

**COURSE IDENTIFICATION****Course Title:** Experimental Photography**Description and Prerequisites**

The purpose of this class is to build on students' knowledge of photography by experimenting with processes, materials, or approaches that might be outside the student's typical experience.

**Textbooks and Required Materials**

There are no required textbooks, although it is presumed students will retain the copy of their required textbook from their beginning photography course.

**COURSE OUTCOMES & OBJECTIVES**

Outcomes	Objectives
<b>Knowledge</b>	
Understand the history, current issues, and direction of the artistic discipline	Acquire understanding of the history and theory of photography, the relationship of photography to other visual disciplines, and its influence on culture.
Place works in the historical, cultural, and stylistic contexts of the artistic discipline	
Use the technology and equipment of the artistic discipline	Develop mastery of the materials, equipment and processes of the discipline including cameras, film, and digital processes.
Understand roles within collaborative teams	Develop understanding of collaboration and teamwork
<b>Skills</b>	
Use the elements and principles of art to create artworks in the artistic discipline	Work in experimental and manipulative techniques, candid and contrived imagery, documentary photography, archival processing or other aspects of the medium.
Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill	Develop skill in the use of basic tools, techniques, technologies, and processes sufficient to work from concept to finished product.
Analyze and evaluate works of art in the artistic discipline	Evaluate and discuss photographs.
Employ teamwork to enhance learning	Utilize experiential collaborations to increase knowledge of teamwork in order to deepen learning of key concepts

Synthesis	
Produce artworks demonstrating technical skill and disciplinary knowledge	Develop skill in the use of basic tools, techniques, technologies, and processes sufficient to work from concept to finished product.
Use knowledge of art and disciplinary vocabulary to analyze artworks	Apply vocabulary and knowledge of the discipline to research, analyze, evaluate, and write about photography.
Participate in collaborative community service learning experience	Engage with peers and community members in collaborative creative project
Participate in critiques of own work and work of others	Evaluate and discuss students' works in critique.

**CLASS SCHEDULE**

Week	Date	Topics and Assignments
1	Project 1: The Materiality of the Image— Alternative Processes and Materials	Paper 1
2		Project 1
3	Project 2: Impossible for the Naked Eye— Macro photography, extended exposure, and special effects	Paper 2
4		Project 2
5	Project 3: Giving Back Through Photography (Group Project/Community Service)	Project 3
6		(includes Paper 3 reflective statement)
7		
8	Mid-Term Critique	Mid-Term Critique
9	Project 4: Not What It Seems—composites, manipulations, and fictionalized photographs	Paper 4
10		Project 3
11		
12		
13		
14		
15	Final Critique	Final Critique

ASSIGNMENT & ASSESSMENTS	
Assessment	Value (of 100)
Research Papers: <ul style="list-style-type: none"> <li>• Materiality of the image</li> <li>• Impossible for the naked eye</li> <li>• Not what it seems</li> </ul>	3 @ 10 points each = 30 points
Photography projects: <ul style="list-style-type: none"> <li>• Materiality of the image</li> <li>• Impossible for the naked eye</li> <li>• Giving Back</li> <li>• Not what it seems</li> </ul>	4 @ 15 points each = 60 points
Participation in critique	10

## Attachments-1

## Written directions for assignments

## Response Paper Requirements

- Your paper should be
  - 800 to 1000 words long (3 to 4 pages of text)
  - Times New Roman font—black only
  - double-spaced, with 1-inch margins
  - You must include a running header with your last name and the paper title, and a footer with page numbers
- Page lengths do NOT including the reference list or images.
  - All sources of information you use must be listed at the end of the paper using standard MLA or APA format for reference lists/bibliographies.
  - Images must be included as an appendix at the end of the paper, not embedded in the body of the paper.
  - You must include a correct bibliographic citation for every written or artistic work you include.
- Papers will be submitted to TurnItIn, SafeAssign, or other checking software.
- Plagiarism will result in an irrevocable grade of F on the paper.
- Do not use Wikipedia as a source. Do not cite Google as a source.

## Project 1: The Materiality of the Image

## Exploration

- Begin with London & Upton *Photography*, 10<sup>th</sup> edition (your textbook from PH 270). Read Chapter 14: Extending the Image, paying special attention to Alternative Processes
- Building on this reading, select three alternative processes for further study. Gather additional resources and information about working with these processes, paying close attention to required materials and equipment.
- Determine the feasibility of your project: what equipment or materials are available in the photography labs? What do you own or can you borrow? What would you need to purchase and what would it cost? If your chosen processes are not within your grasp given these factors, you will have to refine your investigation and choose a different approach.
- Meet with the instructor prior to finalizing your choices to confirm that your project is feasible.
- Write a response paper presenting your findings and explaining the three processes you selected.

## Project

- You will shoot enough film to use for your particular project choice. The subject matter and artistic approach are entirely up to you.
- You will use three of the alternative processes or materials you investigated to produce printed photographs.
- The photographs should demonstrate technical skill, artistic knowledge, and evidence of

stretching your practice of photography beyond your comfort zone.

- The photographs should emphasize the material reality of the image itself, not the particular subject matter portrayed in the image.
- This body of work will include 5 to 10 final images in each of the three alternative processes or materials you investigated and employed.

#### Timeline

- End of Week 1
  - Complete investigation for paper
  - Shoot film
  - Meet with instructor to discuss project feasibility
  - Begin writing paper
  - Shoot film
- Week 2
  - Write paper
  - Work in Photography Studio
  - Finalize paper
  - Complete project in Photography Studio

#### Project 2: Impossible for the Naked Eye

##### Exploration

- Begin with London & Upton *Photography*, 10<sup>th</sup> edition (your textbook from PH 270). Read Chapter 2: The Camera, paying attention to “the Shutter and Motion” and “Conveying Motion in a Still Photograph”
- Building on this reading, continue seeking information about portraying microscopic detail (macro) and portraying motion in photographs. Gather additional resources and information about working with these processes, paying close attention to required materials and equipment.
- Determine the feasibility of your project: what equipment or materials are available in the photography labs? What do you own or can you borrow? What would you need to purchase and what would it cost? If your chosen processes are not within your grasp given these factors, you will have to refine your investigation and choose a different approach.
- Meet with the instructor prior to finalizing your choices to confirm that your project is feasible.
- Write a response paper presenting your findings and explaining the three processes you selected.

##### Project

- You will shoot enough film to use for your project. The subject matter and artistic approach are entirely up to you, but the photographs should emphasize aspects of a subject not available to the naked eye.
- You will produce photographic prints demonstrating technical skill, artistic knowledge, and evidence of stretching your practice of photography beyond your comfort zone.
  - 10 Extreme detail (microscopy/macro photography)
  - 10 Evidence of motion (blurred subject, blurred background, chrono-photography, light trails, stroboscopic photos...)

##### Timeline

- End of Week 3
  - Complete investigation for paper
  - Shoot film
  - Meet with instructor to discuss project feasibility
  - Begin writing paper
  - Shoot film
- Week 4
  - Write paper
  - Work in Photography Studio
  - Finalize paper
  - Complete project in Photography Studio

#### Project 3: Giving Back

- Photography seems like a solitary pursuit, yet photographs have the power to communicate powerful, transformative messages.
- Your task for this project is two-fold.
  - First, we're going to divide into collaborative groups. You will be working together to accomplish the project.
  - Second, your group is going to investigate and select an organization you could serve through the use of photography.
- Your project will vary depending on your group's choice of charitable organization or approach.
- You have until Week 14 of the course to complete the project. This will overlap other projects and responsibilities.
- You will work together to create a PowerPoint describing your experience and including examples of the photographs you produced.
- Reflective Statement Requirements:
  - Refer to the formatting guidelines listed in the syllabus
  - Include the following information:
    - Which organization did your group serve?
    - What role did you play in this collaboration?
    - How did you feel about this project?
    - Did this project change your views about (a) working collaboratively or (b) community service?

#### Timeline

- Week 5: Project Planning
- Week 6-7: Establish contact with organization, shoot photographs
- Weeks 8-13: continue to work with organization and shoot photographs
- Week 14: Present PowerPoint describing your experience and demonstrating images you created. All group members must include photos in this presentation. Each individual will write a 300-word statement reflecting on the experience, to be handed to the instructor following your presentation. Include one example photograph with this statement.

#### Project 4: Not What It Seems

##### Exploration

- Gather information about historical and contemporary approaches to image manipulation and fictional subjects in photography. We are not interested in the ethics of image manipulation

but in the process and artistic applications of these techniques.

- Pay close attention to processes, materials and equipment.
- Determine the feasibility of your project: what equipment or materials are available in the photography labs? What do you own or can you borrow? What would you need to purchase and what would it cost? If your chosen processes are not within your grasp given these factors, you will have to refine your investigation and choose a different approach.
- Meet with the instructor prior to finalizing your choices to confirm that your project is feasible.
- Write a response paper presenting your findings and explaining the approaches you selected.

#### Project

- You will shoot enough film to use for your project. The subject matter and artistic approach are entirely up to you, but the photographs should demonstrate techniques and approaches to creating fictionalized content.
- You will produce photographic prints demonstrating technical skill, artistic knowledge, and evidence of stretching your practice of photography beyond your comfort zone.
  - 10 images manipulated in the darkroom
  - 10 images portraying a fictionalized story

#### Timeline

- End of Week 10
  - Complete investigation for paper
  - Shoot film
- Week 11
  - Meet with instructor to discuss project feasibility
  - Begin writing paper
  - Shoot film
- Week 12, 13, 14
  - Write paper
  - Work in Photography Studio
  - Finalize paper
  - Complete project in Photography Studio
- NOTE: this project is due at the Final Critique during Week 15. You will also present your final version of Project 2 at the Final Critique.
- You will meet with the instructor for a one-on-one critique during Week 14.