

PHOTOGRAPHY III - AR 367

Jeff Hurwitz

Time: Tuesday and Thursday: 1:00 – 3:30 PM

Place: Photo Lab Classroom, 1st floor South Hall

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

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Studio Telephone: [610.861.1632](tel:610.861.1632)

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

Office Location: Photo Studio (Across the hall from the Photo Lab)

Texts (Recommended):

Photographic Possibilities

Robert Hirsch

Basic Black and White Photography: A

Basic Manual

Henry Horenstein

Beyond Basic Black and White

Photography

Henry Horenstein

Exploring Black and White Photography

Gassan / Meek

Supplemental readings as assigned or provided

COURSE DESCRIPTION

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.

9 TRUTHS ABOUT THIS COURSE (BEFORE WE EVEN GET TO THE GOALS)

- 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. Add another 30% more time for good measure.
- 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 as long as you follow lab safety protocols. Know what they are. Your lab privileges depend on them.
- Sports and extra-curricular activities do not excuse you from the requirements of the class.
- The costs for supplies require a substantial commitment of funds. If funds will be hard to come by due to the costs of other courses, carefully consider how much of a burden that will be for you.

GOALS

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.

REQUIREMENTS

Students are expected to discover personal solutions to assigned projects and discover interesting 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 toward the subject over simple, literal representation.

- Your success depends on your willingness and ability to explore things with an open mind and a variety of visual possibilities.
- A self-challenging and creative risk taking attitude 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.
- Be self-reliant enough to make an attempt to answer your own questions instead of being quick to rely 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.

ATTENDANCE

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

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.

- After 2 unexcused absences, your final grade will drop 1 letter grade. After 4 unexcused absences, a student will receive a failing grade for the course.
- The following will be recorded as 1 unexcused absence: 1) Arriving 15 minutes late 3 times, 2) Being unprepared for class 2 times, 3) Leaving class more than 25 minutes early 3 times
- You must come prepared for each class session whether or not you missed the previous class.
- 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.

- Do not schedule job interviews or doctor's/dentist's appointments during class times.
- Documentation is required for sports. Coach must provide a note to confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

PROJECTS AND CRITIQUES

Critiques are scheduled for each project. Attendance is mandatory and the completed project is due on that date. After the critique ends your prints and contact sheets will be placed in a folder with your name, the course name and the name of the project written on the front of the folder and on the back of each print and contact sheet and turned in. After grading, the work will be returned, graded and returned. Use black permanent marker only.

- Due dates will be strictly adhered to. These dates can be found on the course schedule. An unexcused absence from a scheduled critique will result in a failing grade for that project.
- Late projects due to an excused absence will not be penalized if it is turned in by the following class. After that, the project will receive a ½ grade deduction for each additional class meeting it is past due. Students are permitted to re-submit a project for a better grade if the work was originally submitted on time and the student participated in the critique. Late and re-submitted projects will not receive a group critique.
- All work submitted must have been specifically made for that project.

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.
- If discussions appear to stray from the topic, remember that this is a natural part of the process. It is important acknowledge the associations between things that are often overlooked as being unrelated. Sharing our experience of the world around us result exchanges from which ideas are born.
- Critiques in this class are loosely based on the Socratic Understanding grows from questions that lead to stimulating thought and illuminating ideas. Questions and discussion challenge and formulate opinions. Participation by all class members is required. True learning can only result from individual discovery.

GOOD TEACHING IS MORE OF A GIVING OF RIGHT QUESTIONS THAN A
GIVING OF RIGHT ANSWERS.

JOSEF ALBERS

Presentation

- 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. This will be discussed at a later date accompanied by a handout.

Chemical Hygiene and Use of the Photo Lab

- You will be given a review of safety procedures and lab rules that you 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 for the sole use of students who are currently enrolled in a photography course.

Progress Binder

- Negatives and contact sheets should be labeled (with permanent marker only) and kept in a standard 3-ring binder. Progress binders should be brought with you to class and critiques.

Notebook

- Bring a notebook and pencil with you to class. You are expected to take notes during lectures, demonstrations, critiques and videos.

Journal

- You will keep a journal to record thoughts and ideas, impressions from research and field trips, to develop your ability to express thoughts and ideas in images and for recording data from shooting projects and darkroom work. Keeping the journal is the project. Include drawings, media and contact sheet images, memorabilia and anything else you like that is an extension of your experience. The point is to build a personal archive that will help to serve as a base from which to work. 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 individual 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.
- 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. Journals will be collected at the middle and end of the term.

Portfolio

- A final portfolio consisting of 10-12 pieces of your best work from the semester plus the final series project mounted for presentation is due at the end of the semester. The portfolio should exhibit a thorough understanding of concepts, technical expertise and craft learned in class.
- *YOU MAY BE ASKED FOR DONATE OR SCAN ONE OF YOUR PHOTOGRAPHS FOR THE PURPOSE OF KEEPING AN ARCHIVE OF STUDENT WORK.*
- **ALWAYS 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. Competency and understanding of the methods and materials of this course and participation can be measured objectively. Creativity (concept) and craftsmanship (form) may be more a matter of subjective determination. Grades are based on how well your performance in the class relates to the requirements and goals stated in this syllabus.

Effort, time and progress, along with participation, are the best factors in determining a grade for the class. Attendance and accomplishment of the minimum requirements are considered an average achievement and will receive a grade of C. To earn more than a C, the quality of your work and your engagement, combined with significant progress made throughout the semester, must be above average.

While projects are graded, skill based exercises are not but must be repeated until completed satisfactorily. All projects must be in an appropriate folder.

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 on 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.

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:

- Creative, thoughtful and challenging solutions for all projects that clearly exceed the basic requirements and are completed on time.
- Spirited participation in critiques and class discussions.
- Productive use of class time.
- Consistent on time attendance, fully prepared for the day's class. Film from projects developed, dried and sleeved, ready to print at the start of class.
- Clear evidence of technical accomplishment, craftsmanship and competency in all photographic techniques learned in class (form). Photographs that clearly demonstrate accomplishment in the areas of content.
- Regular use of open lab time outside of class for the purposes of practice in addition to the time necessary to makes prints for a critique.
- Exceptional oral presentation and critical writing assignment.
- Clean, well-crafted presentation of final portfolio.
- Independent and self-motivated approach to learning and creative development.

WEIGHT OF COURSE REQUIREMENTS

Projects	40 %	A (4) - Exceptional
Journal	10 %	B (3.25) - Clearly Above Average
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 INFORMATION AND RESOURCES

Those who learn to teach themselves will do the most successful work. Once you graduate, this trait will be key to your future.

Now's a good time to start.

LIBRARY

- Reeves Library maintains a holding of books on photographers and photography covering topics on theory, technique and the critical essay.
- You are required to spend a minimum of one hour each week (minimum) studying the rich legacy that has been created by the photographers who came before you. Look for images that are new and inspiring to you. Record your reactions in your journal.
- Periodically, I may place books on reserve in the library to be discussed in class.

PERIODICALS

- You will find a good selection of magazines in the Art Department Office lobby. 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.

SUPPLIES AND EQUIPMENT

- Your lab fee covers your chemistry needs and maintenance of the photo lab. This fee will be a separate charge.
- Certain 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).
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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. All work must be done for the specific project it was assigned for. Appropriation of another student's artwork or any other form of plagiarism will not be tolerated and will result in an F for the project.

DISABILITY 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.

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. You will receive a thorough review of proper Photo Lab protocol. 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.

PHOTOGRAPHY III-ART 367

UNIT I: CAMERA FORMATS:

TWIN LENS REFLEX

OVERVIEW AND OPERATION
FILM CHOICE AND LOADING
PROCESSING MEDIUM FORMAT FILM
PRINTING MEDIUM FORMAT NEGATIVES

THE VIEW CAMERA

PARTS:

The Camera
The Lens
Film and Holders
Processing and Printing the Negative
Using a Hand-Held Light Meter

MOVEMENTS

Rise
Fall
Tilt
Swing

EXPOSURE

THE SHEIMPFLÜG PRINCIPLE

UNIT II: LIGHTING IN THE STUDIO

EQUIPMENT

POWER PACKS
FLASH HEADS
FLASH METERS
LIGHT MODIFIERS
BACKGROUNDS

LIGHTING TECHNIQUES

PORTRAIT
STILL LIFE

3.10 MID-TERM GRADES SUBMITTED

3.3 & 3.4 SPRING BREAK

UNIT III: PORTFOLIO

Planning
Printing for Presentation
Selection and Editing
Mounting Options
Cases and Books
Slide Portfolio
Artist Statement
Resume

FINAL CRITS : MAY 4-9 PORTFOLIOS DUE TBA
