



ART 265 CREATIVE PHOTOGRAPHY II

Winter 2012

COURSE OUTLINE

1. Instructor Information

Instructor	Nancy Yakimoski, BA (English Lit), BA (Studio Art & Art history), MA (Art History), PhD (Art history, A.B.D.)
Office hours	class days, OR by appointment (see my office door for schedule)
Class & Lab	9.30–1.20 pm (class); 2.30–3.30 pm (lab) in Y123
Phone	250-370-3386 (voice mail)—email whenever possible, please
E-mail	yakimosk@camosun.bc.ca (<i>note</i> : there is no "i" at the end of my name)
Vis Arts website	http://camosun.ca/learn/programs/visart/
Technician	Mike McLean

2. Intended Learning Outcomes

- Developing more advanced skills in film exposure, lighting and black and white film printing
- Investigating more complex creative print and negative manipulation
- Introduction to large format cameras and negatives, advanced use of medium format
- Historic and contemporary photography (emphasis on Canadian)
- Introduction to digital manipulation from scanned black and white film negatives
- Continued development of research, writing and presentation skills
- Advancing individual abilities to develop technically, critically and conceptually

3. Required Materials

(a) **TEXT** from last semester: *Short Course In Photography*, Barbara London and Jim Stone, 8th edition. Bring the textbook to every class; keep in your locker as a quick reference.

(b) **LOCKERS** You are responsible for renting a hallway locker. In the photo classroom, you have lockable cubbies to hold some of your photography supplies.

(c) PHOTOGRAPHY SUPPLIES & MATERIALS TO PURCHASE

Students are responsible for providing photo equipment and supplies for their assignments and projects. While your budget for this class relies on your specific projects, expect to spend about \$200+ on materials.

You will need mat board, Ilford multigrade photo paper, and a few rolls of 35 mm black & white film. Also, it is the student's responsibility for having the necessary materials for each class.

The photography department provides: ALL chemistry for film & print processing; materials for various demos and workshops (it is provided in the class/lab ONLY); equipment related to film & print processing.

(d) access to a **computer** with **internet** connections

4. Course Content

Like Art 264, this course moves quickly, and covers much ground. You are required to attend **all** classes and labs, and be punctual. During class and lab times students will be introduced to new equipment and new processes. Through PowerPoint presentations, DVDs, hands-on workshops, and open discussions we will investigate ways to creatively use analog and digital photography—independently and in conjunction with one another. Critiques are a fundamental part of this process as well.

Photography equipment & materials for sign out

Before various equipment or kits can be signed out, you must have been introduced to it during class and understand the proper use and care of the equipment/materials. If you missed the class that went over the demo, you are not allowed to sign that particular equipment/materials out. This may prevent you from completing assignments and thus lose marks.

Instructor and technician responsibilities

As with your other visual arts courses that have an instructor and technician please be aware that each has specific responsibilities and duties.

The **instructor** is responsible for the course itself: the content, assignments, critiquing, assisting students with conceptual and print quality of assignments and projects, and grading.

The **technician** is responsible for assisting students with technical aspects—in this case—with the technical aspects of film processing, printing, camera and camera equipment, equipment sign-out, fixing equipment, class demos, etc. *Do not ask technicians to critique your ideas or images.*

5. Basis of Student Assessment (Weighting)

30%	Project 1 options: a) compulsive series or b) Portraits of Artists (work in pairs); c) restage a figural painting d) make a sculpture to photograph
30%	Project 2: explorations/research & produce a series
30%	Portfolio (20 pieces, matted in some way)
10%	Participation

a) Projects

For each project, I will explain it in class and provide a hand-out that outlines the assignment parameters, timelines, and grading criteria.

There will be 2 photographic investigation based on each student's particular interests and/or possibly in response to a theme. The project itself and specifications (number of prints, etc) will be determined in conjunction with the instructor. The project **MUST** be instructor approved **BEFORE** you begin it.

The emphasis will be on how and why you used photography or photo-based approaches to articulate your idea (concept). You will need to defend your creative decisions. I also consider how students problem solve when things go sideways, how sophisticated your idea(s) are and so forth. There are weekly discussions with the instructor. Part of the project includes writing an artist statement, which will be graded for its content and relevance to the body of work, as well as its clarity and organization.

REMEMBER YOU ARE BEING GRADED ALL THE TIME, AND NOT JUST ON THE FINAL WORK; students are evaluated on a variety of things including how well s/he can express his/her concepts (at various stages of the project), problem-solving, finding creative solutions to other problems that arise, assisting peers through meaningful critiques, etc.

In addition to the projects, there may be "shooting assignments" that will introduce new equipment and creative processes or manipulations. These are not graded but are required to be completed; this is worked into the "participation" grade. Also, you may use these negatives or prints in your portfolio.

Some class and lab time will be allotted for working on the projects but due to the nature of photography (the need to photograph off-site), students must be able to work on projects outside of class time.

c) Participation (10%)

- regular class attendance (includes arriving for class on time and staying for the labs)
- willingness to participate in group discussions and critiques
- valuable contributions to discussions & critiques
- handing in assignments on time & completing the shooting assignments
- having your binder up to date, in order, and with all necessary assignments

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BECAUSE THERE IS MUCH IN-CLASS LEARNING AND EACH CLASS BUILDS UPON THE SKILLS LEARNED IN THE PREVIOUS ONE, MISSING MORE THAN **2** CLASSES PER TERM CAN SERIOUSLY COMPROMISE YOUR ABILITY TO PASS THIS COURSE & REMAIN IN THE PROGRAM.

6. Grading System

A+	= 90 - 100%	B	= 73 - 76%	D	= 50 - 59%
A	= 85 - 89%	B-	= 70 - 72%	F	= 0.0 - 49%
A-	= 80 - 84%	C+	= 65 - 69%		
B+	= 77 - 79%	C	= 60 - 64%		

***YOU NEED A C GRADE OR HIGHER IN ALL VISUAL ARTS PROGRAM COURSES
IN ALL SEMESTERS IN ORDER TO STAY IN THE PROGRAM***

7. Policies

Student Conduct Policy (taken from: <http://camosun.ca/documents/about/ombudsman/student-conduct.pdf>)

What Are Some Examples of Unacceptable Behaviour?

- Physical, written or verbal attacks
- Putting people in danger—for example, using tools or other equipment in a way that puts people at risk.
- Failing to follow the directions of a College employee when an order has been given to protect the safety of others.
- Acting in an unruly or disorderly manner that disrupts instruction or services.

Who Deals With Complaints of Unacceptable Behaviour?

- College instructors and staff can ask disruptive students to leave the classroom or service area. They may also contact College Safety (370-3075) to request they deal with a concern.
- Students should not try to deal with other disruptive students; instead they should call the College Safety Office (370-3075).

ACADEMIC CONDUCT POLICY

There is an Academic Conduct Policy. It is the student’s responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, Registration, and on the College web site in the Policy Section.

Overview of course content (subject to change without notice)

Class	Camera	Process	Crits/due dates
1	New digital & strobes	Documenting art work: lighting	Choose projects & groups
2	Medium format	Print for permanence: fibre; selenium toning	Gr 1/Pr 1 proposal with initial shoot
3	Large format		Gr 2/Pr 1 proposal with initial shoot
4	Alternative processes overview	Gr 1: Making negs; gr. 2: lifts transfers	Gr 1/Pr 1: draft 1 crit
5		Cyanotypes; toning cyano with tea	Gr 2/Pr 1 draft 1 crit
6		Kalotypes; sepia toning; digital sepia/browning	Gr 1/Pr 1 grading; proposal 2 due
7	Panoramic; wide angle lens	Stitching in camera; in Photoshop; iPhone	Gr 2/Pr 1: grading; proposal 2 due
8		Field Trip: Prism (TBC); Luz Gallery (TBC)	
9		Gum bichromates	Gr 1/Pr 2: draft 1
10		Liquid light; Portfolio work day	Gr 2/Pr 2: draft 1
11		Student presentation; Portfolio work day	Gr 1/pr 2 presentation, grading
12		Student presentation; Portfolio work day	Gr 2/pr 2 presentation; grading
13		Gr 1 Portfolio presentation & grading; documentation	Gr 1 portfolio pres & grading
14		Gr 2 Portfolio presentation & grading; documentation ALL photo equipment returned to Mike	Gr 2 portfolio pres & grading
April 20, 4 pm —dark room & class rooms closed; Y123 lockers cleared			