

# Monroe Community College (3 credits)

PHO 106 Fall 2010 Lecture 381, Lab 385 & 386

Instructor: Joe Ziolkowski “ Joe Z. “

Office hours: By Appointment or during the time after class and labs.  
Voice Message: 585.  
VaPA Main Office: 585.292.3387  
E-Mail: jziolkowski@moroecc.edu or joez@joe-ziolkowski.com (Best way to reach me.)

Class Meetings: Read Syllabus date for location, but in general we will meet as follows:

Monday: 6:00pm - 7:50pm RM 12 109 Lecture 381  
Tuesday: 6:00pm - 8:50pm RM 4 115 Lab 385  
Wednesday: 6:00pm - 8:50pm RM 4 115 Lab 386

**Required Book:** Photography: The Essential Way Barbara London, Jim Stone, John Upton ISBN-10: 0136142761

## Course Information Sheet

### Course Description:

Introduction to the principles, techniques, and theories of the photographic process. Fundamentals of photographic equipment, camera operation and care, darkroom procedures, exposure and development of black and white photographic materials. Laboratory, studio and natural light assignments will be supported by lectures and demonstrations. Student supplies 35mm adjustable camera, film, photographic paper, and other materials as described in class.

Two lecture hours, three laboratory hours per week.

Assignments reflect the technical, aesthetic and critical issues from lectures, visual presentations, selected readings and demonstrations. Active class participation during labs and critiques is required for each class.

### Objectives:

Upon completion of the course, the student will be able to:

- Utilize the fundamental skills of photographic craftsmanship
- Understand the principles and theory of basic Black & White photographic processes
- Execute a photographic idea from conception to finished product
- Follow directions and adhere to specifications in the creation of professional quality photographic works
- Develop an understanding of the usage and importance of images in major photographic genres: Portraiture/Commercial, Landscape, Photojournalism/Photo-documentation, Fine Art/Photographic Illustration
- Establish criteria for a critical discussion of photographic quality, meaning and impact
- Present finished images following professional standards and processes

### **Joe Ziolkowski Teaching Philosophy:**

The ability of a visual image to communicate depends on the meshing of intention and technique into a succinct vocabulary. To this end a successful educational program must emphasize both content and technique within a historical context.

Teaching is a huge responsibility as it lays the foundation for the future. Students come to class with a wide range of backgrounds and experience. It is important that the students be responded to as individuals while developing a sense of community in the classroom. From this grounding of the pressure/spontaneity and stress/thrill of the creative process can be explored.

Classroom management and activities center around developing the student ability to communicate ideas and concepts. They are encouraged to participate in open dialogue during lectures and critiques. Students are also guided to develop writing skills with journals, research projects and assessments for each project. Assignments are developed to explore and refine the students ability to translate ideas by executing visual works of art that blend technique with content.

Critiques and spontaneous discussions are a very important part of the educational process. Among the most valuable skills a student can acquire is a critical eye toward their own work and developing the ability to be articulate about their work and the work of others. This will aid the student after leaving the supportive environment of the classroom.

Students need to have a firm grounding in traditional techniques and equipment. They also need to be encouraged to be innovative and explore alternative processes and new technologies. This search must not stop at materials. Content must be explored with the same openness and spirit of adventure. Students must be prepared to take risks and challenge their preconceived notions concerning themselves and society. It is this risk taking, along with problem solving that builds confidence.

Projects should be structured to allow students to utilize their strengths while working on less familiar areas. They should be able to work from their own level while still contributing to the group dynamic. In addition students need to have a historical awareness and to understand their work as part of a continuum. Stylistic movements and technical innovations must be viewed in relation to the ideas that were the driving force behind their development.

The result of a successful educational program is in the ability of the student to prosper outside the classroom, to continue to search and to explore. As a working artist I practice this philosophy on a daily basis and share the results with my students, peers and the community at large.

### **Student Responsibilities:**

I will expect that you will read every handout given to you, and make careful note of the information contained therein. This goes for material that is discussed in class as well, please take notes in your required journal, most of what is said in class or included on a handout is strictly for your benefit. I put a significant amount of time and effort into making handout's and preparing lectures and demonstrations so I'd greatly appreciate it if you'd listen, pay attention and read and review your notes. If anything appears unclear, please don't hesitate to ask questions.

It will be presumed that you have reached a certain level of maturity. An adult level of conduct is expected. Please show the appropriate respect for me as well as your classmates. One other courtesy is also requested; since cell phones seem to be standard accessories for many students, please turn them **OFF** before entering the class and during class. Having it on vibrate is just as bad as your favorite loud ring. If it goes off, it goes on my classroom desk for the duration of the class and lab. I am serious. Turn them off.

Lap top computers are not allowed during lecture and critiques. If you need to take notes. Use the required journal, put pencil to paper. I am serious about this. You can access your electronic devices during breaks, or at the end of the class.

**Personal head phones and listening devices and recording devices are not allowed in classes and labs.**

This mean the darkroom labs as well. If you need to listen to music in the lab and in the studio, use a stereo system with speakers. Do not walk around with headphones on. There are radios in the lab area as well.

Talk to your instructor and fellow classmates.

**Attendance:**

Attendance and tardiness are an issue which I will bring to your attention; not only do absences and tardiness affect individual student performance, they also affect the entire class. It is difficult, both for me and the class, when there is confusion about material, assignments, and due dates because someone wasn't there when the issues were discussed.

You are expected to attend all class sessions, and to arrive on time and stay for the entire time. Because of the nature of the curriculum, 1 or 2 missed sessions could put you significantly behind. In order to assist you in making decisions about attendance, penalties will be assessed for absences:

Four (4) absences for any class meetings will result in an "F" for both participation and attendance, and will result in FAILING THE CLASS. Being late three times or leaving early from class counts as an absence. Being late is 7 minutes or more after class or lab starts, or before a class period ends. AGAIN, IF YOU MISS FOUR (4) CLASSES YOU WILL AUTOMATICALLY FAIL THE COURSE. I have failed students due to poor attendance. This means attend all lectures, critiques and labs. If you do not have work for a crit, please show up and participate.

For more information, please refer to the attendance and course withdrawal policy as defined in the College Catalog and Student Handbook.

Lab time is set aside for your section and you are expected to work during this time. If you have already completed the next assignment, please work on something else and make good use of this opportunity. There is plenty of material to be read and explored in the required text book. I assure you that if you come to every lab prepared to work, with my assistance you will learn to photograph efficiently and with some extra effort on your part, quite skillfully. Lab times are also a great time to get feed back on editing a shoot, work not fully discussed during a critique, and when you are trying to map out a new photograph or idea.

**There is no shooting for assignments during lab time. Have your film ready to process before entering the lab, or you will be marked late or absent.**

You cannot come into the darkrooms outside of your designated lab time. At present, there is no open lab time.

Again, there are no open lab times. If you are absent for lab, you will miss demos and/or work time. To ensure you do not fall behind, you will have to make up that time at an off campus facility. This is commonly accomplished at the Community Darkroom: 713 Monroe Avenue, 585.271.5920. You will need to pay an annual membership fee, a per time fee AND make an appointment to use the facilities. Its much easier to just come to class.

In addition, it is important that each student develop good work habits which will be required throughout your career, whether academic or professional. You will have a reasonable amount of time to complete each assign-

ment, but you must be efficient about using that time or you will find yourself behind. Time management skills are extremely important.

You will most likely be unable to finish all of the necessary work during class time alone, so expect to spend additional time outside of class completing assignments. A 3 credit class requires that you spend a MINIMUM of 6 hours outside of class time on assignments or course work.

### **Assignments:**

All photographs should be made specifically for this class. You will not be allowed to use older images or images for another class for credit. The idea is that you're able to apply and demonstrate what you learn by making new images. All of my assignments are designed to give you a reasonable amount of freedom to fulfill the requirements. If I find that you are using images from another class, you will receive an immediate "ZERO" for that assignment and we will both meet with the chair of the department to discuss further actions.

When you turn in any assignment, all the requested materials should be present for the assignment to be considered complete. Everything you turn in should show proper identification and regard for your work. Your name & letterhead must be on everything you hand in to me. Prints, contact sheets, comment sheets, portfolios, EVERYTHING! Any assignments submitted in an unfinished state will not be graded and will be considered late. Only completed assignments handed in on time will be considered for a grade of "A". Anything late cannot be considered for an "A" Grade. But you can resubmit an assignment for an incomplete assignment to achieve and "A". If your film does not turn out, hold onto it and submit it, the same for unfinished prints, hand in work when required, even if it is not your best.

Each assignment must be handed in a protective portfolio with your name and lab section clearly on it. I will not accept work that is not in an envelope/portfolio. You should purchase several of these. At times I am backed up with grading. Do not hand in two assignments in one portfolio. One will not be graded and returned with the other. This will have a major impact on your grade. If you do not hand in your assignment, it will be an immediate ZERO.

Graded work will be handed back during lab time. Do not hand in work in plastic bags.

Late assignments will be accepted up until one week from the original due date, assignments submitted late will immediately drop one full letter grade. No more than two late assignments will be accepted during the class. Work that is not shown in a critique on the due date will be considered late. Even if you are not proud of work you have done, please put it up for critique, you will be allowed to pass on any discussion of it. Even if this means you have a blank roll of film from processing, or a bad print, I want to see it to see it and discuss what went wrong.

I require that Assignments 5, 6, 7, 9 & 10 be matted for critique unless otherwise stated. Again, everything must have your name on it clearly visible, and with your section and phone number and email on it.

Along with each assignment you are to submit an assessment sheet. You must have your letterhead, date, lab section and assignment with every project you hand in. This includes the final assignments #10 This should be roughly a page in length discussing your ideas, the way you interpreted the assignment and should include a thoughtful analysis of your results. This is to be typewritten on the computer and clearly identified prior to class and not handwritten during class on the day the assignment is due. Due to the nature of the class, I do not accept assignments via email.

Assignments that are handed in on time may be re-done for a better grade. I will grade up to an A if the assignment is handed in on time, but not complete. I will not grade up to an A if an incomplete assignment is handed

in late. Follow any of my suggestions on the grade sheet for improvement. If you have any further questions on how to improve, please see me before you attempt to re-do any assignment. Re-do's should be submitted along with the original work and the grade sheet from it. (No exceptions, if you lost the original grade sheet or the prints - you can't submit a re-do, I need to refer to my original comments.) The original assignment and the re-do must be labeled accordingly. Please submit any re-do's no later than two weeks after you receive a graded assignment back.

**Assignments will be evaluated according to the following criteria:**

- Your interpretation of the assignments objectives: the amount of thought, effort, planning and development that is evident in your results. Don't waste valuable time and energy trying to figure out what you think it is that I want. How you solve each particular problem or assignment is up to you. If you need extra help please seek my assistance.
- Technical considerations (camera usage, proper exposure of film, development of negatives, density and contrast of the prints, etc.)
- Aesthetic considerations (effective use of light and shadow, composition and design, and the amount of interest your work incites in the viewer.
- Being prepared for labs and critiques. If you do not show up prepared to work, or rework ideas during labs and critiques, it will affect your over all grade for the assignment, and the over all class participation.
- Presentation (print quality, tone and color, or any other type of finishing as required, etc.)

Your final course grade will be determined by these factors:

An accumulation of the grades from assignments, your attendance, involvement and participation in class activities and critiques; and your growth during the term.

**Academic Honesty:**

Plagiarism or turning in previously completed work is unacceptable. It will be handled in-accordance with the Academic Honesty Policy described in the current College Catalog and Student Handbook.

**Learning Centers:**

Monroe Community College has a number of Learning Centers at Brighton (for example, Accounting, Math, Psychology, Writing, the Electronic Learning Center, etc.) and at Damon (for example, the Integrated Learning Center, Electronic Learning Center, etc.). Learning centers are staffed with instructional personnel and may be equipped with computers and software to assist students. It is recommended that students use the Learning Centers to get additional help with concepts learned in the classroom and with their homework. Please refer to your MCC student email to review your referral and objectives for your use of the Learning Center(s).

**Emergency Closings:**

If the College is closed or classes are cancelled due to inclement weather or some other emergency, all Rochester area radio and television stations will be notified no later than 5:30 a.m. or in the case of a mid-day decision, no later than 3:00 p.m. In addition, the home page on the MCC website ([www.monroecc.edu](http://www.monroecc.edu)) will display a message indicating the College is closed or classes are cancelled. Please do not call the College to avoid overloading the telephone lines.

In the event of an **emergency**, such as a campus evacuation or closure, severe weather alert, fire in a building, hazardous material incident, etc., where time-sensitive, proactive actions need to be communicated, the SUNY NY-Alert system will be utilized to provide immediate notification to all MCC students and employees who

have opted to receive such alerts. Those who sign up for **SUNY NY-Alert** can choose to receive emergency messages via a variety of communication technologies, such as e-mail (college and/or personal accounts), and audio and/or text message to a campus, home or cell phone, fax, etc. For more information on SUNY NY-Alert, including how to sign up, please visit <http://www.monroecc.edu/depts/pstd/NYAlert.htm>.

**Class cancellation** information is available daily on the web or through the telephone. Simply go to the MCC website ([www.monroecc.edu](http://www.monroecc.edu)) and under the “Quick Links” window on the homepage, click on “Class Cancellations”. Additionally, class cancellation information is available by dialing 292-2066, press “1” for the Brighton Campus and “2” for the Damon Campus. If possible, please use the web as there could be delays in the voice recordings based on the number of cancellations.

Remember: Photo is Phun! and Dig-i-tal is Dyn-o-mite!

And if you have nothing else to do, go browse my blog...

# Supplies

(Subject to change-Edited 20100907)

## Text Book Required:

Required Book: Photography: The Essential Way Barbara London, Jim Stone, John Upton ISBN-10: 0136142761

## Supply List:

Photo supplies are expensive. You can expect to spend \$175 - \$250 for supplies for this course. Shopping around and buying online the internet can save you a lot of money.

CAMERA	A full adjustable 35mm film camera with adjustable aperture and shutters.
FILM	10 rolls of Black and White film, ISO 400, 36-exposure
Recommended:	Kodak TMY 135-36, T-Max 400
Film Types:	Kodak TXP 135-36, Tri-X Ilford HP5+ 35mm, 36 exp. Arista EDU Ultra B&W ISO 400, 35mm, 36 exp. Model# 190364
NEGATIVE PAGES	Keep negatives organized and safe 35mm, 7 Strip 5 Frames per strip, 10 sheets
ENLARGING PAPER	Do not open photographic paper under white light!
You can purchase in	Only in darkroom under proper safe lights.
Packs of 25 sheets.	100-sheet package, 8x10 Resin Coated, Variable Contrast photo paper
Recommended:	Ilford Multigrade IV Deluxe Black & White Variable Pearl, Contrast RC Pearl or Glossy Paper 8x10-100 Sheets, at MCC bookstore. Arista II VC RC 8x10/100 Sheets Glossy
MAT BOARD	Used as backing support and window mats for images turned in for grading
Possibilities:	Bright White, 11x14, 2 or 4 ply, Purchase as needed.
ARCHIVAL TAPE	Used to hold window mats to backing board
Possibilities:	Tyvek tape, or Linen tape
HAND TOWEL	Old. Never use for anything outside of the darkroom. You will probably throw it away after the semester so use a bad one.
SCISSORS	Any type that works. Really.
GREY CARD	18% Reflectance
SHARPIE	Fine Point for identifying prints and negative pages.
CHEAP GLASS	8 x 10 inch glass or Plexiglas. Cliche Verre assignment. Go to a thrift store or garage sale.

TAPE	Transparent tape or masking tape. Cliche Verre assignment.
TRANSPARENT ACETATE	For Photo copy, laser print or ink jet print. Cliche Verre assignment.
PAINT & STUFF	For use in creating your cliche verre.
JOURNAL	For taking notes, any size, and any number of them, will be handed in for grade.
PORTFOLIO	Inexpensive paper ones for handing in assignments.
WORK BAG/BOX	For keeping all your supplies organized.

Additional recommended supplies:

Two extra pieces of 11x14 piece of black/white matte board – get at any art store, you may need to cut it down to size yourself

Cable Release that works with you camera.

Adjustable Tripod for your camera.

Hand held light meter.

Photographic Supply Sources

MCC Bookstore  
Building #3

Carries almost everything including cameras,  
and it is all available on financial aid

Rochester Institute of Technology  
Digital Den  
48 Lomb Memorial Drive  
Rochester, NY 14623-2501  
Photo Department: (585) 475-2505

Carries almost everything.  
Speak with Vickie or Mark and let them know I referred you.

Lumiere Photo  
439 Monroe Ave  
Rochester, NY 14607  
Telephone: (585) 461-4447  
www.lumierephoto.com

Mat Board, Tyvek/Linen Tape, some  
film and paper and other items

Booksmart Studio  
250 North Goodman Street  
Rochester, NY 14607  
1.800.761.6623 • 585.598.9322  
www.booksmartstudio.com

Digital Supply



B&H Photo  
(800) 606-6969  
www.bhphoto.com

Will have everything but the Mat Board

Calumet Photo  
(800) 225-8638 (1-800-CALUMET)  
www.calumetphoto.com

Will have everything but the Mat Board

Free Style Photo  
www.freestylephoto.biz

Cheaper photo paper and film. Lower quality items but at a good price.

Light Impressions  
(800) 828-6216  
www.lightimpressionsdirect.com

Mat Board, Tyvek/Linen Tape, Other supplies

Photo Source  
36 Saint Paul St  
Rochester, NY 14604  
(585) 454-1170

Used photography equipment: cameras, lenses

Praus Productions, Inc.  
176 Anderson Avenue  
Rochester, NY 14607  
free (888) 645-9511 • ph (585) 442-4820  
info@4photolab.com  
www.4photolab.com

Offer professional film processing.

Wright Images  
(585) 586-3250  
3340 Monroe Ave, Rochester, NY 14618

# Photo Arts 1 Fall Quarter 2010.1 2067-201-05 & 6

Instructor: Joe Ziolkowski “ Joe Z. “

## Grade Point Scale

Assignments: 10/10

Labs: 5/5

Labs: 2.5/2.5

10	A+	5	A+	2.5	A+
9	A	4.75	A	2.375	A
8.75	A-	4.5	A-	2.25	A-
8.5	B+	4.25	B+	2.125	B+
8.25		4	B	2	B
8	B	3.75	B-/C+	1.875	B-/C+
7.75	B-	3.5	C	1.75	C
7.5	C+	3.25	C-	1.625	C-
7.25		3	D	1.5	D
7	C	2	F	1	F
6.75	C-	0	“ZERO”	0	“ZERO”
6.5	D+				
6	D				
5.5	F+				
5	F				
0	“ZERO”				

PHO 106 Fall 2010

Instructor: Joe Ziolkowski “ Joe Z. “ 20100907

## Extra Credit.

I am a strong believer in students that do extra work, should receive extra credit.

If during the course of one of my classes, or during a break between quarters while you are in my class, you do the following, it will apply for extra credit.

- Visit a gallery or museum.
- Go to a lecture outside of class.
- Work on a job that is related to the photographic, or digital imaging area.
- Or some other related activity that applies to my class you are in.

In a separate portfolio or closed envelope, hand in the following within 2 weeks of the activity.

- Once again, no more than two weeks after you do the activity.
- Hand in a 250 - 500 word comment sheet listing what, when, and where you did the activity.
- Whenever possible, please hand in a handout, show card, or other material that proves to me that you were to support your comment sheet.

I will give you a response to your efforts and keep it with my grades.

Sometimes a few extra credits on file can help your grade when you are between the two letter grades at the end of a quarter.

Remember, RIT is on a letter grade system. No half grades, say a B+ or D-.

Please do not hand in on the 11th hour at the end of the quarter, at that point I usually have a lot to be grading already.

Remember, “Photo is Fun !”

**Generic Name**  
**1234 Main Street**  
**Action Town, NY 14219**  
**585.987.6543**  
**Generic@yahoo.com**

March 13, 2011  
PA-3 Section 8  
Assignment #9-Editorial  
Instructor: Joe Ziolkowski

### Assessment Sheet:

For the Editorial project, I felt more confident in my photography. I feel that this project reflects both the weak and strong aspects to my photography. Mainly my struggles were the studio shots as I was attempting to find a model and a well thought out scene for the shoot. The open critique helped redefine my ideas into a more meaningful and convincing way. In the studio I felt that I could have pushed my project a little more further with the choice in background scenes had I allowed myself to find money to pay for a proper backdrop that well suited the scene. I could definitely see the impact the Fabrication project has made with the decisions of creating a home setting of an average Ebay seller. Besides the backdrop choice, overall I felt my final print well established as a starting point, an editorial shot within a studio setting. The re-shoot allowed me to visualize a setting that proves in a more convincing manner, from the added information within the set, what the scene conveys. I found it quite similar as writing an essay, where one must think and provide a hefty amount of examples in order to make an argument or in this case, a picture, convincing.

For the on location photo shoot, I felt more confident in my work. As a photojournalist inspired student, I felt that my pictures reflect my statement more convincingly. I definitely enjoyed traveling to Buffalo, NY to photograph a bookstore in the attempts to compare booksellers online as well as booksellers within street stores. By photographing these people, I feel that I became more personal to these strangers. Rather than taking someone and bringing them into my setting, I was able to capture them within the essence of the scene. This may seem somewhat paradoxical in a sense, but I felt that strangers and I as a photographer become more personal with each other rather than what most say, intrusive. Here I was able to ask more questions and become familiar with their side of the story when actually witnessing the way these booksellers live, rather than subjectively assuming the part through the use of a studio. That, I felt was one of the downsides to the "fabrication" project. I did not feel comfortable with creating something imaginary, and making it appear as if it were real. My strong suit is photographing the so-called "truth" to the story or an event in the attempts to educate others. Therefore, as a self-evaluation I feel that my work was much stronger in the on-location shoot rather than my work in the studio.



Your Name \_\_\_\_\_

Your Address \_\_\_\_\_

Your contact info \_\_\_\_\_

## Release Agreement

For consideration, mutually agreed upon, and received by me, I, the undersigned, hereby grant (Your Name) \_\_\_\_\_ and all its licensees permission to take photographs of myself, merchandise, artwork or establishments. I also give him the permission to put the finished photographs and any reproductions to any legitimate use he may deem proper. Further, I relinquish and give him all right, title and interest, I may have in the finished pictures, negatives reproduction and copies (in any media and electronic form), and further, grant him the right to give, sell, transfer and exhibit the transparencies, negatives, original prints or copies (in any media or electronic form), to any responsible individual, business firm, or publication, or to any of their consignee's.

Information (Please Print):

Model Info: \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Phone #: \_\_\_\_\_

email/URL: \_\_\_\_\_

Birth Date: \_\_\_\_\_

Conditions: \_\_\_\_\_

\_\_\_\_\_

Legalities: \_\_\_\_\_

Today's Date: \_\_\_\_\_

Your Signature: \_\_\_\_\_

Witness: \_\_\_\_\_