



students. The infiltration of digital imaging in all areas of visual production makes digital photography a desired component in any visual arts curriculum.

- B. This course has a lab component because it is a studio art course and requires students to use special facilities such as a computer lab and other studio areas to produce photographic prints.
- C. This course generally transfers as a specific program elective.

#### **IV. Place of Course in College Curriculum**

- A. Free Elective
- B. This course meets a program requirement for the Associate of Arts Studio Arts, Associate of Fine Arts Graphic Design and Associate of Fine Arts Visual Art.
- C. To see course transferability: for New Jersey schools, go to the NJ Transfer website, [www.njtransfer.org](http://www.njtransfer.org); for all other colleges and universities, go to the individual websites.

#### **V. Outline of Course Content**

- A. Introduction to photography
  - 1. Camera types – tradition versus digital
  - 2. Film versus LCD image capture
  - 3. Exposure controls
  - 4. Depth of field and motion control
  - 5. Flash
  - 6. Image composition
- B. Introduction to digital images in Adobe Photoshop or most current image editing software.
  - 1. Composition of bitmaps, vectors and other digital image components
  - 2. Scanning/digital camera image capture
  - 3. Controlling image resolution and resizing
  - 4. Color modes
  - 5. Outputting to printers
- C. Image manipulation
  - 1. Making basic color balance and image contrast corrections
  - 2. Retouching techniques
  - 3. Introduction to working with layers and filters
- D. Historical development and current perspectives concerning photography and digital images in art and media
  - 1. The transformation of early photographic processes to current practices
  - 2. The affects of digital images in the media
  - 3. Influences of digital images in art
  - 4. Ethical and legal issues of digital imaging

- E. Critical issues in photography as an art form
  - 1. Photography's role in the study of movement
  - 2. Different styles and subject matter
    - a. Straight photography
    - b. Modernism and abstraction
    - c. Documentary
    - d. Portraiture

## **VI. Educational Goals and Learning Outcomes**

### **A. General Education Learning Outcomes:**

#### **At the completion of the course, students will be able to:**

- 1. Identify, analyze, and critique the formal elements and their bearing on meaning in various types of photographs orally and in writing. (GE-NJ 1, \*)
- 2. Apply computer techniques in the creative manipulation of digital images. (GE-NJ 4)
- 3. Analyze the creative and ethical issues in digital imaging. (GE-NJ ER, \*)

### **B. Course Learning Outcomes:**

#### **At the completion of the course, students will be able to:**

- 1. Perform the basic controls of digital cameras.
- 2. Produce a portfolio of photographic images that reflect creative thought. \*

\*Embedded critical thinking

## **VII. Modes of Teaching and Learning**

- A. lecture/discussion
- B. small-group work
- C. laboratory
- D. student oral presentations
- E. critiques

## **VIII. Papers, Examinations, and other Assessment Instruments**

- A. art work
- B. research papers
- C. demonstrations
- D. essays
- E. journals
- F. portfolios
- G. critiques

## **IX. Grade Determinants**

- A. written exams
- B. quizzes
- C. portfolio of prints
- D. written report
- E. oral report
- F. research project
- G. exhibition review

## **X. Texts and Materials**

- A. suggested textbook: The required text(s) should cover the basic operation and compare the differences between digital camera and traditional cameras and cover the operation and control of the current software (Adobe Photoshop) from a beginning to intermediate level.
  - Barbara London & Jim Stone, A Short Course in Digital Photography, latest ed., Pearson, 2012.
- B. Other reference texts:
  - London, Barbara and John Upton, Photography, Scott, Foresman and Company, Boston, (latest edition)
  - Mitchell, William J., The Reconfigured Eye, Visual Truth in the Post-Photographic Era, The MIT Press, 1994
  - Ritchen, Fred, In Our Own Image: The Coming Revolution in Photography, New York, Aperture, 1990.
- C. Reviews
- D. student writing
- E. film and video
- F. web sources
- G. other computer-based sources
- H. other

(Please Note: The course outline is intended only as a guide to course content and resources. Do not purchase textbooks based on this outline. The RVCC Bookstore is the sole resource for the most up-to-date information about textbooks.)

## **XI. Resources**

- A. computer lab with Photoshop software
- B. wall space to pin up photos for critique
- C. color laser and high quality inkjet printers
- D. film and flatbed scanners
- E. students must purchase some printing services