GROSSMONT COLLEGE

 Official Course Outline

PHOTOGRAPHY 151 – PERSONAL PHOTOGRAPHIC VISION

1. Course Number Course Title Semester Units Semester Hours

PHOT 151 Personal Photographic 3 2 hours lecture: 32-36 hours

 Vision 4 hours laboratory: 64-72 hours

 64-72 outside-of-class hours for lecture

 160-180 total hours

 2. Prerequisites

 None.

 Corequisite

 None.

 Recommended Preparation

 None.

 3. Catalog Description

 This course examines the foundations of photographic seeing, thought and analysis, and the uses of analog (film) and digital photographic materials and processes, including black and white film, digital grayscale and color (film and digital). Primary focus of the course is the development of a personal photographic vision through the use of photography’s aesthetic attributes and a refined sense of technical execution and craft. Appropriate for students with prior exposure to photography and basic photographic experience. Discussion and practice with small and medium format (film) cameras, image exposure methods, basic artificial lighting techniques, image optimization and use of the dynamic tonal range with film processing and digital imaging techniques, and photographic printing practices in both darkroom and digital environments. The Photography Program provides a 35mm film camera for student use during the semester**.**

 4. Course Objectives

 The student will:

1. Recognize and recall the characteristics of small and medium format cameras, image exposure methods, basic artificial lighting techniques, advanced image optimization and use of the dynamic tonal range with advanced film processing and digital imaging techniques, and photographic printing methods.
2. Examine photography’s historical/contemporary critical issues and discourse and apply photography’s aesthetic attributes and visual strategies in making photographs of visual engagement and conceptual meaning.
3. Experiment with various subject matter and conceptual contexts and create photographs that demonstrate the correct advanced use of camera controls, image exposure methods, image optimization processing and printing techniques for photographs of technical craftsmanship, visual clarity and a dynamic tonal range.
4. Analyze and appraise the aesthetic attributes and compositional design elements of photographs as well as assess and evaluate the conceptual meaning, visual engagement, and technical craft in a critique of photographic efforts.

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 5. Instructional Facilities

1. Access to the Internet.
2. Lecture room, suitable for digital and slide projection presentations.
3. Analog (film) camera with manual focus and manual exposure controls [auto-function cameras (focus/exposure)] acceptable with manual override.
4. Photographic processing, printing, and finishing laboratory.
5. Computer lab with digital imaging input and output devices and imaging software.

 6. Special Materials Required of Student

1. Electronic storage media.
2. Photographic film, printing paper, and basic imaging/print optimization and presentation materials.

 7. Course Content

1. Practice of photography and photographic seeing, thought and analysis with uses of analog and digital photographic materials and processes, including black and white, grayscale and color.
2. Image capture will be explored through the use of small and medium format cameras and functions, image exposure methods, basic artificial lighting techniques, image optimization and use of the dynamic tonal range with film processing and digital imaging techniques.
3. Photographic printing practices will be utilized in both darkroom and digital environments and critical evaluation of the final photographic print.
4. Historical and contemporary photographic masterworks within the contexts of the family album, art photography, commercial/advertising photography, photography and media, and cyberspace are analyzed in detail to examine the critical discourse of photographic language and to encourage the use of advanced visual strategies in understanding the nature of photography’s aesthetic attributes to produce photographs of visual engagement and conceptual meaning.
5. Hands-on laboratory practice with analog and digital photographic materials and advanced processes in developing technical craftsmanship to produce photographs of visual clarity.

 8. Method of Instruction

 a. Lectures.

 b. Laboratory demonstrations.

 c. Field trips to Museum of Photographic Arts.

 d. Individualized instruction.

 9. Methods of Evaluating Student Performance

 a. Daily evaluation of individual student works in the laboratory.

 b. Frequent objective written examinations.

 c. Frequent critique of photographic work in and out of class.

 d. Critique and review of final portfolio of work.

 e. Final objective written examination.

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10. Outside Class Assignments

1. Field photography assignments.

Example: *The Photographic Scene* - visually investigate the conceptual idea and shoot photographic images and print photographs that reflect your interpretation of the photographic scene, including *Identity and the Photographic Portrait, Meanings of Space and Place in the Photographic Landscape*

*and The Photograph as Document.*

1. Museum and gallery visits.

Example: *Critical Exhibition Review* - write a critical review of a photographic exhibition, including a description, interpretation and evaluation of the work(s) in the exhibition.

1. Outside work for the final portfolio.

Example: *The Portfolio* – make analog and/or digital photographic images that reflect focused attention on a students’ individual curiosities and interests through an intentional and purposeful use of photographic vision and sense of technical execution and craftsmanship in preparation of developing a conceptually cohesive portfolio of photographs, processing the images in a film processing room and/or with Adobe Photoshop and printing photographs in a darkroom and/or digitally with an inkjet photographic printer.

11. Texts

 **a.** Required text(s):

London, Barbara, and John Upton, and Jim Stone. *Photography*. 12th edition. Upper Saddle River, New Jersey: Pearson. 2017.

 b. Supplementary texts and workbooks:

 None.

 Addendum: Student Learning Outcomes

Upon completion of this course, our students will be able to do the following:

* 1. Demonstrate the ability to analyze photographic images and utilize the application of photographic processes and materials, including image optimization and processing techniques, the use of the dynamic tonal range and photographic printing techniques.
	2. Demonstrate application of proper laboratory practices necessary for making and presenting photographic prints of optimum technical quality, craft and professional standards.

Date approved by the Governing Board: December 11, 2018