New Course Request

Indiana University

IUSB Campus

Check Appropriate Boxes: Undergraduate credit ☐ Graduate credit ☐ Professional credit ☐

1. School/Division: Raclin School of the Arts
2. Academic Subject Code: FINA
3. Course Number: 5-100
4. Level: must be cleared with University Enrollment Services
5. Course Title: Alternative Processes in Photography

Recommended Abbreviation (Optional): (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Fall 2007
7. Credit Hours: Fixed at 3.0 or Variable from _______ to _______
8. Is this course to be graded S-F (only)? Yes ______ No ☐
9. Is variable title approval being requested? Yes ______ No ☐

10. Course description (not to exceed 50 words) for Bulletin publication:
P: Fina S-392
Advanced film exposure and development techniques will be studied in conjunction with alternative photographic processes. Course work will include critique and discussions toward the development of an understanding of these processes in a historical and aesthetic context.

11. Lecture Contact Hours: Fixed at _______ or Variable from _______ to _______
12. Non-Lecture Contact Hours: Fixed at 5.0 per week or Variable from _______ to _______
13. Estimated enrollment: 16 of which 0 percent are expected to be graduate students.
14. Frequency of scheduling: every other year Will this course be required for majors in photography concentration
15. Justification for new course: Course work is being taught in variable title course

16. Are the necessary reading materials currently available in the appropriate library? Yes ☐ No ☐
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.
19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: Susan Moore

Date: 12/2/05

Approved by: __________________________

Dean
Date: 2/10/06

Department Chairman/Division Director

Chancellor/Vice-President

Dean of Graduate School (when required)

University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow;
Department/Division—Pink; University Enrollment Services Advance—White
COURSE DESCRIPTION:
P: FINA - S-392 Advanced film exposure and development techniques will be studied in conjunction with alternative photographic processes. Course work will include critique and discussions toward the development of an understanding of these processes in a historical and aesthetic context.

TEXT:
Recommended not required:
Renner, Eric. Pinhole Photography: Rediscovering a Historic Technique

GOALS
Express ideas visually through photography.
Use creative problem solving to address a variety of assignments.
Discuss images made by students as well as the work of historic and current photographers.
Develop skills and abilities using alternative photographic processes.
Develop advanced techniques in black and white film development and printing.

ATTENDANCE
Come to every class meeting prepared to work—utilizing in-class work sessions is necessary in order to succeed in this class. Students are expected to attend all classes, and in case of medical excuse, students are responsible for making up missed assignments and obtaining notes from another student. Students should arrive for class on time; excessive tardiness will result in a lowering of the final grade. You are allowed up to three unexcused absences. The fourth missed class will drop your grade on letter.

3 tardies = 1 absence
1 absences = 1 point off final grade
2 absences = an additional 2 points off final grade
3 absences = an additional 3 points off final grade
4 absences = an additional 4 points off final grade

COURSE REQUIREMENTS
Assignments
Each assignment is a building block leading to the next level. Completed work is presented in a finished form ready for critique discussion. Students are responsible for all of their own supplies, construction, & preparation of assignments, which must be turned in on time to receive full credit. Assignments/portfolios will be returned as soon as it is reasonably possible for the instructor to accurately assess & grade them, usually the next class period. Assignments will include Pinhole Camera Construction, Cyano-type, Vandyke brown printing, and Gum Dichromate, and other processes will be discussed. Students may choose one process to complete for the final project.
Evaluation of Assignments:
Individual assignments will be evaluated on the student's ability to address the issues of the assignment, their camera and darkroom skills, the formal qualities of the images, the use of creativity and concept, and participation in the critique.

Critique and Discussion
Projects will be reviewed in-group critique sessions. It is important that all work be completed before the start of each critique. Peer feedback is an important part of learning and improving your photographic skills. In critiques, discussion will focus on the visual interpretation of the assignment, the elements of the image (what you see), production of the image (technique and craftsmanship), and content (meaning of the image or intention of the photographer).
Critique is part of your grade. If you miss a critique you must make it up in the next critique.

Written Assignments
JOURNAL/SKETCHBOOK - Students will need to keep a journal for technical notes and written responses to photographs which will be turned in toward the end of the semester.
WRITTEN CRITIQUES - Your notes & thoughts about your own work and notes from critiques should also be included in the journal.

Final Portfolio and Semester grade
Final portfolios will consist of 15 or more photographs (Most often, your final portfolio will be prints selected from the assignments, although additional prints can be submitted). The portfolio will be dry mounted on white mat board. Students may utilize an alternative method of presentation if applicable to the work. The final portfolio must be contained in a bag, folder or case. Please do not wrap prints in craft paper. No loose prints please. Label all mats on back with your name, title, date, and class.
Emphasis in grading will be placed on the following criteria:
- **Image Quality**: composition, content and formal quality
- **Craftsmanship**: technical competence with the camera printing and presentation.
- **Creativity**: ability to make images that are individual to your experience.
- **Participation**: contribution to the class through discussions and critiques
The weight of the final grade will lean toward the final portfolio project, which constitutes 50% of your overall grade. Other factors influencing the course grade will be accumulated performance determined by assignments, attendance, participation, and improvement.

30% Assignments
20% Attendance and class participation
50% Final Portfolio

ACADEMIC INTEGRITY
Academic integrity is a very serious issue. Committing academic misconduct, cheating, stealing, or plagiarizing, under any circumstance will result in immediate & severe repercussions which include a failing grade for the course, dismissal from the class, & a permanent notation on your student record.

CELL PHONES
Cell phones ringing during class time is a disruption. Turn them off before coming to class or don’t bring them at all. If you have an emergency on a particular day please come discuss it with me.

DISABILITY STATEMENT:
Any student who feels that an accommodation may be needed based on the impact of a disability should contact Disabled Student Services at 520-4135 in office 148 of the Administration building. Staff will work to coordinate reasonable accommodations for students with documented disabilities.
OPEN LAB HOURS FOR DARKROOM
The lab is open from 8 AM to 10 PM everyday, except holidays when the campus is closed and during class time. Please do not use the lab when an instructor is lecturing or critiquing. A class schedule will be posted on the door. The door is often locked for security reasons. Call campus security for access. Please be responsible in the lab. Use chemistry properly. Turn off lights, water, timers, enlargers and other equipment when you leave the lab. Please clean up after yourself.

MATERIALS
In this course we will be making negatives and prints. There are a variety of processes and techniques. Your supplies may vary according to your final project. If you are using one of the three basic processes, cyanotype, van Dyke, or Gum you do not need to purchase chemistry. If you wish to use a different process (Polaroid transfer, Liquid Light, Platinum etc...) you must purchase your own chemistry.

- Box or card board to make a pinhole camera, and lots of electrical tape
- Camera - with manual controls and a working light meter.
- Film - black and white negative film. (You may purchase as needed).
- Graphic Arts Film - Arista from Freestyle
- Paper for printing - any paper can be used - Rives BFK is often used for final prints
- Apron and gloves - very important with alternative processes
- Negative Storage Pages
- Canned air or Negative cleaner
- Lens cloth
- Photo wipes
- Gray Card - for metering and exposure
- UV Filter - for camera lens
- 3-Ring Binder - for negative storage
- Sharpie
- Masking tape
- Scissors - for cutting negatives
- Journal or Notebook
- Cable Release - (provided)
- Tripod - (provided)
- 4 ply white rag museum board - Stephen Kinsella’s (314) 991-0141

WHERE TO BUY SUPPLIES:

LOCALLY:
Professional Photographic Materials
110 W Third, Mishawaka
255-3851

Gene’s Camera
513 Lincolnway, South Bend
234-2278

CHEMISTRY:
Photographer’s Formulary

MAIL ORDER:
CALUMET Chicago
1-800-CALUMET
www.calumet.com

LIGHT IMPRESSIONS
1-800-828-6216
www.lightimpressionsdirect.com

FREESTYLE California
1-800-292-6137
www.freestyle.com
Indiana University South Bend | Alternative Processes in Photography | FINA S4XX | Fall 2005

Instructor: Susan Moore | Class Time: T R 8:30 – 11:00 | Class Location: Fine Art 120
Office: 114 (111) | Photo Office Phone: 520-4860 | E-mail: susmoore@iusb.edu
Office Hours: MW 2:00-4:00 or by appointment

Tentative list of assignments:
- 8-30: Class Intro, Syllabus and Supplies
- 9-1: Review Reciprocity and Cameras, make pinhole camera
- 9-6: Use pin hole camera to make negatives or enlarge negatives onto graphic arts film
- 9-8: Cyanotype Demo

IUSB Art Opening 4-6 in the Gallery September 8
- 9-13: Open Lab
- 9-15: Xerox Transfer

VUCA Art Opening 4-7 Valpariso University September 15
Art Beat in South Bend 3-11 September 15

Last Day to Elect Pass Fail: 9-19
- 9-20: van Dyke Demo
- 9-22: Critique Cyanotype
- 9-27: Open Lab

Last Day to Withdraw without Signatures: 9-26
- 9-29: Polaroid Transfer
- 10-4: Gum Print Demo
- 10-6: Critique Brown
- 10-11: Open Lab
- 10-13: Snite Visit
- 10-18: Salted Paper Demo
- 10-20: Open Lab

MWSPE – Society of photographic Education in St. Louis October 20-23
- 10-25: Critique Gum
- 10-27: Open Lab
- 11-1: Liquid Light Demo
- 11-3: Final Project Idea due in class discussion
- 11-8: Salted Paper Critique
- 11-10: Open Lab
- 11-15: Platinum /Palladium Demo
- 11-17: Open Lab
- 11-22: In Progress Critique
- 11-24: No Class

Thanksgiving Break
- 11-29: Open Lab
- 12-1: Written description of work due
- 12-6: Open Lab
- 12-8: Open Lab
- 12-13: Final Portfolio Due

For each assignment, students should make 5 prints
Final Portfolio is 15 prints