AVT 253: DIGITAL PHOTOGRAPHY I • M&W 10:30 AM – 1:10 PM • ROOM L016
SYLLABUS – SPRING 2016

Professor: Jay Seawell
jseawell@gmu.edu
Office hours: By appointment - either before or after class

NOTE: THIS SYLLABUS IS SUBJECT TO CHANGE

This class fulfills a Mason Core requirement for Arts.

Mason courses in the film making, visual and performing arts stress generative, inquiry based learning through direct aesthetic and creative experience in the studio environment. Art history courses address the intrinsic relationship of personal and cultural creativity, and the manifestation of aesthetics, visual culture and visual narrative within historical contexts.

Learning Outcomes:

Students who successfully complete a course in the Arts category must meet the first learning outcome and a minimum of two of the remaining four learning outcomes:

1. Demonstrate an understanding of the relationship between artistic process, and a work’s underlying concept, and where appropriate, contexts associated with the work.

2. Identify and analyze the formal elements of a particular art form using vocabulary and critique appropriate to that form.

3. Analyze cultural productions using standards appropriate to the form, as well as the work’s cultural significance and context.

4. Analyze and interpret the content of material or performance culture through its social, historical, and personal contexts.

5. Engage in generative artistic processes, including conception, creation, and ongoing critical analysis.

COURSE DESCRIPTION

This class explores photography in a fine arts context. This class will introduce you to the artistic process, which involves learning technical skills, using problem solving and critical thinking while making images, and discussing and analyzing images, all of which are key components of making art. Each time an assignment is due, we will have a critique as a class so that you can receive constructive feedback from your peers and me. This class does center around art and will encourage you to broaden how you think about photography, but the fundamental skills of
problem solving and critical thinking can be applied to any field and discipline.

COURSE OBJECTIVES

- Learn how to practice photography in a fine arts context, which involves working with intent and purpose
- Build critical thinking and problem solving skills in order to find creative solutions when photographing
- Learn how to operate a digital SLR camera (DSLR) in manual mode, which includes exercising control over aperture, shutter speed, and ISO
- Gain understanding of controlling light meter readings for proper exposures
- Gain understanding of using white balance to achieve proper color reproduction
- Learn the basic skills of image editing in Adobe Camera Raw and Photoshop
- Learn formal art principles of image composition and design
- Learn how to describe, evaluate and discuss photographs through constructive and thoughtful critiques

COURSE REQUIREMENTS AND EXPECTATIONS

This class is going to require a lot of work and time on the part of the student. It is a rigorous class in order to ensure that students receive an in-depth and challenging education, as well as regular practice with image making. Be expected to complete all assignments and to complete them on time.

The only time that it is acceptable to use computers in this class is when I am giving a demo on Adobe Bridge, Camera Raw, or Photoshop. At that time, you are expected to use these programs so that you can follow along with the demo. Other than those occasions, you are not to use computers in class. DO NOT USE YOUR CELL PHONE OR SURF THE INTERNET DURING CLASS TIME. PAY ATTENTION DURING CLASS. IF I CATCH YOU DOING IT ONCE I’LL GIVE YOU A WARNING BUT IF YOU CONTINUE TO VIOLATE THIS RULE YOUR PARTICIPATION GRADE FOR THE CLASS WILL BE REDUCED SIGNIFICANTLY.

ALL WORK THAT YOU SUBMIT THIS SEMESTER MUST BE YOUR OWN WORK AND MADE SPECIFICALLY FOR THIS CLASS. IF YOU SUBMIT WORK THAT IS NOT ORIGINAL, THEN YOUR GRADE FOR THE ASSIGNMENT WILL BE PENALIZED SIGNIFICANTLY.

ATTENDANCE

You are required to attend class. I do not differentiate between excused and unexcused
absences. You are allowed three absences for the entirety of the semester for which you won’t be penalized. Once you miss more than three classes for the semester, your final grade will be reduced by one half of a letter grade for each additional absence. For example, if you earn a 85 for the class but you have missed five classes for the semester, your grade will be reduced to a 75. The only case in which you won’t be penalized for excessive absences is if you are dealing with drastic circumstances (ex. hospitalization for a prolonged amount of time) and in that case I will need to see documentation that explains the reason for excessive absences.

Attendance at critiques is essential. Being absent from a critique will lead to an automatic letter grade reduction for the assignment being critiqued. If you do not show up to the final critique for this class, you will automatically get an F for the class.

Excessive absences will also lead to a deduction in your final participation grade, which is 10% of your final grade. The more you are absent, the fewer opportunities you give yourself to participate in class.

LATENESS

Repeated lateness will not be tolerated in this class. I will take attendance within the first five minutes of every class period. If you show up after the time that I call your name, you will be considered late. Three or more latenesses will lead to an automatic letter-grade deduction from your final participation grade.

If you are late to a class period by more than 30 minutes, you will be considered absent.

LATE WORK

NO assignment(s) will be accepted after the due date without prior permission of the instructor. Assignments must be turned in on time in order to ensure that students stay on the established critique schedule.

WORKING OUTSIDE CLASS

You are expected to photograph for this class outside class time. Most of the image editing that you will do throughout the semester will be done outside of class.

There is a computer lab located on the 2nd floor of the School of Art and Design building that has computers equipped with Adobe Bridge, Camera Raw, and Photoshop. If you do not have these programs on your personal computer at home, then this lab will be where you will work on images outside of class time. The School of Art building is open 24/7 but the doors are locked
from midnight to 6 AM. As long as you are in the building before midnight, you can work in the lab as long as you wish.

**GRADING and CRITERIA FOR GRADING**

Grades are not given; they are earned. Your grade is a reflection of your performance in the class based on clearly stated criteria.

Each time I introduce an assignment in this class, there will be a list of grading criteria on the assignment sheet. Your grade for each assignment is based on a rubric that measures how well you meet these criteria.

Here are some general criteria that will be assessed throughout the semester:

**TECHNIQUE**

**Appropriate camera settings.** This class provides a technical background in learning how to operate a D-SLR camera on manual mode and making full use of controls such as aperture, shutter speed, and ISO not only to achieve correct exposures but also to explore the relationship between these controls and aesthetic properties of your images. Part of your grade will be based on how effectively you are using these camera controls to make images.

**Ability to correctly edit image files in Adobe Camera Raw and Adobe Photoshop.** As you will learn in class, you should strive to achieve the best exposure possible in camera when you photograph, but you will still learn how to process images in class so that you know how to appropriately adjust images, both in terms of tone (exposure) and color correction. I will ask for RAW files of your best images at the beginning of the semester. When we begin to work in Photoshop, you will turn in TIFF files with image adjustment layers.

**FORM**

**Effective use of the principles of design and compositional strategies.** You will partly be evaluated on how well you use formal elements such as light, composition, vantage point, and color to make visually dynamic images. Are you using these photographic tools to find unexpected and surprising ways to depict your subjects?

**CONTENT**

**Demonstration of problem solving and intent in your photographs.** A significant part of your grade involves how well you use problem solving to find thoughtful, creative solutions for making images. Working with intent is important. What do you intend to communicate through your images? What is the content? As the semester progresses, there will be an increased
emphasis on the content of your photographs.

**Consideration of subject matter.** How actively are you exploring the world? Are you photographing different subjects for different assignments? Are you photographing things that you wouldn’t normally photograph? Are you looking beyond cliché subject matters?

**Thoroughness in completing the assignment.** Each time you turn in an assignment you will turn in a contact sheet of all the images you shot for an assignment. The contact sheet will make it evident how thoroughly you explored the assignment. With the exception of the 2nd assignment, which stipulates that you only photograph in one day, you would benefit by spending more time working through the other assignments. Do not wait until the last minute and spend an hour making photographs in a hurry; your grade for the assignment will likely suffer. Oftentimes it takes multiple attempts to sufficiently address the challenges posed by these assignments.

**PREPAREDNESS FOR CLASS CRITIQUES**

**Presentation of prints for Assignments #3 and 5.** For these assignments you will be required to turn in prints in addition to your image catalog. You will turn in files to be printed at the School of Art Print service (SoA Print). We will visit SoA Print and go over the procedure for getting prints made. **If you do not have prints ready for the Assignment #3 and 5 critiques, your grade for the assignment will automatically be deducted by a letter grade.**

**CLASS PARTICIPATION**

You will be expected to participate actively throughout your semester. Your class participation counts for 10% of your final grade. You are expected to speak up during class critiques so that you can give your peers constructive criticism. The presentations that I show in class include many images, and you are expected to discuss these images when I ask questions. You are also expected to participate when we discuss readings in class. Inability to discuss readings will lead to your participation grade being penalized. Participation also involves respectful listening when I am talking or when a fellow classmate is contributing to a class discussion. If you behave disruptively in class, your participation grade will be penalized.

**GRADE BREAKDOWN FOR YOUR FINAL GRADE**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Assignment #1: Depth of field / shutter speed</td>
<td>7.5%</td>
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<tr>
<td>Assignment #2: 10 Feet Square</td>
<td>7.5%</td>
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<tr>
<td>“What makes a good photograph?” paper</td>
<td>5%</td>
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Assignments Breakdown:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Assignment #3: The Garry Winogrand Assignment</td>
<td>15%</td>
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<td>Assignment #4: Sequence and narrative</td>
<td>20%</td>
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<td>Assignment #5: Research presentation</td>
<td>10%</td>
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<tr>
<td>Assignment #6: Final project</td>
<td>25%</td>
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<tr>
<td>Class participation</td>
<td>10%</td>
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**MIDTERM EVALUATION:** Because this class is a 200 level class, I am required to submit midterm evaluation grades halfway through the course. I will schedule a one-on-one meeting with each student in which I tell you your midterm grade. The midterm grade does NOT show up on your transcript and has no bearing on your GPA. You are required to show up to your meeting or your final grade will be penalized.

**FINAL GRADING SCALE:**

- **A-, A, A+ (90% - 100%):** superior work that exceeds expectations
- **B-, B, B+ (80% - 89%):** good or very good work that meets expectations
- **C-, C, C+ (70% - 79%):** acceptable work that barely meets expectations
- **D (60% - 69%):** unacceptable work that does not meet expectations
- **F (0% - 59%):** has not completed the work required for the class

**MATERIALS AND SUPPLIES**

- Digital SLR camera and manual
- At least one memory card for your camera
- External hard drive for storing your work for this class. Your hard drive should be at least 125GB, though most hard drives available today are 500GB or above. This hard drive will allow you to work on images for class in the school of art building if you do not have Adobe software at home. **IMPORTANT: you should also store your work for this class on your home computer in case something happens to your hard drive!**
- Digital card reader

**PHOTOGRAPHY PROGRAM POLICIES**

The Photography Program has established a policy prohibiting use of an iPod or other portable
audio devices during scheduled class time. Internet surfing, viewing Facebook and checking email are also prohibitive. You may however, use your audio devices during any open lab period (i.e. non-scheduled class time).

The Program provides equipment such as, cameras, lenses, flashes, tripods, lights and other miscellaneous items for loan through the Photo Cage #L013J. Borrowed equipment is your responsibility and you are held liable for any and all costs if the equipment is damaged, lost or stolen. The program also charges a late fee of $2.00 per day for all equipment past due.

The photo cage hours for checking out equipment are as follows:

Monday: 9 AM - 4:15 PM
Tuesday - Thursday: 9 AM - 5 PM

UNIVERSITY AND SCHOOL OF ART POLICIES

In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours

SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.
ArtsBus - Dates for Spring 2016

February 20
March 19
April 9

ArtsBus Credit
* Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.

* If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: http://artsbus.gmu.edu "Student Information" for additional, very important information regarding ArtsBus policy.

* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

Visual Voices Lecture Series Spring 2016

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater:

January 28:
SoA Graduate Students

February 4:
Kevin Wylie
Looking backwards before we design forward. Learning to question fashion before we build.

February 18:
Bibiana Obler
Jewelry/Art/Performance

March 3:
Sonja Mejcher-Atassi
The Book as Document in Iraq

March 17:
Carrie Schneider
Lucida Obscura

http://soa.gmu.edu/visualvoices/
Important Deadlines:

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<tr>
<th>January 1 Day of Week</th>
<th>Friday</th>
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<tr>
<td>Martin Luther King Day (no classes)</td>
<td>Mon Jan 18</td>
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<tr>
<td>First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed</td>
<td>Tue Jan 19</td>
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<tr>
<td>Summer 2018 Graduation Intent Available via Patriot Web</td>
<td>Mon Jan 25</td>
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<tr>
<td>Last day to add classes—all individualized section forms due; Last day to drop with no tuition penalty</td>
<td>Tues Jan 26</td>
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<tr>
<td>Last day to drop with a 33% tuition penalty</td>
<td>Tues Feb 2</td>
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<tr>
<td>Final Drop Deadline (67% tuition penalty)</td>
<td>Fri Feb 19</td>
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<tr>
<td>Last day to file your Spring 2018 Graduation Intent</td>
<td>Fri Feb 19</td>
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<tr>
<td>Immunization Record Deadline</td>
<td>Tue Mar 1</td>
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<tr>
<td>Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web</td>
<td>Mon Feb 15 – Fri Mar 18</td>
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<tr>
<td>Selective Withdrawal Period (undergraduate students only)</td>
<td>Mon Feb 22 – Fri Mar 25</td>
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<td>Spring Break</td>
<td>Mon Mar 7 – Sun Mar 13</td>
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<td>Incomplete work from Fall 2015 due to Instructor</td>
<td>Fri Mar 25</td>
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<td>Incomplete grade changes from Fall 2015 due to Registrar</td>
<td>Fri Apr 1</td>
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<tr>
<td>Dissertation/Thesis Deadline</td>
<td>Fri Apr 29</td>
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<tr>
<td>Last day of classes</td>
<td>Mon May 2</td>
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**Reading Days**
Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held. | Tue May 3 |

**Exam Period** (beginning at 7:30 a.m.) | Wed May 4 – Wed May 11 |

**Commencement and Degree Conferral Date** | May 14 |

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SOA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student’s major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

**Students with Disabilities and Learning Differences**

If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.
Official Communications via GMU E-Mail

Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies

Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code

Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously. No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, A Writer's Reference.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, “When in doubt, cite.”

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

Writing Center
Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

The Collaborative Learning Hub

Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.
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WEDNESDAY, JANUARY 20

Introductions – course and syllabus overview

DISCUSSION: What is your relationship to photography?

LECTURE: Camera fundamentals – BRING CAMERA, MEMORY CARD AND MANUAL TO CLASS!!!
  ● Camera obscura
  ● Basic camera operation (manual mode, shutter speed, aperture, ISO)
  ● Memory cards and formatting
  ● Light meter

READINGS: Paul Graham “Photography is easy, photography is difficult” - John Szarkowski “The Photographer’s Eye” - excerpts from “The Photographer’s Playbook”

MONDAY, JANUARY 25

Review camera fundamentals – BRING CAMERA, MEMORY CARD AND MANUAL TO CLASS!!!
  ● Shooting in grayscale mode
  ● Bracketing exposures

LECTURE: Depth of field
  ● Plane of critical focus
  ● Lens focal length – zoom vs. prime lenses
  ● Distance to subject
  ● How to achieve different depths of field
  ● Look at examples of work (Ansel Adams, John Gossage, Ron Jude)

LECTURE: Shutter speed
  ● Freezing motion
  ● Blurred motion
- Panning
- Relationship to time
- Look at examples of work (Paul Fusco, Hiroshi Sugimoto, Shomei Tomatsu)

LECTURE: Exposure

INTRODUCE ASSIGNMENT #1: Depth of field / Shutter speed

WEDNESDAY, JANUARY 27

LECTURE: Black and white photography (Harry Callahan, Minor White, Lewis Baltz, Mårten Lange, Collier Schorr, Alec Soth)

LECTURE: Principles of design

LECTURE: Cliché

DISCUSS READINGS: Paul Graham “Photography is easy, photography is difficult” - John Szarkowski “The Photographer’s Eye” - excerpts from “The Photographer’s Playbook”

MONDAY, FEBRUARY 1

BRING MEMORY CARD, CARD READER, AND HARD DRIVE TO CLASS!!!

LECTURE: Introduction to Adobe Bridge
  - Importing images with a card reader
  - Viewing images
  - Ranking images

LECTURE: Vantage point and principles of design
  - Elevated (bird’s eye or aerial) and low (worm’s eye)
  - How changing the vantage point changes the photo
  - Physically positioning yourself when photographing
  - Look at examples of work (Cindy Sherman, An-My Lê, Barbara Probst, more)

ASSIGN READINGS: Joan Fontcuberta “I Photograph, Therefore I Am” and “The Eye of God”

INTRODUCE ASSIGNMENT #2: 10 Feet Square

WEDNESDAY, FEBRUARY 3

CRITIQUE: ASSIGNMENT #1: Depth of field / shutter speed
MONDAY, FEBRUARY 8

LECTURE: Processing RAW files in Camera Raw
- Histogram (exposure)
- Exposure, contrast, highlights, shadows, whites, blacks
- Black and white adjustments

LECTURE: Light
- Qualities of light (direct, diffused, indirect)
- Working with natural light: time of day, positioning
- Controlling artificial light: reflect, bounce, diffuse
- Look at examples of work (Fan Ho, Diane Arbus, Dawoud Bey, more)

DISCUSS READINGS: Joan Fontcuberta “I Photograph, Therefore I Am” and “The Eye of God”

ASSIGN READING: “What makes a good photograph?”

WEDNESDAY, FEBRUARY 10

DISCUSSION: What makes a good photograph? (Assign paper)

REVIEW: Processing RAW files in Camera Raw
- Histogram (exposure)
- Exposure, contrast, highlights, shadows, whites, blacks
- Black and white adjustments

MONDAY, FEBRUARY 15

CRITIQUE: ASSIGNMENT #2: 10 Feet Square

WEDNESDAY, FEBRUARY 17

What makes a good photograph? paper due

LECTURE: Portraiture
- How do we define portraiture?
- Photographing family and friends vs. photographing strangers
- Staged portraiture, spontaneous portraiture
- Look at examples of work (August Sander, Garry Winogrand, Jim Goldberg, Bruce Gilden, Richard Renaldi, Larry Sultan, Carrie Mae Weems, Alessandra Sanguinetti, more)

INTRODUCE ASSIGNMENT #3: The Garry Winogrand Assignment
ASSIGN READING: Adam Broomberg and Oliver Chanarin in conversation with Eyal Weizman: “The Bone Cannot Lie”

MONDAY, FEBRUARY 22

NO CLASS

WEDNESDAY, FEBRUARY 24

LECTURE: Color photography
- Using color to your advantage
- Color and emotion
- Color theory
- RGB properties of light
- Examples of work (William Eggleston, Nan Goldin, Luigi Ghirri, Paul Graham, Martin Parr, Angela Strassheim, more)
- Color development in Camera Raw

MONDAY, FEBRUARY 29

GROUP EXERCISE: The Importance of Editing

DISCUSS READING: Adam Broomberg and Oliver Chanarin in conversation with Eyal Weizman: “The Bone Cannot Lie”

OPEN LAB: Work on Garry Winogrand assignment

WEDNESDAY, MARCH 2

MIDTERM MEETINGS

ASSIGN READING: Gerry Badger, “Sequencing the Photobook (Parts I and II)”

MONDAY, MARCH 7 - SUNDAY, MARCH 13: SPRING BREAK!!!

MONDAY, MARCH 14

READING DISCUSSION: Gerry Badger, “Sequencing the Photobook (Parts I and II)”

LECTURE: Sequence and narrative
- Still photography’s relationship to narrative
- The photo book
• Sequencing
• Look at photo books (Walker Evans, Robert Frank, Luigi Ghirri, Nick Waplington, Paul Graham, Rinko Kawauchi, Christian Patterson, Roe Ethridge, Alec Soth)

INTRODUCE ASSIGNMENT #4: Sequence

WEDNESDAY, MARCH 16

CRITIQUE: ASSIGNMENT #3: The Garry Winogrand Assignment

MONDAY, MARCH 21

GROUP ACTIVITY: Sequencing

GROUP ACTIVITY: Image selection

WEDNESDAY, MARCH 23

Sequencing and narrative: MOVIE DAY!!!

MONDAY, MARCH 28

InDESIGN

WEDNESDAY, MARCH 30

INTRODUCE ASSIGNMENT #5: RESEARCH PROJECT

OPEN LAB: work on sequence assignment

MONDAY, APRIL 4

INTRODUCE ASSIGNMENT #6: FINAL PROJECT

ASSIGN READINGS: Joan Fontcuberta “Documentary Fictions” and “The Mystery of the Missing Nipple”

WEDNESDAY, APRIL 6

OPEN LAB: work on sequence assignment

MONDAY, APRIL 11
CRITIQUE: ASSIGNMENT #4: Sequence

WEDNESDAY, APRIL 13

PHOTOSHOP

MONDAY, APRIL 18

PHOTOSHOP

DISCUSS READINGS: Joan Fontcuberta “Documentary Fictions” and “The Mystery of the Missing Nipple”

WEDNESDAY, APRIL 20

ASSIGNMENT #5: RESEARCH PROJECT DUE - IN-CLASS PRESENTATIONS

MONDAY, APRIL 25

OPEN LAB: work on final project

WEDNESDAY, APRIL 27

WORK IN PROGRESS CRITIQUE ON FINAL PROJECTS

MONDAY, MAY 2

NO CLASS (Reading day)

WEDNESDAY, MAY 4

OPEN LAB: work on final project

MONDAY, MAY 9

FINAL INDIVIDUAL MEETINGS - FINAL PROJECT DUE