

photography II SYLLABUS

PHOTOGRAPHY II – ASTU 2250 – SYLLABUS

1. [PHOTOGRAPHY II - ASTU 2250 - SYLLABUS](#)
 - i. [COURSE DESCRIPTION](#)
 - ii. [COURSE OBJECTIVES / LEARNING OUTCOMES](#)
 - iii. [COURSE STRUCTURE](#)
 - iv. [COURSE TEXTBOOKS](#)
 - v. [GRADING](#)
 - vi. [COURSE REQUIREMENTS](#)
 - vii. [EXAMS](#)
 - viii. [ENTRY REVIEW](#)
 - a. [The Entry Review will consist of the following:](#)
 - ix. [ATTENDANCE POLICY](#)
 - x. [DISABILITY ACCOMMODATION](#)
 - xi. [FINANCIAL AID SATISFACTORY ACADEMIC PROGRESS](#)
 - xii. [CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES](#)
 - xiii. [IN CASE OF EMERGENCY](#)
 - xiv. [EQUIPMENT AND MATERIALS LIST](#)
 - xv. [COURSE CHANGES](#)
2. [CALENDAR](#)

COURSE DESCRIPTION

Intermediate course providing instruction in use of digital and film cameras, digital and traditional photographic printing, and digital image management.

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 cover theoretical concerns about fine art photography as well as with learning digital and silver based 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.

COURSE TEXTBOOKS

[London, Barbara; Stone, Jim; Upton, John. Photography. New Jersey: Pearson/Prentice Hall](#) – NOTE: YOU CAN USE EDITION 7, 8, 9 or 10.
[Adobe Photoshop CC for Photographers: A professional image editor's guide to the creative use of Photoshop for the Macintosh and PC.](#) by Martin Evening

GRADING

- Crit One 20%
- Crit Two 20%
- Crit Three 20%
- Crit Four 20%

- Mid Term Exam 10%
- Final Exam 10%

Late work will be graded down one letter grade per class period. Work later than one week will not be accepted and will receive the grade of F. No exceptions.

COURSE REQUIREMENTS

- Regular and on-time attendance.
- All assigned work 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 C or better in order to pass the course.

EXAMS

The exam will cover all course content and readings.

ENTRY REVIEW

Prior to completing ASTU 2255 Photo II, students who wish to pursue a B.F.A. in Photography or a Photography minor must participate in the Entry Review.

The Entry Review will consist of the following:

1. Students must have earned an A or B in ASTU 2250 Photo I
2. A current copy of your transcript showing that prerequisites have been met. This unofficial transcript must be obtained from the Registrar's office. You can't use the one you print off online. Highlight the prerequisites you have completed.
3. A written examination covering technical information from ASTU 2250 Photo I and ASTU 2255 Photo II. (Entry Review exam)
4. Presentation of a portfolio of work to be evaluated by photography faculty.
5. The portfolio should evidence skill in:
 - i. development of sound art concepts
 - ii. digital image capture/processing
 - iii. inkjet printmaking
 - iv. black & white film processing
 - v. black & white printmaking
 - vi. professional presentation

Twenty students will be selected each fall and spring semester to continue in the photography major. Selection will be made from those students currently enrolled in, or, who have successfully completed ASTU 2255 Photo II. To qualify to be considered for selection, students must have earned an A or B in ASTU 2250 Photo I, earn a score of 80 or better on the written exam, and score 90 or better on the portfolio evaluation. Students with the top twenty combined scores from the written exam and portfolio evaluation will be selected to enroll in ASTU 3250 Photo III.

Students who are not selected are encouraged to choose another major. However, in a subsequent semester, those who wish to reapply may do so. In reapplying, students may use their scores from a previous review, or they may resubmit a portfolio of new work and/or retake the written exam.

ATTENDANCE POLICY

Regular and punctual attendance is mandatory.

1. Three unexcused absences will be tolerated.
2. 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.

3. More than three unexcused absences will affect your final grade by at least one letter grade per absence.
4. 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 5 minutes after the beginning of class.
5. Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
6. Examinations missed may only be made up with an official doctor's excuse.
7. Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

DISABILITY ACCOMMODATION

Please notify the instructor if you have a disability that requires accommodation. You must be registered with the UNT Office of Disability Accommodation, Union Building, Room 318. The School of Visual Arts Policy on Accommodation is available upon request in the Art Building, Room 111. Further questions or problems concerning accommodation should be addressed to Marian O'Rourke-Kaplan, Associate Dean, Art Building, Room 111. If you require assistance in taking notes, please be advised that the person supplying notes does not give you notes for days you are absent. It is your responsibility to be in class.

FINANCIAL AID SATISFACTORY ACADEMIC PROGRESS

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

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.

CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES

A statement outlining student rights and responsibilities within the academic community is provided online. Visit www.unt.edu/csrr for more information.

IN CASE OF EMERGENCY

In case of an emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of a tornado, (campus sirens will sound), or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your professors and act accordingly.

EQUIPMENT AND MATERIALS LIST

- DSLR (digital single lens reflex) camera capable of capturing images as Raw files.
 - Optional: Extra Battery.
- Memory Card(s)
- Memory card reader
- Tripod (optional)
- File storage: portable hard drive. You will need a minimum of one portable external hard drive with 250GB or more space. Flash drives or DVDs/CDs are not acceptable storage methods.
- Inkjet paper: You will need at least 100 sheets of paper. Recommend: RedRiver Ultra Pro Satin 2.0 or Canon Photo Paper Plus Semi-Gloss. Only coated inkjet paper is allowed in the printers.
- A 35mm or 120 film camera with built-in light meter and manual override feature. Lenses for the camera.
- 35mm or 120 film: You will need at least 10 rolls of black and white film. NO C-41 Kodak CN, Ilford XP-2

- o Suggested Films: Ilford Delta Pro 100, Kodak T-Max 100, Kodak Tri-X 400, Kodak T-Max 400, Ilford HP-5, Ilford Delta 400, Arista EDU Ultra 100, 200 or 400 film.
- Enlarging paper: You will need at least 100 sheets of paper. 8X10", fiber based, double weight, glossy or pearl surface, variable contrast. Ilford Multigrade IV MGF is an example of the required paper. Warm toned and matte paper is not suggested for this class. Do not open it in the daylight.
- ~~Negative sleeve sheets for either 35mm or 120 film~~
- A binder for the negatives
- Anti-Static cloth and canned air
- Latex gloves
- Two hand towels
- ~~Developing tank and reels~~
- ~~Spotting brush sized #00000~~
- ~~Scissors~~
- White Cotton Gloves (we have some in the lab, but I recommend getting your own)
- Drop front portfolio box (Entry Review)
- Archival quality white matte board (Entry Review)
- Other Materials May Be Required During The Semester.

Posible Venders:

<http://www.bhphotovideo.com/>

<http://www.freestylephoto.biz/>

<http://www.redriverpaper.com/>

<http://www.dallascamera.com/>

<http://www.competitivecameras.com/>

<http://www.keh.com/>

<http://www.ebay.com/>

COURSE CHANGES

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

CALENDAR

Week 1:

8/29

- Introduction to class
- Create critique groups
- Go over required equipment and materials
- Introduce Critique 1: Some ways to approach to photography as contemporary art + strategies to choosing a topic for your first critique.
- Read for next class: Matin Evening "Camera Raw Image Processing"

Week 2:

9/3

- Review Camera Workflow - bring your camera and manuel if you have it (you may be able to find it online for free if you don't have it)
- Review Exposure Workflow
- File Management, Bridge and Camera RAW Workflow
- Read for next week: Adobe Photoshop CC for Photographers: Chapter 5 (Image editing essentials) AND Chapter 12 (Print output)

9/5

- Basic Photoshop Workflow
- Inkjet Printing Workflow

Week 3:

9/10

- Review Photoshop Workflow
- Review Inkjet Printing Workflow

9/12

- Storing your work

Week 4:

9/17

- Critique 1 Group 1

Critique Requirements: Eight (8) 8.5 x 11 or larger inkjet prints 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. 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 (thoughtful subject matter 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.

9/19

- Critique 1 Group 2 - see above

Week 5:

9/24

- Intermediate Photoshop
- Order 4+ rolls of 35mm black and white film to be delivered before class on Oct. 1. Order one box of 100 sheets of 8x10 inch of black and white fiber paper to be delivered before class on Oct. 4.

9/26

- Midterm Review and Studio Day

Week 6:

10/1

- Midterm Written Exam and Studio Day
- Film Camera Workflow - bring your 35mm film camera and one roll of film. Do not load your camera before class.
- Read "developing a negative" and "printing in a darkroom" chapters in London, Upton, Stone book for next class

10/3

- Film Processing OSH

Week 7:

10/8

- Critique 2 Group 1

Critique Requirements: 8-10 8.5 x 11 or larger color inkjet prints 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. It is recommended that you continue to work on the idea/subject/theme from your first critique. This will allow you to build on strengths and correct weaknesses from the first critique. 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 (thoughtful subject matter 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.

10/10

- Critique 2 Group 2 - see above

Week 8:

10/15

- Printing OSH

10/17

- Printing OSH

Week 9:

10/22

- Meet in computer classroom then move to wet Lab in OSH

10/24

- Wet Lab OSH

Week 10:

10/29

- Critique 3 Group 1

Critique Requirements: six(6) 8 x 10 fiber based black and white darkroom prints 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. 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 (thoughtful subject matter 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.

10/31

- Critique 3 Group 2 - see above

Week 11:

11/5

- Wet Lab OSH
- Read for next week: Upton, London, Stone: "print finishing and display"

11/7

- Matting your work
- Review Statements.

Week 12:

11/12

- TBA

11/14

- Entry Review Study Session

Week 13:

11/19

- Entry Review Written Exam

11/21

- Critique 4 Group 1

Critique Requirements: eight(10) 8 x 10 fiber based black and white darkroom prints 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. 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 (thoughtful subject matter 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.

Week 14:

11/26

- Critique 4 Group 2 see above

11/28

- No Class Thanksgiving Holiday

Week 15:

12/3

- Work Day

12/5

- Work Day

Entry Review Portfolios due Friday, December 6, 2011 by 5 p.m.

Week 16:

- Final Written Exam