

USC Gayle Garner Roski School of Fine Arts

FAIN 210 - Introduction To Digital Photography

Spring 2014

Section 3 T/Th 2:00 - 4:50 PM : Caroline Clerc

Section 4 T/Th 9:00 – 11:50 AM : Caroline Clerc

Instructor: Caroline Clerc

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Phone: (213) 740-2787

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: An introductory course exploring the processes and practices of digital capture, imaging and printing.

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.

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

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.
- Please note 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.
- 100% attendance does not positively affect the final grade.
- Late assignments will have one full letter grade deducted per class tardy.
- Each missed critique will drop your grade by one full point and will also count as an absence.
- Your grade will be lowered if you do not actively and constructively participate in critiques.
- Your grade will be lowered if you do not come to class prepared to productively work on projects during open studio times.

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.

Lab days are not optional and the effective use of lab time is required. Plan accordingly. If you are unprepared for class, do not have the required project work, are not ready for discussion, or do not have your materials, you are in affect absent.

Grade Breakdown

- 5% - Project 1 - Seeing Photographically Assignment
- 15% - Project 2 (Project Development/Final Project)
- 25% - Project 3 (Project Development/Final Project)
- 25% - Project 4 (Project Development/Final Project)
- 15% - Camera Assignments, Homework & Quizzes
- 15% - Participation In Discussion Of Readings And Critiques, Written Assignments for Readings

Grading:

A to A-	B+ to B-	C+ to C-	D+ to D-	F
95 to 90	89 to 80	79 to 70	69 to 60	59 or below

Explanation of Grading

Projects are graded on the conceptual and aesthetic quality of finished work, technical/craft expertise, and conceptual and technical investment of time. Grading for projects includes project development and project analysis. There will also be proposals and reflections due throughout the semester. 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 will also 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. Process, written self-analyses handed in with completed projects and written critique analyses will be considered in this component of your grade.

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 of in-class and out-of-class effort evident in the project.

Planning and organization: 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 the stages of work, to the presentation of the final piece. Reshoots for projects are often needed and will be required. On-time and thorough presentations and written analysis are a significant aspect of your final project grade. Your project proposals and written analysis will also be considered in this component of your grade (see below).

CRW Due dates and Project Development Due dates:

At stages in each project, initial shooting, reshooting, refinement in Photoshop, and test prints are due. On these due dates please 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 and to utilize the lab time by working on and advancing your project.

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 you will need to include three questions that you have formed while reading the assigned texts. In addition, you will be required to bring a two-page answer to one of your questions. You will be asked to present this question and answer in the class discussion. You are encouraged to include any additional visual materials or texts to form your answer. The goal is not to summarize the text(s), but rather to comment and generate questions that result from a thorough reading of the texts.

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

These are written presentations to the class. They 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. Your proposal should address:

- 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 formal considerations will you be making in shooting and realizing images?
How do these considerations relate to and realize your conceptual concerns?
- 3) How you will technically accomplish the project? For this you should consider your shooting method and other practical concerns such as location, subjects and a schedule for production.
- 4) Explain how you are considering the artists listed for this project
- 5) Bring any visual support materials to further explain your conceptual and aesthetic goals.

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. The 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 five quizzes in this class that will confirm your understanding of the technical aspects of Photoshop, the camera and printing. 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, 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. Make the photographs listed on the next page.
3. Download camera raw files in Bridge.
4. Open files into Camera Raw
5. In Camera Raw Preview window select 25MB, 8 bits, Adobe RGB, 300ppi.
6. Click open to bring into Photoshop.
7. In Photoshop go to File > Save As.
8. Set format to jpg
9. Name files: 001_lastname_a.jpg
10. Set quality of 6.

Files must be saved and labeled correctly to fulfill assignment.

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 several photographs of a particular place, of a particular person, and of a particular thing. The places, people, or things that you choose to photograph are up to you. You can decide in advance what to photograph or you can walk around with your camera until you find something of interest. 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.

Critique: Due on the day of the critique will be a set of 6 photographs of a chosen place, a set of 6 photographs of a chosen person, and 6 photographs of a chosen thing. These will be turned in as jpegs. In addition to the jpegs you will have selected and printed 3 photographs, from one set, to show and discuss in class. The 3 photographs that you choose to print must be from the same set so we can compare the different perceptions you are making in relationship to your chosen subject. Each print will be made on 8 ½ x 11 inch paper printed in the Galen Lab. 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.

Final Project:

3 Prints: Each print printed on 8.5x11”, 300ppi.

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.

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.

Note: 3 prints each printed on paper sized 8.5x11 is a minimum requirement. As you work, you might find that your project necessitates more prints. As you develop your ideas, experiment with size. Prior to critique also consider how you will arrange and space the prints for our critique.

Readings:

Project 2 Handout, FAIN210 Instructors.

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

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

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

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

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

Artists and Screenings: Announced in class

Project 3 Subject / Place

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 a subject or place that you would like to photograph. You will then write a project proposal that outlines your subject or place and the content you want to explore in your photographs. You will have a week to make photographs of your chosen subject or place.

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 that you will present for critique.

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.

Note: 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. One of the goals of this project is to understand how larger prints look. However, as you develop your ideas, experiment with size. Prior to critique also consider how you will arrange and space the prints for our critique.

Details

1. Choose a subject or place to photograph.
2. Project proposal outlining content.

3. Present photographs in class to instructor.
4. Reflections
5. New photographs
6. Test Prints 8½ x11"
7. Project Analysis, Critique, Critique Analysis

Readings:

Schorr, Collier. *The Pine on the Corner and Other Possibilities*. Parkett 49. 1997

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

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

Jeff Wall interviews SFMOMA: <http://www.sfmoma.org/multimedia/audio/30>

Artists and Screenings: Announced in class

Project 4: Depiction and Abstraction: The Sublime

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 be 2-3 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.

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

Details

1. Project proposal outlining content.
2. Present photographs in class to instructor.
3. Reflections
4. Continued work
5. Test prints 8½ x11"
6. Critique, Project Analysis, Critique Analysis

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: Pelizzari, Maria Antonella, *Between Two Worlds, on the Art of Luigi Ghirri*, Art Forum, April 2013.

Artists and Screenings: Announced in class

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 Frankie Sandoval in Watt 116 frankies@usc.edu/213-740-7567

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 1/14 Course introduction and overview
Intermedia lab introduction: Lab use and protocol
Screen: previous student work
PS Lab 01: Photoshop Basics
- TH 1/16 Loan Agreement forms and Loan Guidelines
Camera Lab 01
Introduction to Camera Basics and Camera Terms
Introduction to Lab 02 Bridge and Camera Raw Images
HW: Read Shore, *The Nature of Photographs*

Week 2

- T 1/21 Lecture: Shore, *The Nature of Photographs*
Discuss Shore Reading
Histogram PDF
PS Lab 03: Image Adjustments
- TH 1/23 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.
HW: Shoot Project 1. Properly label and save jpegs for Project 1.

Week 3

- T 1/28 Due: Project 1
Copy properly labeled and organized jpegs onto 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
- TH 1/30 View Project 1
PS Lab 05: Masks
HW: Project 2 Reading and Reading Responses

Week 4

- T 2/4 Due: Project 2 Reading Response (See Reading Response Guidelines)
Lecture and Discussion: "Subject, Form, Content, Meaning"
Discuss: Project 2
HW: Read Camera Terms
HW: Shooting Project 2
- TH 2/6 Due: Camera Terms Reading
PS Lab 06: Advanced Camera
HW: Finish Lab 05: Masks, Finish Lab 06: Advanced Camera
HW: Shooting Project 2

Week 5

- T 2/11 Due: Project 2 Camera Raw images (8 hours of shooting)
Due: Lab 05 Homework and Lab 06 Home work
Individual meetings with instructor
Use class time to work on Project 2.
HW: Continue work on Project 2-Reshoots
Make sure you have your USC card set up to test print.
- TH 2/13 Basic Printing Demo
Due: Test Prints. Plan to test print in class.
HW: Continued work on Project 2

Week 6

- T 2/18 Due: Project 2
Due: Project 2 Analysis (See Project Analysis Guidelines)
Critique: Project 2
HW: Write Critique Analysis (See Critique Analysis Guidelines)
HW: Project 3 Reading and Reading Responses
- TH 2/20 Due: Critique Analysis Project 2
Due: Reading Response Project 3
Lecture and Screening Project 3
Discussion of Reading
HW: Write Project 3 Proposal

Week 7

- T 2/25 Due: Project 3 Proposal: Hand in Proposal and Present proposal to class.
HW: Shoot Project 3
- TH 2/27 PS Lab 07: Healing and Cloning
PS Lab 08: Advanced Healing and Cloning
HW: Shoot Project 3

Week 8

- T 3/4 Due: Project 3 Camera Raw images (8 hours of shooting)
Individual meetings with instructor
Work on Project 3
HW: Project 3 Written Reflections and Reshoots
- TH 3/6 Due: Project 3 Written Reflections
PS Lab 09: Advanced Masking
PS Lab 10: Advanced Adjustment Layers
Work on Project 3: Meetings with instructor to review work
HW: Continued Project 3 work

Week 9

- T 3/11 Printing Demo: Adj Layers and multiple test prints on single paper
Due: Project 3 Project 3 Reshoots and Refinement
Meetings with instructor Review work, Work on Project 3
Due: Lab 09 Advanced Masking HW
Quiz: Camera Knowledge
HW: Continued Project 3 work
- TH 3/13 Due: Test prints 8 x 11
Work on Project 3: Meetings with Instructor to review test prints
Quiz: Camera Skills

SPRING BREAK**Week 10**

- T 3/25 Due: Project 3: Critique
Due: Project Analysis Project 3
- TH 3/27 Due: Critique Analysis Project 3
Due: Reading Response Project 4
Discuss Project 4 Reading
Lecture Project 4

Week 11

- T 4/1 Due: Project 4 Proposal: Present proposal
Project 4 Screenings
HW Shoot Project 4
- TH 4/3 Lab 11: Compositing for Greater Resolution

Week 12

T 4/8 Due: Project 4 Camera Raw images
Meetings with Instructor: review camera raw images
Quiz: Photoshop Knowledge
Work on Project 4
HW: Project 4 Written Reflections

TH 4/10 Due: Project 4 Written Reflections
Museum Visit or Work on Project 4

Week 13

T 4/15 Work on Project 4
Quiz: Photoshop Skills

TH 4/17 Due: Test prints
Meeting with Instructor: Review Project 4 Development
Review Printing 9600
Work on Project 4
Quiz: Digital Printing

Week 14

T 4/22 Meeting with Instructor: Review Project 4 Development and Test prints
Work on Project 4

TH 4/24 Work on Project 4

Week 15

T 4/29 Due: Project 4: Critique (group 1)
Due: Project Analysis Project 4

TH 5/1 Project 4 Due: Critique (group 2)
Due: Project Analysis Project 4
Email Critique Analysis by Friday 5/2 Midnight.

Final Exam Schedule:

http://www.usc.edu/academics/classes/term_20141/finals.html

FAIN210, Introduction to Digital Photography
S14, Caroline Clerc

Notes on the class, making art, and grading art.

Our Goal –

We will be making, looking, and thinking about photographs within the context of art throughout the semester. Our goal is to make compelling photographs that have meaning to you. The way that we will approach and accomplish this goal is by becoming proficient at photography's technical demands, as well as simultaneously learning the language of art. In this sense, the class is both practical and theoretical.

Making Art –

Because this class is an introduction to photography, no previous knowledge of making or thinking about art is necessary. Or, if you have previous knowledge of making and thinking about art, you will further this knowledge. In this class, we will look at many artists within the context of each other. In this sense we will be making distinctions between ways of making art. We will do this to both expose you to photography's art history and to show you different ways of working and thinking about your photographs. Your goal is to see the different ways that photographs are experienced and embrace the model that fits you best.

Grading Art –

Our goal is to make compelling photographs that have meaning to you and to develop a larger context for your work. Along the way you will probably make terrible photographs. This is to be embraced and it is expected of you. In trying to get somewhere interesting you have to be willing to try things that don't work, experiment with unfamiliar ways of seeing, work critically, and work unconsciously without over thinking. This is the process of making art. It is both unconscious and cerebral. Grading in this class is based, in part, on how you embrace this process and your willingness to be open and learn from the process. In practical terms I will be looking at how well your photographs, and your thinking about photographs, *evolves* throughout the semester. Your communication of this process will impact your grade. Ways of communicating what you've learned will be expressed by you through your photographic work, the amount and quality of it, your participation in discussions and critiques in class, your writing assignments, and the level of your engagement.