

## ART 204 Photography 2 Black & White - Course Syllabus

### Arizona State University- Fall 2015

Instructor: Ashley Czajkowski

E-mail: aczajkow@asu.edu

Section: T | Th10:30am - 1:15pm (70525)

Office hours: Tuesday 9:30-10:30am

Office Location: Matthews Hall 216

### Description

This course focuses on black and white photography within a contemporary art context. To be enrolled, students must have already taken Photo 1 (ART202) and should be familiar with the basic principals of photography including exposing film, 35mm camera controls, black and white film development, and making black and white print enlargements. To ensure students are aptly prepared for this class, the first assignment will be a portfolio edition exchange exemplifying quality and consistency of each student's darkroom printing skills.

### Requirements

The semester will be roughly divided into two parts, the first half will consist of several directed assignments introducing both a new technical skill (printing with fiber paper, medium format film, experimental techniques), and a conceptual element based on photography theory (memory, absence). These directed studio assignments along with coinciding readings will guide students in strengthening understanding of the technical, aesthetic and conceptual aspects of photography. The second half will be devoted to helping students prepare a self-directed portfolio of black and white images that is sophisticated and developed enough for submission to the ASU photography department. This class is designed to provide students the opportunity to push your technical and aesthetic skills to a more advanced level while developing visual literacy through interpreting and discussing images during class critiques.

### Workload / Financial Commitment

The workload for this class is demanding. Students should expect to spend four to eight hours outside of class time per week on assignments. Students should plan to spend \$300 on materials, not including the cost of the cameras. However, some students may get away with spending no more than \$200 if shooting settings are well documented and they practice clean and consistent film and print processing. If the financial commitment is going to be an issue, contact me and we can discuss some options.

### Attendance and Class Participation

Students are required to attend all class sessions. It is the students responsibility to make up any material missed in class due to an absence. **Be aware that class critiques are graded and cannot be made up.** Students are allowed two unexcused absences. Each additional unexcused absence will lower the final grade by half a letter. Arriving or leaving class more than 15 minutes late or early equals a half absence. Seven or more absences will result in a failing grade.

If students have a documented medical condition, or other serious circumstance that will affect participation or attendance in class, please discuss it with me at the start of the semester. Excused absences **MUST** be accompanied by a note from a doctor, student services, or other evidence that demonstrates the need to miss class, and must be provided within one week of the absence. Every effort will be made to accommodate extenuating circumstances when necessary.

Class participation is key in this course, simply showing up does not mean you are fully participating. It is essential that the class interact as a group, so each student's attendance is a crucial component of the class. Students are expected to be prepared and present in all class demonstrations, discussions and critiques. **Each critique is worth 25 points** of your total grade.

## Grading

Completing all of the assigned projects on time with a reasonable degree of craftsmanship and care, and regular attendance is the **minimum** expectation, and will result in a C. See descriptions below:

- A -Exceptional. Excellent performance, effort and accomplishment beyond expectations
- B -Above average. Very good work, consistent effort, participation and attendance
- C -Average. Satisfactory work, adequate understanding and acceptable effort
- D -Below average. Poor work, minimal effort, does not meet class requirements
- E -Inadequate. Unacceptable work quality, little to no effort, excessive absence

Grade Brackets as set forth by the University-

A+	98%-100%	B-	80%-82%
A	93%-97%	C+	78%-79%
A-	90%-92%	C	70%-77%
B+	88%-89%	D	60%-69%
B	83%-87%	E	0%-59%

Grades for lab assignments will reflect the technical, conceptual and aesthetic quality of the work. To earn full points, all required materials (prints, contact sheets, statement, etc.) should be turned in on time. **Late projects will drop one letter grade for each day late, and as such late assignments will only be accepted up to 1 week after the original due date.**

Aside from the assignments themselves, a consistent work ethic and individual improvement factor heavily into final grades. Each assignment is an opportunity for students to create your best work. You will be graded on the quality of your work, attendance and your overall engagement with the course.

Directed Projects	50% (125 points each)
Final Project	25% (250 points)
Participation, Critiques, Discussions	25% (250 points)

If at any point during the term the student would like to discuss your grade and/or progress in this class, please see me.

### Directed Projects

Project 1 - Photo 1 Review/Portfolio Exchange (125 points)

Readings: *Vision, Representation and Invention*

Project 2 - Exploration for Final Portfolio (125 points)

Readings: Hollis Frampton, *Incisions in History/Segments of Eternity*

Project 3 - Memory- Introduction to Medium Format (125 points)

Readings: Roland Barthes, *Camera Lucinda*, Part 1

Project 4 - Absence- Experimental Darkroom Techniques (125 points)

Readings: Roland Barthes, *Camera Lucinda*, Part 1

Susan Sontag, *The Aesthetics of Silence*

**Final Project** - Body of Work Portfolio (250 points)

Readings: Jean Baudrillard, *Photography, Or the Writing of Light*

Hollis Frampton, *Incisions in History/Segments of Eternity*

**NOTE: Lab assignments must be turned in along with your contact sheets and typed statement in a 9x12 manila envelope that is labeled with Student's name, Instructor's name and Course title and section.**

### **Artist Statement Specifications:**

Each assignment needs to be accompanied by a minimum two paragraph, typed statement **written by the student**. Statements should be thorough but concise and should not exceed 1 single-spaced page. The statements count for 10 percent of each project grade. Artist statements should address two major topics: the process and the concept.

When describing the process students should address the following: what was physically photographed, the manner in which the image was taken, how the images were developed/printed for specific aesthetic aims, and any other decisions made during the process of making.

When describing the concept students should address the following: what is the idea/motivation for creating these images, what is meant to be communicated? Students must then explain why/how the chosen process (everything from the process part of the statement) succeeds in communicating this idea. If the student believes the work is successful, explain why, and if not, explain what could be changed.

### **Additional Expectations**

The classroom and lab are meant to be constructive learning environments. Students must be responsible, organized, clean, and respectful of others while working in the lab. Do not hesitate to ask for help if there are questions regarding the facilities or technical problems (lab assistants will be available during open lab hours).

Students are expected to come to class, prepared with your camera and darkroom supplies, on lab days. Excessive tardies or early exits will affect your grade. Good studio etiquette and being respectful to fellow classmates and instructors is required throughout this course. **Cell phones must be turned off before entering class and lab.**

### **Safety**

The photographic chemicals used in the lab should not cause any problems if they are handled carefully. All students are required to clean up after themselves. This is mandatory and will be stressed often. For your safety and protection of our environment, it is essential that you follow our lab procedures for chemical use and disposal.

- Never pour fixer down the water drains, as it contains residual silver, a heavy metal that is harmful to the environment. Fixer should only be disposed of in the special troughs. It is collected daily and taken to a recycling plant.
- MSDS (Material Safety Data Sheets) are located in the binder labeled MSDS. It is your responsibility to look at these and acquaint yourself with the toxicity of the chemicals that we use in the lab.
- Wash hands thoroughly after developing film or making prints, and avoid putting hands into the chemicals. For those who find themselves to be sensitive to the chemicals, you must supply your own set of gloves
- In case of contact with your eyes, flush eyes in emergency eyewashes for 20 minutes, and notify instructor or lab aide.
- Absolutely no food or drink in the labs.
- No cell phone use in class. If you need to make an urgent call, please step outside the building.
- Please use your common sense and good judgment in the safe use of the lab.

### **Contacting Me**

If students have any questions, concerns, or otherwise need to contact me, please email me at the address above. I am happy to answer questions. Please do not expect an instantaneous reply, especially over the weekend, or the night before an assignment is due. I will do my best to reply within 48 hours, so please plan accordingly.

### **ASU's Honesty Policy**

The highest standard of academic integrity is expected of all students. The failure of any student to meet these standards may result in suspension or expulsion from the university and/or other sanctions as specified in the academic integrity policies of the individual colleges. Violations of academic integrity include, but are not limited

to, cheating, fabrication, tampering, plagiarism, or facilitating such activities. The university and college academic integrity policies are available online at <http://provost.asu.edu/academicintegrity>. All use of non-original materials is discouraged. However, if non-original material is used, you are responsible for the proper citation and legal usage of the resource. Violations are punishable by assignment failure, class failure (E), or failure due to academic dishonesty (XE) depending on the severity of the infraction.

### **ASU's Policy on Disruptive or Threatening Behavior**

Interfering with the peaceful conduct of university-related activities or remaining on campus grounds after a request to leave may be considered a crime. All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off-campus) will be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

### **Accommodation of Disabilities: Rights and Responsibilities of Students**

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center at 480-965-1234 (voice), or 480-965-9000 (TTY). This should be done in a timely manner because accommodations cannot be made retroactively. If you have a letter from the Disability Resource Center indicating that you require particular academic accommodations, please present the letter to me within the first week of class so we can discuss our options.

### **Course Content**

Some material in this course may be sensitive due to its mature content, therefore discretion is advised before signing up for this course. Contemporary art is incredibly varied and at times can be shocking, so please be willing to expand what you think of as "art." Throughout this course, students may see examples of artwork containing nudity, profanity, violence, etc. **Some course content may be deemed offensive by some students.** If students have any issues, please make an appointment with me.

### **Course Withdrawal**

If you wish to withdraw from this course, it is your responsibility to do so. Drop dates and withdrawal dates as well as any other course registration changes are processed online through My ASU.

### **Final Note**

Course content and schedule may vary to meet the needs of this class. Continued enrollment in this course implies that the student has read and accepted the conditions listed in the syllabus.

# ART 142 Introduction to Digital Photography - Course Syllabus

Mesa Community College, Fall 2016

Instructor: Ashley Czajkowski

Class Times: Thurs 6pm - 9:50pm

E-mail: ashley.czajkowski@mesacc.edu

Class Room: AC 1E

## Course Description

In this course students will become familiar with the operation and functions of digital cameras. Some of the subjects covered will include exposure, modes of operation, focus controls, fixed and variable focal length lenses, depth of field, white balance and file formats. Students will gain some beginning skills in developing a workflow for shooting, editing, and archiving digital photographs. Adobe programs of Camera Raw and some Photoshop will be used for post-production editing. Students will also be introduced to aesthetic principles of the art of photography and the visual language of images. The class will examine the role of photographic images in society while exploring personal expression through picture making. Students will bring together a portfolio of work created in this course.

Students will gain experience in the image-making process by creating and editing photographs. Students will develop sensitivity in choosing what subjects to work with and a variety of methods in which to best photograph those subjects. Knowledge gained through technical aspects of working with digital cameras will offer students the opportunity to develop a creative eye, always looking and searching for new subjects, and learning where to turn for solving photographic problems.

## Prerequisites

None. Though it is highly recommended that students take Art100, Introduction to Computer Graphic Art, as a precursor to this course. Otherwise, students should be comfortable using Macintosh computers, as these are used for this course.

## Field Trips

This course section requires that students also attend mandatory field trips throughout the semester. These will likely be on the weekends and are scheduled and planned at the instructor's discretion. In most cases, there will be options to make up missed field trips for excused absences on those days.

## Course Objectives

At the end of this course you should be able to understand the following:

- The basic parts and functions of your digital camera
- How to control depth of field and render motion in camera
- How to choose appropriate white balance
- Resolution, file size and image quality
- How to expose using manual settings
- The effects and purposes of different focal length lenses
- Photographic composition and aesthetics
- Presentation methods appropriate for digital photography
- E-mail and online distribution
- Printed output
- Demonstrate an understanding of visual language and photograph aesthetics in producing and discussing photographic images
- Introduction to history of photography as a cultural form
- Principles of design
- Fundamentals of the photographic frame
- Criticism and discussion

## Required Textbook

*Photography*, London, Stone, and Upton. Eleventh Edition  
ISBN-13: 978-0205933808 ISBN-10: 0205933807

## Technology

Students should be comfortable using Canvas as an essential tool for this course. Students will access Canvas for all materials other than the book, including tasks, quizzes, PDFs of class lectures, helpful tips and all assignments. In addition, any communication made outside of the classroom will be made via Canvas and/or student's Maricopa student email. Tasks and quizzes will be administered and submitted through Canvas. Canvas can be easily accessed at [learn.maricopa.edu](http://learn.maricopa.edu).

## Supplies

- Digital Camera with Manual Exposure Mode & RAW capability, **DSLR preferred** (See Camera Suggestions for details)
- **Printed** Camera Manual
  - It is required that if you do not have a manual that you look it up online and have a copy with you.
  - <http://www.camera-manual.com>
- Memory Cards, at least two 8GB or larger
- Card Reader for your memory cards with USB cable and/or USB cable that connects directly between your camera and your computer.
- Camera Batteries, **two sets recommended** and the charger
- USB storage device 8GB minimum, more GB is better, or a couple 8GB drives
  - **Suggested- *Instead*, get one large External Hard Drive (Portable 1TB)**
  - Recommended Brands: Western Digital or Seagate
- Machine prints (these will be made for a Task towards the end of the semester- estimated total cost: \$20-\$30)

## Additional Suggested Equipment

- Cable or wireless shutter release
- Tripod
- Extra camera body lens cap for DSLRs only (*for an extra credit opportunity*)

## Grading Criteria

15% . Participation, Discussion, Critiques

20% . Tasks and Quizzes

65% . Projects

## Points

1000-900—A Exceptional performance, effort and accomplishment beyond expectations

899-800—B Very good work, consistent effort and participation, full attendance

799-700—C Satisfactory work, average effort, good attendance

699-600—D Poor work, effort, or attendance

599-0—F Unacceptable work or excessive absence

## Projects and Tasks

Project 1 - Scavenger Hunt | Seeing and Shooting (100 points)

Task 1 | Manual Controls

Task 2 | Histograms and White Balance

Project 2 - Somewhere New | Aperture and Depth (100 points)

Task 3 | Color

Project 3 - Visionary | Shutter Speed and Motion (100 points)

Task 4 | Light

Task 5 | Light Writing

Project 4 - Objects and Symbols | Still Life Photography (100 points)

Task 6 | Framing  
Task 7 | Studio Practice  
Project 5 ~ Subjects and Identity | Portraiture (100 points)  
Task 8 | Faces and Lenses  
**Final Project** - Body of Work Portfolio (150 points)  
Task 9 | Sequencing  
Task 10 | Book forms

### **Late Assignments**

As a once-a-week class the schedule tends to be a bit more accelerated, so even getting a little behind on assignments can be devastating to a student's comprehension of course materials. There will be an automatic deduction of one full letter grade for **each day** an assignment is turned in late, regardless of the reason, unless given prior written approval. **Work Will NOT be accepted beyond 1 class past original due date and will result in a zero.**

### **Changes of Assignments or Policies**

It may be necessary to change some or all of the above assignments. Should that arise, ample notice will be given. Students will be informed of any changes in course requirements or policies.

### **Attendance & Participation**

Success in this course demands that students be in attendance and on time for every class. More than one unexcused absence will lower final grades as will excessive tardiness. Due to the nature of this course, missed classes cannot be "made up." **Attendance for all class sessions and field trips is mandatory.** Excessive absences can also result in a forced withdrawal from the course.

There is a direct correlation between engagement and performance. This class depends on each student and the dynamics everyone brings to the classroom. Students are not only image-makers in this class, but are also image *viewers* and audience members. Learning to listen well and provide feedback to fellow classmates is as important as the work you make in this course. Additionally, class participation requires that students not only attend all class meetings but are punctual, prepared, interactive and engage for the full class period.

### **Controversial Course Content**

There may be times when legitimate class discussions or presented images deal with issues, images or symbols that are viewed as controversial by some class members. This is unavoidable in a course that deals with artistic expressiveness and themes. All students should be aware that some materials covered in class might be perceived as offensive to his or her sensibilities.

### **Additional Expectations**

This class is meant to be a constructive learning environment. Please be responsible, organized, clean, and respectful of others during class critiques, discussions, and exercises. Good studio etiquette and being respectful to fellow classmates and instructors includes keeping phones on silent during class and staying on task. Each student is responsible for knowing the course information and policies in this syllabus. Each student is also responsible for knowing the college policies included in the college catalog and student handbook.

### **Final Note**

Course content and schedule may vary to meet the needs of this class. Continued enrollment in this course implies that you have read and accepted the conditions listed in the syllabus.

# ART 137- Alternative Photographic Processes- Course Syllabus

## Scottsdale Community College, Fall 2016

Instructors: Ashley Czajkowski & Rachel Brace-Stille

Class Times: Wednesdays 12pm - 5pm Class Room: ART 135

Email: ashley.czajkowski@scottsdalecc.edu | rachel.bracestille@scottsdalecc.edu

\*When communicating please remember to copy **both** instructors on all correspondence.

### Course Description

This course focuses on historic and alternative photographic processes within a contemporary art context. While there are no pre-requisites to enroll in this course, students should be somewhat familiar with the basic principals of photography including photo composition and analog printing. In this class, students will learn the basics of creating and printing digital negatives, hand-coating with photo chemistry, and UV light exposure.

This class is designed to allow students to explore and experiment with a number of historic photographic processes including: cyanotypes, Van Dyke, Gum prints, and an alternative photo process of the student's choosing. Student's ability in interpreting and discussing images will also be developed during class critiques and discussions. Assignments have both a technical and conceptual theme, pairing a photographic theory topic with a historic photographic process. This will guide students in strengthening understanding of the technical, aesthetic and conceptual aspects of photography.

### Required Textbook

**There is no required textbook for this course.** Canvas instructional pages and uploaded readings will supplement students' learning process along with classroom demonstrations and discussions. The exploration of photographic tools and completion of projects will provide the foundation of your education.

### Recommended Textbooks

*The Book of Alternative Photographic Processes*, Christopher James, Second Edition

ISBN-13: 978-1-4180-7372-5 ISBN- 10: 1-4180-7372-5

*Photography*, London, Stone, and Upton. Twelfth Edition

ISBN-13: 978-0-13-448202-6 ISBN-10: 0-13-448202-6

\*Only if this is the book you used in Intro to Digital, or Photo 1, otherwise the Alt Pro book above is best.

### Supplies and Fees, *please see your supply handout*

Photography is very expensive. Your course fee included a lab fee for chemicals and use of the photo lab. Paper, film, brushes and other materials are not supplied. Setting up and getting started in Canvas and purchasing supplies are required by the end of the first week of class.

### Willingness to Learn

- Pay attention in class especially during demonstrations, discussions, and critiques.
- Stay connected in canvas monitoring due dates, completing worksheets, quizzes and grade status.
- Ask questions when you do not understand. Seek extra help when you are having problems.
- Apply accumulated knowledge to successive projects, try to understand the relationship between projects.
- Seek additional inspiration through sources outside of class, library books, and the web.
- Apply extra effort to weaknesses.
- Be open to new learning experiences. Seek challenges, do not simply content yourself by repeating successes.
- Experiment with several approaches to an assignment.
- Participate in critiques, there is much to be learned from fellow classmates.



## Attendance, Participation, Punctuality and Preparedness

Attendance is mandatory. Students should expect to attend all classes and participate for the full class period. Arriving to class late, missing roll call and/or not participating in the full class period twice equals an absence. **After your third absence students will be withdrawn from this class.**

Much instruction takes place at the beginning of class and the work performed in these classes is studio dependent, thus equivalent “make-up” assignments are not possible. The success of this course depends on each student and the dynamics they bring to the classroom. We do not simply create art in this class. We are also class participants. Learning to listen well and provide feedback to your fellow classmates is an important aspect for the class, for fellow classmates, and for the development of images.

Class participation requires that students will not only attend all class meetings, but are punctual, prepared, interactive and participate for the full class period. If unable to attend for any reason, students should communicate with instructors immediately so we can discuss options. Be on time for class, have all the necessary materials and be ready to work. All un-guided class time should be used as independent lab time.

**In addition, unless otherwise stated, all work submitted for this course must be shot and created between August 29th and December 5th, 2016.**

## Technology & Canvas Skills

We will be using Canvas to supplement this course. All materials and grades will be posted to Canvas, and as such students must be comfortable using this platform. Maricopa Community Colleges provides all students with an email address. It is the official way to receive communication from the college and district. If you do not plan to look at your Maricopa email frequently forward your Maricopa email to your personal email account.

Maricopa Gmail and Google Apps

Look up your Maricopa email account

Canvas Getting Started

Canvas Tips

The IT HelpDesk can also provide support and assistance with your technology needs and questions. To email the help desk: [helpdesk.its@scottsdalecc.edu](mailto:helpdesk.its@scottsdalecc.edu), to speak to someone in person: (480) 423-6274 (option 3)

## Safe Learning Environment

This classroom is designed to be a safe learning environment for every individual. This means we will treat each student with the respect that he or she deserves and in turn we expect respect to be given to the instructor and every individual in this course. Disagreement does not constitute disrespect. We all have different points of view, different personal values, different life experiences, and different personal preferences, which bring us to the classroom. We call these differences diversity and diversity is welcome in the academic arena.

There may be times when legitimate class discussions or presented images deal with issues, images or symbols that are viewed as controversial by some class members. This is unavoidable in a course that deals with artistic expressiveness and themes. All students should be aware that some materials covered in class might be perceived as offensive to his or her sensibilities. However, we expect each student to respect the rights and needs of their fellow classmates. A student cannot feel safe to express him or herself without the assurance that those ideas, attitudes, and beliefs will be treated with respect.

## Civility Statement

**Instructors** are expected to be professional, courteous, respectful, and empathic to students.

- Begin and end class on time
- Be prepared for each class session
- Provide academic feedback and grade assignments in a timely manner
- Be available for individual consultation
- Clarify assignments and inform students of any adjustments to the class schedule

**Students** are expected to be reflective, courteous, respectful, and empathic to classmates, instructors, and other college staff assisting in your learning.

- Begin in class and be on time
- Be prepared for each class session
- Participate in class activities
- Follow instructions and complete assignments
- Keep up with and turn in assignments by the due dates
- Put forth your best effort
- Ask questions when you don't understand
- Maintain knowledge of your grade status
- Contact instructor right away about concerns or situations that interfere with your success in the class
- Comply with policies found in the College catalog and student handbook

## **Project Grading and Evaluation**

Your project grades are based on technical, aesthetic and conceptual growth and success through the four areas described below. With each project you will be provided a rubric with all grading requirements and specifications.

### **Completion . Organization . Due Date**

Attention to detail and organization of all aspects of the project turned in is important. All projects regardless of level of completion must be turned in on the due date for credit. Good students often do more than one version of project out of interest. **Projects should include the required amount of prints, all negatives and corresponding contact sheets, and required artist statement for the project.**

### **Technical Print Quality . Craft**

Attention to detail, tonal range, grain, dust, spots, care, cleanliness and presentation of your image. Apply your best effort to each project, bring awareness to your work and no matter what level of competence you began the course, the quality of your work will show marked improvement.

### **Aesthetic Framing. Composition**

While shooting each project pay attention to the perspective of your camera, the frame edges and subject matter.

### **Conceptual Image Content . Interest**

Why are you making these images? What is the idea behind the image? Think about your subject matter and make sure that you work through your first response, past the typical to creating an image that will show the viewer your subject in a new way. This will also be reflected in your written statement.

### **Presentation . Critique**

Be prepared to talk about what you learned and what you created. Read your critique, feedback and presentation pages in this packet and be prepared to give meaningful and appropriate feedback to your classmates.

Project grades are based on ability to create images and prints in the lab. Students will demonstrate skills through the completion of projects and will be evaluated based on participation in class discussions, ability to verbalize visual concepts, and independently learn and explore the creative options available. The understanding and exercise of good technique will be necessary for a high level of achievement, but technical mastery alone will not result in a good grade.

A 900-1000 . Exceptional performance, effort and accomplishment beyond expectations.

B 800-899 . Very good work, consistent effort and participation, full attendance.

C 700-799 . Satisfactory work, average effort, good attendance.

D 600-699 . Poor work, effort, or attendance.

F 599 and below . Unacceptable work or excessive absence.

## **Points Earned**

Students can earn up to 1000 possible points. Up to 100 points will be deducted if students do not come to final which consists of picking up their final project grade and participating in Photography Lab clean up.

**75 pts . Participation Production, 5 points per class**

- 125 pts . Quizzes
- 50 pts . Group Project | Cyanotype Mural
- 50 pts . Project 1 | Lumen Prints
- 150 pts . Project 2 | Portfolio Exchange Cyanotype
- 150 pts . Project 3 | Van Dyke and Multiples
- 150 pts . Project 4 | Gum Bichromate, Toning, and Exp Techniques
- 250 pts . Project 5 | Final Portfolio, New Process

### Changes of Projects

Should it become necessary to change some or all of the projects, ample notice will be given.

**Late Projects** We do not accept late projects. Please communicate regarding any unavoidable emergencies.

### Student Awareness

Be aware of instructors and advanced students setting an example of how to organize and keep the lab areas clean. Students are expected to cooperate and work together to maintain the organization and cleanliness of the lab. This is important as chemistry contamination easily creeps in and can discolor and ruin prints.

### Lab Rules

Use of lab equipment is confined to course projects. Always use best lab practices, including having a towel with you at all times, keeping dry areas dry, taking caution not to splash or drip chemistry when processing negatives and prints.

Always clean up after yourself and leave the areas that you have utilized better than when you arrived. If everyone would do this we would have a clean lab! These areas include your darkroom station, developing room, sinks and equipment, light tables and dry mount room, classroom desks and the floor area.

**All cell phones must be off or on vibrate, do not use your cell phone in the lab. Do not answer or talk on your phone inside the classroom. Do not text during demonstrations or lectures. Cell phones should NOT be in the darkrooms at all.**

All food must stay in the classroom area on the center tables. Keep food and drinks in designated areas only.

Shut down and turn off equipment where appropriate unless someone is utilizing it immediately after you.

### Student Responsibility

It is the student's responsibility to read and understand all the information covered in the syllabus, for the college policies included in the college catalog, and the student handbook. It is the student's responsibility to ask questions to clarify any information they are unsure about.