in lecture so I would get confused on what we needed to know for the quizzes.
- Some of the videos didn't give me much of a better understanding.
- The in class assignments I found to be pointless and not challenging.
- The least helpful assignments were the response papers. I don't really feel like I learned a lot from them.
- The papers that had nothing to do with class. Example: the paper on the 60s and Vietnam. I know we were learning about 60s art, but I really did not see the need to write a paper on the Vietnam war.
- The small research projects were the least helpful because there was no clear reason for finding the sources.

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This was an online evaluation and responses are presented as they were electronically submitted by the respondents.

**Foundation, VPA Applied Student Rating Form**

**History of Modern Art, Reference #: 49669**

**Pfohl, Sarah Houghton**

**ART 111 M003**

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**Please provide any additional comments or suggestions you may have.**

- I don't really understand the point of lecture because everything that we learned was never talked about again in lecture. We would learn more about what we learned in lecture and it would never show up on a quiz so I don't really understand the point of having this.
- I loved my T.A. She was the sweetest person and was very intelligent. I don't know if she was nervous or not, but I believe she could've done things differently and she has a lot of potential.
- I strongly advise that the course material should be in the same order as presented in the text book because whenever I went back to study for a test, I would be so confused because I would have to keep going back and forth in my notes and in one instance even missed a piece that was then presented in the test. Giving a slide sheet like Professor Fowler does in History of Modern Design will really help keep the notes organized.
- Sarah is very good at explaining the material in a different way than the instructor, she goes in-depth and touches on things we usually don't have time for in lecture. Has good video and visuals to tie things together, even though sometimes technology is lacking as far as quality. Would recommend her as a TA for any art history course. Always emails promptly back too.
- TA showed great understanding and analysis of art.
- The class was very well organized. The TA had a schedule for everything we were going to cover that day in class as well as the future. She was prepared and kept track of our grades unlike most professors.
- This class was fun, and I feel like I learned a lot. It was a great atmosphere where I felt like I could participate in class discussions.

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This was an online evaluation and responses are presented as they were electronically submitted by the respondents.

## SYRACUSE UNIVERSITY

Department: Art Foundation

Term: Spring 2013

Form: Foundation, VPA Applied Student Rating Form

Instructor: Pfohl, Sarah Houghton

Class: ART111 Section M003 (History of Modern Art)

	1		2		3		4		5		Summary Stats		
	Strongly Disagree		Disagree		Neither Agree Nor Disagree		Agree		Strongly Agree		N	Mean	StD
	N	%	N	%	N	%	N	%	N	%			
1. The course was well-organized.	0	0.0%	0	0.0%	2	8.7%	16	69.6%	5	21.7%	23	4.13	0.55
2. The course material was challenging.	0	0.0%	3	13.0%	4	17.4%	13	56.5%	3	13.0%	23	3.70	0.88
3. The directions for the assignments were clear.	0	0.0%	0	0.0%	2	8.7%	17	73.9%	4	17.4%	23	4.09	0.51
4. The standards for grading were clear.	0	0.0%	3	13.0%	2	8.7%	11	47.8%	7	30.4%	23	3.96	0.98
5. I achieved the learning objectives as stated in the course syllabus.	0	0.0%	0	0.0%	3	13.0%	13	56.5%	7	30.4%	23	4.17	0.65
6. Technology was used effectively as a teaching tool.	0	0.0%	2	9.1%	1	4.6%	10	45.4%	9	40.9%	22	4.18	0.91
7. In-class demonstrations were helpful in learning course content.	0	0.0%	0	0.0%	0	0.0%	19	82.6%	4	17.4%	23	4.17	0.39
8. Supplemental events (e.g. field trips, visiting artist talks) enriched course content.	0	0.0%	1	4.4%	4	17.4%	12	52.2%	6	26.1%	23	4.00	0.80

SYRACUSE UNIVERSITY  
 Department: Art Foundation  
 Term: Spring 2013  
 Form: Foundation, VPA Applied Student Rating Form  
 Instructor: Pfohl, Sarah Houghton  
 Class: ART111 Section M003 (History of Modern Art)

	1		2		3		4		5		Summary Stats		
	Strongly Disagree	Disagree	Disagree	Disagree	Neither Agree Nor Disagree	Neither Agree Nor Disagree	Agree	Agree	Strongly Agree	Strongly Agree	N	Mean	StD
	N	%	N	%	N	%	N	%	N	%			
9. This course was a valuable learning experience.	0	0.0%	0	0.0%	4	17.4%	12	52.2%	7	30.4%	23	4.13	0.69
10. The instructor was prepared for class.	0	0.0%	0	0.0%	0	0.0%	14	60.9%	9	39.1%	23	4.39	0.50
11. The instructor clearly communicated the course material.	0	0.0%	0	0.0%	0	0.0%	14	60.9%	9	39.1%	23	4.39	0.50
12. The instructor effectively answered questions in class.	0	0.0%	0	0.0%	0	0.0%	11	47.8%	12	52.2%	23	4.52	0.51
13. The instructor provided helpful feedback on my work.	0	0.0%	3	13.0%	1	4.4%	8	34.8%	11	47.8%	23	4.17	1.03
14. The instructor held students to high academic standards.	0	0.0%	0	0.0%	2	8.7%	10	43.5%	11	47.8%	23	4.39	0.66
15. The instructor was available during office hours and/or by appointment.	0	0.0%	0	0.0%	5	21.7%	9	39.1%	9	39.1%	23	4.17	0.78
16. The instructor replied to student communications (email, Blackboard, etc.).	0	0.0%	0	0.0%	1	4.4%	9	39.1%	13	56.5%	23	4.52	0.59

SYRACUSE UNIVERSITY  
 Department: Art Foundation  
 Term: Spring 2013  
 Form: Foundation, VPA Applied Student Rating Form  
 Instructor: Pfohl, Sarah Houghton  
 Class: ART111 Section M003 (History of Modern Art)

17. What grade do you anticipate getting in this course?	N	%
A	8	34.8%
B	12	52.2%
C	3	13.0%
D	0	0.0%
F	0	0.0%
Total	23	

18. How many classes have you missed in this course?	N	%
More than 4 classes	1	4.4%
3-4 classes	1	4.4%
1-2 classes	9	39.1%
0 classes	12	52.2%
Total	23	

19. How many hours per week did you spend working outside of class, on average, for this course?	N	%
More than 9 hours	0	0.0%
7-9 hours	0	0.0%
4-6 hours	2	8.7%
1-3 hours	20	87.0%
0 hours	1	4.4%
Total	23	

**Transmedia Online Course Evaluation Form**

**History of Modern Art, Reference #: 29010**

**Pfohl, Sarah Houghton**

**ART 111 M003**

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**Transmedia  
Online Student Ratings Open-Ended Responses  
Fall 2012**

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**Please contribute any additional comments you may have about the course. Positives, negatives, suggestions for improvement etc.**

- A lot of assignments seemed irrelevant and like they were busy work. We were forced to teach ourselves things that would never be brought up again, had no relevance, and we never even got feedback on a single paper.
- I enjoyed the class meetings, because it reinforced what we learned the day before and gave us new perspectives on how to view that material. It was also a good time to ask about quizzes or homework assignments if anyone was confused.
- I think there could have been more discussion. I think there was way too many awkward silences in the class, and it wasted our time more than anything. If people were told to go around in a circle and share one thought/comment, I think it would have helped things run more smoothly.
- Sarah was very kind and always answered questions in class and through email
- The discussion meeting were helpful if we had questions, but the material that we would cover is almost always irrelevant since it will not be on the quizzes or final.
- There should be more relevant review sessions during discussion groups, and more creative thinking for essays.
- Too much time needs to be devoted to this class so my other courses suffer.

**Please contribute any additional comments you may have about the course. Positives, negatives, suggestions for improvement etc.**

- I like having the extra support in this class, since there are so many students. This way I know my questions will be answered as quick as possible.
- I sometimes wished material was handed back in a faster manner, but with the class size it is understandable. Thank you for always being there and approachable and helpful.
- I think that Sarah was really helpful because even when she didnt know something, she made a note to find out and email us the answer later.
- I thought Sarah was a great TA who really helped to reinforce the material we learned and class and really helped to explain and extend the material to other areas of history, not just art history.
- Sarah was great. Knew what she was talking about, and very nice and respectful to her fellow students

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This was an online evaluation and responses are presented as they were electronically submitted by the respondents.

KEY: 1=A, 2=B, 3=C, 4=D, 5=F

**Transmedia Online Course Evaluation Form**

**History of Modern Art, Reference #: 29010**

**Pfohl, Sarah Houghton**

**ART 111 M003**

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- talk about things we are learning about in class, or use it as a review time before a quiz
- The instructor was kind, easy to approach, and helpful.
- Wasn't too hard, nor too easy. Most questions were answered right away through via e-mail or in person.

**Please contribute any additional comments you may have about the course. Positives, negatives, suggestions for improvement etc.**

- A lot of notes and artworks to memorize and study, but wasn't too bad.
- I learned how to compare and contrast artworks to specific periods in history.

**Additional comments about technology. Suggestions for improvement:**

- Assignments were often posted Sunday, instead of Thursday after class. So instead of all weekend to work we would have two days tops.
- Blackboard and emails were a great way to notify us of homework and quizzes. At times, there were some last minute changes due to technical problems, like a link not working or a file not opening. Otherwise it was good.
- blackboard is helpful
- Good lecture slides, and easy to study from and take notes from.
- Wished that Blackboard grading was known how to use faster.

**Additional comments about the online format. Suggestions for improvement:**

- I am not sure what this means by online course. I prefer traditional classroom teaching, but this class was a clash of both, which I liked.
- This wasn't an online class..
- this wasn't an online course?

**Additional comments about your overall experience. Suggestions for improvement?**

- I enjoyed the field trips, discussions, and learning about all the artworks that represent our history. Any suggestion might be more reviews on quizzes.
- I really enjoyed this class and the non traditional approach that Professor Meighan and the TA took to the subject of art history.
- This discussion section was very helpful in my success of ART 111. The TA easily facilitated discussion and helped us with any questions we had.

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This was an online evaluation and responses are presented as they were electronically submitted by the respondents.

KEY: 1=A, 2=B, 3=C, 4=D, 5=F

SYRACUSE UNIVERSITY

Department: Transmedia

Term: Fall 2012

Form: Transmedia Online Course Evaluation Form

Instructor: Pfohl,Sarah Houghton

Class: ART111 Section M003 (History of Modern Art)

	1 Strongly Disagree		2 Disagree		3 Neither Agree Nor Disagree		4 Agree		5 Strongly Agree		Summary Stats		
	N	%	N	%	N	%	N	%	N	%	N	Mean	StD
1. The course objectives and procedures were clear.	0	0.0%	0	0.0%	1	5.3%	7	36.8%	11	57.9%	19	4.53	0.61
2. The course material was organized into logical and understandable components.	0	0.0%	0	0.0%	3	15.8%	5	26.3%	11	57.9%	19	4.42	0.77
3. The online course materials effectively aided the learning process.	0	0.0%	0	0.0%	5	26.3%	4	21.0%	10	52.6%	19	4.26	0.87
4. The exams and assignments accurately reflected the course material.	0	0.0%	2	10.5%	3	15.8%	4	21.0%	10	52.6%	19	4.16	1.07
5. The workload was on par with that of face-to-face three-credit courses I've taken.	0	0.0%	1	5.3%	2	10.5%	6	31.6%	10	52.6%	19	4.32	0.89
6. The academic standards were on par with those of face-to-face three-credit courses I've taken.	0	0.0%	0	0.0%	4	21.0%	4	21.0%	11	57.9%	19	4.37	0.83

SYRACUSE UNIVERSITY  
 Department: Transmedia  
 Term: Fall 2012  
 Form: Transmedia Online Course Evaluation Form  
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 Class: ART111 Section M003 (History of Modern Art)

	1		2		3		4		5		Summary Stats		
	Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree	N	%	N	%	N	Mean	StD	
7. The instructor seemed knowledgeable about the subject matter.	0	0.0%	0	0.0%	0	0.0%	7	36.8%	12	63.2%	19	4.63	0.50
8. The instructor stimulated student interest in the subject matter.	0	0.0%	0	0.0%	5	26.3%	3	15.8%	11	57.9%	19	4.32	0.89
9. The instructor encouraged student participation.	0	0.0%	0	0.0%	4	21.0%	5	26.3%	10	52.6%	19	4.32	0.82
10. The instructor provided appropriate structure and feedback for online discussions.	0	0.0%	1	5.3%	4	21.0%	5	26.3%	9	47.4%	19	4.16	0.96
11. The instructor provided useful and timely feedback on assignments, exams, or projects.	1	5.3%	0	0.0%	3	15.8%	7	36.8%	8	42.1%	19	4.11	1.05
12. The instructor was responsive to student concerns.	0	0.0%	0	0.0%	1	5.6%	5	27.8%	12	66.7%	18	4.61	0.61
13. Overall, this instructor was an excellent teacher.	0	0.0%	0	0.0%	0	0.0%	7	38.9%	11	61.1%	18	4.61	0.50

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	Strongly Disagree		Disagree		Neither Agree Nor Disagree		Agree		Strongly Agree		N	Mean	StD
	N	%	N	%	N	%	N	%	N	%			
14. I attained the knowledge specified in the course goals and outcomes.	0	0.0%	0	0.0%	2	10.5%	8	42.1%	9	47.4%	19	4.37	0.68
15. I learned to think critically about issues in this field.	0	0.0%	1	5.3%	1	5.3%	8	42.1%	9	47.4%	19	4.32	0.82
16. I was able to make connections between the subject matter and my prior knowledge.	0	0.0%	0	0.0%	4	21.0%	6	31.6%	9	47.4%	19	4.26	0.81
17. Overall, I learned a great deal from this course.	0	0.0%	0	0.0%	4	22.2%	7	38.9%	7	38.9%	18	4.17	0.79

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	Strongly Disagree		Disagree		Neither Agree Nor Disagree		Agree		Strongly Agree		N	Mean	StD
	N	%	N	%	N	%	N	%	N	%			
18. I had a high comfort level with technology before I took the course.	0	0.0%	0	0.0%	3	15.8%	4	21.0%	12	63.2%	19	4.47	0.77
19. I found Blackboard and other course software to be an effective and user-friendly environment.	0	0.0%	1	5.3%	0	0.0%	6	31.6%	12	63.2%	19	4.53	0.77
20. The course provided me opportunities to interact with my classmates and instructor.	0	0.0%	1	5.3%	5	26.3%	6	31.6%	7	36.8%	19	4.00	0.94
21. The technical demands of the course did not impede my learning.	0	0.0%	0	0.0%	2	10.5%	9	47.4%	8	42.1%	19	4.32	0.67
22. I was satisfied with the quality and timeliness of any technical assistance I needed.	1	5.3%	0	0.0%	6	31.6%	4	21.0%	8	42.1%	19	3.95	1.13

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	1		2		3		4		5		Summary Stats		
	Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree	N	Mean	StD					
	N	%	N	%	N	%	N	%	N	%	N	Mean	StD
23. If an online course had not been available, I would have taken a traditional course from Syracuse University.	1	5.9%	3	17.6%	9	52.9%	2	11.8%	2	11.8%	17	3.06	1.03
24. I am interested in taking another online course in the future.	2	11.8%	4	23.5%	8	47.1%	3	17.6%	0	0.0%	17	2.71	0.92
25. I prefer online to traditional classroom instruction.	6	35.3%	4	23.5%	6	35.3%	0	0.0%	1	5.9%	17	2.18	1.13

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	1		2		3		4		5		Summary Stats		
	Strongly Disagree		Disagree		Neither Agree Nor Disagree		Agree		Strongly Agree		N	Mean	StD
	N	%	N	%	N	%	N	%	N	%			
26. Overall, I was satisfied with my experience in this course.	0	0.0%	2	10.5%	3	15.8%	4	21.0%	10	52.6%	19	4.16	1.07

T-543:  
*Applying Cognitive  
Science to Teaching and  
Learning*

Teaching Fellow, Spring 2011

Harvard University

Student paper with feedback and student evaluations

identify with the phrase “beauty is in the eye of the beholder” could be an impediment for understanding alternative perspectives. This is also true of love or whatever other issues that come up during discussion. It will be important to find points of access the students are familiar with that express alternative perspectives. For example, in speaking about beauty in the past, I had all students bring in an object they thought was beautiful. One person brought in a rap song, another their own self, and the third a bible. When the third person was asked *why* they thought the bible was beautiful, she said, “Because it’s true and I think truth is beautiful.” This statement could be easily reconciled and compared to Plato’s idea that beauty is an unchanging ideal, a universal. It was an excellent access point to bring discuss a personal example of a concept of beauty that might not be culturally dominant.

Further learning challenges to discuss:

1) What is the goal for conceptual change, what would the challenges for this be? What would the different levels be? Am I actually asking for a conceptual change in this lesson? I don’t think so. I have no particular concept I want them to end up with. I wish only that the students understand and internalize what other perspective on these issues are while they identify their own perspective they might or might not be aware of.

2) Integrate a few of the challenges associated with metacognition pointed out by Perkins, Simmons, and Tishman in “Teaching Cognitive and Metacognitive Strategies” 1990

3) What are some things that will be confusing (e.g. problem of universals being a metaphysical concept vs universal Truth being an issue of epistemology, how do we know something)

4) The texts are a bit dry. How do we bring them to life? How can other more exciting prompts be used to supplement and engage the students?

### Section 5: Structure of and Justification for the Instructional Design

The four lessons together aim at providing a variety of ways to encounter philosophical ideas. There are readings of traditional texts, guided discussions, directed debates, homework

4/20/11 7:27 AM

#### Comment [33]:

Sarah Pfohl Apr 18, '11, 1:05 PM  
Do you recommend an instructor has a counter-object then to push what you anticipate happening?

GrotzeTi 4/20/11 10:25 PM

Comment [34]: Further, you are asking them to take personal and intellectual risks—how will you support them in doing so?

4/20/11 7:27 AM

#### Comment [35]:

Sarah Pfohl Apr 18, '11, 1:06 PM  
I don't think so either. Having read thus far, I think you are using a Teaching for Understanding framework. You don't have to use conceptual change, don't feel you have to hold yourself to it!

4/20/11 7:27 AM

#### Comment [36]:

Sarah Pfohl Apr 18, '11, 9:04 PM  
Depending on how it develops, this piece may work better in your justification section.

4/20/11 7:27 AM

#### Comment [37]:

Sarah Pfohl Apr 18, '11, 9:03 PM  
A good topic to explore. There may be research on this you can cite here. (The ref. librarians at the Ed. School can be really helpful in finding articles with very specific foci.)

GrotzeTi 4/20/11 10:26 PM

Comment [38]: Or contrast with ones that are up to date to help with transfer?

4/20/11 7:27 AM

#### Comment [39]:

Sarah Pfohl Apr 18, '11, 1:10 PM  
As you move forward in developing this section, be sure to include the following: an explanation of at least 1 broad instructional design principle from class you used to structure your work and at least 2 more fine-grained moves you used to structure your work. Let Tina and I know how you understand the research from class and what you are doing in your prototype that is based in the research.

Whichever broad principle you decide to use, let us know how it is particularly suited to your topic.

assignments that ask the students to engage in people outside of the learning environment, film clips, a visit to an art gallery and many other forms of art that encourage students to think about engaging in philosophical reflection in every area of their life through many different mediums.

The first two lessons build off of a close reading of two traditional texts, Plato's "Allegory of the Cave" (from *The Republic*) and one of Bertrand Russell's sections to his traditional work *Problems in Philosophy*. This gives them two perspectives on one traditional, longstanding debate within philosophy. In the lessons, a significant portion of time will be spent pulling out the main ideas in the text to make sure they are understood. The burden for putting each reading in a historical context and its relation to philosophy as a whole will be placed on the instructor. Students will present the main ideas of each text with prompting and support from the instructor. They will first unpack the ideas in small groups and then present their portion of each text to the rest of the class. After a thorough understanding of each text is achieved, the lesson focuses on what the students think of the ideas presented in the texts and drawing implications and examples from everyday life.

After understanding the two metaphysical positions represented in the two texts, we will apply these concepts to a discussion about *beauty* in lesson 3 and *love* in lesson 4 bringing the conversation to a more tangible and pragmatic arena while also narrowing the scope of the conversation to one concept. [note self- narrowing of scope, examples] Lessons 3 and 4 will concentrate on manifestations of these ideas brought in by the instructor, encountered through presentation form (i.e. literature, pictures, video clips, stories, cultural examples), and examples given by students. The aim is to start applying these concepts to a variety of forms that will help them transfer this narrow discussion to a broader analysis of everyday life.

The Instructional design of this project is not as much designed to guide students through a conceptual change where one concept is exchanged for another, but to bring students into an understanding of their own concepts that they currently hold and allow them to compare that concept to their peers and great minds of the past. It is very likely that a conceptual change will happen, but the goal is to cultivate an awareness of one's own concept and a metacognitive awareness of how deeply philosophical thought is practiced.

This sections should be expanded by reflecting on:

GrotzeTi 4/20/11 10:28 PM

**Comment [40]:** So the lessons will include explicit shepherding of transfer?

4/20/11 7:27 AM

**Comment [41]:**  
Sarah Pfohl Apr 18, '11, 9:09 PM  
Possible citation point from research on transfer?

- "Teaching Cognitive and Metacognitive Strategies" (1990) Perkins, Simmons, and Tishman
- "Infusing Critical and Creative Thinking into Content Instruction"
- "Metacognitive Development" by Deanna Kuhn

Section 6: Assessment Plan

The best opportunity for assessment would be a writing exercise that asked students to explain an understanding of the ideas presented, Platonic idealism, Conceptualism, and Nominalism and apply these concepts to something of their choosing. We have talked about them in relation to beauty and love, but they may be analyzed in relation to simple shapes, like a circle, colors or more abstract concepts like friendship or emotions like sadness or happiness.

This section should probably include the writing prompt, the expected content of the paper, and a rubric for assessment of the paper.

Hi Eric,

As you move forward continue to think about how you can incorporate into your prototype instructional moves based in the research on a finer-grained level. You've got a good start and I look forward to seeing how your work continues to develop! Let me know how I can be helpful in the coming weeks. A friendly reminder to include your self-assessment/critique section in your final report. (More information about this piece can be found in the rubric.)

Best, Sarah

Hi Eric—It is nice to see this in process. You have a good start and Sarah has given you some excellent advice for moving forward. I look forward to seeing this develop! --Tina

4/20/11 7:27 AM

**Comment [42]:**  
Sarah Pfohl Apr 18, '11, 9:10 PM  
Sounds great!

Sarah Pfohl 1/21/13 4:13 PM

**Deleted:** <sp>

4/20/11 7:27 AM

**Comment [43]:**  
Sarah Pfohl Apr 18, '11, 1:08 PM  
Discussion could also function as an informal assessment. Another way to think about this section: How will you figure out if the lessons you have designed lead the learner toward your UGs? In your final report, include a plan to get this information from at least 2 sources (learner self-assessment, teacher assessment of learners, assessment of materials, etc.)

GrotzeTi 4/20/11 10:28 PM

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## Teaching Fellow: Sarah Pfohl

### 7.3.1. In what ways was the teaching fellow most effective? Why?

Sarah was very generous with her feedback, was very encouraging, and was always available for advice if you needed it.

Sarah provided really thoughtful written feedback which was detailed and allowed me to drill deeper into my project.

Feedback on the midterm was helpful.

I love that Sarah truly does act as more of a facilitator or guide for our learning, rather than just telling us what we should be doing. She's helped us get some great discussion going in section on our own, but still has a lot of instructional wisdom to share!

Sarah was very knowledgeable and useful. Her comments on my assignments were particularly enlightening.

Sarah joined us mid-way through the course. She was kind, caring, thoughtful and professional. I liked how she was comfortable with periods of silence in section. When Tina was there too many people were out to grab her attention.

Sarah gave valuable feedback at critical checkpoints as we worked on our projects through the semester. Also, she allowed discussion in sections to take a natural progression while bringing us back to the topic if we started to get off task. Overall, a very effective TF.

Sarah was great at differentiating instruction. She allowed each person to focus on what they needed most during section. She also provided terrific feedback that allowed me to make the most of my project.

Sarah provided some really helpful feedback on my paper and project drafts.

Her ability to communicate her feedback.

**7.3.2. What recommendations would you make to the teaching fellow to strengthen his or her teaching and/or make the course more valuable?**

At times, we may have needed more structure in our sections. However, I really enjoyed the way that Sarah supported discussion within the group - she never took over conversation, but allowed us to feed off one another.

Because Sarah entered the class late, I think it was more difficult to feel as though she had the authority - or partnership - from others. I found her feedback to be so helpful and think that I would encourage her to be a little more assertive in her interventions.

Needs to be more assertive in section, I often wasn't sure what and why were doing what was assigned.

Don't be afraid to speak up more!

Sarah was great.

Her comments on my project often clashed with Tina's feedback. I found this confusing and frustrating.

I see that Sarah allowed our section to really lead itself, which was nice at times, but I wish that she had stepped in to guide our conversation at times. There were a couple of sections when it felt that we were running our own section in perhaps less effective conversations as we struggled to think of things to say. I wish that perhaps she had drawn us into a conversation of concepts in T543 in a way we were unable to do for ourselves.

None.

7.3.3. Please evaluate each item carefully and independently. If the item does not apply to the specific responsibilities of a particular TF, please indicate NA in the response area.

	1 - None of the Time	2	3	4	5 - All of the Time	NA	Total
A - The teaching fellow has a good understanding of the subject matter	0% (0)	0% (0)	18% (2)	27% (3)	54% (6)	0% (0)	100% (11)
B - The teaching fellow was an effective discussion leader	0% (0)	18% (2)	9% (1)	27% (3)	36% (4)	9% (1)	100% (11)
C - The teaching fellow was able to answer my questions	0% (0)	9% (1)	18% (2)	18% (2)	54% (6)	0% (0)	100% (11)
D - The teaching fellow provided timely feedback on course assignments	0% (0)	0% (0)	0% (0)	27% (3)	72% (8)	0% (0)	100% (11)
E - The teaching fellow provided helpful feedback on course assignments	0% (0)	9% (1)	0% (0)	18% (2)	72% (8)	0% (0)	100% (11)
F - The teaching fellow was accessible to students outside of class	0% (0)	0% (0)	9% (1)	18% (2)	63% (7)	9% (1)	100% (11)
G - The teaching fellow responded to students respectfully	0% (0)	0% (0)	0% (0)	18% (2)	81% (9)	0% (0)	100% (11)