

USC Gayle Garner Roski School of Art and Design
FAIN 210 - Introduction To Digital Photography
Fall 2014

Section 1 T/Th 2:00 - 4:50 PM : Caroline Clerc

Section 2 T/Th 9:00 – 11:50 AM : Caroline Clerc

Instructor: Caroline Clerc

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Phone: (213) 740-2787 (Fine Arts Office)

Office Hours: By appointment only during the hours of 12:30-1:30 or 5:00-5:30 on T/TH.

Course Description

210 Introduction to Digital Photography: Practical and theoretical introduction to digital photography within an art context. Includes idea development, camera, imaging, digital workflow, printing, large-scale printing, and installation.

Course Objectives

This 210 class will acquaint students with the computer, digital camera, Photoshop and digital printing from a fine art standpoint. Theoretical lessons and readings will help establish a strong fine art platform from which students will consider how and in what way they can progress and experiment in this area of art making and conceptual thinking. Students will formulate creative solutions for their class projects through the marriage of technical skill, conceptual originality and aesthetic interests. The student will come to understand the digital photographic process as a tool for art making while learning a critical and interdisciplinary framework for evaluating both traditional and digital photography.

Course Goals:

1. Develop your ideas and process by completing and installing original photographic projects. Discussing your work and process and participating in discussion and critique of the work of your peers. Developing ideas and approaches to research to further expand your projects.
2. Develop familiarity with contemporary artist photographers and dialogues surrounding art photography. Developing an ability to discuss, critique and research contemporary artists and ideas. Develop an expanded notion of photography and ability to critically discuss photography in a cultural, social and art context.
3. Develop understanding of all aspects of Digital workflow and apply this understanding to your work. Digital workflow includes the camera settings and functions, downloading, bridge, camera raw preview, Photoshop, test printing, and large format printing.

In order to achieve these goals this course demands your curiosity, your experimentation, your investment in critical thinking, your ability to follow-through, and your ability to be fully prepared for each class.

Required Materials: Materials 1 and 2 must be brought to all classes.

1. External Hard Drive: See handout for recommended HD, available at USC bookstore.
2. FAIN 210 Course Instructional Materials
3. *The Nature of Photographs: A Primer* by Stephen Shore
Publisher: Phaidon Press (September 22, 2010)
ISBN: -13: 978-0714859040

Grade Breakdown

- 5% - Project 1 - Seeing Photographically Assignment
- 15% - Project 2 (All project stages)
- 25% - Project 3 (All project stages)
- 25% - Project 4 (All project stages)
- 15% - Camera Assignments, Lab Homework & Quizzes
- 15% - Written Assignments for Readings and Participation In Discussion Of Readings.

Grading:

A to A - 95 to 90: Excellent work, all due dates fully met, fully prepared for all classes and actively engaged in class.

B+ to B- 89 to 80: Very good work, all due dates met, prepared for all classes and actively engaged in class.

C+ to C - 79 to 70: Average work, some late work and ill-prepared for classes.

D+ to D- 69 to 60: Poor work, late work, and ill-prepared for class.

F : 59 or below

Grading and Attendance Policy

Attendance will be taken at all meetings and is mandatory. Your final grade will be dropped one full letter grade per 2 unexcused absences. 2 late arrivals to class will be equal to 1 unexcused absence. Any student not in class after the first 5 minutes is considered tardy. 4 unexcused absences will result in a failing grade. An absence cannot be considered for excuse if notification of the absence does not precede the scheduled class and the required work is not made up in a timely manner.

It is your responsibility to read the syllabus and come to class prepared with all required work. If you are unprepared for class, do not have the required project work, are not ready for discussion, or do not have your materials, your grade will be lowered. Your project grade will be lowered if you do not meet each project stage due date. Each missed critique will drop your grade by one full point and will also count as an absence. Late

assignments will have one full letter grade deducted per class tardy. Your grade will be lowered if you do not actively and constructively participate in critiques and discussion.

The student is responsible to seek means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered. If a lecture is missed, the student will be required to submit a 5 page paper, by the following class, responding to two or more of the artists viewed in the lecture.

After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in an absence for that class session. If such activities persist your instructor will recommend that you withdraw from the class due to your disruptive activities.

Explanation of Grading

Projects are graded on the conceptual and aesthetic quality of work, technical/craft expertise, and conceptual and technical investment of time. Grading for projects includes all project stages and written project proposals, analysis and critique analysis. These should reflect a significant investment of time and thought.

Project grades are determined based on your attention to and investment in the overall process of art making. While the final product of your work will be the focal point of critiques your process and project stages will be a major component of your grade. You must satisfy other criteria as well:

Conceptual merit: your projects should be interesting and well thought-out. They will be evaluated in terms of degree of ambition and complexity, and should also reflect a growing understanding of the art historical and theoretical concepts discussed in class.

Technical execution and effort: in addition to the overall level of skill you bring to your projects, they will be evaluated for the degree to which they answer the technical requirements of the assignment, your idea, and the amount effort evident in the project.

Planning, organization, experimentation: because the overall process is often the most challenging and innovative aspect of art-making, your project grade will take into account the level of thought and preparation of your work at each stage: from initial proposal, through all stages of development, to the presentation of the final piece.

Project Stages:

At stages in each project, initial shooting, reshooting, refinement in Photoshop, and test prints are due. On these due dates be prepared to discuss your work by reviewing and thinking about your images and ideas prior to class. During class be prepared to both discuss your work and to use the lab time by working on and advancing your project.

These stages are meant to help you to develop your ideas, develop your process, and realize your projects.

Written Reading Response Guidelines (Readings 2, 3 and 4):

Following each reading, there will be class discussion requiring your involvement. To prepare for the discussion a two page written reading response will be due. For the reading response include three questions that you have formed while readings the assigned texts and a two-page answer to one of these questions. The goal is not to summarize the text(s), but to reference the texts, comment on them and generate a response that result from a thorough reading of the texts.

Project Proposal And Project Presentations Guidelines, Project 3 and 4:

Proposals provide an opportunity for you to test your work or concept on your colleagues in the class, and to consider and articulate your goals so that our feedback can be as useful and appropriate to your needs as possible.

A project proposal is a two page written response to the following questions and a 5 minute summary presentation of your proposal to the class. You will use the classroom projector to display your ideas and visual examples to the class.

- 1) What is the idea of the project or what are the ideas that form your thinking? Why are you interested in these ideas? Please explore these questions about ideas in depth.
- 2) What are you shooting? What are you pointing your camera at?
- 3) What formal considerations will you be making in shooting and realizing images? How do these considerations relate to and realize your conceptual concerns?
- 4) How you will technically accomplish the project? Consider your shooting schedule and other practical concerns such as location and subjects.
- 5) Explain how you are considering the artists listed for this project
- 6) Bring visual support materials to further explain your ideas. This can include initial shooting you have done and artist's work or other images/research that informs your ideas.

In the process of creation it's entirely likely that your ideas and practice will shift. Address these proposal questions and communicate your thinking at each stage of your project's evolution.

Written Project Reflection Guidelines, Project 3 and 4:

Following your first meeting with the instructor to review your camera raw images for Projects 3 and 4 you will be asked to write your reflections on the development of your project. Address your ideas for the project and how your ideas have evolved in relationship to the images you have shot. Discuss how you intend to continue the development of your project.

Written Project Analysis Guidelines, Projects 2, 3 and 4:

Due in class on the day of critique, you will hand in a two page written evaluation of your project. This text is meant to prepare you for the critical discussion as well as allow you an opportunity to explain your thinking in written form. Your analysis should be an intelligent, carefully considered text that states your conceptual goal and how your project both succeeded and failed in realizing it. You are encouraged to discuss how the project's readings, artists and lectures influenced your project and what you learned in the process.

Written Critique Analysis Guidelines, Projects 2, 3 and 4:

Following your critique you will be asked to write an analysis of that critique. Include in this one page essay the most important lessons and insights from the critique given to you by both the class and the professor as well as any further development in your thinking about your project.

Quizzes

There are four quizzes in this class that will confirm your understanding of the technical aspects of the camera and Photoshop. These quizzes will be open book, open research.

Project 1 Seeing Photographically

Goal: The goal of this first assignment is to understand the visual relationship between the actual world and a *picture* of the world.

Brief Description: Because our pictures in this class are photographs made with a digital camera we need to understand how our use of the camera translates the 3 dimensional world into a 2 dimensional print. To do so, we need to understand the relationship between what we actually see, what we want to see, and how the camera sees. We will be exploring the formal properties of making pictures with the realization that these formal properties create content by establishing relationships to the subjects we photograph.

Assignment: After checking out a camera from the Intermedia Equipment Cage make the photographs listed on the next page. After photographing and before the next class you will need to download your photographs, chose the best examples, label, prepare and organize them for on screen viewing and class discussion.

Details:

1. Check out a camera from the Intermedia Equipment Cage and set up camera to Intermedia Preferred Settings.
2. Take multiple photographs for each numbered prompt listed on the next page.
3. Download camera raw files from camera to computer using Bridge.
4. Open files in Bridge and use Bridge to rate your photographs and to select the most interesting photo for each prompt.
5. Open each chosen file from Bridge into the Camera Raw Preview window.
6. In Camera Raw Preview window select 25MB, 8 bits, Adobe RGB, 300ppi.
7. Click open to bring into Photoshop.
8. In Photoshop go to File > Save As.
9. Set format to jpg
10. Name files: 001_lastname_a.jpg
11. Set quality of 6.

Files must be saved and labeled correctly to fulfill assignment.

Label saved files to correspond to the numbering listed next page, for example: 001_lastname.jpg, 003_lastname_a.jpg, 003_lastname_b.jpg.

Final Project: 16 jpg files to be copied to the instructor station.

Reading: Shore, Stephen. *The Nature of Photographs*. New York: Phaidon. 2007

Project 1 Seeing Photographically

- 001 Make a photograph that has a sensation of deep space.
- 002 Make a photograph that has a sensation of shallow space.
- 003a-b Photograph the same subject under two different lighting conditions.
- 004a-d Photograph the same subject matter from 4 very different perspectives, distances and framings. Although you are photographing the same subject, each photograph should consider a different angle of your camera to the subject, how close or far away the camera is from your subject, and different cropping and composition of each image.
- 005 Photograph someone that is aware of the camera.
- 006 Photograph someone that appears to not be aware of you photographing them.
- 007 Make a photograph paying close attention to how your distance from the subject influences how we see and understand the subject.
- 008 Make a photograph wherein the frame functions passively.
- 009 Make a photograph wherein the frame functions actively.
- 010a-b Make a photograph of a subject with the camera lens turned to wide angle filling the frame with the subject, then photograph the same subject with the camera lens zoomed all the way in, but change your distance to include the same subject again, filling the frame again.
- 011 Make a photograph without looking through the camera.

Files must be saved and labeled correctly to fulfill assignment.

Label saved files to correspond to above numbering: 001_lastname.jpg, 003_lastname_a.jpg, 003_lastname_b.jpg.

Project 2 Subject, Form, Content, Meaning

Goal: To explore the relationship between subject, form, content, and meaning by making photographs and talking about them.

Brief Description: After viewing and discussing the lecture “Subject, Form, Content, Meaning” you will make photographs that explore their relationships to each other. This will be done by making photographs of a particular place, a person(s), and of a particular thing. The places, people, or things that you choose to photograph are up to you, though it is advised that you explore subjects that make you think. What is important is that you approach each chosen subject by photographing it in as many ways that change both our view and *perception* of the subject. You should be thinking how a change in perception (by changing the photographs form) transforms both the content and meaning of the picture.

After shooting a place, a person(s), a thing, review these photographs and rate at least 6 photographs from each set that you find most interesting. Be prepared to discuss what subject you chose to photograph for each set, which photographs from each set you found most interesting and those you did not, and what ideas you explored in each set.

From this work, determine which set of photographs/ideas you find most interesting. You will develop this into a printed project that we will critique. Pick 3 photographs from a set that surround an idea and print these photographs on 17 x 25 in paper at 13 x 20 inches, 300ppi.

3 prints is a minimum requirement. As you work, you might find that your project necessitates more prints. As you develop your ideas, experiment with size, you might find that your project necessitates larger prints. Prior to critique also consider how you will arrange and space the prints for our critique.

On the day of critique you will bring your printed project to show and discuss in class. In addition, bring your 18 jpegs as digital files. These 18 jpeg files represent the 6 photographs from each set that informed your thought processes for this project. You will also turn in your written analysis describing your thoughts about the 3 printed photographs in relation to their subject, form, content, and meaning and a critique analysis.

Readings:

Project 2 Handout, FAIN210 Instructors.

Siegel, Katie. *Real People*. Excerpt from *Rineke Dijkstra*. Cologne: Hatje Cantz. 2001

Frampton, Hollis. *Words on Photography. On The Camera Arts and Consecutive matters*, 1965.

Jenkins, William. *Introduction to The New Topographics*. 1975, UNM Press. 1982

Additional Reading:

Papageorge, Tod. *Robert Adams - What We Bought: The New World*, 2002

Baltz, Lewis. *Review of the New West*. *Art in America*. March-April 1975

Project 2 Subject, Form, Content, Meaning Cont.

Details:

Stage 1:

1. Take at least 60 photos of a place, 60 photos of a person(s), 60 photos of a thing. It is advised that you take photographs of subjects that make you find interesting, subjects that make you think.
2. Review your photographs from each set in bridge. For each set, rate at least 6 of your most interesting photos. Be prepared to discuss why you find these photographs interesting as opposed to others. Be prepared to address what ideas you are exploring in each set and which set is most interesting to you. Bring all camera raws that you shot, with ratings, to class in preparation for discussion.

Stage 2:

3. The set/ideas that are most interesting to you will determine your final printed project. Determine which 3 photographs from a set, which surrounds an idea, are the most interesting. These are the photos that you will print for critique.
4. Prepare these files in Photoshop and be prepared to test print your photographs until you achieve the desired results.

Due on the Day of Critique:

- 1) 3 Prints: Each print printed on 17 x 25 in paper at 13 x 20 inches, 300ppi.
3 prints is a minimum requirement. As you work, you might find that your project necessitates more prints. As you develop your ideas, experiment with size, you might find that your project necessitates larger or smaller prints.
Borders: Consider and cut the borders of the paper prior to critique.
Display of prints: Consider the placement of the prints on the wall prior to critique.
- 2) 18 jpg files, 6 from each set, in a folder named "*lastname_project2*":
Save 25MB, 8 bits, Adobe RGB, 300ppi, photoshop files in jpg format with a quality of 6. You will copy these files onto the instructor station.
- 3) Written Project Analysis. (See written project analysis guidelines).
- 4) Due the class after your Critique: Written Critique Analysis. (See written critique analysis guidelines).

Project 3 Subject Matter

Goal: To further develop and explore the complex relationship around photographic meaning.

Brief Description: Meaning in photographs is often elusive. Our goal with this project is to explore why this is so and to make photographs that reflect an engagement with the issues at play. In our examination, we will look and think about photographs that directly speak to a subject as well as photographs that seem to be an indirect reflection of a thought or idea. In this sense, we will discuss how meaning in photographs can be both literal and direct as well as abstract and metaphorical. The paradox that we encounter is that often the most representational photographs have abstract meanings.

To understand these concerns in more detail there will be several components to Project 3. The first is to choose subject matter that you would like to photograph. You will then write a project proposal that outlines your subject and the content you want to explore in your photographs. You will have a week to make photographs of your chosen subject matter.

During the second week of Project 3 you will have open class time to present your photographs to the instructor, and other classmates if you choose, to reflect on your results. After discussing the photographs with the instructor you will further reflect on your photographs in a short paper that discusses the relationship between what you intended and what you got. The point of the paper, and the photographs, is not to see your intentions perfectly aligned with your results, but to see the process of how meaning is reflected in photographs both intentionally and unintentionally, and to understand how those meanings intersect with a larger cultural, social and art historical dialogue. With new insight regarding your process and approach you will make a set of new photographs and continue to develop and refine your ideas.

Final Project:

The final project will be 2-3 prints, each printed on paper sized 17x25". Due on the day of critique will be 2-3 photographs that work as a project.

Borders: Consider and cut the borders of the paper prior to critique.

Display of prints: Consider the placement of the prints on the wall prior to critique.

* 2-3 prints, each printed on paper sized 17 x 25 is a minimum requirement. As you work, you might find that your project necessitates more prints. As you develop your ideas, experiment with size, you might find that your project necessitates larger or smaller prints. Prior to critique also consider how you will arrange and space the prints for our critique.

Project 3 Details

Stage 1:

1. Choose subject matter to photograph. (You may arrive at your subject by experimenting with shooting and/or with writing).
2. Present and turn in a project proposal outlining content. (See project proposal guidelines).
3. Start shooting your project.

Stage 2:

4. Present photographs and thinking about photographs in class to instructor.
5. Reflections. (See reflection guidelines).

Stage 3:

6. New photographs, new development, continued work in Photoshop.
7. Test Prints 8½ x11"

Due on the Day of Critique:

- 1) 3 Prints: Each print printed on 17 x 25 in paper at 17 x 25 inches, 300ppi.
3 prints is a minimum requirement. As you work, you might find that your project necessitates more prints. As you develop your ideas, experiment with size, you might find that your project necessitates larger or smaller prints.
Borders: Consider and cut the borders of the paper prior to critique.
Display of prints: Consider the placement of the prints on the wall prior to critique.
- 3) Written Project Analysis. (See written project analysis guidelines).
- 4) Load jpegs of Projects 3 printed images on instructor station.
Save copy, flatten all layers, resize to 1200 pixels on long side, jpeg quality 9.
- 5) Due the class after your Critique: Written Critique Analysis. (See written critique analysis guidelines).

Readings:

Schorr, Collier. *The Pine on the Corner and Other Possibilities*. Parkett 49. 1997
Gronert, Stefan. *Reality is not Totally Real*. Excerpted from *Great Illusions: Gursky, Demand and Ruscha*. MOCA Florida. 1999
Smithson, Robert. *A Tour of the Monuments of Passaic, New Jersey*, The Writings of Robert Smithson. Edited by Nancy Holt, New York, New York University Press, 1979

Recommended:

Wall, Jeff. *Three Thoughts on Photography*. 1999, reprinted in **Jeff Wall: Catalogue Raisonne**, 1978-2004, Schaulager, Basel, 2005

Project 4: Depiction and Abstraction

Goal: To explore the conceptual relationship of depiction and abstraction.

Brief Description: This project will explore depiction and abstraction and the theoretical concept of the sublime. We will use Edmund Burke's concept of the sublime as a starting point. Using the work of Gursky, the Alex Ohlin reading outlines one theoretical model of the contemporary sublime: the experience of being overwhelmed and the paradoxical pleasure of wonder and terror. Following our readings and discussions on the sublime, your first challenge will be to define your own personal sublime. The second challenge will be how to best visually communicate this idea in photographic terms. This project will challenge you to create an image that evokes the sublime and explores the conceptual relationship of depiction and abstraction.

Final Project:

The final project will a minimum of 3 prints, each printed on paper sized 17x25" or larger using the Epson Large Format Printer.*

Borders: Consider and cut the borders of the paper prior to critique.

Display of prints: Consider the placement of the prints on the wall prior to critique.

* 3 large format prints is a minimum requirement. As you work, you might find that your project necessitates more prints. As you develop your ideas, experiment with size, you might find that your project necessitates larger or smaller prints. Prior to critique, also consider how you will arrange and space the prints for our critique.

Project 4 Details

Stage 1:

1. Choose subject matter to photograph. (You may arrive at your subject by experimenting with shooting or with writing).
2. Present and turn in a project proposal outlining content. (See project proposal guidelines).

Stage 2:

3. Present photographs and thinking about photographs in class to instructor.
4. Reflections (See Reflection Guidelines).

Stage 3:

5. New photographs, new development, and continued work in Photoshop.
6. Test Prints 8½ x11"

Due on the Day of Critique:

- 1) 3 Prints: large format, 300ppi.

3 large format prints is a minimum requirement. As you work, you might find that your project necessitates more or less prints. As you develop your ideas, experiment with size, you might find that your project necessitates larger or smaller prints.

Borders: Consider and cut the borders of the paper prior to critique.
Display of prints: Consider the placement of the prints on the wall prior to critique.

- 3) Written Project Analysis. (See Written project analysis guidelines).
- 4) Load jpegs of Projects 3 printed images on instructor station.
Save copy, flatten all layers, resize to 1200 pixels on long side, jpeg quality 9.
- 5) Due the class after your Critique: Written Critique Analysis. (See written critique analysis guidelines).

Readings:

Fineman, Mia. *The Cypress in the Orchard*. Gabriel Orozco: Photographs. 2004
Ohlin, Alix. *Andreas Gursky and the Contemporary Sublime*. Art Journal. Winter 2002
Molesworth, Helen. *Picture Books, Wolfgang Tillmans - For When I'm Weak I'm Strong*.
Kunstmuseum Wolfsburg. 1996

Additional:

Ferguson, Russell, *Faces in the Crowd*, Wolfgang Tillmans, Yale University Press, 2006
Pelizzari, Maria Antonella, *Between Two Worlds, on the Art of Luigi Ghirri*, Art Forum, April 2013.

Disability Services and Programs Accommodations: Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP once adequate documentation is filed. Please be sure the letter is delivered to the professor as early in the term as possible. DSP is open Monday through Friday, 8:30-5:00. The office is located in the Student Union room 301 and their phone number is (213) 740-0776.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A:

<http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

Roski Art Programs Information: For information and an applications:

Art minor <http://roski.usc.edu/minors/>: contact Christina Aumann in Watt 116 aumann@usc.edu/213-740-6260

Art major <http://roski.usc.edu/undergrad/becoming-an-art-major.html>: contact Penelope Jones in Watt 104 penelope@usc.edu/213-740-9153

Calendar

Calendar subject to change.

Week 1

- T 8/26 Course introduction and overview
Intermedia lab introduction: Lab use and protocol
Screen: artist work and student work
Student survey
- TH 8/28 **Due: Read Syllabus in full, Notes on the Class and review Student CD contents.**
Lecture: Artists/Camera Lab
Loan Agreement forms and Loan Guidelines
Introduction Digital Workflow: Camera settings, Downloading, Bridge, CRW, PS.
Camera Lab 01
PS Lab 02 Bridge and Camera Raw Images

Week 2

- T 9/2 **Due: Shore Reading**
Lecture and Discussion: Shore, *The Nature of Photographs*
Review: Histogram PDF
PS Lab 03: Image Adjustments
- TH 9/4 **Due: A functional hard drive that you have tested in Galen before this class.**
Lecture: Artists/Camera Lab
Camera Lab 02 - Hard Drive required
PS Lab 02: Bridge, Camera Raw Images
Discuss Project 1 and review properly saving and labeling files for Project 1.

Week 3

- T 9/9 **Due: Project 1: Bring properly labeled and saved jpegs for Project 1 to copy on instructor station.**
Review Histogram PDF, Lab 02 and Lab 03 and apply Image Adjustments to Camera Lab 02 camera raw images.
PS Lab 04: Selection Transform
View Project 1-part 1
- TH 9/11 View Project 1-part 2
PS Lab 05: Masks

Week 4

T 9/16 **Due: Project 2 Reading Response (See Reading Response Guidelines)**
Lecture and Discussion: "Subject, Form, Content, Meaning"
Discuss: Project 2

TH 9/18 **Due: Camera Terms Reading**
Due: Lab 05 Homework, copy onto Instructor station
Lecture: Artists/Camera
PS Lab 06: Advanced Camera

Week 5

T 9/23 **Due: Project 2: Stage 1 (See stage 1 guidelines)**
Due: Lab 06 Homework, copy onto Instructor station.
Individual meetings with instructor
Use class time to work on Project 2.
Make sure you have your USC card set up to test print.

TH 9/25 **Due: Project 2: Stage 2 (See stage 2 guidelines)**
Basic Printing Demo and Printing a Contact sheet from Bridge
Due during class: Test Prints.
Plan to test print in class.

Week 6

T 9/30 **Due: Project 2: Critique**
Due: Written Analysis Project 2 (See Project Analysis Guidelines)

TH 10/2 **Due: Critique Analysis Project 2** (See Critique Analysis Guidelines)
Due: Reading Response Project 3 (See Reading Response Guidelines)
Lecture and Discussion Project 3

Week 7

T 10/7 **Due: Project 3 Stage 1: Proposal: Hand in Proposal and Present proposal to class.**

TH 10/9 Lecture: Project 3 Cont.
PS Lab 07: Healing and Cloning
PS Lab 08: Advanced Healing and Cloning
Strobe Demo

Week 8

T 10/14 **Due: Project 3: Stage 2: Shooting and thinking**
Meetings with instructor, work on project 3
Continue to work on and develop Project 3 in class

TH 10/16 **Due: Project 3 Written Reflections**
PS Lab 09: Advanced Masking
PS Lab 10: Advanced Adjustment Layers

Week 9

T 10/21 **Due Project 3: Stage 3: Reshoots and Refinement**
Printing Demo: Adjustment Layers
Meetings with instructor, Work on Project 3
Quiz: Camera Knowledge

TH 10/23 **Due: Project 3: Test prints**
Work on Project 3: Meetings with Instructor to review test prints
Quiz: Camera Skills

Week 10

T 10/28 **Due: Project 3**
Due: Project Analysis Project 3
Project 3 Critique

TH 10/30 **Due: Critique Analysis Project 3**
Due: Reading Response Project 4
Project 4 Lecture and Discussion.

Week 11

T 11/4 **Due: Project 4 Stage 1 Proposal: Present proposal**
Project 4 Screenings

TH 11/6 PS Lab 11: Compositing for Greater Resolution
Lecture Project 4 cont.

Week 12

T 11/11 **Due: Project 4: Stage 2: Shooting and thinking**
Meetings with Instructor, work on Project 4

TH 11/13 LACMA – Meet at LACMA
Larry Sultan
Due: Project 4 Written Reflections

Week 13

T 11/18 **Due Project 3: Stage 3: Reshoots and Refinement**
Work on Project 4
Quiz: Photoshop Knowledge

TH 11/20 Lecture: Project 4 Cont.
Due: Test prints
Meeting with Instructor: Project 4 Development, Work on Project 4
Review Printing 9600
Quiz: Photoshop Skills

Week 14

T 11/25 **Due: Continued development of Project 4**
Meeting with Instructor: Review Project 4 Development and Test prints
Work on Project 4

TH 11/27 HOLIDAY

Week 15

T 12/2 **Due: Project 4: Critique (group 1)**
Due: Project Analysis Project 4

TH 12/4 **Project 4 Due: Critique (group 2)**
Due: Project Analysis Project 4
Email Critique Analysis by Friday 12/5 Midnight.

Finals: <http://classes.usc.edu/term-20143/finals/>