



SCHOOL OF MEDIA ARTS

SOMA2321

# PHOTOMEDIA 2A

SEMESTER 1  
2009

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## COURSE STAFF

Course Coordinator: Lynne Roberts-Goodwin  
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Consultation times:  
Communication details: Consultation or email

Lecturer: Izabela Pluta  
[email@izabelapluta.net](mailto:email@izabelapluta.net)

Communication details: Class or email

## COURSE INFORMATION

Units of Credit: 6

Teaching Times and Locations:

Izabela Pluta	Tuesday 9.00am – 12.00pm CB11
	Tuesday 1.00pm – 4.00pm CB11
Nairn Scott	Tuesday 1.00pm – 4.00pm CB09

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: None

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 medium-format camera functions and operation; B/W and colour film exposure; darkroom practices for B/W and colour printing; 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.

Health and safety issues across analogue practices are addressed and applied as appropriate to the course work activities at this level.

Student learning outcomes:

On completion of *Photomedia 2A (Analogue)* students should be able to

- demonstrate an understanding of the functions and operation of a medium format camera; medium format B/W and colour darkroom procedures and print production. Demonstrate an understanding of
- colour theory, film exposure/processing and colour negative print production.
- Generate ideas, plan and execute creative art projects using the appropriate technical skills in relation to the development of ideas.
- Demonstrate an inquiring, experimental, self-motivated attitude towards the consolidation of practical techniques and synthesis of imaginative responses in creative expression.
- Demonstrate a critical awareness of, and sense of enquiry about, the content and context of photomedia-based artworks in contemporary visual art and culture. Understand the historical and theoretical frameworks that surround contemporary photographic practice and the position of your own development within these broader histories of representation.
- Demonstrate an increased capacity for self-critical analysis in evaluation of progress; articulate your concept verbally and visually; understand its successes and failures; initiate further direction and development.
- Have knowledge of, and practice appropriate health and safety issues related to darkroom procedures.

#### Teaching Strategies:

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

## Computing Requirements

None

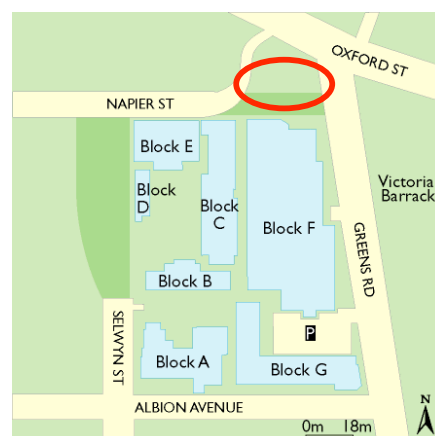
## Safety Information

### Emergencies and evacuation

**In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level and notify security on 9385-6666.**

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).

### Students OHS responsibilities



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.

### 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 are 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.

## 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).**

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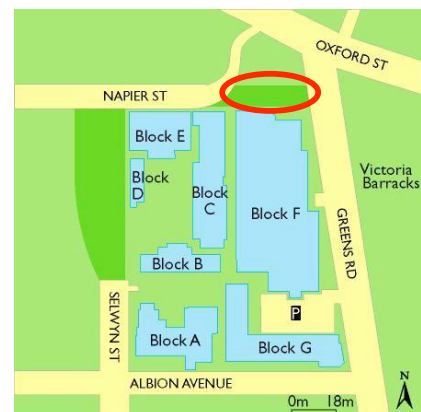
If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff are also trained first aid officers.

### 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.

## ACADEMIC HONESTY AND PLAGIARISM

Penalties for academic dishonesty or plagiarism can be severe, and range from reduced marks, through failing the course, to exclusion from the University. Your responsibility is to understand what



plagiarism is and take steps to avoid plagiarism in your assignments.

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 work, or knowingly permitting it to be copied. This includes 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.†

Submitting an assessment item that has already been submitted for academic credit elsewhere may also be considered plagiarism.

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

Students are reminded of their Rights and Responsibilities in respect of plagiarism, as set out in the University Undergraduate and Postgraduate Handbooks, and are encouraged to seek advice from academic staff whenever necessary to ensure they avoid plagiarism in all its forms.

## ASSESSMENT

The course will be assessed as follows:

Project 1	30%	Due week 6, April 22
Project 2	10%	Due week 7, April 28
Project 3	20%	Due week 10, May 19
Project 4	40%	Due week 14, June 11

### 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 ASSESSMENT TASKS:

The overarching theme for this session is to explore the ideas of *Place* and *Time*. *Place* being a physical location in the world, which can be *tangible* and represented in an image. *Time* being a temporal moment, intrinsically linked to the act of photography, and capturing a duration. It is also *intangible*, a fleeting moment, an ephemeral quality which we find and attempt to represent in a photograph. *Time* is compressed and the duration collapses into a single frame. A *place* is recorded, and the image is forever linked to the subject it represents.

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### PROJECT 1    *DEFINING PLACE*

**DUE WEEK 6: 22 APRIL    30%**

Review: F304 (painting seminar room closest to the balcony) and corridor — third floor F block

The notion of *place* considers a physical position or geographical location we are in. It can also suggest a *place* of belonging, or a psychological *place*. *Place* can suggest relational or contextual readings, as in ones “*place in the world*”, or a “*sense of place*” and speak of *placement* and *displacement*. Historically, the capturing of *place* by photographers such as Eugene Atget was a way of recording and broadening our sense of what the world was. Atget undertook a project to capture Paris, to use photography to collect his vision of it. It was a way of building an image of a *place*, by using a formal ideal and a poetic sensibility to translate the ordinary location and draw attention to the intricacies and banalities around us. This project asks you to consider the city, from centre to edges, and look at what constitutes *place* and the kind of spaces (both physical and psychological) that exist in our complex culture and urban fabric. How can you explore and communicate the originality of a location, describe its mood, feel and identity in an image? Look for ways of extending the reading of the images, the subject matter, the complexity inherent in the location and the distance created by the work.

Produce two final prints that describes your proposal for *DEFINING PLACE*.

**Some artist to consider:** Eugene Atget, Anton Henning, Thomas Demand, Alec Soth, Jean-Marc Bustamante, Gabriele Basilico, Roy Arden, Gabriel Orozco, Inge Rambow, Robert Rauschenbourg (*In and out City Limits* series), Rainer Wittenborn, Glenn Slogget, The Becher's, Lewis Batlz, Andreas Gursky, Robert Adams, William Eggleston, Dan Graham (*Homes for America*), Candida Hofer, Lee Friedlander, Allan Sekula, Stephen Shore, Peter Bialobrzeski

Consider potential sites for a definition of *PLACE*. Scout a variety of locations and use the class exercises with the Mamiya RB67 (black & white negative, colour negative, colour transparency) as your starting point.

Think on all possibilities from generic to specific landscapes e.g. train stations, cars, kitchens, sheds, highways, or malls and base your selection of a site on its potential to be re-envisioned or re-defined by an imagined or real intervention such as a sculpture (maquette), or text, or line, or poster, or performance.

Refer to class discussion on this project and the project's inter-relationship to Photomedia 2B and *Re-Defining Place*. These images will also form the basis for your proposed *Re-defining Place* in 2B.

### PROJECT 1 REQUIREMENTS:

Minimum requirements for work-in-progress (bring to tutorial week 4)

- **1 roll colour negative (processed)** **due week 3**
- 1 roll B/W negative film (processed and contact printed) **due week 4**
- 1 roll colour transparency (processed) **due week 4**

**Final work for assessment due: week 6** (space and time allocation TBC)

- Quantity: two final prints that describes your proposal for *DEFINING PLACE*

- Scale: minimum of 8x10"/A3
- Print medium: as appropriate to conceptual concerns and intent

#### **Additional assessment criteria for project 1**

- Appropriate use of compositing / image manipulation techniques as defined by your intention
- Appropriate execution of output as defined by your intention
- Conceptual richness of your chosen intervention into place and its definition

**NB: Students only enrolled in 2A and not enrolled in 2B please discuss Project criteria with your Lecturer.**

#### **PROJECT 2 PROPOSAL**

**WEEK 7: 28 APRIL 10%**

This is a preliminary proposal outline you will develop and use as a basis for your **PROJECT 3 TRACE**. You will need to present this outline, including a minimum of 2 artists which in some way relate to your work. A 500 word proposal, outlining your conceptual ideas, artist influences, the envisaged visual outcome, (how the images are to be generated, type and format of film, quality and kind of light, scale of final images, and how your images will be finally presented.), the intention of the work, along with minimum 2 roll of proofs (negatives will not be accepted, must show POSTIVE proofs) will be handed in for assessment.

#### **PROJECT 3 TRACE**

**WEEK 10: 19 MAY 20%**

“As an index, the photograph is never itself, by its very nature a trace of something else.” - Geoffrey Batchen

The remnant, or trace of what was once there, in front of the camera, can never be separated from it. Photography plays with perception and the imagination. A trace may be a sign that remains of something that was once there, like a footprint. It signals to a former presence of an event, a person, a location, or a *place*. Building on the considerations of the last project, think about the effect of time passing and how it may alter our understanding of place? What traces of activity does it possess? How may we witness duration? How is it recorded on film? What type of image and visual language is used to reveal the ephemeral description of a place through traces of and upon it?

Produce a series of at least 3 x A2 (16" x 20") prints that explore your interpretation of the relationship between a place and the traces upon it.

Some artists to consider: Cornelia Parker, Sophie Calle, Adam Fuss, Anne Ferran, Philp Gonzales Torres, Ed Ruscha, Eugene Atget, Joel Meyerowitz, Simryn Gill, Hiroshi Sugimoto, Tacita Dean

#### **PROJECT 3 REQUIREMENTS:**

- Quantity: minimum of 2 x A2 (16" x 20") prints or equivalent
- Scale: minimum of A2
- Print medium: as appropriate to conceptual concerns and intent

#### **Additional assessment criteria for project 3 TRACE:**

- Conceptual richness of work
- Technical proficiency of work i.e. the appropriate choice and use of your chosen camera, film or file, output material
- Articulation and contextualization of aims and process



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**PROJECT 4 SELF DIRECTED PROJECT****DUE WEEK 14: 11 JUNE****40%**

This self-initiated project will further develop and extend on your working ideas or finished work produced in **either**: or You will be required to present your self-initiated work for assessment on 11 June. The overarching theme for Session 1 explores the ideas of *Place* and *Time*, and this self directed project allows you to extend and further develop conceptually, aesthetically and technically, your previous work.

In week 10 you will be required to hand in one A4 typed proposal outlining the *What, How* and *Why* of your nominated project development (please refer to class discussion).

In week 12 you will undertake a 1:1 (or group) tutorial with your lecturer where you will receive feedback on your project's content and potential form. Prints may be produced in either an analogue (black & white or type C) or digital form (colour negative or slide, scanned and output to the appropriate material).

Also, you must consider the following in your decision making processes: how the images are to be generated (for example: with an analogue camera, or computer generated but output as an analogue print, or using video as source material for analogue prints, etc), type and format of film, quality and kind of light (natural, available/existing or artificial), scale of final images, and how your images will be finally presented. Inter or cross-disciplinary practice is also encouraged and may take the form of video, image-object installations, sound, performance etc.

Research for and work on this project **must** be ongoing throughout the semester.

**PROJECT 4 REQUIREMENTS:**

Note, as this is a self directed project, scale, quantity and output will be your decision based on your proposed aims as outlined in your proposal. As a guide, you should consider 3 x A2 (16" x 20") prints or negotiated equivalent as a minimum.

**Additional assessment criteria for *Self Directed Project***

- Conceptual richness of work
- Technical proficiency of work
- Articulation and contextualization of aims

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**COURSE SCHEDULE*****Week by week dates Tuesday***

<b>Week 1:</b>	10 March
<b>Week 2:</b>	17 March
<b>Week 3:</b>	24 March
<b>Week 4:</b>	31 March
<b>Week 5:</b>	7 April
<b>BREAK</b>	13–19 April
<b>Week 6:</b>	21 April
<b>Week 7:</b>	28 April
<b>Week 8:</b>	5 May
<b>Week 9:</b>	12 May
<b>Week 10</b>	19 May
<b>Week 11:</b>	26 May
<b>Week 12:</b>	02 June
<b>Week 13</b>	09 - 13 June <b>Non-teaching week</b>
<b>Week 14</b>	15 June <b>Assessment</b>

## Schedule

### Week 1

<b>INTRODUCTION</b>	<p>Introduction—Photomedia Area orientation, OH&amp;S issues, course information and schedule, attendance and signing-off, material and equipment requirements, projects, assessment Proficiency Cards and borrowing equipment. Reading course outline &amp; preparation for class e.g. materials, equipment, tutorial preparation and assignments.</p> <p>Discussion of different technical directives of course: Medium format camera &amp; colour analogue photography. Inter-relationship with <b>SOMA2341 Photomedia 2B (Digital)</b></p> <p><u>Note:</u> Class is three hours per week and you are expected to work on your projects outside of class for at least the same amount of time i.e. three hours per week. All equipment to be picked up <u>before</u> class for workshops.</p> <ul style="list-style-type: none"><li>• <b>Download Photomedia Technical Manual</b> (Colour &amp; Medium Format). Bring to class next week.</li><li>• Inter-relationship of exercises and projects.</li></ul>
<b>TECHNICAL</b>	<p>Basic overview of medium format camera (Mamiya RB67): Resolution and larger format. Medium format film types (B&amp;W and colour neg/transparency). Film exposure revision, reflected and incident meter readings and grey cards. Lenses, prisms, film backs and extension tubes. Light meter - Sekonic. Tripods, cable releases. Medium format film loading. Each student to demonstrate proficiency and have cards signed off.</p>
<b>EXERCISE</b>	<p><b>Work In groups (numbers determined by lecturer)</b></p> <p><b>High contrast/low contrast/ indoor lighting exercise</b> Take a series of 12 images: Use a hand held light meter and reflector to do the following:</p> <p>Working in groups on B/W 120 film, you will photograph a person or object under various lighting conditions, using the Mamiya and an incident light meter, always reading off the highlight. Below is a guide only and you are expected experiment further by changing the angle of the light source (when possible) and also the position of the camera in relation to what is being photographed. Take a series of 12 shots:</p> <ol style="list-style-type: none"><li>1. Front light - outdoors without reflector</li><li>2. - with reflector into the shadows</li><li>3. Side light - Indoors with window light</li><li>4. - with reflector into the shadows</li><li>5. Side light - Outdoors with natural light</li><li>6. - with reflector into the shadows</li><li>7. Back light - Indoors with a light behind your subject, reading off the highlight</li><li>8. - with reflector into the shadows</li><li>9. Back light - Outdoors with a light behind your subject, reading off the highlight</li><li>10. - with reflector into the shadows</li><li>11. 3/4 light - Outdoors with natural light</li><li>12. - with reflector into the shadows</li></ol> <p>Working in groups, shoot 2 test rolls around the campus in B/W 120 film. 120 B/W must be purchased from store between your group to share. Record all exposures aperture/shutter speed for discussion with your lecturer. Film loading demo for B/W processing – film must be processed in own time for Week 2</p>

Week 2	
<b>LECTURE</b>	<b>DEFINING PLACE</b> introduction
<b>TECHNICAL</b>	<p>Bring exposed B/W 120 film</p> <p><b>DISCUSSION</b> of the technical lighting / exposure exercise</p> <p>Introduction to medium format enlargers/lenses – B/W darkrooms 2 &amp; 3. (Bookings) Different types enlargers.</p> <p><u>Download and bring technical manuals.</u></p> <p>Each student to demonstrate proficiency and have cards signed off.</p> <p>Everyone to book medium format cameras for individual projects.</p> <p>Light, the spectrum and human colour sensitivity, Colour temperature and effects on colour film, colour film types (reversal and negative films—amateur and professional)</p> <p>1 roll of colour 120 negative, 1 roll 120 transparency to be <b>shot and processed</b> ready for next week. (professional Lab (e.g. Visionimage Lab (10 Danks St Waterloo) or Photo Technica (1-7 Wellington St Chippendale)</p>

Week 3	
<b>LECTURE</b>	<b>ARTISTS IN FOCUS – Part 1</b>
<b>TECHNICAL</b>	<p>Revision and extended introduction to Mamiya RB67. Trouble-shooting. Polaroid back. Review steps in setting up camera, focusing &amp; exposure. Light meter - Spot</p>
	<p>Sign-up sheet for week 4 tutorials. Bring Mamiya exercises (Group from Week 1), ideas for <i>Defining and Re-defining Place</i> projects</p>
<b>DARKROOM DEMONSTRATION</b>	<b>Introduction to colour analogue (proofing):</b> Colour contact sheets, test strips Enlargers, safelights, colour processor, colour filtration Demo only, student to make proofsheets in own time.

Week 4	
<b>LECTURE</b>	<b>Photographic Colour Theory (continued)</b> Review: Light, the spectrum and human colour sensitivity. The negative to positive colour process. C41 vs E6. RGB / CMYK. Colour correction filters. BW contrast filters Colour temperature meter.
<b>TECHNICAL</b>	<b>Colour print types:</b> an overview. Ilfochrome (formerly called cibachrome). Dye Transfer. Polaroid. Type C (from analogue and digital). RA4 process. Inkjet prints. Pigment and dye sublimation prints. Backlit display transparencies. Photographic duratrans and digital. Filters for colour films: conversion, colour compensating, light balancing, polarising, neutral density and skylight.
<b>REVIEW TUTORIAL 1:5</b>	<b>Group tutorials re: <i>Defining Place</i></b> BRING all 120 B/W film and contact sheets, colour negatives & transparencies. Be very clear with your ideas.

<b>Week 5</b>	
<b>LECTURE</b>	<b>TRACE:</b> Project definition
<b>TECHNICAL</b>	<p><b>Assessment week 6 Logistics and expectations</b></p> <p><b>Pushing/Pulling film</b></p> <p><b>Colour darkroom orientation (Printing demo):</b> Basic colour printing techniques. Colour filters, colour filtration and colour filter exposure factors. (35mm, medium and large format enlargers) Photograms.</p>
<b>DARKROOM DEMONSTRATION</b>	<b>Bring colour negatives for Contact sheets</b> (shared darkrooms half / half.)

**MID-SESSION BREAK: 13-19 April**

<b>Week 6</b>	
<b>REVIEW</b>	<p><b>REVIEW &amp; ASSESSMENT:</b> <i>Defining and Re-defining Place</i></p> <p>F304 (third floor F Block) and corridor (painting seminar room closest to the balcony) and CB11/CB09</p> <p>See schedule on Photomedia notice board.</p> <p>All work to be pinned up at either 9.00 am for a 10.00 am start for the morning session OR at 1.00 pm for a 2.00 pm start for the afternoon session (bring pins, blu-tack etc) Full attendance at your allocated session is mandatory.</p>
	<b>MID-SEMESTER WARNING LETTERS</b>

<b>Week 7</b>	
<b>DUE</b>	<p><b>PROJECT 2 : TRANSPARENCY PROJECT OUTLINE</b> Hand in to your lecturer by the beginning of the class – 10%</p>
<b>LECTURE</b>	<b>ARTISTS IN FOCUS – Part 2</b>
<b>TECHNICAL</b>	<p><b>Fibre based printing</b> (shared darkrooms half / half.) Bring processed negative, Fibre based paper for printing Bring <u>processed</u> B/W and / or colour negatives, paper (resin-coated or fibre-based). (Inform Photo Store &amp; Lecturer of fibre-base intention for darkroom set-up, at least 24 hours in advance).</p> <p>Students to work on Projects (refer class handout / discussion).</p>

<b>Week 8</b>	
<b>LECTURE</b>	Writing Proposals
<b>TUTORIALS</b>	Group Tutorials 1:5. <i>Transparency</i> work-in-progress Refer to schedule on notice board. Tutorial room am / lab pm
<b>INDEPENDENT STUDIO WORK</b>	All students to work on <i>Transparency</i> project outside of tutorial meeting.

<b>Week 9</b>	
<b>LECTURE</b>	<p><b>ARTISTS IN FOCUS – Part 3</b>            Discussion of Project 4 (due wk 13) + Writing Proposals: <i>What How Why</i> (due wk 11)</p> <p>*Collection of names, titles, media and dimensions of work. Volunteers from AM and PM groups to type up and collate for next week (memory stick).</p>
<b>PRINT FINISHING &amp; PRESERVATION</b>	<p>Print finishing and presentation techniques.            Archival protection and filing of colour and B/W negatives and prints</p>
	<p>Independent work on finalisation of <i>TRACE</i> work for output.</p>

<b>Week 10</b>	
<b>REVIEW</b>	<p><b>REVIEW AND ASSESSMENT PROJECT 3: TRACE</b></p> <p>Location to be advised. Any work not up and ready for viewing at allocated time will be considered late and may not be viewed until the following week.</p>
<b>DUE</b>	<p><b>SELF-DIRECTRED</b>            Hand in one A4 typed proposal outlining the What, How and Why.            (Include your name and title of project as well as the lecturer's name)            and hand to your lecturer by the end of the class</p> <p>Sign on sheets for tutorials Week 11 &amp; 12</p>

<b>Week 11</b>	
<b>LECTURE</b>	<p>Print finishing and presentation workshop TBA.</p>
<b>DEMONSTRATION</b>	<p>Lecturer supervised darkroom printing. Bring <u>processed</u> B/W and / or colour negatives, paper (resin-coated or fibre-based). (Inform Photo Store &amp; Lecturer of fibre-base intention for darkroom set-up, at least 24 hours in advance).</p>
<b>TUTORIALS 1:1</b>	<p><b>SELF-DIRECTRED project</b></p>

<b>Week 12</b>	
<b>LECTURE</b>	<p><b>ARTISTS IN FOCUS – Part 4</b></p>
<b>TUTORIALS 1:1</b>	<p><b>SELF-DIRECTRED project</b>  <i>Refer to assessment schedule on Photomedia notice board.</i></p>

<b>Week 13</b>	
<b>REVIEW ASSESSMENT</b>	<p><b>ASSESSMENT</b> Location and Times to be advised. See Photomedia notice board for details</p>

## RESOURCES FOR STUDENTS

### Recommended Texts/References:

#### Contemporary Photographic Practice and Critical Readings

- Barthes, Roland. *Camera Lucida*, Hill & Wang, New York, 1981.
- 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.
- Open City. Street Photographs since 1950*. with essays by Kerry Brougher and Russell Ferguson. Oxford [England] : Museum of Modern Art Oxford ; Ostfildern-Ruit, Germany : Hatje Cantz, 2001.
- 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
- Westerbeck, Colin & Meyerowitz, Joel, *Bystander. A History of Street Photography*. Thames & Hudson, London, 1994.
- 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

## **CONTINUAL COURSE 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.
- For general inquiries, to contact the School's Grievance Officer or to make appointments to see the Head of School contact the School Secretary, Duncan Fellows (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 web site on

<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/performance 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**

Those 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 Equity and Diversity Unit (9385 4734 or [www.equity.unsw.edu.au/disabil.html](http://www.equity.unsw.edu.au/disabil.html)). 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. Information on designing courses and course outlines that take into account the needs of students with disabilities can be found at: [www.secretariat.unsw.edu.au/acboardcom/minutes/coe/disabilityguidelines.pdf](http://www.secretariat.unsw.edu.au/acboardcom/minutes/coe/disabilityguidelines.pdf)