SYLLABUS
PHOTOGRAPHY II  ASTU 2255  Spring 2019
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OFFICE HOURS: Tuesdays 2-3pm in the Photo Lab

COURSE DESCRIPTION
Intermediate course providing instruction in use of digital cameras, digital photographic printing, digital image management, and introduction to photo compositing.

Prerequisite(s): ASTU 2250, Photo I or equivalent class at the university level. Grade C or better. Please note, if you are planning to go through review to continue in the program, you must have received a grade of B or better.

COURSE OBJECTIVES / LEARNING OUTCOMES
This is a lens based studio art class. It will deal with theoretical concerns about fine art photography as well as with learning digital photographic processes. Students will create a portfolio of work that demonstrates their understanding of the new material learned in this class.

COURSE STRUCTURE
This is a studio class. You will be expected to plan ahead and work during class time. Generally class time will be split between lectures and studio time. There will be critiques, technical demonstrations and exams. This course will also use readings and video tutorials to introduce technical concepts in photography and digital imaging.

COURSE TEXTBOOKS AND ONLINE TECHNICAL RESOURCES
Please buy the second edition- it costs about $23.00

Lynda.com subscription.
As part of your CVAD course fees, you have access to Lynda.com. Please make sure your account is activated and that you are able to log in. We will be working in class on Lynda.com in conjunction with some demos. You should be familiar with this material from Photo I

Helpx.adobe.com is our secondary source for technical information.

GRADING
- Crit One 15%
- Crit Two 20%
- Crit Three 20%
- Exposure/processing technical assignment 5%
- Flash technical assignment 5%
- Quizzes over readings 5%
- Exam 1 15%
- Exam 2 15%
Late work will be graded down one letter grade per weekday. Work turned in later than one week will not be accepted and will receive the grade of F.

COURSE REQUIREMENTS
- Regular and on-time attendance.
- All assigned work must be completed.
- All readings and video tutorials must be completed.
- Participation in critiques and class discussions.

All assignments, critiques, and exams must be completed in order to pass the course. All assignments, critiques, and exams must be completed on time as stipulated in the attendance policy. All assignments, critiques, and exams must be completed during the semester the course was taken – work done before the beginning of the course may not be used. Art majors must receive a letter grade of B or better in order to be a photography major.

EXAMS
The 2 exams will cover all course content.

ATTENDANCE POLICY
1. Regular and punctual attendance is mandatory.
2. Three unexcused absences will be tolerated.
3. More than three absences will require a note from a doctor or a note from the art office explaining a critical family/personal problem in order to be excused.
4. More than three unexcused absences will affect your final grade by at least one letter grade per absence.
5. Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence. A tardy is considered to be arrival 15 minutes after the beginning of class.
6. Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
7. Examinations missed may only be made up with an official doctor’s excuse.
8. Critiques missed may not be made up and grades will reflect the student’s failure to participate in the critique discussions.

LATE WORK / MAKE-UP POLICY
Late work may be subject to a penalty of 10% deducted from the assignment's value per day the work is late, unless the student provides proof of an acceptable mitigating circumstance: serious illness, death of a family member, or other circumstance if approved by the instructor.

PRINTING IN THE LAB
All work must be printed by you in the Photography Lab. Printing cost $0.01 per square inch of image. For example, a 6 X 9 inch image will cost $0.54 to print. The first $30 of printing has been paid by your student fees. You will receive a bill from Tom, the photography lab manager for any printing over $30. You should expect to spend an additional $10 - $35 depending on how much you print and the size of your final prints.
ACADEMIC INTEGRITY
According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

ADA ACCOMMODATION
UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at https://disability.unt.edu/.

HEALTH & SAFETY PROGRAM
Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas’ Office of Risk Management. Please visit the website for details and the departmental handbook: https://art.unt.edu/healthandsafety.

HEALTH & SAFETY
1. Hazards of Materials
There are many hazards associated with photographic materials. An effort to minimize the hazards associated with photographic chemicals begins with the understanding and following of darkroom rules and procedures, and with familiarity with the Material Safety Data Sheets and proper handling and disposal of these chemicals.
If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Stop Baths: The acetic acid commonly found in stop baths can cause dermatitis and skin ulceration and can severely irritate the respiratory system. Contamination of the stop bath by developer components can increase inhalation hazards.
Fixers: Fixer contains sodium thiosulfate, sodium sulfite and sodium bisulfite. It may also contain potassium aluminum sulfate as a hardener and boric acid as a buffer. Fixer solutions slowly release sulfur dioxide gas as they age. However, when these solutions are contaminated with acid from the stop bath, the gas sulfur dioxide is released at a more rapid rate.
Hardener: in most darkrooms, hardeners are added to fixer for use in film processing. Although we do not use hardeners at this time you should be familiar with the hazards. They often contain formaldehyde, which is poisonous, very irritating to the eyes, throat, and breathing passages, and can cause dermatitis.
Fixer Removers: also known as Hypo Clear or Perma Wash. Many hypo eliminators are skin and respiratory irritants. Some are corrosive to skin, eyes, nose and throat.
Toners: toner usually involves the replacement of silver with another metal such as gold, selenium, uranium, lead, cobalt, platinum or iron. These highly soluble toxic compounds are more dangerous since they can be readily absorbed in the body and immediately affect internal organs. We do not use toners of any kind.

This is not an exhaustive list of all the types of chemistry that is used in darkroom work, nor does it cover all of the risks. Please familiarize yourself with the chemistry you will be using by reading all instructions associated with their use, and their corresponding MSDS sheets.

2. Best Practices

The darkroom is a shared workspace filled with expensive, sensitive equipment and corrosive chemicals. How you conduct yourself directly effects both you and your fellow students. It is very important to take care of equipment, and safely handle chemicals for both your safety and the safety of others. This is a lab and cleanliness is important for safety. This includes keeping darkroom equipment and finishing areas separate from chemicals hence designated dry and wet areas. Different chemicals have different ways they are handled and disposed of, and these are clearly outlined on signs in each area.

The following points are a guide to basic darkroom safety and etiquette. To use these facilities, you must adhere to these safety guidelines and always leave the darkrooms clean and orderly.

• Know the locations of all exits, emergency eye and body wash stations, fire extinguishers, MSDS sheets, emergency spill kits and the H&S safety station. A first aid kit is available in the H&S station.
• Never place trays or chemistry on enlarger stations or on dry areas. Dry areas include enlarger stations, drying racks, cutting areas, finishing areas, light tables, and worktables.
• Never place darkroom equipment, paper, negatives, or personal belongings on wet areas. Wet areas include the stainless sinks in the darkroom, the counter and sinks in the film processing/print washing room, and anywhere chemistry is used. It is important that you do not place any wet materials in the dry area.
• Do not leave your equipment or university equipment unattended.
• Wear nitrile gloves, chemical aprons, and safety goggles when using hazardous materials. Nitrile gloves are recommended for film processing and printing.
• Tong use is mandatory for printing. Be sure that you are using the properly labeled tongs for each tray and rinse if you contaminate them.
• Avoid splashing or spilling chemicals. Immediately wipe up any spills, splashes or dribbles. Chemicals dry into a powder and become airborne, contaminating all areas of the darkroom and may get on your clothes, shoes (in which case you will carry the chemicals home) or in your lungs.
• Always use a plastic tray to transport wet prints, and avoid dripping chemicals on the floors, if your print has not been washed for 30 minutes, then it is contaminated with chemicals. Wet floors mean you may get chemicals on the soles of your shoes and transport chemicals to your home.
• If a splash occurs and affects you bodily, flush affected areas (15-20 minutes for eyes) immediately with water using the eyewash station.
• The following may not be poured down the drain: fixer, potassium bichromate. Both have specific waste collection containers and policies.
• Rinse all lab ware and trays before and after use with hot water. Return items to their proper place, and invert to dry.
• Keep the darkroom uncluttered and free of chairs, backpacks and stools to avoid tripping hazards in the dark.

3. Links for Safety
• MSDS sheets can be found here. [https://untphotolab.wordpress.com/msds/](https://untphotolab.wordpress.com/msds/)

4. Area Health & Safety Rules
All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all CVAD Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: https://art.unt.edu/healthandsafety)
- Follow the CVAD Waste Management Chart in the classroom and other health & safety guidelines posted
- In case of emergency, call campus police at (940)565-3000 or call 911
- File an incident report (forms may be found in the CVAD H&S handbook and in the main office) within 48 hours of the event
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation work properly
- No food or drink in the studio
- There is absolutely no food or drink allowed in the darkroom at any time.
- Your class and experience level determine the level of your darkroom privileges and access to certain equipment and processes.
- Be mindful and respectful of all darkroom rules and procedures, designated wet and dry areas, and use properly labeled equipment appropriately.
- If you cross contaminate chemistry or an area, please inform an instructor, lab tech or student worker immediately.
- If you do not know how to use a piece of equipment or are unsure of proper procedures please ask someone.
- Do not use force on any piece of equipment.

**Lighting Studio**

The lighting studio is a shared space with its own set of rules. It is most important that you respect the time you have signed up for, especially during the busy hours. It is also important to keep the area clean and orderly. If you take an item from the closet, you want to make sure you return it to the same place. You also want to create a space for yourself to work in that is not cluttered with cords.

- If anything breaks for any reason, please let the lab worker on duty know immediately.
- While the studio is a space that can be used by many people, there are some pieces of lighting equipment reserved for students who are enrolled/have completed the Advanced Lighting Techniques. It is always better to ask if you are not sure if you can use a piece of equipment or not.
- All lighting that needs to be plugged in must be plugged into one of the power strips in the studio. Never plug anything but a power strip into the wall.
- When using the C-Stands it is important to understand how heavy the equipment is and you want to make sure you are using the sandbags to weight the stand down.
- Make sure you are keeping the cords clear.
- Never mix water and electricity. If you are photographing a liquid, make sure you are careful to keep it away from the equipment.
- When you are changing the light modifiers, be careful of the flash tubes.
- Do not put heavy object on the cyclorama.
- Do not use the scissor lift.
- Make sure the studio is as clean as it was when you found it.

**EMERGENCY NOTIFICATION & PROCEDURES**

UNT Emergency Guide: http://guidebook.com/app/emergency/guide/unteitmerge...

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.
ACCEPTABLE STUDENT BEHAVIOR
Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

STUDENT EVALUATION ADMINISTRATION DATES
Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.

SEXUAL DISCRIMINATION, HARRASSMENT & ASSAULT
UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.
UNT’s Dean of Students’ website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources_0. UNT’s Student Advocate she can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students’ office at 940-565-2648. You are not alone. We are here to help.

E-MAIL: The UNT e-mail account will be used for general class announcements; it is the student's responsibility to check it regularly.
This syllabus will function as a class contract for any further disputes regarding grades, projects and content of the class. It is the responsibility of the student to read and fully understand everything stated in this syllabus.

EQUIPMENT AND MATERIALS LIST
DSLR (digital single lens reflex) camera capable of capturing images as Raw files.
If you already own a DSLR camera it should work for this class. I do not recommend buying a new camera.
If you do not have a DSLR I recommend buying a Nikon or Canon with HD video capabilities.
You may also borrow a camera for short-time use from the library or the Computer Support Office in CVAD.
Optional: Extra Battery.
Memory Card(s)
Memory card reader (optional)
Flash - Manual or TTL (optional). We have flashes for check out for the assignments.
- There are lots of options if you want to buy one. We will talk about some in class.
Buy what works for your needs/budget.
Camera brand flashes (Nikon or Canon) are very good and will run $300 - $600. Most will work in both manual and TTL modes and will be feature rich.
Yongnuo 560IV manual mode only flashes are very popular budget flashes and will run under $100. These flashes will lack some of the features of a Canon or Nikon flash and will force you to learn to use a flash like a studio light. This can be beneficial in many situations and challenging in others.

Tripod (optional) A limited amount of tripods are available from the photography department. Please see Tom Leininger.

File storage: portable hard drive. You will need a minimum of one portable external hard drive with 1 T or more space. (1 Terabyte external drives are about $60, the LaCie Rugged 4TB is about $160) Flash drives or DVDs/CDs are not acceptable storage methods.

Inkjet paper: You will need at least 100 sheets of paper. You can use 8.5” x 11”, 11” x 17”, 13” x 19”, 17” x 22” or up to 44” wide roll paper. I suggest starting with 8.5” x 11” and then considering getting larger paper for the final critique or entry review.

Recommended paper types:
- Red River Ultra Pro Satin 4.0 (about $38 for 100 sheets of 8.5 x 11)
- Epson Ultra Premium Luster (8.5 x 11 50 sheets is $28, 13 x 19 inch is $75 for 50 sheets)

Other Materials may be required during the Semester.

Inkjet printing fees: We charge $0.01 per square inch for printing in the photography lab. As part of your course fee you have ‘pre paid’ for $30 worth of printing. Tom, our lab manager, will go over how to record your prints when using the lab.

COURSE CHANGES
The instructor reserves the right to make changes to the syllabus with or without notice.

CALENDAR
Week 1 1/15  **Introduction to Class / Review of Syllabus**, set critique groups, discuss supply and equipment needs – check laptop needs
Lecture/Review: Lecture: Critique #1 and long-term projects – expectations for the critiques. Creative use of small, hand-held cameras
Technical lecture: Topics covered: resolution, file size, bit depth, aperture, shutter speed, ISO, file formats, color spaces, aperture, shutter speed, shooting modes, setting white balance
Due for next class: Bring your camera, charged battery, memory card and camera instruction manual to class on Thursday!

Students photograph in class. Bring your digital camera, memory card, charged battery and camera instruction manual to class. Technical assignment #1 on exposure to be completed in class. Lack of preparation will reduce your score by 15 points (out of 100)
Due for next class: Bring images on memory card, card reader if needed, and portable hard drive for Bridge demo.
Watch on lynda.com for next class: Lightroom 6 Jan Kabili Intro and Chapter 1
Week 2  1/22  Discuss ideas for your first project. Students demonstrate that they can log onto Lynda.com

**Review/Demo:** Importing and Library Module: the window, importing and organizing, rating, labeling, metadata, best practices for storage, one-on-one help with how to format your hard drive. Some time may be available for downloading or photographing in class again if necessary.

1/24  Today's class will end a little early. Bring images on memory card, card reader, portable hard drive

**Review/Demo:** Importing and Library Module the window, importing and organizing, rating, labeling, metadata, best practices for storage, one-on-one help with how to format your hard drive. Students will work on importing and organizing.

**Watch on lynda.com:** Lightroom 6 with Jan Kabili Chapter 2 & 3

Week 3  1/29  **Lecture:** File formats and size, File Processing, Spot Corrections, Tools. Contemporary Artists

**Review of Developing Module**

**Students** process (develop) files in class. Time to work on class on Critique #1 images. Review work in progress individually.

1/31  **Demo/Work in class on technical assignment**

**Photoshop:** Layers, canvas size, text tool, file formats text tool, screenshots, move tool, new document, edit/transform(scale for technical assignment

Review work-in-progress individually

Week 4  2/5  **Print in class and work on technical assignment #1**

Review work-in-progress individually

2/7  **Print in class and work on technical assignment #1**

Review work-in-progress individually

**Assignment:** Read Introduction, Portrait and Landscape in Art Photography Now

Week 5  2/12  **Critique One:** Group A

**Technical assignment #1 is due today.**

Critique Requirements: Ten (10) inkjet prints made on 8.5 x 11 inch or larger paper and a 100 – 300 word descriptive project statement. The subject of your photographs is up to you – you should photograph something that is important to you personally and relevant to the larger world around you. You may use the artists we have looked at in class as a guide. Plan to talk to me about your ideas and show me in progress work during lab time. The project statement should concisely describe the subject matter and working methods – what you made pictures of, why you made pictures of your chosen subject, and what you think is interesting/important/exciting about your pictures and subject. Projects will be graded on image content (creative image making and/or what the image means),
technical execution and completion of all assigned work. Turn in prints and statement in a clean envelope, folder or paper box.

2/14  Critique One: Group B
Critique Requirements - See above.

Week 6  2/19  Lecture: Creative use of flash
DEMO/Work in class: Controlling built-in Flash

2/21  Class will have visiting instructor
Quiz + Group Discussion of Art Photography Now: Introduction, Portrait, Landscape. After the quiz, there will be a lecture on Introduction, Portrait, Landscape.
Assignment: Read Narrative, Object, Fashion in Art Photography Now

Week 7  2/26  Quiz + Group Discussion of Art Photography Now: Narrative, Object, Fashion
After the quiz, there will be a lecture on Narrative, Object and Fashion.
DEMO/Work in class: Controlling external Flash
Flash and technical assignment in class
Topics covered: how to control exposure, inverse square law, reciprocity, soft vs. hard light, synchronizing flash, color temperature and matching flash

2/28  Work in Class on Flash/ Visiting Artist Kalee Appleton

Week 8  3/5  Quiz + Group Discussion of Art Photography Now: Document, City, Transitions
After quiz, there will be a lecture on Document, City and Transitions
Flash and technical assignment #2 continues (using wireless remotes and off-camera flash)

3/7  Review: Exam review

Week 9  3/12  Spring Break!!!
3/14  Spring Break!!!

Week 10  3/19  Students print in class.

3/21  Exam + technical assignment #2 prints due today

Week 11  3/26  Critique Two: Group A
Critique Requirements: Ten (10) inkjet prints made on 8.5 x 11 inch or larger paper and a 100 – 300 word descriptive project statement. The subject of your photographs is up to you – you should photograph something that is important to you personally and relevant to the larger world around you. You should use the artists we have looked at in class as a guide. You should talk to me about your ideas and show me in progress work during lab time. The project statement should concisely describe the subject matter and working methods – what you made pictures of, why you made pictures of your chosen subject, and what you
think is interesting/important/exciting about your pictures and subject. Projects will be graded on image content (creative image making and/or what the image means), technical execution and completion of all assigned work. Turn in prints and statement in a clean envelope or paper box.

3/28  **Critique Two:** Group B

Critique Requirements - See above.

**Week 12**  4/2  **Intro to compositing / Photoshop:** Toolbox, selections, and blending modes. working with layers

**For the next few demos, please watch on Lynda.com:**
Photoshop CC Introduction to Photo Compositing Chapters 2 & 3
The Art of Photoshop Compositing Chapters 2&3
Other readings may be assigned.
Also helpful
https://helpx.adobe.com/photoshop/topics/selecting.html
https://helpx.adobe.com/photoshop/topics/layers.html

4/4  Photoshop Compositing continues

**Week 13**  4/9  Skill review/demos

4/11  Photoshop Compositing continues

**Week 14**  4/16  Exam Review including skill review

4/18  Students Print in Class

**Week 15**  4/23  Exam #2

4/25  Students Print in Class

**Week 16**  4/30  **Critique Three:** Group A

Critique Requirements: ten (10) inkjet prints made on 8.5 x 11 inch or larger paper and a 100 – 300 word descriptive project statement. The subject of your photographs is up to you – you should photograph something that is important to you personally and relevant to the larger world around you. You should use the artists we have looked at in class as a guide. You should talk to me about your ideas and show me in progress work during lab time. The project statement should concisely describe the subject matter and working methods – what you made pictures of, why you made pictures of your chosen subject, and what you think is interesting/important/exciting about your pictures and subject. Projects will be graded on image content (creative image making and/or what the image means), technical execution and completion of all assigned work. Turn in prints and statement in a clean envelope or paper box.

4/2  **Critique Three:** Group B

Critique Requirements - See above.