

SCHOOL OF FINE ART AND MUSIC
Winter Semester 2015
SART*2610-01
PHOTOGRAPHY I



INSTRUCTOR: Chris Ironside
TECHNICIAN: Paul Macdonald (pamacdon@uoguelph.ca, ext. 53736)
TIME: Monday & Wednesday 2:30 – 5:20pm
LOCATION: Zavitz Hall, Rm. 412
OFFICE: Zavitz Hall, Rm. 301
EMAIL: ironside@uoguelph.ca
OFFICE HOURS: Monday, 1:30 – 2:30pm, or by appointment

CALENDAR DESCRIPTION:

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

Prerequisite(s): ARTH*1220, ARTH*1520, SART*1050, SART*1060
(ARTH*1220 and 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.*

LEARNING OUTCOMES

Students will learn:

- The basic functions of the camera and their **creative** applications, including: composition, depth of field, shutter speeds, 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 merging 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 photo-chemical darkroom.
- How to dry mount a photographic print.
- 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
- Digital SLR cameras, set on RAW mode
- 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 Behavior

These 5 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 Digital Photography* (3rd edition, paperback) by Barbara London (Author), Jim Stone (Author). New Jersey: Pearson Prentice Hall.
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%	TBA
Technical Assignment #2 (manual camera controls)	20%	TBA
Technical Assignment #3 (lighting)	10%	TBA

Reading Response)	10%	TBA
Looking/Seeing Portfolio	10% 5% at midterm 5% at end of term	TBA
Pushing the limits – Dorothea Lange	10%	
Major Project	20%	TBA
Attendance and Participation	10%	Throughout 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 analog 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) represent 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. Reading Response are short (2-3 pages double-spaced), but participation in discussions will also be used to assess full understanding of the assigned reading. Value: 10%.
3. For the Looking/Seeing portfolio, students will draw photographs that make an impact on them and provide a self-reflective statement to accompany the drawing. Three drawings/statements are due at mid-term and three are due at the end of the term. Value: 5% at mid-term and 5% at the end of term.
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. Conceptual development and creative exploration are of prime concern. This is a multi-stage project and will include individual/class discussions, a maquette stage, and critiques.
6. Students are expected to actively engage in all exercises and demonstrations, arrive on time and 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 new 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. 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 and services 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.***

Supplies provided by the department:

The lab fee covers a gray card for each student, basic chemistry, printer ink costs, and general maintenance costs, such as bulbs for studio lights. It also covers a bus trip to Toronto and printing costs in support of the following projects:

Assignment #1: Photograms	Max 10 sheets 11x14 RC paper Mount board (max 2 boards 11x14) and mounting tissue
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: Max 4 13x19 digital prints Use supplied paper for testing and contact sheets
Assignment #3: Lighting and its Creative Applications	Use supplied paper for testing and contact sheets Max 5 13x19 digital prints
Pushing the limits – Dorothea Lange	Images will be projected in class
Major Project: Photography's Material Past	Use supplied paper for testing and contact sheets Max 10 13x19 digital prints for final

Please 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
- 11 x 14 photo mount board

DSLR cameras must be fully manual with a working manual metering system, hot shoe flash mount, and flash sync terminal. Photo technician Paul MacDonald can recommend a range of suitable cameras.

See the photo area technician 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.

TECHNICAL SUPPORT:

Paul Macdonald – the full-time technician in charge of day-to-day operations, equipment sign-outs, printing requests and classroom technical support.