SYLLABUS
PHOTOGRAPHY II ASTU 2255 Spring 2020
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OFFICE HOURS: Tuesdays and Thursdays 10-11 or by appointment

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

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

COURSE OUTCOMES & OBJECTIVES

<table>
<thead>
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<th>Outcomes</th>
<th>Objectives</th>
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<tbody>
<tr>
<td>Knowledge: What students should know</td>
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<tr>
<td>Understand the history, current issues, and direction of the artistic discipline</td>
<td>Functional knowledge of photographic history and theory, the relationship of photography to the visual disciplines, and its influence on culture, including an understanding of the industrial and commercial applications of photographic techniques</td>
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<td>Place works in the historical and cultural contexts of the artistic discipline</td>
<td>Knowledge of basic tools, techniques, technologies, and processes sufficient to work from concept to finished product. This involves materials, equipment, and processes of the discipline, including but not limited to uses of cameras, film, lighting/digital technologies, processing in black and white, and color, printing, and work with non-silver materials</td>
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<tr>
<td>Use the technology and equipment of the artistic discipline</td>
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Skills: What students should be able to do

| Use the elements and principles of art to create artworks in the artistic discipline | Understanding of visual forms and their aesthetic functions, and basic design principles, with attention to such areas as design, color, and lighting. |
| Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill | Produce photographs demonstrating knowledge of composition, aesthetic principles, and technical skill, including work in experimental and manipulative techniques, candid and contrived imagery, documentary photography, archival processing, and interpretive studies. |
| Analyze and evaluate works of art in the artistic discipline | Demonstrated ability to analyze and evaluate photographs. |

Synthesis: How students will combine knowledge and skill to demonstrate learning

| Produce artworks demonstrating technical skill and disciplinary knowledge | Skill in the use of basic tools, techniques, technologies, and processes sufficient to work from concept to finished product. This involves materials, equipment, and processes of the discipline, including but not limited to uses of cameras, film, lighting/digital technologies, processing in black and white, and color, printing, and work with non-silver materials |
| Use knowledge of art and disciplinary vocabulary to analyze artworks | Application of the vocabularies of photography and of art and design in order to critique own work and the photographs of others. |
| Participate in critiques of own work and work of others | |

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.

Linked in Learning / Lynda.com subscription. Lynda.com videos will be assigned that correlate with in-class demos. As part of your CVAD course fees you have access to LinkedInLearning.com, please make sure your account is activated and that you are able to login.

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%
- Journal Project 5%
- Exam 1 15%
- Exam 2 15%

GRADING ASSIGNMENTS

The assignments will be graded based on the following:

1. The technical quality of your work: Composition, contrast, exposure, presentation, focus, digital adjustments and treatment of the paper. Superior, professional craftsmanship is required.
2. The conceptual and aesthetic quality of your work: Concept, execution of idea, composition, formal issues, relation of prints to one another.

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.

EXAMS The 2 exams will cover all course content. No final exam.

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.
REQUIRED 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.

Extra Battery. (OPTIONAL)
Memory Card(s) You will need at least one memory card for your camera.

Portable hard drive. You will need a minimum of one portable external hard drive with 1 T or more space AND USB 3 compatible. (1 Terabyte external drives are about $45 to $60, a 4TB is about $100 to $160) Your hard drive will need to be formatted to work on Mac computers. See instructor if you need help.

Inkjet Paper- You will need 25 sheets of 8.5” x 11” and 50 sheets of 13” x 19” satin or luster inkjet paper OR bigger, Epson Luster and Red River Ultra Pro Satin are recommended.
   https://www.redrivercatalog.com/browse/68lb-ultrapro-satin.html

Inkjet Print Storage - you will need an archival box/portfolio for storing inkjet prints and turning in critique prints. An archival methods or Lineco brand 13 x 19” box is around $15- $20
   https://www.bhphotovideo.com/c/product/858839-REG/Archival_Methods_114_111_Black_Proof_Box_13_0.html

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. Our lab manager will go over how to record your prints when using the lab.
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 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 ACCOMODATION
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 dribsbles. 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/

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.

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

CALENDAR
Week 1 1/14  Introduction to Class / Review of Syllabus, set critique groups, discuss supply and equipment requirements.
Introduce Journal project with handout
Introduce Critique #1 prompt
Contemporary Artist lecture- observation

Due for next class: Bring your camera, charged battery, memory card and camera manual to class on Thursday!

1/16  Review: Camera functions: aperture, color space, using your histogram to double check exposure, shutter speed, ISO, shooting modes, setting white balance, file formats, focus
Introduce Technical Assignment #1 handout
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.

Week 2  1/21  **Journal** project turn in #1
Lecture: *Where do good ideas come from? The Natural History of Ideas.*
Students continue shooting technical assignment in class if necessary, or should start downloading and processing images.
One-on-one help with how to format your hard drive if necessary.

1/23  Review/Demo: color adjustment and tone correction
Review Critique 1 & Tech 1 work-in-progress individually.

Week 3  1/28  **Journal** project turn in #2
Students print in class. Print lab is reserved for our class.
Review Critique 1 & Tech 1 work-in-progress individually.

1/30  Keliy Anderson-Staley Artist visit in afternoon class 4pm in library.
Review/Demo: Rating, labeling, collections, & other metadata. Best practices for storage. Time to work in class with one-on-one help.

Week 4  2/4  **Journal** project turn in #3
Artist lecture
Review/Demo: Spot Corrections, sharpening, other technical details.
Time to work in class with one-on-one help.

2/6  Students print in class. Print lab is reserved for our class.

Week 5  2/11  **Journal** project turn in #4
**Critique One: Group A** location for 2-5pm class: Critique Space 470
Technical assignment #1 is due today.

2/13  **Critique One: Group B**: location for 2-5pm class: Critique Space 470

Week 6  2/18  **Journal** project turn in #5
Introduce prompt for critique #2
Introduce Technical assignment #2 (flash)
DEMO/Work in class: Controlling internal & external Flash
Flash lecture covers: how to control manual flash exposure, inverse square law, reciprocity, soft vs. hard light, synchronizing flash, color temperature

2/20  Mark Dion tour at Amon Carter morning class
afternoon class  individual meetings

Week 7  2/25  **Journal** project turn in #6
Artist lecture
DEMO/Work in class: Flash (using wireless remotes and off-camera flash)

2/27 Exam Review
In class time to work on technical assignment #2 continues.

Week 8

3/3 EXAM #1
Journal project turn in #7

3/5 Individual workday- Print or work on technical assignment #2
SPE conference. I will be out of town

Week 9

3/10 Spring Break!!
3/12 Spring Break!!

Week 10

3/17 Journal project turn in #8
Students print or work on technical assignment #2 in class.
Print lab is reserved and will be shared with Alt.

3/19 Students print or work on technical assignment #2 in class.
Print lab is reserved and will be shared with Alt.

Week 11

3/24 Journal project turn in #9
Critique Two: Group A location for 2-5pm class: Critique Space 470
Technical assignment #2 prints due today

3/26 Critique Two: Group B location for 2-5pm class: Critique Space 470

Week 12

3/31 Journal project turn in #10 (Last turn-in for journal)
Intro to Photoshop
Artist lecture
Toolbox, selections, and blending modes. working with layers
There will be assigned online tutorials in addition to demos
Other readings may be assigned.
Also helpful
https://helpx.adobe.com/photoshop/topics/selecting.html
https://helpx.adobe.com/photoshop/topics/layers.html

4/2 Intro to Photoshop continues
Artist lecture

Week 13

4/7 Intro to Photoshop continues
Artist lecture

4/9 In class technical assignment
Week 14  4/14  Exam Review including skill review
        4/16  Students Print in Class
              Print lab is reserved and will be shared with Photo I.

Week 15  4/21  **Exam #2**
        4/23  Students Print in Class
              Print lab is reserved and will be shared with Photo I.

Week 16  4/28  **Critique Three: Group A** location for 2-5pm class: Critique Space 470
        4/30  **Critique Three: Group B** location for 2-5pm class: Critique Space 470