

**University of Nevada- Las Vegas
College of Fine Arts- Department of Art
Beginning Black & White Photography • Art135 • Fall 2016**

Required Text: *Photography*, by London and Upton 7th- 11th Edition, (Inexpensive online)

Recommended Reading: *A World History of Photography* 4th Edition, by N. Rosenblum,

Beginning Photography is a 3 credit introductory course in the study of photography; an emphasis is placed on the development of a personal photographic vision. This course will: 1) provide you with the basic technical skills needed to use a **manual 35mm camera**, develop film and print black and white photographs, 2) explore the aesthetic potential of photography as an expressive art form.

Class Structure: We will meet for lectures, critiques, discussions, and supervised darkroom time. Critiques will take place as scheduled on the course calendar. You are expected to have work completed on time for critique (late work will negatively affect your grade). This forum serves to develop critical thinking and verbalization of both formal and conceptual photographic concerns. There will be a Mid-Term on the reading and technical information covered in class and a Final in the form of a submitted digital portfolio.

Assignments: You will be required to shoot four rolls of film (36 exposures each) for each of the four critiques. You must present a minimum of 4 prints per critique. There will be additional assignments, which will include readings. The assignments given are designed to expose you to the many different avenues in photography, challenge your curiosity, imagination and to promote self-discovery and learning. Each assignment is prefaced with a class discussion on the potential and possibilities open for exploration within the assignment. You are invited to define each assignment in your own terms, and are encouraged to approach it from any direction, limited only by your own imagination.

Outcomes: By the end of this course the student will be able to demonstrate functional levels of using a 35mm camera, developing film and printing black and white photographs. The student will be able to recognize and interpret photography as an art form. The student will be able to understand the function of proper display and presentation of photography in a gallery/exhibition environment.

Grading: Your final grade is an average of the following: each critique is 20%, the Mid-Term and a Final combined are 10% and library assignments combined are 10%. A = work of exceptional quality, B = strong work, C = good work, D = poor work, F = work incomplete or of exceptionally poor quality. Quality will encompass the technical skills demonstrated as well as the conceptual or creative effort put into the assignment. Late work will affect your grade. All students must shoot, develop, print, & scan their own work. Use of a professional lab or having another do the work for you is considered academic misconduct.

Attendance: Attendance is mandatory. If more than three classes are missed the final grade will be lowered 1 letter grade. 3 instances of partial attendance (late arrivals or early departures) equal 1 absence. If further absences or partial attendance occur, grades will continue to be lowered accordingly. It is absolutely essential to attend class.

Darkroom Labs: These facilities are for you to use and enjoy. Only currently enrolled students may use the darkrooms. While using these facilities you will come in contact with expensive/delicate equipment and photographic chemicals. Therefore, there are certain guidelines that must be adhered to. Do not consume food or beverages in Labs. There is absolutely no smoking. Avoid skin contact with chemistry and direct inhalation of chemical fumes. In case of skin contact, wash hands with soap and water immediately. Make sure exhaust ventilation system is turned on. When you are finished working, make sure Labs are left in a clean condition. If you observe someone abusing the Labs, either through poor or hazardous work habits, bring it to their attention and notify me. This is your darkroom. Protect it and keep it clean. Darkrooms are only open during the posted times and will be locked after these hours for security reasons; at no time should the doors be propped open to allow for access after hours.

Classroom/Darkroom Policies: NO cell phones during lectures or in the darkroom. NO loud music, or music that is disturbing others, or distracting you from safe practices. Absolutely NO device may be used in the darkroom with a screen that illuminates. NO recording lectures without my consent. Children and guests are NOT allowed in the classroom or darkroom areas without my permission.

Academic Misconduct—Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's function as an educational institution.

An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the *Student Academic Misconduct Policy* (approved December 9, 2005) located at: <https://www.unlv.edu/studentconduct/student-conduct>.

Copyright—The University requires all members of the University Community to familiarize themselves with and to follow copyright and fair use requirements. **You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws.** Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at: <http://www.unlv.edu/provost/copyright>.

Disability Resource Center (DRC)—The UNLV Disability Resource Center (SSC-A 143, <http://drc.unlv.edu/>, 702-895-0866) provides resources for students with disabilities. If you feel that you have a disability, please make an appointment with a Disabilities Specialist at the DRC to discuss what options may be available to you. If you are registered with the UNLV Disability Resource Center, bring your Academic Accommodation Plan from the DRC to the instructor during office hours so that you may work together to develop strategies for implementing the accommodations to meet both your needs and the requirements of the course. Any information you provide is private and will be treated as such. To maintain the confidentiality of your request, please do not approach the instructor in front of others to discuss your accommodation needs.

Religious Holidays Policy—Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor **within the first 14 calendar days of the course for fall and spring courses (excepting modular courses), or within the first 7 calendar days of the course for summer and modular courses**, of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit: <http://catalog.unlv.edu/content.php?catoid=6&navoid=531>.

Transparency in Learning and Teaching—The University encourages application of the transparency method of constructing assignments for student success. Please see these two links for further information:

<https://www.unlv.edu/provost/teachingandlearning>

<https://www.unlv.edu/provost/transparency>

Incomplete Grades—The grade of I—Incomplete—can be granted when a student has satisfactorily completed three-fourths of course work for that semester/session but for reason(s) beyond the student's control, and acceptable to the instructor, cannot complete the last part of the course, and the instructor believes that the student can finish the course without repeating it. The incomplete work must be made up

before the end of the following regular semester for undergraduate courses. Graduate students receiving "I" grades in 500-, 600-, or 700-level courses have up to one calendar year to complete the work, at the discretion of the instructor. If course requirements are not completed within the time indicated, a grade of F will be recorded and the GPA will be adjusted accordingly. Students who are fulfilling an Incomplete do not register for the course but make individual arrangements with the instructor who assigned the I grade.

Tutoring and Coaching—The Academic Success Center (ASC) provides tutoring, academic success coaching and other academic assistance for all UNLV undergraduate students. For information regarding tutoring subjects, tutoring times, and other ASC programs and services, visit <http://www.unlv.edu/asc> or call 702-895-3177. The ASC building is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of the SSC (ASC Coaching Spot). Drop-in tutoring is located on the second floor of the Lied Library and College of Engineering TEB second floor.

UNLV Writing Center—One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-3-301. Although walk-in consultation are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 702-895-3908. The student's Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: <http://writingcenter.unlv.edu/>.

Rebelmail—By policy, faculty and staff should e-mail students' Rebelmail accounts only. Rebelmail is UNLV's official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students' e-mail prefixes are listed on class rosters. The suffix is always @unlv.nevada.edu. **Emailing within WebCampus is acceptable.**

Final Examinations—The University requires that final exams given at the end of a course occur at the time and on the day specified in the final exam schedule. See the schedule at: <http://www.unlv.edu/registrar/calendars>.

SUPPLIES

- 1) 35mm **MANUAL FILM CAMERA** (not digital) w/50 mm or 35mm lens (have batteries checked). If you need to purchase a camera, I suggest a Pentax K1000. (\$100-200) (\$5 battery)
- 2) Light meter, most manual cameras have built in light meters. (\$50 & up)
- 3) 17 rolls of 36 exposure B&W film, purchase Tri-X 400 film. (If this isn't available, any 400 or 100 Kodak, Agfa or Ilford film) **Do not buy B&W C-41 film!** This usually comes from Walgreens or Target. This film is actually color film, processed using color chemistry. We will be processing all film in B&W chemistry in the lab. (\$4-6 each)
- 4) Paper for Prints: Ilford 8x10 - 100 sheets Variable Contrast (VC) Fiber Based (FB) Double Weight (DW) Glossy *****DO NOT OPEN!!!!!! DO NOT BUY WARM TONE PAPER** (\$95-125 each)
Paper for Contact Sheets: 25 pack of any brand 8x10, RC, VC, DW, Glossy.
- 5) Print file 35mm negative sleeves and a binder to keep them in. (\$7/25 pack)
- 6) Latex or Dishwashing gloves
- 7) Multigrade printing filters (may share or use departments) (\$18)
- 8) Thermometer (**recommended, but may share or use departments) (\$4)
- 9) Developing tank and 2-35mm reels (may use photo departments) (\$20-25)
- 10) 8x Loupe (\$9)
- 11) Dust Gun & Ilford antistatic cloth (\$10)
- 12) Masking Tape
- 13) Q-Tips
- 14) Scissors
- 15) 3-5 Towels (Photo Lab does **NOT** have paper towels or rags)
- 16) Apron
- 17) Lock (2 students must share 1 locker)
- 18) Bottle opener (may share or use departments)
- 19) Cable release (\$5-30) **optional
- 22) Notebook

These items **may** be purchased locally at:

B&C Camera (702)-871-1100, 4511 W. Sahara Ave, Las Vegas NV 89102

You can also order online from:

B&H www.bhphotovideo.com

Freestyle www.freestylephoto.biz

KEH www.keh.com

ART 135 TR COURSE CALENDAR • FALL 2016 • CHAVEZ

WEEK 1

- Aug 30 Intro to course
HW: get supplies
- Sept 1 Photographic possibilities slide presentation: campus art tour (bring student ID)
HW: Read ch. 1-5

WEEK 2

- Sept 6 Review ch. 1-5, How To Use Camera (bring cameras, camera manuals, 1 roll of film)
HW: Read ch. 6, shoot 1 roll of film for next class session
- Sept 8 Review ch. 6, Developing Film Demo (bring all supplies including exposed roll of film)
HW: Read ch. 7, re-read ch. 1-7, READ your camera manual!!!!!!!

WEEK 3

- Sept 13 Review chapter 7, Printing Demo (rayograph and contact sheet)
HW: read chapters 12,15,16,17 , make dodging and burning tools
- Sept 15 Review printing techniques: Make 1st print from 1 roll, slide presentation Self Portraits
HW: Visual Analysis #1: Show - KUSO Project

WEEK 4

- Sept 20 Lab, Tec review
HW: shoot two rolls of Self Portraits
- Sept 22 Lab, show 2 contact sheets of Self Portraits, KUSO visual analysis due
HW: Library Assignment #1: Library TR book or periodicals, take notes

WEEK 5

- Sept 27 Lab, print, Library Assignment #1 notes due
HW: Shoot second two rolls of Self-Portraits
- Sept 29 Lab, show 2 contact sheets of Self Portraits
HW: Print

WEEK 6

- Oct 4 Lab, print
HW: Print
- Oct 6 Critique of Self Portraits, Slide presentation Street/Documentary
HW: Prep for Mid-Term review

WEEK 7

- Oct 11 Mid-Term Review
HW: Study for Mid-Term
- Oct 13 Mid-Term, Arbus, Marks, Winogrand/Gowin videos
HW: Shoot 2 rolls of Street/Documentary

WEEK 8

- Oct 18 Lab, show 2 contact sheets of Street/Documentary
HW: Watch a photography video, take notes
- Oct 20 Lab, video notes due
HW: Shoot second 2 rolls of Street/Documentary

WEEK 9

- Oct 25 Lab, show 2 contact sheets, of Street/Documentary
HW: Print
- Oct 27 Lab
HW: Print

WEEK 10

- Nov 1 Critique of Street/Documentary, Slide presentation Fabrication/Staging
HW: Shoot 2 rolls of Fabrication/Staging
- Nov 3 Lab, show 2 contact sheets of Fabrication/Staging
HW: Library Assignment #2: Look at 2 photo books on reserve, take notes

WEEK 11

- Nov 8 Lab, Reserve photo book notes due
HW: Shoot second 2 rolls of Fabrication/Staging
- Nov 10 Lab, show 2 contact sheets of Fabrication/Staging
HW: Print, Visual Analysis #2: Movie scene

WEEK 12

Nov 15

Lab

HW: Print

Nov 17

Critique of Fabrication/Staging, Slide presentation Narrative

HW: Shoot 2 rolls of Narrative

WEEK 13

Nov 22

Lab, show 2 contacts of Narrative

HW: Print

Nov 24

NO CLASS

WEEK 14

Nov 29

Lab

HW: Shoot second 2 rolls of Narrative

Dec 1

Lab, show 2 contacts of Narrative

HW: Print

WEEK 15

Dec 6

Critique of Narrative, Final day to submit Critique Re-dos (extra credit) and Library Assignments/Visual Analyses (for half credit)

HW: Selects tops 10 images for digital portfolio

Dec 8

Scanning Demo of tops 10 images

WEEK 16

Dec 10

FINAL 10:10am-12:10pm: Digital portfolio due (google doc, wetransfer, dropbox) Darkroom clean up, clean out lockers

ASSIGNMENTS for Beginning BW Photography

Observation of the world as it exists

ASSIGNMENT #1: Self Portrait/Portraits

Look at your world close at hand, what are you interested in? What and who are close at hand?

- b) Issues addressed include personal mythology, personal history, personal identity, social identity, multicultural and gender issues.
- c) Reveal something beyond the surface of things.

ASSIGNMENT #2: Street/ Snapshot/Documentary Photography

- a) Look at the world outside of you, beyond the intimacy of family and home.
- b) Public vs private spaces, voyeurism, camera gives permission to look.
- c) Serendipity, synchronicity, waiting for the moment of reveal (an insight/window into the scene)

Construction and Manipulation of Images

ASSIGNMENT #3: Fabrication/Dream imagery/Telling Lies

- a) Manipulation of image through shooting and darkroom techniques: blur, double negatives. etc
- b) Constructing images: still lifes, installation, staging
- c) Use of appropriated images: TV, video, advertisements

ASSIGNMENT #4: The Narrative

- a) Images in series, diptychs, triptychs (sequential or disjointed)
- b) Images and text
- c) Telling of stories- truth or fiction

Photography by London, Stone, Upton

CHAPTERS 1-5

- Getting Started
- Camera
- Lens
- Exposure and film

CHAPTER 6

- Developing Film

CHAPTER 7

- Printing in darkroom

CHAPTERS 12, 15, 16, 17

- Lighting
- Seeing photographs
- History of Photographs
- Extending the image

READING LIST**Catherine Angel**

Social Graces (Larry Fink) TR820.5 F48
Weegee's New York TR 820 W397
Immediate Family (Sally Mann) TR 681 C5 M35X
Diane Arbus TR 647 A7 A69
Francesca Woodman TR 647 W63 A4 or TR685 W66 F7 1998
Friends and Relations (Tina Barney) TR 654 B29
George Krause TR 654 T 83
Nan Golden TR 680 G65 or TR 680 S89 1996
David Levinthal TR 654 L4 5916
Sandy Skoglund TR 647 S56 1998
Barbara Kruger N6537 K78 A4
Carrie Mae Weems TR 647 W383 K57 1993
Lorna Simpson TR 654 W55
Now Becoming Then (D. Michaels) TR 647 M4945
Arthur Tress TR 647 T737 1993
A Distant Land (Pfahl) TR 647 P494
Emmet Gowin TR 647 G69
Holly Roberts TR 647 R571 A4X
Joel-Peter Witkin TR 647 W57
Judy Dater TR 654 D338 1986
Laurie Simmons TR 654 S528X
Mike and Doug Starn TR 647 S73
Occupied Territory (Lynne Cohen) TR 654 C598
Private Enemy (B. Charlesworth) TR 647 C44
R.E. Meatyard TR 647 M393
Mapplethorpe TR 647 M365 M3
Cindy Sherman TR 654 S4773X
Eileen Cowin TR 647 C69X
Bruce Davidson TR 654 D36
Mary Ellen Mark TR 820.5 F85
Winogrand TR 647 W56
The Americans (Robert Frank) E 169.02 F713
Michiko Kon TR 654 K66 1997
Albert Chong TR 654 C4867 1994

TEXTBOOK

Photography London TR 145 L66 1989