

Tompkins Cortland Community College
Master Course Syllabus

Course Discipline and Number: ART 111

Course Title: Photography I

Year: 2020-2021

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

Photography I provides students with the skills needed to accurately expose and develop film and make black and white prints in a traditional darkroom. Students utilize these skills to explore the creative and expressive applications of photography. Topics include craftsmanship, visual composition, communication of ideas, proper use of equipment, and an overview of photographic history. 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. ART 111 fulfills the SUNY General Education requirement in The Arts, but is not a Liberal Arts course. Prerequisites: Prior completion or concurrent enrollment in ENGL 099 and RDNG 099 if required by placement testing. 3 Cr. (2 Lec., 2 Lab.) Fall and spring semesters.

Course Context/Audience

This is not a liberal arts and sciences course, but it should transfer to four-year colleges. It is a required course for Photography, Graphic Design, and New Media majors, and is a recommended course for Communications majors. Other students can use it to fulfill an unrestricted elective requirement.

Basic Skills/Entry Level Expectations

Writing: W1 Student should be taking ENGL 099 (if needed). The course requires very limited writing, e.g., short written responses of a paragraph or less.

Math: M0 Course requires very little or no math.

Reading: R1 Course may be taken concurrently with RDNG 099.

Course Goals

By successfully completing Photography I, the student will:

- Develop an understanding and appreciation of photography as a broad discipline that serves expressive and functional purposes.
- Become familiar with the events and people that contributed to the discovery and evolution of photography.
- Develop the technical skills necessary to create well-crafted black and white photographs in a traditional darkroom.

- Develop the creative skills, visual skills and aesthetic judgment necessary to create compelling photographic images.
- Improve his/her ability to critique, evaluate, discuss, and interpret her/his own work, the work of their peers, and the work of established photographers.

Course Objectives/Topics

| Objective/Topic | % Course |
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| 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 prints on RC paper, spotting and dry mounting, an understanding of toning, and an understanding of archival concerns. | 20-30% |
| Students will comprehend the applications of certain equipment and accessories including: filters, hand-held meter, on-camera electronic flash, tripod, and other lens choices. | 10-20% |
| Students will develop and apply creative skills, visual skills and aesthetic judgment in the production of their photographs. | 30-40% |
| 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. | 20-30% |

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) |
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| <p>Students will be able to</p> <ul style="list-style-type: none"> ➤ develop meaningful questions to address problems or issues. ➤ gather, interpret, and evaluate relevant sources of information. ➤ reach informed conclusions and solutions. ➤ consider analytically the viewpoints of self and others. | <p>The process of solving subjective and sometimes abstract visual problems requires the student to develop his/her ability to establish a meaningful questioning system. The primary emphasis throughout the course is on the production of unique and creative visual solutions.</p> <p>The nature of subjective visual assignments, which lack a clear answer, and produce variable and sometimes complex conclusions, requires the student to continually analyze, interpret, and evaluate their thinking process.</p> <p>Students apply assignment criteria, personal knowledge and judgment, interpretation, and consider the opinions of others in order to reach informed conclusions. Almost every visual assignment is followed by a class discussion of student solutions to the problems presented in a traditional group critique format.</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> |

| SOCIAL/GLOBAL AWARENESS 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) |
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| <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>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>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>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.</p> <p>Students conduct research and give class presentations on selected topics, and frequent class lectures and discussions examine the work of photographers who specifically address environmental concerns such as: Ansel Adams, Robert & Shana Parke-Harrison, Virginia Beahan & 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 is 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.

Photographic history and contemporary photography can be addressed in slide lectures, videos, films, through assigned readings, student class presentations, and research papers. We are fortunate to have 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.

Methods of Assessment/Evaluation

| Method | % Course Grade |
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| 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 as well as technical material. | 10-30% |
| Group critiques and discussions will establish the students' abilities to discuss, evaluate and interpret photographs. | 10-30% |

Text(s)

Photography, London & Upton, 11th Edition, Prentice Hall, 2013. (Required for Photography Majors) Older editions are acceptable.

Black & White Photography. A Basic Manual, Horenstein, any edition is acceptable, Brown & Co. 1983-2010. (Recommended for non-photography majors, this text is inexpensive and widely available on the used book market.)

Bibliography

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

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

Photographic Possibilities, Hirsch, 3rd 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, 4th 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, techniques such as hand coloring, and the history of photography. Two that are highly recommended are Diane Arbus and Jerry Uelsmann.

Electronic

The TC3 Photography Open Lab has internet access.

Other

The room 146 photography gallery is dedicated to exhibiting student photography. Shows are curated by faculty and students and change regularly.

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

The Herbert F. Johnson Museum of Art is nearby and has frequent free public programs with nationally recognized artists, and has maintained an active photography exhibition schedule.

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.