

SYLLABUS

COLOR PHOTOGRAPHY, 3 units
Loyola Marymount University
BRIAN C. MOSS, Lecturer
Tues. / Thurs. 1:35 - 4:25 pm

CLASSROOMS: Burns 152 (153 cLab & 138 drkrm)
Studio Art Phone: 310.338.7424
e-mail: bmoss@lmu.edu
Office hours: 12:30 - 1:15 pm Tu/Th, *by appt.

THIS SYLLABUS IS MY CONTRACT WITH YOU. IT SPECIFIES OUR RESPONSIBILITIES TO EACH OTHER. READ IT CAREFULLY. I WILL DO WHAT IS WRITTEN HERE!

Course Description

In color photography will explore general color principles and lab procedures with an emphasis on developing a long-term personal project. Students will learn color printing, medium format photography, and digital imaging (prerequisite: ART 280). This is a 3 credit course meeting approximately 6 hours per week and will focus on the aesthetic and technical concerns of color photography. We will cover both traditional and digital techniques with an emphasis on the creation of a long-term personal project. Students will work with color negative film, as well as digitally and will learn about professionally preparing images for the web and for print. The course will be supplemented with field trips, slide and multimedia presentations, and technical demonstrations.

Course Objectives and Student Outcomes:

1. Through weekly lectures and demonstrations, discussions and labwork, students will be able to consistently achieve successful results in all technical aspects of color photography. We will:
 - reinforce and review the basic technical concepts of photography
 - effectively use medium format cameras and hand-held light meters
 - determine more accurate exposures through advanced metering techniques
 - learn to use the RA4 process to produce high quality color prints from negatives
 - effectively use digital cameras, scanning, profiles and photoshop to produce high quality digital color prints
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 specific ideas
3. Through critical readings, discussions, slide and multimedia presentations, students will analyze photography, considering the means by which images shape our society and culture. This knowledge will be demonstrated in class critiques and discussions as well as 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, including:
 - attendance, promptness, and preparedness
 - thoughtful contributions to class discussions
 - cleaning up after oneself in classrooms and labs and treating all equipment respectfully and carefully
 - attentiveness and responsiveness during critiques
5. Students will maintain a dialogue with contemporary arts and photographic practice through frequent visits to galleries and museums, and are expected to make verbal and written responses independently and during class.
6. Students will learn to further articulate their ideas verbally and visually, and will create effective written artist's statements.

Course Format and Methods of Evaluation

This 16 week course will consist of lectures, slide and multimedia presentations, technical demonstrations, group critiques, in-class lab time, and field trips to photography exhibitions. Through the semester, students will be responsible for 3 photographic assignments and a cohesive final project. In addition to the photographic assignments, students will be required to complete additional brief technical exercises. A midterm will assess technical knowledge and students will also give an oral presentation in the form of an artist's talk / research-based final project presentation.

As students in an advanced photography course, it is important to constantly take pictures. Even shooting that is not dedicated to any particular assignment is useful as a great time to experiment both technically and conceptually. This is the number one thing that will help you improve your work and grow as an artist. It is strongly recommended that you shoot a MINIMUM of 2 rolls of film per week or the equivalent digital frames (about 500 to 1000 images for the semester).

While there will be time during certain classes to work on assignments, students should plan on spending at least another 3-6 hours per week outside of class time working on their projects: either shooting or working in the lab. It is important that students are prepared for in-class lab time with a project to work on and the necessary supplies. **LAB time is for working in the lab, not for shooting** and being unprepared to work on a lab day will count as an absence.

Grading

Each assignment will be graded A thru F on the plus / minus system. Percentages of three categories will be used to determine grades for photography assignments: **Aesthetics** (creativity, composition, and use of color, depth of field/blur, light and shadow), **Content** (clarity of concept and originality of problem-solving, following instructions), and **Technique** (film exposure and processing, printing and presentation). These criteria and specific expectations for each assignment will be explained at the time of the assignment. For every class an assignment is late your grade will decrease by 1/2 letter. Missing a critique will also lower your grade for that project by 1/2 letter. *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! To earn specific grades your work must show the following:

A, A- = 3.5 or higher / **excellent work**: student shows exemplary levels of attendance, research, exploration, experimentation, participation and improvement, is fully involved in the class and with all aspects of his/her work and produces outstanding photographs and writing

B+, B, B- = 2.5 - 3.49 / **good work**: exceeds assignment and demonstrates improvement and growth, and good participation in class, but lacks full involvement and inspiration

C+, C, C- = 1.5 - 2.49 / **satisfactory work**: fulfills course requirements with some effort and moderate participation in class, but with some problems in aesthetics, resolution of and/or understanding of ideas, or satisfactory manipulation of the material

D = .5 - 1.49 / **barely satisfactory work**: incomplete or poorly executed assignments and little participation in class

F = < .5 / **unsatisfactory work**: missing, incomplete, or unacceptable execution of assignments and unacceptably low level or no participation/attendance in class

Breakdown for FINAL GRADES

Photo Assignments:	60%		
Midterm:	8%	Attendance:	8%
Writings/Responses:	12%	Participation/Effort*:	12%

*** Measurement/Assessment**

Intangibles also play a part in grades for studio art. While attendance and participation are easy to keep track of, effort is specifically measured by monitoring the following factors, many of which also impact your grade for specific assignments:

- conduct during scheduled lab time / critique / discussions
- punctuality in turning in assignments
- meeting interim goals (film processed and shared with professor, quantity of film / prints, one on one meetings to gauge progress, e-mailed questions on assigned readings and field trips)
- good craftsmanship versus sloppiness
- 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?)

Attendance, Effort & Participation

Attendance during critiques and class discussions is critical. Class critiques are an extremely important aspect of the course, and all students are expected to contribute their thoughts and ideas. Feedback from one's peers is invaluable in the creation of work, and not having this important input, puts one at a marked disadvantage. Given this, students who do not have work for critique, or who are absent on a critique day, will have their participation grade lowered. Participation in critiques and class discussions is a must and makes up a significant part of your grade. If you know that you must miss a class, please discuss it with me in advance so we can attempt to make other arrangements. **More than three unexcused absences from class will lower your grade by one letter, and so on for each additional absence.** Excused absences are only for documented illness or family emergency. Four 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.

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.** When lab time is scheduled, you should be working in the lab *and I will keep track of this.* Any late or incomplete assignments or writings, excessive absence or tardiness, or shoddy work will guarantee a poor 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 you have complete flexibility in scheduling. Writings and discussions will derive from our field trips. If you miss class, call someone and e-mail me to find out what you missed and refer to the schedule if you are confused.

Each student is expected to meet with me individually at midterm and review your performance and progress in the course. Disruptive behavior which is persistent or significantly interferes with classroom activities may be subject to disciplinary action. A student may be referred to the Office of Student Judicial Affairs if their behavior constitutes a violation of the conduct code. The add/drop period ends at 5 pm Friday, January 13 and March 16 is the last day to withdraw from this class.

Academic Honesty

Academic dishonesty will be treated as an extremely serious matter, with serious consequences that

can range from receiving no credit for assignments/tests to expulsion. It is never permissible to turn in any work that has been copied from another student or copied from a source (including Internet) without proper acknowledgment. It is your responsibility to make sure that your work meets the standard of academic honesty set forth in the "LMU Honor Code and Process" which appears in the *LMU Bulletin 2011-2012* (see <<http://bulletin.lmu.edu/lmu-honor-code-and-process.htm>>). LMUs high standards of honesty and integrity preclude all acts of cheating, plagiarism, forgery, etc.

Required Texts

There is no required textbook. All critical and technical essays will be distributed in class or online.

Recommended Texts

Color Photography by Henry Horenstein (ISBN 0316373168)

Exploring Color Photography from Film to Pixels by Robert Hirsch (ISBN 0240813359)

Post-Production Colour by Steve MacLeod (ISBN 2-94037-359-0)

Materials, Fees, and Lab

LAB FEES: Since textbook materials are not used in this course, the course materials required will be paid from lab fees in the amount of \$135 to cover supplies that can be purchased by the university at a cost savings to students. This fee will be posted to your student account and covers the use of the Burns Darkroom, including chemistry and general lab maintenance as well as two rolls of color 120 film. In addition, you should expect to spend a considerable amount of money on your personal supplies including film, paper and additional items listed below. All students enrolled in the course will receive a key card from Photo Lab Technician Thomas Tolhurst <ttolhurs@lmu.edu> / 310-338-7051 -or- Art Studios Manager Bill Vaughan <wvaughan@lmu.edu> / 310.258.8652. The card will allow you 24 hour access to the facilities. Students will only get access to the color processing room on their key card after they have successfully met with Tom on an individual basis. Please report any and all darkroom and equipment issues to him or his lab techs ASAP. It is very important that the facilities are treated responsibly and with care, and that students clean up after themselves. Darkroom rules must be obeyed at all times because working in the lab is a *privilege* that will be **REVOKED** if warranted!

Americans with Disabilities Act: Students with special needs as addressed by the Americans with Disabilities Act 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 Room 224, 310-338-4535) as early in the semester as possible. All discussions will remain confidential. Please visit <<http://www.lmu.edu/dss>> for additional information.

Required Materials

35mm SLR camera with manually adjustable shutter and aperture and UV filter

Color Photo Paper (specifics to be discussed...)

Color Negative Film " "

Negative Sleeves

3 Ring Binder

Canned air

Notebook for recording ideas, technical data

External Hard Drive for the Transfer of Digital Files

Additional Optional Materials

Digital Camera

Tripod and cable release

Anti-static cloth

Scissors

Sharpie and grease pen

Grey card

Rubber gloves

Apron

Materials will be discussed in class in greater detail. It is a good idea to wait until then to buy anything as light sensitive materials cannot be returned.

Recommended places to buy photo supplies:

Samy's Camera / 310.450.4551
4411 Sepulveda Blvd., Culver City
(or Fairfax: 213.938.2420)
<http://www.samys.com>

Calumet Photo / 323.466.1238
809 N. Highland Ave., LA
www.calumetphoto.com

Freestyle Photo Sup. / 800.292.6137
5124 Sunset Blvd., Hollywood
<http://www.freestylephoto.biz>
B&H Photo / 800.606.6969
New York (order online, very reasonable prices)
<http://www.bhphotovideo.com>

Bel Air Camera / 310.208.5150
10925 Kinross Ave., Westwood
<http://www.belaircamera.com>

Recommended labs to have color film processed:

Fromex Photo Lab / 310.822.8190
4074 Lincoln Blvd., Marina del Rey
no website
(35mm and 120mm; no E6)

The Icon / 323.933.1666
5450 Wilshire Blvd
<http://www.iconla.com/main>
(all formats, open Saturdays)

A&I Hollywood / 323.856.5280
933 N. Highland Ave., L.A.
<http://aandi.com>
(all formats, no E6)

Richard Photo Lab / 310.204.0500
979 N. La Brea Blvd., L.A.
<http://www.richardphotolab.com>
(all formats, no E6)

Samy's Camera / 310.450.4551
L.A., Culver City (*use ONLY as a last resort = very \$\$\$\$\$*)
<http://www.samys.com>
(all formats, no E6)

Photo Area Blog

A general blog has been set up for the photography area which includes links to technical information, photography and art related events, opportunities for awards and exhibitions and program information. <<http://lmuphoto.wordpress.net>>

Tentative Nature of the Syllabus

If necessary, this syllabus and its contents are subject to revision; students are responsible for any changes or modifications distributed in class.

LMU Spring 2012, Color Photo, ART 480, Section 1 BRIAN C. MOSS
CLASS SCHEDULE (always subject to change)

PHOTO Assignments (60% of your grade)	Date Given	Date Due	
A.1- COLOR RELATIONSHIPS (3 rolls 35mm film, 6 prints <i>min.</i>) (10% of your photo grade)	1/10	1/17	(proofs) <u>2/2</u> (CRITIQUE)
A.2- MEDIUM FORMAT (3 rolls 120mm film, 6 prints <i>minimum</i>) (15% of your photo grade)	1/19	2/7	(proofs) <u>2/23</u> (CRITIQUE)
A.3- DIGITAL Technical Assignments (30% of your photo grade, 10% each)			
1. FILM vs. DIGITAL- Shoot same scene digitally and with film (<i>any format</i>), print both digitally, and print film traditionally as well	3/6	3/15	(negs & files) <u>3/27</u> (CRITIQUE)
2. SATURATION- print one image four different ways: normal color, altered color, desaturated and colorized	3/8	3/15	(negs & files) <u>3/27</u> (CRITIQUE)
3. COMPOSITING -or- RETOUCHING - student's choice <i>choose the one you haven't done before...</i>	3/20	4/3	(web only)
A.4- FINAL PROJECT: digital or analogue, student's choice (10 prints <i>minimum</i> , written artist's statement and presentation) (45% of your photo grade)	2/21	3/13	(proposals) <u>4/12</u> (work in progr. crit.) <u>4/24, 26</u> (FINAL CRITS)
 WRITING Assignments (12% of your grade) E-mail comments on ALL readings as assigned...			
W.1- Field Trip: TBA		1/31	2/21
W.2- Field Trip: TBA	3/6	4/3	
W.3- Field Trip: TBA (<i>Extra Credit</i>)		3/27	4/19
W.4- Written responses to other Final Projects (minimum two)	2/21	5/3	
 MID-TERM (8% of your grade)			
Color Photography		3/13	
<i>make-up (one day only!)</i>		3/15	

WK.1

1/10 Course introduction: syllabus, supplies & equipment. Darkroom tour, health hazards.
Review metering, push/pull to control contrast
NEXT CLASS: Bring old work...

A.1 Color Relationships, DUE 2/2 (*minimum 3 rolls 35mm, due 1/17*)

1/12 LECTURE: color theor(ies)
SLIDE LECTURE: color...
DISCUSS: old work
NEXT WEEK: bring printing supplies

WK.2

1/17 ***DUE: A.1 film***
DEMO: color printing, processor use & CLEAN-UP

1/19 LAB: color printing
A.2: Medium Format Color: Light (*minimum 3 rolls 120mm, due 2/7*) DUE 2/23

WK.3

1/24 DEMO: med. format cameras / hand held meters
LAB: color printing / individual assistance

1/26 LAB: color printing / individual assistance

WK.4

1/31 LAB: color printing
INDIVIDUAL MEETINGS
W.1: Field Trip TBA, DUE 2/21 (e-mail questions / comments before 2/16)

2/2 **CRITIQUE: A.1, *turn in afterwards***

WK.5

2/7 ***DUE: A.2 film***
DEMO: medium format printing
LAB: color printing

2/9 LAB: color printing

WK.6

2/14 SLIDE LECTURE
LAB: color printing

2/16 DISCUSS FIELD TRIP
LAB: color printing

WK.7

2/21 **DUE: W.1**
OPEN LAB / *INDIVIDUAL MID-TERM mtgs.
A.4: Final Project / proposals due 3/13

2/23 **CRITIQUE: A.2**

WK. 8

2/27- 3/2 **SPRING BREAK**

WK. 9

3/6 DEMO: scanning / photoshop...
A.3-1: Film versus Digital, DUE 3/27 (negs and files DUE 3/15)
W.2: Field Trip TBA, DUE 4/3 (e-mail questions and comments before 3/29)

3/8 MID-TERM preparation
DEMO: digital printing
A.3-2: Saturation, DUE 3/27

WK.10

3/13 * * MID-TERM: Color Photography * *
INDIVIDUAL MEETINGS: Final Project / OPEN LAB

3/15 **DUE: A.3 film and files**
* * MID-TERM **make-ups** (if necessary)* * and/or * * MID-TERM **review** * *
DEMO: advanced photoshop
INDIVIDUAL MEETINGS: Final Project / OPEN LAB

WK.11

3/20 Visiting Artist: TBA
OPEN LAB
A.3-3: Compositing, DUE 4/3

3/22 OPEN LAB

WK.12

3/27 **CRITIQUE: A.3-1, A.3-2**
W.3: Extra Credit Exhibition Paper, DUE 4/19

3/29 DISCUSS FIELD TRIP
OPEN LAB & FINAL PROJECT MEETINGS

WK.13

4/3 **DUE: W.2, A.3-3**
OPEN LAB & FINAL PROJECT MEETINGS

4/5 **NO CLASS: EASTER HOLIDAY**

WK.14

4/10 OPEN LAB & FINAL PROJECT MEETINGS

4/12 **CRITIQUE: A.4 Final, (work in progress)**

WK.15

4/17 OPEN LAB & FINAL PROJECT MEETINGS

4/19 OPEN LAB

WK.16

4/24 **FINAL CRITIQUE A.4, Day 1**

final project artist's presentations due with written statements

4/26 **FINAL CRITIQUE A.4, Day 2**

final project artist's presentations due with written statements

WK.17

FINALS WEEK

5/3 INDIVIDUAL MEETINGS: **A.4** & PORTFOLIO REVIEW