

## PHOTOGRAPHY I – ART 167 Z/PM

**instructor:** Kristine Kotsch  
**day/time:** Tue/Thu 6:30–9pm

**location:** Photo Lab - Floor 1  
PPHCampus

**email:** kkotsch@moravian.edu  
**art office:** 610.861.1680

**office hours:** TBD/By Appointment  
**office location:** Photo Lab/Studio

**text:** *Black and White Photography: A Basic Manual*  
By Henry Horenstein  
Supplemental readings as assigned

### course description:

This basic course introduces the fine art of black-and-white photography as a mode of description, reflection and personal expression. *Course meets LinC Requirement M-6 / Liberal Education Guideline II-B*

### course objectives:

Students will:

- Learn basic 35mm camera operation, film exposure and development and traditional black-and-white darkroom printing practice.
- Create photographic images that are both visually articulate and technically accomplished.
- Research and create a presentation on the contributions of the inventors and historically significant photographic artists.
- Participate in lab exercises, assigned readings, group critiques and discussions.
- Analyze a variety of photographic art and its intention, critically evaluate and discuss works of art using vocabulary germane to the discipline.
- Prepare a final portfolio that demonstrates the accomplishment of these goals.

### course requirements:

#### 10 truths about this course

1. 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.
2. 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 upon return.
3. 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, pop-culture, etc.
4. 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.
5. Sports and extra-curricular activities do not excuse you from the requirements of the class.
6. 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.
7. 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.
8. Cell phones, PDAs, iPods, etc., must be turned off and put away upon entering the classroom.
9. There will be technical problems—none are excuses for missing a deadline. Plan ahead. Avoid problems.
10. Students are expected to uphold the standards of academic honesty, as indicated in the Student Handbook.

### 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 inside the folder and on 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 full grade deduction for each class meeting it is past due. 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 results in the sort of exchanges from which ideas are born. 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.

#### **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.

#### **attendance:**

Be on time. Come to class prepared to work and have all ideas, readings and materials ready as specified in the previous class or on the syllabus. Absences from class do not excuse you from a deadline. Moravian Art Department Attendance Policy will be strictly enforced.

The Art Department established this department-wide attendance policy to apply to students in all art classes, beginning with the Fall 2007 semester.

**For classes that meet twice a week: 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.

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
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

Students: If you are late or absent, it is your responsibility to find out what you missed and to catch up in a timely manner.

**grading:**

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.

**grading scale:**

A = 94-100 B+ = 87-89 C+ = 77-79 D+ = 67-69 F = 59 and below  
A- = 90-93 B = 84-86 C = 74-76 D = 64-66  
B- = 80-83 C- = 70-73 D- = 60-63

**successful completion of projects: 40%**

Projects MUST be ready to hand in or present at the BEGINNING of class on the due date. Grade penalties are as follows:

- 10% - ONE class period after deadline
- 20% - TWO class periods after deadline
- 40% - THREE class periods after deadline
- 60% - beyond THREE class periods after deadline

**mid-term quiz: 10%**

There will be one (1) quiz. Only an excused absence on the day of the quiz is eligible for a make-up. Otherwise, the quiz will receive a zero.

**notebook/journal/papers: 10%**

Your journal will become an extension of you while in this class. This book will become your "think tank." I will review them periodically throughout the semester. Always have a notebook and pencil with you in class. You are expected to take notes during lectures, demonstrations, critiques and videos. 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.

**reaction papers:**

A reaction paper is an informal one-page writing about a piece or series of artworks viewed in person at a gallery or museum. The art department arranges for several opportunities to visit museums and galleries in the surrounding areas. It should be more than a simple summary of the material; it should contain your opinion or reaction to viewing the artwork. This may take on a variety of forms. You may compare the work to other related artwork and talk about why you were so drawn to the work. You may discuss why you think the artist made the decision that they made and/or hypothesize about ways in which the work could have been improved. You may think about ways to expand on the work, or extend it to cover new domains; or you may argue against the work, questioning its assumptions, or value.

**participation: 10%**

Participation in lectures, critiques, discussions and presentations refers to your positive engagement in dialogue and is the heart and soul of this course. Not only does your active involvement in this important aspect of the class have a significant impact on your grade, it is an essential part of the learning experience and life of this class. Lack of participation will be reflected in the final grade.

Participation also includes:

- Promptness and attendance at all labs, lectures and critiques
- Being prepared for each class (film, negatives, notebooks, journals, readings, supplies, etc.)
- Using class time efficiently and effectively
- Respectful use and care of labs, chemistry, computer systems, peripherals, equipment and supplies
- Being self-reliant enough to try to answer your own questions; progress = discovery
- Coming to class with opinions and ideas!

**oral presentation: 10%**

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.

**series and final portfolio: 20%**

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 scan one or more of your photographs for the purpose of keeping an archive of Moravian student work. Duplicate prints are a good idea for insurance against damage or theft.

<b>A</b>	consistent level of excellent craftsmanship, use of materials and presentation strong/consistent evidence of creative problem solving no weak projects strong class involvement self-initiated involvement all projects completed on time 99% class attendance	<b>B</b>	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
<b>C</b>	basically average craftsmanship some weak areas average solutions little or no evidence of creative problem solving some weak solutions all projects completed on time 90% class attendance	<b>D</b>	below average craftsmanship some weak areas fair solutions little or no evidence of creative problem solving some weak solutions all projects completed on time 85% class attendance
<b>F</b>	poor craftsmanship some weak areas poor solutions little or no evidence of creative problem solving some weak solutions projects not completed on time 85% class attendance or less		

### miscellaneous information and resources

#### 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.

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.

#### library/periodicals:

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 time 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.

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.

#### 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.

#### 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.

#### academic honesty policy:

Please reference the College policy in Student Handbook.

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 offering your own viewpoint. Plagiarism in any form will not be tolerated.

#### questions, concerns or comments:

It is your responsibility to ask questions if you do not understand something. I cannot read your mind.

If you need to see me, please arrange to meet with me. The best way to reach me is by e-mail. I am on the computer most of the day and check e-mail often. Please feel free to ask me questions or talk about any concerns you may have.

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## 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 35mm 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 35mm 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 or the Pentax K1000 are economical choices for the class.

### 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).

Approximate Cost (All Prices from B&H Photo in NYC)

Film: Kodak		Film Developing Tank:	
Min. 14 rolls Tri-X 400/36 exp. \$3.45ea	\$49.00	Paterson 2 reel tank <u>w/extra reel</u>	\$27.99
Min. 2 rolls Plus-X 125/36 exp. \$4.49ea	\$8.98		
Paper: Ilford Multigrade IV Deluxe RC		UV or Skylight Filter: (To fit your lens)	\$19.00
25 Sheets Glossy 8x10	\$17.99	Lens Hood: (To fit your lens)	less than \$20.00
100 Sheets Glossy 8x10	\$52.99	Bottle Opener For opening film canisters	
250 Sheets Glossy 8x10	\$115.49	Permanent Marker:	
Loupe:		Sharpie Ex-Fine Black	\$1.10
Samigon 8x (or similar)	\$13.50	China Marker:	
Dust Brush:		Red	\$1.10
Kalt or Delta 1" Antistatic Dust Brush	\$12.84	Matting Supplies:	
Archival Negative Pages:		Off-White Mat Board 2 sheets 32"x40"	\$20.00
Printfile 25 sheets	\$5.99/25		

### 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

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

Week	Date	Tuesday	Date	Thursday
1	1-18	<b>Review Syllabus, Course Objectives, Requirements and Supplies, Etc.</b> HW: Read Chapters 1&2 pp. 2-21 Bring Cameras to Next Class	1-20	<b>Basic Camera Controls: Operation, Film and Exposure</b>  <b>Project 1: The Subject of Matter</b> HW: Read Chapters 3&4 pp. 22-55
2	1-25	Bring Objects for Photograms <b>Introduction to the Darkroom: Making Photograms</b> HW: Read Chapter 9 pp. 129-159	1-27	<b>Demo/Lab: Processing Film</b> HW: Read Chapter 10 pp. 161-207 <i>6:30 - Payne Gallery Opening: Emilio Dilorio: The Figure</i>
3	2-1	<b>Demo/Lab: Making Contact Sheets &amp; Prints</b> HW: Read Chapters 5&6 pp 56-97	2-3	<b>Demo/Lab: Making Prints Continued</b>  <b>Project 2: The Subject of Light</b> History of the Photograph
4	2-8	<b>Critique Project 1: The Subject of Matter</b>	2-10	<b>Demo/Lab: Making Prints Cont: Print Contrast</b>
5	2-15	<b>Demo/Lab: Making Prints Continued: Burning and Dodging</b> Bring Materials for Burn and Dodge Tools	2-17	<b>Lab: Work on Project 2</b>  <b>Project 3: The Subject of Space (DOF)</b> HW: Reread Chapter 4 pp. 33-55
6	2-22	<b>Critique: Project 2 The Subject of Light</b> Discuss Oral Presentations	2-24	<b>Lab: Work on Project 3</b>  <b>Project 4: The Subject Time</b> HW: Reread Chapter pp. 57-67
7	3-1	<b>Lab: Work on Projects 3 &amp; 4</b> <b>MID-TERM QUIZ</b> <i>Ackerman Lecture Tomorrow: Mirko Ilic</i>	3-3	<b>Critique: Project 3 The Subject of Space (DOF)</b>
8	3-8	SPRING BREAK!!	3-10	SPRING BREAK!!
9	3-15	Oral Presentations <b>Lab: Work on Project 4</b>  <b>Project 5: The Subject of Viewpoint</b>	3-17	Oral Presentations <b>Lab: Work on Project 4 &amp; 5</b> <i>6:30 - Payne Gallery Opening: Jane Schaffer: From The Page's Edge</i>
10	3-22	<b>Critique: Project 4 The Subject of Time</b>	3-24	Oral Presentations <b>Lab: Work on Project 5</b>  <b>Project 6: The Subject of Self</b>
11	3-29	Oral Presentations <b>Lab: Work on Project 5 &amp; 6</b>	3-31	<b>Critique: Project 5 The Subject of Viewpoint</b>
12	4-5	Oral Presentations <b>Demo: Mounting Prints</b> <b>Lab: Work on Project 6</b>	4-7	<b>NYC!! Oral Presentations NYC!!</b> <b>Lab: Work on Project 6</b>  <b>Final Project: Series/Sequence</b>
13	4-12	<b>Critique Project 6: The Subject of Self</b> Final Portfolio Requirements	4-14	<b>Lab: Final Project Review</b> <b>2 rolls of idea possibilities</b> Lecture: A.D. Coleman
14	4-19	<b>Work on Final Project and Portfolio</b>	4-21	<b>Work on Final Project and Portfolio</b>
15	4-26	<b>Working Critique: Final Project: Series/Sequence</b>	4-28	<b>Work on Final Project and Portfolio</b>
16	5-3&5	<b>Finals Week Final Critique: Portfolios Due</b>		

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