

PHOT A120: INTRODUCTION TO PHOTOGRAPHY

Item	Value
Curriculum Committee Approval Date	12/08/2021
Top Code	101200 - Applied Photography
Units	3 Total Units
Hours	108 Total Hours (Lecture Hours 36; Lab Hours 72)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	Yes
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)
Associate Arts Local General Education (GE)	• Area 3 Arts and Humanities 3B Active Participation (OC2)
Associate Science Local General Education (GE)	• Area 3A Arts (OSC1)
California State University General Education Breadth (CSU GE-Breadth)	• CSU C1 Arts (C1)

Course Description

Introduction to analog photography as a creative art with an emphasis on using the camera as a means of communication and personal expression. Topics include, the discussion and demonstration of basic black & white 35mm photography; camera use, film processing and making enlargements; the development of technical and aesthetic skills and elements of design and composition. Emphasis is placed on the historical development of photography and its use as a means of communication and personal expression as well as and on the critical evaluation of student work. Enrollment Limitation: PHOT A120H; students who complete PHOT A120 may not enroll in or receive credit for PHOT A120H. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Demonstrate the ability to operate the manual functions on a 35mm camera.
2. Identify and execute a variety of basic darkroom techniques.

Course Objectives

- 1. Create photographs based on an analysis of the application of elements and principles of two-dimensional design in historic and contemporary photography.
- 2. Distinguish and differentiate historical traditions, cultural functions, and contemporary issues in analog photography.
- 3. Analyze and articulate the role of photography in contemporary culture and media.
- 4. Demonstrate skills in the fundamentals of visual communication as applied to the making of analog photographs.

- 5. Evaluate photographic images and recognize critical aesthetic values.
- 6. Create photographs based on an analysis of the use of aperture and shutter speed settings in historic and contemporary photographic artworks.
- 7. Examine and properly use aperture and shutter speed settings to produce creative effects.
- 8. Analyze various natural and artificial lighting techniques in historic and contemporary photographic artworks, and create photographs based on this analysis.
- 9. Identify and evaluate the parts of the SLR camera, and explain their function.
- 10. Analyze and properly use SLR camera controls to achieve accurate exposure, including the use of shutter speed, aperture settings, and light meter.
- 11. Evaluate, describe and demonstrate an ability to execute the procedure for developing film.
- 12. Evaluate, describe and demonstrate an ability to execute the procedure for printing analog contact sheets and enlargements.
- 13. Analyze and evaluate professional exhibition presentation standards and techniques, and finish prints based on this analysis.
- 14. Utilize photographic vocabulary and critical theory in the analysis of a photographic book or local exhibition.
- 15. Safely handle and maintain photographic equipment and materials.

Lecture Content

1. Introduction to photographic theory and criticism. A. Various photographic genres, including documentary, portraiture, landscape, social commentary, and narrative. B. Contemporary trends in photography, including performance, installation, and new media. C. Examination of historic photographers, including but not limited to; Henri Cartier Bresson, Alfred Stieglitz, Edward Weston, Ansel Adams, Danny Lyons, Diane Arbus, Imogen Cunningham, Gordon Parks, Manuel Alvarez Bravo, and Richard Avedon. Contemporary photographers, including Mike and Doug Starn, Cindy Sherman, Lorna Simpson, Marry Ellen Mark, Andre Serrano, Annie Liebowitz, Barbara Krueger, Nan Goldin, and Jerry Uelsmann. D. Visual language and literacy, context in relation to meaning. E. The elements of photographic criticism, including formal analysis, conceptual analysis, content and context, and historical reference F. The form and content of photographic works G. Photographic terminology and vocabulary H. Historical references, cultural context, and social context of the work 2. Anatomy of the camera A. Aperture/depth of field controls B. Shutter speed/motion controls C. ISO settings D. Light meter function and proper use E. Lens function F. Camera handling G. Camera care 3. Exposure controls A. Aperture and shutter speed settings B. Equivalent exposure settings and exposure bracketing C. Correct settings of camera ISO controls D. Lighting in relation to exposure E. Image Contrast 4. Creative use of camera controls A. Shutter speed to create stop motion, motion blur, and panning B. Aperture settings to create selective focus, including shallow depth of field, mid-plane depth of field, great depth of field, and hyper-focal focus C. Different focal length lenses to change angle of view and perspective D. Historical and contemporary examples 5. The elements and principles of photographic composition A. Rule of thirds B. Creating visual emphasis C. Framing and cropping D. Light and shadow E. Contrast F. Historical and contemporary examples 6. Color A. Aesthetics of color B. Historical perspective of color photography 7. Introduction to the black and white darkroom A.

Basic darkroom operations B. Introduction to the enlarger C. Exposure controls using the enlarger D. Contrast controls using filters E. Framing and cropping images F. Burning and dodging G. Basic print retouching 8. Analog printing techniques A. Relationship of film format and print size B. Characteristics of printing papers, including paper finish and archival qualities C. Printing procedures 9. Properties of light A. Properties of diffused light B. Properties of direct light C. Sources of diffused and direct light 10. Flash and Artificial light A. Kelvin Temperature B. White Balance C. Aesthetics of artificial light and color temperature D. History of the strobe E. Studio lighting 11. Print Presentation A. Introduction to mounting and matting B. Print display C. Meaning of presentation in relation to the image D. Archival preservation standards in analog photography 12. Archiving Digital Images A. Back-Up strategies B. Long term storage 13. Development of the art of critical analysis A. Critiques B. Museum visits

C. Weekly reading assignments

Lab Content

1. Orientationa. Lab proceduresb. Overview of the semesterc. Course materialsd. Purpose and expectations 2. Film Developinga. Loading film onto reelsb. Function of each step of the chemical processc. Develop a roll of film 3. Making contact sheetsa. Introduction to the use of an enlargerb. Setting up to make a contact sheetc. Processing contact sheets in traysd. Processing contact sheets in the processing machine 4. Making a black and white print Ia. Use of contrast filters 5. Making a black and white print IIa. Dodging 6. Making a black and white print IIIa. Burning 7. Mounting a printa. Types of mounting boardb. Selecting the right mounting boardc. Using the dry mount press 8. Wet-lab film development and darkroom printmaking, and/or digital management, editing, software, and printing techniques. 9. Assignment covering photographic tools, materials and processes, compositional techniques and principles, camera controls, and image exposure. 10. Individual critiques. For the remainder of the semester the instructor works individually with students as they refine and perfect the above techniques, and complete assignments given in the lecture section of the course.

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

1. Demonstration of various approaches to problem solving through lecture and critiques. 2. Discussion of photographic principles and aesthetic concepts. 3. Instructor and peer feedback through and critique of student work. 4. Power Point lectures to highlight historic photographers and references to illustrate concepts and means. 5. Use of DVD and or video presentations relating to historical and contemporary ideas. 6. Field trips may be made to illustrate photographic concepts.

Reading Assignments

Students will read on average 1-2 hours per week from assigned text.

Writing Assignments

Students will write short responses to coursework, assigned reading, and a critical essay on a photographic exhibition. Students will spend on average 1- 2 hours per week on written assignments.

Out-of-class Assignments

Student will complete all shooting assignments outside of class, and are expected to spend 1-2 hours per week on out-of-class assignments. Student will have access to the OCC Photo Department's lab during their scheduled lab time and during open/arranged lab times. Students will complete all camera based assignments outside of class.

Demonstration of Critical Thinking

Students will demonstrate critical thinking skills with the production of photographic imagery which will communicate visually using conceptual and aesthetic ideas developed through the course.

Required Writing, Problem Solving, Skills Demonstration

Reading assignments are given throughout the class that reinforce important concepts. Through the process of completing course assignments, problem solving skills and technical camera skills are put into practice. Portfolio of completed work. Group and individual critiques in oral or written formats. Written assignments, which will include tests, essays, exams, and reports.

Eligible Disciplines

Photography: Master's degree in photography, fine arts, or art OR bachelor's degree in any of the above AND master's degree in art history or humanities OR the equivalent. Master's degree required.

Textbooks Resources

1. Required London, Barbara and Jim Stone. . A Short Course In Photography , 8 ed. New Jersey: Pearson/ Prentice Hall, 2011 Rationale: -