

Welcome To PhotoArts 1 2067-251-08

**Lecture T/R 4-5:50pm room 7B – 2060
LAB F 2-5:50pm room 7B-3150**

Suzanne Szucs – Instructor

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hours: Thursdays 2-3:30 or by appt.**

With this class you are beginning your journey into Photography at RIT. This class may be the most difficult and time-consuming (not to mention money consuming) course that you have ever taken. Don't worry, you are going to love it and the pay-off is immense! This will be your favorite class – it is what you are here to do and together, we are all going to have fun doing it. We will spend our time learning to communicate our ideas visually through the investigation of the **technical, aesthetic and conceptual** aspects of photographic practice. Mastering all three elements is crucial to excelling in this class and in becoming an effective imagemaker.

Now for the nitty gritty... A syllabus is a contract for the course – please read below carefully:

Attendance: This class meets 3 times a week and you are expected to be in attendance and on time for every class. Excessive absences or lateness will result in a lowered grade. Frankly, we do so much in this class that absences will result in poor performance anyway. I deeply respect those who take responsibility for themselves – you know where you need to be, be there – you are paying for it, take advantage of class and lab time. If you have other priorities, take responsibility and own up to it. An excused absence will only be given with a doctor's note, funeral program and preferably before the fact (email me, email me, email me...). Excused absences do not include being in jail or on vacation. **Please note that YOU are responsible for getting yourself caught up in any area you miss – demos and tests will not be rescheduled.**

Conduct: We're all adults here so this is a place where we play nice. Respecting the other students as well as the instructor are crucial to creating a safe and enjoyable learning environment. Unless you happen to be a doctor on call, **Cell phones, computers and electronic devices are to be turned off for the duration of class.** Paying attention, asking questions and contributing to discussions are very important. Your participation will be considered in your final grade. If you feel that you are being mistreated by any person in class, or you think that I am treating you unfairly, please see me immediately. I have an open door policy however there will always be misunderstandings between individuals and we absolutely want to make sure that any discomfort or disagreements are handled immediately. RIT has many resources if you are having problems and this institution supports an environment free of discrimination. With that said, it is important to remember that we all have differing opinions and our classroom will be a safe forum to express them. Be prepared to hear ideas or opinions that may not fall in line with your own; to respect what others have to say and to feel comfortable expressing your own thoughts.

- ☞ If you have a disability, it is your responsibility to bring the proper documentation to my attention if you desire accommodation during class.
- ☞ I often show "difficult" imagery that may include sexually explicit nudes or images of violence. Please see me privately if this will be an issue for you and we will attempt to make accommodation.

It is our desire that we have an open and creative environment for our class, however the following conduct is not acceptable:

- ☞ Talking during lecture – please ask questions, however;
- ☞ Loud or disruptive behavior, disrespect to other students or the instructor;
- ☞ Sleeping;
- ☞ No eating, ever, in the LAB – I usually allow it in class if it is not disruptive;
- ☞ Sexual intimidation or harassment;
- ☞ Cheating or plagiarism;

- ☞ You must wear closed toed shoes and long pants in the lab (yes, I occasionally forget also – I recommend you keep some cover-ups in your locker).

What you can expect of me: I am your leader and facilitator. You can expect a consistent level of passion about art and education. I am your biggest cheerleader and your toughest critic. It is my job to push you to do your best, to always do better. It is not important whether I like your work, so don't spend your time trying to please me. What is important is that you push yourself to discover your own vision and to develop the skills necessary to make the best, most communicative images within your ability. I don't believe in right answers – there are many ways to solve a problem. I don't pretend to have all the answers, but I do have a lot of experience and enthusiasm to help you get answers. I do believe in the adventure of endless learning – that's why I teach. My door is always open. I expect you to try your best and you can expect the same from me.

Grades: I am considered to be a hard grader, so if you want an A in this class, be prepared to work hard for it! "A" means consistently exceptional work, that means not just fulfilling the assignments, but really investigating your ideas, consistently trying new things and pushing yourself to work harder. On the other hand, working hard does not guarantee you an A grade. Excelling means putting it all together – technical, aesthetic and conceptual – regardless of what area you plan on concentrating in the future.

A = Excellent – you have gone well beyond the requirements of the assignment, making work that is challenging both technically and aesthetically, excellent participant in critique. Work shows exceptional creative thought.

B = Above average – you've gone beyond the requirements of the assignment, made work that is challenging either technically or aesthetically, and have been an excellent participant in crits.

C = Average – you've fulfilled the requirements of the assignment and made good work. You moderately participated in the critique.

D = Below Average – did not completely fulfill the requirements of the assignment, made work that was either technically or aesthetically inferior, moderate to poor performance in crit.

F = Failing – did not turn in work; work did not fulfill the requirements of the course.

- ☞ Your final grade will be comprised of **Assignments** (60%), **Participation/Journal & Writing assignments** (20%) and **Quizzes** (20%). There should be plenty of opportunity for you to excel in all areas. If you are having problems in any area, or are unclear about why you received a certain grade, be sure to come see me asap so that we can get on top of the problem immediately.

Critique: One of the most important aspects of this class is the critique process. Nearly every week we will discuss each other's work. You are expected to not only be gracious in hearing critique of your work, but to also provide compelling and consistent feedback on your fellow students' work. The more you share, the more you will learn. It is important to remember that we are all in this together. It is also important to put your personal feelings aside. Critique can be difficult to hear, but this is exactly what makes us better imagemakers. When offering critique, try to remember that it is not about you – it is about the work on the wall. Be honest and look for both the successes and failures. In receiving criticism, remember that we learn most through our failures, accept that criticism is about the work and not about you. For every crit you will get a crit grade – try to improve upon it!

Assignments: You'll have 8 assignments for the quarter. Assignments 1-7 will be worth 10 points each. Assignment #8, which will require more thought and finishing will be worth 30 points. That's a total of 100 points in assignments.

For all assignments I expect you to turn in:

- ☞ prints,
- ☞ contact sheets and
- ☞ a typed project self-evaluation.
- ☞ Put your work in a brown folder with your name & email on it. Have at least two of these folders as you may not always get your work back the following week.
- ☞ Part of your evaluation will be the presentation of your work so make it clean and neat!
- ☞ Assignments have one due date – work not turned in on the due date will receive an F. Extensions on projects will be given **only if application is made ahead of time and for a justifiable reason**. See attendance above. Partial work is better than no work, however missing class does not extend a due date!

Journal: You will be expected to keep a regular journal that investigates photography and the world of images. This is a place for you to respond to readings, note ideas, paste images of interest and respond to class and assignments. It is whatever you want it to be. It is a place where you can demonstrate that you are thinking outside of the box and notate your experiments. Journals will be collected at midterm (week 5) and during final week. An evaluation of your journal will form part of your participation grade.

Online Quizzes: Your photography text has an online study guide to assist your learning process and justify the hefty sum you paid for the tome. With each chapter assignment (with the exception of chapter 1) you are expected to complete at least one online quiz. This quiz will be due within a week of the assigned reading. The quizzes are also open book, so there is no reason that you shouldn't get perfect scores. There are 3 quizzes for each chapter – go to **select chapter > study questions** and choose one of the exams. Once you complete, email the html version to me at sespph@rit.edu. You are free to do as many exams as you choose (I'll consider that in your final evaluation), but you must do at least one exam per chapter within a week of the assigned reading!

☞ http://wps.prenhall.com/hss_london_photo_9

Reading/writing Assignments: You will have several reading response writing assignments that are intended to help you think about photography in a social/historical context. These are due at the time of the discussion and should also be included in your journal. The responses to the *Criticizing a Photograph* text should be part of your journal and do not need to be turned in separately. **You are expected to be an active participant in all class discussions.** Come prepared with your thoughts and ideas to contribute. This will form part of your grade. It's an opportunity to practice your public persona skills which will be so needed in your career!

Materials – better known as “What, I’ve got to buy all this stuff?!”

No doubt about it, this will be one of the priciest classes you have ever taken. Yep, photography is super expensive – this class is like ripping off a band-aid, it's gonna hurt, but it'll set you up for a long time. You need to buy these things, so prepare to bleed!

- ☞ **Fully manual 35 mm Camera with at least one lens.** If you are not sure that your camera is fully manual, see me. All cameras must be approved – please bring into class on Thursday.
- ☞ **Tripod.** I still have my first tripod and consider it the best thing I ever bought. You will want one of these immediately – get a good one suitable for your camera.
- ☞ **Hand-held light meter:** like your tripod, this is an important tool for any professional photographer. It doesn't need to be complicated – but have it checked out to make sure it works properly if you buy a used one. Best if you get one that can sync to flash for strobe work. Later in the quarter.

- ☞ **Small electronic flash unit:** this type of flash can be used on any camera – as opposed to a pop-up flash you might have built into your camera. We'll use this later in the quarter. Again, it is something you can buy used.
- ☞ **Insurance:** it is highly recommended that you have insurance for your equipment. If you are still under your parents insurance, check to see if you are covered there. If you have renter's insurance, you should be ok. You might need an additional rider for camera equipment, so check it out. **The cage has an engraver so you can put your name or code on equipment – do it yesterday!**

Text books: both of these should be in the bookstore – other readings I will provide.

- ☞ *Photography, 9th edition*, by London, Upton & Stone (you'll use this as a resource throughout your foundation years at RIT, so cough up for it!)
- ☞ *Criticizing Photographs: An Introduction to Understanding Images*, by Terry Barrett

Freshman supply kit: this equipment is required and available in kit form from the bookstore. It's going to cost about \$250. To order call: 585-475-6951. Included:

Darkroom supplies:

Magnifying loupe	Can opener	clothespins
Pointed scissors	Lab apron	2 one gallon jugs
Film development tank	negative sleeves	ringbinder for negatives
Protective nitrile gloves	goggles	adjustable thermometer
anti-static cloth		

Photographic supplies:

Lens cleaner and paper	gray card
Cable release with lock	tapes: masking & duct

Finishing supplies:

Linen tape	matte cutter
Black photo tape	spotting brush #000
B&W spotting colors	black sharpie pens

Film: you'll need approximately 30-40 rolls of 35mm 36 exposure film. Please choose one of these films and stick with it the entire quarter for consistency. Occasionally I will suggest another film specific to the assignment. Purchase and put in your fridge or freezer:

**Ilford HP5 plus 400 speed film or
Kodak Tri-X 400 speed film**

Later on in the quarter you will need a box of Polaroid type 55 4"x5" film.

Paper: you will use at least 100+ sheets of paper... please purchase:

Ilford Multigrade IV 8x10" RC in pearl surface. Other surfaces are glossy or satin – pearl is the easiest to learn on. **Do not open this box – the paper is light sensitive!!**

Later in the quarter you will want to experiment with fiber paper or larger paper.

You will also need archival matte board and mounting tissue to finish your final project.

Other things that may be useful: You'll definitely want canned air to clean negs!

Changing bag	blotter book	Portable red safelight
Variable contrast filters	grain focuser	electrical tape

- ☞ **You will need a couple of towels to use in the darkroom. Wash them regularly!!**

Yes, I know that this is a daunting list. If you are having trouble getting everything that you need, speak to me and we can organize a purchasing list for you.

Don't ever be afraid to ask questions – don't be afraid to ask for help!

Syllabus Outline

This syllabus is a work in progress, we'll change it as we need to. Make sure you are aware of what is going on week to week – it is your responsibility to come prepared to class!

Our basic schedule:

Tuesdays 4-5:50 (T): lecture & crit

Thursdays 4-5:50 (R): lecture/ readings & discussions / prep for lab and assignments

Fridays 2-5:50 (F): Demos & Lab

↓ Week #1 - September 4 - 6 - 7

T 1

Intro to class; tour of LAB; break to set up lockers

Choose partners

Watch first half of “Visions of Light”

- 📖 READ: London & Upton – camera basics chs 1, 2 & 4 (skim ch 3) – [online quiz chs 2 & 4](#)
- 📖 DO: choose an image from the text and discuss what is successful about that image. Review it from a technical and aesthetic perspective: what initially captured your eye about the photo; how is it composed; what is the imagemaker trying to communicate; how does it make you feel? Are there things you may have done differently? Perhaps you chose the image because you really don't like it – reflect on what doesn't work for you. Write a page about the image and bring to class to share on Thursday. Make a copy of both image and text – this will be your first journal entry.

R1

Bring camera, at least one roll of film and grey card to class.

Review images from text.

Camera/exposure basics; using a grey card.

- 📖 READ: London & Upton – film development ch 5 – [online quiz chs 5](#)
- 📖 DO: Shoot a roll of film investigating your partner as subject emphasizing the exploration of light and shadow – keep an exposure journal. Bring development equipment and exposed film to LAB on Friday.

F1

Meet in lab – shoot – Assignment 1 – Let there Be Light!

Development procedure – process first rolls of film. Negatives due T2.

- 📖 READ: Criticizing Photographs chs 1 & 2 – prepare to discuss R2.
- 📖 DO: Use lab time to work on processing film. Bring processed negatives to class on T2.

↓ Week #2 - September 2 - 13 - 14

T2

Review negatives, troubleshoot making exposures.

Aperture and shutter speed.

Assignment 2 – Depth and Motion

- 📖 READ: Photography ch 6 –
- 📖 DO: [complete and submit online quiz](#)

R2

Discuss Criticizing a Photograph 1 & 2

Review making exposures; Overview printing techniques

Watch 1st part of “Photography in the 20th Century” – respond to the video in your journal.

- 📖 READ: “Understanding a Photograph” & “Before Photography”
- 📖 DO: compare/contrast assignment – bring for R3

F2

Bring negatives and printing supplies; first prints; contact sheets.

Spend lab time printing.

📖 READ: Photography ch 17 – complete & submit online quiz

↓ Week #3 - September 18 - 20 - 21

T3

Crit Assignment 1 photographs

R3

Carry over crit, Assignment 3 – Prepositions/POV

Discuss “Understanding Photo” & “Before Photo”

📖 READ: Criticizing Photographs chs 3&4 – study guide for R5

F3

LAB – using variable contrast filters; dodging and burning.

↓ Week #4 - September 25 -27 - 28

T4

Crit Assignment 2 – Depth and Motion

R4

Carry over crit; discuss reading; Assignment 4 – Framing the Space

Watch “American Photography in the 20th Century” part 2 – respond to the video in your journal.

📖 READ: Photography page 220

📖 Eastman House lecture – Bollywood Dreams – Jonathan Torgovnik

F4

Spot Toning.

Work in LAB, Assignment 3

📖 READ: Photography ch 18 –

📖 DO: complete and submit online quiz

↓ Week #5 - October 2 - 4 - 5

T5

Crit Assignment 3 – Preposition/POV

R5

Turn in Journal for midterm review

Discuss reading CP 3&4

Assignment 5 – Abstract Space/ Pushing film

F5

Using toners & fiber paper; meet individually during lab to discuss midterm performance.

Work in Lab – Assignment 4

↓ Week #6 - October 9 - 11 - 12

T6

Crit Assignment 4

📖 READ: Large Format Handout; Photography ch 13&15 –

📖 DO: complete and submit online quizzes

R6

Large Format, studio lighting, flash Demo

Assignment 6 – Polaroid Portraits

F6

Bring Polaroid film to class. If it is nice out, we will take the cameras out and spend the afternoon making images. Work with your partner.

We will use the last hour of class to review these images.

↓ Week #7 - October 16 - 18 - 19

T7

Review Assignment 5 – Abstract space/pushing film

- ☞ READ: Photography 16 –
- ☞ DO: complete and submit online quiz

R7

- Discuss reading CP chs 5&6
- Assignment 7 – Funky Image – bring supplies on Friday
- Assignment 8 – Final Project Series
 - ☞ READ: Power of Photography
 - ☞ DO: write short paper on important photography – due R9

F7

Funky Image demo; LAB

↴ Week #8 - October 23 - 25 - 26

T8

Review Funky Image

R8

- Individual meetings to confirm final project
- Watch “American Photography and the 20th Century” part 3
 - ☞ DO: In your journal respond to the film – where do you see photography at the beginning of the 21st century? What are your aspirations for the medium? Bring to share on T9
 - ☞ End class early to attend Eastman House lecture – David Plowden

F8

- Work in Lab on final project; continue individual meetings
 - ☞ READ: Photography ch 12
 - ☞ DO: complete and submit online quiz

↴ Week #9 - October 30 – November 1 - 2

T9

- Discuss & reflect on 20th – 21st century photography – from journals.
- Finishing work – matting/mounting demos

R9

- Review Power of Photography images
 - ☞ End class early to attend 6pm Eastman House lecture by RIT Prof Denis Defibaugh

F9

Work in Lab on Final project

↴ Week #10 - November 6 - 8 - 9

T10

Individual meetings

R10

- Assignment for break
- Individual meetings as necessary

F10

Final Crit on projects

Note: Eastman Lecture Sunday Nov 11, 2pm – Documentary Photographer Louie Palu.
“Cage Call: Like and Death in the Hard Rock Mining Belt”

↴ **Finals week: Individual meetings, pick up projects** → Freedom ↵