PHOT A287: ALTERNATIVE METHODS

Item	Value
Curriculum Committee Approval Date	12/08/2021
Top Code	101200 - Applied Photography
Units	3 Total Units
Hours	108 Total Hours (Lecture Hours 36; Lab Hours 72)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	Yes
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)

Course Description

An intermediate to advanced course covering modern photographic techniques involved with alternative photographic processes. Technical and creative experimentation will be emphasized. PREREQUISITE: PHOT A180. Transfer Credit: CSU.

Course Level Student Learning Outcome(s)

1. Identify and evaluate alternative photographic processes.
2. Explain and execute a wide range of alternative photographic processes.

Course Objectives

- 1. Develop an aesthetic appreciation of fine art and alternative photographic processes.
- 2. Apply an aesthetic understanding of the fundamental principles involved in creating alternative photographs.
- 3. Employ a wide range of alternative techniques in making their own work.
- 4. Demonstrate an ability to use digital technology in combination with traditional techniques.
- 5. Demonstrate an ability to select the right materials for the each piece.
- 6. Employ skills at producing finished professional level works of art.
- 7. Experiment with a range of approaches to making alternative photographs.
- 8. Discuss with accuracy the history of the alternative photographic processes.
- 9. Discuss with accuracy the historical relationships between photography and painting. and sculpture.
- 10. Employ the editing skills needed to put together a final portfolio of work.

Lecture Content

A. Overview of class: 1. Review syllabus, assignments and overview 2. Show examples of alternative photographic processes B. Introduction to the history of manipulative photographic techniques: 1. Composite images, non-silver printing, pinhole and plastic cameras. C. Creation of large format negatives: 1. Use of large format cameras. 2. Creation of inter-negative in the darkroom. 3. Creation of digital negatives. D. Litho Printing 1. Negative, developer and paper selection and darkroom processing. E. Fuji transfers and other instant film processes. F. Printing out paper 1. Selection of negatives printing of negatives and processing of print. G. Combining digital technology with traditional darkroom processes 1. Scanning film making composite images with Adobe Photoshop. H. Creation of pin-hole cameras 1. Design and construction of pinhole cameras. I. Cyanotype: 1. Selection of negatives printing of negatives and processing of print. K. Gum Bichromate: 1. Selection of negatives printing of negatives and processing of print. L. Platinum/ Palladium: 1. Selection of negatives printing of negatives and processing of print. M. Wet-Plate Collodion demonstration.

Lab Content

Laboratory Content (36 hrs)Arranged (TBA) Content (36 hrs) The following content will be covered in a combination of scheduled and TBA lab hours: A. Lab overview 1. Equipment 2. Procedures 3. Safety B. Pinhole discussion and demonstration C. 4x5 Camera demo 1. Loading 2. Exposing 3. Processing D. Cyanotype: 1. Negative selection 2. Mixing of chemistry 3. Printing frames 4. UV Box 5. Testing exposures E. Litho Printing demo 1. Paper 2. Chemistry 3. Process F. Creation of large format negatives 1. Traditionally 2. Digitally G. Fuji/ Polaroid transfers 1. Polaroid printer 2. Transfer 3. Paper selectionH. Printing-out-paper demonstration I. Scanner Demonstration J. Gum Bichromate: 1. Negative selection 2. mixing of chemistry 3. Testing exposures K. Platinum/ Palladium 1. Negative selection 2. Mixing of chemistry 3. Testing exposures L. Wet-Plate Collodion 1. 8x10 View Camera demo 2. Plate holder 3. Exposing 4. Chemistry a. buying b. mixing c. storing 5. Processing 6. Varnish

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

A. Demonstration of various approaches to problem solving through lecture and critiques. B. Discussion of photographic principles and aesthetic concepts. C. Instructor and peer feedback through and critique of student work. D. Slide lecture to illustrate concepts and means. E. Use of film/video/DVD presentations relating to historical and contemporary ideas. F. Interactive computer lectures to illustrate the use of the computer as a creative tool. G. Field trips and demonstrations to illustrate shooting concepts.

Reading Assignments

Students will spend 2 hours reading from selected handouts and contemporary readings provided by the instructor.

Writing Assignments

Writing assignments, 30 minutes per week, will include responses to reading assignments, or exhibition reports.

Out-of-class Assignments

Students will spend 4 hours completing photography and lab assignments designed to explore concepts introduced in lecture. Students will utilize the lab to complete exercises that use problem

solving situations related to assignment work. Students will work independently and outside of class to meet assignment requirements.

Demonstration of Critical Thinking

Students will demonstrate critical thinking skills in the production of photographic assignments. These concepts and techniques must be supported verbally in critiques.

Required Writing, Problem Solving, Skills Demonstration

Students will demonstrate skills through completion of specific assignments which challenge them both technically and conceptually. Each assignment will present the student with decisions to make with regard to the selection of appropriate subject matter with the technique being studied, as well as, the quality of the resulting image.

Eligible Disciplines

Photography: Master's degree in photography, fine arts, or art OR bachelor's degree in any of the above AND master's degree in art history or humanities OR the equivalent. Master's degree required.

Textbooks Resources

1. Required James, Christopher . The Book of Alternative Photographic Processes, Third ed. Boston: Cengage, 2015 Rationale: -