



San José State University
Department of Art and Art History
PHOT 40: Beginning Photography, Section 04, Fall 2019

Course and Contact Information

Instructor:	Felix F. Quintana
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Office Hours:	Tuesday 11-12pm / or by appointment
Class Days/Time:	Tuesday / Thursday 8am-11am
Classroom:	Duncan Hall (DH) 410

Course Format

Activity and Lecture

Catalog Course Description

A beginning photography course which introduces basic aesthetic issues in (primarily black and white) image making. Introduces photographic technique utilizing digital cameras, electronic image processing and digital printing. Requires a DSLR (digital single lens reflex) camera. Requires Adobe Lightroom.

Course Goals

This beginning course will teach you the technical, aesthetic and conceptual components of black and white digital photography. Participants will be introduced to the photographic language of image making, with assignments designed to hone both your technical skills, and develop your ability to communicate and express yourself freely through lens-based art. This semester you will learn the ins and outs of handling your DSLR camera, editing and adjusting your images using Adobe Lightroom Classic CC, making archival inkjet prints of your photographs, presenting your work professionally, and finally other experimental contemporary photographic methods.

Course Learning Outcomes (CLO)

Course Skill Learning Outcomes

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

CLO 1 - Understand manual DSLR camera operation.

CLO 2 - Understand digital camera settings and controls and their effects.

CLO 3 - Successfully import, enhance, export/print images using Adobe Lightroom Classic CC.

CLO 4 - Understand and utilize color management and printing.

Course Content Learning Outcomes

Upon successful completion of this course, students will have mastered:

CLO 5 - The basic compositional and formal elements of the photographic image.

CLO 6 - Be versed in an overview of relevant historic and contemporary photographic artists.

CLO 7 – How to express complex concepts visually using black and white digital photography

CLO 8 – How to develop a small portfolio of professionally presented and thoughtful work.

Required Texts/Readings (Required)

There are no required readings for this course

Suggested Readings

1. *Light and Lens – Photography in the Digital Age* by Robert Hirsch
2. *Letters To A Young Poet* by Rainer Maria Rilke

Equipment / Materials Requirements material

1. Digital DSLR Camera *Must be able to shoot RAW
2. Memory card for your camera (at least 16GB)
3. Laptop: You are required to have your own laptop computer to take this course.
4. Adobe Lightroom Classic CC, Photoshop CC, Adobe Premiere Pro: You can request your free copy from the University here: <http://www.sjsu.edu/campus/teaching-tools/adobe/index.html>.
5. USB thumb drive / memory stick
6. Paper will be provided for you
7. Mat Board / foam core for presenting your work
8. Envelopes or portfolio Box: To hold and protect prints
9. Hard Drive (highly recommended)

Optional Supplies: [not required]

1. Tripod
2. Cable Release/Remote (check camera manual first)
3. Package of lens cleaning tissue and bottle of lens cleaning fluid
4. Cotton Gloves for handling prints

Library Liaison

Gareth Scott

email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Course Requirements and Assignments

1. **FIRST PROJECT: Collaborative Portraiture: *Making Meaning***

You will be challenged to work with a classmate to create a series of imagery exploring a word, mood, feeling, or emotion.

A couple of things to consider - how does feeling get transmitted into meaning? How can the emotion of a photograph explore the depth of the person who makes it?

You will learn about 20th century modern master photographers who explore the figure and the psychology of a portrait, including Richard Avedon, Gordon Parks, and Diane Arbus.

You will also be introduced to 21st century contemporary photographers who explore nostalgia through photographic portraiture such as John Valadez, Guadalupe Rosales of *Veterenas & Rucas*, and Texas Isaiah.

Project Requirements: A contact sheet of at least fifty photographs, 6-10 edited photographs (per student), and a short statement on your work

2. **SECOND PROJECT: What you feel most strongly about: *Identity, Place, Space***

You will be challenged to work on a series of photographs that best explore what you feel most strongly about.

Things to consider: What are those events, who are those people, and or ideas that molded you into who you are? How can you create meaning from these memories?

Whether stemming from your personal identity, where you're from and/or grew up, your family of community, or your beliefs, please challenge yourself to explore the ways in which a photograph can serve you to freely express what matters most to your being.

You will learn about 20th century modern master photographers who explore the notion of identity, family, and the sublime including Sally Mann, Joel Peter Witkin, and Carrie Mae Weems. You will also learn about 21st century contemporary photographers who explore the notion of identity and place such as Rafael Cardenas, Star Montana, and Gusmano Cesaretti

Project Requirements: A contact sheet of at least seventy-five images, three to five 8” x 10” prints, a short statement of intent

3. THIRD PROJECT: Reality / Transformation – *Memory, Dreams, Impressions*

You will be challenged to work on a series of images that explore, reimagine, and/or deconstruct reality.

Transforming reality through your unique photographic language will allow you to broaden the scope of what are and life is.

Things to consider: If you are willing, this project is an opportunity to dive into your conscious and subconscious. You have the choice to redefine memories from the past, dreams that are real or surreal, and/or the various conflicts and resolutions that you have encountered on your journey.

The goal is for you to begin to own your world, and create a space for where you’ve been, where you currently stand, and where you seek to go next in your life and your work.

Students will learn about 20th century and contemporary artists who explore the photograph that is made into reality through techniques such as photo-montage, and tableaux vivant. You will learn about masters of the constructed photograph including Oscar Rejlander, Don Gregorio Anton, Binh Danh and Loretta Lux.

Project Requirements: Contact sheet of at least 100 images, six to eight 8” x 10” mounted prints with window mat

4. FINAL PROJECT: Mystery Is My Story: *Light, Sequence, Narrative*

You will be challenged to create a continuous sequence of photographs that reflect your own experience, whether fictional or non-fictional. You may also include sound, music, poetry, and/or spoken word to your piece.

Things to consider: Sequence is a tool to create latitude for the process, form, and meaning of your work. What are the possibilities of meaning when paired with sequencing? How can you add layers to your work that reflect who you are, who you admire, or how you see yourself? The world can only be a better place once you are willing to sharing your unique knowledge with it.

You will learn about 20th century masters and contemporary photographic and video artists who use the sum of imagery to create innovative sequential imagery. 20th century masters include Edward Muybridge, Duane Michals, and Nan Goldin. You will also learn about 21st century contemporary artists including Khalil Joseph, Valerie J. Bower, and Arthur Jafa.

Project Requirements: Create a sequential piece of at least 30 photographs that explore a narrative. Optional: include sound, music, poetry, and/or spoken word in your piece.

Supporting Assignments

1. **One pager paper + photograph that is meaningful for you**

Pick one photograph, whether from family, media, art, that has impacted you.

2. **Camera Quiz** - a DSLR camera function, ISO, shutter speed, Aperture, focus

Demonstrations

1. **Introduction to the camera - creating a language with light**

- Students will be shown how to make imagery using a DSLR and flashlight (mobile phone light) to paint with light, understand camera functions through long exposure photography, and drawing + writing in 3-dimensional, inverted space

2. **Digital Workflow – Intro to Lightroom**

- Students will be shown how to import, export, create a contact sheet, making a black and white image.
- Students will also explore editing tools such as cropping, light, shadow, contrast and more
- Students will be shown how to batch edit their photos, specifically how to synchronize their edits with the rest of their imagery

3. **Digital Workflow – Making a Print**

- Students will be shown how to print their work professionally with EPSON printers
- Students will be shown how to prepare an image for print, sizing, noise reduction, sharpening.

4. **Presentation - Mounting a photograph**

- Students will be shown how to safely and professionally mount their work using a t-square, mounting tissue
- Students will be shown how to use the Logan matt-cutter for cutting a traditional window mat by hand

Extra Credit

There will be a variety of extra credit opportunities available throughout the semester (see below). Feel free to talk and/or e-mail me for further questions.

- **Create your own 1-page photo-zine (2 points)**
- **Create 3-5 digital double exposure photographs (2 points)**

- Write a one-page paper (double spaced) about a photography exhibition in San Jose or San Francisco (2 points)

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

Final Examination or Evaluation

The Final Exam is a required class. Missing it without prior arrangements or a personal or family emergency will result in an F for your participation grade, and may result in not passing the class despite all previous work being turned in. I reserve the Final Exam date to finish up critiques and I will be return all graded to work to you. The Final Exam is on Friday, May 17th from 9:45am-12:00pm.

Grading Information

Grading Information Assignment Format and Submission:

The course requires students to work both in class, and independently outside of class. This includes photographing, adjusting images, researching and writing. Students should be prepared to print on print days. Students are not allowed to print without instructor supervision, and you will not have opportunities to print outside of class at SJSU.

Determination of Grades

- A Outstanding:** thoughtful and intelligent ideas presented in a clear, organized, and engaging manner
- B Above Average - Good:** the ideas are interesting and successfully presented; shows potential, but not necessarily distinctive
- C Average - Mediocre:** achieves minimum requirements of the assignment, but not particularly clear, nor ambitious.
- D Unsatisfactory:** does not satisfy the minimum requirements of the assignment; generally unsatisfactory in terms of quality and clarity.
- F** You didn't submit an assignment.

Relative weight of course requirements

Collaborative Image-making	20%
What You Feel Assignment	20%
Reality / Transform. Assignment	20%
Final Project / Slideshow	20%
Photograph Short Paper	5%
Quiz	5%
Class Participation	10%

Numeric Grade Equivalent:

97 - 100%	A+
93 - 96.9%	A
90 - 92.9%	A-
87 - 89.9%	B+
83 - 86.9%	B
80 - 82.9%	B-
77 - 79.9%	C+
73 - 76.9%	C
70 - 72.9%	C-
67 - 69.9%	D+
63 - 66.9%	D
60 - 62.9%	D-
Below 60%	F

Late assignments will be reduced by one letter grade for each week it is late, unless advance notice is given to me and I have approved the late submission. Documented personal, family and health emergencies are exempt from this late policy.

Please note: Except in cases of documented emergencies which have been discussed with me, incomplete grades are not given in this course.

This course must be passed with a C or better as a CSU graduation requirement.

A minimum aggregate GPA of 2.0 SJSU Studies (R, S, & V) shall be required of all students as a graduation requirement. Note that “All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

Classroom Protocol

All students are expected to conduct themselves in a professional manner conducive to a university learning environment. This includes being on-time to class. Walking in late is not only disrespectful, but you will also have missed important class information. You are expected to be respectful to your peers as well as myself.

Laptop Etiquette

Please use your laptops in respectful manner. Laptop use will be abundant for taking notes and for working in post process on your photographs. It will NOT BE USED for FB, email, or other non-relevant, to this course, use. Laptops should remain closed during critiques. Please show respect for me and those around you. And BTW, we instructors know when you are on these sites. We do see you, we just do not always address it because it will break the tempo of the classroom lecture.

Cell Phone Etiquette

Ringers on cell phones should be turned off during class time. Texting or playing games during a slide lecture or a technical demonstration is absolutely unacceptable. Earbuds and headphones may not be worn in class. If there is an emergency, please quietly inform me of the circumstances and leave the classroom in order to avoid interrupting the class. Again, please show respect for those around you.

Failure to follow the laptop and cell phone etiquette will negatively impact your class participation grade.

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' Syllabus Information web page at <http://www.sjsu.edu/gup/syllabusinfo/>.

Academic Integrity

Submitting projects already turned in in another class counts as cheating. All work made in this class must be new work, created by the student submitting the project.

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/>.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at http://www.sjsu.edu/provost/academic_affairs/resources/academic_calendars/. Students should be aware of the current deadlines and penalties for dropping classes (Late Drop Information). Information about the latest changes and news is available at the Advising Hub, <http://www.sjsu.edu/advising/>.

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

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 requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) to establish a record of their disability.

Student Technology Resources Computer labs and other resources for student use are available in: Associated Students Print & Technology Center at <http://as.sjsu.edu/asptc/index.jsp> on the Student Union (East Wing 2nd floor Suite 2600) The Spartan Floor at the King Library at <http://library.sjsu.edu/about/spartan-floor> Student Computing Services at <http://library.sjsu.edu/student-computing-services/student-computing-services-center> Computers at the Martin Luther King Library for public at large at <https://www.sjpl.org/wireless> Additional computer labs may be available in your department/college A wide variety of audio-visual equipment is available for student checkout from Collaboration & Academic Technology Services located in IRC Building. 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.

SJSU Peer Connections

Peer Connections' free tutoring and mentoring is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. Peer Connections tutors are trained to provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group and individual tutoring are available. Peer Connections mentors are trained to provide support and resources in navigating the college experience. This support includes assistance in learning strategies and techniques on how to be a successful student. Peer Connections has a learning commons, desktop computers, and success workshops on a wide variety of topics. For more information on services, hours, locations, or a list of current workshops, please 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. (Note: You need to have a QR Reader to scan this code.) QR Code

SJSU Counseling and Psychological Services The SJSU Counseling and Psychological Services is located on the corner of 7th Street and San Carlos in the new Student Wellness Center, Room 300B. Professional psychologists, social workers, and counselors are available to provide confidential 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 and Psychological Services website at <http://www.sjsu.edu/counseling>

Course Schedule

PHOT 40, Section 4: Beginning Photography, Fall 2019

Course Schedule

Week (Optional)	Date	Topics, Readings, Assignments, Deadlines (If appropriate, add any extra column(s) to meet your needs.)
1	8/22/19	<ul style="list-style-type: none"> ● Introductions ● Greensheet & syllabus ● Tour of facilities ● Course introduction ● Class expectations <p>Discussion: of the ordinary vs the extraordinary</p> <p>Activity: Photographing a word with a partner (bring your phone!)</p> <p>For next class: Write a 1-page paper, double spaced, about a photograph that is meaningful to you. Please bring a printed copy of the photo and your paper to class!</p>
2	8/27/19	<p>Lecture: Introduction to the History of Photography Part 1 - why do we make images? When does it become art?</p> <p>Activity: Painting with light – Students will work together as a class to create a collaborative light painting / portrait.</p> <p>For next class: Please bring your camera for next class! We will begin to discuss how to use your camera to make YOUR work!</p>
2	8/29/19	<p>Lecture: DSLR Camera functions: ISO, Shutter Speed, Aperture</p> <p>Activity: Putting Knowledge into Motion – photographing around SJSU and DTSJ</p> <p>For next class: We will have a review on camera functions! Make sure you study the material presented thus far!</p>
3	9/3/19	<p>Lecture: History of Photography – 20th and 21st century artists who utilize the figure / portrait in their work</p> <p>Review: DSLR camera functions</p>
3	9/5/19	<p>FIRST ASSIGNMENT – Collaborative Photography: Making Meaning</p> <p>Activity: Begin first assignment – Students will work with their partner to start creating imagery that respond to their first assignment.</p> <p>Quiz: Camera functions</p>

4	9/10/19	<p>Demonstration: Digital Workflow – Lightroom – Students will learn how to begin to edit their work in black and white</p> <p>Activity: Continue first assignment – Students will work with their partner to start creating imagery that respond to their first assignment.</p> <p>Demonstration: Creating a contact sheet in Lightroom Discussion: The role of representation in Photography – Students will learn about contemporary photographers who explore different types of portraiture in their work</p> <p>For next class: prepare at least one contact sheet</p>
4	9/12/19	<p>Demonstration: Editing your work in Lightroom – Crop Tool, Sizing for web</p> <p>Discussion: Preparing for critique – how to critique artwork productively</p>
5	9/17/19	<p>Studio Time: You will have time to work on your first assignment! Please attend and use this time wisely</p>
5	9/19/19	<p>FIRST ASSIGNMENT DUE</p> <p>Individual Presentations</p> <p>Discussion: Critique</p>
6	9/24/19	<p>Lecture: Creative Motion in Photographs</p> <p>Activity: Scavenger Hunt – students will explore camera functions and techniques throughout the day</p>
6	9/26/19	<p>SECOND ASSIGNMENT – Introduction to assignment</p> <p>Lecture: continued lecture on photographers for first assignment</p> <p>For next class: bring a contact sheet of your images. select your favorite images to present</p>
7	10/1/19	<p>Lecture: The photographic print – exploring intention through scale</p> <p>Demonstration: Preparing to print your work via Lightroom</p> <p>For next class: Bring five photographs ready to print. We will choose one to print</p>
7	10/3/19	<p>PRINT DAY</p> <p>Demonstration: Created an 8” x 10” black and white print with the Epson printer</p>

8	10/8/19	PRINT DAY Demonstration: Created an 8” x 10” black and white print with the Epson printer
8	10/10/19	Demonstration: Presenting your work – How to mount your work Activity
9	10/15/19	Studio time: Utilize this time to begin to print and/ or mount your work
9	10/17/19	SECOND ASSIGNMENT DUE Discussion: Critique
10	10/22/19	THIRD ASSIGNMENT – Introduction to Assignment Lecture: Introduction to Photographers inspired by assignment
10	10/24/19	Demonstration: Cutting your over-mats Activity: Work on cutting your mats
11	10/29/19	FIELD TRIP: Students will go to local art gallery to see photography exhibitions Extra Credit: Write a one-page paper about an artists that you saw on our trip, or a show that you went to in the bay area
11	10/31/19	Studio Time: Utilize this time to begin mounting your work for the second assignment
12	11/5/19	Demonstration: Collaging your photographs Activity Studio time: utilize this time to work on your third assignment
12	11/7/19	Artist Talk: Students will hear from professional fine art and commercial photographers Rafael Cardenas and Elon Schoenholz, hearing about potential career path in photography Activity
13	11/12/19	THIRD ASSIGNMENT DUE – Critique

13	11/14/19	FINAL ASSIGNMENT: Introduction to Final Assignment Lecture: Students will learn about artists who explore narrative in their work
14	11/19/19	Lecture: Photo / Artist book Activity: Zine-making – students will learn how prepare images for a one page zine.
14	11/21/19	Activity: Zine-making – students will learn how prepare images for a one page zine.
15	11/26/19	PRINT DAY Check in: Students will have check in to look over their grades / class progress Studio Time: Students will have time to work on their final presentation
15	11/28/19	THANKSGIVING BREAK!
16	12/3/19	PRINT DAY Check in: Students will have check in to look over their grades / class progress Studio Time: Students will have time to work on their final presentation
16	12/5/19	FINAL ASSIGNMENT DUE – Students will do dry run of their slideshow presentations. Come prepared with your imagery and sound selection.
Final Exam	12/12/19	EXAM TIME: 7:15-9:30 AM Potluck / Print Exchange / Slideshow presentation