

# Photograms

Name:

Class:

## OBJECTIVE:

You completed a single photogram that explores a range of values (from black to white, including a variety of greys) through your object selection and arrangement.

Your composition utilizes the entire page in a thoughtful way. Your work represents an understanding of darkroom procedures. **[IF YOU ARE IN GT: Instead of ONE photogram, you have created a series of THREE photograms that work as a series, connecting thematically or physically like a puzzle.]**

Turn in together, in one photo sleeve:

- ★ a unique photogram (OR three photograms if in GT) - **60 points**
- ★ this rubric (with the self-assessment and questions filled out) - **25 points**

	PRESENTATION:	DESIGN:	STUDIO SKILLS:	OBJECTIVE:	TOTAL:
Photogram criteria	<p>Photogram is trimmed neatly.</p> <p>Photogram and rubric are together in a sheet protector.</p> <p>My photogram is free from scratches, smudges, fingerprint marks, or other discolorations.</p>	<p>I considered a variety of objects (opaque, transparent, and translucent) when preparing to make my photogram.</p> <p>I intentionally arranged my objects to create a strong composition using the elements of art and principles of design, making sure to have visual movement, and thoughtfully using positive/negative space.</p>	<p>My photogram is exposed properly, showing a range of values from the darkest blacks to the lightest whites, with greys in between.</p> <p>I demonstrated the proper use of darkroom chemistry and processes when making my prints.</p>	<p>My photogram(s) meets the objectives above based on my level (Reg or GT).</p> <p>My idea is clearly visible and I have thoughtfully explored that idea.</p> <p>I understand the concepts behind making photograms and how to use the darkroom safely and productively.</p>	
Self-Assessment	/15	/15	/15	/15	/60
Teacher Assessment	/15	/15	/15	/15	/60

## Reflection Questions:

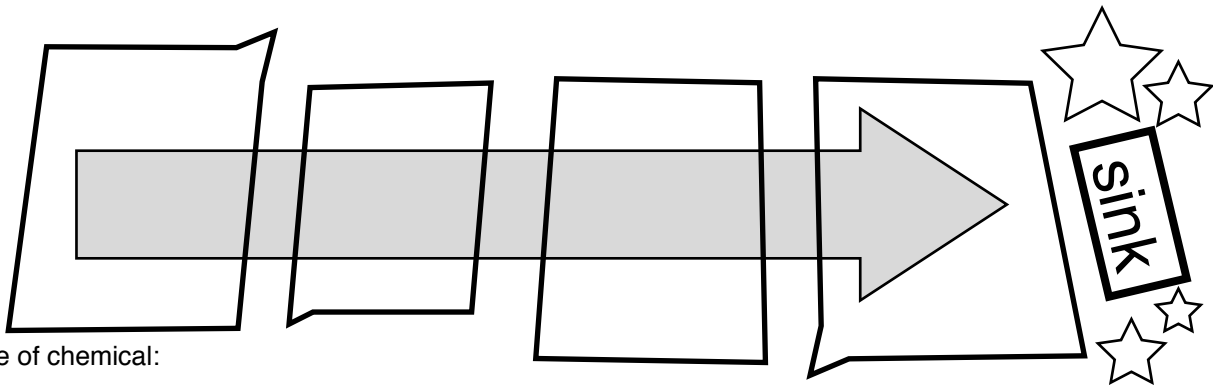
1. What are you most proud of? What would you change or do differently?
2. **GT:** What is your connecting theme / narrative? How did you make this clear? How could you make it stronger?



# Questions to check your understanding

**DIRECTIONS:** Answer the following questions. You may use your sketchbook, our class website, and/or each other as resources. This helps us figure out what we know, what we should review, and will help you have the best Photo I experience ever!

1. Describe the way the “right side” (the side with photosensitive emulsion) of the photo paper feels to you:
2. What is the difference between a “negative” image and a “positive” image?
3. What is a good setting to start with on your enlarger to make a **photogram**? (You can describe it, or give me the specific “f-stop” number, or both.)
4. Why is photo paper able to “record” an image?
5. If your photogram does not have any dark black values, what could you do differently next time?
6. If your photogram does not have any light white values, what could you do differently next time?
7. **Before turning ON the lights** in the darkroom, what should you do?
8. **Before turning OFF the lights** in the darkroom, what should you check?
9. THREE things should you check as soon as you enter the darkroom?
10. Name TWO things (hint: they both somehow involve tongs) you should always do during the developing process to keep the chemicals from mixing and keep your prints from having marks on them:



Name of chemical:

11

12

13

14

What does it do?

15

16

17

18

How can you tell if it is bad (“exhausted”)?

19

20

21

22

When developing prints, how long does the stay in each chemical?

23

24

25

26

*Check in:*

I understand all of this pretty well, and feel comfortable!

i mostly understand, & once i looked it up it made sense.

I feel a little lost.

Other: