The ceramics teacher announced on opening day that he was dividing the class into two groups. All those on the left side of the studio, he said, would be graded solely on the quantity of work they produced, all those on the right solely on its quality. His procedure was simple: on the final day of class he would bring in his bathroom scales and weigh the work of the “quantity” group: fifty pounds of pots rated an “A”, forty pounds a “B”, and so on. Those being graded on “quality”, however, needed to produce only one pot – albeit a perfect one – to get an “A”. Well, came grading time and a curious fact emerged: the works of highest quality were all produced by the group being graded for quantity. It seems that while the “quantity” group was busily churning out piles of work – and learning from their mistakes – the “quality” group had sat theorizing about perfection, and in the end had little more to show for their efforts than grandiose theories and a pile of dead clay.

If you think good work is somehow synonymous with perfect work, you are headed for big trouble. Art is human; error is human; ergo, art is error. Inevitably, your work (like, uh, the preceding syllogism…) will be flawed. Why? Because you’re a human being, and only human beings, warts and all, make art. Without warts it is not clear what you would be, but clearly you wouldn’t be one of us.

Nonetheless, the belief persists among some artists (and lots of ex-artists) that doing art means doing things flawlessly—ignoring the fact that this prerequisite, would disqualify most existing works of art. Indeed, it seems vastly more plausible to advance the counter-principle, namely that imperfection is not only a common ingredient in art, but very likely an essential ingredient. Ansel Adams, never one to mistake precision for perfection, often recalled the old adage that

“the perfect is the enemy of the good,”

his point being that if he waited for everything in the scene to be exactly right, he’d probably never make a photograph.

Adams was right: to require perfection is to invite paralysis.

-from Art & Fear: Observations on the Perils (and Rewards) of Artmaking by David Bayles and Ted Orland
AVT 253.004
TUESDAY/THURSDAY
1:30PM-4:10PM

CREDITS: 4
ARTS AND DESIGN
BUILDING
ROOM: L016

**Course Description:** An introduction to the technical and aesthetic properties of digital photography with an emphasis on using a digital camera as an electronic photographic tool for art making. Additionally, students will learn basic image-editing skills in a computer environment. No previous experience is necessary.

For the purpose of this course, it is assumed that you know nothing about photography. Although it is very likely that you do know something, it is better that I make this assumption on the grounds that it will give everyone a common background to work from.

**Objectives:**
- Learn constructive critique techniques for evaluating photography. This involves weekly discussions related to photography in the contemporary and historical art world.
- **Engage in the artistic process, including conception, creation and ongoing critical analysis**
- Demonstrate an understanding of the relationship between artistic technique and the expression of a work's underlying concept.
Adjunct Faculty Office

- Examine photography via assignments based in contemporary thought using examples from current practices specifically in photography as it exists in contemporary art.
- Learn how to print using a professional lab and self-publish using the web.
- Learn BASIC functions of a 35mm digital SLR camera.
- Gain understanding of controlling light readings to determine proper exposure.
- Gain understanding of ISO scale.
- Gain basic understanding of digital darkroom skills.
- Learn the BASICS of the Adobe programs, Bridge & Photoshop.
- Gain understanding of image composition and design elements.
- Identify and analyze the formal elements of photography using vocabulary appropriate to the form.

This class fulfills a General Education Core requirement for Arts. Core requirements help ensure that students become acquainted with the broad range of intellectual domains that contribute to a liberal education. By experiencing the subject matter and ways of knowing in a variety of fields, students will be better able to synthesize new knowledge, respond to fresh challenges, and meet the demands of a complex world.

Learning Outcomes: Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work’s underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

This class satisfies a portion of the university’s General Education requirement. Please consult the General Education website (http://catalog.gmu.edu/preview_program.php?catoid=5&poid=1437) for complete information about the program and its requirements.

Course Structure: Class time will be divided into class demonstrations, lectures and lab time. In class lab time is mandatory. Plan on attending the class for the entire time and come prepared with supplies to work each day. I will know who has left and borderline grades may be helped with lab participation. You will not be allowed to use the lab during other photography classes.

Blackboard: This syllabus, the class schedule (the most updated version), assignments, announcements, etc will be posted on the Blackboard site for this class. I will announce changes to this syllabus but it is your responsibility to check Blackboard regularly to stay on track. It can be found at https://mymasonportal.gmu.edu.
**Weekly Shooting Assignments:** Expect to shoot at least 72 frames per week unless otherwise noted (this includes bracketing and different points of view). The more you shoot the better of a photographer you will become. Each week you will be given a different shooting assignment focusing on a different topic in photography. Full assignment descriptions will be discussed during class and posted on Blackboard on a weekly basis. Only work made for this class will be accepted. No images created prior to the start of this semester will be accepted.

Weekly Shooting and Writing Assignments 20%

**Critiques:** Various weekly shooting assignments will culminate in critiques where we present prints of our best work. Prepared work is due at the beginning of class on the day of the scheduled critique. There will be no exceptions. Whether or not work is completed, attendance is mandatory for the entire critique. Part of your grade will include participation at these critiques. Check individual assignment sheets for full critique requirements.

Critique 1: Space (Shooting Assignments 1,2,3) 1: 10%
Critique 2: Portraiture (Shooting Assignments 4,5) 2: 10%
Critique 3: Documentary (Shooting Assignments 6,7) 3: 10%
Critique 4: Staged (Shooting Assignments 8) 4: 11%
Critique 5: Manipulation (Shooting Assignments 9) 5: 12%
Critique 6: Final Project (Shooting Assignments 10,11,12,13) 6: 22%

**Readings:** Students are responsible for finishing the readings assigned on the due date. Quiz questions will be taken from these readings. If you have any questions, bring them to the next class.

**Quizzes:** Quizzes will be given out two times during the semester. There will be no make-ups for missed quizzes. They will cover lectures, readings and the lab.

Quiz 1: 2.5%  
Quiz 2: 2.5%

**Written Assignments:** Throughout the semester you will be given a number of written assignments that accompany your weekly shooting assignments or with the readings.
Attendance: You are expected to attend all meetings of each class. You are expected to be ready to start work at the opening of class and to remain for the entire class session even on open lab days. Attendance is taken at the beginning of the class and periodically at lab time. It will be the student’s responsibility to make up any work that is missed, as well as, lectures (get lecture notes from a classmate). **Three absences will result in a failing grade in the course. Three tardies or early departures will result in one unexcused absence.** It is very important to come to class on time and to remain for the entirety of the class session. Coming to class without the necessary supplies to work will effect your attendance grade.

In the case of any type of absence, you are responsible for getting notes and assignments from a classmate or from Blackboard, and for completing the assignment by the original due date.

In case of extended illness, it is your responsibility to contact your advisor and make necessary arrangements.

Participation: Class participation is an integral part of the collaborative environment in this class. Everyone needs to be an active participant in discussion, critique and during activities and open work times. Share what you know, ask for help and tell us what you are thinking so we may all benefit from your incite. Being punctual and prepared for class at the beginning of class is an absolute necessity. It is assumed that students will clean up after themselves and be respectful of studio equipment and furniture.

Texting, emailing, gcchatting, Facebooking, Tweeting, surfing the web, etc. will not be allowed unless directly related to the assignment. Bring paper or a notebook and a pen or pencil to take notes. You may not take lecture notes on the class computers, phones, tablets or laptops.

Open Lab Time: In class open lab time is mandatory and may not be used as shooting time or time to work on assignments for other classes. Come prepared with whatever is necessary to use this time effectively.

The open computer lab at the top of the stairs on the 2nd floor is open to you whenever the building is open and all computers in this lab are equipped with the programs we will use in this class.

Printing: At least 1 print per shooting assignment will be presented at each critique. Details about expectations for these prints will be outlined at a later date for each individual critique. All prints must be inkjet prints made at SOA Print.

Submitting Weekly Assignments: All weekly shooting assignments must be saved to a small flashdrive (see required supplies below) and turned in to Nancy by the start of class on Tuesdays.

1. In Adobe Bridge, reorder your images so they are in chronological order.
2. All images saved as 72 ppi jpgs with the following naming conventions:
   SequencenNumber_LastName_OriginalFileName.jpg (Example:
   01_Daly_IMG_3955.JPG)
If you are absent, it is your responsibility to upload your jpgs to a google
drive folder and share that folder with Nancy by the start of class on the day
that it is due or it will be considered late. Alternatively, you could give a
classmate your flashdrive and have them turn it in for you.

LAB RULES

• University Policy - Assumption of Risk: There are inherent risks that you
  assume as a student participating in a laboratory course. You are
  responsible for observing both safety precautions and specific guidance
  when working in a GMU photo lab. Laboratory hazards to which you
  may be exposed may include, but are not limited to the following: toxic
  and chemical substances, mounting presses and cutters, and the
  operation of electrical equipment in an environment containing water
  (shock potential). Individuals who suffer allergic reactions, are pregnant,
  have sensitive skin, or have other medical issues, must make these
  concerns known to the course instructor before being exposed to the
  laboratory environment. Course descriptive materials and the course
  instructor will address specific hazards to which you will be exposed.
  Material Safety Data Sheets (MSDS) for hazardous materials used in the
  laboratory are available for review through the course instructor or the
  laboratory manager.
• Disrespectful or disruptive students will be asked to leave the lab.
• NO GUESTS, only the class is allowed to work during their
  designated lab time. We ask you not to bring any guests to the
  work area.
• No Food or Beverage of any type permitted in the classroom.

GRADING POLICY

Rubrics for individual assignments will be posted on Blackboard with the
assignment sheets. The general guidelines for shooting and writing
assignments are as follows. Evaluation will be based on aesthetic merit,
technical competence and ambition.

LATE WORK. FOR EACH CLASS PERIOD WORK IS LATE, IT WILL BE
GRADED ONE LETTER GRADE LATE. AFTER 3 CLASS PERIODS LATE WORK
WILL NOT BE ACCEPTED.

The grade of A is awarded for excellence, the best work in the class.
The A student turns in all work on time with clear and consistent quality,
creativity, and original thinking. Tests and assignments average at least
A-/B+

The grade of B is given to students who have turned in all work on
time; when the work shows creative thinking, extra effort, and care in
presentation; and when there is an average of B on tests and
assignments.
The grade of C is given when all of the class work has been turned in, there is an average of C grades on the exams and exercises, and overall evidence that the students has mastered the basic material and skills of the course. This is the average grade in the class.

The D or F grade is given for work that is below standard, incomplete, or consistently late.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>95-100%</td>
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<tr>
<td>A-</td>
<td>90-94.9%</td>
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<tr>
<td>B+</td>
<td>86-89.9%</td>
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<tr>
<td>B</td>
<td>83-85.9%</td>
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<td>C+</td>
<td>76-79.9%</td>
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<td>C</td>
<td>73-75.9%</td>
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<td>C-</td>
<td>70-72.9%</td>
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<td>D+</td>
<td>66-69.9%</td>
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<tr>
<td>D</td>
<td>63-65.9%</td>
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<tr>
<td>D-</td>
<td>60-62.9%</td>
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<tr>
<td>F</td>
<td>below 60%</td>
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</tbody>
</table>

Digital Single Lens Reflex Camera (DSLR) with fully manually adjustable controls (shutter speed and aperture (f-stop))

Tripod: A small tripod will be necessary for longer exposures (less than 1/60 of a second). These may be rented from the darkroom but if you would like to buy your own they are a good investment.

UV or skylight filter to fit your lens: A UV filter is used to protect your lens. It’s a lot less expensive to crack or scratch a filter than a lens.

Camera Batteries: Make sure it’s charged. Bring charger if necessary or have back up set.

2 - 4GB memory cards (minimum): The specific type of card will be dependent on which camera you have. If you have any questions about this please just ask me. This information can also be found in your camera’s manual.

Memory card reader or USB cord for camera (Depending on what type of memory card your camera uses, this might not be necessary as these computers have card readers attached.)

A manila envelope or portfolio able to contain 8.5 x 11 inch prints- MUST HAVE FOR SUBMISSION OF WORK for the first critique (Single envelopes sold at SoA print.)

3 ring binder or 8 x 10 inch photo box

Clear protective binder sleeves

Flashdrive or Portable External Harddrive (8GB minimum): This should be with you for every single class period. While using online file storage like Dropbox, Google Drive and the OneDrive are great
backups, using them exclusively for this class is prohibited. It is inefficient to waste precious class time downloading and uploading files to these computers and spotty internet connections will not count as an excuse for not being prepared for class.

1 small Flashdrive (2 GB should be big enough): This flashdrive is separate from the one listed above. You will turn this flashdrive in to me every Tuesday with only your weekly shooting assignment for that week and it will be returned to you each Thursday.

Notebook or sketchbook to take notes. This does not need to be dedicated solely for this class but you must bring it every single class session.

PRINTS: You will make ALL of your prints at GMUs print lab located in the Art & Design Bldg (SOA Print): soaprint.gmu.edu. You can use MASON money. The absolute minimum you can expect to spend at SOA Print this semester (based on the number of assignments and cost of prints is $70 but you will likely spend a little more in case of mistakes.)

During such a short period of time, use of flash or other variables are not expected. You will be free to experiment later in the semester, but it is suggested that you try to gain control over the basics before trying to branch out.

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 Office of Disability Services (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 Office of Disability Services.

TECHNOLOGY POLICY

In accordance with George Mason University policy, please silence all 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

ArtsBus Credit and Policies:
You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: http://artsbus.gmu.edu “Student Information” for important information regarding ArtsBus policy. 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.

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 2018

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

Dates for Spring 2018:
January 25: Brian Noyes “Recipe for Change: If you can’t stand the heat, get into the kitchen”
February 1, 2018: Teresa Jaynes “Talking to the Fingers in the Language of the Eyes: Haptic Interpretations of the Archive”
February 22, 2018: Dr. Sharif Bey “Artist, Researcher, Teacher: Problems, Paradigms, and Processes”
March 1, 2018: Juliet Bellow “Performing Stillness: Rodin’s Nijinsky”
March 8, 2018: John R. Henry “The Quest for unintended consequences”

**IMPORTANT DATES**

<table>
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<tr>
<th>Event</th>
<th>Date</th>
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<tr>
<td>Martin Luther King Day (no classes)</td>
<td>Mon Jan 15</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>Mon Jan 22</td>
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<tr>
<td>Last day to add classes—all individualized section forms due</td>
<td>Mon Jan 29</td>
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<tr>
<td>Last day to drop with no tuition penalty</td>
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<tr>
<td>Last day to drop with a 33% tuition penalty</td>
<td>TBD</td>
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<tr>
<td>Final Drop Deadline (67% tuition penalty)</td>
<td>Fri Feb 23</td>
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<tr>
<td>Immunization Record Deadline</td>
<td>Thu 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 19 – Fri Mar 23</td>
</tr>
<tr>
<td>Selective Withdrawal Period (undergraduate students only)</td>
<td>Mon Feb 26 – Fri Mar 30</td>
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<tr>
<td>Spring Break</td>
<td>Mon Mar 12 – Sun Mar 18</td>
</tr>
<tr>
<td>Incomplete work from Fall 2017 due to Instructor</td>
<td>TBD</td>
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<tr>
<td>Incomplete grade changes from Fall 2017 due to Registrar</td>
<td>TBD</td>
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<tr>
<td>Dissertation/Thesis Deadline</td>
<td>Fri May 4</td>
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<tr>
<td>Last day of classes</td>
<td>Sat May 5</td>
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<tr>
<td>Reading Days</td>
<td>Mon May 7 – Tue May 8</td>
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<tr>
<td>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.</td>
<td>Wed May 9 – Wed May 16</td>
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<tr>
<td>Exam Period (beginning at 7:30 a.m.)</td>
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<tr>
<td>Commencement</td>
<td>Fri May 18</td>
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<tr>
<td>Degree Conferral Date</td>
<td>Sat May 19</td>
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MASONLIVE/EMAIL

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 must adhere to the guidelines of the George Mason University Honor Code. Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

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.

METRO D.C. AREA

DOMINION CAMERA
www.dominioncamera.com
112 West Broad St, Falls Church, VA

DISTRICT CAMERA AND IMAGING
www.ephotocraft.com
6025-C Burke Centre Pkwy, Burke, VA

OFF-CAMPUS RESOURCES
1735 Connecticut Ave NW, DC

ACE PHOTO
www.acephoto.net
44710 Cape Court Ste. 122, Ashburn, VA

McCLANAHAN
www.mccamera.com
306 W. Lee Hwy, Warrenton, VA

RITZ Camera
www.ritzcamera.com
6917 Arlington Rd., Bethesda, MD
(301) 652-5646

CAMERA REPAIR & SERVICE:

STRAUSS Photo Technical Service
www.straussphototech.com
8504 Dakota Drive, Gaithersburg, MD
(202) 529-3200

PRO Photo
www.prophoto-dc.com
2000 Pennsylvania Ave, N.W., Washington D.C.
(202) 223-1292

ONLINE/ NEW YORK CITY

ADORAMA
* Observes Jewish Holidays – may have irregular store hours
www.adorama.com
42 West 18th Street New York, NY10011
1-800-223-2500

KEH Camera – great for used equipment
www.keh.com
1-800-342-5534

www.freestylephoto.biz
SCHEDULE OF
CLASSES
(AT A GLANCE)

1
TUESDAY,
JANUARY 23

Introduction to the course
Lecture: Composition, Motion Capture
Lecture: How Cameras Work: the camera obscura
Lecture: Space/Place Photography

HW:
1. Bring camera and owner’s manual to class next class. (If you don’t have the paper manual, you can find it online and email yourself the link.) If you ordered your camera and it won’t be here till after Wednesday, identify which camera you are getting and find the manual online.
2. Order Supplies
3. Writing Assignment: The Best Photograph You’ve Ever Taken. Bring a copy of the best photograph you have ever taken to upload to the homework computer. (Name it: Best.jpg) Write a minimum of 250 words on why you think this is the best photograph you have ever taken. Are you responding to the subject matter? The composition? Both? Why is it better than the other photos you have taken? If you don’t have a copy of the best photograph you have ever taken but have one in mind, describe the photograph in detail as you remember it in a minimum of 100 additional words. (Name it: Best_lastname_first_name.doc) Due Thursday, January 25
4. Weekly Shooting Assignment: Assignment 1: SPACE: A Room. See Assignment sheet for full details. Due before the start of class, Tuesday, January 30

THURSDAY,
JANUARY 25

***Bring your camera and owner’s manual***

Due Today: Writing Assignment: The Best Photograph You’ve Ever Taken.

Demo: Adobe Bridge, Camera Raw, Uploading Assignments
Lecture: How Cameras Work: Review from last class/basic camera controls
Lecture and Demo: Metering
Camera Trouble-shooting
Lecture: Saving Weekly Assignments: SAVING FOR YOURSELF VS SAVING FOR ME

HW:
1. Continue shooting Assignment 1: SPACE: A Room. Due before the start of class, Tuesday, January 30
DUE TODAY: Shooting Assignment 1 SPACE: A Room

File Types and File Management: Digital Lecture: Digital Camera controls, File formats, resolution, histogram
Demo: Camera Raw Editing Basics
Lecture: Street Photography

HW:
1. **Shooting Assignment**: Assignment 2: SPACE: Get Lost. See Assignment sheet for full details. Due before the start of class, Tuesday, February 6. Remember that you MUST CUSTOM WHITE BALANCE. You must shoot fully manually.

Demo: Retouching Tools
Editing Time
Assignment 1 Mini Group Critique

HW:
1. **Continue Shooting Assignment**: Assignment 2: SPACE: Get Lost. See Assignment sheet for full details. Due before the start of class, Tuesday, February 6. Remember that you MUST CUSTOM WHITE BALANCE. You must shoot fully manually.

DUE: Shooting Assignment 2 SPACE: Get Lost

Quiz 1 Preparation Jeopardy
Lecture: Printing/ Tour of Print Facilities

HW:
1. **Shooting Assignment**: Assignment 3: SPACE: Home Away from Home. See Assignment sheet for full details. Due before the start of class, Tuesday, February 13.
2. **Prepare for Quiz 1**: Quiz 1 will cover basic technical knowledge that we have covered in class so far. If you understand what you are doing when you select various camera functions and review the PowerPoints and your class lecture notes, you will be fine.
3. Make sure you have enough money on your card for 1 print.

Quiz 1
Workday

HW:
1. **Continue Shooting Assignment**: Assignment 3: SPACE: Home Away from Home. See Assignment sheet for full details. Due before the start of class, Tuesday, February 13.

DUE: Shooting Assignment 3 SPACE: Home Away from Home
Workday

**Lecture:** Portraiture

**HW:**
1. **Finish Preparing** for FIRST CRITIQUE: SPACE UNIT: ALL PHOTOGRAPHS DUE!! (See assignment sheet for critique 1 for details.) Must be turned in in a manila envelope.
2. **Weekly Shooting Assignment 4 PORTRAITS:** “Self.” See Assignment sheet for full details. Due before the start of class, Tuesday, February 20.

Critique: **SPACE**

**HW:**
1. **Weekly Shooting Assignment 4 PORTRAITS:** “Self.” See Assignment sheet for full details. Due before the start of class, Tuesday, February 20.

**DUE: Shooting Assignment 4 PORTRAITS:** “Self”

**Lecture:** Color

**Lecture:** Photographer examples

**HW:**
1. **Weekly Shooting Assignment 5 PORTRAITS:** Outdoor Studio. See Assignment sheet for full details. Due before the start of class, Tuesday, February 27.

Workday

**HW:**
1. **Continue Weekly Shooting Assignment 5 PORTRAITS:** Outdoor Studio. See Assignment sheet for full details. Due before the start of class, Tuesday, February 27.

**Due: Shooting Assignment 5 PORTRAITS:** Outdoor Studio

**Lecture:** Documentary

**HW:**
1. **Weekly Shooting Assignment 6 DOCUMENTARY:** The Event. See Assignment sheet for full details. Due before the start of class, Tuesday, March 6.

Critique: **PORTRAITS**

**HW:**
1. **Continue Weekly Shooting Assignment 6 DOCUMENTARY:** The Event. See Assignment sheet for full details. Due before the start of class, Tuesday, March 6.
Due: Shooting Assignment 6 DOCUMENTARY: The Event

Lecture: Series

HW:
1. Weekly Shooting Assignment 7 DOCUMENTARY: The News. See Assignment sheet for full details. Due before the start of class, Tuesday, March 20.

Watch: Documentary
Lecture: Staged

HW:
1. Continue Weekly Shooting Assignment 7 DOCUMENTARY: The News. See Assignment sheet for full details. Due before the start of class, Tuesday, March 20.
2. Weekly Shooting Assignment 8 STAGED. See Assignment sheet for full details. Due before the start of class, Thursday, March 22.

SPRING BREAK: NO CLASS

SPRING BREAK: NO CLASS

Due: Shooting Assignment 7 DOCUMENTARY: The News

Workday

HW:
1. Prepare for Documentary Critique Next Class
2. Weekly Shooting Assignment 8 Staged. See Assignment sheet for full details. Due before the start of class, Tuesday, March 27.

Due: Shooting Assignment 8 STAGED

Critique: DOCUMENTARY

HW:
1. Prepare for Staged Critique Next Class

Critique: STAGED

HW:
1. Weekly Shooting Assignment 9 Manipulation: The One Where we Photoshop/Recontextualizing a Master. See Assignment sheet for full details. Due before the start of class, Tuesday, April 3.

Photo Manipulations Demos: Shadows, Masks
Exercises: Celebrity Offspring, Big or Something Small
HW:
1. **Continue Weekly Shooting Assignment 9 Manipulation:** The One Where we Photoshop/Recontextualizing a Master. See Assignment sheet for full details. Due before the start of class, Tuesday, April 3.

Due: Weekly Shooting Assignment 9 Manipulation: The One Where we Photoshop/Recontextualizing a Master.

Photo Manipulations Demo: Filters
Exercises: Make Me Cooler
Final Project Prep Exercise

HW:
1. **Weekly Shooting Assignment 10: Final Prep.** See Assignment sheet for full details. Due before the start of class, Tuesday, April 10.

Workday

HW:
1. **Continue Weekly Shooting Assignment 10: Final Prep.** See Assignment sheet for full details. Due before the start of class, Tuesday, April 10.
2. **Prepare for Manipulation Critique**

DUE: Weekly Shooting Assignment 10: Final Prep

Critique: **MANIPULATION**

HW:
1. **Weekly Shooting Assignment 11: Final** See Assignment sheet for full details. Due before the start of class, Tuesday, April 17.
2. **DUE THURSDAY: 1 Minute Presentations.** Prepare a 1 minute presentation to explain your project. Your presentation must include visual examples. At the end of the presentation we should understand your concept, subject matter and what final images will look like. If you were inspired by another photographer or a specific type of photography, show us examples of that. If you know you want your images photoshopped in a specific way, show us examples of that.

Quiz 2 Preparation Jeopardy

Final Project: 1 minutes to explain your project and give visual examples.

HW:
1. **Continue Weekly Shooting Assignment 11: Final** See Assignment sheet for full details. Due before the start of class, Tuesday, April 17.
2. **Prepare for Quiz 2**
TUESDAY, APRIL 17

DUE TODAY: Weekly Shooting Assignment 11 with 1 Paragraph minimum Artist Statement.

QUIZ 2

Workday
One-on-one talks with Nancy about your final

HW:
1. Weekly Shooting Assignment 12: Final See Assignment sheet for full details. Due before the start of class, Tuesday, April 24.

THURSDAY, APRIL 19

Making a book online demo

Workday

HW:
1. Continue Weekly Shooting Assignment 12: Final See Assignment sheet for full details. Due before the start of class, Tuesday, April 24.

TUESDAY, APRIL 24

DUE TODAY: Weekly Shooting Assignment 12
Bring 10 printed photographs to class for a class exercise. These can be the images you printed throughout the semester or image you have lying around the house. You don't have to have taken the images. The only requirement is that they are not images of people posed and smiling at the camera.

Final Project Sequencing Exercise
Workday

HW:
1. Weekly Shooting Assignment 13: Final See Assignment sheet for full details. Due before the start of class, Tuesday, May 1.

THURSDAY, APRIL 26

DUE TODAY: Last day to turn in any late work for the semester.

Final Project Progress critique. This will be a small group critique where you will get feedback from your peers. The more progress toward your final you have made, the more helpful this critique will be. Come prepared with specific questions you want your peers to answer.

Workday

HW:
1. Continue Weekly Shooting Assignment 13: Final See Assignment sheet for full details. Due before the start of class, Tuesday, May 1.

TUESDAY, MAY 1

Final Critique

WORKDAY

THURSDAY, MAY 3

FINAL CRITIQUE

FINAL PROJECT DUE