

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

**Course Discipline and Number: ART 106**  
**Course Title: Introduction to Photojournalism**

**Year: 2022-2023**  
**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**

This introductory-level photography course emphasizes photojournalism and the digital workflow. Students explore the full potential of the digital camera, and master a variety of techniques in Adobe Photoshop. Photojournalistic concerns, such as people pictures and action photography, writing effective captions, writing copy, editing, and layout are covered, along with historical and contemporary approaches to photojournalism. While students are encouraged to use their personal digital still camera (provided that it has an adjustable aperture and shutter speeds), a limited number of cameras will be available for class use. Prerequisites: RDNG 099 if required by placement testing; prior completion or concurrent enrollment in ENGL 100 and MATH 090 if required by placement testing. 3 Cr. (2 Lec., 2 Lab.) Occasionally.

### **Course Context/Audience**

This is an optional studio course for Communication majors. Other students can use it fulfill an unrestricted elective requirement. It is distinct from ART 111- Photography I, a first semester required course for the Photography, New Media, and Graphic Design programs.

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

**Writing:** WC College level writing skills are required. See course co-requisites or pre-requisites.

**Math:** M1 Taking MATH 090 (if needed) – Course requires limited use of very 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**

By successfully completing this course, the students will:

1. Become technically proficient with the operation of digital cameras, computerized digital enhancement, and digital printing
2. Apply skills to the exploration of photography as a creative and expressive art form
3. Become knowledgeable about specific activities essential to photojournalism
4. Increase their knowledge and appreciation of the history of the medium
5. Become aware of ethical and legal concerns regarding photojournalism
6. Gain practical experience with related activities such as writing, layout, editing, and effective communication

### **Course Objectives/Topics**

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Objective/Topic	% Course
The student will develop technical proficiency with digital cameras, computers, and inkjet printers.	10-15%
The student will master a limited portion of two software programs, Microsoft Word and Adobe Photoshop, in order to accomplish specific assignment objectives related to photography, captions, copy writing, and layout.	10-15%
The student will improve his/her visual judgment and will gain a greater understanding of photographic composition. He/she will also increase his/her ability to generate effective page layout	10-15%
The student will explore the creative and expressive applications of photography as a powerful and effective medium for communication	20-30%
The student will gain an understanding of the craft of effective photojournalism in its many forms such as news, sports, features, the photo story, and creative hybrids.	10-15%
The student will increase his/her knowledge of the practice of photojournalism through the study of topics such as ethics, legal issues, and the persuasive ability of the medium to communicate truthfulness as well as propaganda.	10-15%
The student will Increase his/her understanding of the history of photography and photojournalism, and the way in which the medium influenced, and was influenced by, events in society.	10-15%
The student will be able to write and speak critically about photography and photojournalism.	10-15%

### 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 student 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 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 the 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>

<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>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. 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 &amp; Shana Parke-Harrison, Virginia Beahan &amp; Laura McPhee, and Paul Caponigro.</p>

### Instructional Methods

It is expected that most material will be covered in a lecture/lab format. Discussions and demonstrations of new material should precede exercises in which students apply concepts or techniques. Outside reading assignments, research, papers, and projects are appropriate. Students should utilize the library's Associated Press Multimedia Archive, which is available on-line. The instructor should consider field trips to local colleges hosting relevant speakers or activities as well as in-class presentations by guest speakers from the Photojournalism field.

### Methods of Assessment/Evaluation

Method	% Course Grade
Evaluation of the photography the student produces, papers, and projects	40-60%
Tests	15-30%
Class presentation, attendance, and class participation	15-30%

### Text(s)

Required: Photojournalism: The Professional Approach, 6<sup>th</sup> Edition, Kobre, Focal Press, 2008. Use of supplementary text is at instructor discretion.

### Bibliography

Photojournalism: The Professional Approach, 6<sup>th</sup> Edition, Kobre, Focal Press, 2008.

Associated Press Guide to Photojournalism, Horton, Associated Press, 2000.

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Truth Needs No Ally: Inside Photojournalism, Chapnick, University of Missouri Press, 1994.

Witness in Our Time: Working Lives of Documentary Photographers, Light, Smithsonian Press, 2000.

A Short Course in Digital Photography, London & Stone, Prentice Hall, 2009.

Digital Book Design and Publishing, Holleley, Clarendon Press, 2001.

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.

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

## **Other Learning Resources**

### **Audiovisual**

Videos:

*Dying to Tell the Story*

*Action Photography A Professional Approach*, In Focus Productions, NY, 2001, Stony Point, NY.

### **Electronic**

Databases:

*AP Multimedia Archive*

News photographs and sound clips of major events from 1840's to present.

*New York Times Historical 1851-2000*

This is a full-image archive that includes the entire historical run of The New York Times from 1851-2000. The database delivers every page of every issue from cover to cover, with full-page and article images in downloadable PDF. The Historical New York Times includes complete coverage from 1851-2000, display and classified ads, comics and cartoons photos, maps, graphics, editorials and commentary.

### **Other**

The instructor and students might find some of the library's documentaries, e.g., *Eyes on the Prize*, informative and useful.