VCPH-2260: PHOTOGRAPHY II

Cuyahoga Community College

Viewing: VCPH-2260 : Photography II

Board of Trustees:

2017-03-30

Academic Term:

Fall 2020

Subject Code

VCPH - VC-Photography

Course Number:

2260

Title:

Photography II

Catalog Description:

Students build on their skill base and create images that have a conceptual basis as opposed to being strictly documentary in nature. Advanced color and black & white file conversion and outputting. Critical thinking used in group work discussions. Students must have their own digital camera with adjustable settings and the ability to capture in Camera RAW format. College specified digital printing paper and portfolio box also required.

Credit Hour(s):

3

Lecture Hour(s):

2

Lab Hour(s):

3

Requisites

Prerequisite and Corequisite

VCPH-1261 Photography I.

Outcomes

Course Outcome(s):

Utilize Adobe Photoshop, Lightroom and Bridge software to edit and catalog digital files.

Essential Learning Outcome Mapping:

Not Applicable: No Essential Learning Outcomes mapped. This course does not require application-level assignments that demonstrate mastery in any of the Essential Learning Outcomes.

Objective(s):

1. Create a logical archival structure on a portable hard drive.
2. Employ a consistent naming convention.

Course Outcome(s):

Proficiently manipulate Camera RAW files using Lightroom or Bridge and Photoshop.

Objective(s):

1. Apply Levels and Curves adjustments to tonally correct an image.
2. Apply Threshold, Black Point, White Point and Gray Point to tonally correct an image.
3. Selectively utilize black and white conversion functions.

Course Outcome(s):

Explain color photographic theory.

Objective(s):

1. Selectively apply additive and subtractive primary systems
2. Selectively apply saturation, hue and luminance
3. Discuss the impact of color in photographic images.
4. Explain the impact of a lack of color (black and white) in a photographic image.

Course Outcome(s):

Utilize technical and aesthetic skills to produce high quality digital photographic prints.

Objective(s):

1. Analyze the potential of the unrefined photographic image data via file information and meta data prior to implementation of post-production processes.
2. Perform systematic and controlled testing procedures on department printing equipment.
3. Use advanced black white printing techniques to produce tonally rich (D-max with subtle detail and highlights with subtle detail) and sharp black white digital prints with no "banding" or "over-sharpening."
4. Apply high critical standards of technical excellence to all work produced.
5. Demonstrate the ability to work in a highly experimental form including the use of "altered imagery".
6. Demonstrate a high level of understanding of what a succinct photographic series is by producing such a series of images, then editing it considering the image orientation, visual flow, and presentation of the work. This series must stand up to the rigors of the critique process by fellow students and by class faculty.
7. Demonstrate advanced skills in digital printing
8. Demonstrate adanced ability to evaluate the technical and aethetic strengths and weaknesses of a photograph
9. Produce photographs that possess a high level of conceptual photographic sophistication.

Course Outcome(s):

Evaluate and critique photographs based on content, style, and overall technique.

Objective(s):

1. Use photographic vocabulary to articulate an intermediate to advanced level of understanding of photographic principles, aesthetic questions and theory.
2. Develop the skills of critical self-evaluation based on content, style and technique.
3. Evaluate, discuss and provide constructive criticism of other student photographer's work based onf content, style and technique.

Methods of Evaluation:

1. Multi-layered digital files submitted for all assignments
2. Written instructor response
3. Verbal instructor response
4. Group critique and discussion of assignment results

Course Content Outline:

1. Conceptual assignments
    a. Personal narrative
    b. Working in series
    c. Photos based on writing
    d. Surreal imagery
    e. Fabricated narrative
2. Using Photomerge to create panoramas
3. Historical Context of Photographic Imagery Covered.
4. Professional Practices
5. Writing
    a. Use of a sketchbook or journal
    b. Project proposals
    c. Responsive writing
    d. Photographer profile paper and presentation
6. Technical

    a. Camera RAW capture
    b. Post production using Adobe Lightroom
    c. Color Theory
    d. Black and white image cconversion
       i. split toning
       ii. duotone printing
       iii. selective desaturation
    e. The relationship between the lens and the sensor: how the camera "sees."
    f. Image sharpening techniques
    g. Modifications of a photographic image
       i. Advanced dodging and burning
       ii. compositing
       iii. masking
    a. Characteristics of digital photographic papers
       i. Surface, color
       ii. Tonal characteristics
       iii. Weight
       iv. Apparent sharpness capabilities

7. Long exposure photography-capturing unseen light
8. Aesthetic
    a. Pre-visualization of a photographic scene
    b. The visual language of black and white photography
    c. The impact of color on a photograph
    d. Diptychs and triptychs
    e. Working in series
    f. The altered image: overview of conceptual photographic theory and of techniques used to modify photographic information and its impact on the meaning of images
       i. Matt Mahurin
       ii. Starn Twins
       iii. Rocky Schenck
       iv. Robert and Shana Parke-Harrison
9. New Media and its impact on photography
    a. Social networking
    b. blogs and blogging
10. Process and developing a creative practice
    a. Time management
    b. The theory of the Derive
    c. Creative inspiration
       i. Photography
       ii. Art
       iii. Film
       iv. Writing
       v. Current events
11. Historical figures, approaches and trends in photography
    a. Edward Weston
    b. Richard Avedon
    c. Keith Carter
    d. Irving Penn
    e. Guy Debord
    f. Christian Boltanski
    g. Sally Mann
    h. Jeff Wall
    i. Gregory Crewdson
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Resources

Worobiec, Tony and Ray Spence. *Black and White Photography in the Digital Age: Creative Camera, Darkroom Printing Technqiues for the Modern Photographyer.* 2nd revised ed. David Charles Pubishers, 2007.

Alsheimer, Leslie. *Black and White in Photoshp CS4 and Lightroom: A Complete Photographic Workflow Solution From Creating Stunning Monochromeatic Images in Photoshop CS4, Photoshop Lightroom and Beyond.* Focal Press, 2009.

Barrett, Terry. *Criticizing Photographs.* 4th ed. McGraw-Hill Humanites/Social Sciences, 2005.

Adams, Robert. *Why People Photography.* Aperture, 1994.

Barthes, Roland. *Camera Lucida: Reflections on Photography.* Hill Wang, 1982.

Evening, Martin. *Adobe Photoshop CS5 for Photographers: A Professional Image Editor's Guide to the Creative Use of Photoshop for the Macintosh and PC.* Focal Press, 2010.

LaGrange, Ashley. *Basic Critical Theory for Photographers.* 1st. Burlington, MA: Focal Press/Elsevier, 2007.

"Aperture Magazine"

Resources Other
 1. Moughamian, Dan. Adobe Digital Imaging How To"s. Berkely, CA: Adobe Press/Peachpit, 2011.
 2. www.flakphoto.com
 3. http://lostamerica.com
 4. http://www.martinevening.com
 5. http://www.chrisjordan.com/gallery/ushirikiano/#CF002265
 6. http://www.nelsonchanphotography.com
 7. http://alecsoth.com/photography
 8. http://jasonfulford.com
 9. http://www.parkeharrison.com
10. http://lbellphoto.com/home.html
11. http://www.lorigrinker.com
12. http://www.sylviaplachy.com
13. http://www.davejordano.com
14. http://andyadamsphoto.com
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