

USC Gayle Garner Roski School of Art and Design
FAIN 210 - Introduction To Digital Photography
Fall 2015

33239 MW 9:00 – 11:50 AM Harris 220

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Office Hours: By appointment only during the hours of 12:30-1:30 on M/W.

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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. Developing an expanded notion of photography and developing an ability to critically discuss photography in a cultural, social and art context.
3. Develop an 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 window, Photoshop, test printing, and large format printing.

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

The instructional mode for this class requires at least **6-8 hours per week of outside class work**. This includes project work, reading, written responses, museum/gallery visits and lab homework.

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

1. External Hard Drive: (To be discussed in class).
2. FAIN 210 Course Instructional Materials found on Blackboard
3. *The Nature of Photographs: A Primer* by Stephen Shore
Publisher: Phaidon Press (September 22, 2010) ISBN: -13: 978-0714859040
This book is also on reserve at the Architecture and Fine Arts Library in Wall Hall.

Grade Breakdown

- 5% - Project 1 - Seeing Photographically Assignment
- 15% - Project 2 (Includes all project stages)
- 20% - Project 3 (Includes all project stages and presentations)
- 25% - Project 4 (Includes all project stages and presentations)
- 15% - Camera Assignments, Lab Homework & Quizzes
- 20% - Written Reading Notes and Social Homework, participation in discussion of reading.

Grading:

See also "Explanation of Grading"

- A to A - 100 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: See next page

Grading and Attendance Policy:

It is essential that one attend class, be fully prepared for each class, and to work productively in class. It is the student's responsibility to read the syllabus, know the grading and attendance policy, and meet these requirements.

I expect you to email me if you are having problems in the class or if you are unable to attend class. Do not email the instructor with requests to be excused. The student is entirely responsible for informing themselves of the material missed by reviewing the syllabus and confirming with fellow students. Do not email the instructor with these questions. The student is entirely responsible for turning in work due during a missed class.

Attendance will be taken at all meetings and is mandatory. If a student misses 3 classes their grade will be lowered by one full letter grade. The following absence (4) will lower the student's grade by another full letter grade. 5 absences will result in a failing grade. 2 late arrivals to class or late arrivals following breaks will be equal to 1 absence. Any student not in class after the first 5 minutes is considered tardy. Absences due to medical issues will be considered if notification is given, documentation is provided promptly, and missing work is provided by the next class date.

Late assignments will have one full letter grade deducted. Late assignments will not be accepted after the first following class date and will receive 0 credit. If the student is unprepared for class, does not have the required project work, is not ready for discussion, or does not have the required materials, their grade will be lowered. Any unmet project stage due date, presentation, and discussion will drop your project grade by one full grade. A missed lecture will drop your project grade by one full grade and count as an absence. Your grade will be lowered if you do not actively and constructively participate in classroom discussion and discussion of the work of your peers. It is required that the student be present at every critique. No excuses are accepted. Each missed critique will drop your grade by one full grade and will also count as an absence.

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 the student will withdraw from the class due to their disruptive activities.

Electronic devices need to be turned off during class. Texting is not permitted in class. There are no exceptions.

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, critique discussion, 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 your idea, and the amount of 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.

Grades are handed back to you after the 2nd project and after the 3rd project.

GUIDELINES:

Guidelines for Written Responses to Readings 2-4:

- 1) Produce 2 full pages of typed notes about the reading for readings 2,3,4.
- 2) Your notes should reflect your engagement and consideration of the texts as a whole and reflect that you have read each text. Keep in mind that to understand the author's position does not mean that you have to accept or support what the author is stating.
- 3) Acceptable notes for credit as a written response to a reading should include:
 - Restatements or summaries of key points **and** your responses and regarding those points.
 - Interests
 - Questions
 - Matters of reference
 - Relationship to other readings, works or ideas discussed/screened in class.
 - Arguments
- 4) Following each reading, there will be class discussion requiring your involvement. Your reading responses should be proofed, properly edited, and properly referenced. They must be printed and turned in at the beginning of class when they are due.

Project Stages: Projects 2, 3 and 4.

You will have due dates at particular stages in your project. These stages include proposals, initial shooting, presentations, reshooting, refinement in Photoshop, and test prints. 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 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.

Sign up for a discussion slot on the day the stages are due to discuss your work with the instructor. If you do not have the work, do not sign up for discussion, or are absent, you will not have met the project stage requirement.

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 typed 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.

1 Photo / 5 Minutes: Presentation (Project 3 and 4)

This presentation challenges you to really look, think, and express your thoughts about one photograph. Following your first meeting with the instructor to review your camera raw images for Projects 3 and 4 you will be asked to present 1 Photograph from your shooting and prepare a 5 minute presentation articulating your thoughts regarding this photograph. Pick a photograph that makes you think. What intrigues you about the photograph and why? Describe, in depth, the full subject matter of the photograph, analyze the formal properties of the photograph, and address the content of the photograph. Additionally you may consider addressing these questions: How does this photograph change your thinking about the subject matter? How does this photograph inform your thinking about your project? What surprises you about this photograph? How would you reshoot this photograph? You will use the classroom projector to project your photograph. Have this photograph prepared on a hard drive for projection.

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 a one-page analysis of that critique. Include in this 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/Lab Homework

There are 3 technical lab homework assignments. Save the photoshop homework as .psd files with all layers. Load the homework assignments on the instructor station in your course homework folder.

There are 2 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.

SOCIAL HOMEWORK

DUE: WEEK 14: MONDAY 11/23

Complete all the steps to get credit. You can complete the following with friends or classmates, as you like.

ATTEND THREE EXHIBITIONS, LECTURES OR ART EVENTS:

Hand in 1-2 pages of typed notes and responses per visit. Additionally, include a photo of yourself at the exhibition or event.

You can reference the Museums, Galleries and Lectures document in blackboard for a listing of the many spaces within Los Angeles.

- One of the three will be a visit to the Hammer Museum to see **“Perfect Likeness: Photography and Composition”**. **You have from 8/25 – 9/13 to attend this exhibit.** See guidelines for exhibitions below.

- For the remaining two, the exhibition or event must be related to photography, have photo works in the exhibition, or be a lecture by an artist who works in photography. One of these remaining two exhibitions or events you choose to visit and write about **MUST BE OFF CAMPUS**.

Exhibitions: Do research to see what exhibitions are coming up at various venues listed in blackboard that you might want to see. Research the exhibition or artist, attend exhibition and take notes. Compile your research, notes and responses in 1-2 pages addressing the exhibition as a whole and choose one work of particular interest to discuss in depth. Note the titles of the pieces so you can reference them properly (ask for a check list at galleries). Read the artist information that the gallery or museum has provided. Take a photo with your phone of yourself at the exhibition. Print this out along with your notes and turn in.

Lectures: Attend a lecture, take notes, you can also ask a question. Write down your question and take notes of the artist’s response. Compile your notes and thoughts into 2 page typed response. Ask someone to take a photo of you at the lecture on your phone. Hand this in.

Events at Other Schools: Attend an art exhibition, lecture or screening at another school. Consider the context of the school and how it informs what you are seeing. Take notes and compile these notes in a 1-2 page response. Take a photo of yourself at this event, exhibition or screening. Turn in your 1-2 page response along with your photo. Check the schedules at CalArts, Otis and UCLA.

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 the card reader or 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: 01_lastname_a.jpg
11. Set quality of 6.
12. Place these files in a folder with your name on it.
13. At the beginning of class when the project is due, copy your folder onto the instructor station.

Files must be saved and labeled correctly to fulfill assignment.

Label saved files to correspond to the numbering listed next page, for example:

01_lastname_a.jpg, 01_lastname_b.jpg, 02_lastname_a.jpg, 02_lastname_b.jpg etc.

Final Project: 15 jpg files to be copied to the instructor station.

(Note: you are saving a version of your camera raw files as jpps for this project. Jpg is a compression format, suitable for viewing on-screen, but not suitable for printing.)

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

Project 1 Seeing Photographically

Reference Stephen Shore’s “The Nature of Photographs” and our in-class lecture and discussion for examples of these formal properties, and how different conceptual meanings are created from different uses of these properties.

- 01a-b Make a photograph that has a sensation of deep space.
 Make a photograph that has a sensation of shallow space.
- 02a-b Photograph the same subject under two different lighting conditions.
- 03a-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.
 These should be very different pictures that make us think about the subject in very different ways from image to image.
- 04a-b Photograph someone that is aware of the camera.
 Photograph someone that appears to not be aware of you photographing them.
- 05a-b Make a photograph wherein the frame functions passively.
 Make a photograph wherein the frame functions actively.
- 06a-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.
- 07 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:

01_lastname_a.jpg

01_lastname_b.jpg

02_lastname_a.jpg

02_lastname_b.jpg

etc.

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 photographs/ideas you find most interesting from a particular set. 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, *Subject, Form, Content, Meaning*, Mark Wyse.

Note: This handout, written by 210 instructors, is meant to help you in developing a means to look at photographs critically, and as such will inform the following reading, and our discussions and critiques.

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.

Cathy Opie on New Topographics, LACMA video 4:56min

Amir Zaki on New Topographics, LACMA video 2:52

See details and project stages on next page.

Project 2 Subject, Form, Content, Meaning Cont.

Project 2 Stages and Details: See the due dates for each stage in the calendar.

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 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 completed in Bridge, to class in preparation for discussion. Please be organized so we can have a productive 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 Site as Subject

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

Brief Description: Site can be defined as a “place” where something is, was or will be in the future; a place where something important happened; a place used for a certain activity; a place on the internet. Our goal with this project is to choose a “site” to explore as subject matter through photographic terms. We will consider artists whose work engages with site in a number of different approaches and aesthetics.

To understand these concerns in more detail there will be several components to Project 3. The first is to choose the “site” and 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 and continue working. After discussing the photographs with the instructor you will further reflect on your photographs. Consider the relationship between what you intended and what you got. Consider how you might 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. You will then pick one photograph of particular interest to present to the class. With new insight regarding your process and approach you will make a set of new photographs and continue to develop and refine your ideas and realize this in a final printed photographic project.

Final Project:

The final project will be 3 prints, each printed on paper sized 17x25”*. Due on the day of critique will be 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.

* 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 plan how you will arrange and space the prints for our critique.

See details and project stages on next page.

Project 3 Stages and Details: See the due dates for each stage in the calendar.

Stage 1:

1. Choose the site and 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 and think about your results.

Stage 2:

4. 1st class: Sign up for a discussion slot and present photographs and thinking about photographs in class to instructor.
5. 2nd class: 1 Photo / 5 minutes Presentation (See 1 photo / 5 min guidelines).

Stage 3:

6. Sign up for a discussion slot and present new photographs, new development, continued work in Photoshop to instructor.
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 have found that your project necessitated more or less prints. As you developed your ideas, experimented with size, you might have found that your project necessitated 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) Due the class after your Critique:
 - Written Critique Analysis. (See written critique analysis guidelines).
 - Load jpegs of Projects 3 printed images on instructor station.
 - Save a copy, flatten all layers, save as jpeg quality 9.

Readings:

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
Fineman, Mia. *The Cypress in the Orchard*. Gabriel Orozco: Photographs. 2004

Additional:

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.

Project 4: Expanded Research

Goal: Develop and realize a photographic installation through attention to process and alternative forms of research.

Brief Description: The goal of this project is to locate subject matter you wish to explore photographically, and through attention to process and research, you will evolve your understanding of that subject matter. Your final photographic installation should reflect a complex relationship to the subject matter explored. In this sense you may begin your process by reflecting on the everyday, the commonplace, and what you notice. Through a direct engagement with specific subject matter (what you are pointing your camera at), your thoughts and research regarding this subject matter, and photographic experimentation, you will evolve your project conceptually. Consider additional forms of research to advance your relationship to your chosen subject matter. Or you may choose to locate your own personal sublime, the experience of being overwhelmed and the paradoxical pleasure of wonder and terror. In realizing the challenge of how best to visually communicate this idea in photographic form, explore the conceptual relationship of depiction to abstraction.

As your project develops your second challenge will be to consider scale, circulation, and physical arrangement in space to realize your project in the form of a photographic installation.

Final Project:

The final project will be an installation with a minimum of 4 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: Plan an installation that considers the special arrangement of prints in relationship to your ideas.

* 4 larger format prints is a minimum requirement. As you work, you might find that your project necessitates more prints. As you develop your ideas and installation plan, experiment with size, you might find that your project necessitates larger or smaller prints.

Readings:

Ferguson, Russell, *Faces in the Crowd*, Wolfgang Tillmans, Yale University Press, 2006
Ohlin, Alix. *Andreas Gursky and the Contemporary Sublime*. Art Journal. Winter 2002

Additional:

Molesworth, Helen. *Picture Books, Wolfgang Tillmans - For When I'm Weak I'm Strong*. Kunstmuseum Wolfsburg. 1996

See project details and stages on next page.

Project 4 Details and Stages: See the due dates for each stage in the calendar.

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. 1st class: Sign up for a discussion slot and present photographs and thinking about photographs in class to instructor.
4. 2nd class: 1 Photo / 5 minutes Presentation (See 1 photo / 5 min guidelines).

Stage 3:

5. Sign up for a discussion slot and present alternative research, new photographs, new development, and continued work in Photoshop to instructor. Present your installation ideas and plans.
6. Test Prints 8½ x11.

Due on the Day of Critique:

- 1) 4 Prints and installation.
An installation of 4 large format prints is a minimum requirement.
(As you work, you might have found that your project necessitated more or less prints. As you developed your ideas, experimented with size, you might have found that your project necessitated larger or smaller prints.)
Consider and cut the borders of the paper prior to critique and install these prints per your installation plan. You may arrive early at our critique space to install your work.
- 3) Written Project Analysis. (See Written project analysis guidelines).
- 4) Load jpegs of Projects 4 printed images on instructor station.
Consider documenting your installation and turn in a jpeg of the installation.
Save a copy, flatten all layers, save as jpeg quality 9.
- 5) Due the class after your Critique: Written Critique Analysis. (See written critique analysis guidelines).

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

Roski admissions information

For information and an application to become a Fine Arts **minor**, please visit <http://roski.usc.edu/minors/> Please contact the art advisors at 213-740-6260 with any questions about a minor in the Fine Arts. To become a Fine Arts **major**, please visit http://roski.usc.edu/undergraduate_programs/ Please contact Penelope Jones at penelope@usc.edu or 213-740-9153 with any questions about majoring in FA. Applications are due October 1st and March 1st every year.”

Calendar

Calendar subject to change.

Week 1

- M 8/24 Course introduction and overview
Intermedia lab introduction: Lab use and protocol
Screen: student work, Instructor presentation.
Student survey
- W 8/26 **Due: Read Syllabus in full, Notes on the Class and review Blackboard content.**
Lecture: Artists/Camera Lab
Loan Agreement forms and Loan Guidelines
Introduction Digital Workflow: Camera settings, Downloading, Bridge, CRW, PS.
Camera Lab 01 and PS Lab 02 Bridge and Camera Raw Images
HW: Have Shore reading done by next class. (This text is also on reserve at the Fine Arts library).

Week 2

- M 8/31 **Due: Shore Reading**
Lecture and Discussion: Shore, *The Nature of Photographs*
In Class Collaborative Research Project, see Blackboard handout.
Team Presentations: Artist Presentations from Research Project
(If you are unfamiliar with Photoshop do PSLab01 on your own before next class).
- W 9/2 Camera Lab 02
PS Lab 02: Bridge, Camera Raw Images
Due: A functional hard drive that you have tested in Galen before this class.
Review: Histogram PDF
PS Lab 03: Image Adjustments
Discuss Project 1 and review properly saving and labeling files for Project 1.

Week 3

- M 9/7 HOLIDAY
- W 9/9 **Due: Project 1: Bring properly labeled and saved jpegs for Project 1 to copy on instructor station.**
PS Lab 04: Selection Transform
PS Lab 05: Masks
View Project 1

Weeks 1-3: Social Homework - You have from 8/25 - 9/13 to go to the Hammer and see "Perfect Likeness: Photography and Composition". Note, the Hammer is closed on Mondays. (See "Social Homework" guidelines in syllabus).

Week 4

M 9/14 **Due: Project 2 Reading Response** (See Reading Response Guidelines)
Lecture and Discussion: "Subject, Form, Content, Meaning"
Discuss: Project 2

W 9/16 **Due: Camera Terms Reading**
Due: Lab 05 Homework. Copy .psd with layers onto Instructor station
PS Lab 06: Advanced Camera
Strobe Demo

Week 5

M 9/21 **Due: Project 2: Stage 1** (See stage 1 guidelines)
Due: Lab 06 Homework, copy onto Instructor station.
Sign up for a discussion slot.
Use class time to work on Project 2.
Make sure you have your USC card set up to test print.

W 9/23 PS Lab 07: Healing and Cloning
PS Lab 08: Advanced Healing and Cloning

Week 6

M 9/28 **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.

W 9/30 Museum/Gallery/Lecture visit
(See Social Homework – due 11/23)

Week 7

M 10/5 **Due: Project 2: Critique**
Due: Written Analysis Project 2 (See Project Analysis Guidelines)

W 10/7 **Due: Critique Analysis Project 2** (See Critique Analysis Guidelines)
Due: Reading Response Project 3 (See Reading Response Guidelines)
Lecture and Discussion Project 3

Week 8

M 10/12 **Due: Project 3 Stage 1: Proposal:** Hand in Proposal and Present proposal to class.

W 10/14 PS Lab 09: Advanced Masking
PS Lab 10: Advanced Adjustment Layers
Strobes

Week 9

M 10/19 **Due: Project 3: Stage 2: Shooting and thinking** (see stage 2 guidelines)
Sign up for a discussion slot.
Continue to work on and develop Project 3 in class.
Quiz 1: Camera

W 10/21 **Due: 1 photo / 5 minutes presentation** (see 1 photo and stage 2 guidelines)
Due: PS Lab 09 homework. Copy onto instructor's station.
Review Printing 9900
Meetings with instructor, work on project 3
Continue to work on and develop Project 3 in class

Week 10

M 10/26 **Due Project 3: Stage 3: Reshoots and Refinement and Test Prints**
Sign up for a discussion slot: Meetings with Instructor to review test prints

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

Week 11

M 11/2 **Due: Critique Analysis Project 3**
Due: Reading Response Project 4
Project 4 Lecture and Discussion.

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

Week 12

M 11/9 **Due: Project 4: Stage 2: Shooting and thinking** (see stage 2 guidelines)
Sign up for a discussion slot.
Continue to work on and develop Project 4 in class

W 11/11 **Due: 1 photo / 5 minutes Presentation** (see 1 photo and stage 2 guidelines)
PS Lab 11: Compositing for Greater Resolution

Week 13

M 11/16 **Due Project 4: Stage 3: Reshoots and Refinement**
Sign up for a discussion slot.
Continue to work on and develop Project 4 in class
Quiz 2: Photoshop

W 11/18 Museum/Gallery/Lecture visit
(See Social Homework – due 11/23)

Week 14

M 11/23 **Due: Museum/Gallery/Lecture: Social Homework**
Due: Test prints and installation plans.
Sign up for a discussion slot.
Work on Project 4

W 11/25 HOLIDAY

Week 15

M 11/30 **Due: Project 4: Critique (group 1)**
Due: Project Analysis Project 4

W 12/2 **Project 4 Due: Critique (group 2)**
Due: Project Analysis Project 4
Email Critique Analysis due for Finals.

Finals Schedule: <http://classes.usc.edu/term-20153/finals/>