

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

**Course Discipline and Number: ART 248**  
**Course Title: Word & Photographic Image**

**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:** In this workshop, students explore artist and writer William S. Burroughs' "Third Mind" practices. By working with two or more mediums, visual media and language, he created a new third state of mind and creative expression. Students explore how playing with language impacts both the photographic process and their creative expression. 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. ART 212 or instructor permission; prior completion or concurrent enrollment in ENGL 100 and RDNG 116 if required by placement testing. 3 Cr. (2 Lec., 2 Lab.) Occasionally.

**Course Audience:** Word and Photographic Image is aimed towards artists, writers, and photographers as well as degree students with an unrestricted elective to fill or for those who seek independent study in order to continue their photography work.

**Basic Skills/Entry Level Expectations (see Basic Skills Descriptions)**

<b>Writing</b>	WC1	Prior completion or concurrent enrollment in ENGL 100.
<b>Math</b>	M0	Very limited or no math skills are required.
<b>Reading</b>	R3	Prior completion or concurrent enrollment in RDNG 116 if required by placement testing.

**Course Goals**

Upon successful completion of this course, students will be able to:

1. produce a self-published book which combines the students texts and images
2. utilize various writing strategies to develop texts related to their photographs and the photography of others
3. write a successful artist statement reflecting the student's interests and body of work

## Course Objectives/Topics

Objective/Topic	% Course
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, while experimenting with a variety of literary techniques designed to expand creative expression.	20-30%
Students will be encouraged, through independent projects, to seek out and pursue specific subjects of individual interest and develop personal photographic and writing styles.	20-30%
For a final project students will complete a self-published book combining photographs and text.	10-20%
Students will gain an understanding of the methods of evaluating the juxtapositions of words and 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 artists who utilize text and image in their work.	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"> <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. Almost every visual assignment and verbal experiment is followed by a class discussion and/or process write 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"> <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 writing projects should be discussed, critiqued, and evaluated on an almost weekly basis. Contemporary digital photography and multi-media works 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

Method	% Course Grade
The photographs and texts 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%
Assignments 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 and verbal experiments.	10-30%

### Text(s)

#### Recommended:

Photography, London, Barbara, and Upton, John, 10th Edition, © 2010, Prentice Hall. (Older editions of this text are acceptable)

The Nature of Photographs: A Primer. Shore, Stephen. 2nd Edition. 2007 Phaidon Press Limited. 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.

Your Assignment: Photography, Holleley, Clarellen Press, 2009 The Nature of Photographs, Shore, Phaidon Press, 2007

Art & Fear, Bayles & Orland, Image Continuum Press, 2007 Field Notes, Quinney, Borderland Books, 2008

Cut-ups, Cut-ins, Cut-outs: The Art of William S. Burroughs, Herausgeber, Editor. Kunsthalle Wien, 2012.

Dream Machine, Gysin, Brion. Merrell Press. New York.

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

Films available through the library and/or Netflix - may include: Edward Burtynsky: Manufactured (Additional appropriate materials from instructor's collection may be used.)

### 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 frequently.