**Beacon Program Course Syllabus**

**H.S. Instructor Name: Robert Raeihle**

**Suffolk Course Title & Catalog Number**: ART141: Black and White Film Photography I

**Suffolk Credit Hours:** 3cr. Hrs.

**H.S. Course Title: Traditional Photography**

**Student Audience: Grades 9-12**

**Semester(s) Offered: Fall and Spring**

**Instructor contact information and office hours (extra help sessions): Tuesdays 2:30-3:30**

**Course Description**:

Introduces basic camera skills including exposure control, composition, depth of field, and movement control. Students use a traditional darkroom to develop exposed film and produce silver gelatin enlargements. Image printing skills include density and contrast control as well as burning and dodging techniques. Students must provide their own fully adjustable 35mm camera (with manual aperture and shutter speed control), film, paper, and some other supplies. Through a series of portfolio-building assignments, photography students explore their creative, visual, and technical inquiry into traditional 35mm film (black and white, color, infrared, kodalith). There is a strong emphasis on the photograph both as fine art and as an interrelated extension of the students’ interests and perceptions. Metering, studio lighting, alternative printing techniques, and image manipulations are taught.

**Course Pre-requisites/Co-requisites:** Studio in Applied Art

**Learning Outcomes:**

Upon completion of this course, students will:

Understand basic photographic theories and practice fundamental skills directly related to the creation of 35mm photographs including; film selection, lens choice, camera operation, composition, and other field and darkroom techniques necessary to create 35mm black and white (B&W) prints

1. Demonstrate basic camera techniques to obtain consistent exposures in daylight, low light, and at night.
2. Utilize photographic techniques of depth-of-field and movement control creatively.
3. Apply the aesthetics of design, composition, and light as a form of artistic expression.
4. Effectively use darkroom equipment to process film and produce silver gelatin prints.
5. Analyze and interpret photographic images.

**Procedures for Accomplishing Course Objectives:**

Emphasis is on the development of the individual’s photographic style and refined technique. Students are expected to compile a comprehensive portfolio in addition to designing and hanging an exhibition for the community. With the consent of the instructor, highly motivated students may elect to follow the AP 2D curriculum. Students continuing in this path would then submit a photography portfolio for evaluation by the College Board in May.

**Student Responsibilities and Requirements for Completion of the Course:**

Standard Grading Scale based on attendance, demonstration of good camera function knowledge through assignments, film processing, studio work, and a final photographic portfolio.

Camera Handling-

• Identify types and speeds of film and printing papers.

• Create proper exposures by accurately combining film speed.

aperture setting, shutter speed, and depth of field to utilize available light.

• Use of studio lighting for portrait and table top photographs

Visualization -

• Create unique photographs that utilize the subject's monochromatic value, texture, shape, form, dimension and other elements of art.

• Utilize compositional guidelines to enhance the photograph's interest and impact.

• Photograph active subjects freezing and intentionally blurring their motion.

• Utilize light's quantity and quality to add mood and emotion to the photograph.

Historical research-

• Introduce the impact of photography on society. Exploration of important historical images. Identify movements and advancements over time.

• Research and explore artists using photography as an artistic medium

Career and Professional Photography exploration-

• Introduce the business of photography

• Guest professionals present various facets of the profession of photography

• Shadowing / internship opportunities presented.

• Self-promotion, online portfolio, traditional printed portfolio, resume development for employment

**Grading Procedures:**

|  |  |  |
| --- | --- | --- |
| SUFFOLK Grade | High School Grade | Quality Points |
| A | 90-100% | 4.0 |
| B+ | 85-89% | 3.5 |
| B | 80-84% | 3.0 |
| C+ | 75-79% | 2.5 |
| C | 70-74% | 2.0 |
| D+ | 65-69% | 1.5 |
| D | 60-64%; | 1.0 |
| F | Below 60% | 0.0 |

All grades earned will be included on the student's permanent record/Suffolk transcript. Students are encouraged to direct questions about their grade, to their classroom teacher. Instructions to view Suffolk grades and have an academic transcript sent is located on the

**Beacon Program website:**

[www.sunysuffolk.edu/Beacon](http://www.sunysuffolk.edu/Beacon)

**Student Absence and Lateness Policies:**

**Absences and Attendance**

*Attendance*: CHS policy states that students may be drop failed from the class upon the fourth unexcused absence and the student will be assigned to a supervised study hall. of the scheduled class meetings.

*Tardy Policy*: A student who is late three times the student will be charged with one full (illegal) absence unless the student can provide valid reasons for one or more of these tardies.

*Assignments/Missed Exams*: It is the student's responsibility, whether present or absent, to obtain all material presented and to complete all course assignments. If prior arrangements are made or extenuating circumstances exist, makeup of tests and projects may be allowed. Late shooting assignments and final projects will not be accepted unless those same extenuating circumstances exist. Makeup lab time is to be at the instructor's discretion and lab availability

A student may be required to drop or withdraw from a course, with no credit awarded, when, in the judgment of the administration, absences have been excessive.

**Textbook and Learning Resources**:

*References made to The World History of Photography: 5th addition by Naomi Rosenblum*

**Weekly Outline of Topics to be Covered:**

WEEK ONE: Camera Functions Part 1

1. Introduction to the 35mm film camera (Nikon FM10 / Canon Rebel)
   1. Camera Diagram
   2. Parts Identification / Manual Functions

WEEK TWO: Camera Functions Part 2

1. Introduction to the 35mm film camera (Nikon FM10 / Canon Rebel)
   1. F-Stop, Shutter Speeds & ISO/ASA
   2. Film Loading

WEEK THREE: Exposure Control

1. Balancing exposure / metering
   1. Film Speeds
   2. Pushing and Pulling Film
   3. Bracketing
   4. “Off loading” film

*Shooting assignment: Depth of Field*

WEEK FOUR: Photo History

1. History of Early Photography
   1. Camera Obscura
   2. Early chemistry development
   3. Cameras through the years
   4. Photography timeline / early images

*Shooting assignment: Shutter Speeds (action shots)*

WEEK FIVE: Camera Accessories (Lenses, Filters, Tripods, Flash)

Practicing Film Tank - Film to Reels, Tank assembly, Changing Bag

1. Loading film to reels
2. Parts of the processing tank
3. Practice sessions in the changing bag

*Shooting assignment: Experiments with lighting*

WEEK SIX: Film Processing

1. Mixing Chemistry
2. Timing
3. Agitation
4. Care of negatives

*Shooting assignment: Photojournalism (visual storytelling)*

WEEK SEVEN: Introduction to the Darkroom / Chemistry / Enlarger Anatomy & Function

1. Chemical mixture
2. Printing techniques
3. Enlarger functions / part identification
4. Safety / Care / Clean-up

WEEK EIGHT: Contact Printing

1. Glass easels
2. How to set up a contact sheet (form and function)
3. Setting for Contact Sheets

WEEK NINE: Enlargements

1. Incremental Test strips
2. Full test strips
3. Understanding the aperture on the enlarger
4. Timer adjustments

WEEK TEN: Burning / Dodging & Filtration

1. Balancing the photograph
2. Burning and dodging
3. Using polycontrast filters to adjust contrast
4. “Mapping” a photograph for corrections

WEEK ELEVEN: Presentation: Re-Touching, Matting, Mounting and Framing

1. Spot toning (brush and pens)
2. Cutting Matts (matt cutter lesson)
3. Mounting photographs
4. Signing your work
5. Framing your work, choosing a frame

WEEK TWELVE: Aesthetics

1. Critique of student work
2. Principles of Design / Elements of Art relevance to student photographs
3. Looking at the “masters”
4. Developing a personal style
5. Gallery / Museum visits
6. More Photo history

WEEK THIRTEEN: Composition

1. Rule of Thirds
2. Worms Eye
3. Birds eye
4. Leading Lines
5. Shape and Form
6. Positive & Negative Space
7. Texture
8. Rhythm
9. Balance / Symmetry
10. Movement

WEEK FOURTEEN: Light and Shadows

1. Demonstrations using natural light, tungsten, strobes and experimental lighting
2. Series of photographs (24-36 per roll)
3. Processing
4. Contacting
5. Printing
6. Critique

WEEK FIFTEEN: Portraits

1. “3 Ways” Traditional, Experimental and Concealed
2. Series of photographs (24-36 per roll)
3. Processing
4. Contacting
5. Printing
6. Critique

WEEK SIXTEEN: Landscapes

1. Nautical, Architectural, Natural, Minimalist
2. Series of photographs (24-36 per roll)
3. Processing
4. Contacting
5. Printing
6. Critique

WEEK SEVENTEEN: Reflections / Refraction

1. Series of photographs (24-36 per roll)
2. Processing
3. Contacting
4. Printing
5. Critique

WEEK EIGHTEEN: Time Exposure

1. Painting with light, Ghosting, time exposure series of photographs (24-36 per roll)
2. Processing
3. Contacting
4. Printing
5. Critique

WEEK NINETEEN: Double Exposure / Sandwiched Negatives / Dual Enlargers

1. Journaling / Planning for multiple images - combinations of
2. In-camera (advance prevention) for overlapped images
3. Sandwiched images
4. Multiple enlargers (Jerry Uelsmann)
5. Series of photographs (24-36 per roll)
6. Processing
7. Contacting
8. Printing
9. Critique

WEEK TWENTY: Hand coloring

1. Series of photographs (24-36 per roll) which will allow for a single subject to be in color
2. Processing
3. Contacting
4. Printing
5. Introduction to Fiber Based Paper (matt finish)
6. Applying of Photo Oils to final Matt Prints
7. Critique

FINAL ASSESSMENTS:

Collection and evaluation of Photo binder / Journal

Presentation of 8-10 Matted / Mounted and/or Framed pieces

Art Gallery and Virtual Gallery Space

*\*Additional connections / lessons are infused during weekly lab sessions*

1. Commercial Photography / Table top set and lighting techniques
2. Copy work
3. On-Site photo assignments
4. Medium and Large Format activities (4x5 - Polaroids in viewfinder camera)
5. Visiting Artists / Photographic Professionals
6. Field Trips - Museums / Galleries (in-person and virtual)
7. Photo Contests / Shows
8. Connections to Digital Photography
9. Films
10. Arts-In-Education opportunities
11. Shadowing and internships
12. Community service work through photography
13. Alumni connections / presentations

**Statement of Academic Integrity**:

**Cheating**

Any form of cheating, be it on a formal examination, informal quiz or other submitted material, is a violation of college conduct. Copying material from fellow students or from other sources, including electronic devices, during an examination may result in a failing grade for the course and/or serious disciplinary sanctions as outlined in the Code of Conduct. When students work together on a project, this becomes a joint responsibility for a group so designated and should be limited to the people and resources agreed upon with the instructor.

**Plagiarism**

Students should realize that presenting the words and ideas of others as their own is dishonest. In writing, students must fully credit the source of any quoted, paraphrased, or summarized passages and any ideas which they have borrowed. Failure to conform to these academic standards is plagiarism and may result in a failing grade for the course and/or serious disciplinary sanctions as outlined in the Code of Conduct.”