



## UNSW Course Outline

# DART1130 Photography 1: Foundations - 2024

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## General Course Information

**Course Code :** DART1130

**Year :** 2024

**Term :** Term 1

**Teaching Period :** T1

**Is a multi-term course? :** No

**Faculty :** Faculty of Arts, Design and Architecture

**Academic Unit :** School of Art & Design

**Delivery Mode :** In Person

**Delivery Format :** Standard

**Delivery Location :** Paddington

**Campus :** Paddington

**Study Level :** Undergraduate

**Units of Credit :** 6

### Useful Links

[Handbook Class Timetable](#)

## Course Details & Outcomes

### Course Description

This course introduces you to the fundamentals of black and white analogue photography and the legacy of experimental image-making processes. You will engage in experimental image-making processes using 35mm film cameras and darkroom processes, alongside camera-less

photography techniques. As you work towards practical and creative photographic outputs, you will research artists, engage in conceptual development, use iterative creative processes, and develop awareness of lens-based theories and practices in the context of contemporary fine art photography.

## Course Learning Outcomes

Course Learning Outcomes
CLO1 : Apply foundational techniques of black-and-white analogue photography using 35mm film cameras, exposure, processing, and darkroom printing.
CLO2 : Employ safe and professional workflows in the specialised areas of the darkroom and film processing areas.
CLO3 : Use iterative, experimental, and self-reflective processes to develop artistic photographic work.
CLO4 : Engage with historical and contemporary photographic theories and practices through artistic practice and reflective writing in a studio context.

Course Learning Outcomes	Assessment Item
CLO1 : Apply foundational techniques of black-and-white analogue photography using 35mm film cameras, exposure, processing, and darkroom printing.	<ul style="list-style-type: none"><li>• Light and Chance</li><li>• Time, Space, Light</li></ul>
CLO2 : Employ safe and professional workflows in the specialised areas of the darkroom and film processing areas.	<ul style="list-style-type: none"><li>• Light and Chance</li><li>• Time, Space, Light</li></ul>
CLO3 : Use iterative, experimental, and self-reflective processes to develop artistic photographic work.	<ul style="list-style-type: none"><li>• Light and Chance</li><li>• Time, Space, Light</li></ul>
CLO4 : Engage with historical and contemporary photographic theories and practices through artistic practice and reflective writing in a studio context.	<ul style="list-style-type: none"><li>• Time, Space, Light</li></ul>

## Learning and Teaching Technologies

Moodle - Learning Management System

## Learning and Teaching in this course

This is a hands-on learning experience. Attendance on campus each week is vital for learning and safety.

# Additional Course Information

This is hands-on workshop course that requires on-campus learning. Photography 1 requires commitment to working on campus in the darkrooms during class and outside of class time. Much of the instruction is done via practical demonstration in various technical areas on campus. Limited information can be conveyed via Moodle, thus, students must be able to be on campus to learn. You are required to attend class each week. It is essential that you prepare well for your individual feedback session and in-class workshops throughout the term so that the time with your lecturer is spent productively and that you receive the comments you require to progress your project work. It is NOT satisfactory to turn up for feedback sessions or workshops with no material evidence (photographs, digital files [stills or moving image], sketches, books, etc.) of artwork in progress or no evidence of substantial progress since your last consultation. You are required to keep a visual journal that charts your technical and conceptual notes alongside artist research. This forms part of your assessment.

# Assessments

## Assessment Structure

Assessment Item	Weight	Relevant Dates
Light and Chance Assessment Format: Individual	40%	Start Date: Not Applicable Due Date: Week 4
Time, Space, Light Assessment Format: Individual	60%	Start Date: Not Applicable Due Date: Week 12

## Assessment Details

### Light and Chance

#### Assessment Overview

The word photography, literally translates as “light-writing”, with the earliest forms of photography simply involving capturing light on light-sensitive surfaces. This assessment task asks you to work cameralessly, to create a small portfolio of work where light is the primary medium and exploring all of the varying and experimental ways that this can be recorded. This task asks you to engage with chance, question and expand conventional ideas of what constitutes a photograph and photography

#### Course Learning Outcomes

- CLO1 : Apply foundational techniques of black-and-white analogue photography using 35mm film cameras, exposure, processing, and darkroom printing.

- CLO2 : Employ safe and professional workflows in the specialised areas of the darkroom and film processing areas.
- CLO3 : Use iterative, experimental, and self-reflective processes to develop artistic photographic work.

### **Detailed Assessment Description**

**Background:** Artists have explored the experimental, malleable and fluid nature of photography since its advent in the early 19th century. Drawn to black-and-white analogue techniques by interests that extend beyond a nostalgic longing for traditional materials, contemporary artists currently experiment with camera-less processes such as photograms, luminograms and chemigrams to make works that expand conventional ideas of what constitutes a photograph and phoography.

**Possible methodologies:** In order to generate their works, artists investigate a range of camera-less photography techniques to make prints including: harnessing the light emitted by enlargers, torches, scanners as well as by natural phenomena such as the sun and the moon; using outdated photography paper sourced on the internet; and using non-conventional darkroom processes such as the fogging of light sensitive materials, improper chemical development and part-fixing or non-fixing of photographs. The works resulting from these production processes not only question the conditions of a photograph's creation but also explore photographs as material things that exhibit traces of their making and handling through processes of trial and error. In undertaking this process-based work, these artists acknowledge the importance of chance, which intervenes between the intention for the work and the final outcome.

**Outcomes and deliverables:** Your works should comprise a minimum of 4 sheets of photographic paper (or equivalent). Your four photographs will be assessed as one body of related works. Your PDF must include a written conceptual statement (150– 200 words) about your series, and significant excerpts from your Visual Diary that outline your iterative process across technical and conceptual developments and evidence your artist research and influences.

**Submission details:** Installation of work in class and upload of Visual Diary in a PDF format to Moodle. Due: Week 4

### **Submission notes**

This assessment involves in-class presentation and a PDF upload to Moodle. Attendance for assessment is compulsory.

### **Assignment submission Turnitin type**

This is not a Turnitin assignment

# Time, Space, Light

## Assessment Overview

This assessment task requires you to explore the way that photography mediates and displaces the world through the distinctive technical possibilities inherent in 35mm analogue camera, film, and darkroom chemical processes. Taking the overarching themes of space, time and light, you are asked to respond to the multitude of conceptual and technical possibilities that could be developed from these starting points by developing a portfolio of photographic artworks.

## Course Learning Outcomes

- CLO1 : Apply foundational techniques of black-and-white analogue photography using 35mm film cameras, exposure, processing, and darkroom printing.
- CLO2 : Employ safe and professional workflows in the specialised areas of the darkroom and film processing areas.
- CLO3 : Use iterative, experimental, and self-reflective processes to develop artistic photographic work.
- CLO4 : Engage with historical and contemporary photographic theories and practices through artistic practice and reflective writing in a studio context.

## Detailed Assessment Description

**Background:** The camera is a recording device that has a connection to visible reality, however it also mediates and displaces the world. Contemporary artists and photographers explore ways to shift our understanding of photography as a medium that merely depicts the visible world by attuning themselves to the intrinsic characteristics of analogue and digital cameras and their distinctive registration of subject matter. Moreover, artists also explore the creative possibilities inherent to specific chemical or digital photography processes for the translation or focus of their ideas and concepts. Artists and photographers have always used the camera with intentionality, however they have also enthusiastically embraced elements of chance, happenstance, ambiguity and illusion in the making of their work.

**Possible Methodologies:** Some examples of contemporary approaches to the above ideas include: running film through the camera multiple times to create montages and layers; using film stock nearing its expiration date; employing analogue techniques of physically cutting and sticking film together to create collages; contact printing from enlarged copy-negatives using sources of light other than the enlarger; or bathing papers in solutions that include ingredients taken from the site or subject photographed.

These mechanical and technical parameters of film photography and analogue camera operation can be addressed more conceptually by choosing to focus on production processes and their

related concepts by considering the ways that specific manual camera operations like shutter speed, aperture, bracketing or focus can mediate your physical encounter with a given subject or object.

**Outcomes and deliverables:** Your works should comprise at least 6 photographs (or equivalent). Your 6 photographs will be assessed as one body of related works. Your PDF must include a written conceptual statement (150– 200 words) about your series, and significant excerpts from your Visual Diary that outline your iterative process across technical and conceptual developments and evidence your artist research and influences.

**Submission details:** Installation of work in class and upload of Visual Diary in a PDF format to Moodle. Due: Week 12.

#### Submission notes

This assessment involves in-class presentation and a PDF upload to Moodle. Attendance for assessment is compulsory.

#### Assignment submission Turnitin type

This is not a Turnitin assignment

## General Assessment Information

Assessments are conducted via in-class presentations and peer feedback. **Students must be present in class for assessment.**

#### Grading Basis

Standard

# Course Schedule

Teaching Week/Module	Activity Type	Content
Week 1 : 12 February - 18 February	Studio	Lecture and Introduction to Photo 1 and Assessment Task 1. COMPULSORY INDUCTION: Darkroom Making first photographs.
Week 2 : 19 February - 25 February	Studio	Darkroom experimentations: Photograms and luminograms.
Week 3 : 26 February - 3 March	Studio	Supervised Darkroom Workday, and scheduled 1:1 feedback session.
Week 4 : 4 March - 10 March	Assessment	Assessment Task 1 - See what will happen. In-class presentation and assessment.
Week 5 : 11 March - 17 March	Studio	Introduction to Assessment Task 2. Lecture - Make What Will Happen. 35mm Camera introduction - shooting exercises
Week 6 : 18 March - 24 March	Other	Study Week - no class, but darkrooms are open.
Week 7 : 25 March - 31 March	Studio	COMPULSORY INDUCTION: B&W film processing/induction. Peer feedback on initial ideas for Task 2. Asynchronous lecture on Moodle: (Un)Thinking Photography.
Week 8 : 1 April - 7 April	Studio	Darkroom printing from negative intensive: proof sheets/printing/tonal range.
Week 9 : 8 April - 14 April	Studio	Supervised Darkroom workday. Experimentation and refinement of Task 2 works.
Week 10 : 15 April - 21 April	Studio	Darkroom supervised workday. 1:1 scheduled crit.
Week 11 : 22 April - 28 April	Other	Study week (no class but darkrooms will be open)
Week 12 : 29 April - 5 May	Assessment	Assessment 2 is due in-class and involves compulsory attendance. Students will present their work to their peers and will be giving and receiving feedback across the class, all students must attend for the entire class.

## Attendance Requirements

### Attendance Requirements

This course involves hands-on learning in specialised areas, such as the darkroom and film processing areas. Prompt, weekly attendance is vital for learning and safety. Attendance is mandatory for all induction weeks.

Students are expected to attend all classes for each course in which they are enrolled. Failure to attend and participate in at least 80% of learning activities such as discussions, peer feedback, studio sessions, online activities, group work, etc., may result in you being flagged as at risk of failing the course. By punctually attending and actively participating in your classes you not only increase your own opportunities for developing your skills and knowledge but will also help build a rigorous and engaged creative community with other students. If you are unable to attend classes, please inform your relevant Course Convenor. If absences impact your ability to undertake an assessment, then you should apply for [Special Consideration](#).

## General Schedule Information

**Please note:** Assessment 2 is due in Week 12 and involves in-class assessment/presentation

with compulsory attendance. Please ensure you are available to attend this assessment.

# Course Resources

## Prescribed Resources

Please check through Moodle each week. There are ample video and text-based resources that relate to each week's learning, alongside lectures slides.

## Recommended Resources

Students are recommended to attend 'Ten Thousand Suns - 24th Biennale of Sydney' - <https://www.biennaleofsydney.art/ten-thousand-suns/>

## Additional Costs

Please note this course requires the purchasing of photographic paper and film. Students can expect to spend between \$75 - \$150.

All equipment for Week 1 will be provided. Please do not purchase any equipment prior to commencing the course. We will advise in week 1 of what you will need and when.

## Course Evaluation and Development

### Your feedback matters!

#### Previous students told us:

It was a surprise to learn that they needed to spend money on materials for the course. They didn't realise they'd have to be on campus so regularly.

The assessment documents needed some clarification.

#### We have responded to this feedback by:

We've clarified that Photo 1 requires significant on-campus presence. We've noted in welcome emails that there is a cost involved with the course, to allow for students to budget for the costs of film and paper.

We've clarified the assessment task requirements and will be further clarifying the role of a visual journal and artist research skills.

# Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	Yvette Hamilton		F217A		Monday - Thursday	No	Yes
Lecturer	Rebecca Shanahan		F217H			No	No
Tutor	Liz Ham					No	No
	Jack Ball					No	No

## Other Useful Information

### Academic Information

Due to evolving advice by NSW Health, students must check for updated information regarding online learning for all Arts, Design and Architecture courses this term (via Moodle or course information provided).

Please see: <https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support/protocols-guidelines> for essential student information relating to:

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Dean's List;
- review of results;
- credit transfer;
- cross-institutional study and exchange;
- examination information;
- enrolment information;
- Special Consideration in the event of illness or misadventure;
- student equity and disability;

And other essential academic information.

### Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- Copying: Using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment without appropriate acknowledgement.
- Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original information, structure and/or progression of ideas of the original without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.
- Collusion: Working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student for the purpose of them plagiarising, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- Duplication ("self-plagiarism"): Submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

The UNSW Academic Skills support offers resources and individual consultations. Students are also reminded that careful time management is an important part of study. One of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items. UNSW Library has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW, but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

## Use of AI for assessments

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Where the use of AI tools, such as ChatGPT, has been permitted by your course convener, they must be properly credited and your submissions must be substantially your own work.

In cases where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply.

### [Use of AI for assessments | UNSW Current Students](#)

## Submission of Assessment Tasks

### Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externaltelsupport@unsw.edu.au](mailto:externaltelsupport@unsw.edu.au)

Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin, you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support, you will automatically receive a ticket number, but if you telephone, you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, alternative submission details will be stated on your course's Moodle site. For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

### Late Submission Penalty

UNSW has a standard late submission penalty of:

- 5% per calendar day,
- for all assessments where a penalty applies,
- capped at five calendar days (120 hours) from the assessment deadline, after which a student cannot submit an assessment, and

- no permitted variation.

Students are expected to manage their time to meet deadlines and to request [Special Consideration](#) as early as possible before the deadline. Support with [Time Management is available here](#).

## School-specific Information

### Risk of Failure Warnings

If you are at risk of failing the course, because of lack of attendance, low marks in assignments, failing to submit assignments, or lack of participation or engagement, you may be notified by email. Please ensure you read your university email, and respond to any official risk of failure warning promptly. NOTE – if the warning email is sent to your UNSW e-Mail address, it is considered as being read by you whether you check your UNSW email or not.

### Late Submission Penalties

If you believe that circumstances will prevent you from submitting an assessment on time, please notify your course convenor as soon as possible. There will be penalties applied for being late and a clear 'no later than' date beyond which submission won't be accepted. Where a Special Consideration is not applied for, and a student assessment is late, the following guidelines apply:

1. Up to 5 days after due date, a penalty of 5% (of maximum mark for assignment) will be applied for each day late (e.g. an assignment that is 3 days late would have its mark reduced by 15%). Please note - for the purpose of deduction calculation, a 'day' is each 24-hour period (or part thereof) past the stipulated deadline for submission within the calendar year (including weekends and public holidays). Task with a percentage mark - If the task is marked out of 100%, late submission will attract a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. A 3 day late penalty will be applied ( $3 \times 5\% = 15\%$ ). The essay receives a mark of 68%. The student's mark will therefore be reduced to 53% ( $68\% - 15\% = 53\%$ ).

2. Beyond 5 days late, no submission will be accepted.

### Special Consideration

Please note that the University's Special Consideration process allows students to apply for an extension within 3 days of the assessment due date. This provides for more extensive extensions, subject to documentation, and Course Convenor approval. You can apply for special consideration online through my.UNSW.edu.au. More information about special consideration can be found here: <https://www.student.unsw.edu.au/special-consideration>

NOTE: If you are experiencing issues related to your access to class material or difficulty with technology, make sure you notify your lecturer as soon as possible, well before any assessment due date. Last minute requests for extensions due to computer failure, file corruption, printing problems etc. do not qualify students for special consideration or extensions. Students are expected to maintain regular backups of their work at all times.

### **Educational adjustments**

Educational adjustments can be applied to assessments if you are living with a disability, a long term medical condition, a mental health condition, and/or are a carer of individuals with a disability. The Equitable Learning Service (ELS) determines adjustments based on medical documentation and communicates these via an Equitable Learning Plan (ELP). To receive educational adjustments for equitable learning support, you must first register with Equitable Learning Services (ELS). More information about Equitable Learning Services can be found here <https://student.unsw.edu.au/els>

### **Supplementary Assessment**

Supplementary assessments are available to students in this course who have failed an assessment but have subsequently had an application for Special Consideration approved by the university. The supplementary assessment may take a different form than the original assessment and will be defined by the course convenor - but it will address the same learning outcomes as the original assessment. If Special Consideration has not been awarded, the maximum mark that may be awarded for a supplementary assessment is 50% of the full assessment mark.

### **Academic Honesty and Plagiarism**

Plagiarism is taking the ideas, words, images, designs or objects of others and passing them off as your own. Plagiarism is a type of intellectual theft. Plagiarism can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement. Plagiarism can have serious consequences, so it is important that students be aware of what it is, and how

to avoid it. All written submissions are automatically checked for plagiarism using the Turnitin site. For further information, please see the Academic Integrity & Plagiarism website <https://www.student.unsw.edu.au/plagiarism>.

## Referencing Requirements for Assessments

Your course convenor will inform you what referencing system this course follows. Useful guidelines on how to reference according to various systems can be found at: <https://student.unsw.edu.au/referencing>.

You may follow these guidelines in your assessment tasks, or seek additional advice from your lecturer. Styles for Endnote are downloadable from the Endnote website. Accurate and correct referencing is an important academic prerequisite at University level, and if your work does not meet these requirements, it may be marked down, or in more serious cases, it may be treated as an instance of plagiarism and academic dishonesty.

## Use of Generative AI

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Your work must be your own and where the use of AI tools, such as ChatGPT, have been permitted by your course convener, they must be properly credited and your submissions must be substantially your own work. In cases where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply. If in doubt, please seek advice from the Course Convenor prior to using generative AI tools.

<https://www.student.unsw.edu.au/assessment/ai>

## Health and Safety

Ensuring student and staff health and safety is very important at UNSW Art & Design. Health and safety is everyone's responsibility. As a student, you have a responsibility not to do anything that risks your own health and safety, or the health or safety of your fellow students, staff members or visitors. This means, for example, exiting the building during a fire drill; wearing personal protective equipment and clothing (PPEC) when staff or signage instructs you to do so; undertaking induction to using equipment or carrying out processes that require specific knowledge; and reporting hazards or incidents to your lecturer or supervisor as soon as you become aware of them. For more information, please see <https://safety.unsw.edu.au/>.

## **Additional Support and Resources**

At UNSW you can also find support and resources if you need help with your personal life, getting your academic success on track or just want to know how to stay safe. See <https://www.student.unsw.edu.au/wellbeing>.

Additional support for students is available by contacting the following centres:

- Student Support and Development <https://www.student.unsw.edu.au/support>
- Student Support Advisors: <https://www.student.unsw.edu.au/advisors>
- Mental Health Support: <https://www.student.unsw.edu.au/mental-health-support>
- Academic Skills and Support <https://www.student.unsw.edu.au/skills>
- UNSW IT Service Centre <https://www.myit.unsw.edu.au/>
- Student Gateway: <https://www.student.unsw.edu.au/>
- Equitable Learning Services: <https://www.student.unsw.edu.au/equitable-learning>
- Faculty Resources and Support: <https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support>
- Arc: <https://www.arc.unsw.edu.au/>

## **After Hours Access to the Paddington Campus**

The core operating hours for the Paddington Campus are below. All students have access to the campus during these hours:

- Monday to Friday 0800 – 2100
- Saturday 0900 – 1700

Some students are permitted to have “After Hours Access” (AHA) to the campus upon completion of a series of inductions. The inductions are dependent on location, as well as the types of activities undertaken in those locations. The first of these is this Primary Induction, and this must be completed online <https://my.artdesign.unsw.edu.au>. All students requiring AHA are required to complete this induction. The Primary Induction gives access to the following Low Risk areas:

## **Post Graduate Students**

- PG Research students – Level 4 F Block, Computer Labs and Learning Commons
- Master of Design students – Level 3 D Block, Computer Labs and Learning Commons
- Master of Curating and Cultural Leadership students – D207, Computer Labs and Learning Commons

## **Honours Students**

- Fine Arts – Level 3 F Block, Computer Labs and Learning Commons
- Design – Level 1 E Block, Computer Labs and Learning Commons
- Media Arts – Level 3 F Block, Computer Labs and Learning Commons

Subsequent inductions are workshop and lab specific, and are conducted face-to-face by the UNSW Art & Design Technical staff. Students and staff must first successfully complete the Primary Induction before requesting a Workshop/Lab specific Induction.

## School Contact Information

**UNSW School of Art & Design**

**Faculty of Arts, Design & Architecture**

Paddington Campus

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Paddington NSW 2021

[ad.generaladmin@unsw.edu.au](mailto:ad.generaladmin@unsw.edu.au)