



ART 265 CREATIVE PHOTOGRAPHY II

Winter 2013

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. Also, it is the student's responsibility for having the necessary materials for each class and/or project(s).

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)

Assignments

30%	Project 1:	a) compulsive series b) Portraits of Artists (2 artists—work in pairs with people in class) c) restage a figural painting d) make a sculpture to photo
30%	Project 2:	explorations/research & produce a series
2 x 15%	Portfolio & binder	
10%	Participation	

Projects

For each project, I will explain the assignment parameters, timelines, and grading criteria. 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 (and grading) 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.

Portfolio & binder

In addition to the projects, there will be assignments that will introduce new equipment and creative processes or manipulations. The portfolio prints cannot be from your project shoots.

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.

Participation

- 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

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.

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 in-class demo, you are not allowed to sign out that particular equipment or materials. This may prevent you from completing assignments.

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 AND/OR GRADUATE***

7. Policies

STUDENT CONDUCT POLICY (see: <http://camosun.ca/documents/about/ombudsman/student-conduct.pdf>)

ACADEMIC CONDUCT POLICY (see: <http://camosun.ca/learn/calendar/current/pdf/academic-policies.pdf>)