

Spring 2006

Syllabus

## PHOTOGRAPHY II - AR 267

Jeff Hurwitz

Tuesday and Thursday 12:45 – 3:15

**Office Hours:** Tuesday – Thursday 3:30 – 5:00 p.m. BY APPOINTMENT

**Office Location:** Photo Studio

**Email:** [jhurwitz@moravian.edu](mailto:jhurwitz@moravian.edu)

[jland11@verizon.net](mailto:jland11@verizon.net)

**Studio Telephone:** 610.861.1632

**Art Dept. Office:** 610.861.1680

**Text:** **Photographic Possibilities**

Robert Hirsch

Keep Handy for Reference:

**Basic Black and White Photography: A Basic Manual**

Henry Horenstein

OR

**Exploring Black and White Photography**

Gassan / Meek

Supplemental readings as assigned

### COURSE OBJECTIVES: CONCEPT AND PRACTICE

**Prerequisite:** Photo I or permission of the instructor. this class continues where Photo I left off with emphasis on content, craft and development of a personal point of view as an image maker. The ability to incorporate basic metering techniques with film exposure and utilize basic printing skills such as contrast control and burning in and dodging is essential. Assignments are more concept driven and students are urged to explore individual approaches to the medium based on individual interests, creative influences and personal experimentation. The most important project of the semester challenges each student to plan for an individual project that will evolve over the course of the semester into a cohesive portfolio of work complete with an artist's statement.

**Photography** is the most familiar and the least understood of the arts. Beyond its role as the dominant communicator of information, the photograph has become one of the modern era's most popular art forms, continually expanding beyond its traditional and most recognizable forms. Photography is no longer the sole domain of the purist as it responds to and integrates with new technology. Today a transformation is occurring in photographic image-making comparable to the transformation painting underwent after photography's invention in the mid-19<sup>th</sup> Century. Its influences are increasingly seen and felt in both the theory and practice of other, long established media such as painting and sculpture in the present state of the modern history of art. This course lays the foundation for the practice of photography mindful of this fact. Stress will be placed on concept, craft and history. Preparing for the future requires an understanding of our past.

**A** photograph communicates experience and understanding by those who commit themselves to the process of literacy in the visual language of the medium. The goals of this course are accomplished through major shooting assignments, lab exercises, assigned readings, student research, group critiques and discussions, presentation of artists' work, and field trips. Be prepared for a course that is demanding but equally rewarding for those that commit themselves to self-learning and self-discovery.

### **IMPORTANT:**

- **S**tudents missing the first class without prior permission of the instructor will be dropped from the class list.
- **D**o not take this course if you cannot devote a minimum of 6 hours each week to assignments and lab work in addition to class meetings. Lab schedules are usually posted by the second week of the term. You must plan to attend a minimum of 1-2 scheduled lab sessions each week for work on assignments and honing your darkroom skills.

### **ATTENDANCE, PARTICIPATION, ETC.:**

- **S**tudents are required to attend all classes and to arrive on time. Anyone more than 15 minutes late will be marked absent.
- **U**nexcused absences are limited to three for each student over the course of the semester. Additional absences will reduce the final grade by 1/3 for each additional unexcused absence.
- **E**xcessive unexcused absences will reduce your final grade and may result in an instructor-initiated withdrawal. If a health or family problem requires an extended period of absence, the instructor must be notified immediately, either through Student Services or by direct communication.
- **I**ncompletes are not an option except under the most extreme circumstances.
- **I**n cases of absence or lateness, it is the sole responsibility of the student to obtain missed information from a reliable member of the class. Demonstrations, lectures or presentations will not be repeated or rescheduled.
- **A**bsences from critiques, quizzes, or presentations are not permitted.
- **P**articipation in critiques, discussions and presentations has a significant impact on your grade and is an essential part of the learning experience and life of this class. Lack of participation will be reflected in the final grade.
- **S**ince your final grade is largely influenced by how well you have mastered the skills presented in this class, make an attempt to answer your own questions first. You will have a hard time making progress in this class unless you learn to discover things for yourself.

### **ASSIGNMENTS AND PRESENTATIONS:**

**D**ue dates will be strictly adhered to for all work. Late assignments will receive a penalty of 1/3 of a grade for each class meeting it is past due. Students are permitted to re-submit a project for a better grade, provided the work originally submitted was on time and the student was in attendance for the critique. Extensions, overdue work and re-submitted work will be graded but will not receive a group or individual critique.

### **SUPPLIES AND EQUIPMENT**

**A**ll chemical supplies are furnished by the Photo Lab through a lab fee and some equipment is available for loan. All other supplies and equipment are the responsibility of the individual student.

## USE OF CAMPUS PROPERTY FOR PROJECTS

When looking for a location for a shooting project, please observe college rules regarding restricted areas. Special permission must be requested to work in areas that are off limits to students.

This is a studio art course and, as such, no work that is within the realm of the law will be censored in any way in the classroom. Just be sure to exercise discretion when doing work that is of a particularly personal nature. Avoid public spaces.

Quizzes and presentations that do not adhere to due dates will receive an automatic failing grade. All work submitted must have been specifically made for that project unless otherwise stated.

## A NOTE ON CRITIQUES:

Critiques are an integral part of the learning process of this class. Attendance is mandatory. An unexcused absence from a scheduled critique will result in a failing grade for that project. You may request an extension on an assignment for a legitimate reason.

For each assignment, there will be a corresponding critique; this will take the form of an informal dialogue with the instructor acting as mediator. This is an opportunity to discuss, question and defend student work, your own and that of your fellow classmates. Students are expected to approach assignments in their own individual ways. Do not make work that you think the instructor will approve of. Understand well, the meaning of clichés and avoid them, absolutely. Discussions will inevitably stray from the specific topic of an assignment. Remember, whatever is discussed in class has to do with our experience of the world around us, and it is from such exchanges that ideas are born. Students are encouraged to learn to answer their own questions whenever possible. Often, in critiques, students will be presented with more questions than facts or answers. True learning is the result of personal discovery.

GOOD TEACHING IS MORE OF A GIVING OF RIGHT QUESTIONS THAN A  
GIVING OF RIGHT ANSWERS.

Josef Albers

## PORTFOLIO

You may be asked to leave selected work for the purpose of making slides or inclusion in the Moravian Photo Student archive. Make an extra print whenever possible. In the case of a one-of-a-kind work, the work will be returned after the slides are made.

- ***NOTE: YOU MAY BE ASKED FOR A SAMPLE TO BE LEFT WITH THE INSTRUCTOR AT THE END OF THE SEMESTER. PLEASE MAKE DUPLICATE PRINTS OF YOUR WORK.***
- THE INSTRUCTOR RESERVES THE RIGHT TO MAKE CHANGES IN ANY ASPECT OF THIS SYLLABUS FOR THE SAKE OF CONTENT IMPROVEMENT OR SCHEDULING CHANGES DUE TO CANCELLED CLASSES OR DUE DATE RESCHEDULING.

## GRADING

Grading for a course in studio art must be in harmony with its goals. While many of these goals are objectively measurable, some are more subjective. Competency and understanding of the methods and materials of photography can be directly observed. Creativity is a matter of opinion. Students are encouraged to develop their own individual vision in addition to the required basic skills. The instructor reserves the right to apply qualitative judgment in determining a grade based on creativity (concept) and craftsmanship (form). The commitment to this pursuit in the form of effort, time and progress must be a factor in determining grades. **Projects receive a grade that is based on technical accomplishment and concept. The final grade for each assignment will be based on an average of the two. Skill developing excersizes**

**will receive a Pass/Fail rather than a numerical grade.** The following lists the course requirements and the weight of each on the final grade:

**A** grade of **A** is earned by accomplishing the following:

- Consistant, on Time Attendance
- All Work Submitted on Time
- Class Participation
- Innovative & Meaningful Solutions for all Assignments
- Technical Expertise
- Productive Use of Class Time
- Regular Use of Open Lab Time
- Clean, Well Crafted Presentation

Projects	20 %	A (4) – Exceptional
Quiz	10 %	B (3.25) – Above Average
Presentation	15 %	C (2.5) – Satisfactory: All assignments, quizzes, and portfolios meet basic requirements
Class Participation	15%	
Final Portfolio	40 %	D (2.0) – Below Average F (1.5 or below) – Failure

## LOG / SKETCHBOOK

You will need to keep a log/sketchbook to record notes from class lectures and demonstrations, detailed records of results of your work, and as a resource for ideas and inspiration. You make draw, write and otherwise use this as you see fit. Maintain a chronological order to your entries. The best thing to use for this is a hardbound sketchbook.

## LIBRARY:

Reeves Library is continually enlarging its holdings of books of photographers and photography. You are required to spend at least one hour each week studying the rich legacy of images for purposes of inspiration and personal direction. Periodically, I will place books on reserve to be discussed in class. Record your impressions in the Sketchbook section of your book.

## PERIODICALS:

You will find a good selection in the lobby of the Art Department Office for your perusal. These include: **Aperture**, **History of Photography**, **Camera Arts**, **View Camera**, **PDN**, **Photo Review**, **Photo Review Newsletter**, **Photography**, and publications on a variety of digital topics.

## ACADEMIC HONESTY POLICY

Please reference the Moravian College Policy in the Student Handbook.

## A WORD OF CAUTION

All of the chemicals used in this class are hazardous to varying degrees and require special handling to assure the safety of everyone. Anyone intentionally mishandling or otherwise putting themselves or others at risk will be dropped from the class and face disciplinary action in accordance with college policy.

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# SUPPLIES: PHOTOGRAPHY II

**CAMERA:** Adjustable 35mm camera with a working light meter capable of fully manual operation.

## APPROXIMATE COST (ALL PRICES FROM B&H PHOTO IN NYC)

<b>FILM:</b>	Kodak Tri-X 400 TX 135-36	\$3.49 each
	Kodak Plus-X 125 PX 135-36	\$3.99 each
	5 Tri-X 120	\$2.95 each
	Kodak High Speed Infra-Red	\$11.49 each
	Arista APHS Premium Halftone	\$ 9.99 each
	Supreme Ortho Litho Film 5x7/25 sheets (Special purchase arrangements will be made for this)	
<b>PHOTO PAPER:</b>	Ilford MultiGrade IV <u>Warm Tone Fiber Base</u>	\$54.95 each
	Double-Weight Glossy, 100 sheets, 8x10"	
	10 sheets, 11x14" Fiber, Warm Tone, Glossy	\$16.95 each
<b>FILM PROCESSING TANK:</b>	Paterson 2 reel tank <u>w/ extra reel</u>	\$28.18
	Jobo 2 reel Tank w/ Extra Reel	\$29.28
<b>JOURNAL / LOG</b> (SEE SYLLABUS)		\$4.95
<b>ARCHIVAL NEGATIVE PAGES:</b>	Printfile 35-7B (or equivalent)	\$5.95/ 25-sheet pkg
<b>3-RING BINDER:</b>	Notebook to hold negatives & contact sheets	
<b>DUST BRUSH:</b>	Kalt or Delta 1" Antistatic Dust Brush	\$8.95- \$11.95
<b>COMPRESSED AIR:</b>	Compressed Air: Falcon	\$4.50
<b>THERMOMETER:</b>	SS dial-type	\$9.95
<b>SCISSORS:</b>		\$5.00
<b>LENS CLEANING TISSUE AND FLUID:</b>		\$6.00
<b>LOUPE:</b>	Samigon 8x (or similar)	\$9.99
<b>FILTER:</b>	UV or Skylight (to fit your lens)	\$12.95
	#25 Red (used with infrared film)	\$10.99
<b>LENS SHADE:</b>	(to fit your lens)	\$13.00
<b>CABLE RELEASE:</b>		\$8.95
<b>OPTIONAL:</b>		
Tripod		\$100.00 - \$125.00
<b>RECOMMENDED:</b>		
Lintless cotton gloves Delta		\$3.50
Lab apron (plastic or rubber coated)		\$13.95

**There may be a few additional supplies to pick up along the way**

Week	Tuesday	Thursday
<p style="text-align: center;">↓ ←</p> <p><b>1.17    1.19</b></p>	<p><b><u>REVIEW COURSE OBJECTIVES, REQUIREMENTS AND SUPPLIES</u></b></p> <p><u>READING ASSIGNMENT IN PHOTOGRAPHIC POSSIBILITIES</u></p> <hr/>	<p style="text-align: center;"><u>LAB:</u> <b><u>WORKING WITH FIBER-BASED PAPER</u></b> <u>BRING A GOOD NEGATIVE TO PRINT FROM</u></p> <p><u>PROJECT 1: PERSONAL NARRATIVE: VISUAL JOURNAL DIPTYCHS, TRIPTYCHS, ETC.</u></p> <hr/>
<p style="text-align: center;">↑</p> <p><b>1.24    1.26</b></p>	<p><b><u>NEW VIEWS: MEDIUM FORMAT AND THE HOLGA CAMERA</u></b></p> <p><u>BRING A ROLL OF TX 120 AND A ROLL OF BLACK TAPE TO CLASS</u></p> <hr/>	<p style="text-align: center;"><u>LAB:</u> <b><u>DEVELOPING 120 FILM</u></b> <u>BRING AN EXPOSED ROLL OF TX 120 AND A DEVELOPING TANK TO CLASS</u></p> <hr/>
<p style="text-align: center;">↓ →</p> <p><b>1.31    2.2</b></p>	<p style="text-align: center;"><u>LAB:</u> <b><u>MAKING PRINTS FROM 120 NEGATIVES</u></b></p> <hr/>	<p style="text-align: center;"><u>LAB:</u> <b><u>PRINTING FROM 120 NEGATIVES</u></b></p> <p><u>PROJECT 2: IN THE STYLE OF HISTORY, SUBJECT AND TECHNIQUE</u></p> <hr/>
<p style="text-align: center;">↓</p> <p><b>2.7    2.9</b></p>	<p style="text-align: center;"><b><u>CRITIQUE PROJECT 1: PERSONAL NARRATIVE: VISUAL JOURNAL</u></b></p> <p><u>READING ASSIGNMENT IN PHOTOGRAPHIC POSSIBILITIES</u></p> <hr/>	<p style="text-align: center;"><u>LAB:</u> <b><u>MAKING PRINTS CONTINUED: PRINT CONTRAST</u></b></p> <p><u>READING ASSIGNMENT IN HORENSTEIN</u></p> <hr/>
<p style="text-align: center;">↓ ○</p> <p><b>2.14    2.16</b></p>	<p style="text-align: center;"><u>LAB:</u> <b><u>WORK ON PROJECT 2</u></b></p> <p><b><u>MAKING PRINTS CONTINUED: BURNING AND DODGING</u></b> <u>BRING MATERIALS FOR MAKING BURNING AND DODGING TOOLS TO CLASS</u></p> <hr/>	<p style="text-align: center;"><u>LAB:</u> <b><u>WORK ON PROJECT 2</u></b> <u>DEMO: SPOTTING</u></p> <p><u>READING ASSIGNMENT IN HORENSTEIN</u></p> <hr/>
<p style="text-align: center;">↓ ±</p> <p><b>2.21    2.23</b></p>	<p style="text-align: center;"><u>LAB:</u> <b><u>WORK ON PROJECT 2</u></b></p> <p><u>PROJECT 3: THE SUBJECT OF SPACE</u></p> <hr/>	<p style="text-align: center;"><b><u>CRITIQUE PROJECT 2: POINT OF VIEW: SURFACE, FORM AND ABSTRACTION</u></b></p> <p><u>MID-TERM GRADES SUBMITTED</u></p> <hr/>
<p style="text-align: center;">↓ ±</p> <p><b>2.21    2.23</b></p>	<p style="text-align: center;"><u>LAB:</u> <b><u>WORK ON PROJECT 3</u></b></p> <hr/>	<p style="text-align: center;"><u>LAB:</u> <b><u>WORK ON PROJECT 3</u></b> <u>LIGHT METERS AND EXPOSURE</u> <u>Oral Presentation Requirements</u></p> <hr/>
<p style="text-align: center;">↓ "</p> <p><b>2.28    3.2</b></p>	<p><u>READING ASSIGNMENT IN HORENSTEIN</u></p> <hr/>	<p style="text-align: center;"><b><u>CRITIQUE PROJECT 3: THE SUBJECT IN SPACE</u></b></p>
<p style="text-align: center;">↓ ≥</p> <p><b>3.7    3.9</b></p>	<p style="text-align: center;"><u>LAB:</u> <b><u>WORK ON PROJECT 3</u></b> <u>QUIZ</u> <u>PROJECT 4: THE SUBJECT OF LIGHT</u></p>	<p style="text-align: center;"><b><u>SPRING BREAK</u></b></p>

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**3.14 3.16**

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**3.21 3.23**

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←←  
**3.28 3.30**

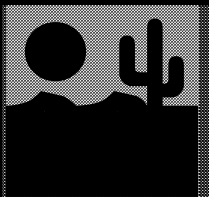
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**4.4 4.6**

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**FINALS**  
**WEEK**  
**TBA**  
**FINAL CRITS :**  
**PORTFOLIOS**  
**DUE**



SPRING BREAK

LAB:  
WORK ON PROJECT 4

PROJECT 5: THE SUBJECT OF TIME

CRITIQUE PROJECT 4:  
THE SUBJECT OF LIGHT

NO DAY CLASSES:  
DAY OF SERVICE

CRITIQUE PROJECT 5:  
THE SUBJECT OF TIME

LAB:  
WORK ON PROJECT 6

WORK ON FINAL PROJECT  
AND PORTFOLIO

LAB:  
WORK ON PROJECT 4

LAB:  
WORK ON PROJECT 5

PROJECT 6: THE SUBJECT OF SELF: PUBLIC AND  
PRIVATE

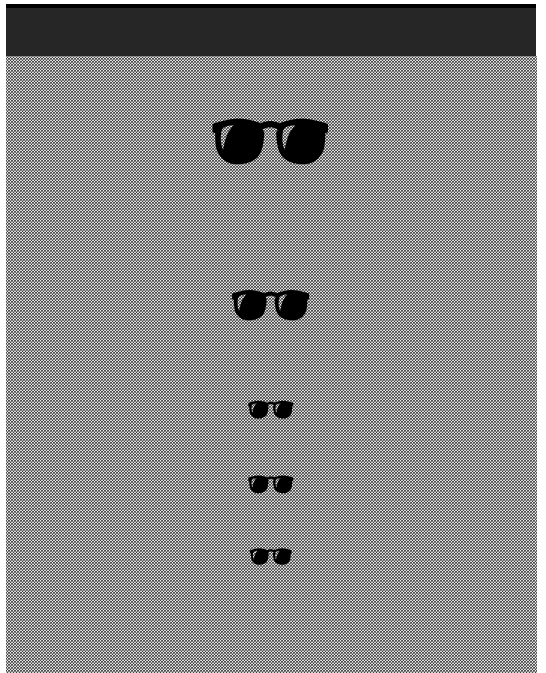
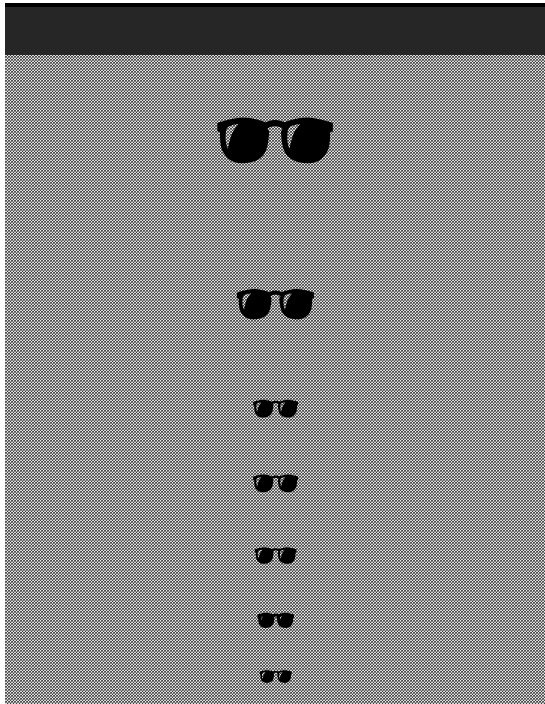
LAB:  
WORK ON PROJECT 5

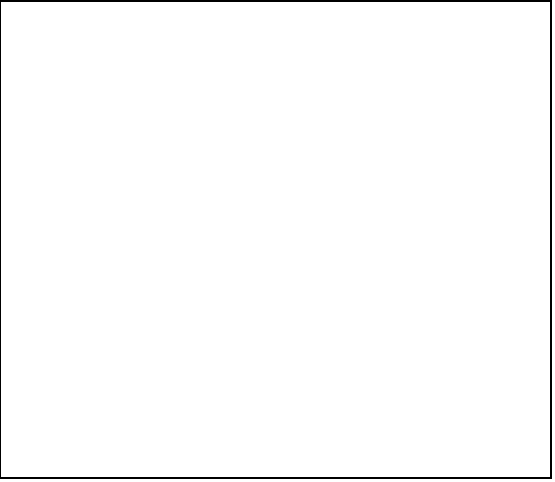
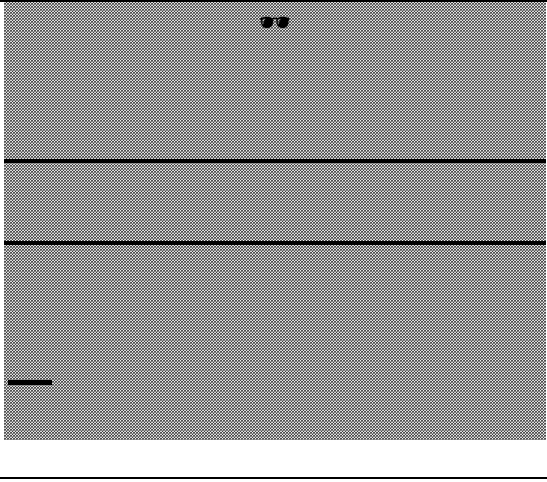
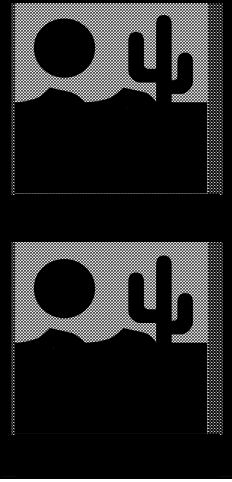
FINAL PROJECT AND PORTFOLIO REQUIREMENTS

LAB:  
WORK ON PROJECT 6

CRITIQUE PROJECT 6:  
THE SUBJECT OF SELF

WORK ON FINAL PROJECT  
AND PORTFOLIO







## SOURCES FOR MATERIALS:

### LOCAL:

**Fisk Camera**, 2117 Birch Street, Easton, PA 18042 (610) 253-4051

**Dan's Camera City**, 1439 W. Fairmont Street, Allentown, PA 18102 (610) 434-2313

### PHILADELPHIA / NEW YORK:

**Calumet**, 1400 S. Columbus Boulevard Philadelphia, PA 19147 (215) 399-2155

**B & H Photo**, 420 Ninth Avenue, New York, NY 10001 1-800-947-9970 or (212) 444-6770

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