

Black & White Photography Course Syllabus

Course Information

ARTS 3371.001 Black & White Photography, FALL 2015
THURSDAY 1 – 3:45 ATC 2.908 (3.904)

Professor Contact Information

Dr. Diane Durant durant@utdallas.edu OR ddm043000@utdallas.edu
Office: ATC 3.909 Office Hours: THURSDAY 12 pm – 1 pm. *Or by appointment.

Course Pre-requisites, Co-requisites, and/or Other Restrictions

Prior completion of lower level studio arts course is required (ARTS 1301 does not satisfy this requirement)

Course Description

In this 35mm black and white photography course, students will investigate how a sequence or series of photographs builds meaning. Common examples in everyday life, such as comics, the advertising product catalog, photomontage, and the photo essay, all utilize more than one image to communicate an idea or message. Similarly, the photographer locates correspondences among individual frames exposed in succession when shooting roll film. By moving from an emphasis on the single photograph to a combination of images, different methods for printing and for image presentation, including mounting, bookmaking and sculpture/installation, can be explored.

This course combines an investigation of the process of black and white photography with a study of serial imagery. Operation of the camera involves an awareness of its mechanical limitations in order to facilitate the recording of light and fosters an understanding of optics. Students will learn camera operation for proper film exposure and darkroom techniques for film development and print enlargement. Assigned reading and class discussion will address contemporary issues in art and photography.

Student Learning Objectives/Outcomes

Students will interpret photographic concepts and apply photographic methods to create artworks, with an emphasis on black and white processes. They will assess and evaluate the creative work of their peers through both written and verbal critique. Students will discuss and write about both historical and contemporary examples of visual art, and they will choose and develop a proposal for an individual photography portfolio, which they will create.

Required Texts

Charlotte Cotton, *The Photograph as Contemporary Art*, 2nd Ed.
UTD Handbook for Photography (eLearning)

Resources for photography students are posted at:

<http://www.utdallas.edu/~waligore/utdphoto>

User ID: photo2014

Password: shutter

**opening PDFs works best with Explorer or Firefox. Use current version of Acrobat to view them. Low cost Microsoft Office software is available from the campus bookstore.

Materials & Supplies

**Each student should have an automatic (with manual override) or manual 35mm camera. Costs for the course will vary somewhat depending upon the scope of individual student projects.

Supplies estimate: \$250.00 to include photographic film and paper, developing tank and reels. A supply list will also be distributed in class. Photography chemicals are provided. Students with questions regarding cameras and supplies are encouraged to contact the instructor and refer to information reviewed and distributed in class.

Assignments & Academic Calendar

August 27	Introduction to Course, Materials
September 3	Camera operation: What's that button do? Lighting Demo Introduce Project #1: Creative Contact Sheet
September 10	Quiz #1 – Camera operation Introduction to film development Bring at least one roll of exposed film, tank, reels, towel, negative preservers, scissors
September 17	Quiz #2 – Film Development Introduction to printing and enlarging Bring processed rolls of film in negative preserver
September 24	Quiz #3 – Printing and the Darkroom Darkroom Work Session: contact sheets Bring negatives in preservers, towel, notebook, photo paper
October 1	Student presentation and discussion: Cotton, Chapters 1 & 3 Introduce Project # 2: Diptych
October 8	Critique Project #1: CREATIVE CONTACT SHEET DUE: two contact sheets as final prints Contact sheet of the roll from "What's that button do?"
October 15	Student presentation and discussion: Cotton, Chapters 4 & 6 Introduce Final Project Introduce Project # 3: Constructed Realities

October 22	Critique Project #2: DIPTYCH DUE: two photographs (each in an edition of three prints) two contact sheets (not negs)
October 29	Student presentation and discussion: Cotton, Chapters 2 & 7 **Proposal for Final Project due to eLearning by end of class.**
November 5	Quiz #4 – Things You Should Definitely Know by Now In-Class Work Session for Project #3
November 12	Show & Tell of Final Project Bring contact sheets and/or prints for review/feedback
November 19	Critique Project #3: CONSTRUCTED REALITIES DUE: 24" digital print two contact sheets
November 26	FALL BREAK!
December 3	Student presentation and discussion: Cotton, Chapters 5 & 8 Presentation techniques
December 10	Final critique DUE: Final portfolio 10 prints on 8x10 fiber-based paper or printed digitally (1 matted) 6-8 contact sheets of new work (not negs) written artist's statement (eLearning)

Grading Policy

Course evaluation will be based on attendance and participation, mid-term reviews, assignments and final portfolio, all of which is designed to encourage experimentation with the photographic processes and working with serial imagery.

Attendance and participation: 10%

—Active participation in critique, discussion, and during studio work days.

—Preparation for class, including having necessary materials needed for developing or printing and for critique (please only turn in dry, flat prints on fiber based paper for critique). Also:

Presentation of chapter from Cotton text—each student will sign up for and give a brief *(7-10 min)* overview to begin class discussions and participate in other students' discussions by generating topics of interest from respective chapters

—Effectively cleaning up the darkroom after class meetings and work sessions outside of class, including proper disposal or recycling of chemistry

Quizzes: 10%

There will be four quizzes, the total points from which will constitute 10% of final grade.

Show & Tell: 10%

Review of individual progress toward the creation of a final portfolio.

- Each student will submit a **1 page proposal** for final project (via eLearning)
- review of negatives and prints with class for feedback

Assignments (10% each): 30%

A total of three assignments will provide a general framework for exploring issues in photography, camera operation, and darkroom techniques.

Final portfolio: 30%

The final portfolio will be based on a topic or theme selected by the student and approved by the instructor. It will consist of a series of **10 images** printed on fiber based paper (or digitally, on high-quality photo paper), with **6-8 contact sheets** (not negatives) of work for the final portfolio.

Artist's Statement: 10%

A one-page **artist's statement** will accompany the work (via eLearning) and will include a discussion of the student's working process and reflection on the appropriateness of the working method to the student's concept.

Grading Criteria for Creative Work

1. **Concept:** what's the idea? Does it solve the problem posed in the assignment?
2. **Relationship between content and form:** how does the idea for the image influence the selection of the image's content and process of execution?
3. **Experimentation:** has this image been seen before? What risks with materials, conventions, content, design, or execution have been taken?
4. **Presentation:** given the limitation of the workshops, what kind of effort, care, and attention has been devoted to the creation of the images?

Course & Instructor Policies

For technical assistance or to check out equipment:

Monday 12 – 2 pm

Wednesday: 2 – 4 pm

Thursday: 4 – 6 pm

Black & White Photography is a practice-based studio course. During specific course periods when studio work is scheduled, students should be prepared to shoot, process and print negatives, or review images with instructor. Attendance at critiques is comparable to exams in lecture courses and integral to the student's development. The assignments are designed to assess the student's ability to apply principles discussed in class and to observe the student's improvement over time. Late assignments will be down-graded one whole letter grade. Work submitted more than two weeks past the deadline will not be accepted.

Attendance is required. The final grade for class participation will be lowered due to absenteeism. Arriving late or leaving early is disruptive and should be avoided. Students who are absent from class when assignments are introduced need to check with other students regarding the parameters of the exercise. The instructor will only

clarify specific points. Students will need to work outside of class in order to complete assignments in a timely manner. **Work submitted for evaluation must be generated by the individual student and must be the product of the current semester and class.** Any student with a severe illness or other problems that hinder productivity and attendance must contact the instructor at durant@utdallas.edu. It is the student's responsibility to obtain a written medical excuse and to submit it to the instructor if absences are due to medical problems. Students with special needs that relate to physical challenges should consult with the instructor as early as possible in the semester.

Proper academic conduct during class is expected. Students are responsible for maintaining a cooperative learning environment. Do not work on projects for other classes, check email, text, or answer cell phones during class. Listening to music is acceptable during open studio time.

Comet Creed

This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:

"As a Comet, I pledge honesty, integrity, and service in all that I do."

UT Dallas Syllabus Policies and Procedures

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.