

# PHOT A110: PHOTOGRAPHY WITH A SMARTPHONE: THEORY AND PRACTICE

Item	Value
Curriculum Committee Approval Date	10/21/2020
Top Code	101100 - Cinematography
Units	3 Total Units
Hours	54 Total Hours (Lecture Hours 54)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	Yes
Grading Policy	Standard Letter (S), • Pass/No Pass (B)
Associate Arts Local General Education (GE)	• Area 3 Arts and Humanities 3B Active Participation (OC2)
Associate Science Local General Education (GE)	• Area 3A Arts (OSC1)
California General Education Transfer Curriculum (Cal-GETC)	• Cal-GETC 3A Arts (3A)
Intersegmental General Education Transfer Curriculum (IGETC)	• IGETC 3A Arts (3A)
California State University General Education Breadth (CSU GE-Breadth)	• CSU C1 Arts (C1)

## Course Description

This course explores the historical development of photography with a focus on important figures and their work. It is also the study of photography as art and aesthetic experience. In addition to the historical context, students will learn to use their smartphones as sophisticated cameras as well as digital editing techniques in order to enhance their ability to create, compose and evaluate photographs. Transfer Credit: CSU; UC: Credit Limitation: PHOT A110 and PHOT A123 combined: maximum credit, 1 course.

## Course Level Student Learning Outcome(s)

1. Students will demonstrate the ability to operate a digital camera, make successful use of camera functions and use the camera as a tool for communicating ideas and concepts.
2. Students will demonstrate a basic understanding key principles drawn from the history of photography.

## Course Objectives

- 1. Identify and differentiate the primary practitioners and movements in the history of photography.
- 2. Identify the socio-cultural factors that influence the production of photographic images and analyze the socio-cultural impact of these images on society.

- 3. Analyze and evaluate the communicative intent of photographic images.
- 4. Analyze and evaluate the application of the principles of two-dimensional design as it pertains to the manner in which photographic images communicate.
- 5. Identify, analyze and evaluate the emotional, symbolic, metaphorical and narrative content of photographic images.
- 6. Identify and define photographic terminology as it pertains to style, form, visual elements, principles of design, and technical processes.
- 7. Identify, analyze and articulate methods used to produce analog and digital photographic images.
- 8. Identify the basic controls of digital cameras and demonstrate an understanding of their functions.
- 9. Examine and properly use aperture and shutter speed settings to produce creative effects.
- 10. Examine and demonstrate an ability to use light to creatively affect photographs.
- 11. Examine and demonstrate an understanding of the use of metaphor in photography and demonstrate the ability to produce metaphorical photographs.
- 12. Utilize image editing software in order to produce photographic images.
- 13. Analyze and articulate the relationship between form and content in photographic images.
- 14. Demonstrate an understanding of ways in which the language of photography can be used to communicate a unique, individual, point of view.
- 15. Compose photographic images demonstrating solutions to visual and conceptual problems involving the evaluation of aesthetic and conceptual issues.

## Lecture Content

1-Part A. Historical approaches to the use of the camera frame. 1. Lecture: The Camera Frame, Pioneers and Innovators. Photographers will include but will not be limited to: Paul Strand; Julia Margaret Cameron; Imogen Cunningham; Helen Levitt. 1-Part B. Basic camera controls. 1. Types of Digital cameras 2. Metering and exposure with a smartphone 1, f-stops, shutter speed, ISO 3. Manual exposure 4. Importing images into image editing software 2-Part A. Historical approaches to composition. 1. Lecture: The Development of Compositional Techniques. Photographers will include but will not be limited to Abelardo Morell; Garry Winogrand; Flor Garduno; Joseph Koudelka; Lee Friedlander. 2-Part B. Metering and exposure 1. Motion control with shutter speed 2. Viewing and opening images in image editing software 3-Part A. Historical approaches to the use of light in photographic images 1. Lecture: Light. Photographers will include but will not be limited to Ansel Adams; Edward Weston; Alfred Stieglitz; Doris Ullman; Laszlo Moholy-Nagy 3-Part B. Lenses 1. Focal length 2. Zoom lenses 3. Depth of field 4. Basic image corrections 1 resolution 4-Part A. Contemporary approaches to the use of light in photographic images 1. Lecture: Light, Part II. Photographers will include but will not be limited to Berenice Abbot; Andrea Modica; Anna Gaskell; Laura McPhee; Faizl Sheikh; Hiroshi Sugimoto 4-Part B. Introduction to Image editing software 1. Advanced image corrections contrast 5-Part A. Historical approaches to Time Lecture: Five Historical Approaches to Conveying Time in Photography. Photographers will include but will not be limited to Edward Muybridge; Eugene Atget; Duane Michals; Ralph Eugene Meatyard; Carrie Mae Weems. 5-Part B.

Color 1. Basic image corrections 3 color control 6-Part A. Contemporary approaches to Time Lecture: Time in the 21st Century. Photographers will include but will not be limited to Michael Weseley; Mark Cohen; Manabu Yamanaka; Rineke Dijkstra; Francis Alys. 6-Part B. Resolution and exporting files 1. File Formats, JPEG vs RAW 2. Changing file formats 7-Part A. Historical approaches to Time Lecture: Masters of Time in 20th Century Photography. Photographers will include but will not be limited to Henri Cartier-Bresson; Robert Frank; Harold Edgerton; Susan Meiselas; Francesca Woodman. 7-Part B. Advanced image control 1. Introduction to color temperature 2. White Balance settings 3. Auto White Balance 4. Photo Filters in image editing software 8-Part A. Historical approaches to Metaphoric Imaging Lecture: Developing the Photographic Metaphor. Photographers will include but will not be limited to Minor White; Frederick Sommer; Emmet Gowin; Sally Mann; Debbie Fl eming-Caffrey. 8-Part B. Using artificial light 1. Using on camera flash 2. Making selections using image editing software 9-Part A. Further approaches to metaphoric Imaging in the history of photography. Lecture: Five approaches to the Metaphor in Photography. Photographers will include but will not be limited to Manuel Alvarez Bravo; Graciella Iturbide; Gabriel Orozco; Zoe Leonard; Collier Schorr. 9- Part B. Retouching 1. Cleaning up an image file 2. Using the crop tool 10-Part A. Historical approaches to Metaphoric Imaging (contd) Lecture: The Metaphor in Landscape Photography. Photographers will include but will not be limited to Aaron Siskind; Linda Connor; Richard Misrach; Robert Adams; Lorna Simpson 10-Part B. Methods of image manipulation 1. Converting to black and white 11-Part A. Historical approaches to Portraiture Lecture: The Portrait in the History of Photography. Photographers will include but will not be limited to Mathew Brady, Diane Arbus; August Sander; Gillian Wearing; Annie Liebowitz 11-Part B. Fine tuning images 1. Image sharpening 12-Part A. Historical approaches to Self-Portraiture Lecture: The Self-Portrait in the History of Photography. Photographers will include but will not be limited to Paul Nadar, Claude Cahun, Cindy Sherman; Sophie Calle; Christian Boltanski; Annette Messager. 12-Part B. Exporting and uploading files 1. Archiving and sharing images 2. Long term storage possibilities 13-Part A. Making use of historical examples Lecture: Learning from History. Three Case Studies. Photographers will include but will not be limited to Timothy O Sullivan, Edward Muybridge, Julia Margaret Cameron. 13-Part B. What next: Photographic careers and opportunities

## Method(s) of Instruction

- Lecture (02)
- DE Online Lecture (02X)

## Instructional Techniques

1. Lectures will cover the history of photography, demonstrations of technical issues, introduce conceptual thinking via reading, writing and photographic assignments. 2. Discussion of photographic history, theory, principles and aesthetics. 3. Demonstrations of technical issues will aid students in making their own photographs. 4. Instructor and peer feedback through critique of student work. 5. Power point presentations to show examples of images from the history of photography. 6. Use of DVD and online video presentations relating to course content.

## Reading Assignments

Weekly reading assignments (approximately 2.5hrs) will be assigned.

Each week students will read about the photographers and theories covered in the lectures.

## Writing Assignments

Written responses will be required for each reading assignment. (approximately 1.75 hrs) Written explanatory statements will be required to accompany each photographic assignment. Students will also complete a typed three to five page essay tracing the impact of a specific photograph or photographic movement on society, such as the impact of Larry Burrows' photographs from the Vietnam War, or the landscape photographs of Robert Adams.

## Out-of-class Assignments

Students will have weekly assignments (approximately 2.5 hrs) which will involve making and editing photographs in response to images discussed in lectures. Assignments will be designed to challenge student's historical understanding, conceptual thinking and technical skills. For example, an assignment dealing with photography and time, asks students to demonstrate that they have understood the historical examples shown in the lecture, to consider ways to convey the idea of time as a metaphor and will require effective use of shutter speed and other camera controls.

## Demonstration of Critical Thinking

Students will demonstrate critical thinking through the completion of photographic assignments designed to challenge them conceptually, visually and aesthetically.

## Required Writing, Problem Solving, Skills Demonstration

Weekly reading assignments will build on concepts introduced in lectures. Written responses to readings will test the students ability to comprehend the material and to articulate their response.

## Eligible Disciplines

Photography: Master's degree in photography, fine arts, or art OR bachelor's degree in any of the above AND master's degree in art history or humanities OR the equivalent. Master's degree required.

## Textbooks Resources

1. Required London, Barbara, Stone, Jim. A Short Course in Photography, Digital 3rd ed. Pearson, 2018 2. Required Hacking, Juliet. Photography: The Whole Story, 1 ed. Prestel, 2012

## Other Resources

1. Additional weekly readings will be drawn from numerous sources and made available to students.