

Course Title: Black and White Photography  
Course Code: PHOT 311  
Credit Hours: 3  
  
Location: Dark room 1, Photo lab building  
Instructor: Maria Drakaki or Michael McCarthy  
Telephone: XXXXXXXXX  
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Office Hour: by appointment  
Office location: by appointment

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## Syllabus

### Course Description:

Students will encounter new cultures and sights, explore the world and people around them, and their own perceptions in studying black-and-white photography. Students will consider a wide variety of photographic work to help clarify project goals and possible approaches as well as to inspire them in their own endeavors. The course also includes technical demonstrations, group and individual critiques, field trips to shoot photographs, and lab time as well as video lectures and class discussions about readings. Students will have a choice of projects to try a variety of approaches.

### Course details:

The departure point for the class is our encounter with new cultures and sights. During the course of the semester, as well as introduced to the basic black and white photography techniques and darkroom experience, we will be exposed to intriguing new landscapes and people. This offers a wonderful opportunity for exploration into the world and people around us as well as our perceptions. There is always an important element of self-discovery in every artistic project, and this will be a vital component of this class.

Project-based assignments are designed to allow students to explore various aspects of their environment. Students will be encouraged to move beyond the stereotypical perceptions of the photography and to develop a more personal and unique vision of their experiences. In completing five major assignments, students will have choices designed to allow students to try a variety of approaches. The assignments are not overly restrictive but rather starting points from which students can develop their own personal responses. These assignments are designed to build on one another, offering new layers of sophistication to new project. Students are encouraged to individuate their approach to these assignments, which are designed to help focus students' thoughts but not to restrict their expression.

The class meets two times each week for studio work in photography, discussions, and lectures. On alternate days, students are encouraged to work on their own in the darkroom for at least a

matching six hours, irrespective of attendance at film and slide lectures, or art awareness excursions to Classical Cycladic sites and photographers' studios.

### **Course Objectives:**

\*This course will introduce students the specific techniques including the manual functions of 35mm camera; exposing 35mm black and white film; developing film; making contact sheets and work prints; and printing photographs in a darkroom.

\*The course asks students to consider a wide variety of photographic work to help clarify project goals and possible approaches as well as to inspire them in their own endeavors.

\*The course will teach students about black-and-white photography using a wide variety of methods and strategies: technical demonstrations, group and individual critiques, field trips to shoot photographs, lab time, video lectures, and class discussions about readings.

\*Students will complete five major assignments, in which they will have a choice of projects to try a variety of approaches.

### **Learning Outcomes:**

- Students will have developed technical abilities in exposing negatives and making technically perfect prints
- Students will have created a portfolio
- Students will have mastered the language of photography
- Students will have personalized their vision and mode of expression, and have developed and enhanced their visual thinking
- Students will have had photographic interaction with Greece and Greek culture, both historical and present-day

### **Grading**

Grades will be given for each assignment based on the quality and in some cases the quantity of prints ready for a critique. Quality is defined by technical proficiency (good, clean prints presented professionally) as well as by aesthetic and conceptual strengths evident in the work.

#### **Other factors to be considered for grading**

- Experimentation: signs a student is taking risks, trying new approaches.
- Commitment to and participation in class discussions. Student involvement in each other's critiques is essential. The more considered and sensitive responses a student can receive the more he or she will benefit.

### **Assignment of points in grading**

30% Photo assignments/projects (except final)

30% Final Project

20% Oral Presentation (introducing a photographer's work to the class)

20% Class participation and Critiques

### **Assignment deadlines**

Will be due at the beginning of class on the day scheduled for critique. Assignment sheets handed out in advance will describe the topic as well as the number of prints and contact sheets which are required.

### **Attendance**

Students are expected to attend all classes, including days to be spent working in lab. As you learn as much from your peers as from any other means, Attendance during group critiques is essential as the responses and reactions of students can be a great help and asset.

### **Grading Scale, Attendance, Make-Up, Academic Integrity and Americans with Disabilities Act (ADA) Policies:**

Students are required to abide by HISA's Academic and other policies first introduced and explained at the school and class orientation. See the attached policy sheet.

### **Required Materials: (Tentative Lists)**

1. Manually Adjustable 35mm Camera
2. 50 sheets of 8" x 10" glossy resin-coated (RC) (ex. Ilford Multigrade IV-F),
3. 10 rolls of BW film with ISO400 (ex. Kodak TMAX 400 ASA)

### **Reference materials:**

"Black & White Photography" Henry Horenstein (Little Brown)

"Greece-Images of an enchanted Land 1954-1965" Robert A. Mc Cabe

“20th Century Photography “ Tashen

“Retrospective “ Doisneau, Creviis

“Looking at Photographs,” Victor Burgin, (1982)

Videos & photographs by: Andre Kertez, Herbert List, Man Ray, Vivian Maier, Constantine Manos, Henri Cartier-Bresson, Edward Weston