

INTERMEDIATE & ADVANCED PHOTOGRAPHY - Syllabus

Tyler School of Art/ Department of Art & Art Education/ ART 2802 & 2803
Class Meetings & Critiques: Mondays & Wednesdays 4:40 – 7:00 PM
at Temple University Center City Campus in Room 317 and Mac Lab 318
Darkroom work is done in the SCAT Photo Lab: Annenberg Hall Room 17

The basic purpose of these classes is to figure out what in the world truly interests you and then to share these discoveries with others. This task will be approached simultaneously through the three disciplines using photography as the main tool.

Required of the advanced photography student is the collection of aesthetic tools organized into a vocabulary of personal vision	<i>i n p u t</i> technical aspects ~physical discipline aesthetic aspects ~conceptual discipline
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and the subsequent generation of a body of work that establishes a dialog, and evokes a meaningful response from an audience	<i>o u t p u t</i> communication ~emotional discipline inspiration ~spiritual discipline
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These two stacked sections meet in the TUCC Critique Room 317, on Mondays and Wednesdays from 4:40 – 7:00 PM, and the formats vary as follows:

INTERMEDIATE PHOTOGRAPHY – ART 2802

photographs from two endeavors

- images from the evolution of your personal vision
- a response to topics of discussion

ADVANCED PHOTOGRAPHY – ART 3803

photographs from three endeavors
investigating two themes

- the continued evolution of your personal investigation
- a response to topics of discussion
- one special project utilizing a non-traditional technique

LECTURE/DEMONSTRATION

Technical and aesthetic information will be discussed with the class throughout the semester. The content is based mostly on aesthetic problems that are brought into class as part of individual student's investigations. This class depends on self-guided study and independent research. This is about discovering what you need to know most to have your images express your personal concerns.

Additional lectures, slide talks, and discussions will be presented in classes during the term, consisting mostly of photographers' and artists' work that is mentioned in response to specific concerns that arise in student work.

INDEPENDENT LAB WORK

The bulk of the semester will be spent preparing photographs shot and processed outside of class time. It is expected that the student will spend at least as much time working outside the class as in.

It is necessary to shoot at least 4 rolls of film (seventy five to one hundred fifty shots) per week to thoroughly investigate any subject and make quality work. It is also necessary to shoot, develop, and print EVERY week to have enough work for crits.

Archival printing and toning are essential elements of this class. A majority of prints for critiques must be properly printed, toned, and finished.

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CRITIQUES & REVIEWS

Student work will be discussed in periodic group critiques. You are required to show work on your scheduled crit day. There is no such thing as late. Pretend you are working for the Philadelphia Inquirer. If you have no prints by the publication date you lose your job. It's that simple. You should show whatever you have finished on that day. This is why it is important to be working on several groups of photos at the same time, just in case something falls through.

Special projects for the Intermediate and Advanced students will be required for the second critique. See the schedule on the blackboard in the Lab for exact dates.

Final Reviews take place during the week of written final exams. (There is a cleanup day preceding finals that all are expected to show up for). The basic requirements for finals are a minimum of thirty prints, of which at least ten are matted, and at least ten are new.

WRITTEN STATEMENTS

A typewritten statement explaining the perceptual, emotional, and intellectual motivations behind each of the three groups of photos being presented must accompany each critique. These must be handed in before the work is critiqued. This writing can be anywhere from nine words to nine paragraphs long. Include name, crit number, class, semester, and year.

SELF PORTRAITS

It is required that the work for each critique be accompanied by at least two self portraits. You may want to consider starting and ending each roll of film that you shoot with a self portrait, no matter where you are when you hit that frame. Another approach is to take a self portrait immediately upon rising and just before retiring each night. We are not interested in nice pictures that your mother would like. We are looking for evocative character sketches.

RESEARCH

The names of photographers and artists whose work relates to yours will be mentioned during critiques. The work of these people will be discussed at the next class session. You are expected to do research and come to the next class with a list of relevant web sites, a collection of 'borrowed' images from the web, and even a book or two, that display this work. Any interesting strategies that you devise should also be written up, with example pictures and handed in for potential addition to the class web site.

PICTURES of the WEEK

The best photographs from each person will be selected at the end of each crit. These prints will be hung on the POW wall and will remain there until the next crit by that person. You will then be challenged to duplicate that print from your notes, to indicate that you have control over your printing technique.

VIRTUAL GALLERY

The POW Exhibition Wall will be duplicated online as a class web site. The Pictures of the Week must be made into web-ready thumbnails and a web page containing that picture, all to be placed on the class web site.

Everyone is responsible for getting their picture scanned, creating an individual web page for the current Picture of the Week, a full page version of the picture, and a thumbnail for the index page. These web objects are due by the next class following the crit.

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SLIDES and PORTFOLIO

Students in all of these sections are required to hand in a minimum of one page of 18 slides of your best work, formally labeled, for inclusion in the TUCC Photo Archives and to show to future students. Students in Photo 184 are required to also present an organized portfolio of prints in booklet or case plus résumé.

GRADING

If you attend all class meetings, talk at least once a week, and show the minimum number of prints required at each critique, then you will receive a grade of C. That is average. If you want a better than average grade then you need to do better than average and more than average work. This means actively participating in discussions, demonstrating an ongoing effort to produce quality work, and being on time for each class meeting. The grade of A is reserved for truly exceptional work. This is demonstrated by work that is well above the work of most other students in the class.

ATTENDANCE

After 3 unexcused absences, the student is eligible for teacher initiated withdrawal. If this occurs after midterm, however, a failing grade will be reported.

If you see that you will miss a critique (any critique, not just the days on which you are supposed to show work), cannot show work on time, or miss more than three regular classes for any reason (other than hospitalization or incarceration or other tragedy), cannot hand in statements before the work is reviewed by the class, cannot meet the minimum recommended number of pieces, or cannot shoot and process slides at the end of the semester, it is suggested that you immediately withdraw from this class. These are the minimum requirements to pass this class.

LAB USE

The SCAT Photo Lab is open for student use according to the published schedule, available online at www.berk-edu.com. There is always a Lab Monitor on duty to dispense equipment and assist students. Only students enrolled in a photo class this semester are allowed in the Lab. Do not bring your friends to hang out.

There is absolutely NO FOOD or DRINK ALLOWED in the Photo Lab. There is NO SMOKING allowed anywhere in the building.

ID CARDS

To receive equipment to print you will trade in your Temple University ID Card (or Driver's License). Ask the Lab Monitor for the necessary items, sign the Equipment Sign-Out Sheet and fill in the numbers for the items you receive. Do not get anything yourself.

Any student who has a need an accommodation based on the impact of a disability should contact the instructor privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services at 215-204-1280 at 100 Ritter Annex to coordinate reasonable accommodations for students with documented disabilities.

CONTACTS

SCAT Darkroom/ Annenberg Hall, Room 17	204-8593
TUCC Critique Room/ Room 317	204-1728
Department of Art & Art Education/ Anderson Hall, Room 311	204-7191
Steven Berkowitz/ Area Head/ Associate Professor	berk@temple.edu
Web site	www.berk-edu.com
Office Hours (by appt.) Tuesdays 4:00 – 4:30 PM	Anderson Hall 320

EQUIPMENT LISTS

SELECTED FIBER-BASE PAPERS (*general overview – see current handout*)

<i>brand</i>	<i>name</i>	<i>grade</i>	<i>tone</i>	<i>surface</i>
ARISTA	VC FB	var.	neutral	glossy. semi-matte
	VC FB Warmtone	var.	warm	glossy. semi-matte
	Classic FB	2-4	neutral	glossy. semi-matte
BERGGER	VCNB Neutral	var.	warm	glossy
	VCCB Warm	var.	warm	glossy, semi-matte
	NB2	2-4	neutral	glossy
	CB-Art Warm Ivory	2-4	warmer	glossy, ivory base
	Silver Supreme Warm Ivory	1-3	warm	glossy, ivory base
FOMABROM	Variant 111	var.	neutral	glossy, matte
FORTE	Polygrade V	var.	neutral	glossy, semi-matte
	Poly Warm Tone	var.	warm	glossy, semi-matte
	Fortezo FB	2-4	warm	glossy, semi-matte
FOTOSPEED	Legacy	var.	warm	glossy
	Lith	2	warm	semi-matte, eggshell
ILFORD	MultiGrade IV	var.	neutral	glossy, matte
	MGFB Warmtone	var.	warm	glossy, matte
	Galerie	2-3	neutral, rich	glossy
KENTMERE	Fineprint	var.	neutral	glossy. semi-matte
	Fineprint Warmtone	var.	warm	glossy. semi-matte
	Bromide	2-4	neutral	glossy
	Art Classic	2	warm	matte, ivory
	Art Document	2	warm	matte, textured
ORIENTAL	Seagull VC-FB Warm Tone	var.	warm	glossy. luster
	Seagull G	var.	cool	glossy. luster
	Seagull G	2-4	cool	glossy
ZONE VI	Brilliant	1-4	cool	glossy
	Brilliant VC III	var.	cool	glossy

TEXTBOOKS

- The Elements of Black and White Printing
by Carson Graves - Focal Press ISBN 0-240-51795-4
- The Zone System for 35mm Photography, 2nd edition
by Carson Graves - Focal Press ISBN 0-240-80203-9
- Photographic Possibilities, the Expressive Use of Ideas, Materials, and Processes
by Robert Hirsh - Focal Press ISBN 0-240-80047-8
- The Photographer's Toning Book: The Definitive Guide
by Tim Rudman - Amphoto Books ISBN 0817454659
- The Photographer's Master Printing Course
by Tim Rudman - Focal Press ISBN-10: 0240804570

PHOTO LAB

phone (ring at least 20 times) 204-8593
access: see the Lab Access Chart published at www.berk.edu

OFFICE HOURS

Office Hours: Wednesday 4:00- 4:40 PM. Please make an appointment to ensure contact.

EQUIPMENT LISTS

SELECTED FILMS

<i>brand</i>	<i>name</i>	<i>speed</i>	<i>grain</i>	<i>characteristics</i>
ILFORD	Pan F	50	extra fine	higher red sensitivity
	FP4 plus	125	fine	good for pushing
	HP5 plus	400	moderate	good for fine grain pushing
	<i>Delta*</i>	<i>400</i>	<i>fine</i>	<i>sharp as ISO120 film</i>
KODAK	Tech Pan	25-200	ex. fine to coarse	enhanced red sensitivity
	<i>T-Max 125*</i>	<i>125</i>	<i>extra fine</i>	<i>great shadow separation</i>
	Plus-X	125	fine	good for pushing
	Tri-X	400	moderate	great for pulling/ pushing
	<i>T-Max 400*</i>	<i>400</i>	<i>fine</i>	<i>not good for pushing</i>
	<i>T-Max 3200*</i>	<i>3200</i>	<i>moderate</i>	<i>finer grain when pushing</i>
	Fine Grain Positive	7302	sheet film	used as paper
FUJI	Neopan 400	400	fine	excellent sharpness
	Neopan 1600	1600	moderate	less blue sensitivity
KONICA	InfraRed 750	32	coarse	sensitive to infra-red

**tabular grain films in italics – not recommended for use in the SCAT Lab.*

LOCAL VENDORS

WebbCam	241 N. 12th St. (below Vine)	923.8380
Calumet	1400 S. Columbus Blvd.	399-2155
Photo Lounge (CBOP)	1909 Chestnut Street	977-9970

MAIL ORDER VENDORS

Adorama Camera	www.adorama.com	
for new and used cameras, etc		800.811.4004
42 West18th Street, New York, NY 10011		212.741.0052
B &H Photo	www.bhphoto.com	
for new and used cameras, etc		800.606.6969
420 9th Ave (at 34th Street), New York, NY 10001		212.444.6615
Calumet	www.calumetphoto.com	
890 Supreme Drive Bensenville, IL 60106		800.225.8638
16 W. 19th Street New York, NY 10011		212.989.8500
Freestyle	www.freestylephoto.biz	
for alternative cameras and chemicals, etc.		
5124 Sunset Blvd., Los Angeles, CA 90427		800.292.6137
KEH Camera Brokers	www.keh.com	
or used cameras		
188 14th Street, N.W. Atlanta, GA 30318		800.342.5534
Light Impressions	www.lightimpressionsdirect.com	
for matting, archival storage, and frames, etc.		
PO Box 940, Rochester, NY 14603		800.828.6216