Course Description: 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.

Program Learning Outcomes (PLO's):
1. Graduate students will demonstrate proficiency in graduate level studio practice, which will prepare them for entrance into their chosen profession.
2. Graduate students will comprehend an advanced understanding of art in both historical and contemporary contexts.
3. Graduate students will apply technical and problem-solving skills to both understand and solve complex issues inherent to professional level creative production from the following disciplines: Art Education, Art History and Art Studio (Advertising Design, Art Metal/Jewelry, Ceramics, Cinematography, Digital Media, Drawing, Painting, Photography, Printmaking, Sculpture).
4. Graduate students will compare their progress against models of excellence in the visual arts, which are provided through high quality extracurricular and extramural art activities.
5. Graduate students will design and implement art activities for the larger art community appropriate to their designated field.
6. Graduate students will be life long-learners, as demonstrated by their ability to evaluate prior work and synthesize new knowledge into the creation of new work.

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 cover).

Graduate Students:
For graduate students enrolled in ART 5358, additional expectations should be met. These include the following:

- A greater number of finished prints, up to twice that required of those enrolled in ART 4358.
- The ability to work in larger formats than the standard 8x10 and 11x14.
- A central focus on the concept that drives the work, and how that concept is informed by any particular process.
- An independent research project based on a topic related to alternative photography, but not otherwise covered in class. This project will be presented to the class. This research can be either academic or creative in scope.

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 1-4, 1 being low and 4 being high. Merit will be based on quality of craftsmanship, and precision in fulfilling any given assignment. Each project will be compared to the grading rubric (see below). 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. Students who procrastinate and miss class will fall behind. 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
- 3.0—3.4 B
- 2.5—2.9 C
- 2—2.4 D
- 0—1.9 F
Grading Rubric:
An assignment receiving a grade of “A” 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. The work exhibits a sound understanding on the part of the student.
An assignment receiving a grade of “B” 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.
An assignment receiving a grade of “C” represents work that is average. The work has several technical errors. The work betrays a general lack of understanding on the part of the student. Not all parameters have been met.
An assignment receiving a grade of “D” represents work that is below average and that is in need of reconsideration. There are many glaring technical errors. 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” 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.

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


**Academic Policies:**

**Academic Integrity (4.1)**

The Code of Student Conduct and Academic Integrity outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy.

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one’s self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.

Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for
oneself or another individual or to injure another student academically or financially.

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 subjected to discrimination under any ... postsecondary education program or activity ... [Federal Rehabilitation Act of 1973, Section 504, 84.43]

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

To obtain disability-related accommodations, alternate formats, and/or auxiliary aids, students with disabilities must 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. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services promptly may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

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 ensure 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 coursework 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 to compute the grade point average. For additional information, go to https://www.sfasu.edu/policies/course-grades-5.5.pdf.

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.

**Student Wellness and Well-Being**
SFA values students’ overall well-being, mental health and the role it plays in academic and overall student success. Students may experience stressors that can impact both their academic experience and their personal well-being. These may include academic pressure and challenges associated with relationships, emotional well-being, alcohol and other drugs, identities, finances, etc.

If you are experiencing concerns, seeking help, SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

**On-campus Resources:**
**The Dean of Students Office** (Rusk Building, 3rd floor lobby)
www.sfasu.edu/deanofstudents
936.468.7249
dos@sfasu.edu

**SFA Human Services Counseling Clinic** Human Services, Room 202
www.sfasu.edu/humanservices/139.asp
936.468.1041

**The Health and Wellness Hub** “The Hub”
Location: corner of E. College and Raguet St.

To support the health and well-being of every Lumberjack, the Health and Wellness Hub offers comprehensive services that treat the whole person – mind, body and spirit. Services include:

- Health Services
- Counseling Services
- Student Outreach and Support
- Food Pantry
- Wellness Coaching
- Alcohol and Other Drug Education

www.sfasu.edu/thehub
936.468.4008
thehub@sfasu.edu
Crisis Resources:
- Burke 24-hour crisis line: 1.800.392.8343
- National Suicide Crisis Prevention: 9-8-8
- Suicide Prevention Lifeline: 1.800.273.TALK (8255)
- johCrisis Text Line: Text HELLO to 741-741

Tools and Materials:
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
- Xacto 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 white (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).

We will complete the following projects, divided into three sections:

Camera design and construction
- Solargraph Can Cameras (pinhole)
- Design and build a camera with a “readymade” lens (could be 3-d printed) and a twin camera with a pinhole lens.

Printed images
- Cyanotype from film negatives
- Salt Prints from film negatives
- Digitally output Solargraph print from scan of analog image
- Monochrome Gum Bichromate from digital negatives
- CYMK gum bichromate from digital negatives
- Tintype portraits

Research
- Independent graduate research project (consult with professor). Students may select from the following suggested research projects, or conceive of their own idea:
  1) produce a video documenting any of the above listed projects
2) research a historic or contemporary practitioner and write a paper on their practice
3) research a process not covered in class and produce work based on that process

An important note about content: this is unlike other photography classes you’ve enrolled in. It is heavy on process and technique. Some students in past semesters have been tempted to “double dip” with their images, especially when it comes to the projects where we use digital files to generate our prints. I won’t necessarily know if you are recycling an image you have already printed and gotten credit for in another class, but you will, and, often so will your peers and they will report it to me. If I become aware that you are plagiarizing either your own work that you have printed for credit in another class, or that you’re plagiarizing some other artist’s work for that matter, I will take the appropriate punitive measures. Be creative and excited about this rare time in your life that you get to make art. Don’t think of it as a hoop you have to jump through before you can graduate. Be open to failure and learning and starting over.

Calendar (Subject to Change with notice):

Mon., Jan. 22: Introduction, Syllabus
Wed., Jan. 24: Solargraph can cameras, construction and installation
Mon., Jan. 29: Designing and building pinhole cameras
Wed., Jan. 31: Designing and building cameras around readymade lenses
Mon., Feb. 5: work day
Mon., Feb. 12: Shooting with pinhole and lens cameras onto ortholitho film and developing negatives. Evaluating and adapting as needed.
Wed., Feb. 14: Work day (continue shooting and developing negatives)
Wed., Feb. 21: Work day (printing cyanotypes)
Wed., Mar. 6: Cyanotypes and Salt prints are due. Group Critique.
Mon., Mar. 11: **Spring Break** (A great time to take photographs)
Wed., Mar. 13: **Spring Break** (A great time to keep taking photographs)

Mon., Mar. 18: Monochrome Gum printing, paper prep, negative prep and printing.
Wed., Mar. 27: Work day.
Wed., Apr. 3: Work day.
Mon., Apr. 8: **Monochrome Gum prints due. Quick critique.** Prep paper for cmyk gum prints. Negative prep and printing
Wed., Apr. 10: CMYK Gum Prints. Printing layer 1
Mon., Apr. 15: CMYK Gum Prints. Printing layer 2
Wed., Apr. 17: CMYK Gum Prints. Printing layer 3
Mon., Apr. 22: CMYK Gum Prints. Printing layer 4
Wed., Apr. 24: Work Day
Mon., Apr. 29: Tinytype workshop
Wed., May 1: Tinytype workshop continued

**Friday, May 10:** **Final Critique, 8-10 am.** We’ll be looking at your tintypes and cmyk gum prints.