

PHOTOGRAPHY I — AR 167/166

INSTRUCTOR: KRISTINE KOTSCH
DAY/TIME: TUESDAY AND THURSDAY
6:30 – 9:00 PM

OFFICE HOURS: BY APPOINTMENT
OFFICE LOCATION: PHOTO LAB/STUDIO

EMAIL: KKOTSCH@MORAVIAN.EDU
ART DEPT. OFFICE: 610.861.1680

TEXT: ***BLACK AND WHITE PHOTOGRAPHY: A BASIC MANUAL***
BY HENRY HORENSTEIN
SUPPLEMENTAL READINGS AS ASSIGNED

COURSE OBJECTIVES: CONCEPT, PRACTICE AND GOALS

Course meets LinC Requirement M-6 / Liberal Education Guideline II-B

This course introduces black-and-white photography as a fine art medium; a mode of description, reflection and personal expression. Students will learn basic camera operation as well as basic black-and-white darkroom skills in an effort to create photographs that are technically competent and visually articulate. 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, quizzes, and field trips.

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-19th Century. Its influences are increasingly seen and felt in both the theory and practice of other, long established media. This course will stress concept, context, craft and history. By discovering individual solutions and unique ways of seeing that includes perspective, symbols and ideas, we will favor experience, understanding and the creative statement over simple representation. Your success depends on your willingness and ability to explore things with an open mind and a variety of visual possibilities. Self-challenging, creative risk taking is vital to your growth and progress in this class. A healthy number of failures are a good indicator that you're on the right track. Be prepared for a course that is equally demanding and rewarding for those that commit themselves to the self-learning and self-discovery process.

IMPORTANT

Do not take this course if you cannot devote a minimum 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.

- Students missing the first class without prior permission of the instructor will be dropped from the class list.
- Students are required to attend all classes and to arrive on time. Anyone more than 15 minutes late will be marked absent.
- Unexcused 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.
- Excessive unexcused absences may result in an instructor-initiated withdrawal or a failing grade even if all other requirements are met. 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.
- In 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.
- Absences from critiques, quizzes, or presentations are not permitted.

- **Participation in critiques, discussions and presentations** refers to your engagement in dialogue and is the heart and soul of this course. Not only does your active involvement in this important aspect of the class have a significant impact on your grade, it is an essential part of the learning experience and life of this class. Lack of participation will be reflected in the final grade.
- **Participation also includes:**
 - Being prepared with necessary supplies for each class.
 - Using class time efficiently and effectively.
 - Participating in set-up and clean up of darkroom.
 - Attendance at all labs, lectures and critiques.
 - Completing assigned readings prior to class.
 - Arriving on time and staying for the entire class period.
 - Respectful use and care of the lab's equipment and supplies.
 - Being self-reliant enough to try answer your own questions instead of immediately relying on someone else to think for you. You will have a hard time making progress in this class unless you learn to discover things for yourself.
 - **Coming to class with opinions and ideas!**

PROJECTS, TESTS, QUIZZES, AND ORAL PRESENTATIONS

- **Due dates** will be strictly adhered to for all assignments. Leave enough time to re-shoot a project if your first attempt was unsuccessful. You may re-shoot and resubmit a project for a better grade if your first attempt was on time and you were in attendance for the critique. Late projects will be penalized.
- **All work submitted** must have been specifically made for that project unless otherwise stated.
- **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.
- **Each student** will prepare a 10-15 minute oral and illustrated presentation on a recognized “master” in the medium of photography and prepare a 1-2 page summary that will be distributed to the class.
- **There will be no make-up tests or re-scheduling** for unprepared presentations without compelling evidence of a good reason.

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 that has been created by artists who have interpreted the medium of photography in unique ways. In other words, look for images that are new to you and exciting. Record your thoughts in the Sketchbook section of your book.

PERIODICALS

Reeves Library maintains a subscription to *Aperture Magazine*, a high-quality quarterly photo magazine. In addition, you will find a good selection in the Art Department Office, which you may peruse. These include: *Aperture*, *History of Photography*, *Camera Arts*, *View Camera*, *PDN*, *Photo Review*, *Photo Review Newsletter*, *Photography in New York*, and publications on a variety of digital topics. Often you will find the most cutting edge work here.

LOG / SKETCHBOOK

It will be necessary for you to keep a log/sketchbook specifically devoted to this class. The quality of your drawing and grammar is not the issue. You are expected to record notes taken from class lectures and demonstrations, notes from each shooting assignment, and build a resource for ideas and inspiration. You should record ideas for assignments, save images from contact sheets and print media, and make notes from your experiences and observations. Make at least 2 entries in the “Sketchbook” section each week

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.

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 understand 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 seemingly 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 as mentioned earlier. Often, in critiques, students will be presented with more questions than facts or answers. True learning is the result of personal discovery. If this class had a motto, it would be:

**GOOD TEACHING IS MORE OF A GIVING OF RIGHT QUESTIONS
THAN A GIVING OF RIGHT ANSWERS. -JOSEF ALBERS**

PORTFOLIO

At the end of the semester you will be required to assemble a portfolio of 12-15 prints representing your best work from the semester. I may ask to borrow work to scan for the benefit of future students. This work will be returned, but it's a good idea to make an extra print whenever possible.

**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. Competency and understanding of the methods and materials of this course is easily measured objectively. Creativity (concept) and craftsmanship (form) is more a matter of subjective determination. Effort, time and progress, along with participation, will also 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 plus the previously mentioned factors. Skill based exercises will not receive a grade but must be repeated until complete.

- Grades for an unexcused absence from a scheduled critique will be penalized 10%. No extensions will be given for an assignment without a legitimate reason.
- Missing critiques, test, or presentations are not permitted.
- Late projects will receive a penalty of 1/3 of a grade for each week it is past due. Missing a test will result in a failing grade and a late presentation will result in a 5% penalty.
- Incompletes will not be given except under the most extreme circumstances.

A grade of "A" is a special accomplishment and is the result of going well beyond the basic requirements laid out for the course. **Grades are earned.** Here is a summary of the requirements for a grade of A for this course:

- Consistent, On Time Attendance
- All Work Submitted On Time
- Class Participation as Described in Syllabus
- Innovative & Meaningful Solutions for all Assignments Conspicuously Exceeding the Basic Requirement
- Technical Expertise. Evidence of Competency in Each of the Photographic Processes Learned in Class.
- Productive Use of Class Time
- Regular Use of Open Lab Time Once a Week and Observation of the Photo Lab Policies as described in the handout you will be given
- Clean, Well-Crafted Presentation
- Completion of all Lab Exercises

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

ACADEMIC HONESTY POLICY

Please reference the Moravian College Policy in the Student Handbook.

SUPPLIES AND EQUIPMENT

Your lab fee covers all chemical supplies needed for this class. Certain equipment is available for loan. All other supplies and equipment are the responsibility of the individual student.

SUPPLIES: PHOTOGRAPHY I

PLEASE READ:

Prices may vary considerably. The prices listed here reflect an average. You may pay more depending on whom you buy from, but the list gives you something to compare your prices with. Check with suppliers and ask about student discounts.

DO NOT ACCEPT SUBSTITUTIONS without previously checking with the instructor.

CAMERA: A manual 35-mm camera with a fully adjustable aperture and shutter in good working order with a functioning light meter and one lens. A fixed focal length lens of 50mm, 35mm, or 28mm is preferred, but a zoom lens set to one of these lengths is acceptable. We will not be using lenses with focal lengths longer than 50mm in this class. Lenses should be fitted with a UV filter and shade. The camera store will set you up with one of these. If you are buying a camera to use for this class, there are a couple of options. Many camera shops carry a line of good, used camera equipment. This is a good way to get a slightly higher-end camera for your money. If you are buying a camera for the class, choose a good, simple, fully manual 35mm SLR. I don't endorse any particular brand. The two listed below are just meant to be a couple of examples of reasonably priced manual cameras complete with lens.

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

CAMERA:		FILM DEVELOPING TANK:	
Nikon FM10 w/35-70mm lens & case	\$229.95	Paterson 2 reel tank <u>w/ extra reel</u>	\$29.95
Pentax Z-XM w/35-80 lens	\$159.95	Jobo 2 reel Tank w/ Extra Reel	\$33.95
Vivitar V3800N w/28-70mm lens & case	\$159.95		
FILM:		JOURNAL / LOG (SEE SYLLABUS)	\$4.95
Min. 12 rolls		THERMOMETER: SS dial-type	\$9.95
Kodak Tri-X 400 /36 exp. @ \$3.49 ea	\$44.28	CABLE RELEASE: w/Lock (8"-12")	\$4.95
Min. 2 rolls		LENS TISSUE/CLEANING FLUID:	\$5.99
Kodak Plus-X 125 /36 exp. @ \$3.99 ea	\$8.98	PERMANENT MARKER:	
PAPER:		* Sharpie Ex-Fine Black	\$1.10
Ilford Multigrade IV Deluxe RC		CHINA MARKER:	
100 Sheets Glossy 8x10	\$43.75	* Red	\$1.10
250 Sheets Glossy 8x10	\$95.89	MATting SUPPLIES:	
BRUSH:		4-ply Off-White	
Kalt or Delta 1" Antistatic Dust Brush	\$8.95-\$13.95	Mat Board 1 - 2 sheets	\$15.00
SCISSORS:		UV OR SKYLIGHT FILTER:	
* At least 4 inches	\$4.99	(To fit your lens)	\$12.95
LOUPE:		LENS SHADE: (To fit your lens)	\$12.99
Samigon 8x (or similar)	\$6.95-\$9.95	RECOMMENDED:	
ARCHIVAL NEGATIVE PAGES:		Compressed Air: Falcon	\$4.50
Printfile 35-7B 25 sheets	\$5.95/25	Lintless cotton gloves Delta	\$3.50
NOTEBOOK BINDER:		Lab apron (plastic or rubber coated)	\$13.95
*Printfile Heavy Duty Binder	\$9.95		
ODDS & ENDS:			
* HB or #2 Lead Pencil			
* Pack of 3 x 5 cards			
* Glue Stick			
* Gray Card			

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

The Camera Shop (Ritz Camera)

Westgate Mall
2295 Schoenersville Rd
Bethlehem, PA 18017
(610) 868-1566

PHILADELPHIA / NEW YORK:

Calumet

1400 S. Columbus Blvd.
Philadelphia, PA 19147
(215) 399-2155

B & H Photo

420 Ninth Avenue
New York, NY 10001
1-800-947-9970 or (212) 444-6770
www.bhphoto.com

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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