

Black & White Photography Course Syllabus

Course Information

ARTS 3371.001 Black & White Photography, FALL 2017
THURSDAY 1 – 3:45 ATC 2.908 (*3.904)

Professor Contact Information

Dr. Diane Durant durant@utdallas.edu
Office: ATC 4.905 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*, 3rd Ed.
UTD Handbook for Photography (eLearning)

Resources for photography students are posted at:

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

<http://www.utdallas.edu/~durant>

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: \$300.00 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

- Aug 24* Introduction to Course, Materials, TOTA lights
- Aug 31 Camera operation: What's that button do?
Introduce Project #1: Diptych
Quiz #1 – Camera operation
- Sept 7 **Chemical safety with Michelle Reinhart, UTD Safety Specialist**
Introduction to film development
Bring at least one roll of exposed film, tank, reels, towel, negative preservers, scissors
- Sept 14 **Quiz #2 – Film Development**
Introduction to printing and enlarging
Bring processed rolls of film in negative preserver
- Sept 21 **Quiz #3 – Printing and the Darkroom**
Darkroom Work Session: printing!
Bring negatives in preservers, towel, notebook, photo paper
- Sept 28 **Critique Project #1: DIPTYCH**
DUE: 2 diptychs (four prints) each on 8x10" fiber paper
3 contact sheets (2 from diptych and 1 from intro)
- Oct 5* **Student presentation and discussion: Cotton, Chapters 1 & 3**
Introduce Project # 2: Big Picture
- Oct 12* **Student presentation and discussion: Cotton, Chapters 4 & 6**
Introduce Project # 3: Constructed Realities
Gregory Crewdson: *Brief Encounters*
- Oct 19 **Critique Project #2: Big Picture**
DUE: two contact sheets as final prints
- Oct 26* **Student presentation and discussion: Cotton, Chapters 2 & 7**
Quiz #4 – Things You Should Definitely Know by Now
In-class work session for Project #3: scanning negatives!
Introduce Final Project
- Nov 2* **Student presentation and discussion: Cotton, Chapters 5 & 8**
In-class work session for Project #3: review of test strips!
- Nov 9 **Critique Project #3: CONSTRUCTED REALITIES**
DUE: 1 24" digital print (UTD lab) and 1 8x10" digital print (on your own)
2 contact sheets printed in the darkroom
- Nov 16* Individual meetings with Instructor to discuss final project
Presentation techniques

Nov 23	THANKSGIVING - NO CLASS
Nov 30	Show & Tell of Final Project
Dec 7	Final critique DUE: Final portfolio 10 prints on 8x10 fiber-based paper or printed digitally (1 matted) 5-7 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 (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 of which will constitute 10% of final grade

Show & Tell: 10%

- Review of individual progress toward the creation of a final portfolio.
- Each student will meet with instructor to discuss project idea(s)
- review of negatives and sample 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 output digitally on high-quality photo paper, with **5-7 contact sheets** (not negatives; must be 5-7 new rolls shot) of new work.

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?
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Course & Instructor Policies

For technical assistance or to check out equipment:

Monday 12 – 2 pm

Wednesday: 10 am – 12 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.