

**Course Code – Section:** PHTG 250-Section 1  
**Course Title (Credits):** Beginning Photography (3 credits)  
**Term & Year:** Spring 2016  
**CRN:** **10266**

**Instructor:** Daniel Kelly  
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**Email:** [dkelly@sierranevada.edu](mailto:dkelly@sierranevada.edu)  
**Office Hours:** Holman Arts & Media Center, by appointment.  
**Class meeting Time:** **TR 13:00 – 15:45, Holman Arts & Media Center**  
**David Hall, 3<sup>rd</sup> Floor**

**Prerequisites:** None  
**Co requisites:** None

**Course Description:**

This is an entry-level studio course introducing fundamental techniques for producing images. A variety of photographic methods will be introduced including camera functions and production methods within the art of photography. Students will participate in digital and darkroom techniques to produce images while addressing the wider context of photographs in group critiques.

**This is a studio based beginning course in black and white photography.** It is designed to introduce students to the 35mm SLR camera. Students will learn the basics of photography and produce work that demonstrates knowledge of the medium. Students will gain an understanding of visual media and how to use photography as a creative tool and means of visual communication.

The first assignments will teach basic technical skills and provide the grounds for making technically sound prints. Other projects will challenge students' artistic sense and will demand a more conceptual approach. There will be a brief overview of the history of photography throughout the course, and presentations will be given on specific photographic processes, photographers and various other artists. We will also briefly cover digital cameras and output.

**Student Outcomes**

The emphasis of the class will be learning:

- How to use your manual camera. This includes loading film, becoming familiar with shutter speeds, aperture and depth of field.

- How to take correct photographs using a manual 35mm camera. This involves exposing film under various lighting conditions and environments.
- Proper methods of film development.
- Darkroom procedures, techniques and processes in order to produce quality prints.
- A brief history of photography and discussion of contemporary photography.
- The importance of the critique process.
- An overview of digital cameras, their usage and printing options

**In addition:**

- Students will demonstrate through assignments, experiments, a final self-directed project, and a final portfolio that they have achieved the competency to produce technically sound and visually engaging black and white images in a darkroom environment.
- Students will be able to print images from their digital cameras via USB or from the memory card (via card reader.)
- Students will be able to discuss formal, technical, creative and conceptual aspects of their photographic images.
- Students will be able to understand and appreciate the critique process and “see” in a new way as well as learn a new visual language.
- Students will appreciate the history & roots of the photographic medium.

**Instructional Strategies:**

The class will be composed of lectures, discussions, presentations, videos, lab work, class critiques, and technical demonstrations. You will need to purchase the required book.

**Recommended Text:**

*Photography, An Introduction to Black-and-White Photographic Technique*, by Barbara London  
([Current Edition on Amazon](http://amzn.to/1QjKNVP) - <http://amzn.to/1QjKNVP> )

*The Critique Handbook - A sourcebook and Survival Guide*, Kendall Buster and Paula Crawford  
([Current Edition on Amazon](http://amzn.to/1NhlbT7) - <http://amzn.to/1NhlbT7> )

**Attendance:**

50% of your grade is based on attendance!

Attendance is essential for a studio-based class like this, where much of the learning is hands-on.

**The first two weeks are critical, as they form the basis and foundation for the rest of the semester.**

You can't "read" or look at someone else's notes and learn photography.

- A student is allowed a total of 3 **excused** absences for the semester without penalty.
- Please be aware: Absence from a critique or leaving a critique early lowers your grade on that assignment by a full letter.

**Assignments:** Assignments are due at the beginning of class on the date it's due. Plan to complete them a few days before a critique, because you may decide you need to do them over. Visual art projects almost always need more work beyond the first edit, and therefore will most likely take longer than originally planned. Don't come to class empty-handed because you waited until the last minute and "something happened" (like the chemicals were bad, the water was off, there were no enlargers available, etc.). "Something" frequently does happen and your planning must take this into account.

**Class Requirements:**

1. Four (4) assignments will be given and account for 25% of your grade.
2. Assignments will be graded based on conceptual and technical aspects, as well as execution of the image.
3. Readings will be assigned throughout the term. These will be available on the course Moodle and will also be distributed by email.
4. A final portfolio will be due at the end of the semester and will account for 25% of your grade.
5. The final portfolio critique is mandatory. Students will fail the project if they do not attend.
6. Students need to save all contact sheets and working materials for each project.
7. All student work is graded on an individual basis at the discretion of the instructor.
8. Students are required to maintain a clean studio (darkroom lab) and report any malfunctions or broken equipment.
9. Attendance is required and accounts for 50% of your final grade.
10. Students are required to adhere to the Student Honor Code, specifically in regard to plagiarism.

**All work in this photography course must be created during the current semester.** Any prior images will not be accepted, unless previously cleared by instructor.

**Grading Policy:** Your final grade will be based on photo assignments, quizzes, final portfolio, class participation & class attendance. As in most art courses, in order to earn an "A," you must create interesting and **superior work** that is well thought out and executed. You must also be **an active participant** in the class and critiques. Not presenting your work at critique and

participating in the presentation of your peers will result in a maximum grade of “D” for the project.

Your projects will be graded according to two systems of evaluation:

- First, the four P’s -
  - **Practice:** Did you apply yourself to the project at hand?
  - **Prompts:** Did you address the assignment prompt correctly diligently?
  - **Punctuality:** Were you at critique to stand with your work? Did you offer honest feedback to your peers **based on the current class section?**
  - **Progress:** Each project is part of a scaffold. Are you incorporating each project’s objectives in the work you make throughout the semester?
- Second, the SNC/FA rubric:
  - **Consistency** - Develop the ability to maintain a harmony in the elements of your work in this class. Work towards the presentation of a cohesive style that exhibits a personal style, rather than an eclectic collection of unrelated work.
  - **Craft** - Demonstrate a commitment to developing a degree of skill in the production of your work, and show that you understand the value of work well crafted.
  - **Form** - Work towards the understanding of the intersection of form with meaning and how form influences and communicates meaning in the work.
  - **Content** - Strive to demonstrate through the work you produce a fluid, clear expression of the subject matter present in the work.
  - **Context** - Work to understand how historical and contemporary theory and practice connects to the work your produce.
  - **Creativity** - Work towards expressions that require effort to achieve and are unique to your experience. You are the variable in your practice, and as an individual are unique - find your own approach within yourself.
  - **Quality** - In all the categories above, you should show that you are not satisfied with simply attending and completing your work in this class. There should be a commitment to a finished, high standard of practice. This is the key to all work, not just artwork.

**Grade Breakdown:**

- **Four (4) Assignments = 25% of final grade**
- **Final Portfolio = 25% of final grade**

- **Attendance & Participation = 50% of grade (this includes critique, quizzes and technical exam)**
  - **Pinhole Camera**
  - **Photograms**
  - **Technical Exam/Final Portfolio Concept**
  - **Materials**

### **A Word About Critiques:**

At the root of art education and discourse is the *critique*. It is through the process of creating, exhibiting and discussing your work that your work progresses. It is not possible to know how successful you are until an audience views your work and responds to it. Your opinions are valued and discussed in this class during “crits.” They are **not** to be taken lightly. The feedback you get in a crit can quickly help you solve difficult technical problems and give you new visual insight. We will be reading a lot from

**Do not miss critiques, even if you are unprepared to show your work.** Remember to please be respectful towards your fellow students as you work on projects and discuss photography.

### **Prim Library Resources**

Using the library’s resources effectively (not just Internet resources) contributes to developing each of SNC’s core themes by exposing students to high quality academic resources, diverse opinions, new ideas, and a future that includes building on a liberal arts education. In this course, you will be expected to utilize the library’s resources (either on-site or remotely) as you complete your assignments.

Link to the *Art and Art History Resources* page online at Prim Library:

<http://libguides.sierranevada.edu/art>

### **Sanctions for Cheating and/or Plagiarism**

#### **The Honor Code**

The faculty of SNC believes students must be held to high standards of integrity in all aspects of college life in order to promote the educational mission of the College and to encourage respect for the rights of others. Each student brings to the SNC community unique skills, talents, values and experiences which, when expressed within the community, contribute to the quality of the educational environment and the growth and development of the individual. Students share with members of the faculty, administration and staff the responsibility for creating and maintaining an environment conducive to learning and personal development, where actions are guided by mutual respect, integrity, responsibility and trust. The faculty and students alike must make

diligent efforts to ensure high standards are upheld by their colleagues and peers as well as themselves. Therefore faculty and students accept responsibility for maintaining these standards at Sierra Nevada College and are obligated to comply with its regulations and procedures, which they are expected to read and understand.

**Consequences of Violating the Student Honor Code**

SNC students and faculty share the responsibility for maintaining an environment of academic honesty. Thus, all are responsible for knowing and abiding by the SNC Faculty/Student Honor Code published in the current SNC Catalog. Faculty are responsible for presenting the Honor Code and the consequences of violating it to students at the start of their classes AND for reporting all incidences of academic dishonesty to the Provost. Students are responsible for knowing what constitutes CHEATING, PLAGIARISM and FABRICATION and for refraining from these and other forms of academic dishonesty. Violations of the Honor Code become part of a student's academic record.

- 1<sup>st</sup> Offense: Student receives a zero for assignment/exam and counseling with faculty on the honor code, consequences for violating the honor code, and the value of academic honesty in learning.
- 2<sup>nd</sup> Offense: Student fails course and receives counseling with faculty on the honor code, consequences for violating the honor code, and the value of academic honesty in learning.
- 3<sup>rd</sup> Offense: Student is expelled.

**ADA Accommodations**

In accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, students with a documented disability are eligible for support services and accommodations. If a student wishes to request an accommodation, please contact the Director of Academic Support Services, Henry Conover, at (775) 831-1314 x7534, [hconover@sierranevada.edu](mailto:hconover@sierranevada.edu), office in Prim Library: PL-304.

**The SNC Email System**

The SNC email system is the official communication vehicle among students, faculty members and administrative staff and is designed to protect the confidentiality of student information as required by the Family Educational Rights and Privacy Act of 1974 Act (FERPA). Students should check their college email accounts daily during the school year.

Students have a right to forward their SNC e-mail to another e-mail account (for example, @hotmail or @gmail). However, confidentiality of student information protected by FERPA cannot be guaranteed for SNC e-mail forwarded to an outside vendor. Having email redirected does not absolve a student from the responsibilities associated with official communication sent to his or her SNC email account.

**The Sierra Nevada College Mission Statement:**

Sierra Nevada College graduates will be educated to be scholars of and contributors to a sustainable world. Sierra Nevada College combines the liberal arts and professional preparedness through an interdisciplinary curriculum that emphasizes entrepreneurial thinking and environmental, social, economic and educational sustainability.

**The Core Themes:**

Liberal Arts	Professional Preparedness
Entrepreneurial	Thinking Sustainability

**Supply List**

1. **CAMERA:** 35mm SLR **FILM** Camera
  - a. **You must bring in your camera on Tuesday January 28th. There are no exceptions to this requirement.**
  - b. Your camera **MUST** have:
  - c. Either an all-manual mode (**M**) or one that has the option of full manual operation.
  - d. Manual Focus (you cannot use auto-focus!)
  - e. A built in light meter and a working battery
  - f. You need a 50mm lens. Don't start with a wide angle or zoom lens.
  - g. A user manual for your camera. If you buy a used camera and it doesn't come with a booklet or manual, try [http:// www.manualsrus.com](http://www.manualsrus.com) or [http:// www.craigcamera.com](http://www.craigcamera.com). You can almost always find a **pdf** on how to operate your specific camera – no matter how old it is.
  - h.

2. **FILM:** 8-10 rolls of film w/ 24-exposures.
  - a. Choices are:
    - i. Kodak TMAX 100
    - ii. ARISTA EDU Ultra 100 ISO
    - iii. ILFORD Delta Pro 100

There is also the option to load bulk film here in the darkroom. It is best that you start with purchased film.
3. **ENLARGING PAPER:** Begin with a 25-sheet box of either:
  - a. **This is a beginning course, as such every effort will be made to keep the costs down. Please buy Pearl or Glossy coated Multigrade IV resin coated paper for this class. For example:**  
[Ilford Multigrade IV RC Deluxe Resin Coated VC Variable Contrast Black & White Enlarging Paper - 8x10" - 25 Sheets - Glossy Surface - http://amzn.to/23bfQbu](http://amzn.to/23bfQbu)  
or  
[ARISTA 178382 EDU Ultra Black & White Photographic Paper Rc Glossy #3, 8X10, 25 Sheets - http://amzn.to/1U8pDcs](http://amzn.to/1U8pDcs)
    - i. **Do NOT open photo paper except under a safelight!**
    - ii. **NOTE:** You will need to buy additional paper film and paper as the semester progresses. Be careful when buying film or paper -- you can't return it.
4. **FILM DEVELOPING TANK - (Recommended - Not required)**
  - a. Paterson Plastic Tank (comes with 1 reel only). Get an extra reel in order to process more than 1 roll of film at a time.
5. **NEGATIVE SLEEVES:** Package of 25 Print File negative sleeves for 35mm film and 25 pack of 8x10 sleeves for prints
6. **ENVELOPES OR PLASTIC BINDER SLEEVES** for handing in assignments.
7. **3-Ring Binder** for your negatives, prints, notes and papers

**Suggested:**

Silver Metallic Sharpie: for writing on contact sheets

Optional Camera Equipment: Tripod & cable release.

Apron (photo chemicals ruin clothes)

Scissors, pencils and a pad for taking notes on your developing times etc...

\*If you plan on doing some digital camera work, you will need an external drive or large capacity USB and inkjet printing paper for printing in the digital lab.

**Local Dealers:**



Gordon's Photo Service in Reno: <http://gordonsphotoservice.com/>

**Online Resources:**

**Freestyle** (800-292-6137) <http://www.freestylephoto.biz/> (shipping can be pricey)

**Adorama** <http://www.adorama.com> (good deals on used cameras)

**B&H Photo** (800-947-6628) [www.bhphotovideo.com](http://www.bhphotovideo.com)). You don't have to pay tax, but do pay shipping

Class Schedule - Subject to Change	
Tuesday	Thursday
Jan 19 - Introduction to Course, Syllabus, and first assignment: Get Cameras	Jan 21 - Composition Frames, light, form, history
Jan 26 - Pinhole Cameras, F-stop, ISO, shutter speed, exposure calculation	Jan 28 - Present your Cameras!
Feb 2 - Photograms, Load, shoot, develop and print pinhole camera photos	Feb 4 - Continue Darkroom Orientation
Feb 9 - 35mm Loading, shooting and developing.	Feb 11 - 4x5 Prints from pinholes.
Feb 16 - Assignment 1 - 35mm - Light and Form	Feb 18 - Light and Form lectures continue
Feb 23 - Continue Assignment 1 - Lab day	Feb 25 - Critique Lecture
Mar 1 - Assignment 2 - 35mm - Time/Motion/Nostalgia/History	Mar 3 - Assignment 1 Due, critique.
Mar 8 - Continue Assignment 2 - Portraits - Labs - Light for portraits	Mar 10 - Continue Assignment 2 - Labs - Filters
Mar 15 - Spring Break	Mar 17 - Spring Break
Mar 22 - Assignment 3 - 35mm - The Portrait	Mar 24 - Assignment 2 Due, Critique
Mar 29 - Continue Assignment 3 - Digital processing for 35mm negatives	Mar 31 - Mounting your photos
Apr 5 - Printing technical exam signup begins. Finish Assignment 3.	Apr 7 - Assignment 3 Due, Critique
Apr 12 - Printing Exams - Final Portfolio Concepts	Apr 14 - Printing Exams - Final Portfolio Concepts
Apr 19 - Assignment 4 - Final Portfolio begins	Apr 21 - Final portfolio Labs
Apr 26 - Final Portfolio Labs	Apr 28 - Final Portfolio Labs
Final Critique May 7, 3pm	