

## **FORMAT FOR EXAMS**

Exams begin promptly at the start of class. If you arrive late and miss the Slide IDs, there will be no opportunity to go back to Part I. Each exam has four parts.

### **Part 1 — slide identifications**

Five Slide-IDs for 20 points: Identify by name, title, date, and significance (why is this photograph important?). Dates are worth ½ point, try to narrow down to a 20-year span. [10 min]

### **Part 2 — short answer questions**

Four Short Answer Questions for 20 points: Identify each slide by name and title only, and answer different parts of each question. [16 min]

### **Part 3 — slide comparison essays**

Two Comparison Essays for 44 points: Identify each work by artist and title only. You will be given a topic line to help focus your comparison essay. To compose the essay you need to think about how the images relate to each other. Some key concepts to consider include: the function of each photograph (why were these photos made? what purpose did they serve?); the subject matter; the genre (is this portraiture, still life, landscape?); the production of each (how was each photograph produced?). [20 min]

### **Part 4 — terminology**

You will be given 6 processes (midterm) or 6 artistic movements (final). Choose 3 processes/movements to define (3 pts) and provide an example (2 pts). [15 min]

Extra Credit: Choose 1 of 2 questions to answer for 3 points. This section is optional. [3 min]

*Please note that exam short lists will be posted online along with the class slidelists. All the images you will see on the exam are taken from this short list. However, you will need to review the names and vocabulary on all slidelists and be able to relate the terms to individual photographs.*

Exams last approximately 1 hour and 5 min.

## Sample Exam Questions

### Slide Identifications:

Slides are displayed for 2 minutes. Identify as outlined above.

**Sample Slide ID:** (Emerson's *Poling the Marsh-Hay*)

Answer: Peter Henry Emerson, *Poling the Marsh-Hay*, 1886. This photograph represents Emerson's attempt to promote a his theory of naturalistic photography. According to Emerson, photographs should imitate natural vision.

### Short Answer Questions:

Slides are displayed for 4 minutes. You need to identify the slide by photographer and title and you will be asked a question or series of questions to which you will respond with a name, term, and/or full sentences.

### Sample Short Answer Question:

Identify slide: (**photographer** and **title** only). (1 pt)

(you will see a slide of Emerson's *Poling the Marsh-Hay*)

- a. Explain the theory of "naturalistic photography" in relation to this photograph. (3 pt)
- b. Why was this theory eventually renounced? (1 pt)

Answer:

Peter Henry Emerson's *Poling the Marsh-Hay*

- a. Emerson believed pictures should imitate natural vision, therefore, some things should appear in focus and others should be indistinct. Emerson disliked any manipulation in the darkroom (i.e., enlarging or retouching). He also believed photographers should not imitate other forms of art but focus on natural scenes of everyday life.
- b. Emerson renounced his theory of naturalistic photography because the limitations of the camera made it impossible to reproduce natural vision. For example, the exposure time necessary for taking photographs necessitated the posing of his subjects.