

PHOTOGRAPHY I- AR 167 A – Fall 2012 -- Jeff Hurwitz

Time: Tuesday and Thursday 9:00 – 11:30 pm

Place: Photo Lab, 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](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)

Text: Basic Black and White Photography: A Basic Manual by 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.

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.

CLASSROOM POLICIES:

- For the benefit and safety of everyone working in the lab, proper safety precautions must be taken when using chemicals, and other materials that have the potential for toxicity without following the proper lab safety protocols. Protocols will be explained and strictly enforced.
- This course is time and labor intensive. You will usually need more time than you think because they cannot be rushed. Be prepared to devote a minimum of 6-8 hours outside of class. If you don't think you can invest that much time, consider dropping the course now.
- Try to answer your own questions before seeking the help of the teacher or class assistant.
- 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 own, 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.

ATTENDANCE POLICY: (Art Department -wide attendance policy for studio art classes)

- The only 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). Family crisis 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 whether or not you missed the previous class.
- If you have a health or family problem that will cause you to miss 2 or more classes, notify the instructor immediately, personally or through Student Services.
- Do not schedule job interviews or doctor's/dentist's appointments during class times.
- Incompletes require written permission from the dean.
- 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.

COURSE REQUIREMENTS

SHOOTING PROJECTS:

- There are 7 shooting assignments and a final capstone project of your own design that you will personally conceive of, execute and prepare for presentation.
- Critiques are scheduled for each assigned project. Attendance is mandatory and due dates are strictly adhered to. At the conclusion of each critique your work will be collected for grading and returned. Work should be placed in a sturdy folder (see additional supplies) with your name and the name of the project clearly written on the front of the folder and the back of each print in pencil.
- The schedule provides ample time to complete projects. An unexcused absence from a scheduled critique will result in a failing grade for that project unless prior arrangements are made with the instructor.
- 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 unsatisfactory as long as the deadline was met and the student participated in the critique. There may be times when the instructor specifically asks the student to re-shoot an unsatisfactory project.
- Late and re-submitted projects will not receive a group critique.
- All work submitted must be specifically made for that project.

CRITIQUES

- Critiques are essential to the learning process in this class. It is a participatory activity, 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 try to make work that you think I will approve of. Approach projects in your own personal way.
- Understand what a cliché is and avoid them, absolutely.
- If discussions appear to stray from a topic, stick with it. We are looking for connections between our experiences and how that can be expressed in an image. Discussing our experiences are often where ideas are born.
- Critiques often involve questions intended to stimulate original thought and the formation of opinions. True learning is the result of your own personal discovery.

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

-- JOSEF ALBERS

RESEARCH PROJECT:

Each student will be 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 oral presentation to the class. Presentations that are not prepared for their due dates will receive an automatic zero.

QUIZ:

1-2 quizzes will be given at mid-semester and near the end of the term. Only an excused absence on the day of a quiz will be eligible for a makeup test. Otherwise, the exam will receive a 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.

JOURNAL:

You will be keeping a journal to record notes and data from each project (shooting records), notes from demonstrations and discussions, darkroom data. Arguably, the biggest benefit of keeping a journal is to have a personal record of observations, thoughts and experiences to use as an idea generator. Other things you can include are impressions from looking at photographs, research and field trips, sketches, media images, memorabilia and found artifacts from your day-to-day experience. Most importantly, this activity will help you to become more introspective and observant developing your ability to express thoughts and ideas in images. Your drawing skills are not important, nor are mistakes in grammar or spelling, but the habit of making thoughtful entries is. Whenever we meet to discuss your work, individually you need to bring your journal along with you.

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. Portfolio prints should exhibit a thorough understanding of concepts, technical expertise and craft that was learned in class.
- You may be asked to lend one or more of your images to be scanned for our archive of student work.
- ALWAYS MAKE A DUPLICATE PRINT OF ALL OF YOUR WORK FOR INSURANCE AGAINST DAMAGE OR THEFT.
- Your success depends on your willingness 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.

INSATIABLE CURIOSITIES WILL BE REWARDED!

CHEMICAL HYGIENE AND USE OF THE PHOTO LAB:

- We will review 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.
- The Photo Lab may only be used during scheduled hours which will be posted by the entrance to the classroom.
- Your lab fee covers your chemistry needs and overhead of the photo lab. This fee is a separate charge in addition to your tuition.
- A selection of photo equipment is available for loan. Students who need to borrow something from the Photo Lab must first fill out a loan form and is responsible for the REPAIR OR REPLACEMENT COSTS in case of damage or loss.
- All other supplies and equipment are the responsibility of the individual student to purchase (See supply list).

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) 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 basic requirements are considered an average achievement and will receive a grade of C. To do better 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 very special accomplishment and a coveted grade. An A is given when the student's progress is clearly beyond the basic requirements laid out for the course.

THE ROAD MAP TO A GRADE OF A:

- Creative, thoughtful and challenging solutions of your own for all projects that clearly exceed the basic requirements consistently completed on time.
- Spirited participation and contributions 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.
- **Independence, self-motivation and a proactive approach to learning and creative development. Learning how to teach yourself should be the ultimate goal of anyone seeking an A in this class.**

WEIGHT OF COURSE REQUIREMENTS

Projects	40%	A (4) - Exceptional
Presentation	15%	B (3.25) - Clearly Above Average
Quiz	10 %	C (2.5) - Satisfactory: All assignments, quizzes, and portfolios meet minimum requirements
Class Participation	15 %	
Participation Final Portfolio	20%	D (2.0) - Below Average
		F (1.5 or below) - Failure

ART DEPARTMENT GRADING STANDARDS:

- An "A" is for students whose work and work habits are exemplary. Excellent attendance and participation are expected, and work quality throughout the semester is exceptional. Projects and papers are imaginative, well conceived and well beyond the basic requirements.
- "B" is for students whose work and work habits are above average. Good attendance and participation are expected and all work is complete, on time and well conceived.
- "C" is for students whose work and work habits fulfill the basic requirements. Attendance and participation are passable, work is on time and fulfills the assignment requirements.
- "D" is for students whose work and work habits fall below the average. Attendance and participation are less than passable. Some projects are incomplete, late or do not fulfill all of the requirements of the assignment.
- Students with excessive absences and unable to fulfill the requirements of the class will earn a failing grade.

GRADING CONT.

SEMESTER GRADE BREAKDOWN	
"A"	<ul style="list-style-type: none">• 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
"B"	<ul style="list-style-type: none">• 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
"C"	<ul style="list-style-type: none">• 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
"D"	<ul style="list-style-type: none">• 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
"F"	<ul style="list-style-type: none">• 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

MISCELLANEOUS INFORMATION AND RESOURCES:

THE LIBRARY:

- Reeves Library has many good books on photographers and photographic subjects with fine reproductions including books that cover topics on theory, technique and critical essays. One of your best sources of ideas and inspiration.
- Spend at least one hour each week (you'll be on the honor system) to learn about the rich legacy of accomplishments of those who came before you. Especially look for images that are surprising, new and inspiring to you and not only the kinds of photographs you're familiar with. Keep a journal with you and make notes on your reaction.
- I may place books on reserve or give reading assignments on topics to be discussed in class. It helps to know where they are.

PERIODICALS: (MAGAZINES)

- You will find a good selection of magazines in the Art Department Office lobby. These include: **Aperture**, **History of Photography**, **Photo District News (PDN)**, **Photo Review**, **Photo Review Newsletter**, **Photography**, and new ones coming soon. There are also publications on digital and other related topics. This is where the work of up-and-coming artists can be found along with examples of the latest cutting-edge photography can be found.

ON CENSORSHIP AND GOOD JUDGMENT

- This is a studio art course and you are expected to respond to sensitive or controversial topics in a mature way. No work will be off limits or subject to censorship inside the classroom, as long as no one's rights have been violated in the process.
- When looking for a location for a shooting project, ask permission before entering restricted areas and use common sense and be discrete if the work you are doing work that is especially personal or calls for privacy.

ACADEMIC HONESTY POLICY:

All work must be done for the specific project assigned. You may not use work made previously or from another assignment. Appropriation of another student's work or any written is a violation of the Moravian College policy on academic honesty besides being a sheisty thing to do. There is zero tolerance for violations and will result in an F for the project. See the Student Handbook for more specific information.

A WORD OF CAUTION:

All chemicals used in this class are potentially 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.

DISABILITY STATEMENT:

Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

PHOTOGRAPHY I – AR 167 A – Class Schedule – Fall 2012

Week 1 – August 28/30

- Review course objectives, requirements and supplies
- Basic camera controls: operation/film and exposure
- Bring cameras to class
- Reading assignment in Horenstein: Chapters 1, 3, 4
- Project 1: Getting Started: Just Shoot It – 1 roll Tri-X 400 36 Exp.
3-4 prints due Week 3

Week 2 – September 4/6

- Introduction to the Darkroom
- History of the Photograph
- Making Photograms
- Lab: Film Processing / Project 1
- Reading Assignment in Horenstein: Chapters 5, 9
- Project 2: The Subjective Matter of Subject Matter: Scavenger Hunt Due Week 4
- *9/6 Opening Reception: Doug Zucco “Choice Cuts” Exhibit- 4:30 at the HUB

Week 3 – September 11/13

- Use of the Darkroom: Lab rules, chemical safety, equipment use, lab hours, chemistry set-up, protocol
- Lab: Making contact sheets and 3 prints from starting out
- Film exposure: bracketing
- Review prints from Project 1: Getting Started: Just Shoot It
- Reading assignment in Horenstein: Chapters 6, 10
- Project 3: Point of View, due Week 6
- Colloquium on Sustainability, 9-13

Week 4 – September 18/20

- Critique Project 2: The Subject of Matter
- Print making: Print contrast/contrast filters: In-Class Exercise
- Develop film from Project 3
- Materials for next class: Burning and dodging tools
- Reading assignment in Horenstein: Chapters 3, 4, 5

Week 5 – September 25/27

- Print making continued: Burning and dodging
- Lab: Prints from Project 3
- Demo: Spotting prints
- Discuss oral presentations
- Project 4: Exploring Space, due Week 8

Week 6 – October 2/4

- Critique Project 3: Point of View
- Lab: Prints from Project 4
- Prints from contrast print exercise due
- Mid-Term Quiz Review
- Individual Mid-Term Review
- Project 5: It's About Time, due Week 10
- 10-5 Mid-Term Grades Submitted
- 10-6 to 10-9 – Fall Break!

Week 7 – October 11

- Quiz
- Mid-Term Individual Progress Review
- Light meters and film exposure: Fine points of metering, middle grey and interpretive metering techniques
- Final Series Capstone Project: Proposal, due Week 9
- 2 rolls of project ideas (self-directed), due Week 11
- Project 6, Light, due Week 11

Week 8 – October 16/18

- Critique Project 4: Exploring Space
- Presentations

Week 9 – October 23/25

- Video Screening
- Lab: Film and printing from Project 5
- Capstone Project Proposals Due
- Presentations

Week 10 – October 30/November 1

- Critique Project 5: It's About Time
- Lab: Work on prints for Project 6
- Presentations
- Project 7: The Self, due Week 12
- Last day for Withdrawal with a W, November 2

Week 11 – November 6/8

- Critique Project 6: Light
- Lab: Work on prints for Project 7
- Individual Meetings: Capstone Project
- Presentations
- 11-6 Alumni Photographers: Jane S. Noel and Ed Leskin – Reception and Artist's Talk – 4:30 at the HUB
- 11-9 NYC Field Trip

Week 12 - November 13/15

- Critique Project 7: The Self
- Lab: Work on prints for Project 7
- Field trip response paper due
- Review requirements for final portfolio

Week 13 - November 20/22

- Lab: work on final project and portfolio 11-20
- Thanksgiving Break! 11-21 to 11-25

Week 14 - November 27/29

- Lab: Work on final project and portfolio
- Demo: Presentation methods: Dry mounting and window matting
- Work due for HUB Winter Student Art Show

Week 15 - December 4/6

- Group review and celebration!
- 12-5 HUB Winter Student Art Show
- Make-up work due 12-6 - last chance!

12/6 - Last Class!

- All Equipment Loans Due!!!
- Make Appointment for Final Individual Portfolio Review by 12/6
Sign-up schedule posted on Photo Studio/Office door

Finals Week - December 11/13

- (Tentative) - Final Individual Portfolio Reviews
- Bring Your Work: See Final Review Materials Checklist

SCHEDULE SUBJECT TO CHANGES

The instructor reserves all rights to make changes to any aspect of this syllabus for the sake of improvement or scheduling changes due to cancelled classes or due date rescheduling.

SUPPLIES - PHOTOGRAPHY I – AR 167 A

CAVEAT:

- Prices will vary. Check and compare prices carefully.
- Be sure to ask suppliers 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 have been told.

CAMERA:

- Fully manual 35-mm SLR camera with a 50 mm lens and a light meter, all in good working order.
- 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 lens should be fitted with a UV filter and lens shade.
- Many camera shops carry a good selection of used camera equipment and will give you a warranty which you will not get if you purchase it privately.
- Two economical models for those buying new are:
 - NIKON FM 10 (best choice)
 - Vivitar V3800
- Do not use telephoto lenses or electronic flashes for this class.

FILM:

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

PHOTO PAPER:

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

FILM DEVELOPING TANK:

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

CAMERA SUPPLIES:

- UV or Skylight filter to fit your lens (need to know diameter of lens threads)
- Lens shade (need to know diameter of lens threads)

OTHER: *SEE SYLLABUS

- 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 (or equivalent)
- Notebook binder: Printfile heavy-duty binder or standard 3-ring
- Project folders, 3 or 4, 8 ½ x 11
- Journal*
- Notebook and pencil*
- Lens tissue or cloth/cleaning fluid
- Sharpie extra-fine black permanent marker
- Red china marker

OPTIONAL:

- Falcon (or equivalent) compressed air
- Thermometer, SS dial-type
- Cable release, with lock, *-12"
- Lab apron, plastic or rubber coated

SUPPLIERS:

LOCAL:

- Fisk Camera, 2117 Birch Street, Easton, PA 18042 610-253-4051
- Dan's Camera City, 1439 W. Fairmont St, Allentown, PA 18102 610-434-2313

PHILADELPHIA/NY:

- Calumet, 1400 S. Columbus Blvd, Philadelphia, PA 19147 215-399-2155
- B&H Photo, 429 Ninth Avenue, New York, NY 10001 800-947-9970
- Adorama, 42 W. 18th St, New York, NY 10011 800-815-0702
- Freestyle Photographic Supplies, 5125 Sunset Blvd,
Hollywood, CA 90027 800-292-6137