

Unit Outline

GRDE1002 Photography Core Principles Semester 1, 2023

Unit study package code:	GRDE1002																
Mode of study:	Internal																
Tuition pattern summary:	<p>Note: For any specific variations to this tuition pattern and for precise information refer to the Learning Activities section.</p> <p>Lecture: 1 x 1 Hours Weekly Tutorial: 1 x 2 Hours Weekly</p> <p>This unit contains a fieldwork component. Find out more about fieldwork on the work integrated learning (WIL) website at https://www.curtin.edu.au/students/experience/industry/fieldwork-preparation/, which also contains a link to the Fieldwork Policy and Fieldwork Manual.</p>																
Credit Value:	25.0																
Pre-requisite units:	Nil																
Co-requisite units:	Nil																
Anti-requisite units:	Nil																
Result type:	Grade/Mark																
Approved incidental fees:	Information about approved incidental fees can be obtained from our website. Visit https://www.curtin.edu.au/students/essentials/fees/understanding-your-fees/ for details.																
Unit coordinator:	<table><tr><td>Title:</td><td>Dr</td></tr><tr><td>Name:</td><td>Michael Gray</td></tr><tr><td>Phone:</td><td>08 9266 2688</td></tr><tr><td>Email:</td><td>Michael.Gray@curtin.edu.au</td></tr><tr><td>Location:</td><td>Building: 418 - Room: 430</td></tr></table>	Title:	Dr	Name:	Michael Gray	Phone:	08 9266 2688	Email:	Michael.Gray@curtin.edu.au	Location:	Building: 418 - Room: 430						
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Teaching Staff:	<table><tr><td>Name:</td><td>Michael Gray</td></tr><tr><td>Phone:</td><td>08 9266 2688</td></tr><tr><td>Email:</td><td>Michael.Gray@curtin.edu.au</td></tr><tr><td>Location:</td><td>Building: 201 - Room: 462</td></tr><tr><td>Name:</td><td>Gregor MacGregor</td></tr><tr><td>Phone:</td><td>please contact by email</td></tr><tr><td>Email:</td><td>Gregor.Macgregor@curtin.edu.au</td></tr><tr><td>Location:</td><td>Building: n/a - Room: -</td></tr></table>	Name:	Michael Gray	Phone:	08 9266 2688	Email:	Michael.Gray@curtin.edu.au	Location:	Building: 201 - Room: 462	Name:	Gregor MacGregor	Phone:	please contact by email	Email:	Gregor.Macgregor@curtin.edu.au	Location:	Building: n/a - Room: -
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Administrative contact:	<table><tr><td>Name:</td><td>Humanities teaching support</td></tr><tr><td>Phone:</td><td>please make contact via email</td></tr><tr><td>Email:</td><td>dbetso@curtin.edu.au</td></tr></table>	Name:	Humanities teaching support	Phone:	please make contact via email	Email:	dbetso@curtin.edu.au										
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Phone:	please make contact via email																
Email:	dbetso@curtin.edu.au																
Learning Management System:	Blackboard (lms.curtin.edu.au)																

Acknowledgement of Country

We respectfully acknowledge the Indigenous Elders, custodians, their descendants and kin of this land past and present. The [Centre for Aboriginal Studies](#) aspires to contribute to positive social change for Indigenous Australians through higher education and research.

Coronavirus (COVID-19) Update

Curtin University is committed to supporting all our students and staff whether they are on campus, working remotely or overseas. Your health, safety and wellbeing are our priority and the continuing COVID-19 pandemic may require changes to the unit schedule, learning activities, delivery modes and assessment to provide flexible and safe options to our community. Curtin will endeavour to keep changes and disruptions to a minimum at all times. For current advice and further information visit <https://www.curtin.edu.au/novel-coronavirus/>.

Syllabus

This unit introduces students to the core principles of photographic production. Emphasis is placed on developing student proficiency in photographic process, technique and practice to advance their emergence as innovative visual communicators.

Introduction

Welcome to Photography Core Principles, here you will be introduced the foundations of popular photographic practices and their application within numerous creative sectors ranging from fashion and graphic design to photo journalism, the arts and architecture.

The unit is structured so students can learn to produce images aligned with commercial, artistic, documentary, and social applications using analogue and digital technology ranging from smartphones to professional SLR cameras.

As such, the unit examines how established and emergent photographic technology can be employed to visually communicate ideas and meaning within contemporary visual cultures.

Unit Learning Outcomes

All graduates of Curtin University achieve a set of six Graduate Capabilities during their course of study. These inform an employer that, through your studies, you have acquired discipline knowledge and a range of other skills and capabilities which employers would value in a professional setting. Each unit in your course addresses the Graduate Capabilities through a clearly identified set of learning outcomes. They form a vital part in the process referred to as assurance of learning. The learning outcomes notify you of what you are expected to know, understand or be able to do in order to be successful in this unit. Each assessment for this unit is carefully designed to test your knowledge of one or more of the unit learning outcomes. On successfully completing all of the assessments you will have achieved all of these learning outcomes.

Your course has been designed so that on graduating you will have achieved all of Curtin's Graduate Capabilities through the assurance of learning processes in each unit.

On successful completion of this unit students can:		Graduate Capabilities addressed
1	Apply photographic conventions in response to specific photographic briefs	 
2	Analyse appropriate methodologies to determine the conventions used to create meaning	 
3	Produce a series of images that evidence complex skills and knowledges particular to the discipline	 
4	Reflect upon photographic techniques to create meaning	

Curtin's Graduate Capabilities

	Apply discipline knowledge, principles and concepts		Innovative, creative and entrepreneurial		Effective communicators with digital competency
	Globally engaged and responsive		Culturally competent to engage respectfully with local First Peoples and other diverse cultures		Industry connected and career capable
Find out more about Curtin's Graduate Capabilities at the Learning Innovation and Teaching Excellence Centre (LITEC) website: litec.curtin.edu.au					

Learning Activities

The tuition mode for Photography Core Principles consists of a weekly **one-hour lecture (delivered on-line)** and a **weekly two-hour tutorial/workshop class on campus**.

You are expected to attend and actively participate in the tutorial discussion and any group learning activities. It is also a requirement that you attend and present your project submissions during the assessment weeks specified in the unit outline, presenting your work to the class is important and helps to develop your ability to construct persuasive communication in regards to your own work.

All three assignments will be assessed throughout the semester in designated tutorial weeks. All submissions should be presented in a professional manner.

While there is a mass of photographic images on the internet you are strongly encouraged to engage with and research the photographers and photographs discussed in the weekly lectures. It is important that you become familiar with both the canon of photographers who have significantly impacted on the development of photography and also the contemporary practitioners who refine it.

A schedule of weekly modules is included in the unit outline.

Learning Resources

Recommended texts

You do not have to purchase the following textbooks but you may like to refer to them.

- London, B., Stone, J., Upton, J. (2011). Photography / Robertson Library Level 2 High Demand (770 LON) and other locations
(ISBN/ISSN: 9780205711499)

Online resources

- Adobe Photoshop CC : Classroom in a Book /. Berkeley, Calif, Adobe Press/Peachpit
(https://catalogue.curtin.edu.au/primo-explore/search?tab=default_tab&search_scope=CurtinBlended&vid=CUR_ALMA&lang=en_US&offset=0&query=any,contains,Adobe%20Photoshop%20CC)
(ISBN/ISSN: 9780134664101)
- Wells, L. (2014) Photography: A Critical Introduction 5th Ed.
(<https://bit.ly/3LdvgHP>)
(ISBN/ISSN: 9781317539735)

Essential software

This unit requires access to Adobe Photoshop, Lightroom and Bridge

Students in this unit are eligible to a free short term Adobe Creative Cloud license for use during their enrolment. Instructions to enable access to Creative Cloud Desktop Apps on your personal device will be provided

Other resources

- Marien, M.,W. 2006. *Photography : a Cultural History*. London, Laurence King Publishing.
- Berger, J. 2013. *Understanding a Photograph*. Penguin, UK. Pp. 24-27
- Wells, L. (2014) *Photography: A Critical Introduction* 5th Ed. P. 10-23
- Mikuriya, Junko Theresa. 2018. *The History of Light: The Idea of Photography*, Bloomsbury: London
- Kanaan, Hagi. 2020. *Photography and It's Shadow*, Stanford University Press: Palo Alto
- Cubitt, Sean. 2014. *The Practice of Light: A Genealogy of Visual Technology from Print to Pixels*. MIT Press: Cambridge and Massachusetts
- Deger, Jennifer. 2016. "Thick Photography", in *Journal of Material Culture*, Vol 21 (1)
- Halpern, Megan, and Humphries, Lee. 2014. "Iphoneography as an Emergent Art World", in *New Media and Society*
- Campbell, Neil, and Davies, Huw, eds. 2013. *Photocinema : The Creative Edges of Photography and Film*. Intellect Books Ltd: Bristol.
- Harris, Clare. 2017. *The Fundamentals of Digital Fashion Marketing*. Bloomsbury: London.
- Wise, J. Macgregor. 2013. *New Visualities, New Technologies : The New Ecstasy of Communication*. Taylor & Francis Group: Farnam.
- Mike, Krisztina. 2015. "Shooting Space: Architecture in Contemporary Photography", *Visual Communication Quarterly*, 22:4,
- Kim, Henry Hongmin, ed. 2017. *Graphic Design Discourse : Evolving Theories, Ideologies, and Processes of Visual Communication*. New York, NY: Princeton Architectural Press
- Sontag, S. 2008. *On Photography*. Penguin, London.
- Bate, D. 2009. *Photography; The Key Concepts*. Bloomsbury Academic, London.
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Assessment

Assessment policy exemptions

- There are no exemptions to the assessment policy

Assessment schedule

	Task	Value %	Date Due	Unit Learning Outcome(s) Assessed	Late Assessments Accepted?*	Assessment Extensions Considered?*
1	Camera Craft and Tonal Control	40%	Week: Session 07 Day: Day of class (tutorial) Time: 8am	1,2,3	Yes	Yes
2	Case Study Project	25%	Week: Session 09 Day: Day of class (tutorial) Time: 8am	1,2,3	Yes	Yes
3	Sense of Place	35%	Week: Session 12 Day: Day of class (tutorial) Time: 8am	1,2,3,4	Yes	Yes

*Please refer to the Late Assessment and the Assessment Extension sections below for specific details and conditions.

Detailed information on assessment tasks

1. **Preliminary assessment:** Session 05 - week beginning 27th March. (0%)

Final submission: Session 07 - week beginning 17th April. (40%)

*Detailed Project Outlines will be provided during tutorials and on BlackBoard.

PART 'A' Submission requirements:

Four images as digital files (jpegs) to be uploaded to Blackboard and presented in class.

Two images exploring Depth of Field. (1 x Shallow Depth of Field and 1x Great Depth of Field).

Two images exploring motion. (1 x freeze motion, fast shutter speeds and 1 x blur motion, slow shutter speeds).

PART 'B' Submission requirements:

Four images as digital files (jpegs) to be uploaded to Blackboard and presented in class.

Two images applying mediated light. (1 x using a reflector and 1x using a diffuser).

Two images applied tonal control / B+W conversion

500 word rationale submitted electronically

Verbal Presentation: /10

The assessment criteria for the verbal presentation: presentation is complete and meets assignment

requirements, evidence of research and understanding of the requirements of the project (presenting images and ideas which have influenced the project is desirable); student speaks clearly and engages the audience. Students must also present a written rationale that explicates the reasoning behind their submission and justifies their decisions (500 words).

Photographic submission: /30

The assessment criteria for the photographic submission for Presentation 1 will consider: ^[1]^[SEP]The quality of the photographic print including the choice of paper, color-casts and resolution. A technical understanding of shutter speeds and aperture settings on a DSLR set to manual. ^[1]^[SEP]Use of composition that helps create interest within the image. ^[1]^[SEP]The photographer's ability to control the quality of the ambient light. Your strength of concept, photographic production and depth of investigation will also be considered.

2. Assessment Deadline: Session 09 - week beginning 1st May.

*Detailed Project Outlines will be provided during tutorials and on BlackBoard.

Submission requirements:

Four images submitted as digital files (jpegs) to be presented to the tutor electronically.

A 10-slide PowerPoint presentation (submitted as pdf), researching a photographer how has influenced your photographic submission. Students will be presented with a list of photographers to choose from during the relevant lecture.

All images must be correctly exposed, visually engaging and should meet an artistic/commercial/editorial standard that is outlined in your presentation.

It is important that students do not replicate the images of the photographer, they are to use the photographer as a source of inspiration for their own original photographs.

The assessment for Project 02 is as follows:

Power point Presentation: /9

The assessment criteria for the verbal presentation: presentation is complete and meets assignment requirements. Evidence of research and understanding of the requirements of the project (presenting images and ideas which have influenced the project is desirable); student speaks clearly and engages the audience. The power point presentation must be submitted along with the digital files, it replaces the written rationale.

Photographic submission: /16

The quality of the photographic image, color-casts and resolution. ^[1]^[SEP]An ability to create a strong composition, to hold the viewers interest within the image. ^[1]^[SEP]Your ability to control the quality of the ambient light. ^[1]^[SEP]Your strength of concept, photographic production and depth of investigation will also be considered.

3. Assessment Deadline: Session 12 - week beginning 22nd May.

*Detailed Project Outlines will be provided during tutorials and on BlackBoard.

Submission requirements:

8 x images submitted as digital files (jpegs) to the tutor

500 word rationale submitted electronically

For your final portfolio submission students are required to present a series of images that explore an aspect

of Perth. This could be a specific area, suburb, space or place.

You can choose to create images in the style of a tourist brochure, lifestyle blog or a magazine editorial, or a reflective series. The series must illustrate a theme/style throughout all of the images; they cannot be random “snapshots”.

All images must all be correctly exposed, visually engaging and should meet a standard that is outlined in your rationale.

The assessment for Project 04 is as follows:

Verbal Presentation: /10

The assessment criteria for the verbal presentation: presentation is complete and meets assignment requirements, evidence of research and understanding of the requirements of the project (presenting images and ideas which have influenced the project is desirable); student speaks clearly and engages the audience. Students must also present a written rationale that explicates the reasoning behind their submission and justifies their decisions (500 words).

Photographic submission: /25

The assessment criteria for the photographic component will be based on the technical competence, strength of concept, photographic production and depth of investigation.

Pass requirements

In order to pass this unit, students are required to achieve an overall unit mark of 50 or higher, and meet all of the unit learning outcomes

Assessment Moderation

Fair assessment through moderation

Moderation describes a quality assurance process to ensure that assessments are appropriate to the learning outcomes, and that students work is evaluated consistently by assessors. Minimum standards for the moderation of assessments are described in the Assessment and Student Progression Manual, available from policies.curtin.edu.au/findapolicy/

Pre-marking moderation

A marking guide will be agreed upon, and provided to, by all assessors prior to the submission of the assignments. The interpretation of the marking rubric will be discussed with students before assessments are due.

Intra-marking / Post-marking moderation

Assessors will meet during the marking week to evaluate and discuss selected submitted work. Using methods such as blind double and anonymous marking, attention will be paid to consistent outcomes.

Late assessment

Where the submission of a late assessment is permitted, late penalties will be consistently applied in this unit.

Where a late assessment **is** permitted for an assessment item or the entirety of the unit (refer to the Assessment Schedule table in this Unit Outline) and the student does not have an approved assessment extension:

1. For assessment items submitted within the first 24 hours after the due date/time, students will be penalised by a deduction of 5% of the total marks allocated for the assessment task;
2. For each additional 24 hour period commenced an additional penalty of 10% of the total marks allocated for the assessment item will be deducted; and
3. Assessment items submitted more than 168 hours late (7 calendar days) will receive a mark of zero.

Where late assessment **is NOT** permitted for an assessment item or the entirety of the unit (refer to the Assessment Schedule table in this Unit Outline) and the student does not have an approved assessment extension:

1. All assessment items submitted after the due date/time will receive a mark of zero.

Assessment extension

Where an application for an assessment extension **is** permitted for an assessment item(s) within this unit (refer to the Assessment Schedule table in this Unit Outline):

1. A student who is unable to complete an assessment item by/on the due date/time as a result of exceptional circumstances beyond the student's control, may apply for an assessment extension on the Assessment Extension Application Form as prescribed by the Academic Registrar. The form is available on the Forms page at <https://students.curtin.edu.au/essentials/forms-documents/forms/> and also within the student's OASIS (My Studies tab – Quick Forms) account.
2. The student will be expected to submit their application for an Assessment Extension with supporting documentation [via the online form](#).
3. Timely submission of this information supports the assessment process. For applications that are declined, delayed submission may have significant ramifications on the possible marks awarded.
4. An application may be accepted up to five working days after the due date/time of the assessment item where the student is able to provide a verifiable explanation as to why they were not able to submit the application prior to the assessment due date/time

Where an application for an assessment extension **is NOT** permitted for an assessment item(s) within this unit (refer to the Assessment Schedule table in this Unit Outline):

1. All assessment items submitted after the due date/time will be subject to late penalties or receive a mark of zero depending on the unit permitting late assessment submissions.

Deferred assessments

If your results show that you have been granted a deferred assessment you should immediately check OASIS for details.

Further assessment

Further assessments, if granted by the Board of Examiners, will be held between 12/07/2023 and 21/07/2023 . Notification to students will be made after the Board of Examiners meeting via the Official Communications Channel in OASIS.

It is the responsibility of the student to be available to complete the requirements of a further assessment. If your results show that you have been granted a further assessment you should immediately check OASIS for details.

Reasonable adjustments for students with disabilities/health circumstances likely to impact on studies

A [Curtin Access Plan](#) (CAP) is a document that outlines the type and level of support required by a student with a disability or health condition to have equitable access to their studies at Curtin. Carers for people with disability may also be eligible for support. This support can include alternative exam or test arrangements, study materials in accessible formats, access to Curtin's facilities and services or other support as discussed with an advisor from [AccessAbility Services](#).

Documentation is required from your treating Health Professional to confirm your health circumstances or carer responsibilities.

If you think you may be eligible for a CAP, please contact AccessAbility Services. If you already have a CAP please provide it to the Unit Coordinator in week 1 of each study period.

Referencing style

The referencing style for this unit is APA 7th Ed.

More information can be found on this style from the Library web site:
<https://libguides.library.curtin.edu.au/uniskills/referencing/apa7>.

Privacy

As part of a learning or assessment activity, or class participation, your image or voice may be recorded or transmitted by equipment and systems operated by Curtin University. Transmission may be to other venues on campus or to others both in Australia and overseas.

Your image or voice may also be recorded by students on personal equipment for individual or group study or assessment purposes. Such recordings may not be reproduced or uploaded to a publicly accessible web environment. If you wish to make such recordings for study purposes as a courtesy you should always seek the permission of those who are impacted by the recording.

Recording of classes or course materials may not be exchanged or distributed for commercial purposes, for compensation, or for any other purpose other than personal study for the enrolled students in the unit. Breach of this may subject a student to disciplinary action under Statute No 10 – Student Disciplinary Statute.

If you wish to discuss this please talk to your Unit Coordinator.

Copyright

The course material for this unit is provided to you for your own research and study only. It is subject to copyright. It is a copyright infringement to make this material available on third party websites without the express written consent of Curtin University.

Academic Integrity (including plagiarism and cheating)

Academic Integrity

Curtin's [Student Charter](#), [Academic Integrity Program \(AIP\)](#), and core [Values](#) guide expectations regarding student behaviour and responsibilities. Information on these topics can be found on the [Academic Integrity Website](#).

Academic Integrity Warnings

An [Academic Integrity Warning](#) may be issued to a student in limited circumstances and only where misconduct is not involved.

Academic Misconduct

Staff members are required to report [poor academic practice](#) and suspected misconduct. [Academic Misconduct](#) means conduct by a student that is dishonest or unfair in connection with any academic work. This includes all types of plagiarism, cheating, collusion, falsification or fabrication of content, and behaviours like falsifying medical certificates for extension. [Contract cheating](#), the use of file sharing, translation services/apps, paraphrasing tools (text-spinners), article generators, and assignment help websites also may be considered academic misconduct.

Check your assessment instructions carefully before using any generative artificial intelligence (Gen-AI) software (e.g. Chat GPT, Midjourney, GitHub Copilot, etc.). You are not permitted to use Gen-AI software in any assessment task unless written permission is explicitly granted by the Unit Coordinator (e.g. within Blackboard or the assignment specifications). If the use of Gen-AI software has been approved, you must document its use, apply appropriate acknowledgement and attribution rules, and include a statement as to the nature and extent of the use when submitting the assessment. Unapproved, inappropriate, or undisclosed use may be dishonest or unfair behaviour, and thus considered misconduct. For further information on the use of Gen-AI software see the [Academic Integrity Website](#).

The longer term personal, social, and financial consequences of misconduct can be severe, so please ask your tutors or unit coordinator if you need clarification or are unsure what to do. If your work is the subject of an inquiry, you will be given an opportunity to respond and appropriate support will be provided. Academic work under inquiry will not be graded until the process has concluded. Penalties for misconduct may include a warning, a reduced or nil grade, a requirement to repeat the assessment, an annulled grade (ANN) or termination from the course. For more information refer to [Statute No.10 Student Discipline and Academic Misconduct Rules](#).

Information and Communications Technology (ICT) Expectations

Curtin students are expected to have reliable internet access in order to connect to OASIS email and learning systems such as Blackboard and Library Services.

You may also require a computer or mobile device for preparing and submitting your work.

For general ICT assistance, in the first instance please contact OASIS Student Support:

oasisapps.curtin.edu.au/help/general/support.cfm

For specific assistance with any of the items listed below, please visit [UniSkills](#) and the [IT tools and guides](#) webpage.

- Using Blackboard, the I Drive and Back-Up files
- Introduction to PowerPoint, Word and Excel

Additional information

Equipment

The assignments are achievable **using either DSLR camera or smartphone cameras.**

DSLR cameras are available for loan from the media store along with tripods and light modifying equipment.

Students will need access to **a computer with (or capability of running) either Adobe Lightroom, Lightroom CC or Photoshop.**

Students in this unit are eligible to a free short term Adobe Creative Cloud license for use during their enrolment. Instructions to enable access to Creative Cloud Desktop Apps on your personal device will be provided.

There are many labs on-campus that run Adobe software. The computer lab in the photography department (201.472) can be used outside of class time.

Submissions

All assignments will be submitted electronically with no printing necessary. All submissions (text and photographic) will be submitted through Blackboard. **Please only submit jpeg images at medium quality.** Title your work similar to this: **surname_initial_project_01_part_a_01.jpg**

Web-based resources / LinkedIn Learning

As a Curtin student undertaking this unit, you will be provided free access to the premium LinkedIn Learning library <https://www.linkedin.com/learning/> for the duration of your unit enrolment. LinkedIn Learning is a leading online learning company that provides training tutorials to help you learn software, technology and creative skills to achieve personal and professional goals.

To start using your LinkedIn Learning account, new students should look for the "Invitation Email" in your Curtin student email account. Activate the LinkedIn Learning account within 7 days by following the registration instructions.

If you are unable to locate your LinkedIn Learning Invitation Email by the end of week 1, please email dbetso@curtin.edu.au and ask them to re-send your invitation. Be sure to advise your Name, Student ID number and the Unit Name/Code.

Presentations / Rationale

Students are required to attend and present their photographic submissions to the class in each of the presentation weeks allocated.

Students must be ready to present within 15 minutes their respective session starting. Your presentation must not exceed 5 minutes in duration.

Presentation is complete and meets assignment requirements, evidence of research and understanding of the requirements of the project (presenting images and ideas which have influenced the project is desirable); student speaks clearly and engages the audience.

Students are encouraged to bring books, electronic examples or create Powerpoint documents to present work of relevant practitioners investigated for the rationale.

For each project students are also required to write a **500 word rationale**. This document should **discuss conceptual and technical: research, influences, production progress and critique of your success**. Upload your rationales through BlackBoard.

Production period

Only work produced during the teaching weeks of semester will be considered for assessment.

Back-up all digital files

As a part of professional working practice, you must back-up all your digital files. As the loss or corruption of data are not sufficient grounds for project extensions, you are advised to make multiple back-up copies of your files.

Digital manipulation

In regard to digital retouching this unit introduces essential post-production skills through engaging with a wide range of software and applications. The unit introduces both entry-level and professional post-production solutions to increase to effectiveness of your images. Emphasis is placed on altering your photographs appearance by manipulating a range of tonal information including exposure, colour balance, contrast and composition. Advanced montage techniques will not result in higher marks however.

Model Release Forms

All images of people must be submitted with a model release form, images of subjects under the age of 18, must have parental permission. Talent release forms are available through Blackboard.

Awareness^{SEP}

You must comply with these points at all times:

- Always be aware of your circumstances and surroundings when taking photographs; never enter sites or locations that are restricted or could put you and your equipment at harm.
- Before taking a person's photographic portrait you legally and morally obliged to gain their consent.
- Always act professionally and never trespass or damage property.
- Unless you have their parents or guardians written consent, do not acquire photographs of minors. A copy of this consent must be provided with your project submission.

Fieldwork Plan and Risk Assessment

Whilst studying at Curtin, you are required to comply with the university's Fieldwork Plan and Risk Assessment procedures. As part of these conditions you will be required from time-to-time to complete a Risk Assessment form. In order to comply with these conditions, you must consult with your lecturer before undertaking any project to assess if a Risk Assessment is required.

You must discuss all projects with your tutor before commencing them

In order to comply with the universities Fieldwork Plan and Risk Assessment protocols you must discuss all your project proposals with your lecturer before commencing them. This discussion will inform your lecturer as to the level of risk involved in a project and if a Fieldwork Plan and Risk Assessment needs to be produced.

Travel for project work

All travel for project work must undergo a Risk Assessment and be approved by both Head of School and Pro Vice Chancellor Humanities. These procedures are noted on the university website. Submissions that have not been approved via these processes will not be assessed. In addition, if you are taking photographs whilst you are away during your own "private travel time" you must make sure that you have adequate insurance. This form of travel is neither "fieldwork" nor "Curtin Business". Hence it is not covered by university insurance.

Ethics

Be advised, in order for your lecturer to access your projects compliance with the universities ethics guidelines you must discuss your work with them. This can be in class during critique or by way of written correspondence, as with the project statement for the Individual Self Directed Photographic Project.

Additionally, you are advised to not commence a project until having discussed it with your lecturer. In most cases your lecturer will raise only minor concerns, particularly when dealing with material situations and objects. However, when working with human participants quite serious issues may arise that may require a project being submitted to the Faculty's Human Research Ethics Committee (HREC) for approval. The Office of Research and Development has a comprehensive list of documents detailing the university's policies regarding ethics in relation to the use of human subjects. It can be viewed at <http://research.curtin.edu.au/guides/human.cfm>

Unacceptable content

Your submitted work must not contain:

- Content that contains offensive, obscene, defamatory or threatening material^{[[1]]}_{SEP}
- Content that either implicitly or explicitly contains material that contravenes State and Commonwealth anti-discrimination legislation,
- Content that either implicitly or explicitly contains material that promotes or endorses racism^{[[1]]}_{SEP}
- Content that either depicts or condones illegal acts and activity.

SESSION SCHEDULE

Please Note: The sessions listed in this schedule refer to teaching weeks and do not take into account tuition free weeks, please refer to the program calendar in the unit outline for session and assessment submission dates.

* **Bring a camera to class** (only if you have one, otherwise they will be provided)

Session One:

Lecture: Unit introduction / Traditional camera systems and controls / Visual Perception

Workshop: Bring a DSLR camera to class

OR

Download either: Lightroom CC (mobile), Camera+ 2 app (iPhone) / Camera FV-5 Lite (Android)

Camera controls and uploading exercise

Readings: London, B., Stone, J & Upton, J. 2011. *Photography*: Tenth Edition. London: Prentice Hall. P. 3-14 and 334-361

Hirsch, Robert. 2009. "Advancing Toward Photography – The Birth of Modernity", in *Seizing the Light: A Social History of Photography*, McGraw-Hill: New York, pp. 1-17.

Session Two 

Lecture: Applied camera controls / Camera Vision

Issue Project 01 – PART A: Applied controls.

Workshop: * **Bring a camera to class**, exercise in depth of field and motion. Discuss first assignment.

Readings: London, B., Stone, J & Upton, J. 2011. *Photography*: Tenth Edition. London: Prentice Hall. P. 16-34.

Berger, J. 2013. *Understanding a Photograph*. Penguin, UK. Pp. 24-27

Wells, L. (2014) *Photography: A Critical Introduction* 5th Ed. P. 10-23

Bensen, Peter. 2013. "The Ontology of Photography – From Analogue to Digital", in *Philosophy Now: A Magazine of Ideas*

Session Three:

Lecture: Understanding, modifying and conditioning light

Issue Project 01 – PART B: Mediating light and tone

Workshop: * **Bring a camera to class**, exposing for multiple lighting scenarios, introduction to reflective lighting, exposure for variable lighting situations.

Readings: London, B., Stone, J & Upton, J. 2011. *Photography*: Tenth Edition. London: Prentice Hall. P. 37-61 and 220-227.

Mikuriya, Junko Theresa. 2018. *The History of Light: The Idea of Photography*, Bloomsbury: London (pp. TBA)

Kenaar, Haji. 2020. *Photography and It's Shadow*, Stanford University Press: Palo Alto (pp. TBA)

Web resources

magnumphotos.com: This website showcases the work of photographers from the 'Magnum' press agency

Session Four:

Lecture: Smartphone photography

Workshop: * bring digital files that relate to Project 01 PART 'B'.

Digital B&W conversions using Lightroom and Photoshop.

Readings: London, B., Stone, J & Upton, J. 2011. *Photography*: Tenth Edition. London: Prentice Hall. P. 109-113.

Wells, L. (2014) *Photography: A Critical Introduction* 5th Ed. P. 106-114

Buse, Peter. 2015. "Vernacular Photographic Genres After the Camera Phone" in *Genre Trajectories*, Ed. Garin Dowd and Natalia Rulyova. Palgrave MacMillan: London, pp. 144-162
<https://core.ac.uk/download/pdf/74395334.pdf>

Deger, Jennifer. 2016. "Thick Photography", in *Journal of Material Culture*, Vol 21 (1), pp. 111-132.

Halpern, Megan, and Humphries, Lee. 2014. "Iphoneography as an Emergent Art World", in *New Media and Society*

Shanks, Michael, and Svabo, Connie. 2014. "Mobile Media Photography: New Modes of Engagement" in *Digital Snaps: The New Face of Photography*, ed. Jonas Larsen and Mette Sandbye, IB Tauris.

Mobile Phone Magazine: <https://shootermag.com/>

Session Five:

Lecture: Professional post-production introduction / photographic truth

Workshop: Preliminary assessment: Project 01

*Upload work in progress to Blackboard

Readings: London, B., Stone, J & Upton, J. 2011. *Photography*: Tenth Edition. London: Prentice Hall. P. 155-

169.

Adobe Photoshop CC : Classroom in a Book /. Berkeley, Calif, Adobe Press/Peachpit. P. 32-50

Web resources

lynda.com: This video tutorial introduces Adobe Lightroom

Session Six:

Lecture: Adjunct applications (graphic design, gaming, fashion etc) / Advanced digital editing

Issue Project 02: Case study

Workshop: Digital Darkroom session, editing project 01

***Bring work in progress (Project 01) to class**

Readings: London, B., Stone, J & Upton, J. 2011. *Photography*:Tenth Edition. London: Prentice Hall. Pp. 114-135.

Session Seven:

Lecture: Photographic histories, space and place,

Issue Project 3: Sense of Place

Workshop: **Class presentation Project 01**

***Upload final work to Blackboard by 8am of your class day**

Readings: London, B., Stone, J & Upton, J. 2011. *Photography*:Tenth Edition. London: Prentice Hall. Pp. 93-107

Session Eight:

Lecture: Semiotics and photographic language / Visual strategies and defamiliarization

Workshop: Digital Lab; research for Project 02 / Case Study.

***bring your research/work in progress for Project 02**

Readings: Marien, M, W. 2014. *Photography a Cultural History*. Laurence King, UK. Pp. 157-164

Bate, D. 2009. *Photography; The Key Concepts*. Bloomsbury Academic, London. Pp. 25-36.

Session Nine:

Lecture: Lens-based imagery / photographic movements

Workshop: **Class presentation Project 02**

***Upload final work to Blackboard by 8am of your class day**

Readings: Sontag, S. 2008. *On Photography*. Penguin, London. Pp. 151-180.

Bate, D. 2009. *Photography; The Key Concepts*. Bloomsbury Academic, London. Pp. 36-43.

Web resources

Linkedin learning.com: this video tutorial outlines ideas of photographic narrative within pictorial essays

Session Ten

Lecture: Analogue B+W / Augmented vision

Workshop: B+W darkroom exercise

Readings: Marien, M, W. 2014. *Photography a Cultural History*. Laurence King, UK. Pp. 493-503

Session Eleven

Lecture: Post Photography: the digital age.

Workshop: Final review and edit for Project 03.

*** bring all digital files that relate to Project 03.**

Readings: Ritchin, F, 2009. *After Photography*. Norton & co, NY. Pp. 141-161.

Bate, D. 2009. *Photography; The Key Concepts*. Bloomsbury Academic, London. Pp. 155-160.

Session Twelve

Lecture: Introduction to future photography units / Student examples.

Workshop: **Class presentation Project 03: Sense of Place.**

Upload final work to Blackboard by 8am of your class day

Enrolment

It is your responsibility to ensure that your enrolment is correct - you can check your enrolment through the eStudent option on OASIS, where you can also print an Enrolment Advice.

Student Rights and Responsibilities

It is the responsibility of every student to be aware of all relevant legislation, policies and procedures relating to their rights and responsibilities as a student. These include:

- the Student Charter
- Values and Signature Behaviours
- the University's policy and statements on plagiarism and academic integrity
- copyright principles and responsibilities
- the University's policies on appropriate use of software and computer facilities

Information on all of the above is available through the University's "Student Rights and Responsibilities" website at: students.curtin.edu.au/rights.

Note: In Australia and other jurisdictions, students are required to complete a screening check prior to undertaking any activities that include children (e.g. surveying children at a school as part of a project). If this applies to you, start by contacting your unit coordinator for advice.

Student Equity

There are a number of factors that might disadvantage some students from participating in their studies or assessments to the best of their ability, under standard conditions. These factors may include a disability or medical condition (e.g. mental illness, chronic illness, physical or sensory disability, learning disability), significant caring responsibilities, pregnancy, religious practices, living in a remote location, or another reason. If you believe you may be unfairly disadvantaged on these or other grounds please contact the appropriate service below. It is important to note that the staff of the University may not be able to meet your needs if they are not informed of your individual circumstances, so please get in touch with the appropriate service if you require assistance.

To discuss your needs in relation to:

- Disability or medical conditions, contact AccessAbility Services: <https://students.curtin.edu.au/personal-support/disability/>
- Elite athletes, contact Elite Athlete Coordinator: <https://stadium.curtin.edu.au/sport/academy/elite-athlete-program/>
- All other grounds, contact the Student Wellbeing Advisory Service: <https://students.curtin.edu.au/personal-support/counselling-guidance/wellbeing/>

Recent Unit Changes & Response to Student Feedback

Students are encouraged to provide feedback through student surveys (such as [eVALUate](#), Curtin's teaching and unit survey and the annual [Student Experience Survey](#)) and interactions with teaching staff.

Listed below are some recent changes to the unit as a result of student feedback.

GRDE1002 / Photography Core Principles is continually updated to reflect feedback from students and changes in photographic technology and professional sectors.

Program calendar

Week	Begin Date	Lecture / Seminar	Assessment Due
Orientation	20 Feb	Orientation	
1.	27 Feb	Lecture: Unit introduction / DSLR cameras / Visual perception Workshop: DSLR camera operation *bring camera or one will be provided	
2.	6 March	Lecture: Applied controls / Camera vision / issue Project 01 – PART A Workshop: Exploiting aperture and shutter *bring camera or one will be provided	
3.	13 March	Lecture: Modifying and conditioning light / Issue Project 01 – PART B Workshop: Conditioning ambient light *bring camera or one will be provided	
4.	20 March	Lecture: Smartphone photography Workshop: Introduction to digital post-production / tonal control	
5.	27 March	Lecture: Professional post-production introduction / photographic truth	Project One: preliminary assessment * Upload work in progress to Blackboard by 8am of your class day
6.	3 April	Lecture: Adjunct applications / Advanced editing Issue Project 02: Case study Workshop: Editing project 01 / * Bring work in progress to class	
7.	10 April	Tuition free week	
8.	17 April	Lecture: Photographic histories, space and place. Issue Project 3: Sense of Place	Project One: In-class presentation *Upload final work to Blackboard by 8am of your class day
9.	24 April	Lecture: Semiotics and photographic language. Workshop: Research and editing project 02 / * Bring work in progress to class	
10.	1 May	Lecture: Lens-based imagery / photographic movements	Project Two: In-class presentation *Upload final work to Blackboard by 8am of your class day
11.	8 May	Lecture: Analogue B+W / Augmented vision Workshop: B+W darkroom exercise	
12.	15 May	Lecture: Post Photography: the digital age ^[1] _{SEP} Workshop: Research and editing project 03 / * Bring work in progress to class	
13.	22 May	Lecture: Photography futures	Project Three: In-class presentation *Upload final work to Blackboard by 8am of your class day