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| **SAULT COLLEGE OF APPLIED ARTS AND TECHNOLOGY**  **SAULT STE. MARIE, ONTARIO** COURSE OUTLINE | | | | | |
| **COURSE TITLE:** | Photography II | | | | |
| **CODE NO. :** | PHT200 | | **SEMESTER:** | 2 | |
| **PROGRAM:** | Digital Photography and Imaging | | | | |
| **AUTHOR:** | Colin Crowell | | | | |
| **DATE:** | December 2016 | **PREVIOUS OUTLINE DATED:** | | | January 2015 |
| **APPROVED:** | Colin Kirkwood | | | | Dec, 2015 |
|  | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **DEAN** | | | | \_\_\_\_\_\_\_\_\_\_  **DATE** |
| **TOTAL CREDITS:** | 5 | | | | |
| **PREREQUISITE(S):** | Photography I PHT102. | | | | |
| **HOURS/WEEK:** | 5 | | | | |
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| **I.** | **COURSE DESCRIPTION:**  Photography II - This course will build on knowledge gained in Photography I. Students will be asked to complete more concept style assignments using techniques from Photography 1 and building techniques in Photography II. Students will explore light modifers, on camera flash, bounce flash and simple off camera flash. Practical applications of these techniques will be stressed as well as problem solving in photographic situations. |

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| **II.** | | **LEARNING OUTCOMES AND ELEMENTS OF THE PERFORMANCE:** | |
|  | | Upon successful completion of this course, the student will demonstrate the ability to: | |
|  | | 1. | 1. **The graduate has reliably demonstrated the ability to select and use appropriate photographic equipment and techniques to capture quality images\* of a variety of subjects, in studio and on location.** |
|  | |  | Potential Elements of the Performance:  •Operate a variety of camera types and digital devices (e.g., digital singlelens reflex (DSLR) cameras, digital backs)  • Select the appropriate device, equipment and accessories required for the specific job at hand  • Use basic and advanced camera functions proficiently (e.g., control functions, menus, focus lock, etc.) in both manual and automatic modes  • Select and apply appropriate settings to adjust focus, exposure, shutter speed, aperture, composition, brightness range, lighting, and depth of field  • Use handheld light meters to capture accurate light readings  • Assess and determine the best angles to shoot from in order to achieve intended results  • Select focal length and lenses appropriate to image composition • Select appropriate output file formats (e.g., RAW versus JPEG)  • Operate lighting, metering and triggering equipment, as needed (e.g., flashes, strobes, flash and light meters)  • Apply basic principles of design\*, lighting and colour theory to the composition and capture of images in both indoor and outdoor settings |
|  | | 2. | **Communicate clearly, concisely, and correctly in the written, spoken, and visual form that fulfils the purpose and meets the needs of the client.** |
|  | |  | Potential Elements of the Performance:   * Make clear and concise spoken and visual presentations to class. * Create a high quality photographic record that shows understanding of client's needs. * Write clear and concise proposals and evaluations of assignments. * Demonstrate effective communication skills with in class discussions. * Produce effective written and proper evaluation of material presented buy instructor and class. |
|  | | 3. | **The graduate has reliably demonstrated the ability to use post-production techniques to edit and finish images in formats that meet industry standards and the needs of the client.** |
|  | |  | Potential Elements of the Performance:  • Use industry standard photo editing software tools and functions  proficiently  • Select and use a variety of photo editing techniques to achieve the desired  results (e.g., cropping, white balance, noise reduction, resizing,  brightness, sharpening, colour correction, retouching, etc.)  • Control and optimize file size and resolution, and choose appropriate file  format to ensure that optimum print quality can be achieved from the  image file produced  • Select and use appropriate file formats (e.g., JPEG, TIFF, PSD) in  different sizes and resolutions for use with various media, including print  (e.g., matte, glossy, canvas, linen),Web, desktop and mobile devices  • Apply the principles of colour theory (e.g., use of colour, tonal values) to  evaluate colour quality and apply corrections where required  • Use colour management techniques and software tools (e.g., colour  calibration of input/output devices, colour profiles, colour space) to provide  consistency among use of multiple devices and in final image output  • Effectively use industry standard printers and printer interface and  management software to prepare print materials for distribution  • Transfer, save, copy, convert and export image files to and from different  sources, devices or formats  • Determine the needs of the client in order to finish and distribute images in  a format that meets their expectations |
|  | | 4. | **3. The graduate has reliably demonstrated the ability to create lighting schemes\* using appropriate techniques, equipment and accessories to produce quality images\* that meet the needs of the client.** |
|  | |  | Potential Elements of the Performance:  • Create or adapt various lighting schemes\* using different types of light (e.g., tungsten, LED, flash, natural light, ambient light) for image capture in studio, indoor or outdoor settings, in both colour, and black and white  • Apply basic physics principles to the capture and modification of various qualities of light  • Use light modifiers (e.g., softboxes, reflectors, umbrellas, snoots, grids, gobos, etc.) and various light sources (e.g., flash, available, natural, mixed, power packs) to create different lighting effects  • Select and use appropriate lighting equipment and accessories to create the desired lighting result  • Apply lighting techniques which preserve the authenticity/authentic appearance of available light  • Create appropriate lighting to suit concept and desired mood, atmosphere or appearance  • Design single and multiple light setups, as needed  • Differentiate and create hard and soft light using techniques such as direction, bounce, and diffusion  • Use various classic lighting positions (e.g., hair light, butterfly, split, broad, short, kicker, fill, main, back) to achieve desired effects  • Use in-camera metering techniques (e.g., spot, averaging) to accurately measure continuous light outputs  • Use handheld light meters and metering techniques to accurately measure light readings and/or determine light ratios in various studio and location scenarios  • Apply knowledge of colour temperature theory to use of lighting (e.g., white balance, colour temperature balance, Kelvin rating) |
|  | | 5. | **The graduate has reliably demonstrated the ability to employ design elements\* and principles\* to plan and create visually sound images\*.** |
|  | |  | Potential Elements of the Performance:  • Use fundamental principles of design\* and aesthetics in the creation of visual images  • Determine the essential visual elements and information to include in an image in keeping with its intended purpose and context  • Determine and express visual priorities, hierarchy and organization of visual elements in a manner that creates visual impact  • Scout appropriate locations and create design sets and backgrounds in accordance with the creative concept and the purpose of the shoot  • Apply different posing techniques to support the creative concept or the requirements of the brief  • Use design principles\* such as repetition, rhythm, unity, balance, and the rule of thirds to enhance the overall quality of images.  • Use focusing techniques, including point of focus, in a manner that draws attention to the intended focal point of the image |
|  | | 6. | **The graduate has reliably demonstrated the ability to complete all work in a professional and ethical manner and in accordance with legal requirements applicable to the photography industry.** |
|  | |  | Potential Elements of the Performance:  • Apply knowledge of all relevant legislation pertaining to copyright, property trespass and business practices (e.g., Copyright Modernization Act, 2012, Trespass to Property Act, 1990, Consumer Protection Act, 2002)  • Respect and protect the right to privacy of clients as well as subjects used in photographs  • Prepare contracts for use with clients and releases related to subjects to be photographed (e.g., models, property, art)  • Resolve issues related to professional and ethical conduct as well as the acquisition, use, distribution and/or publication of photographic images |
|  | | 7**. 6. The graduate has reliably demonstrated the ability to develop strategies to maintain currency with evolving photography trends, issues, technologies and industry practices to enhance work performance and guide professional development.**  **.** | |  |
|  | |  | Potential Elements of the Performance:  Apply knowledge of art history, history of photography, and great photographic works to enhance one’s own artistic approach  • Evaluate photographic images for artistic and technical quality  • Solicit feedback on one’s work from peers, clients and industry professionals  • Compare one’s own works to that of others in order to uncover areas for improvement |
|  | | 8. | **The graduate has reliably demonstrated the ability to select and use digital asset management\* tools and strategies to catalogue, store, back up, retrieve and archive images and prints.** |
|  | |  | Potential Elements of the Performance:  • Adapt storage, cataloguing and archival solutions to efficiently cull and prioritize digital images  • Develop an efficient digital workflow system, from point of capture to postproduction to final output  • Use industry standard media storage technology and digital asset and file management\* software for organization, storage and retrieval of images  • Use methods and strategies to efficiently sort, select and retrieve print or digital images from photography collections (e.g., file nomenclature protocols, hierarchical folder structures, automation of repetitive tasks, etc.)  • Use appropriate hardware devices and software to keyword and tag images  • Select appropriate file formats, methods and tools for long-term file preservation  • Assess the limitations of storage and archiving hardware  • Assess print format archival values (paper type, ink type, printing format) and the life cycle of various media  • Compare different digital file storage and backup systems, solutions and devices (e.g., servers, online storage, portable and mobile storage devices)  • Develop efficient image data backup and recovery strategies  • Use mobile technology to effectively manage digital assets (e.g., tablets, apps, virtual dropboxes) |
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| **III.** |  | **TOPICS** |
|  | 1. | White balance Settings |
|  | 2. | Fashion photography |
|  | 3. | Location Portraiture |
|  | 4. | Light modifiers on Location |
|  | 5. | Set design/Scouting |
|  | 6. | Art direction: Music/Band Promotion Material |
|  | 7. | Location lighting |
|  | 8. | Promotional photography |
|  | 9. | Colour Theory |
|  | 10 | Image display |
|  | 11. | Colour balance |
|  | 12. | Coloured light |

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| **IV.** | **REQUIRED RESOURCES/TEXTS/MATERIALS:**  All students will be required to use tools and materials specified in the equipment list. In addition students should expect to purchase consumable supplies such as printing paper, mat board, cover stock, etc. | |

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| **V.** | **EVALUATION PROCESS/GRADING SYSTEM:**  All assignments = 100% of the grade.  All Assignments must be completed with a minimum of 50% in order to pass this class.  There will be approximately 8 practical assignments. Students can expect at least one quiz.  Late assignments and resubmissions will only be accepted up until two weeks before the final day of class. |
|  | The following semester grades will be assigned to students: |

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|  | Grade | Definition | Grade Point Equivalent |
|  | A+ | 90 – 100% | 4.00 |
|  | A | 80 – 89% |
|  | B | 70 - 79% | 3.00 |
|  | C | 60 - 69% | 2.00 |
|  | D | 50 – 59% | 1.00 |
|  | F (Fail) | 49% and below | 0.00 |
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|  | CR (Credit) | Credit for diploma requirements has been awarded. |  |
|  | S | Satisfactory achievement in field /clinical placement or non-graded subject area. |  |
|  | U | Unsatisfactory achievement in field/clinical placement or non-graded subject area. |  |
|  | X | A temporary grade limited to situations with extenuating circumstances giving a student additional time to complete the requirements for a course. |  |
|  | NR | Grade not reported to Registrar's office. |  |
|  | W | Student has withdrawn from the course without academic penalty. |  |

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| **VI.** | | **SPECIAL NOTES:** | | |
| Attendance:  Sault College is committed to student success. There is a direct correlation between academic performance and class attendance; therefore, for the benefit of all its constituents, all students are encouraged to attend all of their scheduled learning and evaluation sessions. This implies arriving on time and remaining for the duration of the scheduled session. *It is the departmental policy that once the classroom door has bee enclosed, the learning process has begun. Late arrivers will not be granted admission to the room.* | | | |
| Deductions – Lates and fails **Lates:**  An assignment is considered late if it is not submitted at the time and date specified by the instructor. A deduction of 35% will be taken from the overall mark of the assignment. Ie: an assignment scoring 85/100 will receive a -35 deduction, leading to a final score of 50/100.  If an assignment deadline is missed the student MUST immediately negotiate a new deadline with the instructor. If a renegotiated deadline is missed the maximum allowable grade is 50% D when the assignment is submitted for evaluation.  A late assignment which is not executed to a minimum D (satisfactory) level will be assigned a fail grade with additional penalties outlined below.    **Fail:**  A fail grade (F) is assessed to an assignment which has not been executed to a minimum satisfactory “D” grade level or in which the directions have not been followed correctly.  Upon achieving a Fail(F) grade (below 50%) the student must meet with the instructor **immediately** to negotiate a revised deadline. The assignment must be redone to passing standard by the new deadline to achieve credit for the assignment.  Maximum grade for a failed assignment is “C” (65%)  If failed assignments are not submitted by the negotiated deadline the late penalty policy will apply.    **Resubmission Policy:**  Any assignment completed during this course may be submitted for re-evaluation if the following criteria are met by the student:   * An assignment that was initially submitted past the initial assigned deadline will only be eligible for a maximum grade of C. * An assignment that initially achieved a fail grade must be resubmitted to achieve minimum project standards and will receive a maximum C grade as indicated under the Lates and Fails section in this outline. * The resubmitted project must be accompanied by the original project and the original evaluation sheet (with written indication of grade breakdown) provided by the instructor. * Assignments may be resubmitted at any time during the semester. The final date for last resubmissions will be announced by the professor during class and usually are no later than two weeks prior to the end of the semester. * Resubmitted assignments must identify the project and class, and be clearly marked “RESUBMISSON” when submitted. * It must be understood that resubmitted assignments are usually marked with greater scrutiny | | | |
| **VII.** | **COURSE OUTLINE ADDENDUM:** | |
|  | The provisions contained in the addendum located on the portal form part of this course outline. | |