

**Bedford High School
Visual Art Department
Sean Hagan, Program Director**

Course Syllabus

Course: #7053 PHOTOGRAPHY II MINOR

Course #7054 PHOTOGRAPHY II MAJOR

This advanced course challenges students to build upon the technical and expressive skills achieved in Photography I. A variety of advanced techniques will be explored. Students will explore experimental and alternative approaches and materials. By employing lenses of a variety of focal lengths along with a range of filters, students will gain a greater range of expressive control. Topics and projects may also include high contrast photography, montage, and the analysis and exploration of photographic styles. Strong emphasis will be placed upon individually conceived projects that define, refine, and extend the student's personal vision and style. In addition, students may be called upon to assist in activities of service to the school community, such as visual artwork for the yearbook, school newspaper, and special events. Some mentoring of Photography I students, in situations where this is possible and appropriate, may also be incorporated into the course.

Minor: Periods per cycle: 2 Credits: 2.5 Prerequisite: 80 or better in Photo I Level 3

Major: Periods per cycle: 4 Credits: 5 Prerequisite: 80 or better in Photo I Level 4

Primary responsibility for the following academic expectations:

Active Learners:

- 1a: Students will understand and use what they learn
- 1c: Students will engage in inquiry and self-directed learning
- 1d: Students will use feedback and self-reflection to extend learning

Resourceful Thinkers:

- 2a: Students will employ creative thinking skills
- 2d: Students will make meaningful connections

Effective Communicators:

- 3b: Students will express knowledge and skill creatively using a variety of media, technology and the arts
- 3c: Students will engage effectively in discussion

I. Learning Objectives

The student who successfully completes this course will have learned:

- a. to analyze sensitometric data relating to film characteristic, exposure, and processing and to apply this knowledge to control tonal rendition in their own photographs
- b. to take either incident or reflectance light meter readings, and to judge when each might be more useful
- c. to use various filters to control the translation of colors into values (black, white, shades of gray)
- d. to apply an awareness of various "historical" and/or "alternative" photographic processes (e.g., cyanotype) to their own work
- e. how perspective can be controlled through swings and tilts of a view camera

- f. how full-color photographic images are formed
- g. to use a variety of developer formulations to vary the characteristics of negatives and prints
- h. to use a variety of approaches in the making of close-up and extreme close-up photographs
- i. to define, design, and carry out a photographic project
- j. to combine multiple approaches to photographic image-making (e.g., combining photograms with printing from camera negatives)
- k. to identify and analyze the roles and significance of selected individual photographers within schools, movements, and genres of photographers
- l. how the context of presenting photographs affects their impact and effect
- m. to combine photography with other art media in the creation of expressive art works
- n. to analyze the relation of photography to other aspects of a culture's worldview, values, and outlook

II. Learning Experiences

In this course, students will:

- a. actively engage in slide lectures/discussions on a variety of aesthetic and technical subjects
- b. photograph both in school and outside of school for homework
- c. participate in both individual and group critiques aimed at generating constructive responses to art work
- d. work in small groups in a variety of ways to learn skills, complete some projects, and to respond to work/concepts
- e. be responsible for keeping a well-organized portfolio containing negatives, hand-outs with technical information, work prints, and other essential information
- f. be responsible for helping to maintain the effectiveness and cleanliness of a working darkroom by following standardized procedures and posted instructions
- g. often make choices amongst a range of related project options
- h. be free to choose to apply their photographic expertise to community service projects
- i. be free to choose to mentor Photography I students, helping them to learn basic skills and concepts (if they are in a classroom situation where both classes are combined)
- j. exhibit a minimum of one photograph in the annual K-12 Art Show

III. Course Outline

Students will work on the following projects, or on similar projects which address similar objectives:

1. Overview/Introduction of major concepts/skills/techniques
2. Macro photography
3. High contrast materials and high contrast printing, bas-relief printing, posterization, photo silk screening
4. Photo history: Comparison of working methods of photographers using large format vs. hand-held cameras
5. View camera basics: perspective correction
6. Refined printing techniques: masking, fiber-base paper, etc.
7. Montage, collage, and multiple exposure exploring the role of chance procedures
8. Photo history: Examination of the changing relation of photographers/photography to other arts
9. Photography and other media: Photo-silkscreen and/or liquid emulsion
10. Student designed project, to incorporate multiple photographs and to address a major concept/theme (e.g., relating to culture and identity)
11. Stylistic comparison: analyze two photographers' contrasting styles, and create work in each style

IV. Course Materials:

Materials include: a limited number of Art Department 35mm manual control SLR cameras which students may borrow subject to policies to which they and their parents agree; black and white photographic film, paper, and chemistry provided by the Art Department; Photography by Barbara London and John Upton; numerous and extensive handout prepared by the instructor; slides; books; magazines. Students work in a darkroom equipped to develop black and white film and to make moderate-sized black and white enlargements. Computers, scanners, and Adobe Photoshop are available for students veering in the direction of digital photographic manipulation.