

Name	Photography Specifics
Codes	M-FT-102 / ER-PHOT-MA-262701-04
Host	MA School
Location	Classroom and Studio

Course info			Subject info			
Course Type	Contact hours	Home study hours	Comprehensive Subject	Subject type	Semester	Subject credit value
Lecture, seminar	48	72	Photography Specifics	Lecture, seminar	1	5

Recommendation
The course is mandatory

Short description
The course aims to help develop an individual photographic language and provide knowledge about the relationship between the technical possibilities of photographic expression and the meaning of images. Photography Specifics will give an insight into specific photographic lighting and imaging techniques, as well as into formats, technologies and lighting equipment used in different types of photographic situations. Title: "Mine, only mine!" One of the main characteristics of successful photography is that it is original, unusual and sometimes surprising, not only in terms of content but also in terms of technique. This is due not only to the choice of the right subject and the idea behind it, but also to the specific photographic tools used or developed by the artist. Many photographers desire to create a unique look which often results in the development of an individual stylistic features. To produce such emblematic images, it is necessary to understand the relationship between content and form, to familiarise with the variety of specific technical possibilities of photography, and to test and apply them in practice. There are many ways to develop a unique visual language, for example by creating new equipment or using an existing photographic tool in a new situation.

Teachers				
Name	Contact information	Teaching hours	Short BIO	Open hours
Gábor Máté	mate@mome.hu	24	http://www.mategabor.hu/index.nof?o=0&k1=11&nyelvid=2	by appointment
Balázs Máté		24		by appointment

Course scheduling			
Course format		Weekly class appointments	
Lectures and practice according to a pre-announced schedule		listed below	
Details of each session’s type and schedule, showing the teacher’s role			
Week	Date	Weekly educational content	Studio/workshop
1	September 15 10:00-16:30	Class by Balázs Máté: Group consultation, followed by studio practice and/or a lecture responding to previously articulated topics and student inquiries (e.g. hard and soft light, optical imaging, the photographic medium, other photographic techniques, etc.).	M_206 labor és stúdió
2	September 21 10:00-16:30	Day 1 with Gábor Máté: Image Factory: Lecture on the ‘hard lights’, ‘soft lights’, ‘optical transformation’ and ‘mediums’l as Photography Specifics	
3	September 22 10:00-16:30	Day 2 with Gábor Máté: Student presentations and discussion about the works of the chosen artists/photographers.	M_206
4	September 28 10:00-16:30	Day 3 with Gábor Máté: ‘mine and only Mine’ Discussion about the photographic techniques planned for the semester/diploma-long projects. Lecture on possible techniques.	M_206 labor és stúdió
5	October 6 13:40-16:30	Class by Balázs Máté: Group consultation, followed by studio practice and/or a lecture responding to previously articulated topics and student inquiries (e.g. hard and soft light, optical imaging, the photographic medium, other photographic techniques, etc.).	M_206 labor és stúdió
6	October 20 13:40-16:30	Class by Balázs Máté: Group consultation, followed by studio practice and/or a lecture responding to previously articulated topics and student inquiries (e.g. hard and soft light, optical imaging, the photographic medium, other photographic techniques, etc.).	M_206 labor és stúdió
7	October 27 13:40-16:30	Class by Balázs Máté: Group consultation, followed by studio practice and/or a lecture responding to previously articulated topics and student inquiries	M_206 labor és stúdió

Course scheduling				
Course format			Weekly class appointments	
		(e.g. hard and soft light, optical imaging, the photographic medium, other photographic techniques, etc.).		
8	November 10 13:40-16:30	Class by Balázs Máté: Group consultation, followed by studio practice and/or a lecture responding to previously articulated topics and student inquiries (e.g. hard and soft light, optical imaging, the photographic medium, other photographic techniques, etc.).	M_206 labor és stúdió	
9	November 17 13:40-16:30	Class by Balázs Máté: Group consultation, followed by studio practice and/or a lecture responding to previously articulated topics and student inquiries (e.g. hard and soft light, optical imaging, the photographic medium, other photographic techniques, etc.).	M_206 labor és stúdió	

Course completion requirements, prerequisites, and evaluation				
Students' duties				
Requirements, assignments	Form of evaluation	Evaluation criteria	Deadline	% in evaluation
1,1 Presentation Produce a 10-15 minute presentation, interpreting and discussing the images of at least two different photographers in the context of the photographic specificities applied and the meaning of their images. The photographers must be internationally known and significant artists whose work is published by, for example, well-known world-renowned publishers. An important criterion in the selection of artists	1-5 grade mark	Quality and quantity of original insights expressed in the paper linked to the presentation.	September 22 10:00-16:30	

is that their published books should include some source about their artistic aims.				
1.2 Essay Hand in a written summary of the presentation. Aim to make as many statements about the different photographic specifications used and the creation of the meaning of the work as possible. Character count doesn't matter.	1-5 grade mark	Quality of images in relation to content	September 28 10:00-16:30	
2.1 taking a still-life illuminated with hard light	1-5 grade mark		October 6 13:40-16:30	
2.2 Taking a still-life illuminated with soft light	1-5 grade mark		October 20 13:40-16:30	
2.3 taking a portrait illuminated with hard light	1-5 grade mark		October 27 13:40-16:30	
2.4 taking a portrait illuminated with soft light	1-5 grade mark		November 10 13:40-16:30	
3. Experiment Pick a photographic specificity of your choice and after studying it, take pictures using it. Aim to produce unique and novel images, even by using photographic techniques previously unknown to the	1-5 grade mark	The uniqueness, novelty, artistic merit and quality of the images produced as a result of the experimentation In general:	November 17 13:40-16:30	

student. The most important creative aspect is technical experimentation. Experimentation may be aimed at testing or designing a special lighting device or light shaper, or at using a special imaging technique (lens, filter, viewpoint) or at testing different light-sensing surfaces. The topic is optional. It is advisable to strive for a visual experience that is not only unique but also meaningful, i.e. that there is some connection between content and form. Technical requirements: 3-6 individual images or series 1 printed exhibition image, mounted and/or framed Deadline for submission: Jpegs must be submitted on a continuous basis. Production of the exhibition image: for Evaluation Day		Quantity of work done during the semester, dynamics of personal development		
General requirements				
e.g. eligibility criteria for the exam, free-form description				

Course materials and literature
Mandatory literature
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Course notes and presentations
-
Recommended literature
Bailey, David: <i>Masterclass</i>, The Hamlyn Publishing Group, London 1988 Karsh, Yousuf: <i>Karsh Portraits</i>, Little, Brown Company, New York, 1976 Any photographer's album in which the author writes explicitly about the reasons for the technical choices made.

Learning outcomes	
Knowledge	1. Knowledge of the photographic processes, materials, methods and techniques underlying artistic creative activity. 2. Getting to know the use of different types of light and learning in which situations and how different lighting techniques can help to convey specific pictorial messages. 3. Familiarising with the use of different photographic and lighting equipment and learning how these tools can be used to help form visual messages.
Skills	1. Ability to consciously apply the knowledge acquired in the development of different artistic concepts. 2. Gain a high level of personal practical experience of the various specific processes of photography, which one can confidently apply in the realisation of their artistic concepts. 3. Ability to support one's opinion with professional criteria. 4. Ability to think creatively and autonomously 5. Ability to use the technical, material and information resources underlying one's artistic practice creatively. 6. Ability to absorb and integrate different kinds of knowledge.
Attitude	1. Has a creative and experimental approach to the artistic process. 2. Handles photographic equipment with care
Autonomy and Responsibility	An autonomous, objective balance characterises their work as an artist Their artistic practice is carried out with increased sensitivity to the environment

Exemption
No exemption may be granted from participation in or completion of the course. Exemption may be granted from completing certain tasks or attending specific sessions. Certain tasks may be replaced by equivalent activities. Full exemption may be granted The student must discuss the details of a full or partial exemption with the instructor and the programme lead.

Curricular connections		
Subject	Parallel courses	Course proportion in subject

-	-	-
Subject prerequisites	Special subject prerequisites	Is it available as an elective?
-	-	Yes/ <u>No</u>

Guidelines and rules for the use of artificial intelligence in the course

The use of artificial intelligence at the university is subject to the Artificial Intelligence and Plagiarism Policy of the Moholy-Nagy University of Arts.

Materials needed for the course	Who provides the materials?
Developer	Program
Film,printing and paper	Student

Other information, comments

This course, and the activities carried out during it, fall under the scope of Section 6 (1) of the University's Intellectual Property Management Regulations, effective September 1, 2021. Accordingly, participating students will enter into an agreement with the University in line with Section 6 (3) of the Regulations, including the transfer of economic and usage rights of intellectual creations produced during the course to the University under the terms specified in the contract. Furthermore, the student is obligated to maintain full confidentiality regarding the entire course—especially concerning the subject of the course, the activities, the works, creations, and other results, as well as the circumstances of their creation—and may not disclose, publish, or make any information public, except as otherwise specified in a signed written agreement necessary for completing the course.

Acceptance of these conditions is a prerequisite for enrolling in the course. By selecting the 'Course Registration' option, the student acknowledges awareness of these conditions and agrees to participate in the conclusion of the relevant agreement.

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7	November 3 13:40-16:30	Class by Balázs Máté: Group consultation, followed by studio practice and/or a lecture responding to previously articulated topics and student inquiries (e.g. hard and soft light, optical imaging, the photographic medium, other photographic techniques, etc.).	M_206 labor és stúdió
8	November 10 13:40-16:30	Class by Balázs Máté: Group consultation, followed by studio practice and/or a lecture responding to previously articulated topics and student inquiries (e.g. hard and soft light, optical imaging, the photographic medium, other photographic techniques, etc.).	M_206 labor és stúdió
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