

ART 167 Z Beginning Photography
SPRING 2009: Tuesday and Thursday, 6-9pm

Instructor: Krista (Steinke) Finch

Office: Art Office/ studio room 103

Office Hours: Tuesday 3:30-4:30 and Wednesday 12:30-3:30 or by appointment

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***Please note that email is the best way to communicate with me

COURSE DESCRIPTION:

This course will deal with the basic mastery of black and white darkroom photography and its use as a personal visual medium. Students will learn camera handling, film development, printing techniques, and concepts of seeing photographically. Working in a series and taking time to learn from photographs will be encouraged. Regular group critiques will be held for each assignment. At every class meeting there will be the opportunity for individual critiques of work in progress, negatives, proof sheets, and prints. Individual help in shooting, developing, and printing will supplement classroom demonstrations and lectures. Students will look at examples from prominent photographers as they pertain to each assignment in order to gain a historical and contemporary perspective on photography as an art medium. At the end of the course, Students will present a final portfolio of work that demonstrates an aesthetic application and understanding of basic technical information as well as a developed personal photographic vision.

It is an exciting time to be a photography student as we are witnessing the end of photography as a chemical process and its establishment as an electronic medium. Mastering traditional methods will provide creative options and the basic groundwork for making photographic imagery in any format. With all the technology upheaval, the most important learning you do will be about the **meaning and power of images**. This will be true no matter how the images are made or transmitted. You will begin to think about the formal and conceptual levels of an image, why and how an image was made, and the place images have in the lives of the photographer and the viewer.

GOALS: Students will:

- understand how photographic images are made and the theoretical and formal issues that shape the medium, especially as it pertains to the history of photography, fine art, and mass media production.
- become familiar with the fundamental language of photographic imagery and be able to formally and conceptually critique and analyze a photographic work of art.
- become familiar with the basic rhythms of the creative process in order to apply concepts of problem solving as it applies to the medium.
- learn the basic technical skills required in black and white photography and be able to creatively apply them in their work.
- Learn to visually articulate or express their own concepts and ideas photographically.

REQUIREMENTS:

- keep a sketchbook/journal
- complete all class readings
- complete 8 main projects and several shorter tutorials and exercises
- attend required lectures and fieldtrips outside of class time
- actively participate and contribute to class discussion and critique
- take a Mid-term Quiz on technical information
- Write and present a paper
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Students are expected to discover personal solutions and new ways of seeing that include the use of perspective, symbols and self-generated 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 and 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 process of self-learning and discovery.

There will be approx. 7 main projects (outside of your paper/presentation, classroom exercises, and sketchbook projects):

- The Subject: The Scavenger Hunt
- Quality of Light: Exposure
- Understanding Space: F-Stop and Depth of Field
- Of Time and Motion: Shutter Speed
- Point of View: Surface, Form, Abstraction
- The Self as Subject
- Series/Sequence

9 TRUTHS ABOUT THIS COURSE:

- This course is time and labor intensive. Processes will take more time than you expect and they cannot be rushed. Prepare to spend at least 6-8 hours outside of class time.
- Lectures, demonstrations and videos are not repeated. Students who miss class are required to contact someone who attended to find out what was covered and be prepared for class when they return.
- To do well in this class, you must be self-motivated. Think about whether your question is one you can answer for yourself. Rely on your ability to discover ideas for projects by looking at examples, trying several possibilities and looking for inspiration in art, literature, science and discussion.
- The materials we work with will not pose a danger unless lab safety protocols are not followed. Know what they are. Your lab privileges depend on it.
- Sports and extra-curricular activities do not excuse you from the requirements of the class.
- The costs for supplies require a sizable commitment of funds. I can offer limited help for some, but if funds are tight at the moment because you have other studio art courses or any other reasons, consider whether there is a better time for you to take a course in photography.
- Cell phones, PDAs, iPods, MP3 players and similar devices must be turned off and put away upon entering the classroom. Failure to do so will result in the device being confiscated and fed to Moravian's Resident Aliens (a.k.a. RAs) from Alpha Centuri, which has been known to motivate them to devour unruly dorm residents.
- Computers are not to be used to check email, IM, Facebook, YouTube, MySpace, scan the web, watching pirated DVDs or anything of the kind as well as doing homework for another class is not permitted.
- If you are taking an extra large course load this semester, this may not be the best time to take this class.
- Incompletes are rarely an option.

LAB TIME:

This course is very time consuming and demanding. Be prepared to devote at least 6-8 hours per week outside of class to photograph and/or to dedicate for darkroom lab time. Check the OPEN Photo Lab Hours to make sure that it does not conflict with your personal schedule. If so, you may want to consider taking this course in another semester so as to be able to spend more time in the darkroom.

READING ASSIGNMENTS:

I believe that reading is a valuable part of the creative process. You will be assigned short reading assignments from time to time and should be prepared to discuss in class or write a brief analytical response.

SKETCHBOOK:

Students are required to keep a sketchbook/journal. Sketchbook assignments will be given throughout the semester. You should also strive to make at least 2 contributions a week on your own— technical notes, vocabulary terms, ideas, collages, vocabulary, drawings, useful websites, anything that will enhance your performance and work in the class. As a student of art (in any medium), you should get into the habit of carrying a sketchbook with you at all times.

MIDTERM QUIZ: There will be one quiz given on technical information. It is important that you take notes during class lectures, discussions, and slide presentations. Attendance on Quiz Day is mandatory.

PAPER AND PRESENTATION:

Students will be expected to write a short paper on a photographer who is of particular interest to them or has influenced their work in some way. Students will give a short in class presentation with visuals on the artist.

FIELDTRIP:

Students are required to attend the department fieldtrip to New York City, tentatively scheduled for Friday, April 3.

PARTICIPATION:

Students will be graded on participation in class critiques, discussions, etc. (attendance is mandatory at all critiques and reviews). I believe in setting up a classroom community that encourages a healthy, open exchange of ideas. Learning is a collaborative process and every student's input is a valuable contribution. **Your participation grade includes your attendance record.**

A NOTE ON CRITIQUES

Critiques are an integral part of the learning process of this class. It is a participatory activity and not a passive experience. Part of your grade depends on your engagement in group discussions and your responses to the work of your classmates. Do not make work that you think I will approve of. Approach projects in your own personal way. Understand the meaning of the word **clichés** completely and avoid them, **absolutely**. Discussions may seem to stray from the specific topic of a project. This is a natural part of the process of becoming aware of the association between things that are often overlooked or seen as unrelated. Sharing our experience of the world around us result in the sort of exchanges that ideas are born from. Critiques will usually take the form of posing questions intended to stimulate original thought and the formation of opinion. True learning is the result of personal discovery.

FINAL PORTFOLIO:

12-15 prints of your best work from the semester – spotted, mounted, and professionally presented. (*I will go into this in more detail as the semester progresses*) Always make an extra copy of each final print in the case of damage or theft. Students are often asked for copies for inclusion in the Moravian Photo Student Archive or for use by the instructor as an example for future classes.

REQUIRED TEXTS:

Black and White Photography by Henry Horenstein (in bookstore)

Students are responsible for reading the chapters assigned before each class.

ATTENDANCE:

The Art Department established this department-wide attendance policy to apply to students in all art classes.

After the second **unexcused absence**, final grade will be dropped by one full letter.

After the fourth **unexcused absence**, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class and are not excused.

Missing Portions of Class: The following count as unexcused absences

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early without permission
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner.

GRADING:

This class is based on the concept of mastery. Students will be assessed through frequent critiques, classroom projects, homework assignments, and a quiz on technical material. Again, it is important to note that students will be graded on class participation, especially during critiques. Students will be made aware of the expectations for each assignment in terms of grading.

Both the **form** and the **content** of work will be evaluated on each project, as well as *effort, originality, personal progress, and timely completion of assignment*. While competency in basic skills can be objectively determined, creativity and aesthetics is more subjective. The instructor reserves the right to apply qualitative judgements in determining grades.

GRADING CRITERIA IN PHOTOGRAPHY:

-MASTERY OF TECHNICAL SKILLS AND CRAFTSMANSHIP

-COMPOSITION AND DESIGN

-CONTENT/ SUBJECT MATTER/ CONCEPT/ IDEA/ CREATIVITY

-FULLFILLMENT AND UNDERSTANDING OF ASSIGNMENT CONCEPTS AND REQUIREMENTS

-EFFORT AND ENGAGEMENT

- **"A"**:
Excellent
outstanding achievement
mastery of skills involved
unique and creative – shows a personal vision
shows personal investment and EFFORT beyond expectations
completed on time
- **"A-"**:
All of the above – except one or two factors
- **"B+"**:
very good attainment of all requirements
- **"B"**:
Good- average attainment – may need some minor improvements in certain areas
- **"C"**:
Adequate understanding of essentials – fulfills assignment but lacking in content, effort, and/or skill.
- **"D"**:
does not fulfill assignment and exhibits little skill, effort, and thought.
- **"F"**: Failure, no credit
- **"I"** Incomplete

Final Portfolio	30%
Individual Assignments	40%
Class Participation	10%
Quiz	10%
Paper/Presentation	10%
TOTAL POINTS	100

LATE ASSIGNMENTS

I will mark down all late projects one letter grade for every class period they are late unless you give me a satisfactory reason (in my estimation) for their lateness. Projects may be reworked for the final portfolio review.

DIABILITY STATEMENT:

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

ACADMEMIC HONESTY POLICY:

Cheating on exams or quizzes will not be tolerated and will result in a 0 or F. Written assignments are designed to engage students with material covered in class through visual participation and personal reaction. Papers must be your own thoughts, impressions and reactions. The Internet can provide valuable source material, but you must participate by visiting the artwork yourself, in person, and offering your own viewpoint. Plagiarism in any form will not be tolerated. Be aware that I read student papers on the same subjects every semester and I am very familiar with a variety of information published on the web.

For further information, please refer to the Moravian College policy in the Student Handbook.

ACADMEMIC HONESTY POLICY:

Please refer to the Moravian College policy in the Student Handbook.

CLASSROOM RULES AND EQUIPMENT:

- We will discuss lab rules and equipment checkout rules in class.
- You will be given a review of safety procedures and lab rules that you must agree to abide by. A form with your signature will be kept on file stating your understanding and agreement to follow lab protocol.
- The Photo Lab is only for the use of students who are currently enrolled in a photography course.
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USE OF CAMPUS PROPERTY FOR SHOOTING:

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.

OTHER RESOURCES:

The Library- Reeves Library has an expanding collection of photography and art books, periodicals, and catalogues. The Art Department also has a selection of periodicals that you may browse through.

Exhibits- In addition to the Bethlehem/Easton area, there are countless galleries and museums in New York and Philadelphia that are well worth visiting. At least one field trip will potentially be scheduled for this class.

Internet- The web is a fantastic resource for finding the works of the old master photographers and newer, emerging artists as well as useful information about materials, techniques, and equipment.

The Media- Pay attention to articles in newspapers and magazines. Photographic images are EVERYWHERE. Be observant and critical of what you see. Bring to class any interesting finds!

LOOK at your surroundings as if it were a photograph- Make careful observations on light and shadow, design motifs, textures, subject matter, compositions, etc. Make notations in your sketchbook! Bring your camera with you whenever you can.

PHOTOGRAPHING TIPS:

- Avoid making photographs that are clichés. Clichés are those trite, overused subjects and images that the media saturates you with every day.
- Look at the work of a variety of artists for inspiration, but always make something that is uniquely your own. That means that even when your work has a specific influence, it should reflect your personal interests and concerns.
- You are more likely to make interesting photographs if you are interested in what you are photographing. Choose subjects and ideas that pertain to your life.
- While good ideas are essential to a good photograph, poor craftsmanship can diminish a good photograph's impact.
- It is hard to make a good print unless you know what a good print looks like. There is no substitute for seeing original prints, so make it a point to visit museums and galleries often. Books with high-quality reproductions are second to the real thing.
- Learn to control the medium rather than the other way around. Ask questions often. Make it a point to understand how everything works together, so you are able to concentrate on your ideas and not get lost in the confusion of the technology.
- Remember that good photographs are made by good photographers, not good cameras. You would never expect a better pencil to result in a better drawing.
- Don't be afraid to take risks and experiment. Learn from your mistakes and allow happy accidents to happen.

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. Check with suppliers and ask about student discounts.

DO NOT ACCEPT SUBSTITUTIONS WITHOUT PREVIOUSLY CHECKING WITH THE INSTRUCTOR.

CAMERA: You must have a 35-mm camera that can be set in a fully manual mode. It must be equipped with a light meter that is in good working order. The aperture and shutter must be adjustable independently. You will use only one lens. Ideally, this should be a 50mm lens, which is normal for a 35 mm camera. A zoom lens may be used if that is all you have, but it should be set at the 50 mm focal length and left there. The use of a telephoto lens or electronic flash is not permitted. The lens should be fitted with a UV filter and lens shade. Many camera shops carry good, used camera equipment and will give you some kind of warranty, which you will not get if you purchase it privately. A simple, fully manual 35mm SLR like the Nikon FM 10 is the most economical choice for the class.

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

CAMERA:

Nikon FM10 w/35-70mm lens & case	\$229.95
Pentax Z-XM w/35-80 lens	\$159.95
Vivitar V3800N w/28-70mm lens & case	\$159.95

FILM:

Min. 12 rolls	
Kodak Tri-X 400 /36 exp. @ \$3.49 ea	\$44.28
Min. 2 rolls	
Kodak Plus-X 125 /36 exp. @ \$3.99 ea	\$8.98

PAPER:

Ilford Multigrade IV Deluxe RC	
100 Sheets Glossy 8x10	\$43.75
250 Sheets Glossy 8x10	\$95.89

DUST BRUSH:

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

At least 4 inches	\$4.99
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LOUPE:

Samigon 8x (or similar)	\$6.95-\$9.95
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ARCHIVAL NEGATIVE PAGES:

Printfile 35-7B 25 sheets	\$5.95/25
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NOTEBOOK BINDER:

Printfile Heavy Duty Binder	\$9.95
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JOURNAL / LOG (SEE SYLLABUS)

\$4.95

FILM DEVELOPING TANK:

Paterson 2 reel tank <u>w/ extra reel</u>	\$29.95
Jobo 2 reel Tank w/ Extra Reel	\$33.95

UV OR SKYLIGHT FILTER:

(To fit your lens)	\$12.95
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LENS SHADE: (To fit your lens)

\$12.99

BOTTLE OPENER

For opening film canisters

FILE FOLDERS

For turning in projects

PERMANENT MARKER:

Sharpie Ex-Fine Black	\$1.10
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CHINA MARKER:

Red	\$1.10
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MATTING SUPPLIES:

4-ply Off-White	
Mat Board 1 - 2 sheets	\$15.00

RECOMMENDED (OPTIONAL):

Compressed Air: Falcon	\$4.50
Lint-free cotton gloves: Delta	\$3.50
Lab apron (plastic or rubber coated)	\$13.95
Cable Release: w/lock (8-12")	\$4.95
Thermometer: SS Dial-type	\$9.95

SHOPPING RESOURCES

Photography is very expensive. You may be able to purchase used equipment and supplies from last semester's students. Otherwise, team up with your peers in order to receive bulk discounts and to lessen shipping costs.

- Fisk Camera – 2117 Birch Street, Easton, PA 18042 (610) 253-4051
 - Dan's Camera City – 1439 W. Fairmount Street, Allentown, PA 18102 (610) 434-2313
 - B&H Photo- 420 Ninth Ave. New York, NY 10001 <http://www.b&hphotovideo.com>
 - Calumet Photo – 890 Supreme Drive, Bensenville, IL 1-800-225-8638
 - Freestyle Photo Supply –1-888-205-8177 www.freestylephoto.biz
 - Light Impressions – <http://www.lightimpressionsdirect.com>
- EBay – take caution when buying here but sometimes you can get a great steal!!!!!!

LOCAL:

Fisk Camera

2117 Birch Street
Easton, PA 18042
(610) 253-4051

Dan's Camera City

1439 W. Fairmount Street
Allentown, PA 18102
(610) 434-2313
www.danscamera.com

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

Course Schedule: PHOTOGRAPHY I: SP09

Schedule is subject to change during course of semester

DATE: January 20, 2009

Spring 2009	In Class Work	Homework
WEEK 1 Tuesday January 20 Thursday January 22	Intro to course Syllabus/supplies/equipment Lab rules Slide show DISCUSSION: "what makes an image interesting" LECTURE: Basic Camera Operation PRESENT ASSIGNMENT #1: "The Subject: Scavenger Hunt"	Bring in an image that you find interesting for Thursday READING: "Basic Camera Controls" Bring Cameras to next class SHOOT: Assignment #1 READING: Horenstein CH 1 & 2
WEEK 2 Tuesday January 27 Thursday	LECTURE: Film Development PRESENT ASSIGNMENT #2: "Photograms" DEMO: Photograms DEMO: Developing Film	DUE next class: Assignment #1 Bring in Objects for photogram READING: Horenstein CH 6

January 29	PAYNE GALLERY OPENING, 6:30-8:00, attendance required OPEN LAB: work on Photograms	Work on Photograms SKETCHBOOK: Reflections on Payne Gallery Exhibition
WEEK 3 Tuesday February 3	OPEN LAB: Developing Assignment#1, Photograms	DUE next class: 3 Photograms
Thursday February 5	CRITIQUE: #2: Photograms PRESENT ASSIGNMENT #3: "Quality of Light: Exposure" LECTURE: Exposure and Bracketing	SHOOT: Assignment #3 READING: Horenstein CH 3 & 5
WEEK 4 Tuesday February 10	DEMO: Making a Contact Sheet OPEN LAB: Develop Assignment #3, make contact sheets for Assignment #2	SHOOT: Assignment #3 Contact sheet for #2 READING: Horenstein CH 8
Thursday February 12	DEMO: Making a Print	Make work prints for #2
WEEK 5 Tuesday February 17	OPEN LAB LECTURE: History of Photo (part 1)	DUE next class: Contact Sheet and 3 Work Prints for #2
Thursday February 19	CRITIQUE: Contact Sheets and Work prints for Assignment #1 & 3 DEMO: Making a final Print using filters and dodging and burning	Work on Assignment #3 READING: Review Horenstein CH 8
WEEK 6 Tuesday February 24	OPEN LAB LECTURE: History of Photo (part 2)	DUE next Class: Contact Sheet for Assignment #3 DUE Next Class: 3 Final Prints from Assignment #1 or 3
Thursday February 26	OPEN LAB CRITIQUE: Assignment #1 & 3 PRESENT ASSIGNMENT #4: "Exploring Space: F-Stop" LECTURE: F-Stop and Depth of Field PRESENT: papers and presentations	READING: Review Horenstein CH 3 MAKE FINAL PRINTS FOR Assignment #3 SKETCHBOOK: Choose a topic for your paper and presentation
February 27	MIDTERM	
WEEK 7 March 2-6	SPRING BREAK ENJOY !!!!!!!	SEE ABOVE
WEEK 8 Tuesday March 10	PRESENT ASSIGNMENT #5: "Time and Motion: Shutter speed" OPEN LAB DISCUSSION: paper/presentation topics	READING: Horenstein CH 4 "How to talk about photographs"
Thursday March 12	DISCUSSION: How to critique photographs Payne Gallery Opening 6:30-8pm	SHOOT: Assignment #5 RESEARCH: paper and presentation DUE next class: 2 Final prints Assignment #4
WEEK 9 Tuesday March 17	CRITIQUE: Assignment #4 OPEN LAB	RESEARCH: paper and presentation
Thursday	LECTURE: Vocabulary and Quiz	Work on Assignment #5

March 19	Review Sheet	DUE Next Class: QUIZ
WEEK 10 Tuesday March 24 Thursday March 26	PRESENTATIONS 1 OPEN LAB QUIZ PRESENTATIONS 2 PRESENT ASSIGNMENT #6: "Point of View"	RESEARCH: paper and presentation DUE next class: 2 Final prints for Assignment #5 SHOOT: Assignment #6 READING: TBA
WEEK 11 Tuesday March 31 Thursday April 2 FRIDAY APRIL 3	PRESENTATIONS 3 CRITIQUE: Assignment #5 OPEN LAB FIELD TRIP	Work on Assignment #6 SKETCHBOOK: Reflections on NY trip
WEEK 12 Tuesday April 7 Thursday April 9	OPEN LAB CRITIQUE: Assignment #6 PRESENT ASSIGNMENT #7: Series and Sequence/ Self-Portrait	DUE next Class: Final Prints for Assignment #6 READING: TBA SKETCHBOOK: Brainstorm for ideas for series and sequence project
WEEK 13 Tuesday April 14 Thursday April 16	DISCUSSION: ideas for series and sequence project PRESENTATION: Keith Carter DVD OPEN LAB	SHOOT Assignment #7
WEEK 14 Tuesday April 21 Thursday April 23 Sunday April 26	OPEN LAB DEMO: Presenting work, mounting, spotting prints OPEN LAB DEMO: Image Manipulation and toning prints Payne Gallery: Senior Show 2:00	READING: Horenstein CH 9 & 11 Work on Assignment #7 and Final Portfolio
WEEK 15 Tuesday April 28 Thursday April 30	OPEN LAB Sign up for Final Critique Times CRITIQUE: Assignment #7	DUE next class: Assignment #7 Work on Final Portfolio
WEEK 16 May 4-9	FINALS WEEK	Sign up for Individual Critiques