

SCHOOL OF FINE ART AND MUSIC
Winter Semester 2018
SART*2610
PHOTOGRAPHY I



INSTRUCTOR: TBD
TECHNICIAN: Paul Macdonald pamacdon@uoguelph.ca, ext 53736
TIME: Mon/Wed 2:30-5:20pm
LOCATION: Zavitz Hall, Rm. 412
OFFICE:
PHONE: TBA
EMAIL:
OFFICE HOURS: TBA

CALENDAR DESCRIPTION:

This course is an introduction to the creative application of photography in art, and the basic principles of traditional photochemical and digital photography.

Prerequisite(s): (1 of ARTH*1220, ARTH*1510, ARTH*1520), SART*1050, SART*1060 ;
(SART*1060 can be taken as co-requisites.)

COURSE DESCRIPTION:

Students do not need previous photographic experience in this course. Instruction will include the use of analogue and digital photographic processes and the creative applications of the following photographic techniques: depth of field, shutter speed, and focal lengths; lighting, lighting ratios, and reflective/incident light metering; photograms created in the traditional photo-chemical darkroom; digital file conversion/printing; compositional principles; and modes of presentation. Material will be presented through lectures, demonstrations, class discussion, and through individual and group critiques. Emphasis will be placed on the development of ideas and concepts that are realized through technical skill, exploratory assignments, references to contemporary uses of photography and issues in photographic practices, and presentations on current photographers, plus experimentation with materials and techniques.

Note (1): This is an art course, so commercial photography techniques are not covered.

Note (2): This is a 0.5 credit course. **Each week, students are expected to spend approximately 4–6 hours outside of class on related course work.** Technical workshops, presentations, critiques, lectures, and discussions will happen during class time, and will not be repeated.

Students will learn:

- The basic functions of the camera and their *creative* applications, including: composition, depth of field, shutter speed, and perspective using different focal length lenses.
- To forge connections between contemporary and historical issues in photography, and to critically discuss digital and material forms of image making.
- The basics of controlled tungsten lighting in a studio environment, through the use of lighting ratios and light meters to pre-visualize and create a range of lighting effects.
- How to compose interesting images that effectively employ the photographic frame.
- The difference between a material photographic print (in the form of photograms) and digital images that are not printed but are widely disseminated.
- Various technical skills, including darkroom techniques (Photograms), dry-mounting, film processing, light metering (incident and reflective), RAW conversion, digital contact sheets, and digital printing.

Students will learn to use the following tools:

- Different focal length lenses
- Digital SLR cameras, set on RAW mode
- 35 mm film cameras
- Flatbed scanners
- Tungsten studio lights and accessories
- Reflective and incident meters
- Photoshop (RAW conversion; Image Sizing; Retouching; Contact Sheets)
- Traditional photo-chemical darkroom printing (photograms)
- Dry mounting press

University Learning Outcomes:

The five approved outcomes, both undergraduate and graduate are:

1. Critical and Creative Thinking
2. Literacy
3. Global Understanding
4. Communicating
5. Professional and Ethical Behaviour

These five Senate-approved learning outcomes serve as the basis from which to guide the development of degree programs, specializations and courses; as a framework to ensure outcomes are clear to students and to support their achievement; and to inform the process of assessment of outcomes through institutional quality reviews of programs and departments.

COURSE TEXT: (available at the bookstore):

1. ***A Short Course in Photography: Digital. 3rd edition*** (paperback) by Barbara London (Author), Jim Stone (Author). New Jersey: Pearson Prentice Hall (available at the book store)

METHOD OF EVALUATION AND DUE DATES:

Technical exercises will be graded on the demonstrated level of technical skill in the assignment, as well as on composition. Major projects will be graded on the visualization of their intent, the level of conceptual development, thoroughness, originality, technical competence, and self-critique.

Assignment	Value	Due Date
Technical Assignment #1 (Photograms)	10%	TBA
Looking/Seeing Portfolio	10%	TBA
Technical Assignment #2 (Manual Camera Controls)	20% (Parts I, II, III: 10% Part IV: 10%)	TBA
Reading Responses	10%	TBA
Pushing the limits – Dorothea Lange	10%	TBA
Technical Assignment #3 (Lighting)	10%	TBA
Major Project: Intervention in the Landscape	20%	TBA
Attendance and Participation	10%	Throughout the term

CLASS REQUIREMENTS:

1. Three technical assignments, *Photograms*, *Manual Camera Controls* (*depth-of-field*, *shutter speeds*, and *focal lengths*), and *Lighting*, will be assigned and executed using analogue and digital photographic techniques. Technical assignment #1 (photograms) represents 10% of the final grade. Technical assignment #2 (manual camera controls) represents 20% of the final grade, and technical assignment #3 (lighting) is worth 10% of the final grade.
2. As an introduction to contemporary and historical issues in photography, students will be assigned readings and are required to highlight segments of the texts and make notations in preparation for a written reading response. The two readings are *Observing by Watching* by Geoffrey Batchen, and Excerpts from *Camera Lucida* by Roland Barthes. Reading responses are 2-3 pages double-spaced, and participation in discussions will also be used to assess full understanding of the assigned reading(s). Value: 10%
3. For the Looking/Seeing portfolio, students will draw three photographs that make an impact on them and provide a self-reflective statement to accompany each drawing. Value: 10%
4. For the *Pushing the Limits* assignment, students will be asked to challenge themselves to get up very early to shoot the morning light, or to shoot during adverse weather conditions. Moments of hardship often produce the most rewarding experiences and results for photographers. Value: 10%
5. One major creative project represents 20% of the final grade. This project will be shot on black and white 35 mm film, processed, scanned, and printed on inkjet. Conceptual development and creative exploration are of prime concern. This is a multi-stage project and will include individual/class discussions, a digital maquette stage, and critiques.

6. Students are expected to actively engage in all exercises and demonstrations, arrive on time and be ready to work with all necessary supplies, demonstrate a good working methodology and quality classroom participation. Attendance and vocal participation in critiques, seminars, discussions, and readings is also expected.

FACILITIES:

The Fine Art Department has photography facilities on the third and fourth floors which include: a photographic classroom (412), studio (320), communal darkroom (304), graphic arts darkroom (303), film developing closet (305), and a dry-room (302), as well as digital facilities (406).

Storage for student supplies and materials consist of shared lockers, signed out on a “first-come, first-serve” basis. The use of facilities, equipment, and the studio (320), are on a sign-up basis. Keys and/or equipment can be obtained from the technician, Paul Macdonald (room 406B, ext. ext. 53736).

SAFETY:

Safety in the studios and processing areas is a priority at all times. In order to insure the safety of all participants, the safety guidelines and technical procedures provided by the instructor and the technician must be followed without exception. It is the responsibility of each student to attend all safety orientation sessions that are provided. Students with sensitive skin and/or respiratory ailments should check the posted Material Safety Data sheets and consult with the technician.

LAB FEES:

A compulsory materials fee of \$130.00 will be charged for materials provided in support of required course projects. The amount will be invoiced by the Office of the Bursar and paid directly with your tuition payment – no additional payment is necessary. ***The lab fee will not be refunded after the third week of classes.***

The lab fee covers the following:

All assignments:	Chemistry and inks
All assignments:	10 8.5”x11” inkjet papers for testing and contact sheets
Technical Assignment #1: Photograms	8 sheets 11x14 RC photographic paper 6 sheets 8x10 RC photographic paper 1 mount board 16x20 and mounting tissue (1 sheet)
Technical Assignment #2: The Creative Applications of Depth of Field, Shutter Speed, and Focal Length	Parts I, II and III aren’t printed – the instructor reviews contact sheets and images on the computer. Part IV: 4 13”x19” digital prints
Technical Assignment #3: Lighting and its Creative Applications	5 13”x19” digital prints

Pushing the limits – Dorothea Lange	Images will be projected in class
Major Project: Interventions in Landscape	1 roll of 35 mm film 400 ISO 5 13"x19" digital prints for final 6 8.5"x11" digital lustre paper

Note: You are entitled to all of the above materials. Unused materials from each assignment can be used for other purposes (such as personal photography projects) during the semester, but any materials that have not been picked up from Paul are forfeited after the last day of classes. Students will be charged for any extra sheet film or paper and ink they request beyond the allotted amount covered under the lab fee. Extra digital prints beyond the allotted number will be charged a fee of \$3.50 per square foot to cover extra ink and paper costs (\$2.50 for an 8.5"x11" print). Please discuss extra requests with the technician and with your instructor. **The technician will provide a written quote via email from digital@uoguelph.ca for any extra charges, and will issue a receipt for any payment made. Do not make a payment without receiving a receipt.**

Any issues in the photography department should be reported to the photo area coordinator Susan Dobson, either in person (office hours are posted on Zavitz 409) or via email to sdobson@uoguelph.ca

PHOTO DEPARTMENT PRINTING:

Self-printing is available Mo – Fri and Saturday when the lab is open (schedule to be posted on the door of Room 406). Paul MacDonald requires a minimum of 2 business days for printing services, so plan projects accordingly. Please see the weekly schedule for printing submission due dates.

SUPPLIES PROVIDED BY THE STUDENT:

- 35mm manual DSLR camera (highly recommended, although the department has some for student sign out), spare camera batteries, and camera manual
A good source for camera manuals: <http://www.butkus.org/chinon/index.html>
- Skylight or UV filter to protect your camera lens
- Pack of Epson Premium Lustre inkjet paper 8.5"x11", 50 sheets (approx. cost \$47 – can be shared with another student)
- Tripod
- *Materials to clean your lens (3 options):* anti-static cloth, lens cleaner and tissue, lens pen
- Cable release
- *Darkroom/Digital Imaging Supplies:* Scissors, pen, pencil, masking tape, USB key
- Any additional printing beyond what is supplied for each assignment

DSLR cameras must be fully manual with a working manual metering system, hot shoe flash mount, and flash sync terminal. **See the Paul MacDonald for advice if you are planning to purchase a new camera.** For supplies: Henry's www.henrys.com; B&H <http://www.bhphotovideo.com/>.

Suppliers:

Toronto Image Works	80 Spadina Avenue, Suite 207, Toronto 416-703-1999 www.torontoimageworks.com
Henry's	Locations in Waterloo, Cambridge, Toronto and elsewhere. See website for details. www.henrys.com
Vistek	496 Queen Street East (East of Parliament), Toronto 416-365-1777 1-888-365-1777 www.vistek.ca