

PHOTOGRAPHY I- AR 167A/166

JEFF HURWITZ

Time: Tuesday and Thursday 9:00- 11:30 AM

Place: Photo Lab Classroom, 1st floor South Hall

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

Email: jhurwitz@moravian.edu

Studio Telephone: 610.861.1632

Art Dept. Office: 610.861.1680

Office Location: Photo Studio (Across from Photo Lab)

Text: Basic Black and White Photography: A Basic Manual
Henry Horenstein
Supplemental readings as assigned

COURSE DESCRIPTION

Course meets LinC Requirement M-6 / Liberal Education Guideline II-B

This basic course introduces the fine art of black-and-white photography as a mode of description, reflection and personal expression accomplished by the satisfying the goals stated below.

KEEP YOUR SYLLABUS, SCHEDULE, SUPPLY LIST AND ALL HANDOUTS IN A SAFE PLACE. YOU'LL NEED THEM THROUGHOUT THE SEMESTER

9 Truths About This Course

- This course is time and labor intensive. You must be willing to develop patience. 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 take the initiative to learn. True learning is self-learning. Do you have a question that you can answer for yourself with a little effort? Discover your own ideas for projects by seeking out examples, trying variations on a theme and looking for inspiration in art, literature, science, discussion and anywhere else you can find it. Be very, very curious.
- The materials we work with will not pose a danger as unless you do not follow our 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. College courses take precedence over everything else.
- 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.
- Cell phones, iPods, MP3 players and similar devices must be turned off and put away upon entering the classroom. Computers are not to be used to check email, IM, Facebook, YouTube, MySpace, scan the web, watching pirated DVDs or anything of the kind. Doing homework for any another course during class time is not permitted.

- If you are taking an extra large course load this semester, consider whether this is the best time to take this class.
- Incompletes are not an option except under the most extreme conditions and then with the permission of the dean's ; a medical excuse will be required.

GOALS

- To learn basic 35mm camera operation, film exposure and development and black-and-white darkroom practice to create photographic images that are both visually articulate and technically accomplished.
- Learning strategies include, but are not limited to, shooting projects, lab exercises, assigned readings, research and presentations on the contributions of the inventors and historically significant photographic artists.
- An understanding and appreciation for critical theory as it relates to the dialog in group critiques and discussions is critical to individual success in this course.
- The ability to conceive and execute an individual project that stresses the aspects of process necessary to produce a successful body of work.
- The preparation of a final portfolio that demonstrates the accomplishment of these goals.

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.

ART DEPARTMENT ATTENDANCE POLICY

Applies to all students enrolled in a studio art class.

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

Quiz

- Only an excused absence on the day of a quiz will be eligible for a make-up test. Otherwise, the exam will receive a zero.

Oral Presentation

- Each student is required to research the work of a photographer who has made an important contribution to the medium of photography and prepare a 15-minute PowerPoint presentation. Presentations that are not prepared for their due dates will receive an automatic zero.

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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 only for the 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 need to 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. 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. Journals will be collected at mid-semester and near the end of the course.

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 to 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.

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.

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- 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 |
| Quiz | 10 % | B (3.25) - Clearly Above Average |
| Oral Presentation | 15 % | C (2.5) - Satisfactory: All assignments, quizzes, and portfolios meet minimum requirements |
| 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 have the best experience. Become a self-learner. Start now!

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).

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.

SUPPLIES

PHOTOGRAPHY I – AR 167/166

CAVEAT:

Prices may vary considerably. Compare prices. Check with suppliers and ask about student discounts.

DO NOT ACCEPT SUBSTITUTIONS:

When a brand name, size or some other specification is on the list, do not accept anything else regardless of what you may be told.

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.

SOURCES:

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
Adorama 42 West 18th Street New York, NY 10011 800-815-0702
Freestyle Photographic Supplies 5124 Sunset Blvd. Hollywood, CA 90027 1-800-292-6137

CAMERA (a couple of models that will fit the bill):

- Nikon FM10 w/35-70mm lens & case
- Vivitar V3800N w/28-70mm lens & case

FILM:

- Kodak Tri-X 400 /36 exp.
Min.12 rolls
- Kodak Plus-X 125 /36 exp.
Min. 2 rolls

PHOTO PAPER:

- Ilford Multigrade IV Deluxe **RC**
100 Sheets **Glossy** 8x10

FILM DUST BRUSH

- Kalt, Delta or Kodak 1" Dust Brush

SCISSORS

- At least 4 inches

BOTTLE OPENER

LOUPE:

- Samigon 8x (or similar)

ARCHIVAL NEGATIVE PAGES:

- Printfile 35-7B 25 sheets

NOTEBOOK BINDER:

- *Printfile Heavy Duty Binder or standard 3 ring

FILE FOLDERS

- For turning in projects

FILM DEVELOPING TANK:

- Paterson 2 reel tank w/ extra reel
- Jobo 2 reel Tank w/ extra reel

JOURNAL (SEE SYLLABUS)

LENS TISSUE OR CLOTH/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 (need to know diameter lens threads)

LENS SHADE:

- To fit your lens (need to know diameter lens threads)

OPTIONAL:

- Falcon (or equivalent) Compressed Air:

THERMOMETER:

- SS dial-type

CABLE RELEASE:

- With Lock, (8"-12")

LAB APRON

- Plastic or Rubber coated

LINTLESS COTTON GLOVES

- Delta (or equivalent)

| ART 167 | PHOTO I | | FALL 2009 |
|-----------------------------------|--|---|-----------|
| Week | Tuesday Class | Thursday Lab | |
| ↓ ① 9.1 9.3 | <u>REVIEW COURSE OBJECTIVES, REQUIREMENTS AND SUPPLIES</u> <u>READING ASSIGNMENT IN HORENSTEIN</u> <u>CHAPTERS: 1, 3</u> <hr/> | <u>BASIC CAMERA CONTROLS: OPERATION</u> <u>FILM AND EXPOSURE</u> <u>BRING CAMERAS TO CLASS</u> <u>PROJECT 1: THE SUBJECT OF MATTER</u> <u>READING ASSIGNMENT IN HORENSTEIN</u> <u>CHAPTERS: 4, 5, 6</u> <hr/> | |
| ↓ ② 9.8 9.10 | <u>INTRODUCTION TO THE DARKROOM:</u> <u>A SHORT HISTORY OF THE PHOTOGRAPH</u> <u>MAKING PHOTOGRAMS</u> <u>READING ASSIGNMENT IN HORENSTEIN</u> <u>CHAPTER 9, 10</u> <hr/> | <u>LAB: Film Processing</u> <u>SUBJECT OF MATTER</u> <u>READING ASSIGNMENT IN HORENSTEIN</u> <hr/> | |
| ↓ ③ 9.15 9.17 | <u>LAB: MAKING CONTACT SHEETS AND</u> <u>PRINTS FROM SUBJECT OF MATTER</u> <hr/> | <u>LAB:</u> <u>PRINTING FROM PROJECT 1: CONT.</u> <u>INTRO PROJECT 2: THE SUBJECT OF LIGHT</u> <hr/> | |
| ↓ ④ 9.22 9.24 | <u>CRITIQUE PROJECT 1:</u> <u>THE SUBJECT OF MATTER</u> <u>READING ASSIGNMENT IN HORENSTEIN: TBA</u> <hr/> | <u>LAB:</u> <u>PRINT CONTRAST IN-CLASS EXERCISE</u> <u>CONTACT PRINTS FROM PROJECT 2</u> <u>READING ASSIGNMENT IN HORENSTEIN: TBA</u> <u>BRING MATERIALS FOR MAKING BURNING AND DODGING</u> <u>TOOLS TO CLASS</u> <hr/> | |
| ↓ ⑤ 9.29 10.1 | <u>LAB:</u> <u>MAKING PRINTS CONTINUED: BURNING AND</u> <u>DODGING</u> <u>PRINT FROM PROJECT 2</u> <hr/> | <u>LAB:</u> <u>PRINT FROM PROJECT 2 CONT.</u> <u>DEMO: SPOTTING</u> <u>READING ASSIGNMENT IN HORENSTEIN</u> <u>Discuss Oral Presentation</u> <u>PROJECT 3: THE SUBJECT OF SPACE</u> <hr/> | |
| ↓ ⑥ 10.6 10.8 | <u>CRITIQUE PROJECT 2:</u> <u>SUBJECT OF LIGHT</u> <hr/> | <u>LAB:</u> <u>WORK ON PROJECT 3</u> <u>READING ASSIGNMENT IN HORENSTEIN TBA</u> <hr/> | |
| Mid-Term ↓ ⑦ 10.13 10.15 | <u>FALL BREAK</u> | | |

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⑧
10.20 10.22

CRITIQUE PROJECT 3:
THE SUBJECT OF SPACE
READING ASSIGNMENT IN HORENSTEIN
CHAPTER 6, 8

ORAL PRESENTATIONS BEGIN
LIGHT METERS AND EXPOSURE

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10.27 10.29

PRESENTATIONS CONT.
LAB:
PRINT FROM PROJECT 3

LAB:
PRINT FROM PROJECT 4
INTRO PROJECT 5: THE SUBJECT OF VIEW POINT

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⑩
11.3 11.5

PRESENTATIONS

LAB:
PRINT FROM PROJECT 4

CRITIQUE PROJECT 4:
THE SUBJECT OF LIGHT
INTRO PROJECT 6: THE SUBJECT OF SELF

Final Series Project Review
2 rolls of idea possibilities

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①①
11.10 11.12

PRESENTATIONS
LAB:
PRINT FROM PROJECT 5

CRITIQUE PROJECT 5:
THE SUBJECT OF VIEW POINT

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①②
11.17 11.19

LAB:
PRINT FROM PROJECT 6

LAB:
PRINT FROM PROJECT 6

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11.24 11.26

CRITIQUE PROJECT 6:
THE SUBJECT OF SELF

WORK ON FINAL PROJECT AND PORTFOLIO

LAB:

WORK ON FINAL PROJECT AND PORTFOLIO

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①④
12.1 12.3

WORK ON FINAL PROJECT
AND PORTFOLIO

WORK ON FINAL PROJECT
AND PORTFOLIO

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①⑤
12.8 12.10

WORK ON FINAL PROJECT
AND PORTFOLIO

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①⑥
Finals Week
TBA

FINAL CRITS :
PORTFOLIOS
DUE



