ART 217 Intro to Photographic Processes  
Instructor: Amanda Breitbach  
Mon/Wed 2 - 4:40 pm  
ART 125

Course Description
ART 217 - Introduction to Photographic processes is a three-credit course designed as an introduction to analogue (film) photographic materials, history, and techniques. This class includes hands-on practice with 35mm film cameras and traditional and experimental darkroom techniques, while providing an introduction to photography as a fine art medium. Students will learn basic camera operation and darkroom printing as methods of exploring and expressing ideas. An introduction to historical and contemporary work and concepts in photography will complement and inform these pursuits.

Film is special. No matter how old or cynical you are, printing in the darkroom feels like magic. In an age of widespread digital photography, the opportunity to make photographs in this more tactile way offers students something exciting and new. This is primarily a hands-on course. Most assignments will be studio-based, shooting assignments, which require time outside of class to complete. We learn actively in this class - by DOING and MAKING. We will also spend time analyzing photographs, critiquing each others’ work, and discussing relevant readings/films as a group. These activities require the active participation of every student. We learn more when everyone’s ideas are shared.

Course Objectives
• Students will become confident using their film camera’s manual controls.
• Students will learn how technical aspects of photography, such as shutter speed and aperture, affect the aesthetic qualities of an image.
• Students will learn how to mix photographic chemistry and to develop B&W film.
• Students will learn basic B&W darkroom printing techniques
• Students will learn about photographic seeing, including framing, composition, light and shadow.
• Students will experiment with creative darkroom techniques including photograms/chemigrams, the Sabatier effect, and selective development.
• Students will learn about historical and contemporary photography and theory.
• Students will practice interpretation and analysis of photographs.
• Students will engage in constructive critiques that focus on technical, aesthetic and conceptual aspects of their work.
• Students will actively participate in discussions relating to assigned readings/films.
Required Supplies and Equipment

- 35mm SLR camera with manual aperture and shutter functions. (If you do not have one, cameras are available for checkout)
- FILM: There are a variety of good B&W films available. For your first assignments, buy 2 rolls of 24-exposure Kodak TMAX 100. Later on, you can choose a different film if you wish. Link
- NEGATIVE SLEEVES for 35-mm film Link
- B&W DARKROOM PAPER (DON'T OPEN BOX IN DAYLIGHT!): Start with 1 box, 8x10", 50 sheets Resin Coated variable contrast paper, satin or pearl surface. Link

Recommended Supplies and Equipment

- A Short Course in Photography (eighth edition) by Barbara London and Jim Stone
- Rocket blower Link or canned air and negative anti-static cloth Link
- Tripod

Where to Buy Supplies - Plan ahead for shipping times and register as a student for discounts

B&H Photo www.bhphotovideo.com/edu
Adorama www.adorama.com/
Freestyle Photo http://www.freestylephoto.biz

Classroom Behavior Policy

Discussions in critique and of historical and contemporary artwork may involve challenging and sensitive topics including identity, race, religion, and sexuality. Students are expected to maintain a mature and respectful attitude toward their peers and the instructor. Any student who behaves in a way that intimidates or disrespects others will be asked to leave the room and may be referred to university judicial affairs.

Attendance and Participation

Attendance and class participation are a significant portion of the student’s grade. Demonstrations, discussions, presentations and other group activities only take place during class time and are not repeated for those absent. Lateness to or early departure from class will count as a half absence. Students are expected to participate actively in class, speak up during critiques and discussions, ask questions, and demonstrate engagement in the subject. It is the student’s responsibility to read the schedule and prepare for class each day by completing assignments and readings on time. Students who are not prepared for class or who do not actively participate in critiques and discussions will lose points in their final grade for participation.
Academic Integrity
Students are expected to do their own work. We will discuss how to properly cite ideas and quotations from sources, as well as how to reword an idea in your own language. Questions are always welcome. Any student involved in cheating, plagiarism, or any other form of academic dishonesty may be subject to disciplinary action. Papers or presentations with plagiarized content will receive a grade of 0.

Students with Disabilities
Students with disabilities are encouraged to contact me for a confidential discussion of their individual needs for academic accommodation. Stephen F Austin State University is committed to making every possible effort to comply with the Americans with Disabilities Act (ADA). If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester.

Mobile Device Policy
When class is in session, students are expected to be engaged in learning, note taking, critique or discussion - not using mobile phones, tablets, laptops, or other portable devices for recreation. Students using devices for any purposes other than those directly related to class will be asked to stop or leave class for repeated offenses. This will result in lost participation points in the final grade.

Harassment and Discrimination
As an instructor, one of my priorities is to create a safe learning environment. If you experience harassment or discrimination that makes you feel unsafe or that interferes with your ability to learn, please feel welcome to talk to me. As a faculty member, I have a legal responsibility to share information regarding sexual misconduct or crimes that occur on campus with the university’s Title IX compliance officer, who will offer affected students appropriate counseling and support services. Students may speak to someone confidentially by contacting the SFA Counseling Center, 936-468-2401, the Family Crisis Center of East Texas - SFA Office, 936-468-SAFE (7233), or the 24-hour crisis hotline at 1-800-828-7233.
Grading:
Grading scale: 100 – 90% A, 89 – 80% B, 79 – 70% C, 69-60% D, 59% and below F
LATE ASSIGNMENTS: One letter grade (10 percentage points) will be deducted from assignments turned in up to one week after posted due dates. Assignments more than one week late will not be accepted.
REDOING ASSIGNMENTS: Students may reshoot or reprint any assignment if they are dissatisfied with the work that they present in critique, although this does not guarantee an improved grade. Late assignments may not be redone. Re-submissions are due no later than Dec 1.

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<tr>
<th>Assignment</th>
<th>Evaluation criteria</th>
<th>Value</th>
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<tbody>
<tr>
<td>Studio assignments</td>
<td>technical, conceptual and aesthetic qualities, effort and risk taking</td>
<td>40%</td>
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<tr>
<td>Photographer Presentation</td>
<td>research, content, structure, and delivery</td>
<td>10%</td>
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<tr>
<td>Technical Exam</td>
<td>accuracy</td>
<td>10%</td>
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<tr>
<td>Attendance &amp; Participation</td>
<td>attendance, class &amp; critique participation, reading questions and discussions, preparation for class, attitude and engagement</td>
<td>20%</td>
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<tr>
<td>Final Project</td>
<td>written proposal work prints &amp; contact sheets final prints - technical, conceptual and aesthetic qualities</td>
<td>20%</td>
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Extra Credit:

For extra credit, students may write a reflection on a photographer’s lecture or an exhibit of photography. Following the event, email the instructor a 1-2 page written reflection that briefly describes, analyzes, interprets, and evaluates the work. For guidance, refer to Terry Barrett's principles of criticizing photographs (link available on D2L).

Instructor Contact information:
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