



SCHOOL OF MEDIA ARTS

SOMA 2521

# INTRODUCTION TO STUDIO LIGHTING

SOMA 9745

# INTRODUCTION TO PHOTOGRAPHIC LIGHTING

SEMESTER 2  
2009

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## **COURSE STAFF**

Course Coordinator	Debra Phillips
Room	CB02
Phone	9385 0762
Email	<a href="mailto:da.phillips@unsw.edu.au">da.phillips@unsw.edu.au</a>
Consultation times	Tuesday 10.00 – 12.00 noon
Communication details	Consultation or email

Teaching Staff	Warwick Clarke
Email	<a href="mailto:warwick.clarke@gmail.com">warwick.clarke@gmail.com</a>
Communication details	Class or email

## **COURSE INFORMATION**

Units of Credit: 6

Teaching Times and Locations

Friday 10.00 – 1.00 pm CB11, CB01 and F114 (WC)

Contact hours per week: 3

\*Please note that the expectation of time in this course is more than contact hours. The University has expectations of a total load of 25 – 30 hours per unit of credit. This means that you should spend no less than 8 – 9 hours per week on average on class work in addition to your timetabled hours.

Parallel Teaching: This elective course entails parallel teaching with classes comprising both undergraduate and postgraduate students

Course Aims: This course explores the expressive potential of and provides a practical introduction to basic studio lighting principles for photographic images and their creative applications. It aims to extend students skill base, knowledge and creative potential through set exercises and projects, central to the production and advancement of individual concerns and work.

The course introduces students to the basic analysis and control of natural and artificial light for photography. Students are instructed how to observe the quality of natural light for photography as a basis for learning basic photographic studio lighting techniques and their creative applications. Students require knowledge of basic B/W and colour photography; analogue or digital camera operation; film exposure and processing; and print production. The emphasis is on the development of new technical skills central to the production and advancement of students' work. Exercises and projects are set which focus on the production of photographic images for contemporary visual art works.

Health and safety issues across photographic studio environments are addressed and applied as appropriate to the course work activities at this level.

Student learning outcomes:

On completion of *Basic Studio Lighting* students will have an overview of:

- basic analysis and control of natural and artificial lighting for photography
- basic techniques for lighting objects or people in the studio environment and should exhibit awareness, knowledge and understanding of:
- how to advance, refine and consolidate technical skills as appropriate to the work undertaken
- how to take responsibility for self-motivation in the direction and development of work
- the commitment required to develop and refine technical and conceptual concerns

and have demonstrated skills in:

- tungsten lighting operation
- electronic flash operation
- advanced light metering techniques
- how to make a background white or black

Teaching Strategies:

Teaching comprises lectures, demonstrations, workshops, tutorials and group critiques. Technical exercises and projects are set that encourage the development of both skill proficiency and creative ideas. Students are directed towards an analysis and critical awareness of current visual arts practice and are expected to maintain a visual diary of their process and related influences that provides continuity to their work and experience.

## ASSESSMENT

The course will be assessed as follows:

- Project 1 = 25%
- Project 2 = 25%
- Project 3 = 15%
- Project 4 = 35%

### Assessment Criteria

Each project is described below. Make sure you read this document thoroughly; a common cause of students failing or not gaining high marks is often that they have failed to read the brief.

Usually you will be assessed on the following:

- **Satisfaction of requirements** As per project descriptions
- **Level of commitment and motivation** The level of application to set tasks, the ability to persevere, the level of involvement and degree of participation in lectures, seminars, workshops and discussions, and the level of professionalism.
- **Recognition of individual responsibility** The ability to be self-directed in determining objectives and appropriateness of resources.
- **Evidence of critical process** The willingness to instigate research and to analyse information. The ability to synthesise research and experience in creative expression. The ability for self-critical analysis in the evaluation of progress. The ability to articulate your intention and to discuss your objectives in relation to contemporary visual arts practice.
- **Technical skill appropriate to the work undertaken** The appropriate choice and use of your chosen media

## DESCRIPTION OF ASSESSMENT TASKS:

<b>PROJECT 1:</b> PAIR (LHS—Object)	(due: 21 Aug.)	25%
<b>PROJECT 2:</b> PAIR (RHS—Portrait)	(due: 25 Sept.)	25%
<b>PROJECT 3:</b> AFTER ... ( <i>imitation is the sincerest form of flattery</i> ) PART A	(due: 16 Oct.)	15%
<b>PROJECT 4:</b> AFTER ... ( <i>imitation is the sincerest form of flattery</i> ) PART B	(due: 06 Nov.)	35%

*That is, the pair form, by virtue of the condition of being double, actively refuses the possibility of being experienced as a thing in itself. The simple state of doubleness includes, as integral, the space or interval between.*  
Roni Horn, as quoted in *Roni Horn* by Mimi Thompson, BOMB Issue 28

The noun 'pair' is defined as two corresponding things that have been designed for use together or as something that is made up of two pieces. As a means to acquire lighting technical skills / proficiency and as a process to engage thoughtfully with the idea of *PAIRING*, you are required to make two photographs—one of an object (or objects) and one of a person (or persons)—in the photographic studio environment.



Sarah Charlesworth  
*Figures from Objects of Desire*  
1983-84  
Cibachrome with laquered wood frame  
Diptych 42" x 62"

## PROJECT 1

**PAIR (LHS—Object):** Choose, purchase or construct an object or a group of objects to photograph in the studio in week 4 (Thursday 02 April). Working in small groups and using either an analogue (including a medium format camera if you have proficiency) or a digital camera (minimum 8 MB) photograph your object(s) in black & white using tungsten lights. You may photograph in the Photomedia studio (CB01) or the Digital Image Capture Lab (F114) or in the lecture room CB11). This image comprises the left hand side of your **PAIR**.

### **REQUIREMENTS**

**Analogue:** one roll of black and white film (ISO of your choice—24 or 36 exposures). Process, make a contact sheet and select three of the best images. Print three of these images onto 20 x 25 cm paper. Select the best image and make a high quality black and white print on 20 x 25 cm paper.

**Digital:** set the camera to ISO of your choice. Make a contact sheet in Photoshop of at least 24 digital files. Select three 'work files' to output to A4 paper. Select the best image and output a high quality black and white print on A4 paper. *Please note:* you may adjust curves and levels to achieve good print quality but do not digitally manipulate your file.

Presentation: Week 5 (one contact sheet, three work prints and one final print)

## PROJECT 2

**PAIR (RHS—Portrait):** Using either an analogue (including a medium format camera if you have proficiency) or a digital camera (minimum 8 MB) and working in small groups, photograph a person(s) for the right hand side of your **PAIR**. Your model(s) must be photographed in colour in the studio using electronic flash. You may photograph in the Photomedia studio (CB01) or the Digital Image Capture Lab (F114) or in the lecture room (CB11).

### **REQUIREMENTS**

**Analogue:** one roll of colour film (ISO of your choice—24 or 36 exposures). Get your film processed at a professional colour lab (locations on the notice board near Photostore) and make a contact sheet. Select three of the best images. Print three of these images onto 20 x 25 cm paper. Select the best image and make a high quality colour print on 20 x 25 cm paper.

**Digital:** set the camera to ISO of your choice. Make a contact sheet in Photoshop of at least 24 or 36 digital files. Select three 'work files' to output to A4 paper. Select the best image and output a high quality colour print on A4 paper. *Please note:* you may adjust curves and levels to achieve good print quality but do not digitally manipulate your file.

Presentation: Week 8 (one contact sheet, three work prints, one final print **PLUS** Project 1 print).

For both Projects 1 + 2 consider the following:

- scale of your object (miniature, 1:1 or oversized) / scale of person in frame
- appropriate lens (normal, wide angle or telephoto) to use
- use of tripod (low light situation, depth of field requirements)
- quality and quantity of light
- use of hand-held reflectors or absorbers
- balancing of daylight or existing light with tungsten light



***PROJECT 3 + 4 AFTER ... (imitation is the sincerest form of flattery)***

NB: You will need to work both in and out of class time to complete this project. You must book the studio outside of class time and work independently. Consider working in a group to assist each other with your set ups.



Katsushika Hokusai Ejiri in Suruga Province (Sunshū Ejiri) 1830-33  
Colour woodblock print, Japan  
From the series Thirty-Six Views of Mt. Fuji  
© The British Museum



Jeff Wall, A Sudden Gust of Wind (after Hokusai) 1993  
Transparency in lightbox 2290 x 3770 mm  
© The artist  
Cinematographic photograph

### **PROJECT 3: AFTER ... (imitation is the sincerest form of flattery) PART A A4 SHEET + PHOTO SKETCHES**

*He avoided writers such as Mérimée and Voltaire, since a simple, straightforward style like theirs was difficult to parody (just as drag queens avoid 'doing' unadorned beauties such as Audrey Hepburn and are inspired by highly constructed women such as Mae West or Barbara Streisand). Proust also enjoyed imitating writers whose style he admired excessively (such as Balzac and Flaubert) so that he could be in conscious control of their influence on him and, in a sense, 'exorcise' their impact on his prose. As he put it, 'Do a voluntary pastiche in order to become original again afterwards and not produce involuntary pastiches the rest of one's life.'*

Edmund White, *Proust*

Throughout history, writers and artists have employed the techniques of imitation, mimicry and pastiche for both creative and critical purposes. To undertake a process of imitation can be not only an effective form of learning and skill acquisition but also requires a level of sophistication and intelligence in the ability to both select what is appropriate to imitate and to successfully reproduce it.

1. Thoughtfully select a painting or photograph from any source for the purpose of making a photographic imitation of it in the studio environment. *NB: do not be overly ambitious in your selection.*
2. Undertake research into your selected picture—e.g. its social, political and cultural contexts; its content and its history. Carefully consider the implications of reproducing, mimicking, imitating or making a pastiche of your selected picture and propose how you will go about your imitation. Also analyse both the quality and quantity of light.
3. On an A4 sheet reproduce your selected painting or photograph with full acknowledgements (artist or photographer name, title of work, date, medium and size of original image as well as any copyright information). Below the image, include a half page of text summarizing your research as outlined in 2. Also include the reasons for your image selection and what you would like to achieve through the process of imitation and how it may be received.
4. Produce a set of *preliminary* or *test* photographs (based on your selected painting or photograph) for your final work (Project 4). Experiment with the quality and quantity of light.

#### **REQUIREMENTS FOR PRELIMINARY OR TEST PHOTOGRAPHS**

*Analogue:* one roll of colour film (ISO of your choice—24 or 36 exposures). Get your film processed at a professional colour lab (locations on the notice board near Photostore) and obtain a set of prints (approximately 4" x 6") or a set of mini-proofs.

*Digital:* set the camera to ISO of your choice. Output a set of prints of at least 24 digital files. *Please note:* you may adjust curves and levels to achieve good print quality but do not digitally manipulate your files.

Presentation: Week 11 (at least 24 small test prints)

### **PROJECT 4: AFTER ... (imitation is the sincerest form of flattery) PART B FINAL WORK**

After class response and feedback to your preliminary attempt results from Project 3, prepare and undertake your final studio shoot. Produce one high quality print (analogue or digital) at an appropriate scale (please discuss scale with your lecturer).

#### **INDIVIDUAL TUTORIAL NOTE:**

It is essential that you prepare well for your tutorial appointments so that the time with your lecturer is spent productively. It is not satisfactory to turn up for tutorials with no material evidence (photographs, video, sketches etc) of artwork in progress or no evidence of substantial progress since your last consultation.

Remember to take note of your tutorial appointment times, which will be specified on the notice board (sign-up sheets). A replacement appointment cannot be guaranteed if you miss your allocated time slot.



## COMPUTING REQUIREMENTS

None

## SAFETY INFORMATION

You have a responsibility to not do anything that risks the safety or health of your fellow students and also staff.

This will involve informing your lecturer of any safety risks you become aware of, and also following the directions of staff in relation to such issues as equipment usage, and safety equipment and clothing.

You are responsible for:

- adhering to UNSW and COFA OHS policies and procedures,
- following instructions on safe work methods,
- promptly reporting hazards or accidents
- ensuring your conduct does not endanger others.

### Emergencies and evacuation

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.

**The emergency phone number is 9385-6666 (not 000).**

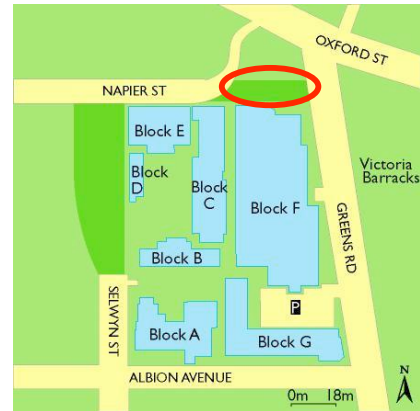
During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).

### First aid information

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff are also trained first aid officers.

### Electrical safety

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.



## ACADEMIC HONESTY AND PLAGIARISM

Please refer to: [www.lc.unsw.edu.au/plagiarism](http://www.lc.unsw.edu.au/plagiarism)

### What is Plagiarism?

Plagiarism is the presentation of the thoughts or work of another as one's own.\* Examples include:

- direct duplication of the thoughts or work of another, including by copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement;
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via:

[www.lc.unsw.edu.au/plagiarism](http://www.lc.unsw.edu.au/plagiarism)

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

- correct referencing practices;
- paraphrasing, summarising, essay writing, and time management;
- appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

\* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle

† Adapted with kind permission from the University of Melbourne.

## Week by week dates **FRIDAY**

<b>Week 1:</b>	24 July
<b>Week 2:</b>	31 July
<b>Week 3:</b>	07 August
<b>Week 4:</b>	14 August
<b>Week 5:</b>	21 August
<b>Week 6:</b>	28 August
<b>Week 7:</b>	<b>Research Week</b>
<b>Break:</b>	<b>07 Sept to 11 Sept</b>
<b>Week 8:</b>	18 September
<b>Week 9:</b>	25 September
<b>Week 10:</b>	02 October
<b>Week 11:</b>	09 October
<b>Week 12:</b>	16 October
<b>Week 13:</b>	23 October
	26 – 30 October
	<b>Non-teaching week</b>
	Friday 06 November
	<b>Assessment</b>

## Course Schedule

<b>Week 1</b>	
<b>INTRODUCTION</b>	Course Outline and Statement of Expectations: lectures, demonstrations, projects & assessment; Occupational Health & Safety and studio etiquette; Lighting OH&S and questionnaire; Photomedia studio orientation (CB01) & Digital Image Capture Lab (F114); equipment and materials; Resource Centre lighting kits, proficiency cards; individual responsibilities for class requirements, equipment, studio bookings and tidiness, and tutorials
<b>BASIC LIGHTING PRINCIPLES</b>	Lecture: introduction to <i>Basic Lighting Principles</i>
<b>EXHIBITIONS</b>	<ul style="list-style-type: none"> <li>• Museum of Contemporary Art 140 George Street The Rocks NSW 2000 tel: 9245 2400 <a href="http://www.mca.com.au">http://www.mca.com.au</a> Ricky Maynard: Portrait of a Distant Land until 23 August</li> <li>• Australian Centre for Photography 257 Oxford Street Paddington NSW 2021 tel: 9332 1455 <a href="http://www.acp.org.au">www.acp.org.au</a> Edward Burtynsky: Australian Minescapes; Christopher Ireland: Breathe; Francesca Rosa: Interior Disaster until 22 August</li> <li>• Art Gallery of New South Wales Art Gallery Road The Domain NSW 2000 tel: 9225 1700 <a href="http://www.artgallery.nsw.gov.au">http://www.artgallery.nsw.gov.au</a> Et al: maintenance of social solidarity until 13 September • roslynxley9 8 Soudan Lane (off Hampden Street) Paddington NSW 2021 tel: 9331 1919 <a href="http://www.roslynxley9.com.au">www.roslynxley9.com.au</a> Tracey Moffatt: Mother 23 July–15 August</li> <li>• Stills Gallery 36 Gosbell Street Paddington NSW 2021 tel: 9331 7775 <a href="http://www.stillsgallery.com.au">www.stillsgallery.com.au</a> Ricky Maynard + Anne Ferran 15 July–15 August</li> <li>• BREENSPACE 289 Young Street Waterloo NSW 2017 tel: 9690 0555 <a href="http://www.breenspace.com">www.breenspace.com</a> Debra Phillips 1–31 October</li> </ul>

<b>Week 2</b>	
<b>FLUORESCENT + TUNGSTEN LIGHT / BLACK &amp; WHITE</b>	Introduction to basic fluorescent and tungsten lighting equipment
<b>DEMONSTRATION – LIGHT METERING + PROFICIENCY TESTING</b>	Revision of Sekonic light meter and light meter readings and introduction to spot metering Revise film exposure—reflected and incident meter readings, grey card use Use of light reflectors and light absorbers <i>How to balance daylight and tungsten light</i> <i>Proficiency testing</i>

### Week 3

#### TUNGSTEN LIGHT / BLACK & WHITE

Images: *Sol Lewitt's Spheres*

#### DEMONSTRATION

#### OBJECT

Demonstration of different lighting effects on an object: e.g. back lighting, bounce light, cross lighting, edge lighting, fill light, silhouette lighting, spotlight, top light, under lighting, wraparound lighting

*How to make a background white; how to make a background black*

### Week 4

#### TUNGSTEN LIGHT / BLACK & WHITE

**STUDIO WORKDAY—Object** Lecturer supervised

Work on your individual projects with your support group in the Photomedia studio spaces (CB01, CB11 or F114)

Before next week: develop or download, proof and print as per assessment details

### Week 5

#### REVIEW

Presentation of **PROJECT 1**

Discussion: conceptual intent, quality of light, composition and form, meter readings, and final print quality

### Week 6

#### BASIC PORTRAIT LIGHTING

Lecture: introduction to *Basic Portrait Lighting—contemporary Photomedia examples*

#### ELECTRONIC FLASH / COLOUR

Introduction to Elinchrom electronic flash equipment—floor packs

Basic light modulators—umbrellas and soft boxes

Metering for electronic flash—flash meter and spot meter

#### DEMO + EQUIPMENT PROFICIENCY TESTING

*Demonstration of a basic lighting set up for portraiture with electronic flash equipment*

Proficiency testing

### Week 7

**RESEARCH WEEK. NO LECTURES. STUDENTS TO ATTEND RESEARCH SEMINARS AS PER NOTICE BOARD AND TO WORK INDEPENDENTLY ON PROJECTS**

**MID-SEMESTER BREAK 07 September– 11 September**

<b>Week 8</b>		<b>WARNING LETTERS</b>
<b>ELECTRONIC FLASH / COLOUR</b>	<b>STUDIO WORKDAY—Portrait</b> Work on your individual projects with your support group in the Photomedia studio spaces (CB01, CB11 or F114)	
		Before next week: develop or download, proof and print as per assessment details
<b>TUTORIALS</b>	Tutorials as required	

<b>Week 9</b>		
<b>REVIEW</b>	Presentation of <b>PROJECT 2</b> <b>NB: BRING BOTH PROJECT 1 + PROJECT 2 PHOTOGRAPHS TO CLASS</b> Discussion: conceptual intent, quality of light, composition and form, meter readings and print quality	

<b>Week 10</b>		
<b>ELECTRONIC FLASH / COLOUR</b>	Lecture: <i>Imitation is the sincerest form of flattery—mimicry, duplication and quotation in contemporary art</i>	
	<b>STUDIO WORKDAY—AFTER ... Imitation is the sincerest form of flattery</b> Lecturer supervised Work on your individual projects with your support group in the Photomedia studio spaces (CB01, CB11 or F114)	

<b>Week 11</b>		
<b>ELECTRONIC FLASH / COLOUR</b>	Lighting Demo	
	<b>STUDIO WORKDAY—AFTER ... Imitation is the sincerest form of flattery</b> Lecturer supervised Work on your individual projects with your support group in the Photomedia studio spaces (CB01, CB11 or F114)	

<b>Week 12</b>		
<b>REVIEW</b>	Presentation of <b>PROJECT 3: A4 SHEET + PHOTO SKETCHES</b> Discussion: conceptual intent, quality of light, composition and form, and meter readings.	

<b>Week 13</b>		
<b>WORKDAY + TUTORIALS</b>	<b>STUDIO WORKDAY—AFTER ... Imitation is the sincerest form of flattery</b> Work on your individual projects with your support group in the Photomedia studio spaces (CB01, CB11 or F114)	
	Tutorials: all students as per class roll	

**06 November**

**ASSESSMENT**  
**NO REVIEW**

Assessment of **PROJECT 4: FINAL WORK**

## RESOURCES FOR STUDENTS

### Recommended Texts / References:

- Bavister, Steve, *Lighting for glamour*, Silver Pixel Press, Rochester, NY, 2001
- Bavister, Steve, *Lighting for still life*, Silver Pixel Press, Rochester, NY, 2001
- Bavister, Steve, *Lighting for portrait photography*, Hove, Rotovision, Crans-Près-Céligny, 2001
- Bavister, Steve, *Lighting for portrait food and drink*, Hove, Rotovision, Crans-Près-Céligny, 2001
- Child, John, *Photographic Lighting: Essential Skills*, Focal, Oxford, 1999
- Dexter, Emma and Weski, Thomas (Eds.), *Cruel and tender: the real in the twentieth-century photograph*, Tate Gallery, London, 2003
- Ellis, Patricia (essay), *Eurovision: Thomas Demand, Rineke Dijkstra, Esko Manniko, Ugo Rondinone, Juan Usle*, Saatchi Gallery, London, 1998
- Evans, Jessica & Hall, Stuart, eds., *Visual Culture—The Reader*, Sage Publications, London, 1999
- Horenstein, Henry, *Beyond Basic Photography—A Technical Manual*, Little, Brown and Company, Boston, Toronto, London, 1983
- Krist, Bob, *Secrets of lighting on location: a photographer's guide to professional lighting techniques*, Amphoto Books, New York, 1996
- Liesbrock, Heinz and Weski, Thomas, *How you look at it: photography of the 20th century*, Thames & Hudson, London, 2000
- Montizambert, Dave, *Creative lighting techniques for studio photographers*, Amherst Media, Buffalo, New York, Turnaround, London, 2000
- Photomedia Technical Manual, School of Art, College of Fine Arts, The University of New South Wales
- Roberts, John, Jeff Wall: The Social Pathology of Everyday Life', *The Art of Interruption: Realism Photography and the Everyday*, Manchester University Press, Manchester, 1998
- Roodenburg, Linda (Ed.), *Photowork(s) in progress: constructing identity*, Snoeck-Ducaju & Zoom, Rotterdam, 1997
- Schwartz, Hillel, *The Culture of the Copy: Striking Likenesses, Unreasonable Facsimilies*, Zone Books: New York, 1996

### Contemporary Art Practice

- Bassil, Karl, Maasri, Zeina and Zaatari, Akram. 2002, *Mapping Sitting: On Portraiture and Photography*, Mind the gap and Fondation Arabe pour l'image, Beirut, Lebanon
- Bashkoff, Tracey. 2000, *Sugimoto Portraits*, Thames and Hudson, London
- Blessing, Jennifer. 1997, *Rose is a rose is a rose: gender performance in photography*, Guggenheim Museum, New York
- Clarke, Graham (Ed.). 1992, *The Portrait in photography*, Reaktion Books, London
- Crewdson, Gregory. 2002, *Twilight*, Harry N. Abrams
- Crombie, Isobel and Susan Van Wyk. 2002 *Second Sight: Australian Photography in the National Gallery of Victoria*, National Gallery of Victoria, Melbourne
- Dijkstra, Rineke. 2004 *Portraits*, Distributed Art Publishers, New York
- Ferguson, Russell et al. 1999, *Gillian Wearing*, Phaidon, London
- Horn, Roni. 1997, *You are the weather*, Scalo, Zurich, Berlin
- Latour, Bruno and Weibel, Peter. 2002, *Iconoclasm: Beyond the image wars in science, religion and art*, ZKM Center for Art and Media, Karlsruhe
- Liesbrock, Heinz and Weski, Thomas. 2000, *How you look at it: photography of the 20th century*, Thames & Hudson, London

### Contemporary Photographic Theory

- Bright, Deborah (Ed.). 1998, *The Passionate Camera: Photography and Bodies of Desire*, Routledge, New York and London
- Brittain, David (Ed.). 1999, *Creative Camera: Thirty years of writing*, Manchester University Press, Manchester



and New York

Fried, Michael. 2008, *Why Photography Matters As Art As Never Before*, Yale University Press, New Haven and London

Koop, Stuart (Ed.). 1995, *Post: Photography Post Photography*, Centre for Contemporary Photography, Melbourne

Lister, Martin (Ed.). 1995, *The Photographic Image in Digital Culture*, Routledge New York and London

Roodenburg Linda (Ed.). 1997, *Photowork(s) in progress: constructing identity*, Snoeck-Ducaju & Zoom, Rotterdam

Sontag, Susan. 2003, *Regarding the pain of others*, Farrar, Straus and Giroux, New York

Squiers, Carol (Ed.). 1999, *The Critical Image*, 2<sup>nd</sup> edition, Bay Press, Seattle

Wells, Liz. (Ed.). 1997, *Photography: A Critical Introduction*, Routledge, New York and London

Wombell, Paul (Ed.). 1991, *Photovideo: Photography in the age of the computer*, Rivers Oram Press, London

Woodall, Joanna (Ed.). 1997, *Portraiture: Facing the Subject*, Manchester University Press, Manchester and New York

### **Journals**

Art & Australia

Art Monthly (Australia & UK)

Aperture

Artforum

Bidoun

Broadsheet

Cabinet

Contemporary

Eyeline

Flash Art

Frieze

Parachute

Parkett

Photofile

### **Bookshops**

Ariel

Berkelouw

Gleebooks

Published Art

## **CONTINUAL COURSE IMPROVEMENT**

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course.

## **ADMINISTRATIVE MATTERS**

### **CONTACTS**

- For program advice and assistance, contact the Photomedia Coordinator, Debra Phillips (9385 0762).
- For assistance when other avenues have been unsatisfactory, contact the Head of School, Ross Harley (9385 0758).
- For general inquiries, to contact the School's Grievance Officer or to make appointments to see the Head of School contact the School Executive Assistant, Karen Ryan (9385 0758).
- For administrative inquiries and assistance (relating to enrolment, class lists, timetables etc.), contact the Faculty Student Centre [ground floor 'B' Block] (9385 0684).

## **COURSE REQUIREMENTS**

### **ATTENDANCE**

The minimum attendance requirement is 80% of all classes, including lectures and tutorials. You are liable to fail the course if you miss 3 classes [see remarks on Special Consideration below].

### **PARTICIPATION**

You are required to prepare for, and actively participate in class activities.

## **COMPLETION OF SET WORK**

You must complete all set work. You may fail the subject if you do not submit all set work.

## **SUBMITTING ASSIGNMENTS**

Please submit an Assignment Cover Sheet with all projects. Your Lecturer will write mark brief comments and your mark on the Assignment Cover Sheet. It is your responsibility to pick up your completed Assignment Cover Sheet from your Lecturer.

## **LATE SUBMISSION**

Late work may not be accepted or assessed, or may be penalised: the lecturer may deduct 2 marks per day, up to 7 days. Work that is submitted more than 7 days after the due date may not be accepted for assessment. If you have a good reason for being unable to submit your work on time, it is important that you let your tutor, or lecturer know promptly – and no later than the due date. There are two kinds of provisions made for students who have good reasons for late submission:

### **1. Extensions**

Students who are late with assignments may apply to their lecturer or tutor for an extension. You must apply for an extension before the due date. Extensions may be refused if you do not present documented medical or other evidence of illness or misadventure. An extension is only for a short period, usually no more than a week.

### **2. Special Consideration**

Where a longer period is needed, you should apply for Special Consideration. For details about Special Consideration please go to this site <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html> Please note that the application must be submitted no later than 3 days after the affected assessment is due. Also, where the web page talks about NewSouth Q, you should use the COFA Student Centre, Ground Floor B Block.

### **Review of results**

For details about requesting a review of result see <http://www.student.unsw.edu.au/atoz/atoz-Review.shtml> Please note that the application must be submitted no later than 15 days after the work has been returned. Also, where the web page talks about NewSouth Q, you should use the COFA Student Centre, Ground Floor B Block.

## **OCCUPATIONAL HEALTH AND SAFETY**

### **Computer usage and ergonomics**

Using computers for long periods has the potential to cause overuse injuries. These injuries can be minimised by correct set-up of your workstation. Advice on how to set-up your workstation correctly can be found at <http://www.cofa.unsw.edu.au/units/csu/staffinfo/>

### **Student OHS responsibilities whilst on campus**

Students are responsible for adhering to UNSW and COFA OHS policies and procedures, following instructions on safe work methods, promptly reporting hazards or accidents and ensuring that their conduct does not endanger others. Links to OH&S website information as follows:

<http://www.cofa.unsw.edu.au/schoolsunits/ohs/index.html>

### **Activities away from campus**

For any off campus activities relating to your course work a fieldwork risk assessment must be completed and have your supervisors sign off. Forms are available from the Campus OHS coordinator or your supervisor.

## **SOLUTIONS TO PROBLEMS—TROUBLE-SHOOTERS**

### **The Learning Centre**

The Learning Centre provides assistance for study-related problems. The COFA Learning Centre is staffed Monday 11am-3pm, Tuesday 10am-2pm, Thursday 12pm-4pm and Friday 11am-5pm. Call in for an appointment or phone 9385 0739. Check their web site on <http://www.cofa.unsw.edu.au/start/currentstudents/services/default.php?n=141>

### **Student counsellor**

The COFA Counseling Service offers counseling on any problems causing distress or concern. For an appointment, ring 9385 0733. (Appointments: Monday 9am-3pm, Tuesday 9am-5pm, Wednesday 12pm-3pm, Thursday 9am-4pm, Friday 9am-5pm.) Don't wait to contact the service until you need support for an

application for Special Consideration: counseling is offered to assist you to resolve the problems that are affecting your work. Check their web site on <http://www.cofa.unsw.edu.au/start/currentstudents/services/>

### **Fees**

If you need to pay fees or HECS it is important to realise that the university will not send you a statement or invoice. You will need to go into the Student Gateway to both get fee statements and to pay online. If you have elected to pay HECS upfront and don't pay on time you will be excluded from all classes and only be able to continue your enrolment for that semester by enrolling as a miscellaneous student, with the higher tuition fees involves.

### **Advice and instructions to students regarding workplace safety and hazardous substances**

Students should be aware of their responsibility to avoid causing injuries to themselves or to others. These injuries could include; eyestrain, hearing damage, back, neck and repetitive strain injury (RSI), burns, chemical poisoning, inhalation damage, lacerations and the like. Students using, or planning to use, unorthodox materials, or materials/processes/performances in a potentially damaging manner in their class, or related work, ARE REQUIRED to complete a Risk Assessment Form. This form must be signed by the lecturer and lodged with the relevant Technical Officer or School Administrative Assistant. Unorthodox materials are considered to be material, solvents, chemicals, paints, electricity etc. not covered by standard practice or tuition within the area. All potentially dangerous materials MUST be used in consultation with the mandatory material safety data sheets (MSDS) available at the point of acquisition of such materials. It is UNSW policy that no bodily parts or fluids are used on any campus for any purpose.

### **Equity and diversity**

Those students who have a disability that requires some adjustment in their teaching or learning environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of, their course, or with the Equity Officer (Disability) in the Equity and Diversity Unit (9385 4734 or [www.equity.unsw.edu.au/disabil.html](http://www.equity.unsw.edu.au/disabil.html)). Issues to be discussed may include access to materials, including Library materials, signers or note-takers, the provision of services and additional exam and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made