

**San José State University
Department of Art and Art History
PHOT110, Black and White Photography
Spring 2018, Section 01**

Instructor: Eliana Cetto

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Office Location: Duncan Hall 401D

Office Hours: Tuesdays from 10:50-11:50 am

Class Days/Time: Tuesdays and Thursdays from 12:00-2:50

Classroom: Duncan Hall 406

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 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 traditional darkroom class which introduces black and white film developing, silver based printing, and image manipulation and presentation techniques. Taught with traditional film and paper: requires a film camera, a limited number of which the department can loan students.

In this class you will learn to develop film and print black and white silver gelatin prints using photo processing chemicals and enlargers in the SJSU darkroom. We will explore traditional photographic techniques producing carefully crafted, hand-made photographs, as well as manipulation techniques such as hand coloring, darkroom manipulation, and photomontage. Class critiques will focus on conceptual development and participation in an artistic dialogue, as well as aesthetic/technical proficiency.

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

Course Goals and Student Learning Objectives

Upon successful completion of this course, students will be able to:

- CLO 1 Understand 35mm manual film camera operation
- CLO 2 Process black and white film
- CLO 3 Make contact sheets and prints using resin coated and fiber photographic paper
- CLO 4 Understand controlling contrast in the darkroom printing process
- CLO 5 Critically analyze technique and aesthetics in black and white photographs
- CLO 6 Express complex concepts visually using black and white photography
- CLO 7 Produce gallery ready prints presented in a professional manner
- CLO 8 Build vocabulary to critically dissect and discuss photographic imagery

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.

SJSU PHOTO LAB MANUAL

Download from the Photo Area Website: photo.sjsu.edu

This manual is required reading for every photography student and will help acquaint you with the SJSU Dept. of Art and Art History Photo Lab facility and safety procedures. There is a safety quiz required for all students using the Photo Lab - passing this quiz is a requirement to use the lab. Having a copy of this manual while in the lab is required.

Optional Suggested Readings

- Henry Horenstein. Black and White Photography, any edition or PDF

EQUIPMENT/MATERIAL REQUIREMENTS

- Analog (not digital) film camera with fully manual controls (bring to class if you have questions, the school has a limited quantity available for temporary check-out)
- At least 8 rolls of 35mm black and white film (we will discuss speeds and options in class before you buy)

- At least 50 sheets (2 packs) of RC Photo Paper (we will discuss paper options before you buy)
- At least 25 sheets (1 pack) of Fiber Photo Paper (for later in the semester)
- Plastic 35mm Negative Print Files*
- Negative Binder (dust proof is best)
- Mat boards for 5 images* (black or white only)
- Portfolio with your name on it (must be big enough to fit matted prints)
- Folder/Envelope with your name on it (must fit unmatted prints)
- Spotting Brush/Tiny Paintbrush
- Small notebook for note taking

RECOMMENDED:

- Apron (chemical stains)
- Dry Mounting Tissue*
- Mounting Board* - White, smooth surface, 11 X 14 or 14 X 18 inches
- Light Meter (the school has a limited quantity for temporary check-out)
- Thermometer
- Scissors (the school has a limited quantity for temporary check-out)
- Hand towels for the darkroom
- Blotter Book
- Negative Cleaner fluid*
- Lens cleaning tissues*
- Tongs* (if/when the lab tongs are dirty, they can damage your prints)
- Film processing tank and reels (only if you want to invest in your own)

OTHER OPTIONAL SUPPLIES:

- Tripod
- Cable Release/Remote (check camera manual first)
- Gray Card
- Cotton Gloves*
- Archival presentation box/binder with clear sleeves

**Good products to buy in bulk to share costs with classmates*

WHERE TO BUY SUPPLIES:

I highly recommend buying supplies from Henry at Foto Express, located very close to campus at 304 E Santa Clara St, San Jose, on 7th and Santa Clara near Grocery Outlet.

Local Vendors:

- Foto Express- 304 E Santa Clara Street, San Jose (408) 971-3977
- Keeble and Schuchat- 290 California, Palo Alto (415) 327-8996
- Kaufman's Camera- 154 W. 25th Ave, San Mateo (650) 574-3429
- Bear Images- 417 Lambert Ave., Palo Alto, 94306 (650) 813-9820
- Adolf Gasser- 181 2nd Street, SF (415) 495-3852
- Samy's Camera- 1090 Bryant Street, SF (415)621-8400

Online Vendors:

- Freestyle Photo (freestylephoto.biz)
- Adorama (NY)

Course Requirements and Assignments

Photograms: Get to know the darkroom by participating in this in-class activity. Create photograms to learn about darkroom workflow and safety, while experimenting with transparent and opaque objects on RC paper.

Pinhole Cameras: Create unique photographs using home-made pinhole cameras. Test and calculate exposures for RC paper and print your best two pinholes as a pair. This mini-assignment will enable you to make your own camera and negatives using simple, everyday items, while learning the basics of light-sensitivity and the darkroom workflow. Create your best artistic pairing, and turn in two pinhole positive prints in a folder with your name on it.

Constructed Portraits: Create 3 photographs that communicate something about your portrait subject(s). These 'portraits' do not need to be limited to traditional pictures of people's faces, but can also be photographs that are metaphorical and depict a person's personality in other visual ways. Self-portraits can be explored with a self-timer or assistant (as long as you direct the shoot). You may also photograph objects, places, abstract or non-representational images, found images, text/collage, etc. to construct a unique, expressive portrait. Your prints must show an understanding of darkroom skills, and incorporate meaning within your deliberate portrait decisions. There will be a contact sheet check-in with the instructor (1 roll minimum) toward the beginning of the assignment, a working critique/trouble shooting session with the class at the midway point (2 drafts due), and a final class critique. For the final critique, turn in 3 archivally washed, dried, and spotted prints, unmounted in a portfolio/envelope with your name on it, due at the beginning of class.

Manipulation and Fabrication Explore reality and non-reality with this dream-world assignment. You will learn manipulation techniques such as double exposures, sandwiching negatives, hand coloring, and photomontage to create 3 surreal images. You will also be encouraged to explore fabricating and staging through slide presentations and examine famous historical accounts of fabrication in mass media and the history of photo. Printing proficiency will be graded, however, conceptual development of ideas and how they relate to the manipulation techniques is also a part of the assignment. There will be a contact sheet check-in with the instructor (1 roll minimum), a working critique/trouble shooting session with the class (2 drafts due), and a final class critique. Turn in 3 archivally washed, dried, and spotted prints, unmounted in a portfolio/envelope with your name on it, due at the beginning of class for critique.

Conceptual Proposal: The final assignment focuses on creating a cohesive, conceptual series and requires prior approval of a written proposal (1 page or less). This series should explore a conceptual topic that is important to you. Printing proficiency will be graded, however, conceptual development of ideas and ability to communicate artistic ideas will also be part of this assignment. Hand in a portfolio of at least 6 mounted/matted prints. 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 mounted or window matted in an envelope with your name on it.

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, reflecting on readings/slides, 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:

- **Photograms (P/F)** 1 photograph made in-class ___/ 2%
 - **Pinhole Camera** 2 positive prints ___/ 8%
 - **Constructed Portraits** 3 prints, 2 contact sheets ___/ 20%
 - **Manipulation and Fabrication** 3 prints, 2 contact sheets ___/ 20%
 - **Conceptual Proposal** 6 matted prints, 1 proposal, ___/ 30%
3 contact sheets ___/ 5%
 - **Print Swap Final (P/F)** ___/ 15%
 - **Participation**
- Total Grade = ___/100%

NOTE: Any work handed in late will be marked down 1/2 a letter grade per class session late. Under extreme hardship situations, work can be handed in after the due date with prior permission and documentation. All assignments must include your name or you will not receive credit.

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 6 matted or mounted prints and a proposal. Must actively participate in class discussions, activities, 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.

OUT-OF-CLASSROOM EXPERIENCES

We will occasionally visit campus galleries during ATC and when relevant to class

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-)	

content. You will be given adequate notice ahead of time before all out-of-class activities via in-class announcements, Canvas, and email.

CLASS EXHIBITION

Once confirmed with the gallery office, a class exhibition will take place at the end of the semester utilizing one image made during the semester. The class will create, curate, and install an exhibition of gallery-ready images in one of the San Jose State exhibition spaces in the Art Department building.

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 ____/____/2018.

If you are concerned about your grade, please talk to me for further support and credit possibilities. Additionally, one of the following assignments is available for you to improve your grade during the semester, upon approval:

- 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

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 activities, and all required critiques. I will be in the darkroom and 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). Those who experiment and take chances with their image-making will be rewarded.

This class deals with chemicals that can be toxic – the appropriate health and safety practices will be taught and must be followed. **IMPORTANT:** *Women who are pregnant are not recommended to work with the chemicals in the darkroom. Please let me know if you have any health concerns with our wet lab.*

Please refrain from using your cell phone during class lectures and especially in the darkroom. We will go over how to keep time in the darkroom and play music.

DEPARTMENT ADVISING

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

LIBRARY LIAISON

Aliza Elkin, email: aliza.elkin@sjsu.edu, phone: (408) 808-2043
Dr. Martin Luther King, Jr. Library - 4th Floor Administration Offices

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 could come in handy for 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. 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 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 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/sfs/advising/> 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>.

STUDENT FOOD SHELVES

SJSU students in need of immediate food assistance have access to a number of small, self-serve "shelves" around the main campus. At these informal pantries there is no registration process. Students can just stop in and take items as needed. Please click on map for a list of campus pantry locations or see the list below.

JUST IN TIME

In partnership with Second Harvest Food Bank, SJSU will have the Just In Time free food program on campus once a month and will have perishable and non-perishable grocery items for students on the following dates:

January 29, February 12, March 12, April 9, and May (tba).

For free food notifications you can follow @SJSUFreeFood on Twitter.

SJSU CARES:

For resources on campus to help you deal with situations and issues outside of the classroom that may take away from your academic success, go to SJSU Cares:

http://www.sjsu.edu/studentaffairs/current_students/sjsucares/

EMERGENCY PHONE NUMBERS

Emergency: 911; Escort Service: 42222

PHOT110, Black and White Photography, Spring 2018

This schedule is subject to change with fair notice.

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/25/2018	<ul style="list-style-type: none"> • Introductions • Greensheet and Class Expectations • Class Supply List • Tour of Darkroom, Check-Out Window • Lab Orientation • Make a Photogram in the Darkroom! • Introduce Pinhole Cameras • Bring for next class: Influential artist, camera, lock for locker, pinhole camera supplies
2	1/30/2018	<ul style="list-style-type: none"> • Link to favorite photographer • Introduction of Project #1 <i>Constructed Portraits</i> • Discussion of Paper Types • Discussion of Film Types • Loading Film Demo • Pinhole Camera Shooting • Bring for next class: Pinhole Cameras, notebook
	2/1/2018	<ul style="list-style-type: none"> • History of Photo Lecture • Pinhole Camera Shooting • Lab Safety Information • Darkroom Quiz • Mixing Chemicals, setting up trays • Bring for next class: 2 Pinholes Due, 1 roll minimum shot to develop as a class, negative binder and sleeves
3	(2/5/2018)	(Last day to drop without Permanent Record Entry)
	2/6/2018	<ul style="list-style-type: none"> • 2 Pinhole Prints Due • Development Day! 1 roll minimum due for <i>Constructed Portraits, project #1</i> • Film development demo • Film Reel Class Exercise • Supervised darkroom time to develop film as a class • Bring for next class: developed film for printing, RC photo paper
	2/8/2018	<ul style="list-style-type: none"> • Darkroom Workflow • Contact sheet demo • Printing Demo • Supervised darkroom time to make test strips • Bring for next class: 2nd roll for Project #1 due

Week	Date	Topics, Readings, Assignments, Deadlines
4	(2/12/2018)	(Last day to add courses and register late)
	2/13/2018	<ul style="list-style-type: none"> • 2nd Roll due for development for <i>Constructed Portraits</i> • Supervised Darkroom Workday • Dodging and Burning Demo • Bring for next class: 2 Contact Sheets printed correctly for individual instructor review
	2/15/2018	<ul style="list-style-type: none"> • 2 Contact Sheets due for <i>Constructed Portraits</i> • Individual Instructor Reviews
5	2/20/2018	<ul style="list-style-type: none"> • Introduce Assignment #2, <i>Manipulation and Fabrication</i> • Supervised Darkroom Workday • Bring for Next Class: 3 rough draft prints for class Trouble-Shooting Session
	2/22/2018	<p><i>Constructed Portraits Working Crit:</i> Bring 2 rough draft prints to share with the class for the <i>Constructed Portraits</i> project, and at least 2 contact sheets, due at the beginning of class. This is a trouble-shooting session to help you achieve the best prints in the darkroom. Bring your mistakes, your struggles, questions, and confusions. This will be a chance for everyone to share and learn from each other and gain helpful feedback before the final critique in 1 week.</p>
6	2/27/2018	<ul style="list-style-type: none"> • Supervised Darkroom Workday • Bring for Next Class: <i>Constructed Portraits</i> Due
	3/1/2018	<p><i>Constructed Portraits Final Critique:</i> Turn in 3 archivally washed, dried, and spotted prints, unmounted in a portfolio with your name on it, due at the beginning of class. Be prepared to talk about your work in the mandatory class critique.</p>
7	3/6/2018	<ul style="list-style-type: none"> • Review Assignment #2, <i>Manipulation and Fabrication</i> • Manipulation Demos • DIY Portrait Studio Tips
	3/8/2018	<ul style="list-style-type: none"> • Manipulation Demos Cont. • Supervised Darkroom Workday • Bring for next class: 2 Contact sheets correctly printed for instructor review
8	3/13/2018	<ul style="list-style-type: none"> • 2 Contact Sheets for <i>Manipulation and Fabrication</i> due for Individual Instructor Review
	3/15/2018	<ul style="list-style-type: none"> • Supervised Darkroom Workday • Bring for Next Class: 3 rough drafts for Working Crit #2

Week	Date	Topics, Readings, Assignments, Deadlines
9	3/20/2018	Manipulated and Fabrication Working Crit: Bring 3+ rough drafts to share with the class for assignment #2, and at least 2 contact sheets, due at the beginning of class. This is a trouble shooting session to inspire manipulation techniques, address struggles in the darkroom, and gain helpful feedback before the final critique in 2 weeks.
	3/22/2018	<ul style="list-style-type: none"> • Introduce Statement Writing for Final Project proposal • Theme/topic for the Conceptual Proposal project must be <u>approved before the Working Crit on 4/17.</u> • Supervised Darkroom Workday
10	3/27/2018	Spring Break - No Class
	3/29/2018	Spring Break - No Class
11	4/3/2018	Manipulated and Fabrication Final Critique
	4/5/2018	<ul style="list-style-type: none"> • Supervised Darkroom Workday • Framing and Matting Demo
12	4/10/2018	<ul style="list-style-type: none"> • 2 Contact Sheets for Conceptual Proposal due for Individual Instructor Review • Supervised Darkroom Workday
	4/12/2018	<ul style="list-style-type: none"> • ATC Class Trip to Art Building (meet in classroom first) • Supervised Darkroom Workday
13	4/17/2018	Conceptual Proposal Working Crit: Must have at least 3 potential images for Final Project to share and 2 new rolls shot. Statement drafts must be reviewed before today. Gain feedback before the final critique in 3 weeks.
	4/19/2018	<ul style="list-style-type: none"> • Supervised Darkroom Workday
14	4/24/2018	Field Trip to ICA (meet in classroom)
	4/26/2018	<ul style="list-style-type: none"> • 1 Gallery Piece Due • Supervised Darkroom Workday
15	5/1/2018	<ul style="list-style-type: none"> • TENTATIVE CLASS EXHIBITION • Install class show • Supervised Darkroom Workday
	5/3/2018	<ul style="list-style-type: none"> • Last Supervised Darkroom Workday before final due

Week	Date	Topics, Readings, Assignments, Deadlines
16	5/8/2018	<p>Conceptual Proposal Final Critique: Turn in a portfolio of at least 6 mounted prints on a project of your choice. Final assignment focuses on creating a cohesive series and requires prior approval of a written proposal (1 page or less). Portfolio prints must be window matted or mounted in a portfolio with your name on it.</p>
	5/10/2018	Finish remaining Sacred Spaces Critique presentations
17	5/15/2017	<p>Dead Day - No Class</p>
	5/18/2017	<p>Final Schedule: 2:45 pm - 5:00 pm 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>