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SYLLABUS:

PHOTOGRAPHY I – AR 167/166

Tuesday and Thursday 12:45 - 3:15

Jeff Hurwitz

Office Hours:

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

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Art Dept. Office: [610.861.1680](tel:610.861.1680)

Office Location: Photo Studio

Text:

Basic Black and White Photography: A Basic Manual

Henry Horenstein

Supplemental readings as assigned

COURSE DESCRIPTION AND OBJECTIVES: CONCEPT AND PRACTICE

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 as a means of creating photographs that are visually articulate and technically competent. Assignments include shooting projects, lab exercises, readings, research and presentation of artists' work, group critiques and discussion. There will be at least 1 test and 1 required field trip.

Photography is the most familiar and the least understood of the arts. It is no longer just a communicator of information, but has become one of the modern era's most popular art forms as it continues to evolve in new and exciting ways. Photography is no longer the sole domain of the purist, especially as it responds to and integrates with new technology. The transformation of photographic image making today is comparable to the transformation of painting in the mid-19th Century after photography's invention. Its influences can be seen in the theory and practice of painting and sculpture as well as 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.

REQUIREMENTS

- TURN OFF CELL PHONES BEFORE ENTERING CLASS.

ATTENDANCE

- This class is interactive as well as individual, with everyone participating to their fullest. **You must come to class every session.** Attendance will be taken. After two absences, your grade will drop one half-letter grade for each additional absence.
- Leaving class early or arriving more than fifteen minutes late will be recorded as an absence.
- Missed project assignments, demonstrations and lectures due to absence are the responsibility of the student. You will not be excused for being unprepared for the next class, so be sure to get the information you missed from a classmate.
- In addition to the six hours of scheduled class per week, it is expected that you work an additional six hours outside of class per week.
- After four unexcused absences, a student risks 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.
- Incompletes are not an option except under the most extreme circumstances and are reserved for students who have satisfactorily completed the bulk of the semester's work.

PROJECTS, EXAMS AND ORAL PRESENTATIONS

- You will be graded after each project. At the conclusion of each project critique, your prints and contact sheets will be collected. The work must be placed in a folder with your name and the name of the project on the folder and the back of each print and contact sheet in black permanent marker only. The grades will be based on your ability to tackle technique and concept in a serious and inventive way and to participate in the evaluation of those aspects of your work in group critiques.
- You will be given ample opportunity to complete projects on time. Due dates will be strictly adhered to for all projects.
- Late projects 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, only if the work was originally submitted on time and the student was in attendance for the critique.
- All work submitted must have been specifically made for that project.
- Extensions, overdue work and re-submitted work will be graded based on this policy, but will not receive a group or individual critique.
- Absence from the mid-semester exam will result in a make-up test that has more difficult content.
- Presentations that are not prepared for their due dates will receive an automatic zero.

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 the meaning of clichés well 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. Become a self-learner.
- 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.

PROGRESS BINDER/JOURNAL

- It will be necessary for you to keep a progress binder/journal specifically devoted to this class. All negatives and their contact sheets should be labeled and organized in this binder. 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. Your binder should always be available in class and for individual critiques.
- You should record ideas for assignments, save images from contact sheets and print media, and make notes from your experiences, observations (both verbal and visual) and research. Notes from lectures, field trips and projects, and finally, your ability to articulate your sensations in a variety of ways will help you to achieve the fullness of the class experience and will ease your ability to address diverse projects by giving you a base from which to work.
- You may keep a separate book for your journal entries. Note the date and time of each entry and make at least 2 entries each week. This document of written and visual language is an important component of the class and your development.
- If it's necessary to refer to the journal, you will not be required to share its content with the class in order to maintain your privacy.

PORTFOLIO

- A final portfolio of your best work will be prepared at the end of the semester that should indicate a thorough working of concepts, and technical expertise.
- You may be asked to lend work for the purpose of record-keeping. Faculty often like to have an archive of their best student work.
- Make an extra print in case you lose or damage your photo.
- PLEASE MAKE A DUPLICATE PRINT OF ALL OF YOUR WORK FOR INSURANCE AGAINST DAMAGE OR THEFT.

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 critical thinking skills and 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, grasp of a project's concept, time and progress must be a factor in determining grades.
- **Projects receive a grade that is based on technical accomplishment in the form of craftsmanship, concept and engagement in critiques. The final grade for each assignment will be based on an average of the three.**
- **Skill developing exercises 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 a special accomplishment and is the result of going well beyond the basic requirements laid out for the course. It is earned by accomplishing the following:

- Consistent, on Time Attendance.
- All Work Submitted on Time.
- Class Participation and Productive Use of Class Time
- Creative and Challenging Solutions for all Projects Which Evidently Exceed the Basic Requirements.
- Technical Expertise. Evidence of competency in each of the photographic processes learned in class.
- Regular Use of Open Lab Time Outside of Class
- Clean, Well-Crafted Presentation.

Projects	40 %	A (4) - Exceptional
Quizzes	10 %	B (3) - Clearly Above Average
Oral Presentation	15 %	C (2) - Satisfactory: All assignments, quizzes, and portfolios meet basic requirements
Participation	15 %	
Final Portfolio	20 %	D (1) - Below Average
		F (0) - Failure

MISCELLANEOUS

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 and exciting to you. Record your thoughts in your journal.

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.
- Periodically, I may place books on reserve in the library to be discussed in class.
- Those who learn to teach themselves will do the most successful work. Once you graduate, this trait will be key to your career. Now's a good time to start.

SUPPLIES AND EQUIPMENT

- Your lab fee covers your chemistry needs and maintenance of the photo lab. This fee will be a separate charge.
- Some equipment is available for loan. Students borrowing anything from the Photo Lab will be responsible for repair or replacement costs in the case of damage or loss.
- All other supplies and equipment are the responsibility of the individual student (See supply list).

WORD OF CAUTION: 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 and common sense planning when doing work that is of a particularly personal nature.

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.

- **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.**

SUPPLIES: PHOTOGRAPHY I

CAVEAT:

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 before checking with the instructor.

CAMERA REQUIREMENT: 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.

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

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

CAMERA:

Nikon FM10 w/35-70mm lens & case

Vivitar V3800N w/28-70mm lens & case

FILM:

YOU WILL NEED A MINIMUM OF 12 ROLLS FOR THE COURSE

Kodak Tri-X 400 /36 exp. \$3.49ea

Min. 2 rolls

Kodak Plus-X 125 /36 exp. \$3.99 ea.

PAPER:

Ilford Multigrade IV Deluxe RC

100 Sheets **Glossy** 8x10

BRUSH:

Kalt or Delta 1" Antistatic Dust Brush

SCISSORS

At least 4 inches

BOTTLE OPENER

LOUPE:

Samigon 8x (or similar)

ARCHIVAL NEGATIVE PAGES:

Printfile 35-7B 25 sheets **5.95 (25/pack)**

NOTEBOOK BINDER:

*Printfile Heavy Duty Binder

FILE FOLDERS

ODDS & ENDS:

* HB or #2 Lead Pencil

* Xacto Knife

* Glue Stick

FILM DEVELOPING TANK:

Paterson 2 reel tank w/ extra reel

Jobo 2 reel Tank w/ Extra Reel

JOURNAL (SEE SYLLABUS)

THERMOMETER: SS dial-type

CABLE RELEASE: With Lock, (8"-12")

LENS TISSUE/CLEANING FLUID:

PERMANENT MARKER:

* Sharpie Ex-Fine Black

CHINA MARKER:

* Red

MATTING SUPPLIES

4-ply Off-White

Mat Board 1 - 2 sheets

UV OR SKYLIGHT FILTER:

(To fit your lens)

\$ 12.95

LENS SHADE: (To fit your lens)

RECOMMENDED:

Compressed Air: Falcon

Lintless cotton gloves Delta

Lab apron (plastic or rubber coated)

