

Spring 200

Syllabus

PHOTOGRAPHY III - AR 367

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

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Texts (Recommended):

Photographic Possibilities

Robert Hirsch

Basic Black and White Photography: A Basic Manual

Henry Horenstein

or

Exploring Black and White Photography

Gassan / Meek

Supplemental readings as assigned or provided

COURSE OBJECTIVES: CONCEPT AND PRACTICE

Prerequisite: Photo II or permission of the instructor. Students must have a sound understanding of all aspects of camera operation, film development and darkroom techniques.

This is primarily an advanced portfolio class for self-motivated students who are capable of working independently. In addition to the portfolio, students will be introduced to the use of medium and large-format cameras as well as studio techniques in lighting and advanced darkroom methods. Students will meet as a group and individually with the instructor to monitor the progress of each student's work and participate in informal discussions regarding theory, practice and history. New work must be presented at each meeting.

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 such as painting and sculpture in the present state of the modern history of art. This course reinforces 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 personally conceived projects, advanced lab techniques, assigned readings and self-motivated research in addition to individual and group critiques and discussions, presentations of artists' work, artist's statements 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:

You must be able to devote a minimum of 6 hours each week to assignments and lab work outside of class. Lab schedules are usually posted by the second week of the term. You are required to attend a minimum of 1 scheduled lab session per week whether or not a project is due.

Turn off cell phones before entering class.

ATTENDANCE, PARTICIPATION, ETC.

- **M**issing the first class without prior arrangement with the instructor will be dropped from the class list.
- **A**ttendance and timely arrival to all classes is required. Arrival more than 15 minutes after the start of class will be considered an absence.
- **N**o more than 3 unexcused absences are permitted. The final grade will be reduced by 1/3 for each additional unexcused absence.
- **E**xcessive unexcused absences may result in an instructor-initiated withdrawal or a failing grade even if all other requirements are met. If an extended period of absence is the result of a health or family emergency, notify the instructor directly or through Student Services.
- **I**t is the sole responsibility of the student to get missed information due to absence from a reliable class member. Demonstrations, lectures or presentations cannot be repeated or rescheduled.
- **P**articipation in discussions related to critiques and presentations is an essential part of the learning experience in this class and is a factor in calculating your 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 AND PRESENTATIONS:

Project due dates are strictly adhered to. Be prepared to leave enough time to re-shoot a project in case your first attempt was unsuccessful. You may re-shoot a project for a better grade if your first attempt was on time and you were in attendance for the critique. Late assignments will be penalized.

There will be no make-up tests or re-scheduling for unprepared presentations without compelling evidence of a good reason.

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 I will approve of. Understand the meaning of clichés well and avoid them, absolutely.

Each student will prepare a personal presentation on a topic of interest to them and prepare a 1-2 page summary that will be distributed to the class.

Projects will be graded. Skill based excersizes will not be graded but must be repeated until completed satisfactorily. All assignments must be handed in in an appropriate folder.

LIBRARY

Reeves Library is continually enlarging its holdings of books on photographers and photography. You are **required** (and on your honor) 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 and important ways. In other words, look for images that are new and exciting to you. Record your thoughts in your journal.

SUPPLIES AND EQUIPMENT

All 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.

PORTFOLIO:

Although you will be introduced to various advanced techniques, materials and concepts in Photo III, the primary concern of this class will be the production of a presentation portfolio of prints and slides, a resume and an artist's statement. Work for the portfolio may be built upon ideas begun in Photo II, self-directed assignments done outside of class or new photographs made specifically for the purposes of the portfolio.

VISUAL JOURNAL

It will be necessary for you to keep a journal for the duration of the semester. Keeping the journal **is** the project. Each week add 2 entries (more if you'd like) to the journal as you build a collection of images and words. Record your influences and inspirations. Use whatever medium you'd like e.g. drawing, painting, poetry or quotations whether original or appropriated (borrowed). **Organize the content of your journal into a format you can go back to and build on.**

Here are some topics to consider: Idea brainstorming, sketches, contact sheet images, images you come across that use interesting techniques, printed matter from museum or gallery visits, notations from critiques and project research (examples that could be used for project ideas), images you didn't print for a project, but want to or images you printed for a project that you wish you hadn't. *There will be no critique on the journal itself. It will be graded solely on how well it reflects an ongoing commitment to the project.*

If you wait until we're close to the end to do this, you'll miss the whole point.

USE OF CAMPUS PROPERTY FOR PROJECTS

Please observe college rules regarding restricted areas when searching for locations to work on your projects. Special permission must be requested to work in areas that are off limits to students. Look for things off-campus to photograph and you'll avoid making the same picture hundreds of students before you have made.

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.

CRITIQUES

Critiques are integral to this class and attendance is mandatory. For each assignment, there will be a corresponding critique; and 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. If discussions appear to stray from the specific topic of an assignment, remember, what we do for this class grows out of our experience of the world around us, and it is from such exchanges that ideas are born. Prints must be 5"x7" or larger. At the end of class, prints and contact sheets will be turned in. Use a binder as described in supplies.

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

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.

REQUIREMENTS:

Each Photo III student will be required to present a finished portfolio at the end of the semester that includes the following:

- A boxed portfolio of approximately 15 window matted prints. Print sizes may vary, but all mat sizes must be the same.
- Two sets of 35mm slides of the portfolio prints. The slides must be well made, masked and neatly labeled with the student's name, title, date, medium and size of the original work.

- A brief artist’s statement that expresses your individual creative philosophy and/or goals.
- A two- page resume

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.**

- **G**rades for an unexcused absence from a scheduled critique will be penalized 10%. No extensions will be given for an assignment without a legitimate reason.
- **M**issing 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.
- **I**ncompletes will not be given except under the most extreme circumstances.

A grade of A is a special accomplishment and is the result of consistently going 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.

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| Projects | 40 % | A (4) – Exceptional |
| Quizzes | 10 % | B (3.25) – Clearly Above Average |
| Oral Presentation quizzes, Participation | 15 % | C (2.5) – Satisfactory: All assignments, and portfolios meet basic requirements |
| 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.

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.

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.