

Spring 2008

Syllabus

PHOTOGRAPHY II - AR 267

Tuesday and Thursday: 12:45 - 3:15

Jeff Hurwitz

Office Hours:

Office Location: Photo Studio

Tuesday - Thursday 3:30 - 5:00 p.m. By appointment

Email: jhurwitz@moravian.edu

Studio Telephone: [610.861.1632](tel:610.861.1632)

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

Text: Photographic Possibilities

Robert Hirsch

Keep Handy for Reference: Basic Black and White Photography:

Henry Horenstein

Reccomended: Beyond Basic Photography Henry Horenstein

Supplemental readings as assigned

COURSE DESCRIPTION AND OBJECTIVES: CONCEPT AND PRACTICE

Prerequisite: Photo I or permission of the instructor.

The emphasis of this class will be on content, craftsmanship and the development of a personal point of view as an image-maker. Basic metering techniques, film exposure and the ability to utilize basic printing skills such as contrast control and burning in and dodging are essential. Projects are more concept driven than Photo I and students are expected to explore individual approaches to the medium based on personal interests, creative influences and individual experimentation. Each student will develop an individual project that will extend through a major portion of the semester and presented as a cohesive portfolio of work along with an artist's statement. We can schedule group work in progress critiques or we can meet individually by appointment to discuss your project.

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. Neither is photography 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 and you are expected to develop the ability to discuss issues, ideas and concepts and to analyze the success and failures of images. Explore the belief that photography is primarily a means of retaining impressions that an individual deems significant. 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.

PARTICIPATION

- Participation 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, EXAMS AND 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.
- 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. Presentations that are not prepared for their due dates will receive an automatic zero.
- Projects will be graded. Skill based exercises will not be graded but must be repeated until completed satisfactorily. All projects must be in an appropriate folder.
- Students are expected to approach assignments in their own individual ways. Do not make work that you think I will approve of.

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.

JOSEF ALBERS

PROGRESS BINDER/NOTEBOOK

- It will be necessary for you to keep a progress binder/notebook 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 all 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 may keep a separate notebook for your entries.

VISUAL JOURNAL

- You are required 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.
- This document of written and visual language is an important component of the class and your development. Record your influences and inspirations. Use whatever medium (or combination thereof) you'd like e.g. drawing, painting, poetry or quotations whether original or appropriated (borrowed).

- 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. Include notes from lectures, field trips and projects.
- 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.
- 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.
- 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. Note the date and time of each entry.
- 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.

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 (3.25) – 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

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 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)

FILM:

Kodak Tri-X 400 TX 135-36 \$3.69 each
Kodak Plus-X 125 PX 135-36 \$4.49 each
5 Tri-X 120 \$3.15 each
Kodak High Speed Infra-Red \$11.49 each

PHOTO PAPER:

Ilford MultiGrade IV Warm Tone Fiber Base Double-Weight Glossy, 100 sheets, 8x10" 10 sheets, 11x14" Fiber, Warm Tone, Glossy \$16.95 each

FILM PROCESSING TANK:

Paterson 2 reel tank w/ extra reel \$29.95

or

Jobo 2 reel Tank w/ Extra Reel \$33.95

JOURNAL (SEE SYLLABUS)

\$4.95

ARCHIVAL NEGATIVE PAGES:

Printfile 35-7B (or equivalent) \$5.95/ 25-sheet pkg

3-RING BINDER:

Notebook to hold negatives & contact sheets

DUST BRUSH:

OPTIONAL:

Tripod \$100.00 - \$125.00

RECOMMENDED:

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

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) 4342313

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

Kalt or Delta 1" Antistatic Dust Brush \$8.95-\$13.95

COMPRESSED AIR:

Compressed Air: Falcon \$4.50

THERMOMETER:

\$92.19 each
SS dial-type \$9.95-\$14.95

SCISSORS: \$5.00-\$9.95

LENS CLEANING TISSUE AND FLUID:

\$5.98

LOUPE:

Samigon 8x (or similar) \$6.95-\$9.99

FILTER:

UV or Skylight (to fit your lens)

\$11.95

#25 Red (used with infrared film)

\$14.20

LENS SHADE:

(to fit your lens) \$7.50-\$13.00

CABLE RELEASE: \$4.95-\$9.95

AR 267	PHOTO II		SPRING 2008
Week	Tuesday	Thursday	
1.15 1.17 ①	<p><u>REVIEW COURSE OBJECTIVES, REQUIREMENTS AND SUPPLIES</u></p> <p><u>READING ASSIGNMENT IN PHOTOGRAPHIC POSSIBILITIES</u></p> <hr/>	<p><u>REVIEW OF THE BASICS</u></p> <p>LAB: <u>Film Testing</u></p> <p><u>PROJECT 1: IN THE STYLE OF HISTORY, SUBJECT AND TECHNIQUE</u></p> <hr/>	
1.22 1.2 ②	<p>LAB: <u>WORKING WITH FIBER-BASED PAPER</u> <u>BRING A GOOD NEGATIVE TO PRINT FROM FILM AND PAPER CHOICES</u></p> <hr/>	<p><u>CAMERA TYPES</u> <u>MATERIALS AND TECHNIQUES:</u> <u>PROJECT 2:</u> <u>NEW VIEWS: MEDIUM FORMAT AND THE HOLGA CAMERA</u></p> <p><u>BRING A ROLL OF TX 120 AND A ROLL OF BLACK TAPE TO CLASS</u></p> <hr/>	
1.29 1.31 ③	<p><u>ZONE SYSTEM:</u> <u>ZONE V AND GRAY SCALE</u> <u>FILM EXPOSURE AND DEVELOPMENT</u></p> <p><u>Excercise: Gray Scale Grid and Viewer</u></p> <hr/>	<p>Lab: <u>DEVELOPING 120 FILM</u> <u>PRINTING FROM 120 NEGATIVES</u></p> <p><u>BRING AN EXPOSED ROLL OF TX 120 AND A DEVELOPING TANK TO CLASS</u> <u>READING ASSIGNMENT IN PHOTOGRAPHIC POSSIBILITIES</u></p> <hr/>	
2.5 2.7 ④	<p>LAB: <u>WORK ON HOLGA PRINTS</u></p> <p><u>PROJECT 3: INFRARED: THE MYTHIC LANDSCAPE</u></p> <hr/>	<p>LAB: <u>WORK ON HOLGA PRINTS</u> <u>FILM AND PAPER OPTIONS</u></p> <hr/>	
2.12 2.14 ⑤	<p><u>CRITIQUE: PROJECT 2</u> <u>NEW VIEWS: MEDIUM FORMAT AND THE HOLGA CAMERA</u></p> <p><u>DISCUSS INDIVIDUAL PROJECTS</u></p> <p><u>READING ASSIGNMENT IN PHOTOGRAPHIC POSSIBILITIES</u></p> <hr/>	<p>LAB: <u>MATERIALS AND TECHNIQUES:</u> <u>ORTHO FILM AND HIGH CONTRAST PRINTING</u></p> <p><u>BRING A GOOD NEGATIVE TO PRINT FROM</u></p> <hr/>	
2.19 2.21 ⑥	<p>LAB: <u>WORK ON PROJECT 3/ INFRARED IMAGES</u> <u>READING ASSIGNMENT IN PHOTOGRAPHIC POSSIBILITIES</u></p> <hr/>	<p>LAB: <u>WORK ON PROJECT 3/ INFRARED IMAGES</u> <u>PROJECT 4: IMAGING THE INTANGIBLE AND THE VISUAL METAPHOR</u></p> <hr/>	
2.26 2.28 ⑦	<p><u>EXAM</u></p> <hr/>	<p><u>CRITIQUE PROJECT 1:</u> <u>IN THE STYLE OF HISTORY, SUBJECT AND TECHNIQUE</u> <u>MID-TERM GRADES SUBMITTED</u></p> <hr/>	
3.4 3.6 ⑧	<p><u>SPRING BREAK</u></p>	<p><u>SPRING BREAK</u></p>	

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3.18 3.20

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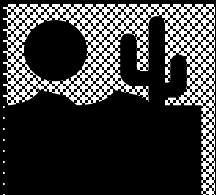
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Finals
Week
TBA
FINAL CRITS :
PORTFOLIOS
DUE



LAB:
WORK ON PROJECT3

TONING

MATERIALS AND TECHNIQUES:
PINHOLE IMAGES

PRESENTATIONS
PAPERS DUE

LAB:
WORK ON PROJECT5: DECONSTRUCTING
TRADITIONS

LAB:
WORK ON PROJECT 6

CRITIQUE
PROJECT 6: IMAGING DARKNESS

LAB:
INDIVIDUAL PROJECTS

CRITIQUE: PROJECT 3
INFRARED IMAGES

INDIVIDUAL PROJECT SAMPLES DUE
INDIVIDUAL PROJECT PRESENTATION DISCUSSION

CRITIQUE:
PROJECT 4: IMAGING THE INTANGIBLE
AND THE VISUAL METAPHOR
PROJECT5: DECONSTRUCTING TRADITIONS
READING ASSIGNMENT IN PHOTOGRAPHIC POSSIBILITIES

LAB:
WORK ON PROJECT5: DECONSTRUCTING
TRADITIONS

PROJECT 6: IMAGING DARKNESS

CRITIQUE PROJECT 5:
DECONSTRUCTING TRADITIONS

LAB:
WORK ON PROJECT 6
FINAL PROJECT AND PORTFOLIO REQUIREMENTS

LAB:
INDIVIDUAL PROJECTS

LAB:
INDIVIDUAL PROJECTS

