

PHOTOGRAPHY I- AR 167 A

JEFF HURWITZ

ART 167A - 1 unit -- 4 credits

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

Place: Room 108, Photo Lab Classroom, 1st floor South Hall

Office/Studio Location: Room 101(Across hall from Photo Lab)

Office Hours: Tuesday - Thursday 4:00 - 6:00 p.m. By appointment

Office/Studio Telephone: 610.861.1632

Email: jhurwitz@moravian.edu

Art Dept. Office: 610.861.1680

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 to be accomplished by the successful accomplishment of the goals stated below.

10 IMPORTANT FACTS ABOUT TAKING PHOTO I

- We will study the medium of photography as a fine art; a medium for personal expression and universal communication. Photography's popular role in commerce and vernacular documentation i.e. snapshots, are the most familiar, pervasive and of value on many personal and popular levels, but these applications will only be addressed peripherally for our purposes. We will learn to identify and replace clichés with originality.
- If you have taken a course in studio art before, you know how time and labor intensive the class is likely to be...and why. Photo processes take more time than you anticipate. Nothing can be rushed without sacrificing quality and essential skill development. There will be ample time to complete projects, but you need to set aside an additional 6-8 hours outside of class time for shooting and darkroom work. Things can and will go wrong...that's just part of the process.
- Attendance is required (see the department's attendance policy below). Lectures, demonstrations, videos and all good things will not be repeated. Get the information you missed from someone in the class, and be prepared for the class when you return.
- To do well in this class (meaning anywhere in A territory), you must be self-motivated. Depend on yourself to answer questions when possible and rely on your own curiosity and imagination to develop ideas for projects. Do research on your, i.e. find inspirational examples from a wide range of the arts and sciences in addition to things discussed in class.
- The materials we work with are not a danger as long as you follow lab safety protocols. Know what they are. Everybody's health and your lab privileges depend on them.
- Sports and extra-curricular activities do not excuse you from the requirements of the class.
- Supply costs are not insubstantial and how much you spend has no bearing on your final grade. Be sure to factor that in to your expenses for the semester.

- Cell phones, iPods, MP3 players and similar devices are to be turned off and stored away inside the classroom. The classroom computer is strictly for teaching purposes and legitimate photo-related course work. Doing homework for any another course during class time is not permitted.
- If you are taking an extra large course load this semester, ask yourself if you will be able to devote the amount of time required to do well.
- Incompletes are only available in the most extreme situations and only with permission from the dean's office; a medical excuse will be required.

GOALS

- Students will 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 and the student's enjoyment 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 of photographs that demonstrates the accomplishment of these goals.

REQUIREMENTS (include with those stated above)

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 challenging and rewarding for those that commit themselves to the process of self-learning and discovery.

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. The work will be graded and returned to you. 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 next 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 one of the most important learning processes of this class. Critiques are interactive not a passive experiences. Part of your grade depends on your participation in group discussions of your work and the work of your classmates.
- Do not make work that you think I will approve of. Your grade will be determined, in part, by how much of your own personal approach is reflected in the work.
- Learn the meaning of cliché and avoid them in your work.
- Discussions may stray, but remember that we are looking for interesting connections and this is a natural part of the process. Try to find a relationship that exist between things before you conclude that they are unrelated. Sharing your experience often results in the birth of an idea.
- Critiques in this class are loosely based on the Socratic Method. 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

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.

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.

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 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 (OFFICIAL DEPARTMENT GRADING STANDARDS APPEAR AT THE END OF THIS SYLLABUS)

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) is more a matter of subjective determination. Grades are based on how well your work in the class relates to the requirements and goals stated in this syllabus. Effort, time and progress, along with participation, are the primary factors in determining your 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 consistent and significant progress made throughout the semester, must be above average.

A grade of A is a special accomplishment and the result of progress 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
Quiz	10 %	B (3.25) - Clearly Above Average
Oral Presentation	15 %	C (2.5) - Satisfactory: All assignments, quizzes, and portfolios meet minimum 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 is a good time to start.

THE LIBRARY

- Reeves Library maintains a holding of books on photographers and photographic subjects covering topics on theory, technique and the critical essay.
- You are required to spend a minimum of one hour each week (honor system) learning about the rich legacy that has been created by those who came before you. Especially 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 must fill out a loan form and will be responsible for repair or replacement costs in cases 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 chemicals used in this class can be hazardous and require special handling to assure the safety of everyone using the facility. You will receive a review of proper Photo Lab protocol and sign a release form at the conclusion. Anyone intentionally mishandling or otherwise putting themselves or others at risk will be immediately 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.

Art Department Grading Standards

The grade of an “A” is given to those students whose work and work habits are exemplary. Excellent attendance and participation are assumed, and work throughout the semester is exceptional. Both visual projects and written papers should be well conceived and go beyond simply fulfilling the requirements of an assignment.

The grade of a “B” is given to students whose work and work habits are above average. Very good attendance and participation is expected. All work is complete and well conceived and fulfill the requirements of the assignment.

The grade of “C” is given to a student whose work and work habits are average. Attendance and participation are at the minimal accepted level. All work should be on time and shows an effort to fulfill the assignment requirements.

The grade of “D” will be given to students whose work and work habits are below average. Attendance and participation is below minimal. Projects that are incomplete, handed in late, or do not fulfill the requirements of the assignment will adversely affect your grade and can place you in this category.

Students with excessive absences and inability to fulfill the requirements of the class will earn a failing grade.

Please see rubric below for the specific breakdown for the semester grade.

SEMESTER GRADE
<p>“A”</p> <p>consistent level of excellent craftsmanship, use of materials and presentation strong/ consistent evidence of growth in creative problem solving no weak projects strong class involvement self-initiated involvement all projects completed on time 99% class attendance</p>
<p>“B”</p> <p>consistent level of above average craftsmanship some projects excellent, some good no major problems evidence of good solutions some being excellent no weak solutions good consistent class involvement all projects completed on time 95% class attendance</p>
<p>“C”</p> <p>basically average craftsmanship some weak areas average solutions little or no evidence of growth in creative problem solving some weak solutions all projects completed on time 90% class attendance</p>
<p>“D”</p> <p>below average craftsmanship some weak areas fair solutions little or no evidence of growth in creative problem solving some weak solutions all projects completed on time 85% class attendance</p>
<p>“F”</p> <p>poor craftsmanship some weak areas poor solutions little or no evidence of growth in creative problem solving some weak solutions projects not completed on time 85% class attendance or less</p>

PHOTOGRAPHY I – AR 167 A

WEEK 1 – 1/18

- REVIEW COURSE OBJECTIVES, REQUIREMENTS AND SUPPLIES
- BASIC CONTROLS: CAMERA OPERATION /FILM AND EXPOSURE
BRING CAMERAS TO CLASS
READING ASSIGNMENT IN HORENSTEIN: CH 1
STARTING OUT – 1 ROLL TRI-X 400 36 EXP. 3 PRINTS DUE WEEK 3

Week 2 – 1/25

- INTRODUCTION TO THE DARKROOM:
- HISTORY OF THE PHOTOGRAPH
- MAKING PHOTOGRAMS
- LAB: FILM PROCESSING /1ST ROLL OF FILM
READING ASSIGNMENT IN HORENSTEIN: CH 2, CH 6
PROJECT 1: THE SUBJECT OF MATTER: A SCAVENGER HUNT FOR IMAGES/DUE WEEK 4

Week 3 – 2/1

- USE OF THE DARKROOM: LAB RULES, CHEMICAL SAFETY, EQUIPMENT USE, LAB HOURS, CHEMISTRY SET-UP, PROTOCOL
- LAB: MAKING CONTACT SHEETS AND PRINTS FROM FIRST ROLL 3 PRINTS FROM STARTING OUT
- FILM EXPOSURE: BRACKETING
READING ASSIGNMENT IN HORENSTEIN: CH 8
PROJECT 2: THE SUBJECT OF VIEW POINT DUE WEEK 6

Week 4 – 2/8

- CRITIQUE PROJECT 1: THE SUBJECT OF MATTER
- LAB: PRINT CONTRAST/CONTRAST FILTERS: IN-CLASS EXERCISE
DEVELOP FILM FROM PROJECT 2
READING ASSIGNMENT IN HORENSTEIN: CH 3, CH 4, CH 5

Week 5 – 2/15

- MAKING PRINTS CONTINUED: BURNING AND DODGING
- LAB: PRINTS FROM PROJECT 2
- DEMO: SPOTTING PRINTS
- DISCUSS ORAL PRESENTATIONS
BRING MATERIALS FOR MAKING BURNING AND DODGING TOOLS TO CLASS
PROJECT 3: THE SUBJECT OF SPACE DUE WEEK 7

Week 6 – 2/22

- CRITIQUE PROJECT 2: SUBJECT OF VIEW POINT
- LAB: PRINTS FROM PROJECT 3
- PRINTS FROM CONTRAST PRINT EXERCISE DUE
- MID-TERM QUIZ REVIEW
PROJECT 4: THE SUBJECT OF TIME DUE WEEK 10

Week 7 – 3/1

- CRITIQUE PROJECT 3: THE SUBJECT OF SPACE
- QUIZ
- LIGHT METERS AND FILM EXPOSURE: FINE POINTS OF THE LIGHT METER, MIDDLE GRAY AND INTERPRETIVE METERING TECHNIQUES
- PRESENTATIONS

Week 8 - 3/8

Spring Break!

Week 9 - 3/15

- VIDEO SCREENING
 - LAB: FILM AND PRINTS FROM PROJECT 4
 - PRESENTATIONS
- PROJECT 5: THE SUBJECT OF LIGHT DUE WEEK 11

WEEK 10 - 3/22

- CRITIQUE PROJECT 4: THE SUBJECT OF TIME
 - LAB: WORK ON PRINTS FOR PROJECT 5
 - PRESENTATIONS
- PROJECT 6: THE SUBJECT OF SELF DUE WEEK 13
FINAL SERIES PROJECT REVIEW: 2 ROLLS OF PROJECT IDEAS (SELF-DIRECTED) DUE WEEK 12
- FIELD TRIP- NYC

WEEK 11 - 3/29

- CRITIQUE PROJECT 5: SUBJECT OF LIGHT
- LAB: DISCUSS FINAL SERIES AND WORK ON PRINTS FOR PROJECT 6
- PRESENTATIONS

WEEK 12 - 4/5

- DISCUSS AND DECIDE ON FINAL SERIES PROJECT IDEA
- LAB: WORK ON PRINTS FOR PROJECT 6
- REVIEW REQUIREMENTS FOR FINAL PORTFOLIO

WEEK 13 - 4/12

- CRITIQUE PROJECT 6: THE SUBJECT OF SELF
- DEMO PRESENTATION METHODS: DRY MOUNTING AND WINDOW MATTING
- LAB: WORK ON PROJECT 6, FINAL PROJECT AND PORTFOLIO

WEEK 14 - 4/19

- WORK ON FINAL PROJECT AND PORTFOLIO

WEEK 15 - 4/26

- WORK ON FINAL PROJECT AND PORTFOLIO

EXAM WEEK - 5/4 & 5/6

- FINAL INDIVIDUAL REVIEWS. SIGN UP AND BRING YOUR WORK

SCHEDULE SUBJECT TO CHANGES