ART150 – Introduction to Photography: Process and Concept

Spring 2023  Units: 4  Prerequisites: None
Section: 33861  MW  3 - 5:40pm

Location: IFT141 (3001 S Flower St, LA, CA 90007)
Entrance on 30th St between Flower and Figueroa
USC card swipe at pedestrian gate on 30th Street
IFT Tel: (213) 743-2017. (No student parking in lot)

Faculty: Caroline Clerc, Associate Professor of Teaching, Art
Office: IFT  Phone: (213) 740-2787 (Fine Arts Office)
Email: clerc@usc.edu
(I respond to emails M-Th during regular business hours.)
Office Hours: By appointment only, during 5:50-6:50pm M/W
Email clerc@usc.edu to make an appt.

IFT Photo: IFT Tel: (213) 743-2017
Jackie Castillo, Office: IFT, email: Jc99027@usc.edu

Harris Cage: Harris 120, 213 712-1252
Jon Wingo, HARR 120, Tel: (213) 740-7431, Email: wingo@usc.edu

Galen Computer Lab: Harris 220B, 213 821-3899
Michael Shroads, Email: shroads@usc.edu

IT Help: Nikhil Murthy, Harris Hall. Hours of Service: 9-5pm
Contact Info: roskiiit@usc.edu. Use this email for any issues related to Roski school provided Adobe CC software.

USC IT customer support: https://itservices.usc.edu/contact/

Architecture and Fine Arts Library, Watt Hall Basement
Research Help: Shannon Marie Robinson, Head of the AFA Library
Contact Info: shannon.robinson@usc.edu, 213 821-6240

Course Catalogue Description:
ART150: Digital photography as a medium of contemporary art. Includes concept development, DSLR cameras, lighting, digital workflow, software, large format printing, and installation.

Course Description:
ART150 Introduction to Photography: Process and Concept is an investigation into the medium of digital photography from both practical and theoretical perspectives within an art context. Students will realize
concepts, ideas and experimental processes by completing and installing original photographic projects. We will be learning how to use DSLR cameras, process raw files, edit, make inkjet prints, and install work. We will address a wide range of artists and concepts in the classroom and at local museums and galleries. This course considers current and historical theories and debates surrounding photography as contemporary art. Students will come to understand the digital photographic process as a tool for art making while learning a critical and interdisciplinary framework for evaluating photography and media at large.

Learning Objectives:

- Complete and install original photographic art projects.
- Engage in art making process in multiple stages including written proposal, weekly shooting, research, editing, written analysis, as found in art studio practice to hone your artistic point of view.
- Analyze and articulate the relationship between subject, form, content, and meaning in photographs and bodies of work. Practiced through discussion of your work progress at multiple stages and critiquing photographic artworks for both meaning and formal elements.
- Addresses contemporary and historical photographic precedents, artists, and theory in art making. This is practiced through reading analysis, discussion, critique, viewing artist work, your research, and visiting museums/galleries or viewing long-form artists lectures.
- Apply all aspects of digital workflow to your work, ideas and process through direct application of this knowledge in your projects and course labs. Digital workflow includes the camera settings and functions, downloading, processing raw files, Lightroom, Photoshop editing, test printing and large format printing.
- Apply technical and conceptual goals in tandem to realize work.

Successful completion of this course will prepare you for ART350 intermediate photography and serve as a general introduction to thinking about photography as an integral medium of contemporary art.

Prerequisites: None

No prior experience in art making, the camera or software is required for this course. If you do have previous experience in the equipment, software and art making, this course will advance your current understanding.

Required Materials: Mask and Trojan Check; Mask must always cover nose and mouth. USC ID required for IFT access. Closed-toed shoes are required at IFT.
1. External Hard Drive formatted for Mac or Mac/PC. $60 (See G-Drive).
2. ART150 Course instructional materials found on Blackboard and Google Drive
3. Download and install of Adobe PS and LR as provided by Roski IT on your computer
4. IFT/Galen printing costs via your USC card for test and final photographic prints.
5. DSLR camera, with ability to Manually control focus, shutter speed and aperture, and manual. Canon EOS Rebels and tripods are available for checkout from the IFT equipment cage.
   (If cameras are checked out for the semester, they must be brought to class when required)
6. Transportation/admission costs for museum/gallery/artist’s talks.
7. Notebook/pencil or pen
8. Your Mac or PC Laptop for IFT hybrid lab. (Note: Google Chromebooks do not run PS22 and LR Classic)

Course Notes

Course materials are available on Blackboard and Google Drive. G-Drive includes readings; Camera, LR and PS labs with pdf instructions, image files, and video tutorials; and Art&Tech instructions.
Technological Proficiency and Hardware/Software Required (See IT Help Contact information)
We will be using Adobe Creative Cloud applications in class and for assignment completion. Roski will provide access to the software to enrolled individuals that need it. Check your USC email for an email from rosklit@usc.edu. You must use your USC email when signing up for Adobe CC.
Please read ALL instructions before installing software. DO NOT install the Mobile or Cloud versions!
Install the Desktop versions: Adobe Lightroom Classic and Adobe Photoshop 2022

Grade Breakdown
25% - Project 1 (Includes Project and Process Folder)
25% - Project 2 (Includes Project and Process Folder)
25% - Project 3 (Includes Project and Process Folder)
15% - Art and Tech 1-5
10% - Participation and Outside exhibitions/talks
100% - Total

Grading: See also Grading Rubric
A (100-95), A- (94-90): Excellent work, exceeds all expectations. Goes above and beyond in all aspects.
B+ (89-86), B (85-84), B- (83-80): Very good work, all due dates fully met, fully prepared, and engaged in all classes, actively engaged in constructive discussion, the class, and the work of your peers. Work and papers demonstrate the complexity of issues discussed.
C+ (79-76) C (75-74) C- (73-70): Average work, moderately engaged and uneven preparation for classes.
D+ (69-66) D (65-64) D- (63-60): Poor work, unengaged and ill-prepared for class. May be missing work.
F: 59 and below: Missing work, unengaged, absent, ill-prepared.

Grades/Blackboard:
Please see the Project Grading guidelines and Grading Rubric. A grade number is posted on Blackboard after each assignment. If your assignments were turned in on time you should expect your grade within a week from due date. Instructor feedback is provided directly to you during our meetings at each stage of your project development, and in critique. If you would like to discuss your work in more depth or have questions, please make an office hours appointment.

GRADING AND ATTENDANCE POLICY

ATTENDANCE/LATE POLICY:
Improving photographic skills comes from making, looking at, reading about, discussing, and critiquing photographic artworks. This close looking at photographic practice and meaning requires being in class actively engaged in the materials and class discussions which build on each other.

Attendance is REQUIRED for every class meeting. You are expected to show up in every class, on time, prepared, and engaged. Students who miss more than 2 classes will receive a deduction of half a letter grade for the course; a further half grade will be deducted for each 2 additional classes missed. Students who have more than 5 absences will receive a failing grade for the course. Class announcements happen at the start of every class. Any student not in class after the first 5 minutes is considered tardy, as is returning late from breaks. Three tardies equals one absence, with consequences as above. Leaving class early will result in an absence. Absences due to medical issues and family emergencies will be considered.

Please note that it is not possible to make up most classes because they rely on your active engagement and participation. Attendance is mandatory so please do not email the instructor with requests to be excused
or for what was missed. First review the syllabus and consult your class colleagues for information on what was addressed.

LATE ASSIGNMENT POLICY
Art making requires planning. Students are fully responsible for announcements and assignments missed due to an absence or lateness. If you have a planned absence turn in any work due early. Absence is not an excuse for late work. All late work will be deducted one full grade per class meeting. Being absent on either critique date for each project will drop your project grade by one full grade. Being absent for reading discussion will drop your reading response points. Unmet project stage work will drop your project grade.

ASSIGNMENT SUBMISSION POLICY
Work for critiques should be fully prepared and ready to hang before the class critique begins or will be marked late. Meaning all work is printed, cut, any tabs or hanging materials are applied before class. You cannot print or prep work during critiques. You are NOT guaranteed to print before class on the day of critique. Art making requires planning, please plan accordingly.

CONTACTING THE INSTRUCTOR
I expect you to email me if you are having problems in the class or if you are unable to attend class. Informing me that you will miss class does not excuse you from that class, rather it is a very helpful courtesy that allows class time to be planned accordingly. Before emailing the instructor about assignments and other course related questions, or what was covered during an absence, please carefully re-read the syllabus and syllabus calendar and check with your class colleagues. If these methods do not answer your question, then contact the instructor.

ACCOUNTABILITY and PARTICIPATION:
It is the student’s responsibility to read the syllabus and calendar, read the due dates listed in the syllabus, know the grading and attendance policy, and meet these requirements. The student is entirely responsible for turning in any work due. Please come to class prepared to participate in discussions, ask questions, work productively, and invest in the course’s subject on an intellectual and academic level. Please consistently contribute to an intellectual and creative atmosphere that is supportive, collaborative, and respectful of your fellow classmates, staff, and professor. You are expected to take an active role in all classroom discussions, demonstrations, and exercises. The class is for you, for your enrichment, and it relies on the class forming a collective on the subject matter and related material.

This class requires at least 8 hours per week of outside class work. For each unit of in-class contact time, the University expects two hours of out of class student work per week over a semester. Thus, this class, as a 4-unit course, has 8 hours of out of class course work.

CLASS-ROOM PROFESSIONALISM AND BASIC COURTESY POLICY
While this should go without saying, I will note it anyway: Activities disruptive to our class are sleeping, texting, emailing or online browsing for purposes other than class research. Electronic devices, cell phones, need to be turned off and put away during class. Texting is disruptive and is not permitted during class. If you engage in these activities, you will be warned. After a first warning, you will be asked to leave the class resulting in an absence for that class session. Please understand that the classroom is a professional environment, and the above criteria are meant to ensure your success in pursuing your artistic endeavors.
BASIS OF PROJECT / PROCESS FOLDER GRADING: See also Grading Rubric on Blackboard

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 folder and project stages will be a major component of your grade.

Projects:
1) Conceptual Merit:
   - Concepts in project/texts are well-developed and well-researched and reflect a growing understanding of the theoretical concepts discussed in class.
   - Work falls within guidelines of assignment
   - Student is present for all critique dates. Engagement in critique discussion is active and constructive.
   - Proposals and analysis answer guideline questions and are well-written and edited.
2) Thoughtful technical execution, editing and discovery:
   - Technical proficiency in camera control, software editing, printing or any on-line formats
   - Investment in image and print quality (whether it be intentionally high or poor quality – the ability to know how to take advantage of both)
   - Compositions are considered in relation to concept and form.
   - Editing choices to create final body of work and installation show risk, discovery, and complexity.
   - The technical components of image-based work are fully realized and work in tandem with concepts.
3) Planning, organization, experimentation, and research:
   - Each project stage is met, and student is fully prepared for each project stage discussion
   - Consistent effort, forethought, research and experimentation in all project stages.
   - Student reshoots as needed to improve content and form
   - Final prints have gone through several test prints before final presentation
   - Final Prints, installations, books, etc. have gone through multiple iterations to improve final project. There is significant evolution of the work.
   - Work timeline is realistic to time frame given. Work is fully prepared to hang before crit.
   - Assignments are completed with forethought that allows changes to happen, rather than knowing you would do things differently if you only had more time.
4) Process Folder: Loaded to Google Drive
   - Process folder includes labeled: Reading Discussion Board Responses; Project Proposal (2&3); Project mind maps; Project jpegs; Installation jpeg; One-page project/critique analysis. All labeled properly.
   - Note: Reading Responses, Proposals, must be turned in when due (see calendar) to receive full credit
   - Art + Tech includes image files per assignment. Must be turned in when due to receive full credit.
   - Note: Any image-based work should be loaded to the Google Drive in jpeg format:
     > 10inches longest side, 200ppi, saved as a .jpeg
5) Making Photographs (aka, the point of this entire course)
   - Plan on shooting one SD card of photographs every week to develop your artmaking, evolve your projects, and meet the above criteria.

Instructor feedback on the above (the basis for your grade) is provided directly to you during our meetings at each stage of your project development and in critique. Please make an office hours appointment if you have any questions or would like to discuss your work or process in more depth.
GUIDELINES:

Weekly shooting guidelines:
Shoot one SD card of photographs each and every week.

Process Folder:
For each project you will be required to produce a process folder to help you both produce work and consider your development as an artist. You will be asked to add to your process folder during project development and turn in the completed process folder to the class Google Drive for each project. Your process folder for each project includes the following items labeled as indicated:
1) Project Mind-maps (Label “Mindmap”)
2) Reading Discussion Question Response- (Label “Read”) Must be turned in when due to receive credit
3) Proposal (Project 2 and 3) – (Label “Proposal”) Must be turned in when due to receive credit
4) A one-page project and critique analysis. (Label “Analysis”)
5) Final project photograph jpegs and installation shot jpeg. Saved as jpeg @ 10inches longest side, 200ppi.
Note: Any image-based work should be loaded to the Google Drive in jpeg format:
   > 10inches longest side, 200ppi, saved as a .jpeg

Reading Discussion Questions and Responses:
The goals of Reading Discussion Questions and Responses are to develop your comprehension of the texts/videos and to reflect on concepts as an artist through your responses and interpretation. Readings reflect critical discourses surrounding photography and should be considered in social, cultural, historical, and political contexts. Readings are useful to tune one’s own position on art making in a photographic context while working towards a well-developed individual artist point of view. View any works referenced in the reading while doing the reading. Student must complete the viewings of videos and required readings and take notes before the class meeting in order to participate in discussion. On the day of our discussion, you will be divided into groups to answer one of the discussion questions and present your response.
   • Include your written reading response in your process folder for each corresponding project.
Assessment:
   • Evidence that you have read each of the entire texts and viewed all of the videos.
   • Evidence of thoughtful engagement with each text, productive participation with your group, and answering questions on the date of the discussion.
   • Reading responses are uploaded to your process folder, are edited, and all art-work is referenced.

Art and Technique In-Class exercises
These are about play and experimentation, generating ideas and methods, and pushing technique. The criteria for these exercises are to try something, get into it, save a jpeg version (10 inches longest side, 200ppi), load the jpeg to your process folder and to our daily in-class work folder, and share it with the class.
1) Save Art + Technique exercises to your Art and Technique folder in the G-Drive.
2) Save screen shot or psd work as jpeg @ 10inches longest side, 200ppi.
2) Label each Art + Tech with corresponding number 01, 02, 03, 04, 05 as indicated.

Project Studio Days and Stages Guidelines:
You will have due dates at particular stages in your project. On these due dates be prepared to discuss your work by reviewing and thinking about your images and ideas prior to class and organizing/rating them in Lightroom and Photoshop. During class make sure to bring ALL of your work and be prepared to both discuss your work and use the lab time by working and advancing your project.
These stages are meant to help you to develop your ideas, develop your process, and realize your projects. They are reflective of a studio art practice, and I recommend you take advantage by signing up for a discussion slot on the day the stages are due to discuss your work. 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 and your project grade will be lowered (see grading guidelines). If you are unprepared for class and need to leave to get your materials or request to go shoot in the field, you are in effect absent.

Project and Critique Analysis
The Project and Critique Analysis is a one full-page response loaded to your process folder in our G-drive. First, state the main subject matter and concept of your project and include a title if you have one. Summarize how the subjects and forms you chose created content. How did your project meet your conceptual goals? What technique and print quality goals did you meet? Did you meet each planning and organizational stage and significantly evolve the project? How did that impact the development of your project? What would you improve or expand upon? What readings and artists impacted your project? During critique what did your project communicate? What insights did you gain from the critique and what did you learn in the process?

Project Proposal Guidelines, Project 2 and 3:
Proposals provide an opportunity for you to test your working ideas and concepts. In one-page answer the following questions and prepare a 1 min summary of your project idea to the class. Please number your answers in your written proposal. 

1) One sentence that encompasses the main questions and subject of your project. (Return to the question and revise after answering the next questions)
2) Description of the proposed project’s subject matter and what you would like to communicate. What ideas are you exploring and why?
3) Narrative description of the work you are including and what exactly you plan on shooting.
4) What formal considerations will you be making in shooting and realizing images? For example, camera, lighting, time of day, vantage point, print size, etc., and include your reasoning for these formal choices.
5) Details of the working process and schedule that includes specifics of location/subject, your access and plans for returning to subject/locations to reshoot, your goals for studio days and test printing.
6) Include visual materials to further explain your ideas. This can include initial shooting you have done, artist’s work that inform your ideas, or other images/research that inform your ideas.

In the process of creation, it is 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.

SOCIAL HOMEWORK: Attend Photo based exhibition/artist lecture and complete a 1 page response.
  - Turn in a 1 page response (Include a phone self-portrait on the second page)

Exhibition: Attend the exhibition and take notes. In your 1-page response address the exhibition as a whole and choose one work of particular interest to discuss in depth. Discuss what the artist did, when they did it, what materials they used, what were their motivations, and the main concepts of the work, and how the work was framed or displayed. Remember to note the titles of the pieces so you can reference them properly (ask for a check list at galleries) and read the artist information that the gallery or museum has provided.

Artist’s lectures: Take notes during the talk and for your one-page response summarize the main points the artist made about their work. Next expand on those points with your own thoughts and questions. You can also compare and contrast the visual work and what the speaker said about the work. Consider how the artist contextualized their work and if their talk, or the structure of the talk, was an extension of the work. Options will be discussed during the semester as artist’s talks are scheduled.
**Project 1**  
**Your Present Moment**

**Goal:** Reflect on your present moment with a series of photographs. To explore the relationship between subject, form, content, and meaning by making photographs, talking about them, and realizing a cohesive body of photographic artwork. This project will unfold in multiple stages, see below, and will result in a final body of work.

Reflect on your present moment. You can both take images and collect images that reflect on the times. You could explore your present moment through the spaces you occupy, your daily routines, the routes you take, the relationship between you and your family or community. You could consider the shifting of time, the social world, the political world, your interior world. Consider subjects that you feel strongly about, are curious to explore, and are interesting to you. You might find it helpful to arrive at your subject by experimenting with shooting and/or with writing. Photograph your chosen subject and concepts in as many ways as possible and consider the relationship between what you actually see, what you want to see, and how the camera sees. Continue to photograph as your ideas evolve and form a final body of work; an edited set of images that reflect a cohesive exploration of your ideas.

**Project Details:**
1. Reading, Reading Responses, and in-class discussion: *See calendar for readings/video due.*
2. Mind-maps to generate ideas and in-class Art and Technique exercises.
3. Considering a subject to explore and making photos:
   - Fill up an SD card with photographs of your chosen subject and concept.
   - Approach your 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. Some suggestions:
     1) Change your vantage point and frame the subjects in different ways.
     2) Photograph subject under different lighting conditions (Natural light/day/night/shade etc)
     3) Photograph you subject in shallow space, in deep space
     4) Photograph your subject with wide angle/with telephoto.
   - Review your photographs in LR and choose/rate the most interesting 8 photos. Be prepared to discuss why you find these photographs interesting as opposed to others; what ideas you are exploring; and the subject, form and content for these photos. Next, consider what complex associations and connections arise when you combine certain photographs together within each set. (Bring ALL camera raws that you shot and the corresponding Lightroom catalog with ratings complete in preparation for discussion. Please be organized so we can have a productive discussion.)
   - During our studio days work on your project and share your progress with your peers, give and accept helpful comments/reactions/thoughts.
3. Your next goal is to continue to evolve your project and ideas by continuing to shoot, combining different images, editing, test printing, and realizing the project into a final body of installed work.
4. Test prints and install plans.

**Critique:** Due on the Day of Critique:
1. At least 5 photographs that function as a body of work, printed, and installed, at least 16x20 each.

**Process Folder:** Due the class after your Critique loaded to your Process Folder on Google Drive.
1) Project Mind-map(s)
2) Reading Discussion Questions Responses.
3) Final project photograph jpegs and Installation shot jpeg.
4) A one-page project/critique analysis of your project
**Project 2 Portrait, prop, performance**

**Goal:** To make pictures depicting a human subject where you are directing and controlling the situation including the background, actions, and props.

Brief Description: After reviewing the examples in lecture and considering the class discussion based on the readings and your own written reading response, make a set of pictures incorporating a human subject engaged in an activity or interacting somehow with a prop. Think about your own unique perspective/life/worldview and actions/gestures/scenarios that could be captured/recorded by the camera. Consider background, actions, props and how they might relate to or contradict one another.

Avoid having your subject look directly into the camera lens (meaning that you are moving beyond a technically adept fashion/lifestyle/headshot photograph). Use natural light, either from a window, or outdoor light in open shade. Use yourself as the subject in the pictures if necessary, otherwise use people that will agree to collaborate (safely) with you. Use of a tripod is strongly encouraged. Make sure that you control the situation and direct your subject to be doing something other than ‘I’m posing to get my picture taken’.

This project will unfold in stages, see below, and will result in a final body of work.

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

1. Reading, Reading Responses, and in-class discussion: See calendar for readings/video due.
   - Submit your mind map/project proposal to your process folder on the google drive. You might find it helpful to arrive at your subject prior by experimenting with shooting.
   - Prepare a one-minute summary of your proposal to share with your class colleagues.
3. Making photos and thinking:
   Working towards this project make photographs, rate in LR, PS work, and be prepared to discuss the concepts, content, and forms of your photographs and project.
4. Project 2 Studio and Studio meetings:
   Sign up for a discussion slot with the professor and present your rated photographs, concepts, and test prints. Bring ALL CRWs you shot, your ratings and file organization in Lightroom that reflects your thinking, and your test prints so we can have a productive discussion. Share your progress with your peers, give and accept helpful comments/reactions/thoughts.
5. Your next goal is to continue to evolve your project and ideas by continuing to shoot, combining different images, editing, test printing, and realizing the project into a final body of installed prints.

**Critique:** Due on the Day of Critique:
1. At least 6 photographs that function as a body of work, printed, and installed, at least 16x20 each.

**Process Folder:** Due the class after your Critique loaded to your Process Folder on Google Drive.
1) Project Mind-maps
2) Reading Discussion Questions Responses.
3) Proposal - Must be turned in when due (see calendar) to receive full credit
4) Final project photographs jpegs and Installation shot jpeg.
5) A one-page project/critique analysis of your project
**Project 3: The Constructed Still life - Photography as sculpture**

**Goal:** To make a body of work considering the contemporary still life or consider photography as sculpture. This project also includes producing an ambitious photographic installation.

**Brief Description:** Using your research and artist’s work and readings discussed in class as a starting point, present a cohesive installation of pictures where the subject isn’t moving. Attempt to emphasize and make visible the complexity of image circulation today. Use of controlled lighting, customized backdrops, and surfaces that reflect contemporary popular culture are encouraged. Consider how you can complicate notions of the terms ‘genre’ and ‘trope’ within the photographic image itself. 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.

**Project 3 Stages and Details:** See the due dates for each stage in the calendar.
1. Reading, Reading Responses, and in-class discussion: See calendar for readings/video due.
   - Submit your mind map/project proposal to your process folder on the google drive. You might find it helpful to arrive at your subject prior by experimenting with shooting.
   - Prepare a one-minute summary of your proposal to share with your class colleagues.
3. Making photos and thinking:
   Working towards this project make photographs, rate in LR, PS work, and be prepared to discuss the concepts, content, and forms of your photographs and project.
4. Project 3 Studio and Studio meetings:
   Sign up for a discussion slot with the professor and present your rated photographs, concepts, and test prints. Bring ALL CRWs you shot, your ratings and file organization in Lightroom that reflects your thinking, and your test prints so we can have a productive discussion. Share your progress with your peers, give and accept helpful comments/reactions/thoughts.
5. Your next goal is to continue to evolve your project and ideas by continuing to shoot, combining different images, editing, test printing, and realizing the project into a final body of installed prints.

**Critique:** Due on the Day of Critique:
1. At least 6 photographs that function as a body of work, printed, and installed, at least 20x24 each.

**Process Folder:** Due the class after your Critique loaded to your Process Folder on Google Drive.
1) Project Mind-maps
2) Reading Discussion Questions Responses.
3) Proposal - **Must be turned in when due (see calendar) to receive credit**
4) Final project photographs jpegs and Installation shot jpeg.
5) A one-page project/critique analysis of your project
Calendar: Calendar subject to change. (Color code: Project work; Lecture, artists, read; Technique).

Weekly: Plan to shoot an SD card of photographs each and every week.

Week 1
M 1/9  Course introduction and overview
Screen: Student work
Review: Syllabus, Blackboard, Google Drive, and Required materials
Introductions
Try thinking photographically without a camera: https://www.ifyouwereherenow.art/zach-clark
LOAD ADOBE CC, GET YOUR HARDDRIVE, DOWNLOAD YOUR CAMERA MANUAL

W 1/11  Due: Have your Adobe CC log-in and password and bring your laptop
Due: Review Syllabus; Attendance and late policy; Review Blackboard and G-Drive.
Equipment Loan Guidelines with Jackie Castillo, Adv. Photo Lab Tech
Camera Lab 01 – Quick Basic Canon T7i Settings Overview and Group shooting lab
Tech introduction to Digital workflow > Camera > Lightroom > Photoshop > Print
By this date you should have PS22 and LRClassic on your computer and a hard drive!
Homework: Do PS Lab 01 if you are new to Photoshop

Week 2
M 1/16  MLK HOLIDAY

W 1/18  Due: Reading 01 Discussion Groups and Responses
Mark Wyse, “Subject, Form, Content, Meaning”, 2010.
Laura Mallonee, “LaToya Ruby Frazier’s 12-Year Project”, Wired, 10/12/15.
Videos:
LaToya Ruby Frazier, MacArthur Foundation, 2015, 3:00 min.
LaToya Ruby Frazier, “The Notion of Family” Aperture Foundation, 3:00 min.
Slide Show – Artist’s work
Assign Project 01 and Show examples of Project 01 Student work
+++ Art and Technique 01 – Mind Maps and Sequence +++ Load to G-Drive
Homework: Do LR Lab 01 - Importing and Catalog: Refer to LR lab 01 PDF to make
your own LR catalog on your hard drive (or desktop). Download the G-Drive Lab images folder and import to your catalog. Bring this to class next week.

Week 3
M 1/23  Bring your hard drive with your LR Lab 01 HW: Your LR catalog and imported G-Drive Lab folder!
Due: LR Lab 01 Homework
Camera Lab 02 – Making Photographs (Save Lab 02 photos on your hard drive)
Review: Histogram PDF
LR Lab 01 with Camera Lab 02 and LR Lab 02 - Exposure and Color
1/25 Due: Bring a raw file (from Camera lab 02 or another one that you have shot)  
PS Lab 02 - Adjustment Layers and Adjustment Layer Masks  
PS Lab 03 - Saving for Print, Test Prints, Canvas size  
Printing Demo 01  
+++ Art and Technique 02: Adj Layers to alter interpretation +++ Load to G-Drive  
Sign up for a time for one-on-one meeting (M or W) on Google Drive

Week 4  
M 1/30 Due: Project 01 Studio and Studio meetings
Project 01 Studio:
Due: All RAWs, Photos rated in Lightroom > be prepared to discuss SFCM, PSD files  
At least four test prints (eg, 2 images on 2 8x11, cut into 4 prints)  
Group 1 One-on-One meetings / Studio visits / Studio

W 2/1 Due: Project 01 Studio and Studio meetings
Project 01 Studio:
Due: All RAWs, Photos rated and organized in Lightroom, be prepared to discuss SFCM  
At least four test prints (eg, 2 images on 2 8x11, cut into 4 prints)  
Group 2 One-on-One meetings / Studio visits / Studio

Week 5  
M 2/6 Printing Lab 02 Demo: How to store, transport, and hang prints  
PS Lab 04 - Saving PS files as jpegs for your Process Folder  
Project 01: Studio: Due: Test prints and Installation plans

W 2/8 Due: Project 1: Critique

Week 6  
M 2/13 Due: Project 1: Critique cont. as needed  
Technical Continued as needed.

W 2/15 Due: Project 01 Process folder (See Guidelines)  
--- BRING YOUR CAMERA!  
Due: Reading 02 Discussion Groups and Responses  
Baran, Jessica. “Stephanie Syjuco”, Openings, Artforum, November, 2019  
“Interviews: Huong Ngo and Hong-An Truong”, Artforum, March 2018  
Videos/Audio:  
Paul Mpagi Sepuya: “Meet the Artists”. Art Basel, 2019, 4:07 min  
Hank Willis Thomas, “Unbranded, Artist Stories”, MoMA, 2016, 3:41 min  
Buck Ellison, “Interview: Images of the Middle Class” Louisiana MoMA, 2019, 13:14  
Deana Lawson, “Deana Lawson on Nation”, MoMA, 2017. 2:48 min  
Young Joo Kwak, “Community: Young Joon Kwak”, Shondaland, 2020. 8:06 min  
Lecture and Discussion  
Some Artists: Paul Mpagi Sepuya, Stephanie Syjuco, Huong Ngo and Hong-An Truong,  
Hank Willis Thomas, Buck Ellison, Carmen Winant, Young Joon Kwak, Ai Weiwei, Erin
Wurm, Xaviera Simmons, Farah Al Qasimi, Deana Lawson, Bruce Nauman, Ana Mendieta, Adrian Piper, Cindy Sherman, Wolfgang Tillmans

Slide Show – Artist’s work
Assign Project 02 and show examples of Project 02 Student work
+++ In-class Art and Technique exercise 03: Portrait and uncharacteristic prop +++

Week 7
M 2/20 HOLIDAY

W 2/22 Due: Project 2 Proposal and Mind-Map: Loaded on Google Drive Process folder
Due: Proposal Project Idea Lightning round (1 Min each)
Due: Camera Lab 03 Camera Terms Reading
Camera Lab 03 - Manual (make sure you have your hard-drive) – BRING YOUR CAMERA!
Sign up for a time for one-on-one meeting (M or W)

Week 8
M 2/27 Due: Project 02 Studio and Studio meetings
Project 02 Studio:
  Due: All RAWs, Photos rated in Lightroom > be prepared to discuss SFCM, PSD files
  At least six test prints (eg., 2 images on 3 8x11, cut into 6 prints)
Group 1 One-on-One meetings / Studio visits / Studio

W 3/1 Due: Project 02 Studio and Studio meetings
Project 02 Studio:
  Due: All RAWs, Photos rated in Lightroom > be prepared to discuss SFCM, PSD files
  At least six test prints (eg., 2 images on 3 8x11, cut into 6 prints)
Group 2 One-on-One meetings / Studio visits / Studio

Week 9
M 3/6 Due: Natural Lighting Lab – View on Google Drive
PS Lab 05 - Transform, Layer masks
PS Lab 06 - Clone Heal Basics
+++ Art and Technique 04: Natural Light vs Flash – BRING YOUR CAMERA!

Tu 3/7 Handtmann Photography Lecture, Gin D. Wong Auditorium, Harris Hall, 7:00pm

W 3/8 Due: Install plans and test prints
Project 02: Studio

SPRING BREAK
Week 10
M 3/20  Project 2 Due: Critique.

W 3/22  Project 2 Due: Critique cont. as needed
  Technical Continued as needed.

Week 11
M 3/27  Project 02 Process folder (See Guidelines)
  Due: Reading 03 Discussion Groups and Responses
  Videos:
  Lucas Blalock, “Digital Toolkit“, Art21, 6:07min and “99c Store Still Lifes” 06:19 min
  Matt Lipps, Kadist Part 1 05:21min and Part 2
  Laura Letinsky, “Inspiration” Smart Museum of Art Univ. of Chicago, 03:21 min
  Leslie Hewitt, “Reading Room” Perrotin New York, 06:24min
  Mercedes Dorame, Hammer Museum, 2018, 02:49 min
  Willa Nasatir, Outspoken-Albright Knox, 2017, 04:53 min
  Thomas Demand, “Constructing the Authentic“, Louisiana MoMA, 2013, 14:09
  Project 4 Lecture and Discussion.
  Some Artists: Lucas Blalock, Rodrigo Valenzuela, Matt Lipps, Taryn Simon, Gabriel
  Orozco, Laura Letinsky, Elad Lassry, Michele Abeles, John Houck, Diane Severin Nguyen,
  Willa Nasatir, Eileen Quinlan, Trevor Hernandez, Thomas Demand, Harold Mendez,
  Fischli and Weiss
  Slide Show – Artist’s work
  Assign Project 03 and Show examples of Project 03 Student work
  +++ Art and Technique 05: Hybrids +++ Load to G-Drive

W 3/29  Due: Project 3 Proposal and Mind Map: Loaded on Google Drive Process folder
  Due: Proposal Project Ideas Lightning round (1 Min each)
  Studio Lighting Lab 04: Strobes

Week 12
M 4/3  PS Lab 07 - Targeted Healing
  PS Lab 08 - Layer Masks
  PS Lab 09 - Compositing for Greater Resolution
  Sign up for a time for one-on-one meeting (M or W)

W 4/5  SOCIAL HOMEWORK/Museum DAY

Week 13
M 4/10  Due: Project 03 Studio and Studio meetings
  Project 03 Studio:
  Due: All RAWs, Photos rated in Lightroom > be prepared to discuss SFCM, PSD files
  At least eight test prints (eg, 2 images on 4 8x11, cut into 8 prints)
Group 1 One-on-One meetings / Studio visits / Studio

W 4/12  **Due: Project 03 Studio and Studio meetings**
Project 03 Studio:
   Due: All RAWs, Photos rated in Lightroom > be prepared to discuss SFCM, PSD files
   At least eight test prints (eg, 2 images on 4 8x11, cut into 8 prints)

Group 2 One-on-One meetings / Studio visits / Studio

**Week 14**
M 4/17  **Due: Social Homework (see social homework guidelines).**
Project 03: Studio. **Due: Install plans and test prints**

W 4/19  Project 03: Studio. **Due: Install plans and test prints**

**Week 15**
M 4/24  **Project 3 Due: Critique (group 1)**

W 4/26  **Project 3 Due: Critique (group 2)**

Fri 4/28  **Due: Project 3 Process Folder**

Finals: Fri, 5/5, 2-4pm, Project 3 Due: Critique (group 3) as needed
COVID AWARENESS AND PPE

**Trojan Check:** Trojan Check is required every day you come to campus.

**Masks:** Please make sure to arrive with a mask, which you will be required to wear for the duration of the class. Students arriving without masks will need to secure a mask before entering. Students removing masks during class will be asked to vacate. In addition to wearing a mask, please bring back-up masks.

**Classroom:** No eating or drinking in the classroom

Covid-19 Hotline: 213.740.6291. Email: covid19@usc.edu

COVID-19 RESOURCE CENTER: https://coronavirus.usc.edu/

We are SC site: https://we-are.usc.edu/

---

**Statement on Academic Conduct and Support Systems**

**Academic Integrity:**

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, comprises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university’s mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or “recycle” work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity’s website, and university policies on Research and Scholarship Misconduct.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

**Students and Disability Accommodations:**

USC welcomes students with disabilities into all of the University’s educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

**Support Systems:**

*Counseling and Mental Health* - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.
988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 740-0411
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101
Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call
Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-2850 or otp@med.usc.edu
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

NON-EMERGENCY ASSISTANCE OR INFORMATION
The Trojan Food Pantry is a collaborative effort involving various campus partners spearheaded by Student Governments (USG & GSG), USC Hospitality and Campus Activities and is located at Parkside Apartments (PKS) #135, 3730 S. McClintock Ave. Hours: Tuesday: 3:30 – 6:30 pm and Wednesday & Friday: 10:00 am– 1:00 pm. https://campusactivities.usc.edu.getHours-of-operation-location/
KORTSCHAK CENTER FOR LEARNING AND CREATIVITY
The USC Kortschak Center offers academic coaching, workshops, study strategies & time management plans for all students wanting to improve their academic skills. This can be really key if you want to learn how to organize your practice, learn new study skills or just get help to make you a more effective learner during your time at USC. The Center is located at Student Union, Room 311 or you can go to their website to make an appointment: kortschakcenter.usc.edu

ROSKI ADMISSIONS INFORMATION
For information and an application to become a Roski minor, please visit http://roski.usc.edu/minors/ or contact the advisement office at 213-740-7567 with any questions. To become a Roski major, please visit http://roski.usc.edu/undergraduate_programs/ or contact Antonio Bartolome, anbartol@usc.edu, 213-740-9153 with any questions about majoring in FA. Applications are due October 1st and March 1st every year.