This course is concerned with introducing and exploring the concepts of photographic composition while further improving student’s technical abilities both in and out of the darkroom. This will be accomplished through in-class activities, assignments, lectures, technical demos, readings, viewings and discussions focused on or related to these concepts.

Students will perfect black and white exposure, development, and printing skills along with the introduction of color slide film, digital shooting, scanning, basic image manipulation, and printing. The concluding project for the course will include the production of a digitally edited and printed photo book that will accompany a final print portfolio or installation.

For the first part of the semester specific problems will be presented to challenge and expand understanding of the relationships between multiple elements within a single photographic image. The final portion of this course will be dedicated to work on a self-directed individual project that deals with the themes presented in the initial assignments, projects and readings. In addition, throughout this course students will be introduced to work by contemporary artists and examine critical issues in photography and film.

Critiques and verbal participation are an essential element of this course. Through the semester, you will develop critical abilities that will refine your ideas and strengthen your awareness and understanding of the linkages that can be made across and between images. Active participation is essential and will allow you to respond more effectively to the work of your classmates.

**TOPICS**
- Series/Sequence
- Relationships between montage, ‘the filmic’ and photography
- Use of image & text in art, the media and advertising
- Narrative/non-narrative approaches
- Installation & photography
- Photography & conceptual art
- The photo book format
OBJECTIVES

By participating in this course, students will…

- be able to demonstrate their understanding of the difference between a photograph series and sequence through verbal participation and the work presented.
- develop and complete a personal project that is informed by multiple methods of production and/or display that utilize an understanding of these relationships gained through readings, lectures, discussions, and viewings.
- increase and improve the breadth of their technical knowledge in addition to awareness and understanding of the concepts presented.

REQUIREMENTS

1. Assignments: You will present at least 6 images taken from the requisite number of 36 frame rolls for each class critique unless the assignment states otherwise. The work should be at a conceptually and technically advanced level—not necessarily exhibition-quality, but technical issues should not distract us. You must bring your negatives/slides/files, contact sheets and prints to class so that I can see your progress and address any issues you may have.

2. Course participation: This is extremely important for your success in this course. Actively participating involves questioning, making suggestions, stating and supporting opinions, describing, interpreting and creating a dialogue with other students and the instructor. The class depends on your contributions, and participation has a positive effect on your grade. If you are shy, or find group participation difficult, I encourage you to supplement this part of the course by keeping a journal and turning it in with your final portfolio. However, this journal does not make you exempt from verbal participation—I still expect your full effort in this area.

3. Attendance: You are required to attend all critiques and classes. Missed critiques cannot be made up. Missing a critique will lower your final grade by one entire letter grade. In-class labs and presentations will allow you to ask questions, learn from your classmates, gain additional technical, aesthetic and conceptual knowledge as well as catch up on any missed information. You will find that these lectures, demonstrations and labs will have a positive effect on your work and allow you to become more aware of artists working with these issues and techniques. I encourage you to seek assistance during lab days; they are provided for your benefit.

Late presentations will cost you one letter grade for each class day (Tues/Thurs) they are late unless you have made previous arrangements with very good cause. This course will take a lot of your time. I will give you in-class lab time, but you are required to spend a great deal of time out of class shooting, developing and printing/editing your work.

The absence policy stands as follows: Five or more unexcused absences will cause you to fail this course. Three unexcused absences will reduce your final grade by one letter grade and four absences will reduce it by two letter grades. This absence policy is non-negotiable. Punctuality is also important; arriving more than 15 minutes late or leaving early will cost you 1/2 of an absence. *Excused absences include ONLY the following: medical (with doctor’s note), jury duty, incarceration, family emergency.

It is your responsibility to keep track of the schedule and catch up if you miss a class. Ask someone to take notes for you or demonstrate what they learned if you have been
CLASS ATTENDANCE POLICY

Attendance is mandatory. Each student is allowed three unexcused absences during the semester. Save them for when they are needed. Late arrivals will be marked tardy, leaving early will also be noted, 2 tardies = 1 absence. 1 entire letter grade will be deducted from the final grade for each absence after three. It is your responsibility to see that the record is corrected from an absence to a tardy if you are late. If you miss more than 5 class meetings, you will fail the course.

Announced changes to the course calendar, demonstrations, or general classroom critiques demand your presence; compensatory work of another kind cannot be accepted in lieu of missed instruction in this area.

A missed class does not constitute an extension of an assignment. Attending class unprepared for a discussion, critique, workday, or presentation will be considered an absence. Any two late arrivals or early self-dismissals will count as one absence. You are late if you arrive to class after your name has been called when role is taken.

REQUIRED TEXTBOOK, MATERIALS AND EQUIPMENT


Required materials and equipment list attached

RECOMMENDED TEXTS:

In addition, readings will be assigned which will be available either through library course reserves, via email or will be provided in class. At this point you should also be visiting the library on a regular basis to find information pertaining to your personal interests as they
relate to information both in and out of class.

**Equipment & Materials**

**Required:**
- 35mm manual SLR + normal (40-58mm) or zoom lens
- **Minimum** 18 rolls of 35mm B&W 36 exposure film (your choice of brand/speed)
- **Minimum** 200 sheets of Variable Contrast B&W paper (RC or Fiber)
- 2-3 rolls of 36 exposure slide film
- Negative binder box & clear file storage pages (for film & prints)
- USB Flash Drive (at least 1GB) + keychain or label
- Canned air / microfiber cloth / towel
- Notebook / pens / etc

**Recommended:**
- Developing tank & reels
- Scissors
- 2-4 rolls (or more) of 120 B&W film
- Incident light meter
### EQUIPMENT/Supplies Sources

**Harmon’s & Flair Pro Color Lab**  
in-town film & paper + color processing  
(352) 336-4008  
4111 SW 35th Terrace, Gainesville, FL 32608  
M-F 8am to 7pm — Saturday 9am to 6pm

**B&H**  
Cameras, film, paper, etc.  
(800) 606-6969

**Adorama Camera**  
Similar to B&H, look here if B&H is out of stock  
[www.adorama.com/](http://www.adorama.com/)  
(800) 223-2500

**Freestyle Photographic Supplies**  
Film & paper, call for student discount  
[www.freestylephoto.biz](http://www.freestylephoto.biz)  
(800) 292-6137

**KEH**  
Good prices for used cameras/accessories  
[www.keh.com](http://www.keh.com)  
(770) 333-4200

### Grading

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>In-class assignments</td>
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<tr>
<td>Participation</td>
<td>20%</td>
</tr>
<tr>
<td>Final portfolio/project</td>
<td>30%</td>
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<tr>
<td>Assignments 1-4</td>
<td>40%</td>
</tr>
<tr>
<td>Assignments 1-4</td>
<td>100%</td>
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</tbody>
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Grades will be determined by the following—

1. **Your conceptual and visual progress throughout the course:** Have you taken chances? Responded to assignments? Experimented with new techniques? Pushed your ideas through several revisions? Shown a significant amount of new work at each critique? Responded constructively to critiques?
2. **Your technical skills:** Have you improved technically, and perfected your final presentation techniques to positively contribute to the reception of ideas within your work?
3. **Your participation in class discussions and in critiques:** Have you attended all technical demonstrations? Provided feedback and ideas for your fellow classmates without dominating discussions? Shown an interest in the presented ideas, readings and artists?

I welcome any questions about your grade, your progress and your work or any other concerns you may have throughout the semester. I am available for consultation during office hours and during open labs.


**Grading Scale & Criteria** *Please Note: A grade of C– or below will not count toward major requirements.*

A (90%-100%) **Excellent work**—achieves objectives, high in originality, well conceived and executed.
B (80%-89%) **Good work**—achieves objectives, is original, well conceived and executed.
C (70%-79%) **Average, acceptable work**—meets objectives, is fairly well conceived and executed.
D (60%-69%) **Inferior work**—basically complete, but falls short of the objectives, needs more work.
F (below 60%) **Failing work**—significantly incomplete, does not meet objectives, very poorly executed.


**Suggestions**

1. **Take notes**, actively participate, and question ideas and ways of thinking.
2. Don’t expect to get your work done only during class times. Anticipate spending around the same amount of time on this class outside of it per week (6 hours).
3. Experiment with techniques, ideas and image-making possibilities outside of your previous experience—I want to see you take chances and get outside of you comfort zone.
4. Communicate with me. Show me what you’re working on during open labs and ask questions. If you don’t understand the feedback you are receiving be sure to speak up. It will be difficult for me to help you if I don’t know there is a problem.
5. Research artists who are working with similar ideas, or whose work you admire.
6. **Use the library**, especially as it relates to #5.
7. Give honest feedback to your fellow students on their ideas/work. Offer your opinions, observations, knowledge and critical capacity to help stimulate discussion.

**Health and Safety Area Specific Information: Photography**

4. **Area Rules** All users of the studio classrooms are expected to follow studio guidelines at all times. If you have any questions, ask your instructor.
   - Follow all SA+AH Health and Safety handbook guidelines. • No food or drinks in the darkroom at any time
   - You must have a gator one card to check out materials from the cage • You must have a towel if you are in the darkroom, if not you may be asked to leave • Be mindful and respectful of labeled darkroom procedures •
**Academic Honesty Policy**

All students are required to abide by the Academic Honesty Guidelines that have been accepted by the university. This includes among other things sanctions for cheating, misrepresentation, plagiarism, and illegal use of copyrighted materials. For complete information please see: http://www.dso.ufl.edu/judicial/honestybrochure.htm

**Classroom Environment**

Students are expected to assist in maintaining a classroom environment that is conducive to learning. Activities that disrupt the classroom and work environment are prohibited. Turn off your cell phones during class. If you are causing a disturbance, you will be asked to leave class. Repeated violations will result in more serious consequences.

**Darkroom Environment**

Many darkroom chemicals are toxic and can cause serious damage. Improper use or handling of chemistry will not be tolerated (including improper disposal of chemicals). If you see a spill, report it and begin cleaning up. If you don’t know proper procedures, ask a monitor.

**Students with Special Needs/Disabilities**

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

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Ask someone if you need help • Equipment checked out from the cage must be returned in the same condition • If something breaks, please let a monitor know immediately • Clean up after yourself. Pick up all trash. • Never use duct tape on anything in the darkroom • Knock several times before entering a darkroom • Never open a film cabinet when a fan is on • Leave enough time to clean up and properly wash your prints

**SA+AH CONTAINER POLICY**

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose. **White:** All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

**Yellow:**

**WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.** **All containers** must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up. - Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top). - 5-gallon jugs must have a yellow hazardous waste label on the outside. - Fibrous containers must have a yellow hazardous waste label on the outside (top). - Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%. Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area; this is located on the SWMA sign posted at the sink or at the Waste Management Area.