

**PHOTOGRAPHY 1**, 3 units  
Loyola Marymount University, Fall 2011  
Mon. / Wed. 10:00 - 12:50 pm  
Classrooms: Burns 152, 153, 138

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

### Bulletin Description

This course focuses on photography as a medium of personal and artistic expression. Students learn camera, darkroom, and presentation fundamentals, as well as basic digital imaging skills.

### Course Description

This is a 16 week class in basic photography composed of lectures, demonstrations, critiques and field trips. The purposes of this class are to learn to see photography as a visual language capable of communicating specific ideas, to learn to critique photographs on this basis, and to use photography intelligently towards this end. As a fine art class, we will generally be treating photography as art while acknowledging its many other (sometimes contradictory) uses. I will encourage your creativity in production as well as thought. Keep in mind: art does have subjective aspects. On these aspects I must be the authority, if only by right of experience. However: the fact of subjectivity in art and photography cannot be used by students in an attempt to justify poor effort. It is your effort that will be judged most, so you must impress upon me the extent of your efforts by any means necessary. This means communication - which coincidentally, is the purpose of all art!

### Course Objectives / Student Outcomes

1. Students will learn the basic technical aspects of black and white photography.
  - A. Understand the components and operation of cameras and enlargers, and use them effectively
  - B. Determine proper exposure through metering and knowledge of black and white film characteristics
  - C. Become proficient in the B+W developing and printing processes including chemistry
  - D. Demonstrate good print presentation and finishing skills
  - E. Understand the scientific basis of photography, including chemical processes and the basics of light and optics
2. Students will review darkroom health and safety issues.
  - A. Ability to identify all B+W photo chemicals and safe / effective usage for each
  - B. Ability to use all lab equipment properly and safely
3. Students will learn basic scanning skills for film and printed images
  - A. Demonstrate basic ability to use scanning equipment and software
  - B. Understand file size and image resolution characteristics and relationship as well as correct use of various file formats
  - C. Demonstrate basic image correction skills
4. Students will gain an understanding of the basic aesthetic aspects of photography and will form a distinct style and point of view which will be evident in a final portfolio.
  - A. Demonstrate compositional skills, including use of lighting, subject placement, framing and cropping
  - B. Recognize and control contrast, proper lights and darks in printing

- C. Control and effectively use focus and depth of field
  - D. Gain an understanding of and realize personal aesthetic goals
  - E. Recognize, describe and explain the formal qualities of images  
(what makes them attractive or not?)
5. Students will understand and use content and the communicative capabilities of photography
- A. Understand the difference between subject and content or idea
  - B. Use images to communicate specific ideas
  - C. Recognize and discuss content in the photographs of others
  - D. Demonstrate an ability to consider theoretical and critical issues and relate this to their own work
  - E. Demonstrate an ability to verbally articulate ideas about images and art
6. Students will employ critical thinking where images are concerned and will be able to effectively convey these skills by participating in class discussions, critiques, and gallery reviews.
- A. Demonstrate critical thinking about photography and its role in modern culture
  - B. Demonstrate an ability to discuss and write critically about the technical and aesthetic aspects of art / photography
7. Using slide lectures and assigned readings, students will examine the work of important artists and photographers- both historical and contemporary, and will be able to identify various artistic styles and consider their own work in connection with the work of others.
8. Given the collaborative nature of group critiques and working in a shared space, students will behave professionally at all times
- A. Attend all classes on time and prepared to work
  - B. Contribute intelligently to class discussions and critiques, listen carefully and ask questions
  - C. Treat lab and school equipment properly, clean up after yourself, respect others' work
  - D. Present well finished products and be prepared to explain them

There is an LMU Photography Area blog: <<http://lmuphoto.wordpress.com>>

The blog has links to other blogs and resources, info on events, student work and scholarships. There is also a section with PDF versions of manuals for our equipment and there will be a link to the google calendar that identifies where class is taking place each week.

### Assignments

The semester is 16 weeks long and I expect you to have **at least 16 rolls of 36 exposure B+W film** shot by the end of the semester (try shooting 25-30 rolls and I am certain your grades will improve). 16 rolls is more film than you might shoot if you simply do the minimum amount of work for each assignment, but minimum effort will generally merit you a grade of C. Shooting 16 rolls will be pretty simple: just shoot one roll of film per week— however, the more you shoot, the better you will get and your grade is likely to reflect this. Also, I will keep track because how much you shoot makes up a portion of your grade under the **effort** category. *Film is meant to be shot, not saved.* Each roll must be developed, sleeved, dated and have a decent proof sheet printed and placed along with the film in your three ring binder. Each assignment is flexible while encouraging your photographic and aesthetic skills, as well as your intellect. It is crucial to remember that you are just beginning. Take chances and have fun! You will learn the most from your mistakes as well as from more, rather than less work. **REMEMBER --film is cheap-- you can always shoot another roll of film.** 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, include contact sheets, any notes and an optional one paragraph description of what

your prints represent. The week before final critiques, I will meet with everyone to answer questions about your progress and take home all of your work from the semester for the final **Portfolio Review**.

### Critiques

Critiques consist of publicly sharing and discussing your work and that of your classmates. They are the primary means by which we learn about photographs. Together we will judge each others work, and it is your responsibility to participate by speaking, writing and listening. This participation is mandatory and will be encouraged and recorded as part of your grade. Critiques are how we understand what our photographs are communicating (or not). I will explain how critiques work, and various appropriate ways to respond to, and assess images. Critiques are meant to inform you about your work, not to attack or hurt people. Criticism should be directed at the photographs, not at individuals, and should never be taken personally! **Public speaking is an important skill in many careers, and everyone will practice public speech in this class!**

### Attendance, Effort & Participation

**Attendance during critiques and class discussions is critical.** Participation in critiques and class discussions is a must and makes up a significant part of your grade. Even if your assignment is not finished, it is important to the group that you attend. If you know that you must miss a critique, please discuss it with me in advance so we can make other arrangements. Be prepared to put in an *average* of one 3-4 hour lab session outside of class each week. 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.* **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. 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, September 2nd and November 4th is the last day to withdraw from this class.

### 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, framing, placement, and use of depth of field/blur, light and shadow), **Content** (clarity of concept and originality of problem-solving, following instructions), and **Technique** (negative development and choice, 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 .5 or 1/2 letter. Missing a critique will also lower your grade for that

project by .5 or 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 explored, researched, experimented, participated, improved, was fully involved in the class and with all aspects of his/her work and produced 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 average 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 in class

<b>Final grades will be computed as follows:</b>	60 % photo assignments
	11 % mid-term
	11 % writing assignments
	6 % attendance
	6 % participation
	6 % effort*

#### \* **Measurement/Assessment**

Intangibles 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:

- meeting interim goals (film processed/proofed and shared with professor, quantity of film shot / prints made, one on one meetings to gauge progress, e-mailed questions on assigned readings and field trips)

- conduct during scheduled lab time / critique / discussions

- punctuality in turning in assignments

- 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?)

#### **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.

#### **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). **Older cameras** are often easier to master (non auto-everything cameras), and you must purchase film, negative sleeves, 3-ring binder,

and RC multigrade (or variable contrast) 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 canned air. *Be prepared to spend many \$\$\$\$*. There is a \$110 lab fee billed directly to your student account. The fee is good for one semester only and covers darkroom maintenance and chemistry. You have 24 hour lab access through key-cards issued by Thomas Tolhurst <Thomas.Tolhurst@lmu.edu> / 310.338.7051, who manages the darkrooms. *Please report any equipment or chemical problems to him immediately!* 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.

#### Professional Photo Stores Nearby (try asking for student discounts):

Samy's Camera 310.450.4551 (Culver City)	<a href="http://www.samys.com">http://www.samys.com</a>
Samy's Camera 213.938.2420 (Fairfax)	
Bel Air Camera 310.208.5150 (Westwood)	<a href="http://www.belaircamera.com">http://www.belaircamera.com</a>
Freestyle Photo 800.292.6137 (Hollywood)	<a href="http://www.freestylephoto.biz">http://www.freestylephoto.biz</a>

#### Required Texts, Writing & Tests

*Short Course in Photography, A: An Introduction to Black and White Photographic Technique*, Barbara London & Jim Stone, University of New Mexico, Copyright 2001, Published by Prentice Hall ISBN 0-13-028317-7 (available in the school store, or used in any edition). This text will help you understand all of photography's technical aspects. Stay current with your reading or you won't be able to catch up. Notes must be kept during your early attempts at shooting and printing, to help understand any errors you may have made. These notes must be turned in with your prints to assist in their evaluation. Additional photocopied readings, links and/or PDF's will be provided to coincide with field trips to galleries and museums. There will be a writing assignment for each field trip as well. There will be a MID-TERM exam on photographic terminology, camera fundamentals, darkroom practices and photo mathematics.