

## ***Advanced Photography Course Syllabus***

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### **Course Information**

ARTS 4372.001 *Advanced Photography, Fall 2014, Tuesday 1:00 - 3:45 pm*

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### **Professor Contact Information**

Professor Marilyn Waligore, 972-883-2001, [waligore@utdallas.edu](mailto:waligore@utdallas.edu), ATC 3.913, Tuesday 4:00 - 6:00 pm, and by appointment

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### **Course Pre-requisites, Co-requisites, and/or Other Restrictions**

ARTS 3371 or ARTS 3372 or ARTS 3377 or ARTS 3379 or prior experience in photography with consent of instructor.

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### **Course Description**

This is an intermediate / advanced level course that facilitates discussion of photographic processes within the larger context of contemporary art, photography, and digital media. This course is designed for students who have prior experience in photography. Workshops will introduce strobe lighting for studio applications.

The course will emphasize the process involved in generating a portfolio of images, a coherence body of work based upon a theme, concept, or selected subject matter. The class will discuss topics such as locating an individual voice, refining a working process, considering methods for presentation/distribution of photographs, and reflecting on current issues in contemporary art. Lectures/demonstrations will include assembling a portfolio of photographs, submitting work for review, and preparing photographs for an exhibition.

Students will be required to bring their cameras to class meetings as indicated on the syllabus--a digital SLR or a film-based SLR, or a camera that will sync with a professional strobe lighting system.

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### **Student Learning Objectives/Outcomes**

Students will work collaboratively in a group to produce photographs. They will assess and evaluate the creative work of their peers through both written and verbal critique, and will discuss and write about both historical and contemporary examples of visual art. Students will develop ideas and choose approaches to generate a proposal for an individual photography-based portfolio, which they will create.

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### **REQUIRED Textbooks and Materials**

Susan Bright, *Art Photography Now*, 2<sup>nd</sup> edition (paperback)  
Technical handouts provided by instructor.

**RECOMMENDED Texts:** eBook- available via McDermott Library [electronic resource]  
McCartney, Susan. *Photographic lighting simplified*. New York : Allworth Press, 2003.

Hunter, Fil, Steven Biver, Paul Fuqua. *Light: Science and Magic: An Introduction to Photographic Lighting*. Waltham, Massachusetts: Elsevier, 2012. (4<sup>th</sup> edition)

**Camera Specifications:**

**Students will need to supply their own Digital SLR camera** (i.e. Nikon D3100, Canon Digital Rebel, etc.). **OR single lens reflex 35mm film camera.**

Students with prior experience in photography may work in medium or large formats. Costs for the course will vary somewhat depending upon the scope of individual student projects. Supplies estimate: \$200.00. Students will need to purchase an **appropriate portfolio box for their prints**; common sizes are 16"x 20" or 20" x 24". Smaller images may require matting.

The course will begin with a series of workshops on strobe lighting--equipment that UTD will provide. A Digital SLR or DSLR, or a standard film-based SLR will have a flash sync or a hot shoe, to sync with a professional strobe system or speedlight. (Amateur point and shoot digital cameras do not permit use of the PC to hotshoe sync. Sony/Minolta cameras require a dedicated PC to hotshoe sync.)

**Students will be responsible for the costs of storage media** such as CDs, DVDs, or external portable harddrives or flashdrives.

**Students will be responsible for the costs of print output or film and printing— with the exception of one large format Epson print produced on campus.**

**eLearning** (<http://elearning.utdallas.edu>) will be your source for the assignments, listings of any updates to assignments or the syllabus, especially as they relate to field trips, and evaluations of assignments. To locate your user ID and password go to <http://netid.utdallas.edu>

**PHOTOGRAPHY CLASS RESOURCES (cameras, lighting, darkroom)**

<http://www.utdallas.edu/~waligore/utdphoto>

**USER ID:**

**password** for 2014:

DO NOT POST PASSWORD ON A PUBLIC SITE OR SPACE.

Open pdf files **using a current version** of Adobe PDF Reader. Select File/Open. Open ppt. files **using Power Point**--available as part of the Microsoft Office Suite, specially discounted for UT-Dallas students and faculty, at the UTD Technology Store.

**Suggested Course Materials**

**ARCHIVE FILES: REMEMBER TO BACK UP YOUR FILES!!**

You will need storage material to archive files. **A small external hard drive of 250 or 500 gigs of space is preferable** to a less reliable flashdrive.

If you are using small USB flash drives, don't plug them into the keyboard. Insert the flash drive into the front of the computer. After you save your files, drag the flash or harddrive drive icon to the trash or highlight the drive and select File/Eject when using the Mac. Then remove drive.

**OTHER:**

UV protective filter for camera lens, super multi-coated (SMC) or digital pro, Hoya brand.  
Giotto Rocket Blaster (don't use canned air to remove dust from internal sensor)

Lens cleaner and tissue for lens cleaning or microfiber cleaning cloth

Extra battery and Extra Memory Card, Memory Card reader

Software: You may wish to purchase Adobe Lightroom or Adobe Photoshop.

The UTD Technology Store provides student discounts on software.

**BLACK AND WHITE FILM PROCESSING:** see supplies list

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**ATEC SERVER IN MAC LAB: TURN IN FILES VIA DROP BOX**

In past semesters, once you are already on a Mac connected to the university network, access to the server was obtained via:

Your UserID and password

Select atec01

I have posted a tutorial on how to gain access to the server at:

<http://www.utdallas.edu/~waligore/resource/index.html>

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eLearning(<http://galaxy.utdallas.edu>) will be your source for the assignments, listings of any updates to assignments or the syllabus, especially as they relate to field trips, and evaluations of assignments. Locate your user ID and password:

<http://netid.utdallas.edu>

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**ADDITIONAL RESOURCES/TUTORIALS PROVIDED TO STUDENTS:**

- 1) links available to students through eLearning and **faculty webpage**, noted above
- 2) technical handout (online) via **utdphoto webpage**, noted below

**PHOTOGRAPHY CLASS RESOURCES (cameras, lighting, darkroom)**

<http://www.utdallas.edu/~waligore/utdphoto>

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UserID:

Enter **the password** : (Use lower case letters to log-in)

Open pdf files **using a current version** of Adobe PDF Reader

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**RESERVING PHOTOGRAPHY CLASSROOM FOR STUDIO LIGHTING EXERCISES**

ATC 2.908 (classroom) and ATC 2.902 (breakout room—scheduled to be available at end of January) can be reserved by students outside of scheduled class periods by contacting Professor Diane Durant at [Durant@utdallas.edu](mailto:Durant@utdallas.edu)

ONLINE INFO about the UTD PHOTOGRAPHY STUDIO:

[http://www.utdallas.edu/~ ddm043000](http://www.utdallas.edu/~ddm043000)

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#### **DIGITAL PRINT OUTPUT:**

The instructor will facilitate the production of a SINGLE large 16"x 24" poster print using the Photography facility large format Epson printer at NO COST to the student. For producing multiple prints using the Epson printer on campus, students can consult with the instructor regarding purchase of an ink cartridge.

Students may chose to use a service bureau off-campus to output small prints for various assignments throughout the semester, such as Sams, Costco, etc:

<http://www.camera-stop.com>

3400 Preston Road, suite 230, (NE corner of Parker & Preston) Plano, TX 75093 972-867-6882

<http://www.bwc.net>

new location: 616 Sherman St, (between Belt Line and Spring Valley) Richardson, TX, 75081

Prints should be output to photographic paper—as in Fuji Crystal Archive/Frontier Prints—or good digital inkjet print paper, as in a photographic weight matte or glossy paper.

**Prints should NOT be output as color laser prints or printed to standard weight typing paper.**

***Appropriate Inexpensive Inkjet Paper Types known for ease of use and good quality:***

Epson Photo Paper/Epson Glossy Photo Paper

Epson Premium Glossy or Premium Luster papers (more expensive/archival)

Also, check Red River, a Dallas-based paper distributor. [www.redriverpaper.com](http://www.redriverpaper.com)

## **Assignments & Academic Calendar**

All readings are from **Susan Bright, *Art Photography Now, 2<sup>nd</sup> edition***

### **JANUARY 14 – 3.904**

**PORTFOLIO & EXHIBITION:** *setting individual goals for the semester*

**PHOTOWORKS 2014 EXHIBITION:** *discussion of class exhibition*  
***What, when, where is Photoworks?***

***In Studio Lighting Workshop: Introduction*** *artificial light versus natural light*

**Problem ONE: TEXTURE / FORM**

**Resources for strobe equipment:** *elearning: Lighting Resources folder*  
**Dynalite powerpoint file,** UTD Light Meter Handout, Sekonic L-358 light meter guide, Dynalite strobe manual, tethered shooting guide  
**eLearning handouts for handling digital files:** Camera Raw Handout

*Several of these handouts are also located:*

**UTD Photo Resources:** <http://www.utdallas.edu/~waligore/utdphoto>  
**userID:** photo2014 **password:** shutter

**JANUARY 21 – 2.908**

**Studio Lighting Workshop: Introduction** *artificial light versus natural light*

**Problem ONE: TEXTURE / FORM**

**Practice with lighting equipment: BRING YOUR CAMERA! BRING YOUR CAMERA!**  
*safety, equipment review (light meters, strobes, tripods), handouts*

*Review of Camera Raw Processing / Demonstration of Film Scanning (if applicable)*

**DISCUSSION OF READINGS: Susan Bright: TRANSITIONS**

**Tour of Photography & Materiality exhibition: Visual Arts Building**

**You are encouraged to attend the Photography & Materiality opening reception, Friday, January 24th, 6:30 – 8:30 pm, in the Visual Arts Building**

**Panel discussion on Photography & Materiality is scheduled for Thursday, February 6, 7:00 pm at Centraltrak, 800 Exposition, Dallas.**

**JANUARY 28 – 2.908**

**Studio Lighting Workshop: Introduction** *artificial light: direction and quality*

**Problem ONE: TEXTURE / FORM**

**BRING YOUR CAMERA! BRING YOUR CAMERA!**

**SIGN-UP for presentation on artist/chapter from ART PHOTOGRAPHY NOW**

**FEBRUARY 4 - 3.904**

**PORTFOLIO WORKSHOP:** *locating a point of departure and refining conceptual framework*  
**BRING one example of prior photographic work for projection—ATEC server Waligore Dropbox or flash drive. (2 megabyte size file when opened in Photoshop: jpg or psd or tif...)**

*Review of Camera Raw Processing / Demonstration of Film Scanning (if applicable)\**

**Problem ONE: CRITIQUE TEXTURE / FORM**

**copy images to ATEC server BEFORE CLASS!\***

**PROBLEM TWO: GLASS / METAL introduction**

**DISCUSSION OF READINGS: Susan Bright, OBJECT**

**FEBRUARY 11 - 2.908**

**PROBLEM TWO: GLASS / METAL**  
**BRING YOUR CAMERA! BRING YOUR CAMERA!**

**FEBRUARY 18 - 2.908**

**PORTFOLIO REVIEW DAY/ PART ONE: FIVE portfolio prints DUE**  
**BRING FIVE NEW PRINTS FOR REVIEW AND DRAFT OF ARTIST STATEMENT**

**DISCUSSION OF READINGS: Susan Bright, NARRATIVE**

**FEBRUARY 25 -- 3.904**

**Problem TWO : CRITIQUE GLASS / METAL**  
**copy images to ATEC server BEFORE CLASS!**

**Large Format Epson Print Output: the basics of file preparation**  
**eLearning handouts: Epson Print Output**

**MARCH 4 - 3.904**

**DISCUSSION OF READINGS: Susan Bright, CITY / LANDSCAPE**

**Preparing artwork for exhibition**  
**eLearning handouts:, Framing/Matting**

**Schedule individual appointments to review final portfolio proposal, and issues pertaining to the PHOTOWORKS exhibition, NO LATER THAN MARCH 25.**

**Appointment days: March 4, 5, 6, 7, 19, 20, 21, 24, 25, in my office, ATC 3.913**

**MARCH 11 SPRING BREAK: NO CLASS**

**MARCH 18 (Fotofest Houston: no class)**

**MARCH 25 3.904**

**DISCUSSION OF READINGS: PORTRAIT, FASHION**  
**Problem THREE: THE HUMAN FORM introduction**

**DYNALITE LIGHTING EQUIPMENT QUIZ**

**Large Format Epson Print Output: the basics of file preparation REVIEW**  
**SUBMIT TEST STRIP TO ATEC SERVER FOR EPSON PRINT:**  
**FOR REVIEW DURING CLASS, as needed, ON APRIL 1, 8 AND 15**

**APRIL 1 2.908**

**PORTFOLIO REVIEW DAY/ PART TWO: FIVE portfolio prints DUE**  
**BRING FIVE NEW PRINTS FOR REVIEW AND 2<sup>nd</sup> DRAFT OF ARTIST STATEMENT**

## **APRIL 8 2.908**

**Problem THREE: THE HUMAN FORM** BRING YOUR CAMERA! BRING YOUR CAMERA!

*You are encouraged to attend the exhibition **Physical Labor: Photographs of Workers, 1940 to the Present** (curated by Lupita Murillo Tinnen).*

*opening reception: O'Donnell Building Gallery, Thursday, April 10th, 6:00 – 7:30 pm,*

*lecture: documentary photographer Ken Light, 7:30 pm, JSOM 1.118, Davidson Auditorium*

## **APRIL 15 2.908**

**DISCUSSION OF READINGS:** Susan Bright, **DOCUMENT**

**Tour of Physical Labor: Photographs of Workers exhibition.**

LAST DAY TO SUBMIT FINAL PRINT FILE TO ATEC SERVER FOR EPSON PRINT

## **APRIL 22 3.904**

**Problem THREE: CRITIQUE: THE HUMAN FORM**

**copy images to ATEC server BEFORE CLASS!**

**PHOTOWORKS 2014 EXHIBITION:** *we will discuss exhibition of selected work from class  
Bring examples of best work for projection, and 6 megabyte TIF files for the  
announcement card and advance press.*

*Locating Exhibitions and Exhibition Documentation*

**DUE: LARGE FORMAT EPSON PRINT**

## **APRIL 29 FINAL CRITIQUE: last class meeting 2.908**

**FINAL PORTFOLIO OF 15 PRINTS** *in portfolio box, digital image files, artist statement  
All students are required to attend the final critique.*

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## **PHOTOWORKS 2014**

**TUESDAY, MAY 6: 1:00 – 3:45 pm** / *date to be confirmed*

**Extra help with Photoworks exhibition preparation and consultation**

**Photoworks INSTALLATION / to be discussed** **May 20, 21, 22**

**PHOTOWORKS 2014 EXHIBITION: VISUAL ARTS BUILDING, MAY 23 – JUNE 21**

**PHOTOWORKS INSTALLATION: week of May 19, with emphasis on May 20, 21, 22**

**RECEPTION FRIDAY, MAY 23, 6:30 – 8:30 PM** *(invite friends & family)*

## **Grading Policy**

Evaluation will be based on attendance, participation in workshops, critiques, and discussions of assigned reading, class assignments, portfolio reviews, an artist's statement, response to a selected reading, and an individual final portfolio of prints.

**CLASS ATTENDANCE and participation 15%**

--active participation in critique and discussion

--preparation for class lighting workshops, portfolio reviews, group critiques

**CLASS WORKSHOP assignments: (5% each) 15% total**

--three problems representing a response to the strobe lighting workshops

**PORTFOLIO REVIEW DAYS: (10% each) 20% total**

**CLASS EXERCISES: 20% total**

--large format print output --( 5%) print one selected image from final portfolio, following production of approval strips.

--preparation and installation of work for Photoworks 2014 exhibition (5%)

--technical quiz—(5%)

--covers basic photographic processes with an emphasis on use of Dynalite strobes

--artist/chapter response—(5%)

--sign up to lead a discussion on one chapter of *Art Photography Now*, with an emphasis on a specific contemporary artist, and submit a one page (250 word) typed summary of main points via elearning—due on the day of the class discussion

**FINAL PORTFOLIO (artist's statement, 15 prints, digital image files): 30%**

**Short Essay / Artist's statement**

A final essay written by the student should include a discussion of student's working process and the student's reflection on the appropriateness of the working method to their concept. The length of the essay should be one typed, double-spaced page and submitted via eLearning or with the digital documentation of the portfolio.

**Digital Image Files**

Four representative images from the portfolio will be submitted as TIF or PSD files of 10 megabytes each, RGB, 8 bit. The entire portfolio will be presented as a web gallery, which can be created using Photoshop or Lightroom software. The image files in the web gallery should be set at 1000 x 1000 pixels.

**PRINTS: The final portfolio will consist of a cohesive body of work, 15 prints, presented either digitally on heavyweight 250 lb. paper, or in the darkroom, using fiber-based paper. Students will need to purchase an appropriate sized portfolio box** for their prints, which may be matted if smaller, such as 8x10 inches. Locally, try Asel Art for small portfolio boxes. Appropriate Drop Front or Clamshell box sizes would be 16x20 or 20x24, available via mail order from Archival Methods, Print File, for example, or from vendors such as Adorama, B&HPhoto, Freestyle—as listed below.

**Guidelines for submission of work for evaluation:**

- 1) Submit electronic image files via ATEC server or CDROM
- 2) Submit electronic texts (papers, etc.) via elearning
- 3) Image files will be in TIF or PSD format as specified in assignment outline. Flattened files should be about 8-10 megabytes in terms of file size.
- 4) Prints will be presented during class in critique.



**5) For students working in black and white, film-based photography:**

- a) All black and white prints to be included as final portfolio assignments must be presented as fiber-based prints.**
- b) For preliminary review of strobe lighting exercises, students working with film have the option of either scanning their negatives, or submitting a contact sheet and 8"x10" proof prints, on either resin-coated or fiber-based paper.
- c) For the large format digital print, students working with film should select a negative for scanning.

**Evaluation Criteria for Creative Work :**

**1-the relationship between content and form: Is the image a work of art?**

How does the idea that serves as the point of origin for the image influence the selection of materials and processes for execution? How does the meaning of the work and its construction interrelate?

**2-experimentation: Have we seen this before?**

What risks, in terms of challenges to convention or experimentation with materials, were taken to arrive at the final form of the work? Does the work surprise the viewer in terms of correspondences between content and form? Are there new combinations of familiar methods, materials, and visual approaches to design?

**3-presentation: Are we convinced?**

Considering the limitations of the workshops, what kind of care and attention was devoted to the creation of the photographs/images? If the project was less ambitious in terms of scale and execution, perhaps a series of images will best demonstrate the overall intention of the artist in terms of concept .

**4-concept: What's the idea?**

The concept informing the creation of the final project may be complex and multi-faceted. Photographic work may be more conceptual and less dependent upon traditional aesthetic criteria for evaluation.

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**Course & Instructor Policies**

**Equipment checkout hours for Spring 2014:**

**10:00 am - 12:00 pm on Monday;**

**2:00 – 4:00 pm Wednesday; and 4:00 – 6:00 pm Thursday**

**Photography Assistant Director: Professor Diane Durant**

[Durant@utdallas.edu](mailto:Durant@utdallas.edu) office: ATC 3.909 / 972-883-6909

**Digital Open Lab:** Unscheduled Open Lab with Macs and PCs is available for students to work outside of class time in ATC 4.902.

Advanced Photography is a practice-based studio course. During specific course periods when studio work time is scheduled, students should be prepared to shoot images, prepare prints, or share files with the instructor. Evaluation will be based on attendance and participation, class assignments, written essays, and participation in critiques. Attendance at critiques is comparable to exams in lecture courses. The studio assignments are designed to assess the student's ability to apply principles discussed in class and to measure the individual student's improvement over time. **Consequently, assignments that are turned in late are downgraded one letter grade and must be**

**submitted within two weeks of the deadline.**

**Class Participation:**

**Attendance is required and the final grade for class participation will be lowered due to absenteeism.** Arriving at class late or leaving early is disruptive, and should be avoided. Students, who are absent from class when assignments are announced, need to check with other students regarding the parameters of the exercise. The instructor will only clarify specific points. Students will need to work outside of class time in order to finish assignments in a timely manner. **Work submitted for evaluation must be generated by the individual student and must represent the product of activity from the current semester and class.** Any student with a severe illness or with other problems that hinder their attendance should contact the instructor at 972-883-2001 or [walgore@utdallas.edu](mailto:walgore@utdallas.edu). Students have the responsibility to obtain a written medical excuse from a doctor and to submit it to the instructor if absences are due to medical problems. Students with special needs that relate to physical challenges should consult with the instructor as early as possible during the semester. Proper academic conduct during class is expected. Enrolled students are responsible for maintaining a cooperative environment (i.e. Do not type email messages/chat or engage in cell phone calls during lectures and critiques)

**Withdrawal dates:**

Observe the university calendar online for the deadline to withdraw from classes.

**Last day to drop without a "W": January 29**

**Last day to drop with signature: January 30 – March 28 (signature required)**

Requests for an incomplete grade in general are not considered for undergraduate courses.

**Equipment and the Laboratory:** Instruction in the use of equipment and care of facilities is designed to prevent damage through misuse. Questions on the use or location of equipment should be directed to the instructor. Only currently enrolled digital photography students with prior experience in photography are permitted to use the darkroom and digital lab. Students may gain access to the lab during scheduled building or lab hours outside of scheduled class time, with permission of instructor.

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**Class Structure:** The course alternates between studio/demonstration, and lecture/discussion. Students must arrive with necessary materials, camera, or digital files, prepared for studio work.

**PHOTOGRAPHY VENDORS: REQUEST STUDENT DISCOUNT**

**Asel Art Supply** [www.aselart.com](http://www.aselart.com) (matboard & art supplies)  
101 South Coit Road, #375, Richardson, TX 75080, 972-690-6320  
(located in southeast corner of intersection of Coit and Beltline Roads, in strip mall)

**Imaging Spectrum** [www.imagingspectrum.com](http://www.imagingspectrum.com) 1101 Summit Ave, Plano, TX 75074 (Epson Large Format Printer cartridges) (214) 342-9290

**BWC Photo Imaging:** mounting of Epson prints onto gatorfoam  
616 South Sherman Street, Suite 100 Richardson, Texas 75081 972-231-0002  
<http://www.bwc.net> (located near Spring Valley DART station)

**Camera Stop, Plano** 3400 Preston Road #230, Plano, TX 75093 (972) 867-6882  
**Competitive Camera** 2025 Irving Blvd. Dallas, 75207 214-744-5511  
**Light Tec**, 1311 Chemical, Dallas, Texas, 75207 214-350-8990  
**Dallas Camera** 1321 Chemical Street , Dallas, 75207 214-630-4040

**Calumet photographic** [http:// www.calumetphoto.com](http://www.calumetphoto.com)  
**B&H Photo** [http:// www.bhphotovideo.com](http://www.bhphotovideo.com)  
**Adorama** <http://www.adorama.com>  
**Freestyle Photographic:** <http://www.freestylephoto.biz>

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## **Technical Support**

If you experience any problems with your UTD account you may send an email to:  
[assist@utdallas.edu](mailto:assist@utdallas.edu) or call the UTD Computer Helpdesk at 972-883-2911.

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## **UT Dallas Syllabus Policies and Procedures**

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

***The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.***