

Syllabus & Course Outline

ART 150 Basic Photo I #0685 & #0687, Fall 2013

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| INSTRUCTOR | Chad A. White , www.stopdownstudio.com |
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| PHONE | 425-564-2668 |
| OFFICE LOCATION | C252 |
| OFFICE HOURS | Monday, Wednesday 8:30-10:30 a.m |

COURSE INFORMATION

Course Outcomes

- Operate a manual exposure camera.
- Determine the correct exposure settings for a variety of subjects.
- Process exposed black and white film into negatives.
- Operate an enlarger in the making of black and white contact sheets and prints on photo paper.
- Identify basic rules of picture composition.
- Evaluate photographs in terms of its technical control.
- Evaluate photographs in terms of its visual content.
- Articulate their motivations and conceptual intent during critique.
- Offer constructive criticism to their classmate about the work they present at critique.

How Outcomes will be met

We are in the midst of a major revolution in how we conceive of and represent our visual world. The tools that are available to us as photographers change quite literally week by week and it has never been easier to make technically successful pictures. With that in mind, this class is an introduction to the fundamental vocabulary and techniques of photography with an emphasis on developing your skills of perception and your visual competence in the creation and consumption of lens-based imagery. This will require you to quickly master the basics of camera use and techniques. Perhaps most importantly, you will explore the complex relationship between composition, technical execution and visual ideas that communicate with intent.

While these course objectives look to the future, there's much to be learned from the past. Therefore we will look at and discuss a wide selection of photographs since photography's inception over 160 years ago and consider the broad and powerful impact of the most widely seen and used form of visual representation yet invented.

This is a lens based studio art class and will cover theoretical concerns about fine art photography as well as with learning digital and silver based photographic processes. Students will create a portfolio of work that demonstrates their understanding of the new material learned in this class through assigned projects, readings and exams.

VOICE OF THE PRINT

Born of the earth,
Struck by the fire of light,
Shaped by the waters of chemistry,
And reflected through the shimmering mirror
Of lens and air,
Grains of intently polished silver
Awaken the mother's sleeping child
In the land of light
And give now reflections of that womb
From which was derived the original dark mirror.

The negative,
A dreamy possession of opalescent light
Brought to the harsh light of day
In the positive,
Soothed only by the memory of emotion
Assuming the garb of fluid silver

It is my hope that the viewer might see the potential of experiencing the photograph not only as a record, not as a means of psychological probing, but as a tool to activate the deeper imagination accessible through the participation of pristine emotion. Allow the voice of the print to speak to you by seeing the tonalities as areas of feeling, quietly or vigorously interacting and functioning as more than mere translations of light reflecting from the surfaces of objects.

Paul Caponigro

Books and Materials Required

Photography is expensive and this class will require you to spend approximately \$100 - \$200 on supplies. This does not include the cost of a camera. If you require assistance in acquiring a camera, the lab provides free rentals on short term basis. All equipment must be returned in the exact working order at the time of rental otherwise it is the responsibility of the student to pay for professional repair or replacement at equal value.

1. ART 150 course reading: "Black and White Photography: A Basic Manual," 3rd Ed.: Horenstein, H.
2. Camera: 35mm SLR (single lens reflex) with FULL manual control of aperture, shutter speed and focus.
**Suggested are: Nikon FM-10, Pentax ZX-M, or Minolta X-370, Pentax K1000.
3. Film: 10-15 rolls of Kodak Tri-X **OR Freestyle Arista Premium** black and white film that has an ISO rating of 400, 36 exp. rolls.
4. Paper: Ilford Multigrade RC OR **Arista Private Reserve**. 8x10" sheets, Qty 100, Pearl or Matte surface only!! Photographic paper is sensitive to light and heat! **Do not open** unless you are in the proper darkroom conditions!
5. Small hand towel to be kept with you at all times for working in the lab.
6. Clear plastic negative sleeve pages that have seven rows with five negatives in a row. Print File or Clear File are two quality brands.
7. A three ring binder or binder box for holding negative sleeves, contact sheets, prints, and notes.
8. A fine point sharpie marker and one #2 pencil
9. **Can of compressed air.**

Sources for Supplies

Freestyle Photo, Los Angeles, 800.292.6137, www.freestylephoto.biz (Course code 62926)

Glazers Camera, 430 8th Ave North, Seattle, WA 98109, www.glazerscamera.com

B&H Photo, New York, 800.221.5662, www.bhphotovideo.com

CLASSROOM LEARNING ATMOSPHERE

Instructor's Expectation

- Regular and on-time attendance.
- All assigned work must be completed.
- Participation in critiques and class discussions.

This is a studio class. You will be expected to plan ahead and work during class time. Generally class time will be split between lectures and studio time. There will be critiques, technical demonstrations and exams. All assignments, critiques, and exams must be completed in order to pass the course and also completed on time as stipulated in the attendance policy. All assignments, critiques, and exams must be completed during the quarter the course was taken – photography work done before the beginning of the course may not be used.

Attendance Policy - *“f-8 and be there,” attributed to Weegee.*

Regular and punctual attendance is mandatory.

- Three unexcused absences will be tolerated.
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy.
- Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
- Examinations missed may only be made up with an official doctor's excuse.
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

Grading

If at any point during the term you would like to discuss your grade and or progress in the class, please make an appointment to meet.

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| PROJECT #1 | 15% |
| PROJECT #2 | 20% |
| PROJECT #3 | 20% |
| PROJECT #4 | 20% |
| MIDTERM EXAM | 10% |
| FINAL CUMULATIVE EXAM | 15% |
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| TOTAL | 100% |

Affirmation of Inclusion

Bellevue College is committed to maintaining an environment in which every member of the campus community feels welcome to participate in the life of the college, free from harassment and discrimination.

We value our different backgrounds at Bellevue College, and students, faculty, staff members, and administrators are to treat one another with dignity and respect. <http://bellevuecollege.edu/about/goals/inclusion.asp>

Student Code

“Cheating, stealing and plagiarizing (using the ideas or words of another as one’s own without crediting the source) and inappropriate/disruptive classroom behavior are violations of the Student Code of Conduct at Bellevue College. Examples of unacceptable behavior include, but are not limited to: talking out of turn, arriving late or leaving early without a valid reason, allowing cell phones/pagers to ring, and inappropriate behavior toward the instructor or classmates. The instructor can refer any violation of the Student Code of Conduct to the Vice President of Student Services for possible probation or suspension from Bellevue College. Specific student rights, responsibilities and appeal procedures are listed in the Student Code of Conduct, available in the office of the Vice President of Student Services.” The Student Code, Policy 2050, in its entirety is located at: http://bellevuecollege.edu/policies/2/2050_Student_Code.asp

IMPORTANT LINKS

Bellevue College E-mail and access to MyBC

All students registered for classes at Bellevue College are entitled to a network and e-mail account. Your student network account can be used to access your student e-mail, log in to computers in labs and classrooms, connect to the BC wireless network and log in to MyBC. To create your account, go to: <https://bellevuecollege.edu/sam> .

BC offers a wide variety of computer and learning labs to enhance learning and student success. Find current campus locations for all student labs by visiting the [Computing Services website](#).

Disability Resource Center (DRC) DRC is temporarily located in the Library Media Center.

The Disability Resource Center www.bellevuecollege.edu/drc serves students with a wide array of learning challenges and disabilities. If you are a student who has a disability or learning challenge for which you have documentation or have seen someone for treatment and if you feel you may need accommodations in order to be successful in college, please contact us as soon as possible. If you are a student with a documented autism spectrum disorder, there is a program of support available to you. If you are a person who requires assistance in case of an emergency situation, such as a fire, earthquake, etc, please meet with your individual instructors to develop a safety plan within the first week of the quarter. The DRC office is located in B 132 or you can call our reception desk at 425.564.2498. Deaf students can reach us by video phone at 425-440-2025 or by TTY at 425-564-4110.

Public Safety

The Bellevue College (BC) Public Safety Department’s well trained and courteous non-commissioned staff provides personal safety, security, crime prevention, preliminary investigations, and other services to the campus community, 24 hours per day, 7 days per week. Their phone number is 425.564.2400. The Public Safety website is your one-stop resource for campus emergency preparedness information, campus closure announcements and critical information in the event of an emergency. Public Safety is located in K100 and on the web at: <http://bellevuecollege.edu/publicsafety/>

Lab Use

The lab is meant to be a constructive learning environment. Please be responsible, organized, clean and respectful of others while working in the lab. Do not hesitate to ask for help if you have questions regarding the facilities and technical problems (lab assistants will be available during open lab hours). Photographic chemicals used in the lab should not cause health problems if they are handled carefully.

COURSE CALENDAR

Complete all assigned readings and web resources during their scheduled week. You will be notified of any schedule changes as they happen. Schedules and deadlines may be revised if necessary.

All readings outside of the course textbook can be found on the course Canvas site.

| WEEK | LAB | LECTURE |
|---------|---|--|
| WEEK 01 | <p>Introduction, syllabus review, discussion of course expectations, equipment and supplies, grading and upcoming content. Access the course site on Canvas.</p> <p>LECTURE: Understanding Basic Camera Operation: Light, ISO, Aperture, Shutter, Histograms.</p> | <p>REVIEW: Basic Camera Controls for Exposure.</p> <p>LECTURE: Using the Camera: Compositional Strategies.</p> <p>DEMO: Basic camera operation, loading film</p> <p>Intro to Project #1</p> <p>READING: Textbook Chapters 2 - 3 and <i>Elements of Design</i>.</p> |
| WEEK 02 | <p>WHAT'S DUE: Project #1 - Part 1.</p> <p>DEMO: Film Development</p> | <p>LECTURE: Film Development, Advanced Exposure.</p> <p>DEMO: Film storage and Contact Sheets, Editing</p> <p>READING: Textbook Chapters 4 - 6</p> |
| WEEK 03 | <p>REVIEW: Contact Sheets, Editing.</p> <p>DEMO: Enlarged prints from a negative, Contrast Filters.</p> | <p>LECTURE: Time and Timing in Photography</p> <p>DUE: Critique Project #1</p> <p>READING: Textbook Chapters 9 & 10</p> |
| WEEK 04 | <p>DEMO: Burning and Dodging - Selective Tone Control</p> | <p>LECTURE: Depth of Field, Aperture</p> <p>Intro to Project #2</p> |
| WEEK 05 | <p>DEMO: Spotting Prints</p> | <p>MIDTERM EXAM</p> <p>LECTURE: Veracity in Photography</p> <p>REQUIRED READINGS: <i>Photo Fakery is Everywhere</i>, by Dino Brugioni.</p> |

| WEEK | LAB | LECTURE |
|-------------|---|--|
| WEEK 06 | LAB DAY | LAB DAY |
| WEEK 07 | DUE: Critique Project #2 group 1 Intro to Project #3 | DUE: Critique Project #2 group 2 LECTURE: Awareness and Perception, Photo Narratives READING: <i>Moments in Time</i> , and, <i>Everyday</i> , by Byron Wolfe |
| WEEK 08 | LAB DAY | LECTURE: Contemporary B&W Photography READING: Textbook Chapter 8 and, <i>Writing for Others</i> , by Ted Kooser. |
| WEEK 09 | LAB DAY DEMO: Matting Prints | LAB DAY READING: Textbook Chapter 12 |
| WEEK 10 | LAB DAY | FINAL EXAM REVIEW LAB DAY |
| FINALS WEEK | FINAL CRITIQUE Project #3, Group #1 | FINAL CRITIQUE Project #3, Group #2 FINAL EXAM - a cumulative exam covering material from the lecture, readings, and lab |

Final Exam Schedule

<http://bellevuecollege.edu/classes/exams>