

Tompkins Cortland Community College
Master Course Syllabus

Course Discipline and Number: ART 104
Course Title: History of Photography and Video

Year: 2017-2018
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

Students examine the creative works and evolving technologies that contributed to the development and popularization of photography and video. The use of these mediums in a social context, as an art form, as a method of communication, for advertising, and for entertainment will be explored. Students will increase their knowledge and appreciation of the seminal works in each medium. The time period covered is mid-19th century to the present. Prerequisites: 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. (3 Lec.) Fall and spring semesters.

Course Context/Audience

This course is required for students in the Photography, Communications and Media Arts and Broadcast Production degree programs. Others may take it as an elective.

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: M0 Course requires very little or no math.

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 learn about the artists and practitioners of video and photography. By the end of the course, they will:

1. Recognize styles and methods of working
2. Be able to understand and discuss the significance of the various works, movements, and trends covered
3. Gain an understanding of the relationships between these mediums and others occurring during the same time period
4. Gain an understanding and appreciation for the photography and video works studied in this course
5. Be introduced to methods of analyzing, critiquing, viewing, and discussing works in multiple perspectives

Course Objectives/Topics

| Objective/Topic | % Course |
|--|----------|
| The student will develop a familiarity with key individuals in the fields of photography and video, and will be able to identify individual styles and approaches; | 20-30% |
| The student will be able to analyze the use of compositional principles and elements in images, and articulate the manner in which they influence our perception and reaction; | 10-15% |
| The student will develop an understanding of the technical developments that occurred in photography and video, and the manner in which each technical advance influenced the presentation of content and the method of delivery; | 10-15% |
| The student will be able to understand and discuss how photography and video influenced, and were influenced by, activities occurring in related fields such as music, theatre, painting, dance, and the commercial realm of advertising, radio, television, and film; | 10-15% |
| The student will increase his/her understanding, appreciation, and enjoyment of the seminal works in both fields, and will be able to discuss his/her interpretations and express his/her responses; | 10-15% |
| The student will be able to critique visual works with increased effectiveness and fluency, and will be able to communicate this/her thoughts persuasively. | 10-15% |

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 examining subjective and sometimes abstract photographs requires students to develop their ability to establish a meaningful questioning system.</p> <p>The subjective nature of photographs, which often lack a clear interpretation, and invite variable and sometimes complex conclusions, requires students to continually analyze, interpret, and evaluate their thinking process.</p> <p>When discussing photographs, students apply concepts being studied , personal knowledge and judgment, personal interpretation, and consider the opinions of others to reach informed conclusions.</p> <p>The class lectures and related discussions about the works of established photographers often invite controversy and the sharing of different viewpoints. Students apply reason and analysis to understand and resolve those differences.</p> <p>To develop these outcomes, students will study and analyze photographic images; their purpose, content, context, and bias, and will establish answers and opinions based on this examination.</p> <p>Lectures and class discussions about the work of 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) |
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| <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>Student 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

Most of the course material should be presented in a lecture and discussion format. Other activities may include the following: written assignments, class presentations, reading assignments, research on assigned topics, use of visual resources such as prints, slides, videos, and the internet, visits to regional museums when appropriate exhibits are available, assigned viewing of events, exhibits, videos, and films at nearby colleges when appropriate.

Methods of Assessment/Evaluation

| Method | % Course Grade |
|---|----------------|
| Outside work, papers, and projects | 40-50% |
| Quizzes and tests | 15-30% |
| Attendance, participation in class discussions, and class presentations | 15-30% |

Text(s)

Criticizing Photographs, An Introduction to Understanding Images, Terry Barrett, 4th edition, © 2010, McGraw Hill, 2010. Required

Bibliography

Seizing the Light, A History of Photography, Hirsch, McGraw-Hill, 2nd edition, 2009.

The Photographer's Eye, Szarkowski, Museum of Modern Art, 2007.

The History of Photography, from 1839 to Present, Newhall, Museum of Modern Art, 1982.

The Contest of Meaning: Critical Theories of Photography, Bolton, MIT Press, 1999.

Reframings: New American Feminist Photography, Neumaier, Temple University Press, 1996.

Photography in Print: Writings from 1860 to the Present, Goldberg, Simon & Shuster, 1981.

Other Learning Resources

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| Audiovisual |
| Not available |
| Electronic |
| Not available |
| Other |
| Not available |