

**Tompkins Cortland Community College**  
**Master Course Syllabus**

**Course Discipline and Number: ART 112**  
**Course Title: Photography II**

**Year: 2019-2020**  
**Credit Hours: 3**

**Attendance Policy:** *To maintain good grades, regular attendance in class is necessary. Absence from class is considered a serious matter and absence never excuses a student from class work. It is the responsibility of all instructors to distribute reasonable attendance policies in writing during the first week of class. Students are required to comply with the attendance policy set by each of their instructors. Students are not penalized if they are unable to attend classes or participate in exams on particular days because of religious beliefs, in accordance with Chapter 161, Section 224-a of the Education Law of the State of New York. Students who plan to be absent from classroom activity for religious reasons should discuss the absence in advance with their instructors. See college catalog for more information.*

**Services for Students with Disabilities:** *It is the College's policy to provide, on an individual basis, appropriate academic adjustments for students with disabilities, which may affect their ability to fully participate in program or course activities or to meet course requirements. Students with disabilities should contact the Coordinator of Access and Equity Services, to discuss their particular need for accommodations. All course materials are available in alternate formats upon request.*

### **Course Description**

A continuation of the study of black and white photography as a technical craft and an expressive artistic medium. Topics include an overview of photographic history, the work of contemporary photographers, use of studio electronic flash, introduction to medium and large format cameras, use of fiber paper, and the production of student portfolios. Emphasis is on the development of personal vision and the exploration of the creative applications of photography. Note: An adjustable 35mm camera is required. A limited number of cameras are available on a rental basis from the Photography Department and the college bookstore. Prerequisites: ART 111; MATH 090 and RDNG 099 if required by placement testing; ENGL 099 or prior completion or concurrent enrollment in ESL 120, 121, and 122 (or prior completion of ESL 103) if required by placement testing. 3 Cr. (2 Lec., 2 Lab.) Fall semester.

### **Course Context/Audience**

Photography II is an ART elective and should transfer to a four-year college. It is a required course for Photography majors.

### **Basic Skills/Entry Level Expectations**

**Writing:** W2 Student should have completed ENGL 099 (if needed). The course requires short written responses and/or short papers without documentation, particularly personal reflection or narrative.

**Math:** M2 Completed MATH 090 (if needed) - Course requires only the use of basic mathematical skills.

**Reading:** R2 Before taking this course, students must have a C or better in RDNG 099 or assessment indicating that RDNG 099 was not required.

### **Course Goals**

Students will expand their understanding and appreciation of photography as a broad discipline that serves expressive and functional purposes.

Students will increase their knowledge of photographic history, and will recognize and understand a variety of directions in contemporary photography.

Students will improve upon their technical skills in the creation of well-crafted black and white photographs in a traditional darkroom.

Students will gain the ability to work with studio flash, medium and large format cameras, and fiber paper, and will increase their understanding of many technical issues related to shooting and printing.

Students will continue to develop the visual skills and aesthetic judgment necessary to create compelling photographic images, and will utilize those skills in the production of portfolios.

Students will improve their ability to critique, evaluate, discuss, and interpret their own work, the work of their peers, and the work of established photographers.

## Course Objectives/Topics

Objective/Topic	% Course
Students will be able to compare and contrast the works of historical photographers to those of contemporary photographers, and will be able to reference their own work and the work of their peers in a historical context.	10-20%
Students will demonstrate technical comprehension in the production of their photographs. Specific skill areas include: correctly exposing film, correctly developing film, making archival fiber prints, spotting, toning, and making window mats.	20-30%
Students will comprehend the applications of: camera filters, hand-held meters, studio electronic flash, perspective control on a view camera, use of other film formats, use of alternative chemistries, and other lens choices.	10-20%
Students will develop and apply visual skills and aesthetic judgment in the production of their photographs. Students will investigate alternative applications of photography, and will create portfolios of images that document the exploratory process.	30-50%
Students will gain an understanding of the methods of evaluating images, and will be able to verbally articulate issues of evaluation and interpretation. Students will assess, critique, and discuss their own work, the work of their peers, historical work, and the work of contemporary photographers.	10-30%

## General Education Goals - Critical Thinking & Social/Global Awareness

CRITICAL THINKING OUTCOMES	HOW DOES THE COURSE ADDRESS THE OUTCOMES (Include required or recommended instructional resources, strategies, learning activities, assignments, etc., that must or could be used to address the goal/outcomes)
<p>Students will be able to</p> <ul style="list-style-type: none"> <li>➤ develop meaningful questions to address problems or issues.</li> <li>➤ gather, interpret, and evaluate relevant sources of information.</li> <li>➤ reach informed conclusions and solutions.</li> <li>➤ consider analytically the viewpoints of self and others.</li> </ul>	<p>The process of solving subjective and sometimes abstract visual problems requires the students to develop their ability to establish a meaningful questioning system.</p> <p>The nature of subjective visual assignments which lack a clear answer, and produce variable and sometimes complex conclusions, requires the students to continually analyze, interpret, and evaluate their thinking process.</p> <p>Students apply assignment criteria, personal knowledge and judgment, and interpretation; they consider the opinions of others in order to reach informed conclusions.</p> <p>Group critiques of student work encourage the expression of diverse opinions, the sharing of viewpoints, the resolving of differing viewpoints, and an application of analysis and reason. The class lectures and discussions of the works of established photographers often invite controversy and the resolution of differing viewpoints.</p> <p>The primary emphasis throughout the course is on the production of unique and creative visual solutions.</p> <p>Almost every visual assignment is followed by a class discussion of the student solutions to the problems presented in a traditional group critique format. Lectures and discussions on contemporary photographers occur frequently.</p>

<b>SOCIAL/GLOBAL AWARENESS OUTCOMES</b>	<b>HOW DOES THE COURSE ADDRESS THE OUTCOMES</b> (Include required or recommended instructional resources, strategies, learning activities, assignments, etc., that must or could be used to address the goal/outcomes)
<p>➤ Students will begin to understand how their lives are shaped by the complex world in which they live.</p> <p>➤ Students will understand that their actions have social, economic and environmental consequences.</p>	<p>Students view and discuss historical photographs and contemporary photographs that document, articulate, comment on, and respond to complex global social issues such as conflict, poverty, and social injustice. Students come to understand both the content of the photographs and the power of persuasion exercised by the photographers.</p> <p>By studying photographers who contributed to social change, students will come to understand that their actions, or lack of actions, both as artists and as citizens, can have social consequences.</p> <p>Students conduct research and give class presentations on photographers whose work they find inspirational. The writings and photographs of seminal artists such as Lewis Hine (documented child labor), Sebastiao Salgado (documented the global exploitation of humans), and Robert Capa (documented armed conflict) are presented in lecture format and discussed.</p> <p>Many contemporary photographers address environmental issues, and students often choose this as a research and presentation topic. Frequent class lectures and discussions of the works of historic and contemporary photographers further enable the student to understand that their actions have environmental consequences. Students conduct research and give class presentations on selected topics. Frequent class lectures and discussions examine the work of photographers who specifically address environmental concerns such as: Ansel Adams, Robert and Shana Parke-Harrison, Virginia Beahan and Laura McPhee, and Paul Caponigro.</p>

### Instructional Methods

As an art studio course, there is considerable emphasis on the production of artwork. Whenever possible, course material should be presented in a lecture/demonstration format and followed by an exercise that utilizes the new material or concepts presented. Student photographs should be discussed, critiqued, and evaluated on an almost weekly basis. As an advanced course, it is expected that students will have greater input on the direction of their study. Projects should be more individualized, and student efforts more focused on their particular interests and aptitudes. It is suggested that the past emphasis on the production of portfolios (or works in groups) be retained as an effective way to encourage the development of personal vision, while aiding the student in the recognition and articulation of what that vision might be.

Photographic history and contemporary photography can be addressed in slide lectures, videos, films, through assigned readings, student class presentations, and research papers. The Herbert F. Johnson Museum of Art nearby; in recent years they have maintained an active schedule of public programs featuring internationally known photographers, and have on-going exhibits that frequently feature photography. For the past ten years, the Herbert F. Johnson Museum of Art has made their collections and their curatorial staff available to TC3 photography classes for tailored presentations at the museum.

### Methods of Assessment/Evaluation

<b>Method</b>	<b>% Course Grade</b>
The photographs that students make will be evaluated using the specific criteria developed for each assignment. These criteria may address technical, visual, creative, intellectual, and aesthetic concerns.	50-70%
Tests, papers, and participation in class discussions will establish the students' knowledge of the history of photography, issues of contemporary photography, and their understanding of technical material related to the production of photography.	10-30%

Group critiques and discussions will establish the students' abilities to evaluate and interpret photographs.

10-30%

**Text(s)**

Required:  
Photography  
, London,  
Barbara, and  
Upton, John,  
11th Edition,  
© 2013  
Prentice  
Hall. (older  
editions of  
this text are  
acceptable)

**Bibliography**

A User's Guide to the View Camera, Stone, 3rd Edition, Prentice Hall, 2005.

Seizing the Light, A Social History of Photography, Hirsch, 2nd Edition, McGraw-Hill, 2009.

Criticizing Photographs, An Introduction to Understanding Images, Barrett, 4<sup>th</sup> Edition, McGraw-Hill, 2010.

Photographic Possibilities, Hirsch, 3<sup>rd</sup> Edition, Focal Press, 2009.

The Photographer's Eye, Szarkowski, Museum of Modern Art, 2007.

American Photography, A Critical History, Green, Abrams, 1984.

Photography Until Now, Szarkowski, Brown & Co., 1989.

Pinhole Photography, Renner, 4<sup>th</sup> Edition, Focal Press, 2009.

The Negative, Adams, Little Brown & Co., 1976.

The Print, Adams, Little Brown & Co., 1976.

Camera and Lens, Adams, Little Brown & Co., 1976.

The Woman's Eye, Tucker, Knopf, 1976.

**Other Learning Resources**

**Audiovisual**

TC3 Media Services has many video presentations on photographers and the history of photography.

**Electronic**

The TC3 Photography Open Lab has Internet access.

**Other**

The Photography Program has consistently budgeted four visiting artists/speakers each year. Discuss requests with the Photography Program Chair.

The Herbert F. Johnson Museum of Art is nearby and offers frequent free public programs with nationally recognized artists, has maintained an active photography exhibition schedule, and has made their collections and curatorial staff available to us for specialized programs.

The George Eastman House Museum is a ninety-minute drive, and specializes in all aspects of photography.

There are several Art Galleries in the nearby Ithaca area that frequently feature local and regional photography exhibits.

The Barry Gallery, within the TC3 Library, is dedicated to exhibiting student photography. Shows are curated by students and change every three weeks.