

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

**Course Discipline and Number: ART 222**  
**Course Title: Advanced Digital Photography**

**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 course builds on the basic digital photography skills introduced in ART 212 Digital Photography I. A series of creative visual assignments, presentations, and independent projects encourage students to develop aesthetic and conceptual thinking, become acquainted with contemporary photographers, evolve their own individual photographic styles, and build technical expertise. Advanced digital capture, editing, and output are studied, including digital SLR camera technique, file management, RAW workflow, color management and ICC profiles, and digital printing on different media types.

Prerequisites: ART 111; ART 212; 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.) Spring semester.

### **Course Context/Audience**

Digital Photography II is an Art elective and may transfer into certain degree programs at a four-year college. Students are required to have a digital camera with manually adjustable aperture and shutter speed settings. Please check with the instructor for more information on recommended cameras. A limited number of digital cameras are available from the Photography Department on a rental basis.

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

- Writing: W2 If required, the student must have successfully completed ENGL 099. 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 If required, the student must have successfully completed RDNG 099. The course requires reading of some shorter pre-college materials and some beginning college-level materials that will also be covered in class.

### **Course Goals:**

By completing this course students will:

1. Broaden their understanding of digital photography as a rapidly evolving discipline that serves expressive and functional purposes.
2. Become fluent in a variety of specialized digital photography workflows, including advanced digital capture, editing, and output.
3. Be encouraged to seek out and pursue specific subjects of individual interest and develop personal photographic styles.
4. Increase their knowledge of contemporary photographers and the role digital imagery plays in their work.

5. Increase their awareness and appreciation of the history of the medium, and the many ways in which digital technology has transformed the photographic industry.
6. Improve their ability to critique, evaluate, discuss, and interpret their own work, the work of their peers, and the work of contemporary photographers.

**Course Objectives/Topics**

<b>Objective/Topic</b>	<b>% Course</b>
Students will continue to build digital photography expertise. Topics include: Advanced digital capture, including digital SLR cameras and lenses; advanced editing, including file management in Adobe Bridge, and editing in Adobe Camera RAW and Photoshop; and output, including color management and building ICC profiles, and digital printing on different media types.	20-30%
Students will further develop and apply formal visual skills, conceptual skills, and aesthetic judgment in the production of their photographs.	20-30%
Students will be encouraged, through independent projects, to seek out and pursue specific subjects of individual interest and develop personal photographic styles.	20-30%
Students will complete book reports and presentations to increase their knowledge of contemporary photographers and the role digital imagery plays in their work, and how digital technology has impacted the medium.	10-20%
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**

<b>CRITICAL THINKING 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 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 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 students to continually analyze, interpret, and evaluate their thinking process.</p> <p>Students apply assignment criteria, personal knowledge and judgment, 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 different 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)
<ul style="list-style-type: none"> <li>➤ Students will begin to understand how their lives are shaped by the complex world in which they live.</li>   <li>➤ Students will understand that their actions have social, economic and environmental consequences.</li> </ul>	<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), Sebastian Salgado (documented the global exploitation of humans), Shelby Lee Adams (photographs Appalachian life), and James Nachtwey (documents 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: Jim Brandenburg, Edward Burtynsky, Robert Adams, Mark Klett, Richard Misrach, and Robert and Shana Parke-Harrison.</p>

### Instructional Methods

As an art studio course, there is considerable emphasis on the production of creative 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 and projects should be discussed, critiqued, and evaluated on an almost weekly basis.

Contemporary digital photography can be addressed in slide lectures, DVDs, and through assigned readings, student class presentations, book reports, and research papers. Many diverse and creative approaches to digital photography can be viewed on the Internet. The Herbert F. Johnson Museum of Art nearby; in recent years they have maintained an active schedule of free public programs featuring internationally known photographers, and have on-going exhibits that frequently feature photography.

### 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, conceptual, visual, creative, intellectual, personal, and aesthetic concerns.	50-70%
Tests, papers, and participation in class discussions will establish the students' knowledge of contemporary digital photography as well as the technical material covered.	10-30%
Group critiques and discussions will establish the students' abilities to discuss, evaluate and interpret photographs.	10-30%

## Texts/Required Materials

Recommended

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

Use of supplementary text is up to instructor discretion.

## Bibliography

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

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

Your Assignment: Photography, Holleley, Clarendon Press, 2009

The Nature of Photographs, Shore, Phaidon Press, 2007

Art & Fear, Bayles & Orland, Image Continuum Press, 2007

Field Notes, Quinney, Borderland Books, 2008

Exploring Color Photography, Hirsch, 4<sup>th</sup> Edition, McGraw-Hill, 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.

## Other Learning Resources

### Audiovisual

The instructor has an extensive collection of DVD's on contemporary photographers which are shared with students on a regular basis.

### 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 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.

The room 146 gallery is dedicated to exhibiting student photography. Shows are created by students and change every month.