

Beginning Black & White Photography- Art 135

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.

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.

Public Health Directives

Face coverings are mandatory for all faculty and students in the classroom. Students must follow all active UNLV public health directives while enrolled in this class. UNLV public health directives are found at <https://www.unlv.edu/coronavirus/health-requirements>. Students who do not comply with these directives may be asked to leave the classroom. Refusal to follow the guidelines may result in further disciplinary action according to the UNLV Code of Student Conduct, (link here: https://www.unlv.edu/sites/default/files/page_files/27/StudentConduct-Code.pdf), including being administratively withdrawn from the course.

Academic Misconduct

Academic integrity is a legitimate concern for every member of the University community. We 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 to always take the ethical path whenever faced with choices. Students enrolling in this course must understand the University's commitment to academic integrity and the consequences of academic misconduct. An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another person, from the Internet or any other source without proper citation of the source(s). See the Student Conduct Code, <https://www.unlv.edu/studentconduct/student-conduct>.

Auditing Classes

Auditing a course allows a student to continue attending the lectures and/or laboratories and discussion sessions associated with the course, but the student will not earn a grade for any component of the course. Students who audit a course receive the same educational experience as students taking the course for a

All UNLV students must use their Campus-issued ACE ID and password to log in to WebCampus-Canvas.

UNLV students enrolled in online or hybrid courses are expected to read and adhere to the Student Academic Misconduct Policy, [link here](#) -

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 12 Review chapter 7, Printing Demo, trayograph 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

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

Social Graces (Larry Fink) TR820.5 F48

‡ 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