

Tompkins Cortland Community College
Master Course Syllabus

Course Discipline and Number: ART 212

Course Title: Digital Photography

Year: 2023-2024

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 emphasizes the production of creative photography in a digital environment. Topics include use of a digital camera, image manipulation using Adobe Photoshop, scanning, and digital printing. The works of digital photographers are studied in the context of contemporary photography. Students are required to have an adjustable 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 to rent. 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 and spring semesters.

Course Context/Audience

Digital Photography is an Art elective and may transfer into certain degree programs at 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 develop a broad and comprehensive technical foundation in digital imaging hardware and software.

Students will become familiar with the work of digital photographers, and will gain an understanding of digital images in the context of contemporary photography.

Students will develop aesthetic judgment, visual skills, and conceptual skills in the production of creative and expressive images.

Students will 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

Objective/Topic	% Course
Students will demonstrate technical comprehension in the production of their digital photographs. Specific hardware skill areas include: camera use, computer use, film scanner operation, flatbed scanner operation, printer operation, pen tablets, and the use of media to save, transport and present images. Software topics include: file size calculations, file management, use of software as an adjustment and correction tool, use of software as a creative assembly process, combining drawing and painting with photographic processes, and use of text and image.	20-40%
Students will develop and apply formal visual skills, conceptual skills, and aesthetic judgment in the production of their photographs.	20-40%
Students will become familiar with the works of contemporary digital artists, and demonstrate an understanding of the intellectual and conceptual issues present.	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, compare, and discuss their own work, the work of their peers, 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)
<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 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>

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)
<ul style="list-style-type: none"> ➤ Students will begin to understand how their lives are shaped by the complex world in which they live. ➤ Students will understand that their actions have social, economic and environmental consequences. 	<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), 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 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, videos, films, through assigned readings, student class presentations, 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

Method	% Course Grade
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, 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%

Text(s)

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, Clarellen Press, 2001.

Exploring Color Photography, Hirsch, 4th 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, 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.

Other Learning Resources

Audiovisual

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

TC3 Media Services houses the slide library to support tailored slide presentations.

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