SCCC Catalog Course description: **VA92 Intermediate Photography** builds on basic camera and black and white darkroom techniques introduced in VA91. More advanced techniques such as pushing and pulling film development, multiple filter printing, toning, spotting and archival processing are covered. Use of artificial lighting, both tungsten and electronic strobe, is introduced for still life and portraiture. Through creative problem solving, students are encouraged to develop their own individual photographic style. Students must provide their own fully adjustable 35mm camera (with manual f-stops and shutter speeds), film, paper and some supplies. (2 hrs. per week lecture. 2 hrs. per week studio.) Prerequisite: VA91 or permission of instructor. Underlined topics will be studied but not practiced.

Photo Criticism, Multiple and Split Exposures and Close up topics will also be studied and practiced.

I. Course Objectives:

**Content Related Objectives:** By the completion of this course students will be able to:

A. Successfully employ traditional **compositional arrangements.**
B. Operate their 35mm cameras with **aperture equivalents.**
C. Understand and demonstrate **Photo Criticism.**
D. Customize individual film speeds (**push/pull**) and develop accordingly.
E. Understand and successfully create Multiple **Exposure and Split Exposures in camera and enlarger.**
F. Understand and successfully use **multiple printing filter techniques.**
G. Accomplish **archival print processing and storage.**
H. Understand the reasons and procedures for **toning** photographs.
I. Successfully use **single and multiple studio lights.**
J. Successfully and expressively create the **6 Classic studio portrait** lighting set ups and photograph their own portraits.
K. Create a **portfolio of 22** or more original photos demonstrating all the above principles and procedures.
L. Effectively analyze and criticize their own and master photographs using impersonal non judgmental terms.

**Maturational Objectives:** By the completion of the course, the students will:
A. Have organized their own photo taking, making procedures and series to pursue independently.
B. Become fastidious, careful and safe in their use, disposal and recycling of photo chemicals.
C. Assimilated and integrated advanced photographic creative techniques into their personal vision.
D. Shared the joy of Photography with others.

**II. Instructional Procedures:**

A. Lectures, slides, demonstrations and examples in class and darkroom.
B. Discussion, analyses and critiques of master photographs and student works. Group and individual critiques.
C. Assigned home reading, criticism writing and shooting.
D. Class shooting and darkroom work with individual attention.

**III. Student Requirements:**

A. students are responsible for their own artistic and academic development and will work industriously to fully realize their potential.
B. Students must attend and participate in all classes; one semester absence tolerated — after which further absences will lower student’s grade. 3 or more absences will result in the withdrawal or failure of the course.
C. Students will complete all class assignments and exams.
D. Students will turn all cell phones and pagers to off in class, studio and darkroom. No film room or darkroom food or drink.
E. SCCC attendance policy and academic calendar attached.
F. Weekly class schedule attached

**IV. Grading Criteria:**

A. Each student’s photographs will be assessed by their relation to the following:
   1. The instructor’s standard of experienced, artistic and technical excellence.
   2. The student’s effort and potential.
B. **Participation, attitude, punctuality, attendance and completion of projects and exams.** 20 min. late or leaving early is 1 cut, more than 20
**min. late is a cut. It is the student’s responsibility to keep account of his/her own lates and absences and to inform the instructor of them.**

C. SCCC grading sheet attached.

D. The student’s final grade will be determined by all of the above as well as the following:

1. 60% = assigned projects: list included
2. 20% = written mid term exam
3. 20% = written final exam

Student absence for mid term exam will result in taking a different exam at the next meeting with a – 10 pt. penalty. No final exam make up is possible.

V. Textbook: required
Richard Mizdal, **Black and White Photography for 35mm**, Amherst Media
and
**Barrett, Terry, Criticizing Photography, ISBN: 0-07-297743-4** - REQUIRED

VI. Materials: Required
1. Class notebook
2. Adjustable (manual) 35mm SLR camera
3. Kodak 35mm films – To be announced
4. Film developing tanks
5. Bottle opener, scissors, lintfree wipes, towel
6. Plastic negative film page sheets and 8” x 10” plastic portfolio pages
7. Kodak or Ilford RC VC photo paper, fiber paper to be announced
8. Portfolio, closed with handles
9. Highly Recommended: set of Kodak or Ilford VC printing filters
11. A good and fast way to get photo supplies is: B&H, New York City
    1-800-947-9954
FA92 List of Course Projects

Project and required number of photos

1. **Photo Criticism**, 10% of final grade, (6 total, 3 selected and 3 own photos.)

2. **Push/Pull Film**, 10% of final grade, (2 total, 1 night shot and 1 Painted with Light.)

3. **Close-Up**, 10% of final grade, (2 total, 1 closest with lens and 1 with close up lens.)

4. **Multiple Filter Printing**, 10% of final grade, (4 total, Day shot. 1 original and 1 with 2 or more filters in selected areas Night shot. 1 original and 1 with 2 or more filters in selected areas Photo Criticism sheets on both prints using filters)

5. **Multiple Split Exposures**, 10% of final grade, Photo Criticisms on 4 photos. (4 total, which are: 1 in camera or reload (must show negatives) 1 sandwich (must show negatives) 2 separately exposed negatives, 2 or more negatives each (not sandwiched), (must show negatives) No Photo Criticism sheets here.

6. **Hot Light Portraits**, 10% of final grade, (6 total, 6 Classic Light Arrangements Portraits (no Photo Criticism sheets))

Written Mid term and Final exams are worth **20% each** of final grade.

A typed list must be included in your portfolio. The entries on the list must state in which photographs are located the Topics and Creative Techniques. Students must use all of the Creative Techniques in any of the Topic projects. Failure to do so will result in a – 2 point penalty for each. They are:

**CREATIVE TECHNIQUES**
1. Painted with Light
2. Multiple Printing Filters (2 all over)
3. Multiple Printing Filters (2 or more in specific areas)
4. Diffusion filter (all over or specific areas)
5. Masking (Black boarder, Created, Found)
Students must use all – 1 or more in each – of the following subjects in their photos. Failure to do so will result in a – 2 point penalty for each. They are:

INTERPRETIVE SUBJECTS
1. Flag
2. Star
3. Hands Tell a Story
4. Human Figure as Composition
5. Patterns in Water
6. Two or more Mirrors in the Composition
### VA92 WEEKLY CLASS TOPICS & ASSIGNMENTS

<table>
<thead>
<tr>
<th>Class#</th>
<th>Class Topic</th>
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<tbody>
<tr>
<td>1.</td>
<td><strong>Welcome. Intro.</strong> Presentation of course outline, requirements, materials. Explanation of creative planning of subject shoots.</td>
</tr>
<tr>
<td>7.</td>
<td><strong>Mid term exam. (-5 pt. penalty for missing the exam on this date.)</strong> <strong>Multiple Printing Filters.</strong> Lecture. Why? How to. Global. Selected areas. <strong>Diffusion filters, Masking.</strong> Darkroom. Individual help</td>
</tr>
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</table>

14. **Portfolios due** at end of class. No studio. Darkroom. Individual help. Portfolio and grade pick up in Orient bldg. room 112 date TBA then disposed.
Photographic Art is visual communicative art. Without correct verbal communication and analysis, photography is unsubstantiated.

Your job as a photography student is to learn principles and procedures of camera, studio and darkroom use in creating original photographs as well as learning how to communicate verbally about Photography.

* You may re-do and resubmit projects until you earn the grade that satisfies you until the end of the semester.

* All projects must be submitted in small folders on time (dates posted on blackboard) along with a completed Summary sheet and/or Criticism sheet in complete sentences, proper English and correct grammar and spelling. Failure to do so will result in an incorrect answer regardless of its factual content.

* A written mid term and final exam will also be corrected similarly. On projects and exams you may correct by correctly rewriting the answer for full credit and submitting only for next class meeting. (No lates or delays.)

* The college’s regular grading policy of numbers and their letter equivalents will be used. Please see attached sheet or consult the student handbook.

Do Well. Photograph Creatively. Communicate Effectively.
PHOTO CRITICISM

Please attach the photo to the front of this page. In typing, use proper grammar and spelling in complete sentences for full credit. **Do not PROJECT or present PERSONAL VALUE JUDGMENTS.** Use extra pages if you need them.

1. Describe completely what visually appears in the photograph. Tell *why* the photo is a metaphorical Window or Mirror.

2. State the Primary Level on which the photo exists. How? What other Levels are also present? Where in the photo?

3. Describe the photo in **Formal terms.** Describe where and how are the internal **Elements of Design** found. What type of **Simple Composition** is it? Where are the **Principles of Composition** displayed in the photo?

4. Where in the photo’s images do internal shapes and relationships exist?

5. Tell **where** on the spectrum of Successful to Unsuccessful does the photograph exist – and **why?**
PHOTO CRITICISM

The VALUE of Photo Criticism results in increased knowledge and appreciation of the photograph and Photography as Fine Art.

ALL PHOTOS demand interpretation to be fully understood and appreciated.
All photos can be read - but the viewer’s opinion that is not supported is meaningless. “All Art is subjective” is not acceptable because it is relativistic and says nothing about the photo.

Bad and Good are value judgments and are personal without justification.

Art works are successful or unsuccessful or any point in-between.

Interpretation is the task of the viewer - not the photographer. What a photograph “means to me” may not be what it is about.

A photograph’s meaning is not conjecture, reminiscences, therapy or any other subjective function.

How Photographs are Interpreted:

Is it a straight or manipulated picture?

Is it a metaphoric Window or a Mirror?

PHOTOGRAPHIC LEVELS:

1. Is it Descriptive? Identification, X-rays, scientific.
PHOTO CRITICISM

2. Is it Explanatory? How it happens. Mybridge (Horse running)

3. Is it Interpretive? Personal, subjective. Uelsmann, Michaels, Witkin

4. Is it Ethically Evaluative? Praises or condemns aspects of society. Marks. Lange


7. Where are the Formal Elements? How are they related?

Simple Compositions, Elements of Design, Compositional Types, Principles of Composition

<table>
<thead>
<tr>
<th>Touch Sides</th>
<th>Line</th>
<th>Vertical</th>
<th>Unity</th>
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8. Are the images Appropriated, Borrowed?

9. What are the issues? Social, Sexual, Psychological?

10. Is there a new format/new materials? Questioning the parameters of presentation.

11. Is the subject interesting? Worth photographing?

CRITICISM METHODOLOGY
PHOTO CRITICISM

1. Identify and describe fully everything that you see in the photograph. Consider both the subject matter and its form. Interpretation to be Universal and NOT PERSONAL.

2. What Primary Level is it? Secondary Levels?

3. Describe it Formally. Composition.

4. How and why is the photo successful, unsuccessful or any point in-between? Be honest and complete - not hasty. Avoid photographer's words.

5. Make a Conclusion based on all of the above telling where your analysis may be seen in the photograph.
ELEMENTS OF DESIGN.
Photographs may be composed of any number of the following:

1. **Line.** Branches of a tree, fence rails, feathers or larger thicker areas are examples of lines. More complicated lines occur between shapes or spaces being next to each other.

2. **Forms/Shapes.** Contoured or puzzle-like pieces can be said to be forms or shapes. They may be solid or made of empty space.

3. **Space.** Space is the area around shapes. There is very little, if anything contained in space.

4. **Color.** For our purposes colors may be any shades of gray between pure white and pure black.

5. **Texture.** The appearance of tactile differences of surfaces is the definition of texture.

6. **Movement.** The appearance of actual moving things such as water, running people or vehicles as well as the photographic visual blur created by them may be instances of movement.
PRINCIPLES OF COMPOSITION.
Photos **must** be composed using **all** of the Principles of Composition.

1. **Unity.** All parts of the composition are necessary for its "completeness." If one part is removed, the composition appears as if there is something missing.

2. **Harmony.** All visual parts in the picture work well together. No one part is fighting another for attention of the viewer.

3. **Repetition.** There are pleasing reappearances of any of the Elements of Design as well as identifiable objects.

4. **Rhythm.** Visual rhythm is created by the various changes in interest in different sections of the photograph.

5. **Proportion.** A sense of proportion is created when we recognize the actual scale of objects compared to other unidentifiable objects.

6. **Balance.** Balance occurs in a photograph when one portion of the composition is equal in visual weight or interest to another part.
The function of the artist is to define his world.

The devising of a meaningful image occurs by the process of **Selective Visualization**

**Selective Visualization** uses the following which Create, Develop and Present the Image.

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<td>Recording</td>
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<tr>
<td>Sociological</td>
<td>Symmetry/Asymmetry</td>
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<td>Psychological responses to</td>
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<tr>
<td>Emotional or Bodily states</td>
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<tr>
<td>Superimposition</td>
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All are interchangeable and dependent

<table>
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