

Mt. San Jacinto College
Integrated Course Outline of Record

Form B

Submitted by:	Keith Hanz	Date:	03/14/2019
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Department	Subject	Course Number	Title
Photography	Photography PHOT	125	Digital Photography Production I

Units/Hours

Each lecture unit requires 1 hour per week of class time, and 2 hours per week of study outside of class.
Each laboratory unit requires 3 hours per week of class time.
Each activity unit requires 2 hours per week of class time and 1 hour per week of study outside of class.

Lecture Units	Total Units
3.00	3.00
Lecture Contact Hours	Total Contact Hours
48.00 - 54.00	48.00 - 54.00
Lecture Homework Hours	
96.00 - 108.00	

Stand Alone:

Program Applicable

AA/AS Degree General Ed Breadth Area(s):

-none-

General Education Justification:

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Maximum Enrollment:	32
Maximum Enrollment Justification:	Course requires significant individualized instruction or assessment “ check all that apply: * Course requires 3 or more oral presentations by each student per semester. * Course requires that each student be evaluated individually on a set of skills more than twice per semester.

Justification: The project-based nature of this course requires learners to present their photographic production to the group in time intensive constructive critique sessions that include critical thinking input from individuals in a presentation setting. This is accomplished at least three times per term in formal sessions in addition to the Final constructive critique session. Extensive portfolio production requires instructor feedback throughout the term.

Grading Method:
TOP code:

Letter Grade or P/NP
1012.00*

Can be Taken

1

time(s) for credit (max 4)

- Visual or Performing Arts course that is required to meet major requirements for UC/CSU
- Intercollegiate athletics course
- Academic/vocational competition course

Catalog Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course).
(75 words or less in gray box below).

This course provides practical, technical, critical and creative instruction in digital photographic theory and workflow. It covers fundamental photographic principles, theory and exposure essentials, referencing digital, and emerging tools like mirrorless and computational capture. Coursework is project-based and immersive. Students will acquire skill sets pertaining to the digital paradigm that will allow them to master acquisition, manipulation, and digital output to current professional industry standards.

Schedule Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course).
(25 words or less in gray box below).

This course explores fundamentals in digital photography work flow including photographic principles, exposure essentials and software manipulation.

Need for the course:

This is the first of three core photography courses in the Photography Certificate and AS Degree in Photography. This unique content covers indispensable basic skill sets for students continuing in the program or intending to acquire a foundation of digital paradigm photographic knowledge relating to still image production for local and regional careers as well as further inquiry and exploration. This course also resides in: ART - A.A.-T in Art History for Transfer - Associate in Arts and ART - A.A.-T in Studio Arts for Transfer - Associate in Arts.

Prerequisite(s):

Prerequisites go through a separate approval process. See Forms E1-E6 for details.
(For further clarification, contact the Prerequisite Subcommittee)

-none-

Corequisite(s):

Corequisites go through a separate approval process. See Forms E1-E6 for details.

-none-

Recommend Preparation:

Recommended Preparation goes through a separate approval process. See Forms E1-E6 for details.

- DIG 110

Other Enrollment Criteria:

-none-

Learning Objectives:

(please number each objective and express in behavioral terms)

Upon the completion of the course the student will be able to do the following:

1. Appraise and reference historical advancements and techniques in Digital and Traditional Photography.
2. List and perform different techniques in digital capture, storage, and manipulation.
3. Evaluate and define the theories behind digital photography production, including; lighting, composition, techniques regarding exposure variables, image manipulation, digital asset management, memory management, hardware and software resolution issues, and output.
4. Archive a class portfolio of digital images.
5. Complete visual projects that effectively display conceptual strength.
6. Create artistically valid work for a prescribed audience.
7. Construct projects in image editing software following project objectives that utilize digital cameras and capture devices, and verbally defend theme, content and purpose in constructive critique.
8. Capture and digitize image files and identify related file formats and their appropriate uses in response to audience and industry standards.
9. Analyze and constructively criticize peer work in a formal critique setting.
10. Export final portfolio to submission drive.

Course Content:

(please number the outline of main topics and subtopics)

- I. Exposure Variables, Reciprocity, and Digital Film.
 - A. B.D.E
 - B. Metering systems & practices
 - C. Digital Capture Devices as film
 - D. Physics and Morphology of light sensors
 - E. Physics of camera stabilization
 - F. Physics of Light
 - G. Digital Capture Tools
 1. Cameras
 2. Dedicated Film scanners
 3. Flatbed scanners
 4. Capture Backs
- II. Composition & Seeing.
 - A. Visual Principals in Photography
 - B. Seeing through the Viewfinder
 - C. Seeing Conceptually
 - D. Dissecting image constructs
 - E. Appraisal of Historical techniques as they relate to the Digital Paradigm
- III. Dynamic Range in the Digital paradigm.
 - A. Lighting & contrast

- B. Traditional and digital value building blocks
- C. Levels, Histograms, Channels

IV. Light Room Fundamentals.

- A. Color Modalities
- B. File Formats for Photography
- C. System Calibration
- D. Layers, Channels, Levels, and Histograms
- E. Resolution and the modern model of Multimedia
- F. Quick Masking, Layer Masking, Alpha channels
- G. Blending modes (Layered, Advanced, Clipping groups)

V. Color Correction Strategies.

- A. Defining Digital Strengths and Weaknesses
- B. Basic Tools
- C. Advanced Tools

VI. Follow-up Processing.

- A. Interpolation and up-scaling issues and plug-ins
- B. Digital Anomalies
- C. Sharpening Tools

VII. Output.

- A. Archiving, File preparation and Packaging Software
- B. Printing Options, Dyes, Pigments & Papers
- C. Presentation and Exhibition issues
 - 1. Web
 - 2. Digital Portfolio
 - 3. Hardcopy
 - 4. Monitor
 - 5. LCD Projection

Methods of Instruction:

Methods of instruction may include, but are not limited to the following:

- **Method:** Lecture
Integration: Lecture, demonstration, and guided practice will be employed when presenting software related skills, photographic principals, exposure essentials and conceptual information.
- **Method:** Multimedia demonstrations
Integration: Multimedia presentations and demonstrations exemplifying best practices in the industry will be presented to students. These presentations will incorporate examples of artistic vision of masters and professionals in the field.
- **Method:** Web-based activities relating to concept and acquisition.
Integration: Web-based activities will be used to illustrate to the student how to perform techniques in digital capture, processing and output.
- **Method:** Image gallery presentations
Integration: Image galleries will be exhibited to develop understanding of visual principals, image deconstruction and evaluation.
- **Method:** Homework
Integration: Assignments intended for practice outside of class will help students evaluate the concepts of digital photography workflow and quality production.
- **Method:** Projects
Integration: Digital photography production projects will be required for students to employ Photographic principals, exposure essentials to heighten visual and conceptual impact relating to an intended audience.

Methods of Evaluation:

A student's grade shall be determined by the instructor using multiple measures of performance related to the course objectives. Methods of evaluation may include but are not limited to the following:

- **Method:** Class Participation
Integration: Class participation credit will be awarded based on contributions and preparedness regarding discussion and critique sessions, relating to proper exposure techniques, photographic principles, and compositional acumen. Credit will also be awarded for completing in-class and web-based exercises demonstrating feedback from peers in collaborative critique sessions.
- **Method:** Homework
Integration: Homework production assignments that demonstrate the concepts of digital photography production regarding exposure essentials and photographic principles will be created in prescribed categories like action and low light photography. Written and voice-capture peer critique assignments are collected to gauge peer interactions regarding quality of production techniques will be required.
- **Method:** Projects
Integration: Projects will be evaluated based on creative and technical achievement in digital photography production, post-production processing, compositing techniques, as well as compositional qualities.
- **Method:** Exams/Tests
Integration: Tests that demonstrate the student’s ability to work individually and in production teams on practical applications, and written tests covering planning and problem solving issues related to digital photography production, will be given at mid term and final.

Examples of Assignments:

Students will be expected to understand and critique college level texts or the equivalent. Reading and writing, as well as out of class assignments are required. These assignments may include but are not limited to the following:

- Camera Functionality and Photographic Principals Exercises - Project # 1**
(Eight categories of project study, due for presentation – March 1st for Tuesday classes, and the March 3rd for Thursday classes)
- First: Macros** - Produce 5 engaging images utilizing the Macro setting on your digital camera (This is very close-up photography, up to 1:1 image magnification ratio) and discover the realm of the minute. Your camera will function better when your macro shooting is performed while the lens is zoomed out - that is to say - set at the widest angle of focal length zooming range. Some cameras require a macro setting to be able to close focus. *Think of the textures in fabric, hair, or soil, or photograph minute objects as close as your camera will allow. Look for the tulip icon that usually designates the macro setting. Move your camera in and out to discover how close it will let you focus – sometimes as close as 1cm.* (You will be capturing 5 total images)
- Second: Optical Distortion** - Capture 3 different engaging subjects at Both full-wide-angle and full-telephoto focal length settings. Compose your subjects with the SAME subject-matter image size to illustrate the distortion of perspective at differing optical focal lengths. You will be forced to change your physical location between these “Wide” and “Telephoto” shots in order maintain the same image size in the view finder. *Look for the emphasis of space, depth, and bending vertical lines set at full wide angle, and the simplified backgrounds in addition to the flattening of the spatial relationships, as well as, narrowed depth-of-field set at full telephoto. Subject matter can include architecture, still-life objects, or natural scenes.* (You will be capturing six total images – two photographs for each subject.)
- Third: Strobe Capability** - Experiment with your flash unit’s power capability (determined by its Guide Number – illumination required to properly expose a given subject at ISO100 measured in feet) by capturing the same subject at five successive distances to discover the effective illuminating range of the camera’s strobe. Your camera to subject distance should be 2, 5, 10, 20, and 50 feet. Expect a dramatic fall-off of light as the flash to subject distance increases try this at night or inside a large room. *Photographing a person will work well, experiment* (You will be capturing five total images). Optional additional study: You may wish to try this outside during daylight hours to discover how a weak strobe can be used as a simplified

“balanced fill flash” for further self-study. Try 2, 4, 6, 8, 10, and 12 feet distances with a point-and-shoot camera and a built-in flash. Try powering down a remote strobe on more professional cameras by using 1/2, 1/4, 1/8, 1/16 and 1/32 power settings of hot shoe-mounted flash units, or by changing your aperture with manual settings.

Fourth: Action - Capture 6 subtle or dramatic action shots by exposing two photographs of each of the three following action photography challenges: **1.** Attempt to pan the camera in synchronization with the main subject’s movement. Here you will select a slow (1/30th sec. or slower) shutter speed while attempting to continually point the camera at a moving subject. The closer you are to your subject matter the more pronounced the “panning” effect. Also the more lens magnification you employ the more pronounced the effect – and the greater the degree of difficulty. Panning the camera successfully will take several attempts **2.** Capture blurred action by utilizing slow shutter speeds to allow subject or camera movement or both to affect the way light paints the film plane. **3.** Capture stop-action by using a very fast (1/500th sec. or faster) shutter speed to freeze obviously dynamic movement. *Please consider your safety and that of other as you attempt to capture these images.* (You will be capturing six total images)

Fifth: Exposure Metering - Capture five subjects (content of your choosing) utilizing B.D.E. – Basic Daylight Exposure - the reciprocity constant relating to natural sunlight and equivalent exposures - AND the same subject and moment allowing your camera’s light meter to solve your exposure quantifying needs. First you set the exposure and shoot – then photograph the same subject and let the camera’s meter set the exposure in the second identical shot by shooting the second shot on full “Auto”. This project assumes your camera can be set on fully manual settings. If it does not have this capability you have just officially outgrown your camera. I can suggest four alternatives. Three cost you nothing. First, you may choose to check-out a Multimedia department camera if you have filled out and turned in a responsibility agreement. Second, you can borrow a camera that does have manual capability. Third, you can experiment with your point-and-shoot’s program modes to have some, albeit mysterious, level of control over exposure settings. Fourth, and this is the one that costs money, – buy a digital camera capable of fully manual or priority settings as well as programmed settings. *Money can solve many challenges in photography. Consider more static subject matter for this exercise.* (You will be capturing 10 total images.)

Sixth: White Balance - In this exercise, set your camera to each of the available white balance settings while photographing the same subject in each of these color temperature biases. Choices typically include: Auto (3000-7000 Kelvin) Daylight (5200 K), Shade (7000 K), Tungsten (3200 K), White Fluorescent (4000 K), Flash (6000 K), If your camera has limited capability concerning White Balance, take a normal exposure and experiment with white color temperature by utilizing the digital photo-filters available in the Photoshop image>adjustment tool menu. (6 images of the same subject are required.)

Seventh: Exposure Compensation – Most modern cameras allow the user to over-ride programmed exposure settings by “compensating” through over- or under-exposing the image during capture. This feature is crucial for situations when the camera’s light meter is easily fooled (snow, or backlit scenes, or intense spot sources of light). Choose a single subject matter like a portrait or familiar object and take several exposures in consistent lighting to exercise your understanding of the exposure compensation tool in you camera. Typically these settings can be under- & over-exposed in 1/3 to 1/2 stop increments. To learn more about this range of exposure values try placing something white, something black and something medium grey within the field of view. (Take 9 to 13 captures of the very same image in 1/3 or 1/2 exposure compensation increments and decrements [positive and negative, over and under exposure settings], depending on your particular camera’s capabilities.)

Example #2:

“Seeing” - Photographic Composition through the Viewfinder – Project # 2

You will be bolstering your library of images as well as exploring issues of photographic composition in the following exercises. **Five images will be required for each of the following categories.** (Each category should emphasize):

- Unusual or engaging lighting - (other than even, flat or frontal illumination) _
- Composition - (unusual camera angle, visual organization, framing center-of-interest, rule-of-thirds, reflections,

- S-curve, radial or linear elements)
- Depth - (the illusion or emphasis on near to distant spatial relationships)
- Simplicity - (uncluttered composition, lack of mergers or distractions, large areas of uninterrupted space)
- Visual Weight - (dramatic specific emphasis through contrast, color, or shape relationships)
- Human interaction - (people, situational portraiture, cultural documentation, conflict or harmony)
- Nocturnes - (night or twilight photography)
- Patterns and Textures - (brightness and contrast repetition and interval)_
- Silhouettes - (back-lit subjects with little to no foreground detail)
- Architecture - (Buildings and their surroundings, interior or exterior)
- Conceptual Strength - (the idea or theme behind the image is the emphasis, the meaning is paramount in these images)
- Landscapes - (outdoor expanses or intimate confines)_

(60 total images will complete this project.)

Textbooks:

- Evening,M (2019). *Adobe Photoshop CC for Photographers* Focal Press. ISBN: 978-1138086760

Other Resources:

Minimum Qualification

- Photographic Technology/ Commercial Photography