

PHOTOGRAPHY I – AR 167 Z/PM

INSTRUCTOR:	KRISTINE KOTSCH
DAY/TIME:	TUESDAY AND THURSDAY 6:30 – 9:00 PM
LOCATION:	PHOTO LAB - FLOOR 1 - SOUTH CAMPUS
OFFICE HOURS:	BY APPOINTMENT
OFFICE LOCATION:	PHOTO LAB/STUDIO
EMAIL:	KKOTSCH@MORAVIAN.EDU
ART DEPT. OFFICE:	610.861.1680
TEXT:	<i>BLACK AND WHITE PHOTOGRAPHY: A BASIC MANUAL</i> BY HENRY HORENSTEIN SUPPLEMENTAL READINGS AS ASSIGNED

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.

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.
- Analyze art and its intention and critically evaluate works of art using vocabulary germane to the discipline.
- 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 preparation of a final portfolio that demonstrates the accomplishment of these goals.

REQUIREMENTS

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.

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.

ATTENDANCE

- Attendance is required. **You must come prepared for each class session.** Attendance will be taken. After two absences, your grade will drop one full letter grade for each additional absence. Leaving class early or arriving more than fifteen minutes late two (2) times will be recorded as an absence.
- After four unexcused absences, the student will receive a failing final grade.
- 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.

PROJECTS AND CRITIQUES

- A critique will be scheduled for each project. Attendance is mandatory and the completed project is due on that date. At the conclusion of the critique, your prints and contact sheets will be collected, graded and returned. The work should be 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**.
- You will be given ample time to complete projects. Due dates are strictly adhered to. An unexcused absence from a scheduled critique will result in a failing grade for that project.
- Late projects due to an excused absence receive a ½ grade deduction for each class meeting it is past due. Students are permitted to re-submit a project for a better grade if the work was 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**.

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.

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

—JOSEF ALBERS

EXAMS

- Only an excused absence on the day of an exam is 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.

CHEMICAL HYGIENE AND USE OF THE PHOTO LAB

- 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.

PROGRESS BINDER

- Negatives and contact sheets should be labeled (with permanent marker only) and kept in a standard 3-ring binder. You should keep your progress binder with you in class and for individual critiques.

NOTEBOOK

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

JOURNAL

- You will need to keep a journal to be used for recording data from shooting projects and darkroom work, thoughts and ideas, impressions of art from research and field trips, and to develop your ability to express your feelings and opinions in words. 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.

PORTFOLIO

- A final portfolio consisting of 10-12 pieces of your best work from the semester plus the final series project mounted for presentation 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 permission to scan one of your photographs for the purpose of keeping an archive of student work.
- Make an extra print in case your work is lost or damaged.
- **Please make a duplicate print of all your work for insurance against damage or theft.**

GRADING

Grades are based on how well your performance in the class relates to the requirements and goals stated in this syllabus. Good attendance and accomplishment of the basic requirements are considered an average achievement and will receive a grade of C. Therefore, to earn more than an average grade, the quality of your work and engagement in the course's content, in combination 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.
- 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 each of the photographic processes learned in class. Photographs that clearly demonstrate accomplishment in the areas of form and 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.
- Self-motivated approach to learning and creative development.

The following list contains the weight of each course requirements on final grades:

Projects	50%	A = 94-100 Exceptional	C = 74-76
Quizzes	10%	A- = 90-93	C- = 70-73
Presentation	10%	B+ = 87-89	D+ = 67-69
Participation	10%	B = 84-86	D = 64-66
Final Portfolio	20%	B- = 80-83	D- = 60-63
		C+ = 77-79	F = 59 and Below

MISCELLANEOUS INFORMATION AND RESOURCES

**Those who learn to teach themselves will do the most successful work.
Once you graduate, this trait will also be key to your future.
Now is 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, in these periodicals you will find the most cutting-edge work.

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.

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

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

SCISSORS:

At least 4 inches \$4.99

LOUPE:

Samigon 8x (or similar) \$6.95-\$9.95

ARCHIVAL NEGATIVE PAGES:

Printfile 35-7B 25 sheets \$5.95/25

NOTEBOOK BINDER:

Printfile Heavy Duty Binder \$9.95

JOURNAL / LOG (SEE SYLLABUS)

\$4.95

FILM DEVELOPING TANK:

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

UV OR SKYLIGHT FILTER:

(To fit your lens) \$12.95

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

CHINA MARKER:

Red \$1.10

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

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) 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










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WEEK	DATE	TUESDAY	DATE	THURSDAY
1	1-19	<p>REVIEW COURSE OBJECTIVES, REQUIREMENTS AND SUPPLIES READING ASSIGNMENT IN HORENSTEIN</p>	1-21	<p>BASIC CAMERA CONTROLS: OPERATION, FILM AND EXPOSURE BRING CAMERAS TO CLASS  PROJECT 1: THE SUBJECT OF MATTER READING ASSIGNMENT</p>
2	1-26	<p>INTRODUCTION TO THE DARKROOM: HISTORY OF THE PHOTOGRAPH MAKING PHOTOGRAMS READING ASSIGNMENT IN HORENSTEIN</p>	1-28	<p>DEMO/LAB: PROCESS FILM FROM THE SUBJECT OF MATTER ASSIGNMENT READING ASSIGNMENT IN HORENSTEIN</p>
3	2-2	<p>DEMO/LAB: MAKING CONTACT SHEETS AND PRINTS</p>	2-4	<p>DEMO/LAB: MAKING PRINTS CONTINUED  PROJECT 2: THE SUBJECT OF LIGHT</p>
4	2-9	<p>CRITIQUE PROJECT 1: THE SUBJECT OF MATTER  READING ASSIGNMENT IN HORENSTEIN</p>	2-11	<p>LAB: MAKING PRINTS CONT. PRINT CONTRAST IN-CLASS EXERCISE READING ASSIGNMENT IN HORENSTEIN</p>
5	2-16	<p>LAB: WORK ON PROJECT 2 MAKING PRINTS: BURNING AND DODGING BRING MATERIALS FOR MAKING BURNING AND DODGING TOOLS TO CLASS</p>	2-18	<p>LAB: WORK ON PROJECT 2  PROJECT 3: THE SUBJECT OF SPACE (DOF) READING ASSIGNMENT IN HORENSTEIN</p>
6	2-23	<p>CRITIQUE: PROJECT 2 THE SUBJECT OF LIGHT  DISCUSS ORAL PRESENTATIONS</p>	2-25	<p>LAB: WORK ON PROJECT 3  PROJECT 4: THE SUBJECT TIME</p>
7	3-2	<p>LAB: WORK ON PROJECT 3 MID-TERM QUIZ</p>	3-4	<p>CRITIQUE: PROJECT 3 THE SUBJECT OF SPACE (DOF)  READING ASSIGNMENT IN HORENSTEIN</p>
8	3-9	<p>SPRING BREAK!!</p>	3-11	<p>SPRING BREAK!!</p>



PHOTOGRAPHY I – AR 167 Z

WEEK	DATE	TUESDAY	DATE	THURSDAY
9	3-16	LAB: WORK ON PROJECT 4  PROJECT 5: THE SUBJECT OF VIEWPOINT	3-18	ORAL PRESENTATIONS LAB: WORK ON PROJECT 4 & 5
10	3-23	CRITIQUE: PROJECT 4 THE SUBJECT OF TIME 	3-25	ORAL PRESENTATIONS LAB: WORK ON PROJECT 5  PROJECT 6: THE SUBJECT OF SELF
11	3-30	ORAL PRESENTATIONS LAB: WORK ON PROJECT 5 & 6	4-1	CRITIQUE: PROJECT 5 THE SUBJECT OF VIEWPOINT 
12	4-6	ORAL PRESENTATIONS LAB: WORK ON PROJECT 6	4-8	ORAL PRESENTATIONS LAB: WORK ON PROJECT 6  FINAL PROJECT: SERIES/SEQUENCE AND PORTFOLIO REQUIREMENTS
13	4-13	CRITIQUE PROJECT 6: THE SUBJECT OF SELF 	4-15	LAB: FINAL PROJECT REVIEW 2 ROLLS OF IDEA POSSIBILITIES
14	4-20	WORK ON FINAL PROJECT AND PORTFOLIO	4-22	WORK ON FINAL PROJECT AND PORTFOLIO
15	4-27	WORKING CRITIQUE: FINAL PROJECT: SERIES/SEQUENCE	4-29	WORK ON FINAL PROJECT AND PORTFOLIO
16	5-4 THRU 5-6	FINALS WEEK FINAL CRITIQUE: PORTFOLIOS DUE 		

THIS SCHEDULE IS SUBJECT TO CHANGE
 AN UPDATED SCHEDULE OF DUE DATES, DEADLINES, CRITIQUES ETC.
 WILL BE HANDED OUT PERIODICALLY