

Basic Black & White Photography

Spring 2010 Schedule

Assistant Professor: Mary C. Rhodomoyer

Tyler Photo Lab/ Darkrooms & Film Processing area Tyler Photo

Classroom: TA 0B089, Tyler Digital

Class time: M,W 8:20- 11 :50am

Course Outline

Description

The student is expected to master the basic photographic skills through the use of lecture/demonstration, critiques and independent lab and field- work. The course then concentrates on the use of photography as a fine art medium. Students will receive a broad range of technical information from the basic elements of using a film camera, film, and archival printing to the making of a final portfolio.

Photography presents itself as the interaction of two major elements, which involve the development of photographic technologies and the evolution of photographic vision. You cannot make good photographs without having the technical proficiency to present your statement clearly. You will be asked to explore your vision and use the rich blend of technical exercises & information to realize formal faculties of art making while resolving ideas regarding communication and concept as it applies to black and white photographs.

Course Objectives:

Upon the successful completion of this course the student will:

- Illustrate a full understanding of the use of all the tools and materials needed in creating traditional fine art photographs.
- Understand and develop a sense of the language of photography, its history and ultimately its potential as a communicative medium.
- Produce a series of projects and a portfolio, which will be evaluated & discussed, and through those projects cultivate a personal approach to photography.
- Through evaluation and discussion, learn to think critically and articulate intellectual, aesthetic and emotional responses to photographs.
- Hone skills in written dialogue about the medium.

Course objectives will be reached through a series of assigned projects supported by lectures, demonstrations independent lab work, presentations and critiques.

Recommended Text:

A Short Course In Photography: An introduction to Photographic Technique 7th ed
Barbara London & Jim Stone

Requirements and Expectations:

1) **Attendance.** Attendance is crucial to your success in this course. You are allowed two unexcused absences throughout the semester. Your third absence will drop you a full letter grade. **Because of the interactive and participatory nature of the course, more than four absences will result in your automatic failure of the course.** Lateness is unacceptable because a late arrival disrupts an activity or discussion. Thus, late arrivals will lower your final grade unless you can prove an emergency. Lateness will adversely affect your grade, and a lateness of more than 15 minutes or leaving 15 minutes early will count as one absence. You must come to class prepared to work; anyone who *forgets* to bring materials to class will be asked to do one of five writing assignments that will be due at the end of class.

2) **Visual Assignments/Technical Assignments.** You will be given a visual assignment and a short technical assignment for each module, which is approximately every two weeks. These assignments are the core of the class and make up the bulk of our class time. Grades will be based on your ability to answer the assignments both aesthetically and technically in an exploratory and imaginative way and then to analyze both the process and the end result of your photographs. You will be asked to bring your camera equipment to class every class period. You will get a partial or full lab day for each module and are expected to work in class on the class material the entire class period. Lab days are not for shooting and are not free days in which you can be absent. If lab days are not utilized fully those days will become days for writing and lecture. You will need to spend approximately 6-8 hours of *homework* time outside of our scheduled class hours to complete assignments.

3) **Critiques.** For those of you who have not been in a critique dealing with fine art, the art critiquing process is a method of organizing the facts and your thoughts and emotions about a particular work of art. It is very important that you develop a familiarity with specific elements of art and principles of design as they will provide you with the vocabulary and knowledge necessary to critique art intelligently. Please remember that not all people are going to agree with everything you might say, which is a good thing about the process! People bring into the crits their own sets of knowledge and experiences that are unique to them. Each person will be evaluated in critiques based on participation and the visual assignment.

4) **Progress Binder.** All negatives and their contact sheets must be labeled and organized in a binder. You should have it with you for **every** class. Notes and additional research should also be included as this will strengthen your basis for making work. **Your binder should always be available in class and for individual critiques.**

Grading and Communication:

1) **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 participating in discussions, demonstrating an ongoing effort to produce quality work, and being on time for all class meetings. A portfolio of high quality photographs is required for final reviews.

*I will **NOT ACCEPT** late assignments for any reason. If you are absent on the due date, work not turned in will receive an F with no extenuating circumstances. Work attempted but not successfully completed will receive an F as well, but when completed and resubmitted for the following critique will receive a grade based on the quality of the finished work.

Grading is based on the following:

- Visual Assignments / Required to shoot *at least* one roll per week 45%
- Binder with contacts and prints/ Technical Notebook 10%
- Participation 10%
- Critical Analysis Papers 10%
- Test/ Final Portfolio 25%

Evaluation Criteria:

- 1) Each Visual Assignment will be graded equally between concept and craft, and how well it fits the assignment.
There will be no accepted late projects
- 2) Perfect attendance is expected
- 3) Attitude: How well you spend your time in class, how strongly you challenge yourself regarding visual projects, how well organized you are, your progress and involvement as reflected in the quality of your work, your class participation and contribution to discussion and critiques. Active and aggressive involvement is expected.
- 4) On time, and thoughtful completion of shooting requirement: minimum one 36-exposure roll of B&W film per week.
- 5) Critical analysis papers: how well were you able to communicate your understanding of the photographers/ artists ideas, show me relevance, why are we looking?
- 6) Portfolio: All work will be reviewed at group critiques, as well as some scheduled individual mid-term and possible individual final critiques. A final portfolio of your best work will be prepared, and should indicate a complete working of concepts, and technical expertise.

Studio:

This studio is a community space; as such we all need to work together to make it function, keep it clean and respect each other's work and space. Please follow all the guidelines given for working in the darkroom. Pay particular attention to cleaning and drying thoroughly all loaned equipment.

In-Class Procedures

- Arrive for class ready to work, there is never a time where you have NOTHING to do!
- Pin up work if we are having a critique.
- Get organized if you are waiting for me to begin class for a work period.
- At the end of class, **clean up!**
- Make it a habit to look around the studio and classroom and do the clean-up work that needs to be done.

House Rules/ Etiquette

No cell phones. Turn cell phones **OFF** during scheduled class hours. This means **OFF**, no text messaging!

Food and drink. No food or open drinks are allowed in the labs. You may keep closed bottles only.

Stations. We take pride in our lab. Please keep the enlarger stations clean. Clean up scraps of paper and check your station before you leave. Follow instructions for setting up and breaking down your enlarger station.

Courtesy. Any student disrupting the class will be given a warning, the next disruption will result in a drop from the course. Please review student code of conduct through Temple's website.

Lab. It is inevitable in a group lab that issues with the equipment will occur. The best solution is to keep a good attitude and problem solve by either contacting a lab tech or professor. Please be patient and **always** report any issues so they can be resolved for the next class coming in. At the end of the semester you are expected to put in one hour of clean up time.

Supply List: One fresh non-rigid mind (Most Important)

A Manual Film Camera with a working light meter & fresh batteries

A tripod, you cannot succeed in this course without one!

1. Arista.edu Ultra film from Freestyle Photographic
36 exposures 400 ISO film speed, Model # 190364 2.19 10-15 rolls
36 exposures 100 ISO film speed, Model # 190361 2.09 5 rolls

2. Here are a few options:

The school has developing tanks and reels but not in the best shape and often wet or hard to find. These are VERY good re sale items to the next batch of students or ebay.

So YOU MUST choose one of the following. These are also from Freestyle Photographic

A)Arista Classic Plastic Developing Reel Model# 55032 5.99 each x2 ...OR the better option...

B.) Arista Classic Plastic Developing Tank with 2 reels Model# 5031 (Then its all yours!)18.99 OR

C.) Arista Stainless Steel Tank 16 oz. with PVC Top Model# 91216 14.99 And two Hewes Pro Stainless Steel Reels - 35mm Model# 140135 19.99 each

3. Print File Negative Preservers for 35mm film Style 35-7B, one pack of 25 sheets.

4. Arista EDU Ultra VC RC Pearl 8x10/100 sheets Model# 18384 \$33.99

If you would like to get started with a better paper

pricier though, you may choose:

Ilford Multigrade Warmtone RC T44M 8x10/25 sheets Pearl Model# 1902514 24.99 or the 100 pack for 85.49

PLEASE NO MATTE PAPER...OR NO GLOSSY!!!!!!!!!!!!!!

DON'T OPEN YOUR PAPER UNLESS YOU ARE IN THE DARKROOM WITH THE WHITE LIGHTS TURNED OFF AND THE SAFELIGHTS ON!!

5.Tetenal Antistatic Cloth 11x14.5 in (28x37cm) Model# 109583 \$7.99 (not a lens cloth) dust is our enemy!

6. Scissors, notebook for class notes pencils (NOT PENS) for notations on photographs, Q-tips PLEASE BRING SOME!

7.Besfile Archival Storage Binder with Rings - Black

Model # 889051 Price: \$9.99

Also 3-ring clear page sleeves for 8" x 10" prints and contacts. (Staples)

8. Recommended Text: A Short Course in Photography (6th)

The 6th edition is only 7.99 used on Amazon.

9. Blotter book Premier Blotter Book 9x12 Model# 22912 \$11.99

10. Arista 8x Loupe Model# 112824 \$5.99

11. Portfolio supplies: TBA

12. NITRILE GLOVES for film developing and printing. Please note that it is under the most strict guidelines that students wear gloves around the chemistry. This is not just a recommendation, you will be unable to print or process film without gloves!!