

INTRODUCTION TO PHOTO MEDIA – ART 168 2 Z

instructor:	Kristine Kotsch	location:	Priscilla Payne Hurd (South) Campus
day/time:	Tue/Thu 6:30 – 9:00 PM		Photography Lab/Media Lab 104
email:	kkotsch@moravian.edu	office hours:	TBD/by appointment
art office:	610.861.1680	office location:	South Hall Floor 1-Room 107
required text:	<i>A Short Course in Photography</i> by Barbara London and Jim Stone Supplemental readings as assigned		
required materials:	Digital Camera with min 2Gb of storage (DSLR or Point and Shoot) NO CAMERA PHONES OR iPADS! One USB Flash Drives (@ 4GB total) OR firewire or USB portable hard drive of comparable or larger size Process Book (Sketchbook) for photo journals, reflections, lesson ideas, inspirations, etc. Folder/notebook for handouts and note-taking		

course description:

Introduction to Photo Media is a half unit course that teaches foundation skills in analog and digital photography with emphasis on the medium as a mode of description, reflection and personal expression. Learning strategies include, but are not limited to, shooting projects, lab exercises, assigned readings, idea generation, writing assignments, discussions and critiques.

course goals:

Students will:

- Understand the analog process of photography as a foundation for digital based image-making to create photographic imagery that is both visually articulate and technically accomplished.
- Create works of art in both analog and digital media that incorporate the formal elements and principals of composition
- Become familiar with the fundamental language of digital imagery, image composition, and be able to formally and conceptually critique and analyze a digital work of art using vocabulary germane to the discipline
- Demonstrate an understanding and appreciation for critical theory as it relates to the dialog in group critiques and discussions
- Develop ideas for student-directed art making

course requirements:

Students will:

- Keep and contribute to a photo journal dedicated to this course
- Complete all class readings and discuss given subject matter
- Complete 3 main projects and 2 mini-projects as well as several tutorials, project assessments, and shooting exercises
- Attend required lectures, art exhibits or events outside of class that pertain to course topics
- Actively participate and contribute to class discussion and critique
- Retrieve, scan, organize, burn and label a Final Portfolio CD

time required outside class: (estimate)

- Reading and studying the text to prepare for class at 2 hours x 5 weeks = 10 hours
- Additional lab time for projects at 6 hours x 3 projects = 18 hours
- Photo Journal Assignments, (includes shooting, editing and writing) at 3 hours each x 5 = 15 hours
- Preparation of final portfolio CD (including assessment, revising, archiving and burning) = 3 hours
- Field trip to NY, or alternate trip = 12 hours
- Field trip assignment time = 3 hours
- Gallery openings in Payne Gallery and HUB = 4 hours
- Visiting artist presentation = 2 hours

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.

projects and critiques:

A critique will be scheduled for each project. Attendance is mandatory and the completed project is due on that date. You will be given ample time to complete projects. Due dates are strictly adhered to. An 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. There will be technical problems—none are excuses for missing a deadline. Plan ahead. Avoid problems.

a note on critiques:

Critiques are an integral part of the learning process of this class and 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. It is a participatory activity and not a passive experience. Students are expected to share their thoughtful opinions about their peer's work and should come in the form of positive accolades as well as constructive criticism. Students should learn to not take constructive criticism personally and that all comments are meant to aid in their development of seeing and thinking in an objective manner. Another major purpose of the critiques is to learn and utilize the art and design vocabulary needed to describe art formally, conceptually and contextually. Part of your grade depends on your engagement in group discussions and your responses to the work of your classmates.

process book/photo journal:

There will be quick, guided shooting assignments that will challenge your creative visual thinking (more on this in class) that will be recorded in a journal. This journal will also be used for recording data from shooting projects, 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, 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 create work.

reading assignments:

I believe that reading is a valuable part of the creative process. You will be assigned short reading assignments and should be prepared to discuss in class or write a brief analytical response in your process book.

fieldtrip/art department events:

There are several art department events each semester that students are highly encouraged to attend. More info to follow. Students are required to attend the department fieldtrip to New York City in the spring. Date TBA
All art students are also required to attend the Rose and Rudy Ackerman Visiting Artist Lecture this semester. Date TBA.

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 **once a week or for 8 weeks:** After the *first* unexcused absence, final grade will be dropped by **one full letter**. After the *third* unexcused absence, student will receive a **failing final grade**.

An excused absence is one confirmed by an ORIGINAL 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	

If you are late or absent, it is your responsibility to find out from another student NOT THE INSTRUCTOR what you missed and to catch up in a timely manner. Lectures, demonstrations and videos are not repeated.

grading:

successful completion of projects: 60%

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

project assessment papers: 10%

For each project, there may be a short (one-page) project assessment paper to be turned in with the project at critique. This informal paper will be an assessment of the technical skills and conceptual ideas acquired during the art-making process through the final piece. It will include ideas for applying the skills, methods, and concepts to your own art practice or your student lessons.

process book/photo journal and reaction paper(s): 15%

Your photo 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.

reaction paper:

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. You may compare the work to other related artwork and discuss 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: 15%

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 (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!

grading scale:

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

grading standards:

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

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.

academic honesty policy:

Copyright Infringement and Plagiarism in any form will not be tolerated and will result in a failing grade. Cheating on exams or quizzes is not tolerated and will result in a failing grade. Written assignments are designed to engage students with material covered in class through personal reaction. Papers must be your own thoughts, ideas, impressions, or reflections. The Internet can provide valuable source material, but remember that not all published sites are legitimate. Be aware that I read student papers on this subject every semester and I am very familiar with a variety of information published on the web.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure. For further information, please refer to the Moravian College policy in the Student Handbook.

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.

cleanliness and lab rules:

It is the job of every student to leave the classroom better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade. We will discuss lab rules in class. Please no food or open drink containers in the computer lab at any time.

cell phones and email:

All phones must be turned to the Silent position. NO TEXTING while in class. If working in a computer lab, absolutely no emailing during class lectures, critiques, or demonstrations. Students that abuse this rule will be marked down on "participation" grade and may be asked to leave.

library/resources:

- library- Reeves Library has an expanding collection of photography and art books, periodicals, and catalogues. The Art Department also has a selection of periodicals that you may browse through.
- exhibits- In addition to the Bethlehem/Easton area, there are countless galleries and museums in New York and Philadelphia that are well worth visiting. At least two field trips will potentially be scheduled for this class. Nothing can beat seeing a work of art up close, in the real as opposed to a published version.
- internet- The web is a fantastic resource for finding the works of the old master photographers and newer, emerging artists as well as useful information about materials, techniques, and equipment. Again, be aware that not all published sites are legitimate resources such as Wikipedia.
- media- Pay attention to articles in newspapers and magazines. Photographic images are EVERYWHERE. Be observant and critical of what you see. Bring to class any interesting finds!

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.

class schedule (subject to change):

Week	Date	Tues	Date	Thurs
1	8-27	REVIEW: Syllabus, Course Objectives, Supplies, Etc. Intro to Lab, MAC, Server and Peripherals -----HW----- READ: Preface and Chapters 1 & 2	8-29	MEET IN PHOTO LAB CLASSROOM!! MINI-PROJECT 1: Lumen Prints (Demo) Discuss Lumen Prints Photo Paper Processing -----HW----- READ: Chapters 4 & 7 Bring Materials For Lumen Prints To Next Class Bring Digital Cameras To Next Class
2	9-3	4:30 HUB Reception-Matthew Shelley MEET IN PHOTO LAB CLASSROOM!! LAB PROJECT: Making Lumen Prints LECTURE: Basic Camera Controls: Operation, Exposure, Aperture and Shutter Speed LAB PROJECT: Process Lumen Prints -----HW----- READ: Chapter 8 Photo Journal Assignment 1	9-5	 CRITIQUE MINI-PROJECT 1: Lumen Prints VIDEO: Digital Darkroom MINI-PROJECT 2: Creative Scanning Demo: Scanning and Storage -----HW----- READ: Chapter 9 Process Book: Lumen Print Project Assessment Gather items for scanning project for NEXT CLASS
3	9-10	TUTORIAL: Photoshop and Bridge Uploading, Editing and Organizing Setting up Files for Printing LAB: Work on Mini-Project 2 -----HW----- Photo Journal Assignment 2	9-12	 PROJECT 1: A Sense Of Place/Space TUTORIAL: Camera Raw, Color Correction, Cropping, Sharpening and Enhancements Creating the Digital Contact Sheet LAB: Work on Mini-Project 2 -----HW----- Process Book: Ideas and Artist Statement Shoot Images for Contact Sheet
4	9-17	 CRITIQUE MINI-PROJECT 2: Creative Scanning TUTORIAL: Correction and Enhancements con't. LAB: Work on Project 1 ----HW----- Photo Journal Assignment 3 Process Book: Scanning Project Assessment	9-19	 Project 2: Facing the "Ideal" Model LECTURE: Ideality vs. Reality VIDEO: Beauty CULTure TUTORIAL: Advanced Image Editing and Enhancement-Faces, Skin, Eyes, etc. -----HW----- Shoot: Self Portrait
5	9-24	 CRITIQUE 1: Sense of Place/Space TUTORIAL: Tools, Layers And Selections Lab: Work on Project 2 -----HW----- Photo Journal Assignment 4 Process Book: Sense of Place/Space Assessment	9-26	6:30 Payne Gallery Reception-Forging Our Future  PROJECT 3: Digital Landscape TUTORIAL: Compositing, Selections and Effects Lab: Work On Project 2 -----HW----- Develop Concept for Digital Landscape Shoot Digital Landscape Images
6	10-1	TUTORIAL: Compositing and Advanced Techniques LAB: Work On Projects 2 and 3 -----HW----- Photo Journal Assignment 5	10-3	 CRITIQUE 2: Facing the "Ideal" Model LAB: Work on Project 3 Portfolio CD Specs -----HW----- Process Book: Questionnaire and "Ideal" Project Assessment
7	10-8	WORKING CRITIQUE: Project 3 LAB: Work On Project 3 PHOTO JOURNALS DUE	10-10	 CRITIQUE 3: Digital Landscape FINAL PORTFOLIO CD DUE

PLEASE NOTE: The instructor reserves the right to make changes in any aspect of this syllabus/schedule for the sake of content improvement or scheduling changes due to cancelled classes or due date rescheduling.

Studio Materials – Important Notes

I. Drafting Tables in Room 8 – IMPORTANT

1. Our drafting tables are a valuable resource and are used by students in many classes.
2. Surfaces must be kept clean and undamaged. Any cutting must be done using one of the grey cutting mats (stored in Room 8) and NOT done directly on the drafting tables.
3. Anyone caught cutting (or using a utility knife or mat cutter) directly on the drafting tables will be billed for the cost of a tabletop.

II. Safe Handling of Oil Paint, Printing Ink and Solvents

1. Oil paint, printing ink and solvents are flammable. Never use near an open flame or while smoking.
2. Always use paint, printing ink and solvents in a well-ventilated area with proper air circulation. Even odorless turpenoid produces vapor that must be ventilated.
3. Never store oil paint, linseed oil or oily rags in lockers, closets or confined, unventilated spaces. Oil paint and linseed oil can spontaneously combust, causing a potential fire hazard.
4. Always dispose of oil paint, printing ink and paper towels used for clean-up in the metal cans provided in the art rooms. These cans are marked for that purpose. Metal cans are emptied on a daily basis.
5. Never dispose of solvents, turpenoid or mineral spirits of any kind in the sinks. Pouring solvent down the sink is illegal and environmentally dangerous. Always dispose of solvents in the 5-gallon metal can marked *Used Turp* provided in the art room. Can must be kept closed except when adding solvents.
6. Wear latex gloves for hand protection and old clothes or an apron to protect your clothing.
7. Students should always use an appropriate fireproof metal container for long-term storage of oil paints, printing inks, linseed oils, and solvents. All containers will be stored in the OSHA-approved cabinets provided in the art building.
8. Be aware of the fire extinguishers in the area you are working and how to access them if needed.
9. Wash your hands well after you are finished handling paints, inks and solvents.

III. Safe Handling of Acrylic Paints and Gesso

1. All paints including acrylic paints and gesso should be used a well-ventilated area.
2. Discarded acrylic paint and rinse water from brush cleaning should never be disposed of in the sink. Always use acrylic waste disposal container provided in the art rooms for that purpose. The used rinse water will be screened to remove paint particles.
3. Wear latex gloves for hand protection and an apron for protecting your clothing.

IV. Spray Paint, Aerosol Glues, Fixatives, and Spray Lacquers

1. Never smoke or use near open flame. Spray paints and fixatives are extremely flammable.
2. Only use aerosols in the spray booths provided in Room 8 and Room 9.
3. Turn on the spray booth first, and follow the instructions on the can. Avoid breathing these vapors; they are a health hazard.
4. After the work has dried, discard scrap papers in the metal cans provided.
5. When finished, turn off spray booth and store spray cans in fireproof metal container with other flammable paints, oils, adhesives, etc.

Remember, it is up to you to follow the instructions and procedures provided.

By handling these materials properly, you will minimize the risk of accidents to yourselves and the environment.

I have read this document. I am aware of the proper safe handling procedures and agree to follow them.

Signed: _____	August 27, 2013	ART 168 2 Z
Name	Date	Course number/section

(This document should be returned to the art office, where it will be kept on file until the course is concluded.)

Syllabus Agreement

By signing this agreement, I acknowledge that I have read and understand the terms of this course (ART 168 2 Z).

I, _____ have read, understand, and
(Print First) (Print Last)

agree to the terms of the syllabus for this course.

(Date) (Signature)