Syllabus

PHOTOGRAPHY II - AR 267

Tuesday and Thursday 12:45 – 3:15

Jeff Hurwitz
Office Hours: Tuesday – Thursday 3:30 – 5:00 p.m.  BY APPOINTMENT ONLY
Office Location: Photo Studio
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  jland11@verizon.net
  Studio Telephone: 610.861.1632
  Art Department Office: 610.861.1680

Course Text:

Exploring Black and White Photography
Gassan / Meek
Supplemental readings as assigned

COURSE OBJECTIVES
The prerequisite for this class is Photo I or the permission of the instructor. It is designed for those student with a clear understanding of basic, manual camera operation and darkroom techniques. Students will increase the range and depth of their technical skills and develop a deeper understanding of the creative use of photography as a fine art form through historical precedents and personal exploration.. It is important to have the ability to incorporate basic printing techniques such as contrast control and burning in and dodging.

This class will be a continuation of the development begun in Photo I with more emphasis on content and the skills required to that end. In addition to the development of a personal point of view as an image maker, students will be introduced to a variety of techniques intended to foster greater control and consistency of the craft of photography. Assignments will be concept driven, and students are encouraged to explore an individual approach to the process based on personal interests and creative influences. This will eventually lead the student to a project of his or her own design and the production of a portfolio to be presented at the end of the semester.

As in all studio art classes, photography students will be expected to execute much of their work outside scheduled class time. Be prepared, generally, to devote twice as much time outside class as in.

IMPORTANT:

- Students missing the first class without prior permission of the instructor will be dropped from the class list.
- Do not take this course if you cannot devote a minimum 6 hours each week to assignments and lab work in addition to class meetings. Lab schedules are usually posted by the second week of the term. You must plan to attend a minimum of 1-2 scheduled lab sessions each week for work on assignments and honing your darkroom skills.
ATTENDANCE, PARTICIPATION, ETC.:
- **Students** are required to attend all classes and to arrive on time. Anyone more than 15 minutes late will be marked absent.

- **Unexcused absences** are limited to three for each student over the course of the semester. Additional absences will reduce the final grade by 1/3 for each additional unexcused absence.

- **Excessive unexcused absences** will reduce your final grade and may result in an instructor-initiated withdrawal. 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.

- **Incompletes** are not an option except under the most extreme circumstances.

- In cases of absence or lateness, it is the sole responsibility of the student to obtain missed information from a reliable member of the class. Demonstrations, lectures or presentations will not be repeated or rescheduled.

- **Absences from critiques, quizzes, or presentations** are not permitted.

- **Participation in critiques, discussions and presentations** has a significant impact on your grade and is an essential part of the learning experience and life of this class. Lack of participation will be reflected in the final grade.

- Since your final grade is largely influenced by how well you have mastered the skills presented in this class, make an attempt to answer your own questions first. You will have a hard time making progress in this class unless you learn to discover things for yourself.

ASSIGNMENTS AND PRESENTATIONS:
- **Due dates** will be strictly adhered to for all work. Late assignments will receive a penalty of 1/3 of a grade for each class meeting it is past due. Students are permitted to re-submit a project for a better grade, provided the work originally submitted was on time and the student was in attendance for the critique. Extensions, overdue work and re-submitted work will be graded but will not receive a group or individual critique.

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 when doing work that is of a particularly personal nature. Avoid public spaces.

- **Quizzes and presentations** that do not adhere to due dates will receive an automatic failing grade. All work submitted must have been specifically made for that project unless otherwise stated.

A NOTE ON CRITIQUES:
- **Critiques** are an integral part of the learning process of this class. Attendance is mandatory. An unexcused absence from a scheduled critique will result in a failing grade for that project. You may request an extension on an assignment for a legitimate reason. For each assignment, there will be a corresponding critique; this will take the form of an informal dialogue with the instructor acting as mediator. This is an opportunity to discuss, question and defend student work, your own and that of your fellow classmates. Students are expected to approach assignments in their own individual ways. Do not make work that you think the instructor will approve of. Understand well, the meaning of clichés and avoid them, absolutely.
Discussions will inevitably stray from the specific topic of an assignment. Remember, whatever is discussed in class has to do with our experience of the world around us, and it is from such exchanges that ideas are born. Students are encouraged to learn to answer their own questions whenever possible as mentioned earlier. Often, in critiques, students will be presented with more questions than facts or answers. 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

PORTFOLIO

You may be asked to leave selected work for the purpose of making slides or inclusion in the Moravian Photo Student archive. Make an extra print whenever possible. In the case of a one-of-a-kind work, the work will be returned after the slides are made.

- **NOTE: YOU MAY BE ASKED FOR A SAMPLE TO BE LEFT WITH THE INSTRUCTOR AT THE END OF THE SEMESTER. PLEASE MAKE DUPLICATE PRINTS OF YOUR WORK.**
- **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.**

Grading

Grading for a course in studio art must be in harmony with its goals. While many of these goals are objectively measurable, some are more subjective. Competency and understanding of the methods and materials of photography can be directly observed. Creativity is a matter of opinion. Students are encouraged to develop their own individual vision in addition to the required basic skills. The instructor reserves the right to apply qualitative judgment in determining a grade based on creativity (concept) and craftsmanship (form). The commitment to this pursuit in the form of effort, time and progress must be a factor in determining grades. **Projects receive a grade that is based on technical accomplishment and concept. The final grade for each assignment will be based on an average of the two. Skill developing excersizes will receive a Pass/Fail rather than a numerical grade.** The following lists the course requirements and the weight of each on the final grade:

A grade of A is earned by accomplishing the following:

- Consistant, on Time Attendance
- All Work Submitted on Time
- Class Participation
- Innovative & Meaningful Solutions for all Assignments
- Technical Expertise
- Productive Use of Class Time
- Regular Use of Open Lab Time
- Clean, Well Crafted Presentation

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<thead>
<tr>
<th>Category</th>
<th>Weight</th>
<th>Grade</th>
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<tbody>
<tr>
<td>Projects</td>
<td>40 %</td>
<td>A (4) – Exceptional</td>
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<tr>
<td>Quizzes</td>
<td>10 %</td>
<td>B (3.25) – Above Average</td>
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<tr>
<td>Oral Presentation</td>
<td>15 %</td>
<td>C (2.5) – Satisfactory: All assignments, quizzes, and portfolios meet basic requirements</td>
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<tr>
<td>Participation</td>
<td>15%</td>
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<tr>
<td>Final Portfolio</td>
<td>20 %</td>
<td>D (2.0) – Below Average</td>
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<td></td>
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<td>F (1.5 or below) – Failure</td>
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LOG / SKETCHBOOK
You will need to keep a log/sketchbook to record notes from class lectures and demonstrations, detailed records of results of your work, and as a resource for ideas and inspiration. You make draw, write and otherwise use this as you see fit. Maintain a chronological order to your entries. The best thing to use for this is a hardbound sketchbook.

LIBRARY:
Reeves Library is continually enlarging its holdings of books of photographers and photography. You are required to spend at least one hour each week studying the rich legacy of images for purposes of inspiration and personal direction. Periodically, I will place books on reserve to be discussed in class. Record your impressions in the Sketchbook section of your book.

PERIODICALS:
You will find a good selection in the lobby of the Art Department Office for your perusal. These include: Aperture, History of Photography, Camera Arts, View Camera, PDN, Photo Review, Photo Review Newsletter, Photography, and publications on a variety of digital topics.

ACADEMIC HONESTY POLICY
Please reference the Moravian College Policy in the Student Handbook.

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. 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.

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SUPPLIES: PHOTOGRAPHY II

CAMERA: Fully adjustable 35mm camera with a working light meter

FILM:
- Kodak Tri-X 400 TX 135-36 $3.89 each
- Kodak Plus-X 125 PX 135-36 $3.69 each
- 2 Rolls Tri-X 120 $3.09 each
- Kodak High Speed Infra-Red $13.49 each

PHOTO PAPER:
- Ilford MultiGrade IV Warm Tone Fiber Base Double-Weight Glossy, 100 sheets, 8x10" $54.95 each
- 10 sheets, 11x14" Fiber, Warm Tone, Glossy $16.95 each

Film Processing Tank: Patterson or Jobo $19.95 each

REELS: 2 35 mm reels needed for tank $6.95 - $8.95 each

NEGATIVE STORAGE SLEEVES: Printfile #7B (or equivalent) $5.95/25-sheet pkg

3-RING BINDER: Notebook to hold negatives & contact sheets

DUST BRUSH: 1" or wider (for photographic use) $10.95

COMPRESSED AIR: (small can) or Enema Syringe $4.95 - $6.95

SCISSORS: $5.00

LENS CLEANING TISSUE AND FLUID: $6.00

LOUPE (or equivalent) $8.95

FILTER: UV or Skylight (to fit your lens) $12.95

LENS SHADE: (to fit your lens) $13.00

CABLE RELEASE: $8.95

OPTIONAL: Tripod: $100.00 - $125.00

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

PHILADELPHIA / NEW YORK:
- Calumet, 1400 S. Columbus Boulevard Philadelphia, PA 19147 215-399-2155
- B & H Photo, 420 Ninth Avenue, New York, NY 10001 1-800-947-9970 or (212) 444-6770

PHONE: