

VISUAL STUDIES 2 CONCEPT STUDIO: PHOTO IMAGING / DARKROOM – Syllabus

Tyler School of Art/ Department of Graphic Arts & Design/ VS 2862 - 001, CRN: 28229

Class Meetings: Tuesdays & Thursdays 12:30 – 3:00 PM, Spring 2016

Lectures, Slide Talks and Critiques are in the Seminar Room B30R

Darkroom, Film Processing and Print Finishing is in Room B30K

Scanning is in the Basic Digital Studio B30S

COURSE DESCRIPTION

An introduction to the basic principles of darkroom photography, including shooting with a film camera, developing film in the darkroom, and printing on silver gelatin paper. This course then goes beyond the usual photography course to introduce the use of various types of alternative cameras, unorthodox chemical processing methods and the use of different types of materials to expand the range of expression. The course focuses on black & white photography as a fine art medium. Emphasis is placed on technical expertise, creative development, and the subjective use of story/history based on a clear understanding of personal identity. The effect of image on audience is evaluated through peer critique.

COURSE OBJECTIVES

The basic goal of this class is to see the world in a new way. The next is to record how you interact with the world using this new vision. The third is to communicate your discoveries. Photography is the medium through which we will achieve these goals.

There are no specific assignments in this class. It is up to you to discover what really interests you, and then make photographs that will excite someone else. There are two sides to making photographs -- the technical and the aesthetic, the how and the why you do what you do. Aesthetics are very important. Technique is very important. One cannot make good images without having a statement to be made and without having the technical proficiency to present that statement clearly.

The student is expected to master the basic photographic skills quickly through the use of Lecture/ Demonstration, Independent Lab Work, and Group Critiques, and then concentrate on the use of photography as a fine art medium. The students is expected to demonstrate their full understanding of all tools and materials, produce a series of compelling photo projects that will cultivate a personal approach to the medium, develop the ability to use the vocabulary of photography to discuss their work, and understand the legacy of photography and how it affects digital photography today.

LECTURE / DEMONSTRATION

The basic technical information will be discussed with the class during the first several weeks. Additional lectures slide talks, and discussions on various topics will be presented in classes throughout the term. Student participation is very important. Attendance at all class meetings is imperative as the material is too extensive to be repeated. Always bring materials and be prepared to work.

The main topics covered are:

Camera Technique -	the body, controlling time with shutter speeds, controlling space with aperture & depth of field...
Exposure -	reading light meters, how films respond to light...
Processing -	film development, compression & expansion, push & pull processing...
Printing -	contact, test strips, printing, extended techniques...
Editing -	selecting and organizing photos, ways of shooting...
Presentation -	matting, scanning for web, making a digital portfolio

INDEPENDENT LAB WORK

- The class begins with photos in straight black & white so we can concentrate on framing and composition. Then we will add toning on top of that to produce more sensuous results.
- A portion of the semester will be spent in the Darkroom B30K working on photos. It is expected, however, that most processing, printing, and finishing of photographs will happen outside of class time during Open Lab hours. 75 to 150 shots per week (the equivalent of 2 to 4 rolls of film) is the minimum to produce enough work to pass this course.
- You cannot cram for a Photo class. Studio classes work with experiential learning and you learn by doing things and making things. Each photograph teaches you something new. If you wait until the day before the crit and try to shoot everything in one go, and then try to print everything the day of the crit, you will never learn much.
- You should work out your weekly schedule now. Print out the Class Schedule and hang it on your wall. You should have a set time to develop film at least every week and another set time to print at least once a week. Later in the semester you will need to set aside Toning Days and Matting days. You should be shooting all the time, not waiting for special 'shooting times'. Always carry your camera with you and always be ready to shoot.

CRITIQUES & REVIEWS

- Student's photographs are discussed during group critiques every two or three weeks in terms of their solution of aesthetic problems, technical execution, and resonance with an audience. Concern yourself with producing good photographs rather than good grades.
- You are required to show work on your scheduled crit day. Lateness is not permitted. If you are working for the Philadelphia Inquirer and have no prints by the publication date you lose your job. It is that simple. Do not make work for critiques. Make photographs because you are compelled to make photographs. Show whatever you have finished on the day of your crit. This is why it is important to be working on several groups of photos at the same time, just in case something falls through. Do not ever cut a Crit to go shooting or do printing because you do not have enough work for the crit. It is better to show up empty handed than to miss the exchange of ideas where most of the teaching and learning of aesthetics actually takes place.
- All photos shown during the semester have to have been shot during the current semester, although prints shown in the first critique may have been shot during the break immediately preceding the current semester.
- Final Reviews take place during the week *before* written final exams. There is a cleanup day preceding finals in which all are expected to participate. All students must attend both Final Review days.

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 time that you shoot with a self-portrait, no matter where you are when you start or end. Another approach is to take a self-portrait immediately upon rising and just before retiring each night. Or shoot at exactly the same time every day. 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, including example pictures, and handed in for potential addition to the class web site.

There will be other discussions on topics that relate to our ways of seeing, ways of thinking and ways of feeling that will all relate, perhaps somewhat tangentially, to your photographic work. These can be stimulated by readings, videos, blogs or guest artist lectures. It is expected that you will be familiar with the source materials so we can have intelligent discussions. The participation in these discussions is very important. This is not a spectator sport. You are also expected to go out after a discussion and find other related articles, videos, or blogs and bring them into class so we can expand the discussion. Every class is a different mix of personalities and every semester should begin a new dialog.

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 Exhibition Wall and will remain on exhibition until the next crit. These prints will be held for the Photo Archives, so make duplicates. Do not remove these prints from the wall.

VIRTUAL GALLERY

The POW Exhibition Wall will be duplicated online as a class web site. Your name and these web pictures will be Googable within a couple of weeks.

The Pictures of the Week must be made into web-ready pictures and a thumbnail and copied to the appropriate folder in the shared Art Folder so they can be placed on the class web site. These web files are due by the end of the class immediately following the crit.

Lateness of the web pictures will not be tolerated. The web page cannot be published until all photos are present. Failure to hand in the web files on time means you have not completed the critique and will not get credit for that crit. Not having the web work done holds up the rest of your classmates. This is unacceptable.

DIGITAL PORTFOLIO

Students are required to hand in a digital portfolio of your best work at the end of the year. There is a specific format of 1920 pixels square with a black matte that will be used. This will be demoed. An Artist's Statement will accompany the photos. The photographs must be formally labeled, and will be included in the Photo Archives and to shown to future students. Failure to hand this in on time will result in the failure of this class.

Do not wait until the end of the semester to start building this collection of work. It is best to organize and select the best one-third of your photos after each critique and then save them on your own backup media throughout the semester.

ATTENDANCE

Attendance at all class meetings is imperative as the material is too extensive to be repeated. After 2 unexcused absences the grade will be dropped one full letter grade. After the 3rd absence you will fail the class. Lateness, including coming in more than 15 minutes late or leaving more than 15 minutes early, will also affect the grade. 3 latenesses equal one absence.

Students should always have something to work on. If you do not, it indicates that you are not working hard enough. Always bring materials and be prepared to work. Not every lecture or demo will last the entire class. The phrase, "I forgot my film" will not be tolerated. This is equivalent to an absence.

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 demonstrating an ongoing effort to produce quality work that has content with personal relevance, and includes evidence of research to support this content; shows prowess in the technical aspects producing formal qualities that supports the content; and making a portfolio of prints that communicate one's personal vision, while generating an inspiring response from your peer audience. This also includes participating in discussions, meeting all critique deadlines, and being on time for all class meetings.

Anyone who fails to complete any phase of a critique cycle, including showing at least the minimum number of prints, hanging POW prints, and scanning for web fails, the entire critique.

Basic guidelines for letter grades:

- A – Produce work of the highest quality, show marked improvement, participate significantly in discussions, meet all deadlines, be punctual, and miss no classes.
- B – Produce good quality work, show good improvement, participate reasonably in discussions, meet all deadlines, be punctual, miss no more than one class.
- C – Produce average quality work that may be strong in some areas but is weaker in others, show some improvement, participate nominally in discussions, be no more than a day late on a deadline, be reasonably punctual, miss no more than two classes.
- D – Produce below average or poor quality work, do not show any improvement or the desire to improve, do not participate in discussions, miss deadlines, and are absent.
- F – Failure because of poor work, lack of improvement, no participation in discussions, missed deadlines, excessive absence and/or lateness, or a combination of these factors.

ACADEMIC PROGRESS IN LOWER DIVISION COURSES

As part of a University program to alert students to problems with performance, your progress in each course will be assessed during the 5th week of classes. If you receive notice of unsatisfactory performance, you must meet with your teacher to discuss your situation.

ACADEMIC INTEGRITY

Please refer to the University's statement on Academic Integrity at: www.temple.edu/bulletin/Responsibilities_rights/responsibilities/responsibilities.shtm

The Student Code of Conduct considers the following to be a violation of academic integrity:

1. Academic dishonesty and impropriety, including plagiarism, fabrication and academic cheating. This includes helping, procuring or encouraging another person to engage in academic misconduct;
- 2 Interfering with or disrupting the conduct of classes or any other normal or regular activities of the University

POLICY ON PLAGIARISM, ACADEMIC CHEATING AND DISHONESTY

Original Work: All work submitted for a class must have been made by you, specifically for the course it has been submitted to. A specific project may not be submitted in multiple classes. Submitting work not generated for a specific course constitutes academic dishonesty. The penalty for academic dishonesty is an automatic "F" in the course in which the offense is committed and a report to the Dean. Subsequent offenses are referred to the University Disciplinary Committee.

