

**San José State University
Department of Art & Art History
PHOT 110, Black and White Photo,
Section 02, Class Number 23468, Spring 2020**

Course and Contact Information

Instructor: Eliana Cetto

Office Location: DH 401D

Telephone: (408) 924-4690

Email: eliana.cetto@sjsu.edu

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

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

Classroom: Duncan Hall 406

Prerequisites: PHOT 40

Units: 3

Additional Contact Information:

- * E-mail is generally the best method of contact during non-office hours.
- * Please allow 48-hours for an e-mail response.
- * Emergency: 911
- * Campus Escort: 42222
- * Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

Course Format

Course materials including syllabus, handouts, notes, assignment instructions, etc. can be found on the Canvas Learning Management System course login website at <http://sjsu.instructure.com/>. You are responsible for regularly checking Canvas and your @SJSU.edu email account to learn of any class updates. This course will also require Google Drive file submissions via email invitations to your school email. It is your responsibility to make sure you have Drive access before assignments are due.

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 film enlargers in the SJSU darkroom. We will explore traditional darkroom techniques producing carefully crafted, hand-made photographs. We will also experiment with analog image manipulation of negatives and prints, and introduce how to properly document, reproduce, and store analog photographs. Professional artists statements and titles will be due with every project, to help contextualize the work created in this class

and develop a framework for your larger artistic practice. 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 Course Learning Outcomes (CLO)

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 film camera with fully manual controls (bring to class if you have questions, the school has a limited quantity available for temporary check-out)
- 8 rolls of 35mm black and white film minimum (we will discuss speeds and options in class before you buy)
- 50 sheets (2 packs) of RC Photo Paper minimum (we will discuss options before you buy)
- 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)

- Thermometer
- Scissors (the school has a limited quantity for temporary check-out)
- Hand towels for the darkroom/Reusable gloves
- Blotter Book
- 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)
- 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 within walking distance from campus at 304 E Santa Clara St, San José, on 7th and Santa Clara near Grocery Outlet.

Local Vendors:

- *Foto Express*- 304 E Santa Clara Street, San José (408) 971-3977
- ICT Camera - 2455 Old Middlefield Wy, Mountain View (650) 961-5825
- Mikes Camera Inc - 715 Santa Cruz Ave, Menlo Park (650) 323-7701
- Kaufman's Camera- 1502 El Camino Real, San Bruno (650) 574-3429
- Samy's Camera- 1090 Bryant Street, SF (415)621-8400
- Glass Key Photo- 1230 Sutter St, SF (415) 829-9946

Online Vendors:

- Used Photo Pro usedphotopro.com
- Freestyle Photo freestylephoto.biz
- Adorama adorama.com (NY)
- B&H bhphotovideo.com

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.

Picturing the Self: Create 3 self-portraits that conceptually communicate something about who you are. These 'portraits' do not need to be actual pictures of yourself, but can also be photographs of things that represent you or depict your personality. How can we represent ourselves using visual metaphors? Self-portraiture can be explored with a self-timer or assistant, as long as you direct the shoot. You can 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. Be prepared to vocalize this in your artist statement and during class critique.

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 ses-

sion with the class at the midway point (2 print drafts due), and a final class critique. For the final critique, turn in 3 archivally washed, dried, and spotted prints, unmounted in an envelope with your name on it, due at the beginning of class. Also include Title/Artist Statement hardcopy to be pinned next to your work during critique.

Magical Realism: 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 artist examples and examine famous historical accounts of fabrication in mass media. 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. Also include Title/Artist Statement hardcopy to be pinned next to your work during 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 and ability to communicate artistic ideas will also be part of this assignment. Hand in a portfolio of at least 5 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. Final 5 prints must be mounted or window matted in a portfolio with your name on it. Also include Title/Artist Statement hardcopy to be pinned next to your work during critique.

Class Exhibition: Once confirmed with the gallery office, a class exhibition will take place toward the end of the semester. Students will create, curate, and install an exhibition of gallery-ready images in one of the San José State exhibition spaces in the Art building. You will be required to frame and install one finished print, created during this course. All darkroom prints will be framed with black frames only, to keep the course exhibition cohesive. Matting is optional, but print must fit correctly in frame.

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). Participation is required and a significant part of your grade. Points are derived from Check-Ins, Working Critiques, presentations, activity participation and critique dialogue.

Grading Policy

PROJECTS:

- Photogram Activity 2 Prints _____ / 5%
 - **Picturing the Self**
3 Prints, 2 Contact Sheets, Title/Statement + Digital Submission _____ / 20%
 - **Magical Realism**
3 Prints, 2 Contact Sheets, Title/Statement + Digital Submission _____ / 20%
 - **Conceptual Proposal**
5 Matted Prints, 3 Contact Sheets, Proposal,
Title/Statement + Digital Submission _____ / 25%
 - Class Show _____ / 10%
 - Print Swap Final (P/F) _____ / 5%
 - **Participation**
Check-Ins, Working Critiques, Dialogue/Activity Participation _____ / 15%
- Total Grade = _____ / 100%

Course Grading

Grading Information

The work created in class will be evaluated based on the following criteria. Extra credit paper about an off-campus art gallery or museum is possible. Grades lose half a grade for each day a project or paper is late.

Numeric Grade Equivalents:

- 97-100 = A plus
- 93-96 = A
- 90-92 = A minus
- 87-89 = B plus
- 83-86 = B
- 80-82 = B minus
- 77-79 = C plus
- 73-76 = C
- 70-72 = C minus
- 67-69 = D plus
- 63-66 = D
- 60-62 = D minus
- below 60% = F

- 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 5 matted or mounted prints and a written 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.

Final Examination

We will meet during our official Final Examination time, scheduled by SJSU to take place on Wednesday May 13th 9:45 am -12:00. Please note that this is a different day and time than usual. Make appropriate arrangements, so that you will be available to meet for our final.

Absences, and Late Assignments

Assignments can take two days to critique in a class of this size. **I expect you to attend both days of the critique**, even if you don't have work to show that day.

It is your responsibility to make up missed class sessions or late work. If you must miss a class, please send me an e-mail beforehand, so that I may let you know what you will be missing. Many class lectures and demonstrations cannot be repeated or made up.

Late work will result in lowering the project 1/2 a letter grade for each day that it is late.

The best way to develop your skills and concepts is to be here and actively participate. Your voice is critical to the success of this class. For serious illness or family emergencies resulting in multiple missed days, appropriate documentation will be expected. Habitual tardiness and/or early departures can result in a lower grade due to missed activities and loss of information. If you are experiencing extenuating circumstances it is your responsibility to make me aware of your situation at the time of missed or late work.

Field Trips, "Out of Classroom" Experiences, and Extra Credit

Out-of-Classroom Experiences

We will occasionally visit campus galleries 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.

Off Campus Field Trips

We will visit the San José Institute for Contemporary Art for an off-campus field trip this semester during class. These trips will provide environments to discuss class concepts while in the presence of art. It 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 chose to walk together, but you are welcome to take your own transportation. These visits are mandatory, like any other class meeting.

Extra Credit

If you are concerned about your grade, please talk to me for further support and credit possibilities. Contracts for one project resubmission can be arranged, but must be prior approved for guidelines and requirements with the instructor. Additionally, the following assignments are available for you to improve your grade during the semester:

- 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 ____/____/2020.
- Gallery Review Paper: Please critically analyze a photography exhibit at a gallery or museum and type a three page report. It must be turned in no later than 4/16. See guidelines on Canvas.

Classroom Protocol

Announcements will be done at the beginning of class, and will not be repeated. Students are expected to be punctual and actively engaged during all class meetings. If you are late, you will miss essential information that may later affect your grade. I will be in the darkroom regularly during open labs for questions/help and will notice absent students. Those who experiment and take chances with their image-making will be rewarded.

Please note:

This class deals with chemicals that can be toxic – the appropriate health and safety practices will be taught and must be followed.

Additional notes:

Except in cases of documented emergencies, incomplete grades are not given in this course.

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

“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 <http://www.sjsu.edu/senate/docs/F13-1.pdf> for details.

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 in a way that is light-safe and won't damage anyone's work.

IMPORTANT:

People who are pregnant are not recommended to work with the chemicals in the darkroom. Contact me if you have any health concerns with our lab.

LIBRARY LIAISON

Gareth Scott
Email: gareth.scott@sjsu.edu
Phone: (408) 808-2094
Dr. Martin Luther King, Jr. Library
4th Floor Administration Offices
Art and Art History Resources: <https://libguides.sjsu.edu/Art>

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

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. FYI: Last day to drop without an entry on student's permanent record (D) is Tues 2/5; Last day to add & register late: Tues 2/12. For more information regarding add/drop policies: <http://www.sjsu.edu/gup/syllabusinfo/> - [DroppingAdding](#)

Free Adobe Software (Optional)

Adobe Software is not required for this class. However, SJSU students can download the Adobe Creative Suite for FREE. You must have an active SJSU One ID to download. Follow the instructions at this link free your software: <http://its.sjsu.edu/services/software/adobe/>
[Tip: Check your SJSU email (not your personal email) for software download.]

Shop Safety (Optional)

Using the Shop is not required for this course, though it does have a good mat cutter available for your use. If you plan to use the Shop 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, visit the shop located in the Art Building.

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/>.

UNIVERSITY POLICY REQUIRES THE FOLLOWING LANGUAGE TO BE INCLUDED:

"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."

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/distribute the material."
- 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 their 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."

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 contact the Accessible Education Center ([sjsu.edu/aec](http://www.sjsu.edu/aec)). 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>.

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. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student check-out 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

Course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making/problem-solving abilities, campus resource referrals, etc. Visit Peer Connections website at <http://peerconnections.sjsu.edu> for more information.

SJSU FREE FOOD RESOURCES

- For free food notifications you can follow [@SJSUFreeFood](#) on Twitter.
- In partnership with Second Harvest Food Bank, SJSU hosts free food programs on campus once a month with perishable and non-perishable grocery items for students at the Event Center (@SJSUFoodPantry).

SJSU CARES:

For campus resources to help you deal with situations outside of class that may take away from your academic success, go to SJSU Cares: http://www.sjsu.edu/studentaffairs/current_students/sjucares/

If you're an SJSU student who has had a recent crisis which has left you food insecure, couch-surfing, or facing unexpected bills, SJSU Cares may be able to help identify and connect you to resources.

SJSU COUNSELING SERVICES

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, Administration Building rm 201. Professional psychologists, social workers, and counselors are available to provide consultations for individuals, couples, or groups. To schedule an appointment or learn more information, visit Counseling Services at www.sjsu.edu/counseling.

PHOT110, Black and White Photography, Spring 2020 – Course Schedule

This schedule is subject to change with fair notice.

Wk	Date	Topics, Readings, Assignments, Deadlines
1	1/23	<ul style="list-style-type: none"> • Introductions • Syllabus Overview + Class Supply List • Tour of Darkroom, Check-Out Window
2	1/28	<ul style="list-style-type: none"> • History of Photo Lecture + Camera Obscura • Intro basic camera operations • Discussion of Film Types • Introduction of Project #1 <i>Picturing the Self</i> • <u>Bring for next class:</u> Lock for locker. Camera and 1 roll of film optional, but recommended.
	1/30	<ul style="list-style-type: none"> • Loading Film Demo • Review basic camera operations • Practice camera loading • Lab Orientation • Intro Lab Safety Information and Darkroom Quiz
3	2/4	<ul style="list-style-type: none"> • FIELD TRIP to Sense of Self at ICA (+ MACLA, SJQuilt) • Bring for next class: Notebook, lab-appropriate attire (no shorts/sandals) - [Last Day to Drop Courses w/o Entry on Permanent Record]
	2/6	<ul style="list-style-type: none"> • Intro Lab Safety Information and Darkroom Quiz • Mixing Chemicals, setting up trays • Intro Photogram printing • Discussion of Paper Types • Lab clean-up overview • Bring for next class: Photogram objects, notebook, lab-appropriate attire (no shorts/sandals). Cameras for individual help and review, optional.
4	2/11	<ul style="list-style-type: none"> • Darkroom Quiz • Students set up darkroom with supervision • Students create photograms • Clean up check with instructor • Individual help with cameras before first roll due - [Last Day to Add Courses and Register Late]
	2/13	<ul style="list-style-type: none"> • Film development demo • Film Reel Class Exercise • Bring for next class: 1 roll shot
5	2/18	<ul style="list-style-type: none"> • Development Day! • 1 roll due for <i>Picturing the Self</i> • Supervised darkroom time to develop film
	2/20	<ul style="list-style-type: none"> • Contact sheet demo • In class time to make contact sheets and develop film

Wk	Date	Topics, Readings, Assignments, Deadlines
6	2/25	<ul style="list-style-type: none"> • Contact sheet review • Printing Demo • Supervised darkroom time to make test strips/prints • Bring for next class: 2nd roll for Project #1 due [ATC Week]
	2/27	<ul style="list-style-type: none"> • 2nd Roll due for development for <i>Picturing the Self</i> • Supervised Darkroom Workday • Dodging and Burning Demo • Bring for next class: 2 Contact Sheets printed correctly for individual instructor review
7	3/3	<ul style="list-style-type: none"> • Introduce Assignment #2, <i>Magical Realism</i> • 2 Contact Sheets due for <i>Picturing the Self</i> • Individual Instructor Reviews • Supervised Darkroom Workday • Bring for Next Class: 2 rough draft prints for class Trouble-Shooting Session
	3/5	<p><i>Picturing the Self Working Crit:</i> Bring 2 rough draft prints to share with the class for the <i>Picturing the Self</i> project, and at least 2 contact sheets, due at the beginning of class.</p> <p>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>
8	3/10	<ul style="list-style-type: none"> • Supervised Darkroom Workday
	3/12	<ul style="list-style-type: none"> • Supervised Darkroom Workday • Bring for Next Class: <i>Picturing the Self</i> Due
9	3/17	<p><i>Picturing the Self Final Critique:</i> Turn in 3 archivally washed, dried, and spotted prints, unmounted, and 2 contact sheets, 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>
	3/19	<ul style="list-style-type: none"> • Manipulation Demos. • Supervised Darkroom Workday
10	3/24	<ul style="list-style-type: none"> • 1 Contact sheet due for Instructor review • Manipulation Demos • Supervised Darkroom Workday
	3/26	<ul style="list-style-type: none"> • Magical Realism Intro continues • Framing and Matting Intro • Bring for Next Class: 3 rough drafts for Working Crit #2
11	3/31	Spring Break - No Class
	4/2	Spring Break - No Class

Wk	Date	Topics, Readings, Assignments, Deadlines
12	4/7	Magical Realism Working Crit: Bring 3+ rough drafts to share, and at least 2 contact sheets, due at the beginning of class. Dry prints only. This is a trouble shooting session to inspire manipulation techniques, address struggles in the darkroom, and gain helpful feedback before the final critique on 4/11.
	4/9	Introduce Statement Writing for Final Project proposal <ul style="list-style-type: none"> • Theme/topic for the Conceptual Proposal project must be <u>approved before the Working Crit on 4/30.</u> • Supervised Darkroom Workday
13	4/14	<ul style="list-style-type: none"> • 1 Gallery-Ready Piece Due in a Black Frame (1 framed print can count toward 3 final crit prints for next class) • Time to review contact sheets and consult with instructor about proposal ideas for final project
	4/16	Magical Realism Final Critique Turn in 3 archivally washed, dried, and spotted prints, unmounted, and 2 contact sheets, in a portfolio/envelope with your name on it, due at the beginning of class for critique (one print can be framed for gallery show if you like). [Saturday April 18th, 9-2 Admitted Spartan Day]
14	4/21	<ul style="list-style-type: none"> • Install during class for Gallery show tonight • (Tentative) GALLERY EXHIBITION at 6:00 pm -join us for the reception and invite your friends and family to show off your wonderful work!
	4/23	<ul style="list-style-type: none"> • Deinstall Gallery Show • Statement drafts must be approved before next class
15	4/28	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 on 5/5
	4/30	<ul style="list-style-type: none"> • Last Supervised Darkroom Workday (<i>Extra credit papers due on or before today</i>)
16	5/5	Conceptual Proposal Final Critique: Turn in a portfolio of at least 5 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.
	5/7	Conceptual Proposal Final Critique (continued)

Wk	Date	Topics, Readings, Assignments, Deadlines
	5/13	<ul style="list-style-type: none"> - Final Exam: Monday May 20th 9:45 am -12:00 - Please note that day and time are different from our regular meetings. SJSU Final Exam Schedule - Final Print Swap: Everyone will bring 1 print wrapped in brown paper without your name for a white-elephant print exchange. Most students use the blank inner portion of a brown grocery bag to wrap it anonymously, and sign the back of their print inside. 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.