

**PGY 2401C**  
**Photography I**  
**Florida Atlantic University**

Instructor: Suzanne Khalil, Ph.D.  
Email: skhalil6@fau.edu  
Days: Tuesday & Thursday  
Time: 4-6:50 p.m.

**Required Text:**

London, B. & Stone, J. (2008). A Short Course in Photography: An Introduction to Photographic Technique, (7<sup>th</sup> Edition) New Jersey: Prentice Hall.

ISBN-10: 0136031870; ISBN-13: 978-0136031871

**Supplemental Text:**

Bayles, D. & Orland, T. (2001). Art and Fear: Observations on the perils (and rewards) of artmaking, Eugene: Image Continuum Press.

ISBN-10: 0961454733; ISBN-13: 9780961454739

**Course Description and Format**

Photography 1 is a beginning course with no prerequisite requirement. As such, no prior photography experience is expected. Students will learn how to take photographs with a traditional mechanical camera, process black and white film, print black and white images, and prepare finished works of art for presentation. Additionally, students will regularly be involved in presenting and discussing works of photographic art. The class format will consist of lectures, demonstrations, critiques, and unstructured darkroom time.

**Student Responsibilities**

Because the nature of working in a photographic darkroom has inherent risks, it is the responsibility of each student to minimize risks by (1) keeping his or her darkroom work area (on the floor and near the enlarger) free from clutter, (2) disposing used chemicals appropriately, (3) regularly bringing a clean towel to absorb spills and to keep hands dry, (4) wearing closed-toe shoes, (5) using drip trays when walking with recently developed photographic prints, and (6) taking initiative to alert the instructor when something seems “off” or “peculiar” and/or appears to pose a risk that should be addressed. Lastly, one of the easiest and most important precautions you can take to minimize your chemical exposure involves wearing gloves. You are strongly advised to personally protect yourself by wearing gloves when you are working with chemistry.

It is the responsibility of the student to come to class fully prepared by having completed assigned readings and equipped with the required photographic materials.

Lastly, Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information see:

[http://www.fau.edu/regulations/chapter4/4.001\\_Honor\\_Code.pdf](http://www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf)

If you are a student with a disability and you require special accommodations in order to complete coursework for this class, you must register with the Office for Students with Disabilities (OSD) SU 133 (561-297-3880) and follow all OSD procedures.

### Grading

This class is not graded as on a curve. You are not graded against your peers, but rather against a rubric of criteria and standards appropriate to university caliber fine arts. It is in everyone's best interest to work cooperatively in the darkroom by sharing tips and experiences to enrich each others practice.

### Distribution of Points

Projects	40%	Four projects be assigned which explore both your technical knowledge and aesthetic judgment.
Participation	20%	Active participation is an essential part of the growth process in this class. As such, you will be graded according to the level of meaningful contribution that you add to discussions and critiques by your engaged participation. Students are expected to attend each and every class. Having beyond one absence from class will result in a penalty to your participation grade and will likely set you behind in your knowledge and ability to accomplish projects on time.
Final Project	40%	The final project is a comprehensive body of work consisting of 10-15 images. This project will allow you the opportunity to formulate a self-directed exploration of a motif chosen by you. The final project must be accompanied by an artist statement to be considered complete.

### Lab/Studio Etiquette

Cell phones must be turned off (or set on vibrate) at all times during class. Absolutely no cell phone usage will be permitted during class. Because the light from a cell phone has the potential to damage photo sensitive paper, you are responsible for keeping phones in a zippered (or otherwise concealed) location.

No eating or drinking is permitted in or near the lab setting. This is not only a policy for your own safety, but it is a requirement by FAU's Division of Environmental Health and Safety.

Critiques are opportunities to share and reflect upon personal works of art created in this class. Quite often, in the attempt to fully explore an emotion or motif, sensitive and often intimate information is revealed. It is the responsibility of each member of this class to respect the profoundly personal expression of self that goes along with the nature of the art making journey. Affording one another the dignity of respect during group critiques demonstrates your ability to function as members of an art making community. A portion of your participation grade will reflect the degree to which you are able to function effectively in group critiques.

### Class Policies

Assignments are due at the beginning of class. If your assignment is not prepared, you are still, nevertheless, encouraged to be at the group critique. Failing to be present on a due date will hurt both your project grade and your participation grade. Late assignments are penalized a full letter grade for each passing class and will not be accepted after two classes have passed.

The presentation standard in this class for projects will require that you mat and mount each piece. The craftsmanship and aesthetic considerations of the presentation of each project will be graded as part of the project in its entirety.

### Supplies

Note that this list is not exhaustive. You will need to purchase additional materials throughout the duration of this class such as presentation mount and mat board and any items unique to your interpretation and expression of a given project.

Paper	At least 100 sheets of RC (resin coated)-VC (variable contrast a.k.a. "multigrade"); choose the finish: glossy or semi-gloss/pearl according to personal preference. Suggested brands include: Ilford and Arista www.freestylephoto.biz : Go to→ STUDENT LISTS [class code: 62728]
Film	At least 10 rolls of black and white (B/W) film. DO NOT BUY B/W FILM FROM ANYWHERE CONVENIENT SUCH AS TARGET, CVS, KMART—this film, although it is marked "B/W," cannot be processed in our lab. (It is actually a color film designed to be processed on color equipment and appears black and white when printed.) You must obtain true B/W film from a specialty photo supplier. Suggested films include: Kodak Tri-X 400, Fuji Neopan 400 www.freestylephoto.biz : Go to→ STUDENT LISTS [class code: 62728]
Gray Card	One 8 x 10 gray card – with a neutral gray side of 18% based on the 18% standard reflectance on which all external and internal light meters are calibrated. www.freestylephoto.biz : Go to→ STUDENT LISTS [class code: 62728]
Negative	At least one package of 25. You should purchase these in the form of Preservers binder-sized plastic pages that can be put into a 3-ring binder. www.freestylephoto.biz : Go to→ STUDENT LISTS [class code: 62728]
Spotting Dye, black	Black and White spotting dye (neutral black), 1 ounce is sufficient. www.bhphotovideo.com, commonly known as "spotone" though that trade name is no longer around.
Spotter Brush	1 very fine brush
Towel	1 terry cloth hand towel
Gloves	latex, nitrile, or nylon
Scissors	1 pair, ordinary, household
Opener Binder	1 conventional bottle opener 1 3-ring binder for storage of negatives and class notes. You may want to have a folder, clear inserts, or choose a binder with a

pocket to accommodate class handouts.

Course Textbook	London, B. & Stone, J. (2008). <u>A Short Course in Photography: An Introduction to Photographic Technique</u> , (7 <sup>th</sup> Edition) New Jersey: Prentice Hall. ISBN-10: 0136031870; ISBN-13: 978-0136031871 Check Amazon; FAU Bookstore,	
Camera	You must have your own 35 mm SLR film camera for use throughout the semester. Your camera may have mechanical knobs or a digital display, but <u>must</u> be a <u>film</u> camera—not a camera that “writes” to a memory card. You are after a camera that exposes film to light. Be sure that you also have a shoulder/neck strap and a case to protect your camera.	
Lens	A great beginners lens is called a “normal” lens which is a 50 mm lens. Having a lens with longer focal length (200 mm) will make a subject appear closer (among other things) and a lens with a smaller focal length (35 mm) will make the subject appear to be more distant and will gather a larger field of view (among other things). Lenses can be interchanged and you may wish to have more than one lens. However, for starters I suggest either a 50 mm lens or a lens with a range that includes 50mm, for example, 35mm - 200mm. To protect your lens I suggest that you purchase a daylight UV filter. The filter will serve not only to filter UV light, but will also protect your lens from being scratched when the lens cap is off. While the filter may get scratched, it is cheaper to replace than your lens!	
Add'l Reading	Supplemental text (not required, but recommended for art majors.) Bayles, D. & Orland, T. (2001). <u>Art and Fear: Observations of the perils (and rewards) of artmaking</u> , Eugene: Image Continuum Press. ISBN-10: 0961454733; ISBN-13: 9780961454739	
Week 1	Tuesday, 1/11 Introduction	Thursday, 1/13 Discuss cameras, meters, lens. Introduction to darkroom printing Photogram Demo, Assign Project 1 <b>Bring photo paper to class!</b> <b>Read L&amp;S Pp. 1-57 and Ch. 6 prior to class</b>
Week 2	Tuesday, 1/18 Discuss Exposures, Metering, how cameras work, and film sensitivity. <b>Bring photo paper, etc.</b> <b>Project 1 lab time</b>	Thursday, 1/20 Due: <b>Project 1, CRITIQUE</b> Assign Project 2 Review camera mechanics and how to expose film. <b>Bring cameras to class.</b> <b>Read L&amp;S Ch. 9 prior to class</b>