

Spring 2008

Syllabus

## PHOTOGRAPHY III - AR 367

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](mailto:jhurwitz@moravian.edu)

Studio Telephone: [610.861.1632](tel:610.861.1632)

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

#### Texts (Recommended):

Photographic Possibilities

Robert Hirsch

Beyond Basic Black and White

Photography

Henry Horenstein

Basic Black and White Photography:

A Basic Manual

Henry Horenstein

Exploring Black and White

Photography

Gassan / Meek

Supplemental readings as assigned or provided

### COURSE DESCRIPTION AND 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-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 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.

## REQUIREMENTS:

- TURN OFF CELL PHONES BEFORE ENTERING CLASS.

## 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

#### PORTFOLIO:

- 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
  - 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 and/or digital documentation, 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.
  - *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.

#### 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.

- 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.

## 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 III

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

## CAMERA:

Fully adjustable 35mm camera with a working light meter or medium format camera with a hand-held light meter.

## FILM:

Kodak Tri-X 400 TX 135-36 \$3.69 each  
Kodak Plus-X 125 PX 135-36 \$4.49 each  
5 Rolls Tri-X 120 \$3.15 each  
1 Box Tri-X 4"x5", 25 sheets \$22.99  
TMax 400 135-36 or 120 \$5.19  
TMax 100135-36 or 120 \$4.99  
T-Max 3200 135-36 \$6.49 each  
Kodak High Speed Infra-Red \$11.49 each

## PHOTO PAPER:

Ilford MultiGrade IV Warm Tone Fiber

### Base

Double-Weight Glossy, 100 sheets, 8x10" \$92.19

Exhibition-quality graded fiber paper for your portfolio project. We will discuss this further in class.

## FILM PROCESSING TANK:

Jobo 2 reel Tank w/ Extra Reel \$33.95

JOURNAL (SEE SYLLABUS) \$4.95

## DUST BRUSH:

Kalt or Delta 1" Antistatic Dust Brush

\$13.95

## OPTIONAL:

Tripod \$100.00 - \$125.00

## COMPRESSED AIR:

Compressed Air: Falcon \$4.50

## THERMOMETER:

SS dial-type \$14.95

SCISSORS: \$9.95

## LENS CLEANING TISSUE AND FLUID:

\$5.98

## LOUPE:

Samigon 8x (or similar) \$11.95

## FILTERS:

UV or Skylight (to fit your lens) \$11.95

## LENS SHADE:

(to fit your lens) \$13.00

CABLE RELEASE: \$8.95

## ARCHIVAL NEGATIVE PAGES:

You will need 2 Printfile #120-4B sleeves and several #45 -4B sleeves in addition

to your regular Printfile 35-7B (or equivalent)

\$5.95/ 25-sheet pkg

We'll work this detail out in class.

## 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

