



SCHOOL OF MEDIA ARTS

SOMA 3858

# ADVANCED STUDIO LIGHTING

SOMA 9746

# ADVANCED PHOTOGRAPHIC LIGHTING

SEMESTER 2  
2009

## CONTENTS

	<b>Page</b>
Course staff	3
Course information	3
Assessment	4
Computing requirements	8
Safety information	8
Academic honesty and plagiarism	9
Course schedule	10
Resources for students	13
Continual evaluation & development	14
Administrative matters	14

## COURSE STAFF

Course Coordinator Debra Phillips  
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Consultation times Tuesday 10.00 – 12.00 noon

Teaching Staff Debra Phillips  
Warwick Clarke  
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Communication details Class or email

## COURSE INFORMATION

Units of Credit: 6

Teaching Times and Locations:

Thursday 9.00 – 12.00 noon CB11, CB01 and F114 (DP)

Thursday 1.00 – 4.00 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 advanced lighting principles for photographic images and their creative applications. It aims to extend the skill base and knowledge of students through set exercises and projects, central to the production and advancement of their individual concerns and work.

The course focuses on the use of artificial lighting techniques for fine art photographic images (analogue and digital) including specific lighting techniques for still life and portraiture.

Students require knowledge of basic lighting techniques for photographic images; B/W and colour photography; analogue or digital camera operation and related processes (including film exposure and processing); and print production (analogue or digital output). Emphasis is on the development of new technical skills central to the production and advancement of the student's work in the context of contemporary visual arts practice.

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

Student learning outcomes:

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

- advanced analysis and control of artificial lighting for photography in the context of contemporary visual arts practice
- advanced techniques for lighting objects or people in the studio environment
- lighting techniques used by contemporary photomedia artists

and have demonstrated skills in:

- studio lighting for objects
- studio lighting for people or portraiture

and should exhibit awareness, knowledge and understanding of:

- how to take responsibility for self-motivation in the direction and development of work
- how to advance, refine and consolidate technical skills as appropriate to the work undertaken
- the commitment required to develop and refine technical and conceptual concerns

Teaching Strategies:

Teaching comprises lectures, demonstrations, workshops, tutorials and group critiques. Technical exercises and projects are set that encourage the development of skill proficiency and the refinement of conceptual concerns and creative ideas. Students are directed towards an analysis and critical awareness of both historical and 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 = 20%
- Project 2 = 20%
- Project 3 = 20%
- Project 4 = 40%

### 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:

### PROJECT 1

*due week 8: 17 September*

**20%**

Select one of the following:

- Painting with light
- Multiple flash
- Shadow-less object

Produce one photograph to the following specifications:

- subject matter of your choice
- 35 mm or medium or large format or digital file (depending on your proficiency)
- colour or black and white
- output either as an analogue or digital print
- minimum size A3

### PROJECT 2

*due week 8: 17 September*

**20%**

Select one of the following:

- Model or object / back projection / balanced light (photographed in studio)
- Model or object (photographed in studio) / digital montage (background image photographed by you outside of studio) / balanced light
- Model or object / daylight and tungsten mixed light (photographed in studio)

Produce one photograph to the following specifications:

- subject matter of your choice
- 35 mm or medium or large format or digital file (depending on your proficiency)
- colour or black and white
- output either as an analogue or digital print
- minimum size A3

### PROJECT 3

*due week 8: 17 September*

**20%**

Select one of the following lighting and exposure set ups for portraiture:

- High key light with 'wrap around' overexposed highlights
- Low key light with background and foreground definition (controlled exposure)
- Short light with selective overexposure and open shadows
- Broad light with deep dark shadows and controlled exposure

- subject matter of your choice
- 35 mm or medium or large format or digital file (depending on your proficiency)
- colour or black and white
- output either as an analogue or digital print
- minimum size A3

**PROJECT 4: STRANGE REALITY**



Australia's Next Top Model 2009 Foxtel <http://www.youtube.com>

The \$25 Million Dollar Hoax • 13: Fear is Real • 17 Kids & Counting • 30 Days • 30 Seconds of Fame • 50 Cent: The Money and the Power 8th & Ocean • A Double Shot at Love • A Model Life with Petra Nemcova • A Shot at Love with Tila Tequila 1 • A Shot at Love with Tila Tequila 2 • Adventures in Hollywood • Age of Love • The Agency Airline • All American Girl • The Amazing Race 1 • The Amazing Race 2 • The Amazing Race 3 • The Amazing Race 4 • The Amazing Race 5 • The Amazing Race 6 • The Amazing Race 7 • The Amazing Race 8 • The Amazing Race 9 • The Amazing Race 10 • The Amazing Race: All-Stars • The Amazing Race 12 • The Amazing Race 13 • The Amazing Race 14 • America's Got Talent 1 • America's Got Talent 2 • America's Got Talent 3 • America's Got Talent 4 • America's Most Smartest Model • America's Next Muppet • America's Next Producer • America's Next Top Model 1 • America's Next Top Model 2 • America's Next Top Model 3 • America's Next Top Model 4 • America's Next Top Model 5 • America's Next Top Model 6 • America's Next Top Model 7 • America's Next Top Model 8 • America's Next Top Model 9 • America's Next Top Model 10 • America's Next Top Model 11 • America's Next Top Model 12 • America's Next Top Model 13 • America's Toughest Jobs • American Chopper • American Gladiators • American Hot Rod • American Loggers • American Dream Derby • American Idol 1 • American Idol 2 • American Idol 3 • American Idol 4 • American Idol 5 • American Idol 6 • American Idol 7 • American Idol 8 • American Idol 9 • American Inventor • American Juniors • Amish In The City • Amne\$ia • Anchorwoman • The Anna Nicole Show • Anthony Bourdain: No Reservations • Anything For Love • The Apprentice 1 • The Apprentice 2 • The Apprentice 3 • The Apprentice 4 • The Apprentice 5 • The Apprentice: Los Angeles • The Celebrity Apprentice 1 • The Celebrity Apprentice 2 • The Apprentice: Martha Stewart • Are You Smarter than a 5th Grader? • Are You Hot? • Armed & Famous • Arranged Marriage • The Ashlee Simpson Show • Ashley Paige: Bikini or Bust • The Assistant • Average Joe 1 • Average Joe 2: Hawaii Average • Joe 3: Adam Returns • Average Joe 4 • Ax Men • The Baby Borrowers • The Bachelor 1 • The Bachelor 2 • The Bachelor 3 • The Bachelor 4 • The Bachelor 5 • The Bachelor 6 • The Bachelor 7 • The Bachelor: Paris • The Bachelor: Rome • The Bachelor: Officer and a Gentleman • The Bachelor 11 • The Bachelor: London Calling • The Bachelor 13 • The Bachelorette 1 • The Bachelorette 2 • The Bachelorette 3 • The Bachelorette 4 • The Bachelorette 5 • The Bad Girls Club • Baldwin Hills • Battleground Earth • Battle of the Network Reality Stars • Beauty And The Geek 1 • Beauty And The Geek 2 • Beauty And The Geek 3 • Beauty And The Geek 4 • Beauty And The Geek 5 • Beg, Borrow & Deal 1 • Beg, Borrow & Deal 2 • Being Bobby Brown • The Benefactor • Better Half • The Beverly Hillbillies • Big Brother 1 • Big Brother 2 • Big Brother 3 • Big Brother 4 • Big Brother 5 • Big Brother 6 • Big Brother 7: All-Stars • Big Brother 8 • Big Brother 9 • Big Brother 10 • Big Brother 11 • Big Brother (International Editions) • The Biggest Loser 1 • The Biggest Loser 2 • The Biggest Loser 3 • The Biggest Loser 4 • The Biggest Loser: Couples • The Biggest Loser: Couples 2 • The Biggest Loser: Families • The Big

## **PART A: RESEARCH AND TEST PHOTOGRAPHS**

**Due week 12: 15 October 10%**

1. Select a Reality Television (RTV) program. Undertake research into it for the purpose of making *ONE* photograph using the visual structures and codes of RTV. Your photograph must be made in the Photomedia studio and may be an example of, or a critical reflection on these codes. Your research should include a brief description of your selected RTV program and provide a brief examination of its content. Consider the following questions: Why is RTV so popular at the moment? What does the program you have selected set out to achieve? How does its visual structure and representational style operate to create specific meaning? How do we, both viewers and artists, make use of or make sense of popular culture?
2. Submit an A4 sheet with your research. Chose and include an image from your selected RTV program (e.g. a production still, magazine reproduction or screen grab from YouTube video). Make certain that you include full acknowledgements for your chosen image (including name of RTV show, TV station acknowledgements as well as any copyright information). Also include written reasons for your image selection and write about how the image will influence your final photograph produced for *Project 4 (Part B)*.
3. Produce a set of initial *test photographs* (as per the specifications below) to help you with your set up for your final photograph.

*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 12 / 15 October (at least 24 small test prints)**

## **PART B: FINAL WORK**

**Assessment: Thursday 05 November 30%**

After class response and feedback to your test results from *Project 4 (Part A)*, 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).

***MARTS please note: your project presentations must reflect a level of understanding, research, conceptual development and production appropriate to that of a Master of Arts student.***

Please take note of the following technical considerations for all projects above:

- Analogue or digital
- Film type (b/w or colour negative or transparency film) or digital camera settings
- ISO
- Focal length of lens
- Background (plain or patterned with light or use of gobos)
- Depth of field
- Angle of subject or object (front, back or profile, etc)
- Light source (tungsten or flash)
- Number of lights (key or main, fill, kicker and background lights)
- Key light modifiers (dishes, umbrellas, soft boxes)
- Other modifiers (reflectors, bookends, flags, barn doors, gobos)

## **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:

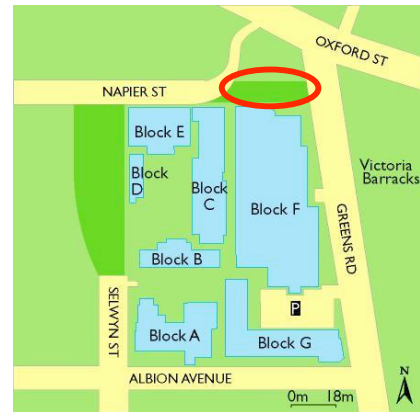
- adhering to UNSW and COFA OHS policies and procedures,
- following instructions on safe work methods,
- promptly reporting hazards or accidents
- ensuring your conduct does not endanger others.

## 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 **THURSDAY**

<b>Week 1:</b>	23 July
<b>Week 2:</b>	30 July
<b>Week 3:</b>	06 August
<b>Week 4:</b>	13 August
<b>Week 5:</b>	20 August
<b>Week 6:</b>	27 August
<b>Week 7:</b>	<b>Research Week</b>
<b>Break:</b>	<b>07 Sept to 11 Sept</b>
<b>Week 8:</b>	17 September
<b>Week 9:</b>	24 September
<b>Week 10:</b>	01 October
<b>Week 11:</b>	08 October
<b>Week 12:</b>	15 October
<b>Week 13:</b>	22 October
	26 – 30 October
	<b>Non-teaching week</b>
	Thursday 05 November
	<b>Assessment</b>

## Course Schedule

<b>Week 1</b>	
<b>INTRODUCTION</b>	Course Information: lectures, demonstrations, projects and assessment; Occupational Health and Safety and studio etiquette; Lighting OH&S and questionnaire; Digital Image Capture Lab (F114) and Photomedia studio (CB01); equipment and materials; Resource Centre lighting kits, proficiency cards; individual responsibilities for class requirements, equipment, studio tidiness, and tutorials
<b>DEMONSTRATION #1</b>	<b>'PAINTING' WITH LIGHT</b> and multiple flash Black background, tungsten or flash, snoot, pen light, torch, model(s)
<b>ARTIST</b>	Debra Phillips <i>Colonization of Time</i> 1990
<b>EXHIBITIONS</b>	<ul style="list-style-type: none"><li>• <b>Museum of Contemporary Art</b> 140 George Street The Rocks NSW 2000 tel: 9245 2400 <a href="http://www.mca.com.au">http://www.mca.com.au</a> <i>Ricky Maynard: Portrait of a Distant Land</i> until 23 August</li><li>• <b>Australian Centre for Photography</b> 257 Oxford Street Paddington NSW 2021 tel: 9332 1455 <a href="http://www.acp.org.au">www.acp.org.au</a> <i>Edward Burtynsky: Australian Minescapes; Christopher Ireland: Breathe; Francesca Rosa: Interior Disaster</i> until 22 August</li><li>• <b>Art Gallery of New South Wales</b> 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> <i>Et al: maintenance of social solidarity</i> until 13 September</li><li>• <b>roslynxley9</b> 8 Soudan Lane (off Hampden Street) Paddington NSW 2021 tel: 9331 1919 <a href="http://www.roslynxley9.com.au">www.roslynxley9.com.au</a> <i>Tracey Moffatt: Mother</i> 23 July–15 August</li><li>• <b>Stills Gallery</b> 36 Gosbell Street Paddington NSW 2021 tel: 9331 7775 <a href="http://www.stillsgallery.com.au">www.stillsgallery.com.au</a> <i>Ricky Maynard + Anne Ferran</i> 15 July–15 August</li><li>• <b>BREENSPACE</b> 289 Young Street Waterloo NSW 2017 tel: 9690 0555 <a href="http://www.breenspace.com">www.breenspace.com</a> <i>Debra Phillips</i> 1–31 October</li></ul>

Week 2	
<b>LIGHTING PRINCIPLES #1</b>	<ul style="list-style-type: none"> <li>• Light positions and functions (key light, fill light, kicker lights and background lights)</li> <li>• Light modifiers (dishes, umbrellas, soft boxes, other modifiers)</li> <li>• Lighting ratios (key-to-shadow, highlight-to-key, highlight-to-key-to-shadow)</li> <li>• Portraiture lighting (broad light and short light)</li> <li>• Classic lighting styles (loop lighting, closed loop lighting, Rembrandt lighting (one and two lights), side lighting, butterfly (Marlene Dietrich or Paramount) lighting)</li> </ul>
<b>DEMONSTRATION #2</b>	<b>PORTRAITURE EXAMPLES</b> Bookends, strip lights, back light, hair light
<b>STEVE BAVISTER</b>	<i>Lighting for portrait photography</i>
<b>ARTIST</b>	Rosemary Laing <i>a dozen useless actions for grieving blondes</i> 2009

Week 3	
	<b>START PROJECT #1</b>
<b>EQUIPMENT INDUCTION</b>	<ul style="list-style-type: none"> <li>• Infinity / product table</li> <li>• Large camera stand</li> </ul>
<b>DEMONSTRATION #3</b>	<b>THE SHADOW-LESS OBJECT</b> (silhouette and top light on white, top light on black) Sheet of clear acrylic, top lights (strip soft boxes), background lights (flash light box or extra lights), background colour (coloured gels for lights or black velvet cloth), objects
<b>ARTIST</b>	Jacky Redgate <i>Life of the System</i> 1998 and <i>STRAIGHTCUT</i> 2002

Week 4	
<b>LIGHTING PRINCIPLES #2</b>	<ul style="list-style-type: none"> <li>• High-key lighting</li> <li>• Low-key lighting</li> </ul>
<b>DEMONSTRATION #4</b>	<b>BALANCING LIGHT: daylight and flash</b> <b>MIXED LIGHT: daylight and tungsten</b>
<b>ARTISTS</b>	Philip-Lorca diCorcia <i>Heads</i> 2001

Week 5	
	<b>START PROJECT #2</b>
<b>LIGHT METERING</b>	• Balancing background and foreground lights and light meter readings
<b>DEMONSTRATION #5</b>	<b>BACK PROJECTION</b> Slide, slide projector, back projection screen, coloured gels, tungsten lights, model(s)
<b>ARTISTS</b>	Cindy Sherman <i>Untitled</i> series from 1980 (back projection) and Tracey Moffatt <i>Under the Sign of Scorpio</i> 2005 (portrait and digital montage)

<b>Week 6</b>	
<b>LIGHT METERING</b>	• Over-exposing for effect
<b>DEMONSTRATION #6</b>	<b>CLEAN WHITE, SOFT AND CONTEMPORARY</b> Large softboxes, umbrellas, white backdrop
<b>ARTISTS</b>	Nick Knight /Simon Foxtan <i>Sittings: 30 men, Skin</i> and 48 portraits <a href="http://www.showstudio.com/projects/sittings">www.showstudio.com/projects/sittings</a>

<b>Week 7</b>	
<b>START PROJECT #3</b>	
<b>RESEARCH WEEK</b>	
<b>NO LECTURES: STUDENTS TO ATTEND RESEARCH SEMINARS AS PER NOTICE BOARD AND TO WORK INDEPENDENTLY ON PROJECTS 1, 2 AND 3</b>	

<b>MID-SEMESTER BREAK: 07 – 11 SEPTEMBER</b>	
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<b>Week 8</b>	
<b>WARNING LETTERS</b>	
<b>REVIEW</b>	<b>PROJECTS 1, 2 AND 3 DUE</b>

<b>Week 9</b>	
<b>TUTORIALS</b>	Individual tutorials with class lecturer to discuss <b>PROJECT 4</b> work See notice board for schedule
<b>WORKDAY</b>	Work on your individual projects with your support group in the Photomedia studio spaces (CB01, CB11 or F114)

<b>Week 10</b>	
<b>INDUSTRY VISIT THE WORKING COMMERCIAL STUDIO</b>	<b>SUN STUDIOS</b> <b>42 Maddox Street</b> <b>Alexandria NSW 2017</b> <b>Tel: 9641 5555</b> <a href="mailto:studios@sunstudiosaustralia.com">studios@sunstudiosaustralia.com</a>
<b>ARTISTS</b>	Nick Knight <a href="http://www.showstudio.com">www.showstudio.com</a> Wolfgang Tillmans <i>BURG</i> 1998 and Juergen Teller <i>Go-Sees</i> 1999 Matthew Barney's video and production stills

### Week 11

#### REVIEW

#### PROJECT 4 (PART A): A4 SHEET + TEST PHOTOGRAPHS DUE

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

### Week 12

#### WORKDAY #2

#### STUDIO WORKDAY—PROJECT 4

Lecturer supervised

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

### Week 13

#### WORKDAY #3

#### STUDIO WORKDAY—PROJECT 4

Lecturer supervised

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

### 05 November

#### ASSESSMENT NO REVIEW

#### ASSESSMENT OF PROJECT 4 (PART B): 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
- Crewdson, Gregory, *Twilight*, Harry N. Abrams, 2002
- 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
- Ewing, William A., *Face*, Thames & Hudson Ltd, London, 2006
- French, Blair and Palmer, Daniel, *Twelve Australian Photo Artists*, Piper Press, Sydney 2009
- 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

Perkins, Hetti and Jones, Jonathan (Eds.), *Half Light: Portraits from Black Australia*, Art Gallery of New South Wales, Sydney, 2008  
Photomedia Technical Manual, School of Media Arts, 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

### **Journals**

Art & Australia  
Art Monthly (Australia & UK)  
Aperture  
Artforum  
Broadsheet  
Cabinet  
Contemporary  
Eyeline  
Flash Art  
Frieze  
Parachute  
Parkett  
Photofile

### **Bookshops**

Ariel  
Berkelouw  
Gleebooks

### **UNSW Library website**

<http://info.library.unsw.edu.au/web/services/services.html>

## **COURSE EVALUATION AND 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 website at

<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 involved.

### **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**

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 Student Equity and Diversity Unit (9385 4734 or <http://www.studentequity.unsw.edu.au>) 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.