

HILLSBOROUGH

Community College

PGY 1410C-83089 PHOTOGRAPHY I I SPRING 2009

INSTRUCTOR: Christopher W. Weeks **E-MAIL:** cweeks@hccfl.edu;cweeks2@acweb.com

TIME: Mondays 6:00 – 10:10pm **PLACE:** VAB 220

OFFICE HOURS: Tuesday/Thursdays: 8:00 – 9:00am; 11:15 – 12:00 noon & 3:30 – 4:30pm
Monday/Wednesdays: 4:00 – 6:00pm, VAB 107

TEXTBOOKS: *“PHOTOGRAPHY”* (ninth edition) by Barbara London and John Upton.
“PHOTOGRAPHY STUDENT HANDBOOK” (available in Ybor Book Store)
“CRITICIZING PHOTOGRAPHS” (third edition) by Terry Barrett

RECOMMENDED TEXTBOOKS: *“THE PHOTOGRAPH AS CONTEMPORARY ART”* by Charlotte Cotton
“ART ON THE EDGE AND OVER” by Linda Weintraub

COURSE DESCRIPTION: This course presents advanced technical problems introducing the students to various manipulative techniques both in the camera and in the darkroom. The students will deal with refinement of the silver print, toning, hand coloring, collaging, and the production of a cohesive exhibition quality body of work. Prerequisite: PGY-1401C

COURSE OBJECTIVES: The objective of this course is placed on emphasizing advanced conceptual, technical and historical approaches to photography. Students will be introduced to various manipulative techniques both in the camera as well as in the darkroom. Students will also be expected to refine and perfect their technical skills and the development of their acuity, perception, and aesthetic sensibilities. In addition, the class will build upon the students' knowledge of historical and contemporary photographers as well as issues and theories within photography. Students are also expected to begin working towards the development of a personal vision in photography. It should be noted that this photography course is an **ART COURSE**: it does not address itself to vocational skills and results. Students will be evaluated upon achievement of the technical and aesthetic excellence rather than personal improvement, strength of effort, or excessive quantity. Individual creativity, visual problem solving and precise craftsmanship will be stressed.

COURSE OUTCOMES: Upon completion of this course the student will understand and implement advanced technical aspects of black and white photography involving camera and darkroom manipulations/refine exposure control through use of appropriate f-stops and shutter speeds for different picture taking problems/demonstrate competent and safe practices in the photographic facility while developing traditional black and white films as well as infrared films/use filters when shooting film for desired effects/refine printing techniques in the black and white darkroom utilizing fiber based paper and the appropriate processing steps and chemistry/prepare final exhibition quality images for a critique/ use various toners and hand coloring techniques on fiber based paper/ demonstrate manipulative techniques/ produce and edit images for presentation/ produce a coherent sequence, series or grouping of photographs which demonstrate a theme or idea/ critique the form and content of photographs in a class peer setting/ state significant historical contributions and technical innovations pertinent to the development of photography/ use photography as a medium of personal expression/ demonstrate the creative process through class discourse.

COURSE PHILOSOPHY :

This course is about more than just taking pictures; it is about moving beyond snapshots and learning to efficiently articulate visually using the photographic medium as visual means of expression and communication. It is about learning to see photography as a fine art form and to create visually compelling and exciting images within the context of that framework. It is about learning to see and think differently by using more complex aesthetic judgments and compositional elements. And most of all, it is about freeing up your preconceptions of photography and allowing you to maximize your artistic expression with this particular medium.

Class philosophy will revolve around three main elements of photography: Technical skill, Conceptual Ideas and Critical Thinking & Writing. Classes will consist of lectures, demonstrations, studio work and critiques. Individual creativity, visual problem solving and ***precise craftsmanship*** will be stressed. All work produced in this class should be ***finished to a level considered to be exhibition ready***. The presentation of your finished product will be highly stressed (this means that you will not be able to get away with just pinning your prints to the wall for critique). Several written assignments will also be given in class.

INSTRUCTIONAL METHODOLOGY : This course will be presented in traditional instructional methodology, utilizing lectures derived from the required texts, visual presentations and demonstrations of technical processes to engage the students in the learning process. Projects and a final portfolio will be required to accomplish the required tasks mandatory for completion of the class assignments and expectations.

CLASSROOM CONDUCT : Any disruptive behavior during class time will not be permitted. The use of cellular phones and beepers during class time is not allowed. If disruptive behavior becomes a consistent problem, you may be asked to leave the class.

ATTENDANCE : Your attendance is not requested, it is required. If you miss any of the lectures, demonstrations, lab days or any of the other class activities you are not fulfilling the requirements of the course. You are expected to fully participate on all lab days. This means you will have work to do while in the lab on these days. If you do not have work on lab days, extra work may be given to you. ***Failure to attend a critique will result in a failure of that assignment.*** If you accrue more than three absences, you will not pass this class.

EQUIPMENT : You will need all of the equipment you had in Photo I (such as film developing tanks and reels, multigrade printing filters, etc) and a lock for your locker if you plan to keep your materials in the VAB. Additional supplies for this class may include (but are not limited to):

- Manual 35mm camera with either in-camera or hand held light meter
- 11x14 Double Weight ***Fiber Based*** Multi-Grade Paper
- (Oriental Seagull Variable Contrast, Ilford Multigrade or Forte Polygrade preferred)
- Blotter Book (for transporting your fiber based paper)
- Finishing Supplies (Spottone #3, brushes, mat boards & drymount tissue for fiber)
- Toning and Hand coloring supplies
- Matboard / Presentation supplies

REQUIREMENTS: Grades (including S/U) are determined by the successful completion of the assignments and participation in critiques. You can plan on spending probably a minimum of 12-15 hours a week outside of class working in the lab to complete the requirements for this class. All work will be original, done for this course by the student at the direction of the instructor. Negatives shot prior to class should not be used for current assignments. **WRITTEN ASSIGNMENTS** will also be given by the instructor as part of the course requirements.

NO LATE ASSIGNMENTS WILL BE ACCEPTED!!! Any exceptions to this rule would need to be discussed with the professor.

EVALUATION OF GRADES:

Each of the assigned projects (Critiques I, II & III) will receive two letter grades, one dependent upon technical skills and image presentation and the other dependent upon conceptual ideas and image content. **The Final Portfolio** (Critique IV) -- since it represents the culmination of your efforts -- is **double weighted**. This means that it is a very important project and can significantly impact your final grade.

(4.00) A (90-100)	Outstanding work. Work meets all class requirements and demonstrates an exceptional degree of quality and effort in assignments.
(3.00) B (80-89)	Above average work. Work meets all class requirements and demonstrates a high degree of quality and effort in assignments.
(2.00) C (70-79)	Average work. Work meets all the minimum class requirements and demonstrates an acceptable degree of quality and effort in assignments.
(1.00) D (60-69)	Poor work. Work meets some but not all the class requirements but may be missing elements and/or lacks quality and/or effort in assignments.
(0.00) F (59 and below)	Failure. Meets few of any of the class requirements, Inadequate and/or incomplete assignments, quality and effort in assignments.

GRADING BREAKDOWN:	VISUAL ASSIGNMENTS:	45%
	FINAL PORTFOLIO:	25%
	WRITTEN ASSIGNMENTS:	10%
	ORAL PRESENTATION	10%
	CLASS PARTICIPATION:	10%

Accepting this syllabus is the equivalent to accepting a binding contract. You, as the student, will be held to the standards and requirements outlined in this document. Make sure that you read it carefully and understand all it's guidelines.

REQUEST FOR ACCOMODATIONS: If, to participate in this course, you require an accommodation due to a physical or learning impairment, you must contact the Office of Services to Students with Disabilities. The office is located in the FAC building. You may also reach the office by telephone at (813)253-7757.

**THE LAST DAY TO CHANGE YOUR GRADE STATUS TO AN AUDIT IS JANUARY 13, 2009.
THE LAST DAY TO DROP THIS COURSE WITH A "W" MARCH 15, 2009.**

**** (You must fill out a drop slip -- simply no longer showing up to class will get you an "F" not a "W")**

FORMAL ORAL PRESENTATION:

You will be expected to conduct an oral presentation on an artist of your choice. Your choice of artist should be one whose work is relevant and influential upon the developing evolution of your own work. No two students will be allowed to do a presentation on the same artist, so make sure you have alternate choices. Presentations should be a minimum of 20 and a maximum of 30 minutes and should be accompanied by supplemental materials such as slides, notes and a written (typed) outline upon which your oral presentation is based to be handed in to the instructor at the conclusion of your presentation. **Presentations should not be mere biographies or book reports on the artist; they should be a critical analysis of the artist and their work both in terms of their effect upon and relationship within the context of the History Of Art**, as well as their effect and influence upon the development and evolution of your own work. Information given in the presentations should be relevant to furthering these points. **You should apply insights gleaned from the *Criticizing Photographs* book on the approaches, categories, and manners of art criticism to your own presentation.**

You must inform the instructor on your choice of artist by MARCH 02, 2009

THE ARTIST THAT YOU CHOSE FOR YOUR ORAL PRESENTATION WILL BE THE SAME ARTIST WHOM YOU EMULATE FOR ASSIGNMENT #3

******It is in your own best interests not to wait until the last minute to start on this presentation. The sooner that you have your choice of artist approved, the sooner you can begin your research.***

WRITTEN ASSIGNMENTS:

For any assigned readings, you will be expected not only to participate in any discussions which may arise, but also to turn in typed written responses to the assigned material. These responses should not be book reports, but rather a critical evaluation of the material.

WRITTEN ASSIGNMENTS #1: "The Nature of the Problem Essay". Read the assigned text and write a 2-page typed response based on the material, and the issues revolving around artmaking that the author raises.

WRITTEN ASSIGNMENTS #2: Go to the library or online and look up at artist who works in the historical style which you have been assigned in class. Choose an image by this artist and write a 2 to 3 page (typed) essay/analysis of the work. Consider its historical context, its significance and how the style which the work is created in, is important to the artist's intent. This is not a biography it is a critical analysis. If you are not sure what/how to write, then consult the "Art Language" section of the Student Handbook and/or the instructor and its suggestions on subject matter, formal elements and content.

WRITTEN ASSIGNMENTS #3: Go to the library or online and look up at artist who works in the contextual category which you have been assigned in class. Choose an image by this artist and write a two page (typed) essay/analysis of the work. Consider the contexts, approaches, and visual/symbolic elements which lead to the work being categorized in the manner which it is. This is not a biography it is a critical analysis. If you are not sure what/how to write, then consult the "Art Language" section of the Student Handbook and/or the instructor and its suggestions on subject matter, formal elements and content.

IMAGE JOURNAL:

For each assignment, you will be required to keep an image journal. The journals should be collections/compilations of images (by both noted, significant historical photographers as well as photographers discovered during the course of your own research) that reflect the underlying concept of the assignment as well as serve as inspirations/influences for your own images (image journals will be included in critique grades).

ASSIGNMENTS:

***All work must be presented in an exhibition ready, finished manner -- remember, the manner of presentation must fit the conceptual idea which the work is based around.

ASSIGNMENT #1: HISTORICAL PERSPECTIVES: Everyone in class will be assigned an art historical style. Your assignment is to create a body of work in this style. This will definitely require both research, and thought. Find out not only what these art historical perspectives looked like, but also what they were about. Discover how each of these personas fit into not only the contexts of art history, but also the political and socio-economic landscapes which spawned or inspired them.

REQUIREMENTS:
Minimum of three 35mm rolls of film shot and processed
Contact sheets of all rolls
Minimum of six images (at least 11x14 unless previously approved)
Image Journal sample images of/by work/artists that informed your work

ASSIGNMENT #2: CATEGORIES OF CRITICISM: The themes of the work here will revolve around exploring various art-criticism-related types of photographs such as Descriptive, Explanatory, Interpretive, Ethically evaluative, Aesthetically Evaluative and Theoretical (see your *Criticizing Photographs* book for more information) which will also be assigned in class.

REQUIREMENTS:
Minimum of three 35mm rolls of film shot and processed
Contact sheets of all rolls
Minimum of six images (at least 11x14 unless previously approved)
Image Journal sample images of/by work/artists that informed your work

ASSIGNMENT # 3: ARTIST EMULATIONS: (To be done in conjunction with your oral presentation.) The artist which you chose should be one whose work is relevant to the growth and development of your own work. Your task here is to create a body of work which mirrors that of the work of the artist chosen.

REQUIREMENTS:
Minimum of four 35mm rolls of film shot and processed
Contact sheets of all rolls
Minimum of six images (at least 11x14 unless previously approved)
Image Journal sample images of/by work/artists that informed your work

ASSIGNMENT # 4: FINAL PORTFOLIO: Okay!! This is what you've been waiting for all semester! The shackles have been completely removed! You're own your own here. Take what you've learned so far in this class and make it your own. Experiment and push yourself. This is your chance to develop your own personal conceptual and stylistic approaches to photography in preparation of creating a continually evolving portfolio. In addition, you will begin writing about your work in an effort to help crystallize your intentions and help better visually articulate what you want to convey to your audience.

REQUIREMENTS:
Minimum of four rolls (or equivalent) shot and processed
Contact sheets of all rolls
Minimum of ten images (at least 11x14 unless previously approved)
Image Journal sample images of/by work/artists that informed your work
Artist Statement

WEEK 1:

MON., 01/12

Outline of course objectives, structure, supplies, facilities, procedures, etc.

ASSIGNMENT #1: HISTORICAL PERSPECTIVES

VIEW/WRITE: Go to the library or online and find an image done by an artist who works/has worked in the historical style that you have been assigned in class. Write a two page essay on the image, discussing the historical contexts, roots, main characteristics and significance not only of the historical style presented, but also the specific image itself. Don't forget to also discuss your image in terms of subject matter, formal elements and content. See the "Art Language" section of the Photography Handbook for more information.
ESSAY MUST BE TYPED!! And include a Xerox of the image. **(DUE: 02/02)**

READ/REVIEW: Chapters 1, 2, 3, 5, 15 & 16 in the PHOTOGRAPHY text

READ: Chapter 17, "History of Photography" in PHOTOGRAPHY text

READ: Chapters 1, 2, 3 & 6 in the Criticizing Photographs text.

READ: "Elements of Art" Handout

READ: "Death In Perspective" Handout

READ: "The Nature of the Problem" Handout

WRITE: Write a two page essay. Read the assigned text and write a 2-page typed response on the material. **(DUE: 01/26)**

WEEK 2:

MON., 01/19

NO CLASS / MLK DAY

WEEK 3:

MON., 01/26

DISCUSSION/REVIEW: review of metering techniques and printing refinements.

LECTURE/DEMONSTRATION: FIBER BASED PAPER

Introduction to and discussion of Fiber Based Paper.

A discussion on the intricacies of using Fiber Based Paper and an overview of printing procedures, contrast control, density, etc. also introduction to 4-Bladed Easel

*****BRING FIBER PAPER AND NEGATIVES TO WORK WITH**

READ: Chapters 4 & 5 in Criticizing Photographs text.

"Nature of the Problem" Essay Due

WEEK 4:

MON., 02/02

LECTURE: IMAGE, PROCESS AND PRESENTATION

Slide presentation of various photographic approaches and processes throughout the history of photography -- detailing photography's dueling dichotomy between functioning as a straight recording image or an expressive medium.

ASSIGNMENT #2: CATEGORIES OF CRITICISM

VIEW/WRITE: Go to the library or online and find an image done by an artist who works/has worked in the critical style that you have been assigned in class. Write a two page essay on the image, discussing the main characteristics and other elements such as contexts, approaches, and visual/symbolic elements which lead to the work being categorized in the manner which it is. Don't forget to also discuss your image in terms of subject matter, formal elements and content. See the "Art Language" section of the Photography Handbook for more information.
ESSAY MUST BE TYPED!! And include a Xerox of the image. **(DUE: 02/23)**

"Historical Perspectives" Essay Due

READ: Chapter 13 "Special Effects" in PHOTOGRAPHY text.

READ: Chapters 4 & 5 in Criticizing Photographs text

WEEK 5:

MON., 02/09

CRITIQUE #1: HISTORICAL PERSPECTIVES

WEEK 6:

MON., 02/16

NO CLASS / PRESIDENT'S DAY

WEEK 7:

MON., 02/23

LAB DEMONSTRATION I: Discussion and Introduction to the properties and equipment needed to shoot infrared film

LAB DEMONSTRATION II: Introduction to Toning of Black and White Photographs. Bring old prints to work with. Also bring small bottle of rubber cement and various sized watercolor brushes.

LAB DEMONSTRATION III: Introduction to Hand Coloring Black and White Photographs. Bring old prints to work with. Also bring small watercolor sets.

Categories of Criticism Essay Due

WEEK 8:

MON., 03/02

LECTURE/DISCUSSION: Presenting work in a formal lecture manner. Discussion on how and why you may need to discuss an artists work in a formal lecture manner (especially in terms of relevance for your oral presentation). Discussion on typical sorts of areas of deliberation along with use of slide supplements, including written paper/text.

LECTURE/DISCUSSION: Discussion on writing artist statements. Discussion of Artist Statements view various examples of artist statements and how you should write your own, since for assignment #4 you will be required to have an artist's statement prepared for critique.

LAB DEMONSTRATION: Demonstration on shooting slides of your own artwork (as well as slides/images which you will need for your presentation) using the copy stand and a hand held meter as well as discussions on how slides are used in the art world, particularly in regards to submitting for exhibitions as well as in regards to lecturing about your work. You should begin to document your artwork periodically throughout the remainder of the as you will be required to submit a final collection of 20 slides of your best work to me at the end of the semester along with your final assignment.

DUE: Specific Artists which you are using for you Oral Presentation and Artist Emulation project are due at this time. No two students may use the same artist, so have alternatives available.

ASSIGNMENT#3: ARTIST EMULATIONS

VIEW: Artist/Photographer Videos

READ: Chapters 7 & 8 in Criticizing Photographs text.

WEEK 9:

MON., 03/09

CRITIQUE #2: CATEGORIES OF CRITICISM

WEEK 10:

MON., 03/16

NO CLASS / MID-TERM BREAK

WEEK 11:

MON., 03/23

ORAL PRESENTATIONS ON ARTISTS

WEEK 12:

MON., 03/30

ORAL PRESENTATIONS (continued if needed, otherwise, Lab Day)

WEEK 13:

MON., 04/06

CRITIQUE #3: ARTIST EMULATIONS

WEEK 14:

MON., 04/13

Lab Day

WEEK 15:

MON., 04/20

Lab Day

WEEK 16:

MON., 04/27

CRITIQUE #4: FINAL PORTFOLIO

WEEK 17:

MON., 05/04

**PICK UP FINAL PROJECTS & GRADES
DARKROOM CLEAN-UP**