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ART3021-1 SP23 - Photography: Alternative Processes



Process: Polaroid Transfer, Aleksandra Wolter

ART3021 | Photography: Alternative Processes

INSTRUCTOR: Lael Corbin, MFA
CONTACT: lcorbin@pointloma.edu / phone: 619.849.2239
OFFICE: Keller 104 (email for an appointment)
SCHEDULE: Tuesday / Thursday, 12:00 am – 2:20 pm
FINAL EXAM: May 2. 1:30 - 4:00

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COURSE DESCRIPTION:

Art 3021 Photography: Alternative Processes is an advanced level course in photography, using a variety of technologies with attention to concept and development as well as contemporary experimental methods. The coursework addresses the visual language used create, and evaluate the photograph as fine art.

Students in Alternative Processes will continue their explorations of the inter-relationship of technique and aesthetics in photography. The primary emphasis of the alternative photo experience is the development of ideas that are successfully translated and articulated visually (Creative solutions to the problem at hand). Of course, emphasis will be placed on technical proficiency in photographic problem solving and the continual development (mastery) of those skill gained in Art2021 Photography: Darkroom & Film.

As a part of your experience in Alternative Processes, you will have the opportunity to work with an array of photographic processes, formats, methods of image creation and will be introduce to various ways that photographs can be manipulated. You will have to decide, for yourself, which technique will best suit your concept and which will articulate that idea visually.

OVERVIEW:

This course is structured into [15 weekly modules](#). All of the activities, requirements, assignments, and due dates for a particular week are contained within each corresponding module. However, each major project spans multiple weeks, so it's important to look ahead and be aware of future homework assignments and due dates.

This is a combination lab/lecture course. Class time may be used for lectures, project introductions, material and technical demonstrations, group discussion, and open lab work time. Attendance will be taken.

There is a minimum of 1 weekly homework assignment. In some cases, the homework assignment will be to show evidence of your progress. You may upload images of sketches, material tests, or anything that demonstrates progress. There is some flexibility in how you show progress, but a written description of your intentions or activity is not acceptable. There must be verification and evidence of weekly activity and progress. **All homework must be turned in through Canvas to receive credit and will not be accepted in person.**

STUDENT LEARNING OUTCOMES:

- Refine and improve basic techniques of exposure, development and printing
 - Idea Objective: Developing specific skills, competencies, & points of view needed by professionals in this field
 - Activities and Assignments: Weekly Shooting Assignments, Printed Images Sets, In class Lab work
- Explore alternative shooting and printing techniques and understand what those techniques produce visually and conceptually
 - Idea Objective: Learning to Apply and Develop Creative Capacities
 - Activities and Assignments: Weekly Shooting Assignments, Printed Images Sets, In class Lab work
- Demonstrate basic rules of pictorial composition, and evaluate photographs in terms of their technical control, and visual content.
 - Idea Objective: Develop Creative Capacities
 - Activities and Assignments: Weekly Shooting Assignments, Printed Images Sets, In class Lab work
- Evaluate personal motivations and conceptual intent about the artworks produced.
 - Idea Objective: Developing skills in expressing oneself orally or in writing
 - Activities and Assignments: Critiques and Artists Statements
- Respond to, and critique the artworks of peers and professional examples.
 - Idea Objective: Learning to analyze and critically evaluate ideas
 - Activities and Assignments: Critiques and Artists Statements

ALTERNATIVE PROCESS STUDIO PRACTICE + EXERCISES

Demonstrations of new processes will be frequent throughout the semester. Class attendance is therefore vital. We will experiment with alternative processes including non-silver and historic emulsions such as cyanotype, van dyke and gum bichromate, and lith printing. We will explore pinhole cameras, wet-plate processes, and scanning and digital negative making.

The pace of work will be faster than in an introductory course, projects will be running concurrently (time management!), and expectations for the integration of content and meaning into each project are higher than in your earlier photography courses. Students should be prepared for this intensity.

Additionally, students are being provided greater access to the raw materials of photography (hand made pinhole cameras, hand coating liquid emulsions on a variety of papers, etc.) and working this way will require more patience, but is rewarded with much more freedom to personalize the materials to match your intentions and imagery.

Projects cannot be completed satisfactorily during class time alone.

THREE UNIT PROJECTS:

Student will complete three photo related projects this semester. Each of these projects will deal with a different approach to creating contemporary art. Time will be given to explore materials, techniques, themes, create "experiments" and develop ideas. In addition to representing your best artistic efforts, projects must be complete and exhibition ready by the date of your assigned critique in order to receive full points.

WRITTEN WORK:

Upon completion of each of the Unit Projects and in preparation for each critique, the student will be asked to create an artist statement reflecting on their work. An artist's statement is a short writing that offers insight into the images by describing your creative process, philosophy, vision, and motivation. Its goal is to enlighten, engage and provide insight about an artwork.

In addition to the written artists statements, students will be asked to complete short written responses to assigned readings, and topics of discussion.

CRITIQUES AND PARTICIPATION:

At the end of each major project, there will be a group critique. The primary purpose of critique is to practice utilizing the language of design, which is an essential skill for professional artists and designers. Dialogue and constructive criticism also help the artist/designer recognize the strengths and weaknesses of their work and others. Each student is expected to contribute to the discussion. In fact, your participation grade is based in part on your willingness to join in during the critique. If you are absent from a critique your project will be marked late. There will be no opportunity to make up for the points lost for missing a critique. Students are given a grade for each critique. 50% of the grade is based upon participation during the critique, and 50% is based upon overall class participation up to that point.

COURSE CREDIT HOUR INFORMATION:

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 3-unit class delivered over 15 weeks. It is anticipated that students will spend a minimum of 37.5 participation hours per credit hour on their coursework. For this course, students will spend an estimated 112.5 total hours meeting the course learning outcomes. The time estimations are provided in the Canvas modules.

ATTENDANCE:

PLNU ATTENDANCE POLICY:

Regular and punctual attendance in all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#), e in the Undergraduate Academic Catalog.

CLASS ATTENDANCE POLICY:

Attendance is required. You are allowed 2 unexcused absences. Each additional absence will result in a 10-point deduction from your final participation grade. If you are absent, you are responsible to find out from your peers what information you missed. If you arrive more than 5 minutes after the start time or leave more than 5 minutes early from a required class session, you will be marked late. If you miss 30 minutes or more of a required class session, you will be marked absent. 3 late arrivals or early departures equal one absence.

Exceptions to the attendance policy will only be made in the event of a family emergency, illness with a doctor's verification, or something of an unexpected, urgent nature which is out of your control. Family vacations, weddings, work schedules, and or travel/flight schedules are not valid excuses for missing a required class session or exam. Excessive absences may result in you being dropped from the course.

- 1-2 unexcused absences: no effect
- 3-5 unexcused absences: -10 percentage points from participation grade, for each unexcused absence beyond 2
- 6+ unexcused absences: Withdrawal from the course, or failure if after last day to drop
- 5+ minutes late: Tardy
- 30+ minutes late: Absent
- 3 Tardy: Absent

GRADING POLICIES:

SEMESTER GRADES:

Final semester grades are based on a percentage of points accumulated in weighted categories throughout the semester. If class sessions must be canceled due to events out of the instructor's control such as illness, natural disaster, etc., the point total may be reduced, but the percentage assigned to each category will remain the same.

FINAL GRADE BREAKDOWN:

- Studio Exercises | (160 pts.)
- Studio Projects | 5 total (500 pts.)
- Homework | (50-100 pts.)
- Quizzes, Tests, Written Work | (150 pts.)
- Participation | (100 pts.)

GRADE SCALE:

- A = 93 – 100% of possible points
- A- = 90 – 92% of possible points
- B+ = 87 – 89% of possible points
- B = 83 – 86% of possible points
- B- = 80 – 82% of possible points
- C+ = 77 – 79% of possible points
- C = 73 – 76% of possible points
- C- = 70 – 72% of possible points
- D+ = 67 – 69% of possible points
- D = 63 – 66% of possible points
- D- = 60 – 62% of possible points
- F = 0 – 59% of possible points

INDIVIDUAL PROJECT GRADES:

While grading works of art is subjective, I try to approach each student's work as fairly and objectively as possible, taking into account each of the student's circumstances and abilities. Projects turned in late will receive an automatic 20 pt. deduction. You will then have one week from the due date to turn it in. After one week you will receive an F for that project. On-time means that it is uploaded to Canvas by the due date before the assignment closes. All homework assignments must be turned in through Canvas to receive credit, and will not be accepted late.

Individual work will be graded using the following 5 categories. Rubrics will be provided for each major project.

- Meets Project Objectives
- Composition/Visual
- Craftsmanship/Technical
- Concept/Creativity
- Individual Effort

MATERIALS AND SAFETY:

Practicing studio safety is a combination of four factors: having knowledge of the materials you are handling, understanding the environment (space) in which you are working, being aware of emergency procedures, and practicing common sense in any given situation. While the majority of the black and white chemicals are in the range of non-toxic to slightly toxic to most people, black and white developers are in the range of slightly toxic to toxic, especially if these developers or are ingested, inhaled or come in contact with bare skin.

Please follow these rules for handling photo chemicals in the lab. It is vital to your health that you follow these rules! We all want you to stay healthy and live a long, productive life as an artist.

These guidelines are not designed to produce paranoia but to ensure that you have a long and safe adventure in uncovering the many possibilities that are available in the realm of photography. Remember that your eyes, lungs, and skin are porous membranes and can absorb chemical vapors. It is your job to protect yourself.

BASIC PHOTO CHEMISTRY SAFETY

- Keep all chemicals off your skin, out of your mouth, and away from your eyes. If you have any chemicals on your skin, flush the area immediately with cool running water.
- You must use tongs when processing black and white paper. The only place you may use bare hands is to remove prints from the water bath or to wash prints. Developers are toxic, especially if absorbed through the skin over long periods of time.
- Only an instructor or student aid (who has received the proper training) may mix chemistry. If you need chemicals mixed, seek out the instructor.
- Clean up any chemical spills immediately! Wipe up with paper towels, cleaning until you are certain the chemicals are gone. Chemistry dries, turns to powder, gets on clothes and books, and then into your lungs or absorbed into your skin.
- No eating or drinking in the lab.
- Wash your hands thoroughly after you are finished in the lab.
- Do not mix or pour chemicals at eye level, as a splash could be harmful.
- Always pour acids slowly into water; never pour water into acids. Wear protective eyewear when mixing acids.
- Avoid touching any electrical equipment with wet hands.
- Keep your workspace clean and uncontaminated.
- If you have any pre-existing health problems, seek medical advice before attempting any chemical process in photography.
- Remember, people have varying sensitivities to chemicals. If you have had allergic reactions to any chemicals, you should pay close attention to the effects that darkroom chemicals have on you, and you should be extra careful about following all safety procedures.

HAZARDS POSED BY PHOTO CHEMISTRY

- BLACK AND WHITE DEVELOPERS** Hazards: Skin and eye irritants. Can cause allergic reaction and allergic sensitivity. Especially hazardous in stock mixing stage. Precautions: To mix stock solutions wear goggles and gloves. Use gloves when mixing working solutions. Avoid skin contact with powders and solution.
- STOP BATH** Hazards: Concentrate is highly toxic by skin contact, inhalation or ingestion. Continued inhalation of working solution can cause severe sinusitis and bronchitis. Precautions: Only lab assistants and instructors can mix stop bath. Always measure water first, and then add acid. Always pour acids slowly into water; never pour water into acids. Do not mix or pour chemicals at eye level, as a splash could be harmful. Wear protective eyewear when mixing acids. If you splash stock solution on skin, flush immediately and thoroughly with cold water. If you splash stock in eyes, flush immediately and fifteen minutes with cold water and seek immediate medical attention.
- FIXER** Hazards: Not significantly hazardous, although may cause irritation of skin and allergies. If splashed on skin rinse thoroughly with cold water. If splashed in eyes flush immediately and for fifteen minutes with cold water and seek medical attention.

WHAT TO DO IN CASE OF THESE EMERGENCIES:

- INHALATION OF CHEMISTRY:** get person to fresh air, and send someone for the school nurse.
- INGESTION OF CHEMISTRY:** notify the instructor immediately, he will call poison control and tell them what the person ingested and follow their directions to help the person. DO NOT induce vomiting unless poison control tells you to.
- CHEMICALS SPLASHED INTO EYES:** Immediately flood the eyes with cold water and continue to flood them for 15 minutes. Seek medical attention immediately.
- CHEMICALS SPLASHED ON SKIN:** Immediately flood skin with water until chemical is washed away. Seek medical attention immediately if you sense you need it, or if any change in skin condition occurs.

REQUIRED TOOLS AND MATERIALS:

This semester you will be exposed to many methods of image making and manipulation. Many of the materials needed throughout the course will be provided for tutorial purposes, and it will be up to you to purchase more of those materials that you gravitate towards and decided to pursue for the larger of those projects. Thereof it is difficult to give you a semester long materials list. Know that most students spend about \$40 on each of the three major projects, or about \$100 to \$200 total for the course depending on which of the processes you choose to work with.

The materials needed at the outset of this class are as follows...

What to Plan For...

- A camera (if you do not own any, I can lend you one)
- * Film (We will discuss this on the first day of class)
- * A budget for digital printing (We will discuss this on the first day of class)
- A budget for chemistry and materials beyond what we use for the lab tutorials (We will discuss this on the first day of class - again about \$40 for each of the 3 projects - some spend more, some spend less)

What to Get Immediately

- A box of Multigrade Photo Paper ([Freestyle Photo](#)) You can also purchase this at Nelson Photo in Point Loma (We will discuss this on the first day of class)
- A Water Color Paper Pad ([Amazon Links to an external site](#)) =>
- Transparency Paper for Plain Copier ([Amazon](#) =>.)
- A set of chemical resistant gloves (in your size - [Amazon](#))
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CLEAN UP:

Art, by its nature, is a messy process. It is important that you clean up after yourself. This includes the classroom and anywhere else that you might work. These are areas that we all share and use, so be courteous and leave your work area as clean or cleaner than you found it. If you habitually neglect the classroom and after yourself your final grade will be affected.

1st Offense = Warning / 2nd Offense = 1 tardy / 3rd or more = absence for each offense

GENERAL POLICIES AND EXPECTATIONS:

- Arrive on time and be prepared to participate in all class activities, projects, discussions, and critiques.
- Attend every class and work diligently.
- Dress appropriately for class.
- Bring all necessary tools and supplies.
- Early or late exams/quizzes will not be administered.
- Late homework assignments will not be accepted.
- Coming to class unprepared is the same as an absence.
- Work done by someone else is considered cheating/plagiarism, and University Policy will be enforced.
- You are expected to purchase the required text and materials.

PHONES AND ELECTRONIC DEVICES:

- Students should remain focused and engaged during class.
- Phones must be silenced and placed in a designated phone bin during class.
- Headphones are not allowed during class.
- Unauthorized use of electronic devices for non-course-related activity is prohibited.
- Repeated violations of these policies may result in an absence.
- If you have an emergency or special circumstance, arrangements must be worked out in advance with the professor.

1st Offense = Warning / 2nd Offense = 1 tardy / 3rd or more = absence for each offense

[Quick Links to Resources](#)