

INSTITUTION

Dawson College
(Montreal, Canada)

DEPARTMENT

Fine Arts

SEMESTER

Winter 2013

COURSE NUMBER

510-295-DW / 01

COURSE TITLE

Imaging & The Creative Process

PRE-REQUISITE

None

PROGRAM

Photography (Term I)

COMPETENCY

0495: To develop creativity.

PONDERATION

1-2-1

INSTRUCTOR

Andres Manniste

CONTACT INFORMATION

I am generally available in room 2G6-3.
Phone extension 3203 or leave a
message at 495-2632.
e-mail: amanniste@dawsoncollege.qc.ca

**OFFICE HOURS AND
INSTRUCTOR AVAILABILITY**

Monday: 9:00-15:00
Wednesday: 8:00-11:30
Preferred method of contact: email or please make an appointment

This course outline has been prepared in conformity with the **Institutional Student Evaluation Policy (ISEP)**. The Institutional Student Evaluation Policy (ISEP) is designed to promote equitable and effective evaluation of student learning and is therefore **a crucial policy to read and understand**. The policy describes the rights and obligations of students, faculty, departments, programs, and the College administration with regard to evaluation in all your courses, including grade reviews and resolution of academic grievance. The **ISEP** is available on the Dawson website.

GENERAL DESCRIPTION

This course is intended to introduce students to the creative potential of concept and narrative in photography. Through on-going exposure to both historical and contemporary photographic practices students will explore a range of image making strategies. In and out of class projects using both photography and hands-on art making will further develop students understanding of the relationship between the mediums form and content.

OBJECTIVESStatement of competency

To develop creativity.

Elements of competency

1. Search for ideas.
2. Stimulate their imagination.
3. Use the forms of language used in the creative arts.

STANDARDSContext

Individually:

- While performing an individual or group project
- Using creative processes and art techniques
- Using tools and reference materials

Criteria

- 1.1 Accurate analysis of the need
- 1.2 Suitable inventory of existing ideas
- 1.3 Appropriate choice and use of brainstorming techniques
- 1.4 Relevance of ideas
- 1.5 Demonstration of open-mindedness
- 2.1 Appropriate use of visualization and image association techniques
- 2.2 Demonstration of open-mindedness
- 3.1 Appropriate choice and use of the language of creation
- 3.2 Creation of works of visual art exhibiting original elements
- 3.3 Expression of a feeling, emotion or concept
- 3.4 Demonstration of open-mindedness

LEARNING ACTIVITIES

Students will identify and practice strategies of the creative process while exploring the role of concept and narrative in photography. Through a series of in-class and out of class assignments students will develop and hone their research and visual imaging skills, whilst strengthening their understanding of form and content within the media. Photography will be the primary medium of expression while other artistic media will be introduced.

TEACHING METHODS

1. Introductory lectures for exercises and projects, with thematic examples
2. Visual research through exercises, internet sites, library, and from the students' environment
3. Field trips
4. Experimentation with materials, composition and ideas
5. Cross-discipline research
6. Exploration of various mediums and media
7. Brainstorming, listing, individually and in groups

Lectures, discussions, visual documentation, audio-visual presentation, fieldwork, museum and-or gallery visits, demonstrations, individual and class critiques, class presentations.

GRADE DISTRIBUTION – A minimum grade of 60% is required to pass this course.

90% - Exercises and projects

10% - Studio practice and professional attitude

- Studio practice and professional attitude include applied problem-solving, organization, self-discipline, consideration and respect for others and the studio. Students are responsible for bringing appropriate materials to work in class, on time, as per proposed schedule and verbal instruction.
- Late submission of work will result in a 10% mark reduction for each week late; that is 1 mark for every 10 marks. The reduction is made on the first day past the due date; no re-submissions. Any project not submitted by date and time due will be considered late.
- Pick-up of student work: Students will be responsible to pick up their marked work at a date set by the teacher. This date must not exceed the grade deadline. After this date, the department cannot be responsible for the storing of student work. The pick-up date will be announced by the teacher in the last class.

GRADING POLICY FOR LATE ASSIGNMENTS

Project deadlines (date and time) MUST BE RESPECTED. During the term late submissions will carry penalties, however, the FINAL ASSIGNMENT / TEST must be handed in by the deadline to be considered for grading.

Penalties for late assignments

Up to: 1 week late	10% deducted
2 weeks late	15% deducted
3 weeks late	20% deducted
4 or more weeks late	0% assigned

Penalties for late/missed final assignment or test

Final assignment/test	0% assigned
-----------------------	-------------

If the project is late due to sickness, then a medical note must be handed in to reduce or waive the penalty. Evaluation of all assignments, tests and presentations requires that students MUST be available in class for teacher feedback.

ATTENDANCE & PARTICIPATION POLICY

Presence and participation are necessary components of learning. Students who fail to attend or participate may jeopardize their successful completion of the course.

Attendance will be taken in every class. Arriving late or leaving early is considered an absence. After two absences, the instructor will notify the student and the department of his/her precarious state in the course. Three absences will significantly impact your final grade as this represents a loss of 20% of class time and course work. It is at the instructor's discretion to require documentation for absences. **Note: When absent from class, the student is responsible for inquiring about missed information and assigned homework.** Students should refer to the Institutional Student Evaluation Policy (Section III-C) regarding attendance.

LITERACY

The 10% professional attitude mark will include an assessment of the student's ability to discuss and criticize his or her work within the large context of art and its traditions.

CHEATING AND PLAGIARISM POLICY

Cheating and plagiarism are serious academic offences. Both academic achievement and creative production are based on honesty and artistic integrity. Any act of plagiarism (the unacknowledged use of source material) will result in a grade of zero for the project or assigned work. Where originality is questionable, preceding developmental work must be produced to substantiate authorship. Any act of cheating (involvement in any dishonest or deceptive practice related to exams, in-class tests, or quizzes) will also result in a grade of zero in that instance. All instances of cheating and plagiarism that result in an affected grade will be reported to the office of the Dean of Pre-University Studies. According to ISEP, the teacher is required to report to the Sector Dean all cases of cheating and plagiarism affecting a student's grade. (ISEP Section IV-C)

STUDENT CONDUCT

Everyone has the right to a safe and non-violent environment. Students are obligated to conduct themselves as stated in the Student Code of Conduct and in the ISEP section on the roles and responsibilities of students. (ISEP Section II-D)

POLICY ON RELIGIOUS OBSERVANCES

Students, who intend to observe religious holidays, must inform their teachers in writing as prescribed in the ISEP Policy on Religious Observances. (ISEP Section III-C) Alternative arrangements will be discussed to make up for class material missed. All resulting changes in the tentative schedule of assignments must be finalised within the first two weeks of classes.

CELL PHONE POLICY

All cell phones must be turned off during class / studio / lab time. Use of social networking sites, personal e-mail, text messaging, etc. is allowed only during class breaks (except when it is an integral part of course work). Failure to respect this policy may result in marks being deducted from the student's 10% professionalism grade.

INTENSIVE COURSE CONFLICTS

If a student is attending an intensive course, the student must inform the teacher within the first two (2) weeks of class, of the specific dates of any anticipated absences.

RECOMMENDED TEXTS

A list of additional readings/www links will be provided during the course.

<http://dept.dawsoncollege.qc.ca/finearts/Faculty/AManniste/index.html>

REQUIRED MATERIALS

- Sketchbook (spiral binding, 9" x 12")
- Graphite pencils (2H, HB, 2B)
- Eraser
- Black fine tip marker (.05)
- Black chisel tip marker (Sharpie)
- Cello tape
- Acrylic gel medium
- Acrylic paint (150or60 ml tubes) white, black, red, blue, red and yellow
- Glue stick
- X-acto knife
- Scissors
- Metal ruler (12")
- Magazine tear sheets

SYLLABUS (Subject to change, please verify for the most recent version at:
http://dept.dawsoncollege.qc.ca/finearts/Faculty/AManniste/Text/andres_office.htm)

Class 1 (Jan 22)	<u>INTRODUCTION</u> Materials, slide lecture HOMEWORK: personalize visual journal cover
Class 2 (Jan 29)	<u>DESIGN BASICS</u> LECTURE: balance, emphasis, movement in photo and fine arts Assignment #1: serial photographs for visual journal HOMEWORK: continue assignment
Class 3 (Feb 5)	<u>COMPOSITION</u> : demonstration on re-working images, in class review photos start compositions HOMEWORK: composition due for next class
Class 4 (Feb 12)	<u>SERIAL IMAGES</u> LECTURE: strategies for creating photographic series Assignment #2: juxtaposed images HOMEWORK: research assignment #2
Class 5 (Feb 19)	<u>BRAINSTORMING</u> LECTURE: films, discuss previous two weeks of image making and collecting HOMEWORK: work on visual journal
Class 6 (Feb 26)	<u>CRITIQUE /MID-TERM</u> HOMEWORK: submit visual journal
Class 7 (March 5)	<u>FIELDTRIP</u> Gallery or museum trip TBA HOMEWORK: fieldtrip assignment
<u>No class – study break (March 11 to 15)</u>	
Class 8 (March 19)	<u>COLOUR</u> LECTURE: colour harmonies, symbolic colour, colour in photography and painting HOMEWORK: collect images
Class 9 (March 26)	<u>COLOUR, COMPOSITION AND VIEWPOINT</u> LECTURE: films, assignment #3 photography and painting HOMEWORK: in-class review of previous weeks work
Class 10 (April 2)	<u>NARRATIVE</u> LECTURE: photo essays, review work in progress HOMEWORK: prepare final version of project #3
Class 11 (April 9)	<u>CRITIQUE</u> HOMEWORK: brainstorming/research in visual journal
Class 12 (April 16)	<u>FIELDTRIP</u> LECTURE: introduction to project #4 HOMEWORK: continue with project
Class 13 (April 23)	<u>EXPLORATION & NARRATIVE</u> LECTURE: analyze narrative in serial photography HOMEWORK: continue with assigned project & visual journal
Class 14 (April 30)	<u>EXPLORATION & NARRATIVE</u> LECTURE: review images HOMEWORK: continue with project, <u>submit visual journal</u>
Class 15 (May 7)	<u>PRESENTATIONS</u>

Mark Breakdown and Tentative Schedule of Assignments

Assignment #1 (serial photos & compositions)	20%	due: class 4
Assignment #2 (juxtaposed Images)	20%	due: class 6
Fieldtrip assignment	10%	due: class 8
Assignment #3 (photography/painting)	20%	due: class 11
Assignment #4 (exploration)	20%	due: class 15

All research (4"x 6" photos, sketches, reviews, printed projects) must be collected within your visual journal, unless otherwise stated. Complete projects for critique should be brought to class on a USB key or similar storage device on the assigned dates. Selections from projects #2, 3 & 4 must be saved in a low resolution (72 dpi) and sent to andresmanniste@gmail.com