

**San José State University
Department of Art and Art History
PHOT40, Beginning Digital Photography
Fall 2017, Section 03**

Instructor: Eliana Cetto
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Telephone: Please email
Office Location: Duncan Hall 401D
Office Hours: Thursdays from 1:50-2:50 held in IS 219C
Class Days/Time: Tuesdays and Thursdays from 3:00-5:50
Classroom: Industrial Studies (IS) 219C

Department Office: ART 116

Department Contact: Website: www.sjsu.edu/art Email: art@sjsu.edu

Course Format

FACULTY WEB PAGE AND MySJSU MESSAGING

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on the class web page on the [Canvas Learning Management System](http://www.sjsu.edu/art) website at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through MySJSU (or other communication system as indicated by the instructor) to learn of any updates.

Course Description

A Beginning photography course which introduces basic aesthetic issues in (primarily black and white) image making. Introduces photographic techniques utilizing digital cameras, electronic image processing and digital printing.

Requires a DSLR (digital single lens reflex) type camera. Requires Adobe Lightroom.

Photography surrounds us and influences our daily lives in numerous ways. In the era of social media, digital photographs contextualize contemporary life. When photographing, we engage in the creation of visual culture. What does it mean to be a photographer now? In a time when everyone is continually taking photographs, how do we capture creative images filled with artistic meaning? In this class, students will be encouraged to reflect upon their current context in a technological age by creating relevant, impactful and unique digital images.

This class will consist of shooting, editing, printing, exhibiting, and discussing digital images. Class demonstrations and discussions will be held at the beginning of each new assignment, there will be required instructor check-ins, working critique/trouble-shooting session with the class at each mid-point, and a final class critique at the end of each assignment.

Course Goals and Student Learning Objectives

- Acquire basic understanding of digital photographic materials, process, and equipment
- Gain skills in handling and application of equipment and process
- Become familiar with historical developments of photography
- Become familiar with basic elements of the photographic image
- Acquire understanding of visual communication and aesthetic appreciation

Required Supplies

REQUIRED TEXTS/READINGS

There is no required textbook for the class. Important reading material will be found on the course Canvas Site, along with all other course materials.

OPTIONAL SUGGESTED READINGS

- Light and Lens: Photography in the Digital Age, by Robert Hirsch. ISBN-13: 978-0240818276

EQUIPMENT/MATERIAL REQUIREMENTS

- Digital Camera with a minimum of 6-mega-pixels and a full “Manual Mode” (able to manually adjust both shutter speed and f/stops). RAW shooting capabilities recommended.
- Laptop Computer with at least 40 GB of space and USB ports (or corresponding adapters) to be used in class and at home.
- 16 GB+ USB Flash Drive

- Adobe Lightroom CC Software (free through SJSU, more tba in class)
- Compact Flash Card, or other Memory Card suitable for your digital camera. 1+GB required but more storage is highly recommended.
- Card Reader for memory card (unless computer has appropriate port)
- Mounting Board - White, smooth surface, 11 X 14 or 14 X 18 inches
- Portfolio Envelope - Please put your name on the outside. Work will not be accepted without a portfolio and name.

OPTIONAL SUPPLIES: [not required]

- Tripod
- Cable Release/Remote (check camera manual first)
- Package of lens cleaning tissue and bottle of lens cleaning fluid
- Cotton Gloves

Course Requirements and Assignments

Cell-Phone Challenge: This mini-assignment is intended to get you looking at your world within the frame of digital photography, in a familiar but challenging way. Make one interesting photograph using your camera phone. It cannot use 'typical' cell phone conventions (more tba in class), but instead must attempt thoughtful photographic approaches reviewed during instruction. Email this image to me by August 28th at 11:59 pm, the night before our second class on August 29th. This assignment is Pass/Fail and only requires you prepare one image to present. Be prepared to talk to the class about why this image is artful and unique.

Chasing the Light: Light is at the core of photography, and the key to compelling photographs. You must attempt all 25 Light and Composition Options listed on the assignment handout and record all of the exposures from your final 25 images. Well-crafted, black and white images with full tonal range are the objective. You must shoot a minimum of 200 new images for this assignment. There will be a check-in with the instructor toward the beginning of the assignment, a working critique/trouble shooting session with the class at the midway point, and a final class critique. Turn in 25 edited, finished digital images on a flash drive with your name on it due at the beginning of class. Present 5 of your favorite images via projector from your flash drive during our in class critique.

Picturing the Self: Create a 5-image series of self-portraits. These 'portraits' do not need to be actual photographs of your face/body, but can also be photographs of things that represent you. How can we represent ourselves using visual metaphors? Be prepared to vocalize why you made your artistic decisions. You must shoot a minimum of 100 new images for this assignment. Your final images must show an understanding of Lightroom editing and black and white printing skills. There will be a check-in with the instructor toward the beginning of the assignment, a working critique/trouble shooting session with the class at the midway point, and a final class critique. Turn in 5 unmounted prints in a portfolio with your name on it, due at the beginning of class.

Sacred Spaces: Create a series that explores something sacred to you. This theme is purposefully broad so that you may create works for your portfolio that are relevant to your unique voice as an artist. What is meaningful and special to you? Is it a place, a community, a personal connection, or internal reflection? Create a series that captures what is important in your life. Hand in a portfolio of at least 10 mounted prints or a book of at least 20 images on a project of your choice. This final assignment focuses on creating a cohesive series and requires prior approval of a written proposal (1 page or less). There will be a check-in with the instructor and proposal review, a working critique/trouble-shooting session with the class, and a final class critique. Portfolio prints must be over matted. Book must be professionally bound. Print quality and presentation matters for both the book or prints. Make sure to allow time to redo prints or book if necessary. All portfolios will be collected at the beginning of class on 12/7, although the Sacred Spaces Critique will run for two class sessions with the remaining students presenting on 12/14.

Final Print Swap: Everyone will bring 1 print wrapped in brown paper without your name for a white-elephant print exchange. Students sign the back of their print and wrap it anonymously with the blank inner portion of a brown grocery bag or brown butcher paper. The swap is Pass/Fail and only requires you bring one wrapped print to participate. You are welcome to bring extra prints to trade with your classmates after the swap but it is not required.

Participation: Participation in exercises, discussions, and activities is required to succeed in this class. Participation in peer discussions can be in the form of asking questions, sharing experiences, and giving constructive feedback (critique discussions will incorporate a handout to encourage vocabulary use). Exercises that are relevant to the course material will be given in class and cannot be made up. The exercises may be on the camera, computer, and may involve short excursions to other parts of campus. Participation is required and a significant part of your grade.

Grading Policy

PROJECTS:

Cell Phone Challenge: 1 photo presented to class (P/F)	(5%)
Chasing Light 25 images on drive, present favorite 5, 200 images, 1 record of exposures	(25%)
Picturing the Self 5 unmounted prints, 100 images	(25%)
Sacred Spaces 10 matted prints, 1 proposal, 200 images	(30%)
Print Swap Final (P/F)	(5%)
Participation	(10%)

Total Grade = _____/100%

NOTE: All assignments must include your name or you will not get credit for your work. Any work handed in late will be marked down one full grade per class session late. Under extreme hardship situations, work can be handed in after the due date with prior permission and documentation.

GRADING:

A = Hand in all assignments on time and of outstanding quality. All work has conceptual meaning and is technically sound. Final portfolio is strong, consisting of 10 matted prints or a bound book with 20+ images. Must actively participate in class discussions and all critiques.

B = All the above but below the highest quality.

C = All the above but of average quality.

D = All the above of average quality minus one main assignment and/or lack of participation and below average quality work.

F = Work of poor quality minus more than one assignment, and/or lack of participation with poor quality work, failure to demonstrate knowledge of visual and technical skills covered in the course.

Outstanding - Very Good	Good - Above Average	Average - Below Average	Unsatisfactory	Zero Credit
100-97 (A+)	89-87 (B+)	79-77 (C+)	69-67 (D+)	59-0 (F)
96-94 (A)	86-84 (B)	76-74 (C)	66-64 (D)	
93-90 (A-)	83-80 (B-)	73-70 (C-)	63-60 (D-)	

FIELD TRIP AND OUT-OF-CLASSROOM EXPERIENCES

We will visit the San Jose Museum of Art for one off-campus field trip this semester during class time. This will be a chance to discuss class concepts while in the presence of art. The museum is within walking distance, and you will be given sufficient time to get there and back and remain on time to your next class. Many of us will walk together, but you are welcome to take your own transportation to the museum. The visit to the museum is mandatory, like any other class meeting.

We will also occasionally visit campus galleries during ATC and when relevant to class content. You will be given adequate notice ahead of time before all out-of-class activities via in-class announcements and the course schedule posted to Canvas.

EXTRA CREDIT

- SF Photography Program Field Trip: As a photo student, you will be invited to join the SF Photography Program Field Trip. This happens once each semester. If you attend the field trip, you will receive extra credit points for visiting galleries and museums with us on Saturday ____/____/2017.

Additionally, one of the following assignments is available for you to improve your grade during the semester, upon approval:

- Gallery Report: Write a three page report on your visit to a gallery or museum that is showing a photographic exhibition. This may be from the SF Photo Field Trip listed above. Critically analyze the show using concepts and vocabulary learned in class. Explaining how much you liked or disliked the show is not sufficient. More information will be given in class.
- Get your photograph published: Get one or more of your photographs published in a professional newspaper, magazine, book, etc.
- Get your photograph exhibited in a show: Get one or more of your photographs exhibited in an art gallery, museum, photo conference, etc.

Classroom Protocol

Class demonstrations and discussions will be held at the beginning of each new assignment, there will be a required working critique/trouble-shooting session at each mid-point, and a mandatory Final Critique at the end of each assignment. Announcements will be done at the beginning of class, and will not be repeated. If you are late, you will miss essential information that may later affect your

grade. It is your responsibility to make up missed class sessions. Participation is an important part of your grade and will be based on open lab time, class discussions, and all required critiques. I will be checking in regularly during open labs for questions/help and will notice absent students. Please contact me in advance if you are going to miss class (multiple absences can affect your grade).

Texting and non-classroom computer use in class is prohibited.

Those who experiment and take chances with their image-making will be rewarded.

LIBRARY LIAISON

Elisabeth Thomas (elisabeth.thomas@sjsu.edu)

Website: <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

SHOP SAFETY

Using the Shop is not required for this course, though it does have a very nice mat cutter available for your use that might come in handy for other Photo classes. If you plan to use the Shop (located in the Art Building) for realization of your projects in any art class, you must take and pass the Shop safety test. Tests cost \$20 a year and are only conducted at the start of the semester (between August 29th and September 16th this semester). If you are interested, a handout with more information is now available in our class folder on Canvas: sjsu.instructure.com.

University Policies

GENERAL EXPECTATIONS, RIGHTS AND RESPONSIBILITIES OF THE STUDENT

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU's policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. See University Policy S90-5 at <http://www.sjsu.edu/senate/docs/S90-5.pdf>. More detailed information on a variety of related topics is available in the SJSU catalog, at <http://info.sjsu.edu/home/catalog.html>. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

DROPPING AND ADDING

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's Catalog Policies section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at <http://www.sjsu.edu/provost/docs/2016-2017%20AY%20Calendar.pdf>. The Late Drop Policy is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the Advising Hub at <http://www.sjsu.edu/advising/>.

CONSENT FOR RECORDING OF CLASS & PUBLIC SHARING OF INSTRUCTOR MATERIAL

University Policy S12-7 <http://www.sjsu.edu/senate/docs/S12-7.pdf> requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
 - It is suggested that the green sheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
 - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

ACADEMIC INTEGRITY

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

CAMPUS POLICY IN COMPLIANCE WITH THE AMERICAN DISABILITIES ACT

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

ACCOMMODATION TO STUDENTS' RELIGIOUS HOLIDAYS

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See University Policy S14-7 at <http://www.sjsu.edu/senate/docs/S14-7.pdf>

STUDENT TECHNOLOGY RESOURCES

Computer labs for student use are available in the Academic Success Center at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors. The phone number at IRC is: 924-2888

SJSU PEER CONNECTIONS

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals. In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test

(WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC). Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit Peer Connections website at <http://peerconnections.sjsu.edu> for more information.

SJSU WRITING CENTER

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website at <http://www.sjsu.edu/writingcenter> . For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

SJSU COUNSELING SERVICES

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at <http://www.sjsu.edu/counseling>.

EMERGENCY PHONE NUMBERS

Emergency: 911; Escort Service: 42222

Photo 40/Beginning Digital Photography, Fall 2017

Course Schedule

This schedule is subject to change with fair notice.

Week	Date	Topics, Readings, Assignments, Deadlines
1	8/24/2017	Introduction: Greensheet & syllabus, tour of facilities, cell phone challenge introduction and slide show. Discussion on digital photography today. Begin discussion on

		considerations for creating successful images.
2	8/29/2017	<p>Cell Phone Challenge Due: This mini-assignment is intended to get you looking at your world within the frame of digital photography, in a familiar but challenging way. Make one interesting photograph using your camera phone. It cannot use ‘typical’ cell phone conventions (more tba in class), but instead must attempt thoughtful photographic approaches reviewed during instruction. Email this image to me on <u>August 28th by 11:59 pm</u> the night before our second class on August 29th. This assignment is Pass/Fail and only requires you prepare one image to present. Be prepared to talk to the class about why this image is artful and unique.</p> <p>Begin discussing camera operations for Thursday’s in-class activity. Show and discuss slides of camera functions and early photographic history.</p> <p>-----</p>
	8/31/2017	<p>Bring cameras and camera manuals to class! Mandatory In-Class Activity Introduction to <i>Chasing Light</i> Assignment. Show introduction to digital photography slides. Continue discussion of camera functions and go over student cameras.</p>
3	9/5/2017	<p>Talk about semester-long final project considerations. Discuss digital cameras, scanners, and printers vs. traditional cameras, film and darkrooms. An overview of digital materials at the SJSU lab.</p> <p>-----</p>
	(9/6/2017)	<p>(Last day to drop without an Entry on Permanent Record)</p> <p>-----</p>
	9/7/2017	<p>Introduction to Lightroom and working in the Library Mode. Camera RAW settings, the Lightroom workflow. Managing your digital images, installing, importing images, organizing images, viewing the library, assigning ratings, exporting images, and Lightroom tutorials.</p>

4	<p>9/12/2017</p> <p>-----</p> <p>(9/13/2017)</p> <p>-----</p> <p>9/14/2017</p>	<p>Working in Lightroom - Working in the Develop Mode. Process color images, black and white conversion, histogram panel, tone curves, image editing and retouching.</p> <p>-----</p> <p>(Last day to add courses and register late)</p> <p>-----</p> <p>Chasing Light individual check-ins with instructor Working in Lightroom - Working in the Develop Mode pt. 2</p>
5	<p>9/19/2017</p> <p>-----</p> <p>9/21/2017</p>	<p>Working in Lightroom – Working in Print Mode. Preparing for Print module, image settings, contact sheets, page set up, printing location options, photographic papers.</p> <p>-----</p> <p>Chasing Light Working Crit: Must have at least 5 potential images for the <i>Chasing Light</i> assignment to share and at least 100 photos shot at the beginning of class.</p>
6	<p>9/26/2017</p> <p>-----</p> <p>9/28/2017</p>	<p>Working in Lightroom – Working in Print Mode pt. 2 Demo and begin printing on Epson printers.</p> <p>-----</p> <p>Introduce to <i>Picturing The Self</i> assignment Continue Printing</p>
7	<p>10/3/2017</p> <p>-----</p> <p>10/5/2017</p>	<p>Working in Slideshow and Book. Continue printing.</p> <p>-----</p> <p>Chasing Light Final Critique: Light is at the core of photography, and the key to compelling photographs. You must attempt all 25 Light and Composition Options listed on the assignment handout and record all of the exposures from your final 25 images. Interesting, well-crafted, black and white images with full tonal range are the objective. You must shoot a minimum of 200 new images for this assignment. There will be a check-in with the instructor toward the beginning of the assignment, a working critique/trouble shooting session with the class at the midway point, and a final class critique. Turn in 25 edited, finished digital images on a flash drive with your name on it due at the beginning of class. Present 5 of your favorite images from your final 25 during our in class critique.</p>

8	10/10/2017 ----- 10/12/2017	Picturing the Self individual check-ins with instructor ----- Class Field Trip to San José Museum of Art Self Portraiture and Photo History discussion
9	10/17/2017 ----- 10/19/2017	Open Lab ----- Picturing the Self Working Crit: Must have at least 3 potential “self portrait” images to share and at least 50 photos shot. No prints necessary until Crit on 11/9.
10	10/24/2017 ----- 10/26/2017	Open Lab ----- Introduce Statement Writing for Final Project. Theme/topic for Sacred Spaces project proposal must be approved before Sacred Spaces Working Crit on 11/21.
11	10/31/2017 ----- 11/2/2017	Open Lab ----- Open Lab
12	11/7/2017 ----- 11/9/2017	Sacred Spaces check-ins and proposal reviews Open Lab ----- Picturing the Self Final Critique: Create a 5-image series of self-portraits. These ‘portraits’ do not need to be actual photographs of your face/body, but can also be photographs of things that represent you. How do we represent ourselves using visual metaphors? Be prepared to vocalize why you made your artistic decisions. You must shoot a minimum of 100 new images for this assignment. Your final images must show an understanding of Lightroom editing and black and white printing skills. Turn in 5 unmounted prints in a portfolio with your name on it, due at the beginning of class for mandatory class critique.
13	11/14/2017 ----- 11/16/2017	Continue <i>Sacred Spaces</i> check-ins and proposal reviews Open Lab ----- Visit ATC Galleries Open Lab

14	11/21/2017 ----- 11/23/2017	Sacred Spaces Working Crit: Must have at least 5 potential images for Final Project to share and at least 100 photos shot. Statement draughts must be reviewed before today. If making a book, you should be nearing completion. Blurb books take 7-12 days to ship – allow yourself proper time to review book (and reprint if necessary) before the Sacred Spaces Project is due. ----- Thanksgiving Break
15	11/28/2017 ----- 11/30/2017	Open Lab ----- Open Lab
16	12/5/2017 ----- 12/7/2017	Last review and open lab help before final projects are due. ----- Sacred Spaces Due: Create a series that explores something sacred to you. This theme is purposefully broad so that you may create works for your portfolio that are relevant to your unique voice as an artist. What is meaningful and special to you? Is it a place, a community, a personal connection, or internal reflection? Create a series that captures what is important in your life. Hand in a portfolio of at least 10 mounted prints or a book of at least 20 images on a project of your choice. This final assignment focuses on creating a cohesive series and requires prior approval of a written proposal (1 page or less). Portfolio prints must be over matted. Book must be professionally bound. Print quality and presentation matters for both the book or prints. Make sure to allow time to redo prints or book if necessary. All portfolios will be collected at the beginning of class on 12/7, although the Sacred Spaces Critique will run for two class sessions with the remaining students presenting on 12/14.

17	12/12/2017	Dead Day - No Class
	-----	-----
	12/14/2017	<p>Final Schedule: 2:45 pm - 5:00 pm Finish remaining Sacred Spaces Critique presentations</p> <p>Final Print Swap: Everyone will bring 1 print <u>wrapped in brown paper without your name</u> for a white-elephant print exchange. Most students sign the back of their print and wrap it anonymously with the blank inner portion of a brown grocery bag. The swap is Pass/Fail and only requires you bring one wrapped print to participate. You are welcome to bring extra prints to trade with your classmates after the swap, but it is not required.</p>