

SYLLABUS: ART 380.01, 3 UNITS

Loyola Marymount University, Fall 2009

BRIAN MOSS, Lecturer

Mon. / Wed. 11:00 - 1:50 pm

CLASSROOM: BURNS-138 / DARKROOM: B.-152

Art Department Phone # 310.338.7424

e-mail: moss22nyc@gmail.com

Office Hours: by appointment only

Course Description

This is a 15 week photography class that will reinforce and expand upon technical and conceptual aspects of image making learned in Photography I. It will be taught using a combination of lectures, slide presentations, technical demonstrations, group critiques, in-class lab time and field trips to local galleries/museums. The course will serve as an introduction to advanced photographic tools and processes including advanced exposure techniques, studio lighting, medium format photography, 4x5 cameras, and an introduction to digital imaging and possibly alternative processes. In addition to technical lessons, students will further expand upon a critical vocabulary and understanding of conceptual and aesthetic issues.

Course Objectives / Student Outcomes

1. Through weekly lectures and demonstrations, students will be able to consistently achieve successful results in all technical aspects of advanced black and white photography.
 - reinforcement and review basic technical concepts
 - determine more accurate exposures through advanced metering techniques
 - effectively use medium and large format cameras and hand-held light meters
 - successfully develop medium and large format films
 - further emphasis on lighting and introduction of advanced lighting techniques
 - introduction to basic alternative processes
 - introduction to negative scanning and digital file storage
2. Given new technical abilities, and the increased exposure to and awareness of conceptual and critical approaches to photography, students will create a comprehensive and cohesive body of work on a subject of their choosing in the second half of the term.
 - students will further develop a personal point of view
 - students will use photography as a means of communicating ideas
3. Through critical readings, slide lectures, and discussions, students will analyze photography, considering the means in which images shape society and culture. This knowledge will be demonstrated in class critiques and discussions as well as a written assignments.
4. Given the collaborative nature of group critiques and working in a shared space, students will demonstrate professional and considerate behavior at all times.
 - attendance, promptness, and preparedness
 - thoughtful contribution to class discussions
 - importance of cleaning up after oneself and treating all equipment respectfully and carefully
5. Students will maintain a dialogue with contemporary arts and photographic practice through frequent visits to galleries and museums, maintaining a journal on these visits, and discussing the exhibitions in class.
6. Students will be able to articulate their ideas verbally and visually, and will create effective written artist's statements.

Attendance, Effort & Participation

Attendance is critical, especially during critiques and class discussions. Participation in critiques and class discussions is a must and makes up a significant part of your grade. Be prepared to put in an average of 3-6 hours *outside of class* each week (shooting or in the lab). The more time you spend in the lab, the better your work will become. This is a studio art class and it is your responsibility to be here. Leaving class because you are unprepared to work on an open lab day will count as an un-excused absence. **When lab time is scheduled, you should be working in the lab and I will keep track of this. More than three unexcused absences from class will lower your final grade by one letter, and so on for each additional absence.** Excused absences are only for documented illness, family emergency, or religious holidays. Three tardies (more than 5 minutes late for class or from break, leaving early unexcused or coming to class unprepared to work) equal one un-excused absence. Any late, incomplete or missing assignments or writings, excessive absence or tardiness, or shoddy work will guarantee a poor final grade. Originality, creativity and independence are important in creative practice. Creativity in problem solving, thoroughness and good craftsmanship are highly valued and will be rewarded! Attendance on field trips is mandatory, but our scheduling is flexible. Writings and discussions will derive from our field trips. If you miss class, e-mail me (and call a classmate) to find out what you missed! Always refer to the schedule if you are confused about what to do.

Critiques

Critiques consist of publicly sharing and discussing your work and that of your classmates. Spoken and written participation is mandatory and will be encouraged, as well as recorded. Critiques are the only way to understand how and what our photographs are communicating (or not). When the time comes, I will explain how critiques work, and various appropriate ways to respond to, and assess images. Critiques are meant to inform, not to attack, or to hurt peoples feelings. Criticism should be directed at the artwork, not at individuals, and should not be taken personally. **Public speaking is an important skill in life, and everyone is required to practice their public speaking in this class!**

Assignments

Initially, your assignments will correspond to the techniques you are expected to master on your way to a deeper understanding of photography. Your final project assignment will be more open-ended in terms of what technique(s) you use, but should show technical progress that reflects what you have learned over the course of the semester. All of your assignments also assume an ongoing interest in developing your own personal artistic style and expression. You are also expected to incorporate your growing knowledge of contemporary art and art history into the conceptual development of your work. Beyond this, all assignments must be completed on time. Prints must be submitted in a large envelope with your name, the assignment number and the date you turn it in written clearly on the envelope (this is for the protection of your work). You may use the same envelope for the entire semester. Along with your prints, please include contact sheets, any notes and an optional one paragraph description of what your prints represent. Do not ever give me your negatives. They are precious and irreplaceable! Save all of your work from throughout the semester for Final Portfolio Reviews.

Each assignment will be graded A thru F. Percentages of three (interrelated) categories will be used to determine these grades in photography assignments: **Aesthetics** (the image: creativity, composition, framing, placement, and use of depth of field, focus and blur, light and shadow), **Content** (the idea: clarity of concept and originality of idea/problem-solving, following instructions), and **Technique** (the product: printing and presentation). These criteria and specific expectations for each assignment will be explained at the time of the assignment. Late assignments or missing a critique will lower your

grade by one full point (1.00), and late assignments will not be accepted at all after three classes past the original due date. Save all your work for the end of semester **Portfolio Review**. Your two-day Final Critique is equivalent to a final exam and may not be missed (under penalty of failure) except for documented illness or family emergency.

Late Final Projects will not be accepted!

Grading

| | |
|--|-----------------|
| A = work of the highest quality, outstanding effort, attendance and participation | (4.00 - 3.5) |
| B = good work, good effort, attendance, etc. | (3.49 - 2.5) |
| C = enough to get by | (2.49 - 1.5) |
| D = minimum work to pass, poor effort, etc. | (1.49 - .50) |
| F = failure to meet minimum expectations, serious attendance problems | (less than .50) |

| | | |
|----------------------|-----|-----------------------|
| Final grades will be | 37% | Photo Assignments 1-6 |
| computed as follows: | 28% | Final Project |
| | 10% | Gallery Reviews |
| | 10% | Mid-term Exam |
| | 5% | Attendance |
| | 5% | Participation |
| | 5% | Effort* |

***Measurement/Assessment:** Intangibles play a part in grades for studio art. Effort is measured by monitoring the following factors, many of which also impact your grade for specific assignments:

- conduct during scheduled lab time/critique
- punctuality in turning in assignments
- meeting interim goals (film processed / proofs shared with professor in on one meetings to gauge progress, quantity of film/prints, questions on readings)
- sloppiness factor (the less the better...)
- ideas/creativity (did you settle for the first thing that came into your head, or did you give it some thought and develop your ideas? was your idea unique or original and did it show creativity?)

Materials & Lab

You must have a 35mm SLR camera with manually adjustable aperture and shutter speeds, as well as a working internal light meter (or a hand-held light meter). You must purchase 35mm, 120, and 4x5 film and negative sleeves, 3-ring binder, and B+W photographic paper. A tripod and cable release will also be useful. Other important items for the darkroom include a pencil & Sharpie pen, scissors, scrap paper, loupe, towel &/or apron, chemical resistant gloves, anti-static cloth and dust-off/canned air, dry mount tissue, matte board, or other appropriate presentation materials, notebook for recording ideas, technical data and CD's or DVD's for saving digital files. Materials will be discussed in class in greater detail. If you have any uncertainty about which materials to purchase, it is a good idea to wait until you can get further instruction as light sensitive materials cannot be returned. *Be prepared to spend many \$\$\$\$*. There is a \$135 lab fee billed directly to your student account. The fee is good for one semester only and covers darkroom equipment, maintenance and chemistry, as well as supplies related to certain assignments (such as 4x5, Polaroid or alternative processes). You have 24 hour lab access through key-cards issued by Thomas Tolhurst (ttolhurs@lmu.edu / 310-338-7051) who manages the darkrooms and photo equipment checkouts. Please report *any* and *all* darkroom/equipment problems

to him or Professor Diane Meyer, Chair of the Photo Department. It is essential that the facilities are treated responsibly and with care, and that students clean up after themselves. As advanced students, your behavior with equipment and in the lab should serve as a positive roll model for the beginners. Please remember that darkroom rules must be obeyed at all times because...

***** WORKING IN THE LAB IS A PRIVILEGE THAT WILL BE REVOKED IF WARRANTED! *****

Professional Photo Stores in Los Angeles (try asking for student discounts):

Samys Camera 310.450.4551 (Culver City) <http://www.samys.com>

-or- Samys Camera 213.938.2420 (Mid-City)

Bel Air Camera 310.208.5150 (Westwood/UCLA) <http://www.belaircamera.com>

Freestyle Photo 800.292.6137 (Hollywood) http://www.freestylephoto.biz/e_main.php

Calumet Photo 323-466-1238 (Mid-City) <http://www.calumetphoto.com>

Required Texts, Writing & Tests

The main, required textbook for this course is *Beyond Basic Photography* by Henry Horenstein (1977: Little, Brown and Company). This book is available online and in the university bookstore. You can get an earlier edition if you prefer to buy it used online. Readings on art criticism will also be assigned to coincide with our field trips to galleries and museums. There will be a writing assignment for each field trip, as well as a MID-TERM exam that will address key technical points.

ACADEMIC HONESTY

From the LMU Undergraduate Bulletin: "LMU expects high standards of honesty and integrity from all members of its community." This precludes all acts of cheating, plagiarism, forgery, etc.

SPECIAL ACCOMMODATIONS: Students with special needs who need reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the Disability Support Services Office. Any student who currently has a documented disability (physical, learning, or psychological) needing academic accommodations should contact the Disability Services Office (Daum Hall # 224, x84535) as early in the semester as possible. All discussions will remain confidential. Please visit <<http://www.lmu.edu/dss>> for additional information.

| <u>PHOTO Assignments</u> (37% of your TOTAL grade) | Date Given | Date Due |
|---|-------------------|---|
| A.1- Attraction and Repulsion: 35mm, min. 4 FIBER prints (15% of your photo grade) | 9/2 | 9/21 (CRITIQUE) |
| A.2- Photography and Time: med. format, min. 3 FIBER prints (30% of your photo grade) | 9/16 | 10/7 (CRITIQUE) |
| A.3- In Class Lighting workshop: med. format w/ polaroid backs (10% of your photo grade) | 9/23 | 9/30 |
| A.4- Lighting: med. format, min. 3 FIBER prints (25% of your photo grade) | 9/30 | 10/28 (CRITIQUE) |
| A.5- In Class 4 x 5 workshop: w/ polaroid backs (10% of your photo grade) | 10/21 | 11/4 |
| A.6- Digital Files / Prints... (10% of your photo grade) | 11/11 | 11/24 |
| Final Project: min. 8 prints (28% of your TOTAL grade) | 10/26 | 11/18 (WORK PRINTS) 12/7-9 (FINAL CRITS) |

WRITING Assignments (10% of your grade)

| | | |
|---|-------|----------------------------------|
| W.1- Exhibition Review TBA | 9/14 | 9/28 (discuss 9/23) |
| W.2- Exhibition Review TBA | 10/28 | 11/16 (discuss 11/9) |
| <i>W.3- Exhibition Review TBA (optional/extra credit)</i> | 11/16 | 12/2 |
| A.3- In Class Lighting workshop ideas | 9/23 | 9/28 (discuss) |
| A.5- In Class 4 x 5 workshop ideas | 10/26 | 11/2 (discuss) |
| Final Project / Artist's Statement | 10/26 | 11/18 (proposal) 12/2 (final) |

MID-TERM EXAM (10% of your grade)

| | | |
|----------------|-------|--|
| Photography II | 10/28 | (11/2 is the ONLY make-up date) |
|----------------|-------|--|