

SCHOOL OF FINE ART AND MUSIC
Fall Semester 2015
SART*2610
PHOTOGRAPHY I



INSTRUCTOR: Susan Dobson
TECHNICIAN: Paul Macdonald pamacdon@uoguelph.ca, ext 53736
TIME: Mo/Wed 2:30 p.m. – 5:20 p.m.
LOCATION: Zavitz Hall, Rm. 412
OFFICE: Zavitz Hall, Room 409
PHONE: 519-824-4120 x. 56112
EMAIL: sdobson@uoguelph.ca
OFFICE HOURS: Monday, 1 p.m. – 2 p.m., or by appointment

Monday, October 12, 2015: Holiday – NO CLASSES SCHEDULED – classes rescheduled to Friday December 4, 2015

Tuesday, October 13: Fall Study Break Day – NO CLASSES SCHEDULED – classes rescheduled to Thursday December 3, 2015

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 analog 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.
- 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.
- The difference between a reflective light meter and an incident light meter, and how to meter various tonal values in a scene (bracketing and what to do about high contrast scenes).
- The difference between a material photographic print (in the form of photograms) and digital images that are not printed but are widely disseminated.
- How to compose and create photograms in the traditional photochemical darkroom.
- How to dry mount a photographic print.
- How to process black and white film.
- How to compose interesting images that effectively employ the photographic frame.
- How to convert files from RAW mode, make digital contact sheets, and size and output digital prints.

Students will learn to use the following tools:

- Different focal length lenses
- Basic film camera functions
- 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; 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)
2. **COURSE NOTES** (available on CourseLink)

METHOD OF EVALUATION AND DUE DATES:

Technical exercises will be graded on the demonstrated level of technical skill in the assignment. 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%	Wed, Oct 7
Looking/Seeing Portfolio	10%	Wed, Oct 14
Technical Assignment #2 (Manual Camera Controls)	20% (Parts I, II, III: 10% Part IV: 10%)	Parts I, II, III: Wed, Oct 21 Part IV: Mon, Nov 2
Reading Responses	10%	Mon, Oct 26
Pushing the limits – Dorothea Lange	10%	Mon, Nov 9
Technical Assignment #3 (Lighting)	10%	Mon, Nov 23
Major Project: Intervention in the Landscape	20%	Maquettes: Mon, Nov 16 Final: Fri, Dec 4
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 short (2-3 pages double-spaced), but 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 studio 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:	14 8.5"x11" inkjet papers for testing and contact sheets
Technical Assignment #1: Photograms	8 sheets 11x14 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 125 ISO 8 13"x19" digital prints for final

Note: Lab fees cover up to, but not exceeding the above amounts. Unused materials from each assignment are forfeited. 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. **The technician will discuss any extra costs in advance and provide a written quote via email from digital@uoguelph.ca for any extra charges. Students will be issued a receipt for any payment made.**

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

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
- Tripod
- *Materials to clean your lens (3 options):* anti-static cloth, lens cleaner and tissue, lens pen
- Cable release
- *Darkroom Kit:* 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/>.

PLEASE NOTE: Under no circumstances should a student be required to pay any additional monies for supplies needed to complete course assignments – excluding items listed under “Items Provided by the Student.” All supplies are to be paid for using Lab Fee monies. If you are being charged additional monies, please report to Robin McGinnis (rmcginni@uoguelph.ca) in the main office (Zavitz Hall rm. 201) immediately.

Suppliers:

Toronto Image Works	80 Spadina Avenue, Suite 207, Toronto 416-703-1999 www.torontoimageworks.com
Eight Elm Photo & Video	525 University Ave.,(entrance on Elm Street) Toronto, ON M5G 2L3 Tel: 416-597-6638 Fax: 416-597-6639 Email: eightelm@eightelmphoto.com www.eightelmphoto.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

E-mail Communication

As per university regulations, all students are required to check their <mail.uoguelph.ca> e-mail account regularly: e-mail is the official route of communication between the University and its students.

When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons, please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. [See the undergraduate calendar for information on regulations and procedures for Academic Consideration.](#)

Drop Date

The last date to drop one-semester courses, without academic penalty, is Friday, 6 November 2015. For [regulations and procedures for Dropping Courses, see the Undergraduate Calendar.](#)

Copies of out-of-class assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

Accessibility

The University of Guelph is committed to creating a barrier-free environment. Providing services for students is a shared responsibility among students, faculty and administrators. This

relationship is based on respect of individual rights, the dignity of the individual and the University community's shared commitment to an open and supportive learning environment. Students requiring service or accommodation, whether due to an identified, ongoing disability or a short-term disability should contact Student Accessibility Services as soon as possible. For more information, contact CSD at 519-824-4120 ext. 56208 or email sas@uoguelph.ca or see the website: <http://www.csd.uoguelph.ca/csd/>

Student Rights and Responsibilities

Each student at the University of Guelph has rights which carry commensurate responsibilities that involve, broadly, being a civil and respectful member of the University community. [The Rights and Responsibilities are detailed in the Undergraduate Calendar](#)

Academic Misconduct

The University of Guelph is committed to upholding the highest standards of academic integrity and it is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff and students have the responsibility of supporting an environment that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor. [The Academic Misconduct Policy is detailed in the Undergraduate Calendar.](#)

Recording of Materials

Presentations which are made in relation to course work—including lectures—cannot be recorded or copied without the permission of the presenter, whether the instructor, a classmate or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

Resources

The [Academic Calendars](#) are the source of information about the University of Guelph's procedures, policies and regulations which apply to undergraduate, graduate and diploma programs.