

Coffeyville Community College

#ARTS-210
COURSE SYLLABUS
FOR
PHOTOGRAPHY II

Michael DeRosa
Instructor

COURSE NUMBER: ARTS-210 **COURSE TITLE:** Photography II

CREDIT HOURS: 3

INSTRUCTOR: Michael DeRosa

OFFICE LOCATION: Orscheln Hall

PHONE: 316-252-7020

OFFICE HOURS: See schedule posted on office door

PREREQUISITE(S): Photography I

**REQUIRED TEXT
AND MATERIALS:**

Black and White Photography—A Basic Manual, 2nd ed., Henry Horenstein
Portfolio (3 ring binder, clear acetate sleeves)
Black and white resin coated paper—8" x 10"
Miscellaneous material to make a pinhole camera

COURSE

DESCRIPTION:

This is an advanced photography course designed to encourage and help the student to gain and develop further insight toward what a photograph potentially is. 35 mm black and white photography will be the base format of the class using a single lense reflex camera; however a pin hole camera and photograms will be explored as well. Emphasis in this course is placed on photography as a means of artistic expression. Ownership of, or ready access to, a 35 mm manual camera is required of each student.

**EXPECTED LEARNER
OUTCOMES:**

1. The student will demonstrate how to produce a photographic image that projects a content that is a controlled realm of thinking.
2. The student will demonstrate the ability to alter the content of a photographic image using various techniques in the printing process.
3. The student will demonstrate the ability to alter the content of a photographic image using various techniques in the exposure process to produce expressive photographic images.

4. The student will demonstrate the ability to alter the negative in the developing process to arrive at photographic images of a unique content.
5. The student will demonstrate how to build a pin hole camera.

**LEARNING TASKS
& ACTIVITIES:**

- I. Introduction of course and processes
 - A. Processes
 - B. Techniques
- II. Photograph subject of choice
 - A. Straight forward photography
 - B. Camera blur
 - C. Sandwiching negatives
 - D. Photomontage
 - E. Sabattier effect
 - F. Over developing
 - G. Pin hole camera
 - H. Collage
- III. Assigned applied projects—see attached sheets
- IV. Group critiques

**ASSESSMENT OF
OUTCOMES:**

The student will be assessed in the following areas:

- A. Cognitive: Knowledge and understanding of basic principles and processes of photography, assessed through core fundamental projects. Knowledge and understanding of terminology of photography and photography lab assessed through written exams and daily use.
30% of final grade
- B. Metacognitive: Ability to integrate knowledge and understanding of photographic skills through completion of assigned applied projects.
30% of final grade
- C. Affective: Attendance, working attitude, completion of assignments by designated date and classroom/studio participation.
20% of final grade
- D. Performance and Skills: Ability to effectively use camera enlarger, film, and necessary processes in order to produce photographs. Can be associated with craftsmanship. Performance is a daily subjective assessment in a studio class.
20% of final grade

**GRADE
DISTRIBUTION:**

- A. Exams, Fundamental Projects (Cognitive) 30%
- B. Applied Projects, Creativity (Metacognitive) 30%
- C. Class Participation and Attendance (Affective) 20%
- D. Use of Materials and Tools, Craftsmanship
(Performance Skills) 20%

Incompletes will only be given at the end of the semester if previously agreed upon by the student and the instructor with specific requirement(s) stated as remaining work and a specific time designated for completion. Please note the college's policy on incompletes as stated in the college catalog.

At all times the student must do his/her work. Violation of this requirement will result in the student being officially withdrawn from the class. Please note the college's policy on withdrawal and the last day to drop a class.

ATTENDANCE:

Class attendance is important and expected. Absences from more than three (3) class periods will result in a reduction of one (1) letter grade at the end of the semester. In order to acquire the needed skills to finish all projects by the assigned time you will need to attend class. Any unexpected absences beyond the above mentioned three (3) must be accompanied by written permission from faculty/coaching staff or doctor's written excuse. It is the responsibility of the student to make arrangements with the instructor for any make-up work before going on field trips or other college sponsored events.

COMPETENCIES:

SECTION I

THE STUDENT WILL DEMONSTRATE HOW TO PRODUCE A PHOTOGRAPHIC IMAGE THAT PROJECTS A CONTENT THAT IS OF A CONTROLLED REALM OF THINKING

1. Demonstrate how to use composition to aid in presenting a specific content with a chosen subject.
2. Demonstrate how to use angle of view to aid in presenting a specific content with a chosen subject.
3. Demonstrate how to use light and shadow to aid in presenting a specific content with a chosen subject.
4. Demonstrate how to use repetition to aid in presenting a specific content with a chosen subject.

SECTION II

THE STUDENT WILL DEMONSTRATE THE ABILITY TO ALTER THE CONTENT OF A PHOTOGRAPHIC IMAGE USING VARIOUS TECHNIQUES IN THE PRINTING PROCESS

1. Demonstrate the ability to alter the original content of a negative by sandwiching two negatives together in the printing process.
2. Demonstrate the ability to alter the original content of a negative by incorporating photo montage techniques into the printing process.
3. Demonstrate the ability to print a positive image of a negative for a unique effect upon that chosen subject.
4. Demonstrate how to utilize the Sabattier effect while developing paper to alter the content of a given photograph.

SECTION III

THE STUDENT WILL DEMONSTRATE THE ABILITY TO ALTER THE CONTENT OF A PHOTOGRAPHIC IMAGE USING VARIOUS TECHNIQUES IN THE EXPOSURE PROCESS TO PRODUCE EXPRESSIVE PHOTOGRAPHIC IMAGES

1. Demonstrate how to use a slow shutter speed and movement of the camera to photograph a chosen subject to achieve “camera blur” to arrive at expressive contents with that subject.

SECTION IV

THE STUDENT WILL DEMONSTRATE THE ABILITY TO ALTER THE NEGATIVE IN THE DEVELOPING PROCESS TO ARRIVE AT PHOTOGRAPHIC IMAGES OF A UNIQUE CONTENT

1. Demonstrate how to utilize the Sabattier effect while developing negatives.
2. Demonstrate how to arrive at “grain” as an expressive compliment so a chosen subject recorded with the photographic process through over development by time and temperature.

SECTION V

THE STUDENT WILL DEMONSTRATE HOW TO BUILD A PIN HOLE CAMERA

1. Demonstrate how to make a pin hole camera from an oatmeal container.
2. Demonstrate how to expose paper using the pin hole camera.
3. Demonstrate how to develop paper exposed by using the pin hole camera.

This syllabus is subject to revision with prior notification to the student by the instructor.

PHOTOGRAPHY II

- CONCEPT:** Straightforward Photography
- OBJECTIVES:** To find a subject that will lend itself to fit an idea/concept that will be explored through various photographic processes throughout the semester.
- The objectives are also to serve as a short refresher course in the processes that are involved in black and white photography. Things to remember of the processes might be as follows: exposure, development, and printing. Formally, you need to remember composition, angle of view, lighting, depth of field, and repetition should all be thought out when in the process of exposing and printing. This assignment should help familiarize you with the basics of the 3 processes and also help you get back in the mode of composing visually once again.
- ASSIGNMENT:** Choose a subject that you find of interest and create a photographic print using that subject as a great excuse to make a 2-dimensional image that communicates an intended content. Think about all the formal elements that are involved with the process and leave as little as possible to the element of chance.
- I want you to think past the subject matter and look at the underlying possibilities that are present. An example might be if you want to express energy with the chosen subject than remember that diagonals are going to work best in the underlying structure of the composition. Also, in the same realm of thinking a dark background with the subject brightly illuminated against it will also aid in creating an expressive content.
- NOTES:** Remember to bracket as always when you think that you have a great shot—it is good insurance. Be selective on the aperture you choose when making the shot thinking carefully about the depth of field that is going to compliment your chosen subject. Have fun and do not over think the idea. The profound things in life are usually found in the simple things in life. Be honest with yourself and let this come through the process.

PHOTOGRAPHY II

- CONCEPT:** Camera Blur
- OBJECTIVES:** To explore the concept of "blur" or camera movement as an expressive concept in the photographic process. Often this is thought of as an undesirable affect to achieve in a photograph. However, as in most cases all rules are meant to be broken and if done with intentions and motives to compliment the subject it can be a very expressive element in the print.
- The only requirement with this process is that it looks intentional and it compliments the idea or thought that you are trying to visually communicate. Lighting, composition, angle of view, depth of field, all need to be incorporated with this concept of the subject as well.
- ASSIGNMENT:** Take your chosen subject and photograph it in such a way that you achieve a blurred image of it. In doing so think about how this blurred aspect of the image will be expressive as opposed to without it. You should think about how this "blurred" aspect of subject will create the idea of movement or drama in the finished print. In the end it does have to compliment the subject more than it takes away from it. Above all else have fun with it.
- NOTES:** You can easily achieve camera blur/movement by hand held photography using 1/30 or slower shutter speed. You could also achieve this affect by shooting a fast moving subject with a slow shutter speed as well (a fast moving river or stream shot at 1/60-1/125 with out panning will make the water out of focused. Or you could shoot a fast moving subject at a slow shutter speed and pan with it, thus making the background out of focus.
- Please note, as with most special effects the results are not that predictable and relies heavily on the element of chance in the process. Take lots of shots and try a lot of different attempts to achieve a desirable print.

PHOTOGRAPHY II

CONCEPT: Sandwiching Negatives

OBJECTIVES: To achieve a desirable affect by sandwiching two negatives together in the printing process. This process is not always predictable and does highly incorporate the "element of chance" into the photographic process. With chance, practice, perseverance, and patience one can achieve a desirable and unusual result with the photographic image.

With practice one can develop an intuitive that will guide them to some degree of prediction/control over the outcome. The results of this process can produce unusual illusions - often having a surreal content as a result. This process has almost infinite possibilities due to the increase variables created by putting two negatives together.

ASSIGNMENT: Take two negatives and sandwich them together and put in the negative carriage of the enlarger. One of the negatives must be of subject that you have chosen to use throughout the semester. The other negative can be of anything you desire that will possibly lend it to complimenting your subject in a positive way.

Try and have some goal in mind as to what the end result might be. Say for example your subject might be a fish and it would be interesting to photograph the fish with a black/dark background—as to create a thin area around the fish on the negative. Then to photograph clouds to create a negative to sandwich with the negative of the fish. Think as you go into this process—taking the aspects of the negative into account.

As always rely on intuition and the limited knowledge one can have in doing special effects that have a certain degree of chance involved with the outcome.

NOTES: High contrast negatives seem to work best for this process.

PHOTOGRAPHY II

- CONCEPT:** Photomontage
- OBJECTIVES:** Photomontage occurs by creating an image onto the photographic paper by placing an object onto the surface of the paper and then exposing it to light. The object essentially blocks some or all of the light hitting the paper—the paper will be white wherever the object is placed. The degree of whiteness will be determined by the density of the object. The idea is essentially that the object takes the place of the negative.
- The object used to create a photomontage can be of any nature such as found objects like window screens to tools. Anything that blocks light can be an effective tool in this assignment. One could take transparent plastic and write on it with a black marker to achieving a high degree of control in this process - such as writing words or drawing characters. Be creative with this process—see what flowers or many other types of found objects may offer you as you begin to explore and think about this process' possibilities.
- ASSIGNMENT:** Take a negative of the subject that you have chosen to work with this semester and incorporate photomontage with it to produce a photograph of an expressive content. Make sure that the aspect of print that is created by the use of photomontage is complimentary to the negative of your chosen subject.
- NOTES:** Try several possibilities as you explore this concept. Try found objects that might act more like a filter or screen to create a surreal effect. Or, try opaque objects that might add complimentary shapes to your subject.

PHOTOGRAPHY II

CONCEPT: Sabaittier Effect

OBJECTIVES: The Sabaittier Effect—sometimes referred to as Solarization is of a very unique process that involves reexposing film or paper to light once it has already been exposed. This can produce a very expressive image of a given subject. You are almost guaranteed to have some type of image that translates beyond the obvious with any given subject.

What happens is that you are basically overexposing the film and, unlike what happens if you overexpose film just using the camera as a tool (the camera may not allow for the shadow areas to be overexposed) you overexpose the entire negative. The shadow areas on the negative are most affected—or the thin areas on the negatives due to not having retained a lot of unexposed silver—remember the developer is binding the silver crystals together. In these areas are a lot of silver that is left that will respond to light.

Please note that the Sabaittier Effect can be applied to exposed film or paper—in this assignment I would like for you to try both—paper and film.

ASSIGNMENT: Take your chosen subject and photograph it on two separate rolls of film. One roll of film you are going to develop normally so that you have a negative to expose paper with using the Sabaittier Effect (if you have a negative from a previous assignment then you will only need to expose one roll of film). The other roll of film you are going to develop applying the Sabaittier Effect during the developing process.

Try the Sabaittier Effect with the paper and the film—take the best of the two for your final print to turn in for critique.

NOTES: See directions in your text on page 190 to help you with this process.

PHOTOGRAPHY II

CONCEPT:

Grain

OBJECTIVES:

The objectives of this assignment will be to explore the expressive possibilities of Grain. Normally grain is considered to be a negative aspect within a photographic print; however, all rules are meant to be broken if it is accomplished in such a way as to compliment the idea in conjunction with the subject.

Grain is the result of the film being pushed to extremes. It occurs when the silver salt crystals clump together as a result of being overdeveloped—or thus forced to join together.

The development of a negative is affected by time and temperature. The longer the time of development past the recommended time will cause the graininess of the negative to increase. Also, the temperature of the developer will also increase the effectiveness of the developer. The hotter the temperature then the faster or more extreme the developer will react. So the hotter the developer the greater the grain of the silver crystals will appear on the negative.

Reticulation can also occur in conjunction with excessive grain when film is overdeveloped. Usually reticulation occurs when the film is subjected to extreme temperature changes—for example putting film in developer at 120 degrees and then immediately washing it in a 40 degree rinse. Reticulation can sometimes occur just by the developer being hot. This can also be a means to create a very expressive statement within the photographic process. Capitalize on this effect if it occurs within your negatives.

PHOTOGRAPHY II

CONCEPT: Pinhole Camera

OBJECTIVES: The objectives are and will be to build and construct a pinhole camera. You will use this camera to further explore the photographic process.

A pinhole camera can be made out of just about anything that you can make "light tight" and put a small hole in one side. The concept is based on the discoveries of Leonardo Divinci, who first recognized that light coming through a small hole in the wall of a dark room that he was in projected an image that was of the area outside that room. From this concept the Camera Obscura was invented and eventually the modern SLR cameras that we use today. The hole is most critical (see handout on building a pinhole camera from an oatmeal container) as it will act as the lens to focus the light.

You will note that you do not have much control over this process and it will take a lot of experimental guesswork. The results will and should reflect the lack of control that you have using this type of camera and thus devise an expressive content there of. The expression will probably come across very truthful with a new found innocence compared to the work done with a SLR type camera.

ASSIGNMENT: Build a pinhole camera using an oatmeal container. Photograph the subject you have chosen to work with and make a print. Do not be satisfied until you get an image that is formally complete.

NOTES: You will note that you do not have much control over the exposure or the composition. You kind of take what you get as you go through the process of photographing with a pinhole camera. The picture will definitely be the result of simply going through the process more so than anything else we have explored. Remember that ultimately photography is a process.

PHOTOGRAPHY II

CONCEPT: Filters

OBJECTIVES: To learn how to alter the content of a given subject by photographing through filters. Also, to be creative and look for objects or materials that lend themselves to act as filters. An example might be a glass with water drops sprinkled across its surface. A metal/wire fence could work as well. Or, petroleum jelly smeared across the lens of your camera.

The filter should add a special effect to the photographic process, thus creating an expressive image of your subject. Most importantly it should compliment its representation and not be distracting to the subject.

ASSIGNMENT: Look within your means and find objects or materials that could act as a filter. Place this filter between your chosen subject and the lens of the camera and photograph the subject in such a way that the filter offers a unique expressive content that would not be possible without it.

NOTES: Be experimental and creative. Try as many different devices as you can think of. Do not forget about the formal elements of photography: composition, lighting, depth of field, etc.

PHOTOGRAPHY II

- CONCEPT:** Content
- OBJECTIVES:** Now that you have explored your chosen subject for the past 2–3 months you should now have some opinions about the subject that are diversely different than at the beginning of the semester. We also have explored many manipulative processes throughout the semester that have numerous expressive possibilities. You should also be more in control of conceiving an intended content about the subject and be able to choose from a number of ideas from the various processes that we explored throughout the semester that will enable you some success in accomplishing your goals.
- ASSIGNMENT:** With your chosen subject decide on a possible idea/content that you would like to communicate with that subject. Then decide on a philosophy that you think would lend itself to achieving that success in the photographic process. A typical question that you might ask yourself is for example: Is camera blur going to help me communicate the idea or take away from my goals and objectives with that idea?
- NOTES:** Remember that all things cannot be conceived intellectually, but in the high end of things photography is a result of the process and usually the really good things incorporate the element of chance to some degree in their success—SO DO NOT BE UPTIGHT. Take a lot of shots and if you are not sure which philosophy is going to be appropriate then you should try all that you think might be the correct one that offers you the most success.