

SOMA1521

# INTRODUCTION TO ANALOGUE PHOTOGRAPHY

SOMA9730

# ANALOGUE PHOTOGRAPHY



*Atta Kim 1 hour series*

SEMESTER 2  
2009

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## COURSE STAFF

Course Coordinator: Debra Phillips  
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Communication details: Class or email

## COURSE INFORMATION

Units of Credit: 6

Teaching Times and Locations:

Tuesday 6.00 – 9.00 pm CB09

Wednesday 6.00 – 9.00 pm CB11

Contact hours per week: 3

\*Please note that the expectation of time in this course is more than contact hours. The University has expectations of a total load of 25 – 30 hours per unit of credit. This means that you should spend no less than 8 – 9 hours per week on average on class work in addition to your timetabled hours.

Parallel Teaching: This elective course entails parallel teaching with classes comprising both undergraduate and postgraduate students

Course Aims: This course introduces students to the processes and materials of black and white analogue photography. Students explore the expressive possibilities of analogue photography by the acquisition of basic technical skills including: overview of 35mm analogue camera functions and operation; natural light and B/W film exposure; film processing; darkroom practices and B/W printing; basic B/W negative scanning and digital print output and archival, print finishing and presentation techniques.

The student's expressive potential is advanced by this technical knowledge, by the development of a critical awareness of contemporary visual arts practice and through the completion of set projects. Interdisciplinary and cross-disciplinary explorations are encouraged.

Student learning outcomes:

On completion of *Introduction to Analogue Photography* students will have an overview of:

- functions and operations of a 35mm analogue camera

- B/W photography—materials and technical processes
- Photomedia—historical and contemporary contexts as well as critical and cultural impacts
- health and safety issues relevant to the B/W darkroom area

and demonstrated skills in:

- B/W film exposure and processing and B/W print production
- how to generate ideas for, plan and execute visual art projects using B/W analogue photography
- how to express ideas (visually and verbally) and how to analyse the successes and failures of projects
- how to advance, refine and consolidate technical skills as appropriate to the work undertaken

Teaching Strategies:

Teaching comprises lectures, demonstrations, workshops, tutorials and group critiques. Technical exercises and projects are set that encourage the development of both skill proficiency and creative ideas. Students are directed towards an analysis and critical awareness of current visual arts practice and expected to maintain a visual diary of their process and related influences that provides continuity to their work and experience.

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## ASSESSMENT

The course will be assessed as follows:

<b>Project 1: 15%</b>	<b>Due weeks 4 &amp; 6</b>
<b>Project 2: 35%</b>	<b>Due week 9</b>
<b>Project 3: 15%</b>	<b>Due week 11</b>
<b>Project 4: 35%</b>	<b>Due week 15</b>

### Assessment Criteria

Each project is described below. Make sure you read this document thoroughly; a common cause of students failing or not gaining high marks is often that they have failed to read the brief. Usually you will be assessed on the following:

- **Satisfaction of requirements** As per project descriptions
- **Level of commitment and motivation** The level of application to set tasks, the ability to persevere, the level of involvement and degree of participation in lectures, seminars, workshops and discussions, and the level of professionalism.
- **Recognition of individual responsibility** The ability to be self-directed in determining objectives and appropriateness of resources.
- **Evidence of critical process** The willingness to instigate research and to analyse information. The ability to synthesise research and experience in creative expression. The ability for self-critical analysis in the evaluation of progress. The ability to articulate your intention and to discuss your objectives in relation to contemporary visual arts practice.
- **Technical skill appropriate to the work undertaken** The appropriate choice and use of your chosen media

## DESCRIPTION OF ACTIVITIES: NON ASSESSABLE

### ACTIVITY 1

COMPLETE FOR WEEK 2:

28 / 29 JULY

NO MARK

#### FRAMING & DEPTH OF FIELD: INTERPRETATIONS

For this activity use a **Kodak Professional BW400 CN** film and get it processed at any mini lab. Ask the lab *NOT* to compensate for bad exposures and to print all negatives.

*RECORD ALL YOUR EXPOSURE INFORMATION FOR EACH NEGATIVE*

1. Choose a subject or object that has an interesting shape, texture and tone. Place your subject or object in different lighting situations outside and inside. Photograph your subject or object at different times of the day and in different types of lighting situations. Observe the tonal range of the subject or object (e.g. note the contrast of light — bright with harsh shadows or low with soft or no shadows). Photograph your subject or object at different angles and different distances—ground to elevation. Take care with how you compose and frame your images and consider the implications of how this can change the meaning or understanding of a subject or object).

Present the most successful three images.

2. Choose a subject or object and frame it so that you include a foreground, mid-ground and background in the image. Focus on the mid-ground area. Take a photograph using the camera's light meter exposure recommendation. From the same distance and camera angle, **change the aperture and the shutter speed** three times to achieve the same exposure but a different depth of field.

For example

- a. f8 @ 1/60 (camera's recommendation for correct exposure)
- b. f22 @ 1/8 (small aperture = greater depth of field but still correct exposure)
- c. f2.8 @ 1/500 (large aperture = shallow depth of field but still correct exposure)

3. Repeat the above except focus on the foreground in the image.

Don't forget to change the shutter speed with each change of f-stop to maintain the correct exposure!

Present the 6 different examples of *DEPTH OF FIELD* from points 2 and 3 for discussion.

### ACTIVITY 2

WEEK 10:

29 / 30 SEPTEMBER

NO MARK

#### LEARNING TO LOOK: POWERPOINT PRESENTATION (5 MINS)

On your own time, visit a gallery that is exhibiting a contemporary (and professional) Photographic Practitioner. Your gallery / artist of choice will be determined in consultation with your lecturer in Week 8, prior to your visit. In week 10, you will present to the class a short summary of the artist's work and exhibition in PowerPoint format. The aim of these presentations is to promote class dialogue and knowledge of contemporary photography.

## DESCRIPTION OF ASSESSMENT TASKS:

### PROJECT 1: ( EXERCISE 1A & 1B )

15%

#### EXERCISE 1A            IN-CLASS PROJECT

#### COMPARING TONAL RANGE & CONTRAST

DUE WEEK 4:

11 / 12 AUGUST

10%

***NB: Please bring in ONE correctly exposed black & white negative for this in-class project***

Choose a correctly exposed negative and make a 4" x 5" print using filter 2 to give you a photograph with a 'normal' range of tones.

Print from the same negative using the following filters: 0, 1, 3, 4 and 5.

- Remember to ***double*** the exposure or do another test strip for filters 4 and 5
- Please note that you cannot put these small prints through the print drier—use hand driers or air dry
- Choose the image you prefer and print it on 8" x 10" paper
- Present all six contrast evaluation images plus the 8" x 10" image in class

#### EXERCISE 1B

#### CAPTURING AND CONTROLLING THE BLUR

DUE WEEK 6:

25 / 26 AUGUST

5%

This project will help you to extend your ability to control movement or stillness in your images. Choose a subject and experiment with at least twelve frames each for each of the following two examples:

1. Freeze motion (fast shutter speed, camera pan)
2. Blur motion (slow shutter speed, camera pan)

Use Kodak Tri-X 400 (24 exposures). Process film and make a contact proof. Choose the best two images from each category above. Make one print on 8" x 10" paper for each example. Your submission will be assessed on how well the images are composed and conceived, as well as technical proficiency.

## SHADOW PLAY

The Danish author Hans Christian Anderson's "*The Shadow* is a story about a split personality and the notion of a doppelgänger. What is current and modern about this enigmatic tale is, not least of all, that the ephemeral nature of the shadow is given a subjective status, allowing a complicated and playful game of Being and Seeming to be staged. The mysterious, temperamental and indeterminate shadow seems to have much in common with the multiple identities of the postmodern ego, which unfolds within a force field of self-stylisation, self-searching and self-dissolution. The shadow's transience and uncontrollability, its restless nature and link to the dark zones of the soul make it into a byword for inner dichotomy and for man as stranger in the world."

Foreword to *Shadow Play: Shadow and Light in Contemporary Art. A Homage to Hans Christian Anderson*

Shadows are ephemeral, immaterial and elusive. Their presence is fundamentally dependent on light. They don't exist if there are no objects to cast them, in fact "*shadows are parasites*". But they can create powerful images and can alter our interpretation of the world.

The depiction of the cast shadow has been influential throughout the History of Art and in literature to evoke various ideas ranging from sinister or malevolent thoughts, or notions of presence and absence to ideas of the double or doppelgänger.

Black and white photographic techniques render the subject or object in tonal values and as such are appropriate means with which to experiment with ideas about shadows. For this project, you are required to undertake research into the shadow in contemporary art and to produce a series of images that are intellectually provocative in their construct, form and final presentation.

Your project may be factual or fictional in its construct. The number and scale of image(s) and the final presentation form are to be determined by the student, in consultation with the lecturer. Students are expected to experiment with, research around and articulate their ideas and decisions.

Assessment criteria will include the aesthetic and conceptual qualities of the submitted images. Consider the following:

- **Subject matter, form and concept**
- **Tonal qualities of light, texture and elements of composition to support or evoke ideas**
- **Editing and presentation**
- **Evidence of research. Keep a visual diary of ideas and influences including artist works, philosophical, political or ideological concerns**

*Note: In the first few weeks of this course you are encouraged to experiment with your ideas and are not expected to produce perfectly finished artworks.*

*IS THIS ME, IS THIS YOU*

Consider the theme of self-representation and portraiture. How can photography be used to investigate and convey a representation of oneself or another? Contemplate how elements of narrative and biography—through the use of symbols, clues, costumes, devices, time, scale, irony, critical enquiry, absence or presence—can be used to construct a portrait.

Explore how self-representation or portraiture can be constructed in a *SINGLE* image.

This project requires you to print *ONE* analogue photograph of high technical quality (minimum size 8" x 10" paper). Your technical decisions (choice of film ISO, focal length of lens, quality of light, etc) and conceptual decisions (choice of location, framing, composition and editing processes) will determine a particular 'look' that will impact on the how this one representation will be read.

Consider how an image can evoke humour, can evoke existential or surreal ideas, can document time-based performances, or can disassociate or abstract itself from its subject matter.

Assessment criteria will include the aesthetic and conceptual qualities of the submitted images. Consider the following:

- **Subject matter, form and concept**
- **Tonal qualities of light, texture and elements of composition to support or evoke ideas**
- **Editing and presentation**
- **Evidence of research. Keep a visual diary of ideas and influences including artist works, philosophical, political or ideological concerns**



**CONSTRUCTING EVIDENCE**

In this project you are required to develop a work that evokes contemporary ideas about evidence of an event. You may work with photographic images only, or you may work in an interdisciplinary manner by combining image and object installations, or by combining images with audio or by using video projections, etc.

Consider the difference between constructed images and traditional documentary approaches to ideas about evidence in the development of your work. Be prepared to discuss this difference in terms of the history of photography and contemporary visual art practice (examined in class slide lecture).

How do we know what is 'real' in an image? How is evidence documented or manipulated or staged by the camera operator or photographer or editor? And to what end? Your subject for this project can be found or constructed or directed. Consider the use of text or sound with or in your images or installation. Also consider changing viewpoints (framing and angles of view), lighting, set design, props, or costumes in addition to technical considerations (ISO of film and processing methods) as factors contributing to the overall message of the image(s) or installation.

Your ideas may reflect popular culture's fascination with forensic evidence: what is a crime? Who is a criminal? What clues are to be deduced from the signs and symbols within a photograph?

Your final work may take the form of a documentary series. Consider the new technologies available to document evidence such as the readily available mobile phone.

The number and scale of image(s) and the final presentation form are to be determined by the student, in consultation with the lecturer. Students are expected to experiment with, research around and articulate their ideas and decisions.

Assessment criteria will include the aesthetic and conceptual qualities of the submitted images. Consider the following:

- **Subject matter, form and concept**
- **Tonal qualities of light, texture and elements of composition to support or evoke ideas**
- **Editing and presentation**
- **Evidence of research. Keep a visual diary of ideas and influences including artist works, philosophical, political or ideological concerns**

**OR**

**MART STUDENTS AS PROJECT 4 ABOVE OR SELF-DIRECTED PROJECT BELOW**

This project requires you to undertake a self-directed project with lecturer supervision. In week 11 you are required to submit an A4 page proposal outlining your project. In week 11 you will also undertake a 1:1 tutorial with your lecturer where you will outline the parameters of your project and receive feedback on its content and potential form. Inter or cross-disciplinary practice is encouraged, however your submission for review must consist of either photographic images or objects. Your work must evidence an exploration and refinement of skills acquired during this elective, as well as reflect a level of understanding, research, conceptual development and production appropriate to that of a Master of Arts student.

## COMPUTING REQUIREMENTS

None

## SAFETY INFORMATION

You have a responsibility to not do anything that risks the safety or health of your fellow students and also staff.

This will involve informing your lecturer of any safety risks you become aware of, and also following the directions of staff in relation to such issues as equipment usage, and safety equipment and clothing.

You are responsible for:

- adhering to UNSW and COFA OHS policies and procedures,
- following instructions on safe work methods,
- promptly reporting hazards or accidents
- ensuring your conduct does not endanger others.

### Emergencies and evacuation

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.

**The emergency phone number is 9385-6666 (not 000).**

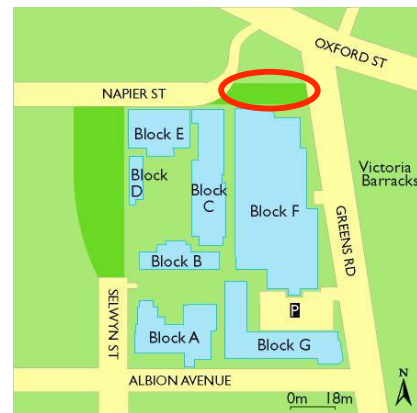
During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).

### First aid information

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff is also trained first aid officers.

### Electrical safety

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.



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## ACADEMIC HONESTY AND PLAGIARISM

Please refer to: [www.lc.unsw.edu.au/plagiarism](http://www.lc.unsw.edu.au/plagiarism)

### What is Plagiarism?

Plagiarism is the presentation of the thoughts or work of another as one's own.\* Examples include:

- direct duplication of the thoughts or work of another, including by copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement;
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via:

[www.lc.unsw.edu.au/plagiarism](http://www.lc.unsw.edu.au/plagiarism)

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

- correct referencing practices;
- paraphrasing, summarising, essay writing, and time management;
- appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

\* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle

† Adapted with kind permission from the University of Melbourne.

## COURSE SCHEDULE

### Week by week dates **Tuesday**

<b>Week 1:</b>	21 July
<b>Week 2:</b>	28 July
<b>Week 3:</b>	04 August
<b>Week 4:</b>	11 August
<b>Week 5:</b>	18 August
	<b>Deb away</b>
<b>Week 6:</b>	25 August
<b>Week 7:</b>	<b>Research Week</b>
<b>Break:</b>	<b>07 Sept to 11 Sept</b>
<b>Week 8:</b>	15 September
<b>Week 9:</b>	22 September
<b>Week 10:</b>	29 September
<b>Week 11:</b>	06 October
<b>Week 12:</b>	13 October
<b>Week 13:</b>	20 October
<b>Week 14:</b>	27 October
	<b>(Week 5 class catch up)</b>
<b>Week 15:</b>	04 November
	<b>Assessment</b>

### Week by week dates **Wednesday**

<b>Week 1:</b>	22 July
<b>Week 2:</b>	29 July
<b>Week 3:</b>	05 August
<b>Week 4:</b>	12 August
<b>Week 5:</b>	19 August
	<b>Deb away</b>
<b>Week 6:</b>	26 August
<b>Week 7:</b>	<b>Research Week</b>
<b>Break:</b>	<b>07 Sept to 11 Sept</b>
<b>Week 8:</b>	16 September
<b>Week 9:</b>	23 September
<b>Week 10:</b>	30 October
<b>Week 11:</b>	07 October
<b>Week 12:</b>	14 October
<b>Week 13:</b>	21 October
<b>Week 14:</b>	28 October
	<b>(Week 5 class catch up)</b>
<b>Week 15:</b>	04 November
	<b>Assessment</b>

## Course Schedule

### Week 1

Tuesday 21<sup>st</sup> / Wednesday 22<sup>nd</sup> July

#### **INTRODUCTION:**

Course outline expectations and requirements on server;  
Assessment;  
Occupational Health & Safety;  
Projects and exercises;  
Studio practice sessions;  
Equipment and materials and  
Student responsibilities.

Download Photomedia Technical Manual from server.

Essential reading and reference: Henry Horenstein, *Black & White Photography* (Library Closed Reserve)

#### **What's On:**

**ACP:** Edward Burtyusky / Francesca Rosa / Christopher Ireland July 17 – August 22 :: **GRANTPIRRIE:** Todd McMillan July 30 – August 22 :: **STILLS GALLERY:** Ricky Maynard / Anne Ferran July 15 – August 15 :: **ROSLYN OXLEY9** Tracey Moffatt July 23 – August 15 :: **ARTEREAL:** Bruce Reynolds July 1 – August 1

All equipment from Photomedia store and Resource Centre to be booked, picked up and returned on time. Insurance issues.

#### **DISCUSSION**

**ACTIVITY 1 – FRAMING & DEPTH OF FIELD: INTERPRETATIONS**

**(DUE WEEK 2: NO MARK)**

#### **LECTURE:**

Basic overview of;  
35mm camera operation;  
Film exposure: f-stop, shutter speed, film ISO, etc;  
Quantity and quality of light and  
Depth of field.

Reading: *H. Horenstein, pp. 3-7*

### Week 2

28<sup>th</sup> / 29<sup>th</sup> July

#### **REVIEW: ACTIVITY 1 (NO MARK)**

Please place your work on the wall at beginning of class, bring blue tack or pins.

**DISCUSSION - PROJECT 1: EXERCISES 1A & 1B**

**(DUE WEEK 4 AND WEEK 6: 15%)**

#### **LECTURE:**

**PPT: PHOTOGRAPHY AS A VISUAL LANGUAGE: INTENT AND CONTENT OF IMAGES**

#### Introduction to:

Film exposure: light metering systems; grey cards; use and control of shutter speed and f-stop;  
Lens types and uses.  
Light quality and subject contrast considerations: selection of appropriate film and ISO (please bring manual cameras to class this week)

Material requirements: black & white film (400 ISO) available from Photostore \*\*NB: NOT C41 film processing

Reading: H. Horenstein, pp. 27-35 (depth of field); pp. 36-40 (movement); pp. 43-55 controlling exposure

**Week 3****4<sup>th</sup> / 5<sup>th</sup> August****DEMONSTRATION:**

Processing black & white film;  
Negative density and evaluation;  
Black & white darkroom practices;  
Contact proof printing;  
Photograms;  
Resin-coated paper surfaces (glossy, lustre, pearl and matte);  
RC paper processing.  
(Students may buy a box of 100 sheets — share for economy. See Photostore for spare paper packages)

**PLEASE NOTE: STUDENTS MUST HAVE GLOVES AND COVERED SHOES TO PARTICIPATE IN CLASS**

NB: bring in exposed B/W film for Project 1: Exercise 1B, negative sleeves, gloves, apron, towel, and scissors. Also bring small opaque & translucent objects for photograms.

**Reading:** H. Horenstein pp. 62-67 (problem exposure conditions); pp. 68-74 (film developing); pp. 86-100 (the negative).

**LAB TIME:** Lecturer supervised printing time (work on projects or 1:1 tutorials)

**Week 4****11<sup>th</sup> / 12<sup>th</sup> August****DISCUSSION - PROJECT 2: SHADOW PLAY****(DUE WEEK 9: 35%)****LECTURE:****PPT: SHADOW PLAY – LIGHT AND DARK IN CONTEMPORARY PHOTOGRAPHY AND ART****DEMONSTRATION:**

Darkroom printing—test strips;  
Print contrast evaluation;  
Multigrade filters and contrast control.

Bring negatives, photographic paper, cardboard, and scissors. Borrow filters, printing frame or easel, glass sheets from Photostore before class (you will need your borrower's card).

**PLEASE NOTE: STUDENTS MUST HAVE GLOVES AND COVERED SHOES TO PARTICIPATE IN CLASS****IN-CLASS PROJECT: PROJECT 1: EXERCISE 1A (10%)**

NB: Bring in one correctly exposed black & white negative for this in-class project

**Reading:** H. Horenstein, pp. 123-134 (the final print).

**LAB TIME:** Lecturer supervised printing time (work on projects or 1:1 tutorials)

<b>Week 5</b>	<b>Deb Mansfield Away.</b>	<b>18<sup>th</sup> / 19<sup>th</sup> August</b>
<b>WORK ON PROJECT 1: EXERCISE 1B</b>		

<b>Week 6</b>	<b>25<sup>th</sup> / 26<sup>th</sup> August</b>	
<b>REVIEW:</b>	<b>PROJECT 1: EXERCISE 1B (5%)</b>	<u>class presentations and assessment</u>
All work to be up on walls at beginning of class for discussion and critical feedback (including technical and conceptual successes and problems). Be prepared to outline and assess your intentions and technical proficiency.		
<b>ACTIVITY 2 — LEARNING TO LOOK: POWERPOINT PRESENTATION (5 mins) (DUE WEEK 10: NO MARK)</b>		
<b>DEMONSTRATION:</b> Dodging and burning in; Cropping		
<b>LAB TIME:</b> Lecturer supervised printing time (work on projects or 1:1 tutorials)		

<b>Week 7</b>	<b>4th / 5<sup>th</sup> August</b>	
<b>RESEARCH WEEK</b>		
<b>NO LECTURES: STUDENTS TO ATTEND RESEARCH SEMINARS AS PER NOTICE BOARD AND TO WORK INDEPENDENTLY ON PROJECTS</b>		

<b>MID-SEMESTER BREAK</b>		<b>07 – 11 SEPTEMBER</b>
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<b>Week 8</b>	<b>WARNING LETTERS</b>	<b>15<sup>TH</sup> / 16<sup>TH</sup> SEPTEMBER</b>
<b>DISCUSSION - PROJECT 3: IS THIS ME, IS THIS YOU</b>		<b>(DUE WEEK 11: 15%)</b>
<b>PPT LECTURE:</b> Representation and the self — portraits and performance in historical and contemporary photography		
<b>LECTURE:</b> Revision: film types and exposure; Introduction to advanced exposure systems—grey card. Pushing and pulling film (exposure and development effects)		
<b>DEMONSTRATION:</b> Reflectors and diffusers. Please bring your cameras this week.		

<b>Week 9</b>	<b>22<sup>nd</sup> / 23<sup>rd</sup> September</b>
<b>REVIEW:</b>	<b>PROJECT 2 — SHADOW PLAY (35%)</b> <span style="float: right;"><u>class presentations and assessment</u></span>
All work to be up on walls at beginning of class for discussion and critical feedback (including technical and conceptual successes and problems). Be prepared to outline and assess your intentions and technical proficiency.	
MID-SEMESTER WARNING LETTERS: <b>All mandatory exercises completed.</b>	

<b>Week 10</b>	<b>29<sup>th</sup> / 30<sup>th</sup> September</b>
<b>REVIEW:</b>	<b>LEARNING TO LOOK: POWERPOINT PRESENTATION (5 MINS)</b> <span style="float: right;"><b>(NO MARK)</b></span>
<b>DEMONSTRATION:</b> Print finishing, Spotting and presentation possibilities.	
<b>LAB TIME:</b> Lecturer supervised printing time (work on projects or 1:1 tutorials)	

<b>Week 11</b>	<b>6<sup>th</sup> / 7<sup>th</sup> October</b>
<b>REVIEW:</b>	<b>PROJECT 3 — IS THIS ME, IS THIS YOU (15%)</b> <span style="float: right;"><u>class presentations and assessment</u></span>
All work to be up on walls at beginning of class for discussion and critical feedback (including technical and conceptual successes and problems). Be prepared to outline and assess your intentions and technical proficiency.	

<b>Week 12</b>	<b>13<sup>th</sup> / 14<sup>th</sup> October</b>
<b>DISCUSSION - PROJECT 4: CONSTRUCTING EVIDENCE</b>	<b>(DUE WEEK 15: 35%)</b>
<b>PPT LECTURE:</b> Constructed and documentary photography in historical and contemporary photography practices.	
<b>LAB TIME:</b> Lecturer supervised printing time (work on projects or 1:1 tutorials)	
<b>NB: Preparation week 11 – bring in negatives. Money on card for printing.</b>	



**Week 13**

**20<sup>th</sup> / 21<sup>st</sup> October**

**LECTURE:**

Scanning a black & white negative with Flextight scanner.

**DIGITAL GENERAL ACCESS LAB** — Meet in CB09. Break in 2 groups. Come prepared to work in both the darkroom and Digital Lab. Groups to organise one CD to burn images.

**LAB TIME:** Students not working in Digital Lab to work in darkroom on projects.

**NB: Master of Arts students submit A4 page proposal outlining self-directed project and 1:1 tutorials**

**Week 14**

**27<sup>h</sup> / 28<sup>st</sup> October**

**LECTURE:**

Demonstration of printing with Epson inkjet on assorted papers. Bring CD of scanned negatives.

**LAB TIME:** Lecturer supervised printing time (work on projects or 1:1 tutorials)

**Week 15**

**ASSESSMENT (No Class)**

**Due: 4<sup>th</sup> November**

## RESOURCES FOR STUDENTS

### Recommended Texts / References:

#### **Contemporary Photographic Practice and Critical Readings**

Barthes, Roland 1981, *Camera Lucida*, Hill & Wang, New York.  
Deborah Bright, 'Introduction', in *The Passionate Camera: Photography and Bodies of Desire*, ed. Deborah Bright, London, 1998  
Crewdson, Gregory, *Twilight*, Harry N. Abrams, 2002  
Dexter, Emma and Weski, Thomas (Eds.), *Cruel and tender: the real in the twentieth-century photograph*, Tate Gallery, London, 2003  
Eggleston, William, *William Eggleston's Guide*, The Museum of Modern Art, New York, 1976  
John Williams Photographs, Art Gallery New South Wales, 1989  
Kertess, Klaus, *Photography Transformed : the Metropolitan Bank & Trust collection*. Abrams, New York 2002  
Liesbrock, Heinz and Weski, Thomas, *How you look at it: photography of the 20th century*, Thames & Hudson, London, 2000  
Lemagny and Rouille, *A History of Photography. Social and Cultural Perspectives*. Cambridge University Press, Cambridge, 1987.  
Roodenburg, Linda (Ed.), *Photowork(s) in progress: constructing identity*, Snoeck-Ducaju & Zoom, Rotterdam, 1997  
Solomon-Godeau, Abigail, "The Unquiet Landscapes of Rosemary Laing: One Dozen *Unnatural Disasters in the Australian Landscape*." Catalogue Museum Contemporary Art Limited, 2004  
*Subjective Realities*. Refco Group Ltd, Chicago, 2003.  
Weski, Thomas (Ed.), *William Eggleston: Los Alamos*, Scalo, Zurich, 2003  
*Wolfgang Tillmans. View from Above*. Ostfildern-Ruit Hatje Cantz, 2001  
*World Without End Photography and the 20<sup>th</sup> Century*, 2003, Art Gallery of New South Wales  
*XL Photography 2. Art Collection Deutsche Börse*. Ostfildern-Ruit : Hatje Cantz, 2003

#### **Technical**

Horenstein, Henry 1983, *Black and White Photography – A Basic Manual*, Little, Brown and Company, Boston, Toronto, London.  
Horenstein, Henry, *Beyond Basic Photography—A Technical Manual*, Little, Brown and Company, Boston, Toronto, London, 1983

#### **Journals**

Art & Australia  
Art Monthly (Australia & UK)  
Aperture  
Artforum  
Contemporary  
Eyeline  
Flash Art  
Frieze  
Parachute  
Parkett  
Photofile

#### **Bookshops**

Ariel  
Berkelouw  
Gleebooks

#### **Art Galleries** (refer to Art Almanac for complete Sydney Guide)

AGNSW Art Gallery Road, The Domain  
MCA: 140 George Street, The Rocks  
Justice and Police Museum: corner of Phillip and Albert Streets, Circular Quay (opp. AMP building)

## **COURSE EVALUATION AND IMPROVEMENT**

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course.

## **ADMINISTRATIVE MATTERS**

### **CONTACTS**

- For program advice and assistance, contact the Photomedia Coordinator, Debra Phillips (9385 0762).
- For assistance when other avenues have been unsatisfactory, contact the Head of School, Ross Harley (9385 0758).
- For general inquiries, to contact the School's Grievance Officer or to make appointments to see the Head of School contact the School Executive Assistant, Karen Ryan (9385 0758).
- For administrative inquiries and assistance (relating to enrolment, class lists, timetables etc.), contact the Faculty Student Centre [ground floor 'B' Block] (9385 0684).

## **COURSE REQUIREMENTS**

### **ATTENDANCE**

The minimum attendance requirement is 80% of all classes, including lectures and tutorials. You are liable to fail the course if you miss 3 classes [see remarks on Special Consideration below].

### **PARTICIPATION**

You are required to prepare for, and actively participate in class activities.

### **COMPLETION OF SET WORK**

You must complete all set work. You may fail the subject if you do not submit all set work.

### **SUBMITTING ASSIGNMENTS**

Please submit an Assignment Cover Sheet with all projects. Your Lecturer will write mark brief comments and your mark on the Assignment Cover Sheet. It is your responsibility to pick up your completed Assignment Cover Sheet from your Lecturer.

### **LATE SUBMISSION**

Late work may not be accepted or assessed, or may be penalised: the lecturer may deduct 2 marks per day, up to 7 days. Work that is submitted more than 7 days after the due date may not be accepted for assessment. If you have a good reason for being unable to submit your work on time, it is important that you let your tutor, or lecturer know promptly – and no later than the due date. There are two kinds of provisions made for students who have good reasons for late submission:

#### **1. Extensions**

Students who are late with assignments may apply to their lecturer or tutor for an extension. You must apply for an extension before the due date. Extensions may be refused if you do not present documented medical or other evidence of illness or misadventure. An extension is only for a short period, usually no more than a week.

## 2. Special Consideration

Where a longer period is needed, you should apply for Special Consideration. For details about Special Consideration please go to this site <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html> Please note that the application must be submitted no later than 3 days after the affected assessment is due. Also, where the web page talks about NewSouth Q, you should use the COFA Student Centre, Ground Floor B Block.

### Review of results

For details about requesting a review of result see <http://www.student.unsw.edu.au/atoz/atoz-Review.shtml> Please note that the application must be submitted no later than 15 days after the work has been returned. Also, where the web page talks about NewSouth Q, you should use the COFA Student Centre, Ground Floor B Block.

## OCCUPATIONAL HEALTH AND SAFETY

### Computer usage and ergonomics

Using computers for long periods has the potential to cause overuse injuries. These injuries can be minimised by correct set-up of your workstation. Advice on how to set-up your workstation correctly can be found at <http://www.cofa.unsw.edu.au/units/csu/staffinfo/>

### Student OHS responsibilities whilst on campus

Students are responsible for adhering to UNSW and COFA OHS policies and procedures, following instructions on safe work methods, promptly reporting hazards or accidents and ensuring that their conduct does not endanger others. Links to OH&S website information as follows:

<http://www.cofa.unsw.edu.au/schoolsunits/ohs/index.html>

### Activities away from campus

For any off campus activities relating to your course work a fieldwork risk assessment must be completed and have your supervisors' sign off. Forms are available from the Campus OHS coordinator or your supervisor.

## SOLUTIONS TO PROBLEMS—TROUBLE-SHOOTERS

### The Learning Centre

The Learning Centre provides assistance for study-related problems. The COFA Learning Centre is staffed Monday 11am-3pm, Tuesday 10am-2pm, Thursday 12pm-4pm and Friday 11am-5pm. Call in for an appointment or phone 9385 0739. Check their website at

<http://www.cofa.unsw.edu.au/start/currentstudents/services/default.php?n=141>

### Student counsellor

The COFA Counseling Service offers counseling on any problems causing distress or concern. For an appointment, ring 9385 0733. (Appointments: Monday 9am-3pm, Tuesday 9am-5pm, Wednesday 12pm-3pm, Thursday 9am-4pm, Friday 9am-5pm.) Don't wait to contact the service until you need support for an application for Special Consideration: counseling is offered to assist you to resolve the problems that are affecting your work. Check their web site on <http://www.cofa.unsw.edu.au/start/currentstudents/services/>

### Fees

If you need to pay fees or HECS it is important to realise that the university will not send you a statement or invoice. You will need to go into the Student Gateway to both get fee statements and to pay online. If you have elected to pay HECS upfront and don't pay on time you will be excluded from all classes and only be able to continue your enrolment for that semester by enrolling as a miscellaneous student, with the higher tuition fees involved.

### Advice and instructions to students regarding workplace safety and hazardous substances

Students should be aware of their responsibility to avoid causing injuries to themselves or to others. These injuries could include; eyestrain, hearing damage, back, neck and repetitive strain injury (RSI), burns, chemical poisoning, inhalation damage, lacerations and the like. Students using, or planning to use, unorthodox materials, or materials/processes/performances in a potentially damaging manner in their class, or related

work, ARE REQUIRED to complete a Risk Assessment Form. This form must be signed by the lecturer and lodged with the relevant Technical Officer or School Administrative Assistant. Unorthodox materials are considered to be material, solvents, chemicals, paints, electricity etc. not covered by standard practice or tuition within the area. All potentially dangerous materials MUST be used in consultation with the mandatory material safety data sheets (MSDS) available at the point of acquisition of such materials. It is UNSW policy that no bodily parts or fluids are used on any campus for any purpose.

### **Equity and diversity**

Students who have a disability that requires some adjustment in their teaching or learning environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of, their course, or with the Equity Officer (Disability) in the Student Equity and Diversity Unit (9385 4734 or <http://www.studentequity.unsw.edu.au>). Issues to be discussed may include access to materials, including Library materials, signers or note-takers, the provision of services and additional exam and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.