GROSSMONT COLLEGE

COURSE OUTLINE OF RECORD

Curriculum Committee Approval: 04/20/2021

GCCCD Governing Board Approval: 05/18/2021

PHOTOGRAPHY 252 – PHOTOGRAPHER’S PORTFOLIO

1. Course Number Course Title Semester Units

PHOT 252 Photographer’s Portfolio 3

Semester Hours

2 hours lecture: 32-36 hours 4 hours lab: 64-72 hours 64-72 outside-of-class hours for lecture

160-180 total hours

2. Course Prerequisites

A “C” grade or higher or “Pass” in PHOT 150 or PHOT 151 or equivalent.

Corequisite

None

Recommended Preparation

None

3. Catalog Description

This course provides for further conceptual development and refinement of the techniques necessary to support serious photographic communication. Skillful control of photography’s materials and processes along with an understanding of historical and contemporary issues within the medium will be applied with a high degree of critical analysis in the production and interpretation of the student’s photographs. Students will conceptualize and produce a finished portfolio, including a print, portfolio book and/or website, that reflects the depth and scope of the student's interest, vision and technical craft.

4. Course Objectives

The student will:

a. Examine and assess the critical issues and visual strategies of photography and lens-based culture as a visual document of creative expression and communication.

b. Create photographs of creative expression and communication that examine and apply the purposeful use of the critical issues and visual strategies of photography and lens-based culture.

c. Identify and use a range of photographic tools, black& white and color materials, analog and digital processes, basic location and studio artificial lighting techniques, and photographic printing methods.

d. Demonstrate application of proper laboratory practices necessary for making, presenting and discussing photographic images of considered conceptual and aesthetic execution as well as optimum technical quality, craft and professional standards.

e. Use critical thinking practices in describing, interpreting and evaluating the use of photography as a means of effective creative expression and communication of personal vision within the contexts of society and culture.

f. Design and assemble a final portfolio defining the range and depth of individual photographic work produced in the two-year photography program.

5. Instructional Facilities

a. Standard Classroom, suitable for digital and slide projection presentations.

1. Photographic processing, printing and finishing facilities.
2. Computer lab with digital imaging input and output devices and imaging software.

6. Special Materials Required of Student

a. Image-making device, including analog camera with manual focus and manual exposure controls

(auto-function cameras [focus/exposure] acceptable with manual override), and/or digital camera.

b. Photographic film, printing paper, and basic imaging/print optimization and presentation materials.

7. Course Content

1. Course into the photographic creative process will be examined, including developing a personal vision and a sustained practice with photography, including art, editorial and commercial as well as documentary photography.
2. Historical and contemporary photographic masterworks within the contexts of art photography, commercial/advertising photography, and documentary photography are analyzed in detail to examine the critical discourse of photographic language and to encourage the refinement of a personal photographic vision that best articulates individual conceptual concerns and ideas
3. Examination and application of business and marketing considerations within the contexts of art, commercial and media photography.
4. Utilize advanced photographic imaging systems in technical and artistic situations, including proper camera operation and lens selection for optimum image creation.
5. Printmaking techniques with both analog and digital output materials unique to advanced camera systems.
6. Employ various printmaking, print finishing and presentation skills in the production of a professional final portfolio, including the creation of a print portfolio, commercial portfolio book and website.

8. Method of Instruction

a. Lectures.

b. Presentations and demonstrations using image projection.

1. Studio and laboratory demonstrations.
2. Research methods including use of the network.
3. Individual instruction.
4. Group critiques and classroom discussions of individual projects.
5. Gallery and museum field trips.

9. Methods of Evaluating Student Performance

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

b. Objective written exercises from assigned research problems, including critical writing responses from representative texts and exhibition reviews.

c. Frequent critique of photographic work of the class.

d. Evaluation of outside-of-class photographic practice and image-making assignments.

e. Critique and review of final portfolio of work.

f. Final objective written artist statement, including discussion of conceptual concerns, photographic practice and technical execution.

10. Outside Class Assignments

a. Field photography assignments.

Example: *In Sight – Developing A Personal Photographic Vision* - Visually investigate the idea and possibilities of narrative and photography.  Explore utilizing various cameras and/or materials (analog and digital, black & white or color), the use and function of text and/or other materials, including found objects or letters, as well as presentation strategies (multiple-image and/or image scale) in preparation of completing *The Photographer’s Portfolio*.

b. Objective Written Exercises.

Example: *The Education of A Photographer* – Complete assigned readings from supplementary texts and write objective responses in preparation for in-class discussions.

c. 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.

d. Outside work for the final portfolio.

Example: *The Photographer’s 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. Representative Texts

a. Representative text(s):

1) Traub, Charles, and Steven Heller, and Adam Bell. *The Education of a Photographer*. New York, NY: Allworth Press, 2006.

2) Badger, Gerry. *The Pleasures of Good Photographs*. 1st edition. New York, New York: Aperture, 2010.

3) Martínez Celaya, *Enrique. On Art and Mindfulness – Notes from the Anderson Ranch*. 2nd edition.

Culver City, California: Whale & Star Press and Anderson Ranch Arts Center, 2015.

b. Supplementary texts and workbooks:  
 None

Addendum: Student Learning Outcomes

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

a. Demonstrate the ability to recognize and recall the critical issues and visual strategies of historical, modern and contemporary photographic thought within specialized genres of photographic practice.

b. Create photographs of creative expression that demonstrate the purposeful use of conceptual development and visual strategies that attempt to define a range and depth of individual photographic practice within a specialized genre of photographic practice.

1. Demonstrate advanced application of photographic tools, materials and processes, including camera controls, image exposure and processing strategies, and photographic printing techniques.
2. Demonstrate advanced application of proper laboratory practices necessary for making and presenting photographic images of optimum technical quality, craft and professional standards.
3. Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of photography as a means of effective creative expression and communication of personal vision.
4. Assessment activity: program Capstone project and reflective self-assessment essay.