SFASU School of Art

Art 419.001 Alternative Photographic Processes

Room: Lower Art Building 125
TR 11:00 am - 1:40 pm
Spring semester 2020
January 15 through May 8, 2020
B133C Office Phone # 468-4563

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Office Hours: Mondays through Thursdays 2:00-2:45, Fridays by appointment

Course Description:

Three semester hours, six hours studio, six hours assigned independent study per week. Advanced work in alternative photographic processes, concepts, and techniques and how they apply within a fine art context. Both film and digital processes are utilized. Prerequisite: ART 217.

Program Learning Outcomes (PLO’s):

Program – STUDIO ART BFA PLOs

1. Undergraduate students will demonstrate proficiency in studio foundation skills as they relate to the elements and principles of design.

2. Undergraduate students will exhibit a high level of proficiency in the use of materials, techniques and media.

3. Undergraduate students will demonstrate understanding of contemporary art issues through exploration of synthesis of content, problem solving and creativity.

4. Undergraduate students will define and state knowledge of Art Historical precedents.

Program – STUDIO ART BA PLOs

5. Undergraduate students will demonstrate proficiency in studio foundation skills as they relate to the elements and principles of design.

6. Undergraduate students will exhibit proficiency in the use of materials, techniques and media.

7. Undergraduate students will demonstrate understanding of contemporary art issues through exploration of synthesis of content, problem solving and creativity.
8. Undergraduate students will define and state knowledge of Art Historical precedents.

**Student Learning Outcomes (SLO's):** Students enrolled in Alternative Photographic Processes will be given the opportunity to learn the following and demonstrate such:

- How to follow an idea through varying steps from start to finish in many different processes.
- Historical contexts of antiquated processes and how to reproduce them as well as how to adapt them for contemporary technologies and concerns.
- Technical principles related to enlarging photographic negatives and positives as well as printing digital transparencies for use in making contact prints onto treated surfaces.
- Acquired sensitivity toward the aesthetic value of using historic processes.

Additionally, each student should be actively pursuing an idea or group of ideas that bring continuity to his/her work. It can be helpful to identify things about which you have an opinion, and try to find ways to express that opinion. It is also very helpful to identify the type of artwork that stimulates you and analyze what it is about that work that is valuable to you. Be prepared to discuss in depth the ideas that inform your work. If you need help forming some ideas, feel free to stop by my office during the appointed office hours (see above).

**Course Outline:** A typical class day will consist of lecture, demonstration, and studio time, in that order. As noted below, there will be a series of reviews held throughout the semester, wherein students will be required to display their work for the purpose of gaining valuable group feedback. It is expected that students will need to spend up to six hours outside of class working on their projects. For access to the lab after hours, students will need to have their ID cards available to activate the outer door card swipe, and will need to memorize the combination to the lock box on the door to the photo lab containing the key to room 125.

*Grading and Attendance:* Formal evaluation of coursework will proceed as follows: Grades will be assigned on a scale of 0-4, 0 being low and 4 being high. Each project will be compared to the grading rubric (see below). In addition, there will be a number of formal critiques held throughout the semester. Participation in critiques will be noted and weighed against grades. I reserve the right to assign occasional readings, including written responses, and administer quizzes and/or exams as I see fit and will include the grades of such along-side project grades. Since this class is based largely on studio experience, attendance is mandatory. I
expect students to arrive to class on time, every time, just as I expect for myself. Students who miss class will fall behind and the ultimate result will show in poorly executed prints. Students who miss six classes or more will receive a failing grade. I reserve the right to decide whether or not I will repeat lectures and or demonstrations for students who missed them by not coming to class. At the end of the semester, all project/exam/written assignment grades will be averaged to determine the final grade. Below is the grading scale:

- 3.5 - 4 A
- 3 – 3.4 B
- 2 – 2.9 C
- 1 – 1.9 D
- 0 - .9 F

As the instructor, I will keep a record of attendance, noting the arrival and departure times of each student. In order to avoid factual error and to be able to verify my own record, students will also be required to sign in and out on a designated sign-in sheet each day. Students who neglect to sign in and out, for whatever reason, may be counted absent, tardy, or as having left early.

**Grading Rubric:**

An assignment receiving a grade of “A” (a numerical grade of 4) represents the best possible example of that assignment. The work is excellent. There are no technical problems. The parameters of the assignment, such as they are, have been met with exactness. Content is both creative and ambitious and goes well beyond simple imitation of the demonstration. The work exhibits a sound understanding on the part of the student.

An assignment receiving a grade of “B” (a numerical grade of 3) represents work that is good, but could be better. The work has some technical errors, but overall is satisfactory and above average. Possibly not all of the parameters of the assignment have been fulfilled, but most have. The content is thought out to a certain point, but it is slightly evident that further inquiry could have been used on the part of the student.

An assignment receiving a grade of “C” (a numerical grade of 2) represents work that is average. The work has several errors, both technical and conceptual. The work betrays a general lack of understanding on the part of the student. Not all parameters have been met. The assignment lacks creativity beyond the demonstration of the assignment.

An assignment receiving a grade of “D” (a numerical grade of 1) represents work that is below average and that is in need of reconsideration. There are many glaring errors in both technique and conceptual rigor. The work doesn’t satisfy the parameters of the assignment, but should be given some credit based on a low level of effort. The work displays that the student does not grasp the assigned content very well at all.

An assignment receiving a grade of “F” (a numerical grade of 0) represents the type of work that can in no way be accepted for credit. The parameters of the
assignment are not met. The technical errors are gratuitous. The portrayed attitude is one of “blowing off.” The work should be redone.

**Late Work:** As the instructor, I reserve the right to accept or reject late work (work that is turned in past the published due date) at my own discretion without explanation to the student turning in late work. Late work may be given full, partial or no credit. This includes work that has been revised and re-submitted. It is in the students’ best interest to turn in quality work on time.

**Acceptable Student Behavior:** Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

**Optional Recommended Texts:**

The Book of Alternative Photographic Processes, James, Christopher. **ISBN-10: 1418073725**

From Pinhole to Print, Fabbri, Fabbri, and Wilkund. **ISBN-10: 9163343800**


**Lab Policies:** This lab is a shared lab. It is every student’s responsibility to clean up after each work session and to use the equipment with care. Additionally, the photo studio is not a storage area. Every student should check out a locker from the School of Art. Consult the office staff for locker assignment.
Since we use materials that have the potential for causing physical harm, we have instituted a strict policy prohibiting consumption of food and beverages in the classroom.

**Academic Policies:**

**Academic Dishonesty:** Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. For more information visit [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

**Students with disabilities:** No qualified student with a disability shall, on the basis of disability, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any ... postsecondary education program or activity ... [Federal Rehabilitation Act of 1973, Section 504, 84.43]

and

An institution shall make such modifications to its academic requirements as are necessary to ensure that such requirements do not discriminate or have the effect of discrimination on the basis of handicap, against a qualified handicapped applicant or student ...

for more information visit [http://www.sfasu.edu/policies/academic_accom_stu_disab.asp](http://www.sfasu.edu/policies/academic_accom_stu_disab.asp)

**Pregnancy Clause:** If you are pregnant or should become pregnant while taking this course, or have a medical condition that could increase your sensitivity to chemical exposure, it is important for you to take all precautions concerning your own personal safety. While reasonable measures have been taken to insure your safety, there is a risk in this class of exposure to materials that could prove harmful to persons at risk. Please contact the professor should you have questions or concerns. Students who need accommodations for certified disabilities should work through the Office of Disability Services and then your professor.

**Withheld Grades Semester Grades Policy (A-54):**

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances.
Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Course Evaluations:** Near the conclusion of each semester, students in the School of Art electronically evaluate courses taken within the COFA. As you evaluate this course, please be thoughtful, thorough, and accurate in completing the evaluation. Please know that the COFA faculty is committed to excellence in teaching and continued improvement. Therefore, your response is critical! In the School of Art, the course evaluation process has been simplified and is completed electronically through MySFA. Although the instructor will be able to view the names of students who complete the survey, all ratings and comments are confidential and anonymous, and will not be available to the instructor until after final grades are posted.

**Materials List:**

The lab fee associated with this class will cover all of the chemistry required to make prints, some of the film (both digital and analog), and a small amount of paper. Students will need to provide the following:

- Cheap 2” house painting brush
- 1” flat watercolor brush
- Utility knife
- Rubber gloves
- Safety goggles
- Dust mask
- Assorted materials to build two cameras based on personal preferences.
- Tubes of watercolor paint specific to student preferences
- Bone folder
- Cover weight paper such as Rives BFK (the lab fee covers enough to do the bare minimum requirement for each project, but those who make mistakes, or who simply want to print more, will have to purchase extra paper).
6 Projects:
Home-made camera design and construction
Cyanotype Suite from home-made camera negatives
Solargraphs from pinhole exposure
Monochrome gum bichromate prints from digital negatives
Tri-color gum bichromate from digital negatives
tintype portraits

Calendar (subject to change with or without notice):
Thursday 1/16: Introduction, syllabus review. Print show and tell. Reading assignment, “Photo-syntax” from Keepers of Light.


Thursday 1/23: Basic box construction using cheap construction and materials.

Tuesday 1/28: Work Day.


Tuesday 2/04: Work day.


Tuesday 2/11: Toning options for cyanotype.

Thursday 2/13: Work day.

Tuesday 2/18: Projects 1 and 2 due. Critique.


Tuesday 2/25: Work Day. Make a bunch of cameras. Start your months’ long exposures. One camera should be a test camera which you will pull in two weeks.

Thursday 2/27: Visiting Artist Krista Steinke will talk to us about her solargraphs.
Tuesday 3/03: **Introduction to Project 4: Monochrome Gum Bichromate prints from digital negative.** Paper preparation (soaking and drying). Digital negative preparation. Everyone needs to soak and dry paper before the next class. At least four 11x14" sheets per student.

Thursday 3/05: Paper sizing demonstration and workshop. Everyone will size from the same batch of sizing. Demonstration of gum bichromate layer 1. Reminder to pull your test solar-graph camera and determine if it has worked or not.

Tuesday 3/10: **Spring Break**

Thursday 3/12: **Spring Break**

Tuesday 3/17: Demonstration of gum bichromate layer 2.

Thursday 3/19: Demonstration of gum layer 3.

Tuesday 3/24: Thursday 3/26: Solar-graph follow up. I will show you how to scan and clean up a solar-graph, and then print it digitally. Print paper will be provided.


Thursday 4/02: SGCI Conference means Neal will be out of town. Work Day. Attendance will still be recorded.

Tuesday 4/07: **Gum Bichromate prints (2) due at the beginning of class.** Critique of monochrome gum prints and solargraphs. Soak four sheets of paper before the next class.

Thursday 4/09: **Easter Break. No Classes!**

Tuesday 4/14: Work Day.

Thursday 4/16: Work Day.

Tuesday 4/21: Work Day.

Thursday 4/23: **Project 6:** Tintype workshop.

Tuesday 4/28: Tintype workshop.

Thursday 4/30: Tintype workshop.

Tuesday 5/05: **Final Exam 10:45-1:15** Critique of Tricolor gum prints and tintype portraits.

*For those students willing to take the risk, I am willing to give an "A" for any print that is juried into an exhibit outside of Nacogdoches, regardless of the grade I assign the project.*