

SA161-02 Photography 1

Spring 2000

Monday and Wednesday 6:45-9:45

Cazenovia College

Instructor: Joanna Spitzner

email: spitzner.2@osu.edu

office: South Campus Building A, first floor

office hours: Mondays and Wednesdays,

5:00-6:00 p.m.; Tuesdays 4:00-5:00 p.m.

phone: ext. 7111

Course Objectives

In this course, we will explore photography as a creative, social, and artistic medium. Students will learn the basic techniques of black and white photography, including: how to use a camera, shooting, composition, lighting, processing film, and making prints in the darkroom. Alternative mechanical, chemical and digital techniques will be touched upon as well. In addition, students will be introduced to historic and contemporary photography and issues. We will discuss what our experience is of the photographic image, its relationship to the "real" and its constructedness, and its relation to time.

Teaching Methods

Students will be given seven major assignments, designed to explore significant creative problems, concepts, and technical methods in photography. In addition, students will be required to read several short essays, and write one short response paper to the course. The class will be conducted through discussion and critique, presentations of photographic works, technical workshops, and in class studio time. You will be expected to work outside of class to complete assignments.

Course Policy: Grading and Attendance, Expectations

Attendance: Attendance and punctuality are mandatory. Technical workshops and discussion are central to the course, therefore missing any part of the class will diminish your learning opportunity. Please contact the instructor ahead of time if you must be absent. You will be allowed two absences, and further absences will lower your grade. Three late arrivals will count as an absence, as will coming unprepared for a class. If you have more than five absences, you should withdraw from the course, as you will not be able to complete the course.

Deadlines: assignments are due on the date given. Work handed in late will receive a lowered grade. All assignments must be presented in class; presentation prints, at least one contact sheet and any other relevant materials (notes, tests, sketches) must be turned in to the instructor at the end of the class on the due date. These materials will be returned to the student within one week. After grading, any assignment can be reworked and resubmitted for a new grade. Incomplete projects will receive an F.

Grading: Students will be evaluated on his or her level of risk taking, creative exploration, challenge, concept, originality, and craftsmanship in his or her work. Class participation, thoughtful dialogue and response, ability to work through challenges and frustration, willingness to learn and openness to a variety of concepts is important as well.

Grades will be determined as follows:

20% class participation
80% assignments:
10% each assignments 1-6
15% final assignment
5% response paper

Academic Honesty Policy

Cazenovia College is committed to academic honesty. The Committee on Academic Honesty reviews reported cases of alleged plagiarism, cheating on examinations, undocumented copying or art, and similar forms of academic dishonesty. At the beginning of each full academic term all students receive a comprehensive orientation on the college's expectation regarding academic honesty.

Special Needs

Special needs students who require accommodations in classroom or outside work or test-taking procedures should notify the instructor and the Office of Special Services (ext. 7176).

Materials:

35mm manual Single Lens Reflex Camera with 50mm lens
15-20 rolls of black and white film, TMax or Tri-X
RC paper - box of 50 or 100 sheets
photobox for storing prints
binder for negatives
plastic negative sheets
matte or museum board for mounting presentation prints

Optional:

dust-off
lens tissue
flash unit
tripod
gray card
hand-held light meter
telephoto, wide angle, or macro lenses
filters

January 26

Introduction

discussion: what is a photographic image

bring camera, film and snapshots next class

January 31

Camera Basics

first assignment given: shooting and composition

February 2

Workshop: film processing

February 7

Darkroom basics:

chemicals, enlargers, test strips, contact sheet

February 9

Contact sheet due

Darkroom basics

in class work time

February 14

Assignment 1 due

critique

February 16

Assignment 2 given: "Capture the Moment"

slide lecture and discussion

reading: excerpt "Plato's Cave," by Susan Sontag, from *On Photography*

February 21

in class work time

February 23

Assignment 2 due

critique

February 28

Assignment 3 given: "Portrait/Personae"

slide lecture and discussion

March 1

Workshop: studio lighting

March 6

in class work time

demonstration: mounting, matting, presentation

March 8 MIDTERM
Assignment 3 due
critique

March 13-15 SPRING BREAK

March 20
Assignment 4 given: "The Document: Narrative, Evidence, and Information"
slide lecture and discussion
reading "Imaging Horror," by Mark Alice Durant, from The Boston Book Review

March 22
in class work time

March 27
in class work time

March 29
Assignment 4 due
critique

April 3
Assignment 5 given: "The Manipulated Image"
slide lecture and discussion

April 5
Darkroom workshop: alternative technique, photograms

April 10
Digital workshop, computer lab

April 12
Assignment 5 due
critique

April 17
Assignment 6 given: "Photomontage"
slide lecture and discussion
reading: excerpt from "The Third Meaning, " by Roland Barthes, from Image, Music, Text

April 19
in class work time

April 24
Assignment 6 due

critique

April 26

Assignment 7 given: "Sequential Images"
slide lecture and discussion

May 1

in class work time

May 3

in class work time

FINALS Week

Assignment 7 due

critique

response paper due

Photo Assignments

Shooting and composition:

Aims: to become familiar with the camera (exposure, focus)

- Consider composition, framing, point-of-view, depth of field
- Experiment with framing of same subject
- Experiment with camera angle, p.o.v. of same subject
- Think of texture, structure, form, negative space, contrast (lighting)
- Photographers to look at: Steiglitz, Strand

Pinhole Camera and images

Aim: to become familiar with the basic camera mechanism as well as alternate process

Capture the moment

Aim: to explore the relationship between time and photography

What happens when a moment is "frozen," do we see something other than what the "natural" eye can see. Does the camera, technology, open up new ways of seeing, or does the moment exist in the scene; memory

Photographers to look at and consider: Muybridge, Winogard, Friedlander, Nan Goldin, Hirosho Sugimoto - theaters

Document: information and narrative

Aims: to explore how the photograph is read, gives evidence to and event, how is the photograph "objective" (is it)?

What can we tell about the place or what may have happened by what is being shown in the photograph; how does the way in which it is shot affect our understanding of it, think of how objectivity and subjectivity play a role: propaganda versus "crime scene" -- can you shoot the same scene and give different reading/mood?

Construct the scene, or "select" one

Photographers: Atget, WPA: Evans, Lange, Arbus, Ruscha, Smithson, Rodchenko, Lissitsky, Riis, the Bechers, Jeff Wall

Reading: Martha Rosler, "on, around, and afterthoughts (on documentary photography)

Portrait / Personae

Aim: to use the photograph to present us with a personae (performance for the camera)

Photographers: Claude Cahun, Marcel Duchamp, Catherine Opie, Cindy Sherman, Guggenheim Show

Technical: Lighting, studio shooting

Manipulation

Aims: to explore how different processes can be used to make an image

camera: long exposure, motion and shutter speed, shooting at night, filters

darkroom: photogram, solarize, negative manipulation

digital: photoshop

Photographers: Man Ray, Darrel Ellis (OJ Simpson cover of Time and Newsweek)

Technical: manipulations with camera, dodging and burning, etc., Scanning and photoshop

Photomontage

Photographers: Hoche, Heartfield, Rodchenko, Kruger

Reading: The Third Meaning, Roland Barthes (or one more specific to photomontage)

Sequential Images: photo essay, portfolio, book

Aim: to create a series of photographs that have a relationship to each other, to explore a subject in a serial manner, multiple way

how to present: on wall, in book, captions

Response paper to class