



We will use the website www.properproof.com for reference, communication, assignments and to showcase student work. E-mail will be used for communication in this class.

Class Objectives:

To enhance the way we look at the world around us, to learn to use photography to create art in two dimensions. To become aware of the affects of light and shadow. To appreciate the photo work of others.

Using camera controls to go beyond the *snapshot*, creating images that our eye can't see.

To develop awareness of the use and effect of photographic images in our society. Going beyond the "pretty picture".

Become familiar with the basic history of creating images through photography.

To acquire the knowledge and skills to create basic black and white photographs through three parallel paths of understanding:

1] processes: cameras, exposures, developing

2] aesthetics: exerting artistic control, refining your eye; lighting, point of view

3] meaning: is there substance to this image, does it connect with the viewer, on what level?

The class will learn to examine, interpret and talk about photographs.

Class will consist of demonstrations and discussions followed by practical exercises and assignments. There will be darkroom lab sessions during class hours where students work independently with instructor oversight. Students will also need to spend out-of-class time to shoot and develop film. Working during open lab time outside class time is necessary to complete assignments. Students are encouraged to shoot many photographs. An average of one roll of film per week should be shot, processed and proofed.

Students will maintain a notebook/journal that will contain class handouts and notes. It will also contain negatives and contact sheets produced for class along with annotations about shooting the film, and notes about prints from these negatives.

Students will provide their own camera, tripod, film and paper. They will learn about different camera types and will be assisted in acquiring new equipment if necessary.

Students will do research and create original work reflecting the work of established artists that inspire them.

Students will demonstrate their mastery of photography with a final collection of work assembled in a simple portfolio (grouping) for evaluation.

Class Overview

Photography: "Light Writing" (from Greek)
Seeing & Communicating.

Photography and the graphic arts convert our 3 dimensional world into a flat plane on a screen or piece of paper.

The photo industries continue to make photography easier and easier- continuing Kodak's 1888 proclamation "You press the button, we do the rest". Until that point in time a photographer had to be part inventor, chemist and physicist. Today, photography has evolved into an easy, automatic "point and shoot" practice that even small children can master. We now have the rapidly changing world of digital imaging, In many cases this is at the expense of losing control over the creative process.

This course will go back in technological time and strip away some of the automatic interface that makes "picture taking" easy. We will put back some of the work but reveal much of the mystery behind image making. This will develop a deeper understanding of the basic process and impart more artistic control of the creative image making process.

Digital and traditional film photography are similar in many ways which we will explore. We will concentrate on the "wet darkroom" and integrate digital in the class to facilitate understanding.

Learning the fundamental mechanical and chemical photographic principals will facilitate the move to digital or more advanced photography using larger format cameras and film.

Early "Art photography" started as an attempt to mimic traditional art paintings and prints. It has evolved into a vibrant independant art form, an exciting and profound vehicle for artistic expression.

Our goal is to empower each photographer to develop a personal style and visual form of expression.

012308

Paul Pearce

Attendance:

Attendance and punctuality are mandatory. You can't learn if you are not here! If you must be absent contact the instructor in advance or as soon as possible. Absence due to illness or hardship will be considered unexcused unless you provide written documentation. You are expected to make up any work you miss. Two late arrivals count as an absence. Coming unprepared to work counts as an absence. You are allowed two unexcused absences; any further absences will lower your final grade. After 5 absences you cannot successfully complete the class and should withdraw or risk failing. You must make up work that was done in any class you miss. If you miss a video presentation, you must make arrangements to view it on your time and write up a review or analysis.

Grading:

There will be in class critiques- dates will be announced and posted. Attendance is mandatory.

You will keep a notebook/portfolio of all the work you do for this class: negatives, test prints and final prints are all evidence of your learning process and progress. These documents are a record of your work and will be used in class discussions and individual critiques with the instructor.

This work will be graded on: individual progress and growth throughout the semester, originality, craftsmanship, technique, level of challenge and concept. The other part of your grade depends on your effort, class participation, and , especially, your sense of exploration; that is, your willingness to take risks in the process of creating art.

The typical "A" student is a responsible and active learner who doesn't take shortcuts. He or she will follow all steps in the creative process, not opting for an easy out when the project becomes difficult; will hand work in on time; will participate fully in class; will ask questions; will do extra work for the sheer pleasure and need to learn. As a result, his/her work will show considerable growth beyond previous technical, expressive and conceptual capabilities.

GRADING POLICY University Grading Policy- The grading policy is in accordance with the University grading policy, based on:

1. Successful completion of project requirements 2. Quality of production 3. Conceptual development of art work 4. Participation in critiques and discussions

Critiques/Evaluations

The critiques serve as a forum for the exchange of ideas as they relate to the class assignments. Comments and assessment of work, and suggestions for improvement are made during the critique sessions. The assignments are collected and evaluated according to the following criteria:

1. Technical

2. Formal

3. Assignment goal

4. Effort/Challenge/Creativity

Class Participation/Presentation will be factored into your grade.

Each criterion is measured on a scale of 1-4. (4= excellent; 3=good; 2=average; 1=poor; 0=unsatisfactory)

Final Grades

A/A- Excellent. Demonstrates a full understanding of techniques, concepts, and theories covered in class; exceeds class expectations, self-motivated and challenged; attends and participates in classes regularly. Submits new work (not assignment submissions) for the final portfolio.

B+/B/B- Good. Have completed the assignment well and attended classes and critiques.

C+/C/C- Average. Have completed the assignments, but without much effort and challenge.

D+/D/ Poor. If you are an art major, you will have to repeat this class with a "D" grade.

F Failing. Not met the requirements of the class.

In Class effort and participation in discussions, critiques 10% of final

Homework / Assignments 60% of Final

Final Portfolio Grade 30% of Final

Some exercises are required (Black White & Gray)- final grade will be reduced if not completed.

Academic honesty

You will be responsible for submitting your own completed work to be graded. You must produce work specifically for this class. Work done previous to this class can not be submitted for assignments although you are encouraged to share any work you have created. Failure to observe these guidelines may result in a failing grade for this assignment or even the course.

Students with Disabilities:

If you have a disabling condition that may interfere with your ability to successfully complete this course, please contact Office of Disabled Student Services, Campus Center, Phone: (315) 312-3358, Email: dss@oswego.edu. It is up to the student to identify, if necessary, to the instructor as having a registered disability.

Photography 1 - Equipment /Materials

(Average cost for materials is \$200)

35mm camera with manual controls, (focus, shutter, aperture) normal 45-55mm lens NO POINT-and-SHOOTS
extra batteries for your camera, instruction manual

Tripod table top or full size

Magnifying glass -small magnifier or loupe for checking negatives and proof sheets

Text: *A Short Course in Photography* by Barbara London and Jim Stone (Optional but recommended)

Supplies:

Film: 10-14 rolls 35mm 36 exposure 400 speed (Kodak TMAX 400, **Kodak** Tri-X, **Ilford** Hp5, 400 Delta, Freestyle EDU)

Paper: 8 x 10", glossy, resin coated (100 sheets) Kodak Polycontrast RC, Ilford Multigrade, Freestyle EDU

Negative files: 1 per roll to file and store negatives

Print files: clear page protectors to store prints, contact sheets (office supply stores)

Dry mount tissue (at least 3 sheets): to mount prints (needed later in class- share a package with classmate)

Mat board (5), 11 x 14"white or off white (needed later in class)(cut from full sheet 32"X40")

3-ring binder

Hand towel(s), gloves- if you have sensitive skin

Extra-fine black sharpie

Magnifying Glass or loupe

Lens cleaning tissue or microfiber cleaning cloth

Caution! Kodak makes a "Black & White" film *Kodak Black & White 400 Plus* that **can't** be developed in our developer. It is designed to be developed with color film. Look for "process C-41 on the box. **Don't buy it for this class** - it is otherwise a fine film.

CNY Sources for equipment and supplies:

Ra-Lins 625 Burnet Ave, Syracuse, New York 13203, 315-472-7872 www.ralins.com/cameras.htm

Hendricks Photo Supply, (315) 475-0141, Armory Square, Syracuse, NY 13202 hendricksphotosupply.com

M & Q Camera, 226 Hawley Avenue, Syracuse, NY 13203 (315) 471-3103 <http://mqcameracenter.com/>

North Plaza Camera, 3600 Brewerton Rd., North Syracuse, NY www.npcamera.com (on site camera repair)

Johnson Camera 6565 Kinne Rd. De Witt, NY 13214 <http://www.johnsoncamera.com/>

On-Line : **B & H Photo/Video**, NYC Mail order: 1-800-947-7785; www.bhphotovideo.com

Freestyle Photo Supplies [/www.freestylephoto.biz](http://www.freestylephoto.biz)

Adorama <http://www.adorama.com/>

There are many other on-line suppliers of photo supplies - consider buying in bulk with classmates to save money.

Assignments

Assignments should be completed to the best of your ability, according to the project criteria, and handed in on time.

Each assignment is due on the date given, so everyone may participate in the critique. The grade will be lowered if work is handed in late. Once a grade is given, the assignment may be reworked or redone and resubmitted for regrading (with 1 grade penalty). Incomplete projects receive an F.

Critiques/ Participation

Attendance and participation in critiques is essential for the successful completion of this class. A missed critique will result in a failed grade on the project. Participation and presentation during the critique is considered on project evaluations.

Portfolio

A simple portfolio is due at the end of the semester, during the last week of classes. The work is to be printed and presented in a professional manner, using the presentation requirements specified. It will be reviewed and returned to you during finals week. The contents of the portfolio will be specified later in the course.

Lab Duties

You are expected to keep the lab and studio area clean and orderly. Be sure to leave your enlarger station neat. Do not put wet items around the enlarger areas. Clean and stack trays. Stack chairs when done. Notify instructor or monitor if something is broken. At the end of the semester, you will be required to do community lab service. Each student will receive an assigned task to be completed before you pick up your final portfolio.

Misconduct

All forms of misconduct in the classroom as defined by the provisions in the Student Handbook may result in disciplinary action in the form of one or more sanctions listed in Section 44. When misconduct occurs, the student will meet with the instructor and receive a letter documenting the misconduct and actions agreed upon by both parties, including a warning that further misconduct may cause more severe disciplinary action from the Office of Judicial Affairs.

In addition to guides set forth in the Student Handbook, do not operate equipment, use tools or materials you have not been instructed in.

Class Work and Assignments:

There will be some flexibility in the assignments depending on how well the class progresses. The assignments listed below may be modified, expanded, or eliminated to make the best use of our time together. The goal is to establish an enriched and rewarding relationship to photography. We should also strive to keep the experience gratifying and enjoyable.

- Orientation to image making with light. Photograms, contact prints, pinhole camera experiments.
- Camera Familiarization - Shoot random subjects, mixed lighting, indoor-outdoor for camera evaluation and basic processing skills. Goal- printable negatives, clean, filed.
- Directional Light- eliminate clutter in the image, concentrate on form, design and the effects of directional light, different qualities of light- include shadows.
- Movement control, use of shutter speed, freeze motion and motion within frame. Use a tripod or other camera support. Capture the same subject using different motion controls
- Depth of field, show selective focus, use of aperture
- Photographs of People - Portraits and Candid; cooperation between photographer and subject and “the human condition” - people in the environment
- Experimental approaches (double exposure, negative sandwich, multiple exposures in enlarger.
- “Inspired By” Thematic project, research based. Create your own work based on another artist’s body of work. Artist statement, documentation, presentation for class
- Personal statement/narrative - a visual story or photo essay about an aspect of your life with written artist statement.

You will keep a log-sheet/record of all the film you shoot and develop (including mistakes and disasters)

Your processed film is a record of your work and an indicator of your process in taking photographs. Contact sheets (proper proofs) are required as a record of your work and as a way to evaluate your techniques and creativity without making prints from every frame.

Contact sheets (proper proofs) and your film log must be filed and presented with each assignment.

All contact sheets and your film log will be turned in with your final portfolio on our last class meeting.

Throughout the semester you are encouraged to use your camera to create photographs of personal interest in addition to the class assignments. They may be related to another one of your classes. You might be inspired by some of the examples of other photographers you have seen in class. You can present these photographs for final evaluation along with your assignments.

College Policy on Intellectual Integrity:

Intellectual integrity on the part of all students is basic to individual growth and development through college coursework. When academic dishonesty occurs, the teaching/learning climate is seriously undermined and student growth and development are impeded. For these reasons, any form of intellectual dishonesty is a serious concern and is therefore prohibited.

The full intellectual integrity policy can found at:

http://www.oswego.edu/administration/registrar/policy_text.html#cpii.