



PHOT-524: INTERMEDIATE PHOTOGRAPHY

Effective Term

Fall 2026

BOT Approval Date

01/15/2026

Discipline

PHOT - Digital Photography

Course Number

524

Course Title

Intermediate Photography

Short Title

Intermediate Photography

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Lecture Units**

3.00

Total Units

3.00

Hours**Lecture Contact Hours**

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

No

Catalog Description

This course builds on foundational photographic knowledge and advances both technical and conceptual skills toward professional standards. Students will develop proficiency in workflow strategies, file management, and lighting design while expanding their creative practice through critique and production. Emphasis is placed on adapting to evolving technologies in the photography industry and producing culturally responsive work that reflects diverse perspectives. As the second of three core courses in the photography degree and certificate sequence, this course equips students with competitive skills for transfer and professional contexts.



Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)
PHOT-125 (with a grade of C or better).

Codes

TOP Code (CB 03)

1012.00* - *Applied Photography

CIP Code

50.0406 - Commercial Photography.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Photographic Technology/ Commercial Photography	Or
Photography (Masters Required)	End

Learning Objectives

Learning Objectives

Learning Objective
1. Apply foundational and intermediate photographic techniques to design and produce professional-quality images that demonstrate creative and technical growth.
2. Examine and implement advanced studio and field lighting techniques—using strobes and continuous sources—to design solutions that demonstrate creative problem-solving and aesthetic versatility in portraiture, still life, and product photography.
3. Examine the use of advanced lighting techniques to design solutions that demonstrate creative problem-solving and aesthetic versatility.
4. Integrate and evaluate professional file formats, workflow strategies, and digital asset management systems to produce and maintain efficient, industry-standard photographic outputs.
5. Synthesize and apply contemporary editing and post-processing techniques to produce and evaluate polished photographic outcomes that reflect professional quality standards and industry expectations.
6. Participate in and evaluate formal, constructive critiques to analyze, interpret, and refine photographic work, demonstrating advancement in technical proficiency, conceptual clarity, and artistic vision.
7. Evaluate and integrate culturally responsive and inclusive perspectives into photographic projects to demonstrate awareness of representation, equity, and adaptability within contemporary photographic practice and emerging technologies.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. Students will evaluate peer photographic work through constructive critique.
2. Students will apply appropriate file formats to produce high-quality digital images.
3. Students will design and implement lighting setups to achieve desired photographic effects.

Content

Course Lecture Content

1. Critique and Photographic Discourse
 - a. Philosophical Foundations
 - i. Roland Barthes – Camera Lucida (punctum, studium)
 - ii. Walter Benjamin – The Work of Art in the Age of Mechanical Reproduction
 - iii. Susan Sontag – On Photography
 - b. Formal Critique Structures
 - i. Description, Analysis, Interpretation, Evaluation
 - ii. Building professional vocabulary for photographic discourse
 - c. Culturally Responsive Critique
 - i. Recognizing diverse narratives
 - ii. Critiquing inclusively and ethically
2. Project 1: Diverse Narrative Mini-Thesis
 - a. Revisiting Beginning Photography Techniques
 - i. Exposure triangle (aperture, shutter, ISO)
 - ii. Depth of field and motion control
 - iii. Composition strategies (rule of thirds, leading lines, balance)
 - b. Narrative Development
 - i. Identity, culture, and personal perspective in image-making
 - c. Critique Application
 - i. Presenting mini-thesis work in peer critique
 - ii. Revision process and reflection
3. Studio Lighting Foundations
 - a. Properties of Light
 - i. watt seconds
 - ii. light modifiers
 - iii. Color temperature Direction and contrast
 - b. Studio Lighting Equipment
 - i. Strobes: monoblocks, pack-and-head systems
 - ii. Continuous lighting: LED, fluorescent, tungsten
 - iii. Safety and setup protocols
 - c. Essential Light Control Tools
 - i. Modifiers: softboxes, umbrellas, reflectors, scrims, gels
 - ii. Backgrounds: seamless paper, chroma key, cyclorama
4. Portrait Lighting Techniques
 - a. Classic Portrait Lighting Patterns
 - i. Rembrandt
 - ii. Loop
 - iii. Split
 - iv. Butterfly (Paramount)
 - v. Short and broad lighting
 - b. Lighting Ratios and Dimensionality
 - i. Key-to-fill ratios
 - ii. Creating depth through contrast
 - c. Studio Workflow Tools

- i. Lighting diagrams and mapping setups
 - ii. Use of light tables and tethered capture
 - iii. using strobe light meters
- 5. Workflow and File Management
 - a. File Formats and Standards
 - i. RAW, DNG, TIFF, JPEG — advantages and use cases
 - ii. . storage and non-destructive editing
 - b. Metadata and Archiving
 - i. Keywording, collections, and searchability
 - ii. collections in lightroom
 - c. Professional Workflow Practices
 - i. Prescribed studio workflows: naming conventions, backups
 - ii. Batch processing and export automation
 - iii. Data verification and redundancy
- 6. Advanced Studio Applications
 - a. Still Life and Product Photography
 - i. Lighting reflective and textured surfaces
 - ii. Controlled highlights and detail emphasis
 - b. Creative Lighting Strategies
 - i. Gels, projections, and experimental setups
 - ii. Mixed lighting (ambient + strobe)
- 7. Post-Processing and Editing
 - a. RAW Processing and Sharpening
 - i. Lightroom, Capture One, Adobe Camera Raw workflows
 - ii. High-pass and detail sharpening
 - b. Advanced Editing Techniques
 - i. Layer management and compositing in Photoshop
 - ii. Masking and tonal control (luminosity, exposure toning)
 - c. Color Correction and Creative Grading
 - i. Monitor calibration and profiles
 - ii. Color spaces for print vs. web
 - d. Ethical Editing Practices
 - i. Representation and authenticity in post-processing
- 8. Final Project and Professional Practice
 - a. Self-Directed Project Proposal
 - i. Concept development and planning
 - ii. Integration of narrative, lighting, and workflow skills
 - b. Professional Presentation
 - i. Sequencing images into a cohesive body of work
 - ii. Writing an artist statement
 - c. Final Critique and Portfolio
 - i. Oral presentation in a formal critique setting
 - ii. Incorporating feedback into professional-level revisions

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1. Critique
 - a. Practice using professional and philosophical vocabulary
 - b. Peer critiques of Project 1 mini-thesis work
 - c. Structured oral critiques with revision cycles
 1. Narrative Mini-Thesis Project
 - a. Apply Beginning Photography techniques to new work
 - b. Develop personal narrative-driven series
 - c. Present in critique with proof sheets and contact sheets
 1. Lighting Studio
 - a. Setting up strobes, modifiers, and meters
 - b. Practicing portrait lighting patterns (Rembrandt, loop, butterfly, etc.)
 - c. Building lighting diagrams for studio practice
 - d. Using light tables for still life/product setups
 1. Workflow demos
 - a. Importing and cataloging with Lightroom/Capture One
 - b. Metadata-driven file management
 - c. Automated exporting for print, web, and proofing
 1. Post-Processing demos
 - a. RAW editing: exposure, color, sharpening
 - b. Photoshop compositing and masking
 - c. Preparing files for portfolio and digital submission
 - d. print images

Methods of Instruction

Method

Critique

Integration

Formal peer critique will be used as a method of instruction, where students present work, articulate artistic choices, and respond to peer and instructor feedback. Critique emphasizes constructive dialogue, critical thinking, and the integration of diverse cultural perspectives. Revision of work based on critique is a core component of the course.

Method

Observation and Demonstration

Integration

Students will observe and practice essential photography techniques through in-class demonstrations. Demonstrations will include studio lighting setup (strobes, modifiers, meters), workflow processes (tethered shooting, metadata-driven file management), and post-processing standards (RAW editing, Photoshop compositing). These sessions will model best practices and provide opportunities for hands-on application.

Method

Lecture

Integration

Lecture presentations will introduce key concepts in photographic history, critique theory, and lighting design. Discussions will explore how evolving technologies and cultural contexts shape photographic practice. Emphasis will be placed on developing a professional vocabulary for critique and applying theoretical frameworks (Barthes, Benjamin, Sontag) to student work.

Method

Observation and Demonstration

Integration

Students will engage in guided studio and field exercises where they design and control lighting setups, create narrative-driven photographic series, and produce still life and portrait assignments. These structured labs emphasize experiential learning and build technical proficiency while reinforcing conceptual and aesthetic goals.

Method

Projects

Integration

Students will complete major projects—including a diverse narrative mini-thesis, lighting studies, and a final self-directed series—that synthesize technical, conceptual, and professional skills. Projects require planning, execution, and presentation, with guidance from the instructor and collaboration with peers. This method fosters independence, problem-solving, and professional readiness.

Method

Online Activity/Discussion

Integration

Students will participate in asynchronous online activities and discussion boards connected to supplemental instructional media such as photography lectures, artist talks, and philosophy podcasts. These activities will extend classroom learning, encourage students to apply critical frameworks to contemporary examples, and foster dialogue that strengthens communication, cultural awareness, and critical thinking skills in a digital environment.

Methods of Evaluation**Method**

Class Participation

Integration

Students will be evaluated on their active participation in class critiques, discussions, and studio sessions. Evaluation will focus on their ability to critically analyze photographic work, use appropriate philosophical and professional vocabulary, and contribute meaningful feedback that demonstrates cultural responsiveness and technical understanding. Participation will be assessed using a rubric that considers the quality, frequency, and constructiveness of student contributions both in-person and through online discussion boards.

Method

Homework

Integration

Students will complete targeted assignments such as lighting diagrams, metadata workflow exercises, and contact sheet submissions. Evaluation will be based on accuracy, attention to detail, and demonstration of understanding of industry-standard practices. Rubrics will measure adherence to file format requirements, effectiveness of workflow strategies, and clarity of technical documentation.

Method

Portfolios

Integration

Students will compile a professional portfolio that demonstrates their ability to present work across varied formats and contexts. The portfolio will include selections from major projects, refined and prepared for multiple outputs: digital/web presentation, magazine-ready print layouts, and fine art print standards. Evaluation will be based on the student's ability to curate a cohesive body of work, apply appropriate technical specifications for each format, and present their photography at a professional standard suitable for transfer, employment, or exhibition opportunities.

Method

Projects

Integration

Students will complete structured projects throughout the course:

Narrative Mini-Thesis – A photographic series rooted in diverse personal or cultural narratives, demonstrating mastery of Beginning Photography techniques and critical self-reflection.

Studio Lighting Studies – A set of portraits and/or still life images demonstrating proficiency with strobes, modifiers, ratios, and lighting diagrams.

Product Photography Project – A professional product shoot that demonstrates mastery of controlled lighting, reflections, textures, and studio workflow for commercial application.

Artist Presentation – A 10-minute presentation on a contemporary photographer of the student's choice. Students will analyze the artist's style, influences, and relevance to their own creative interests, using visual examples and critical vocabulary.

Assignments**Assignment Type**

Other

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Assignment 1: Narrative Mini-Thesis (Summative)

Overview:

This assignment invites you to create a photographic series grounded in your own narrative, cultural perspective, or lived experience. You will examine how overlapping aspects of identity—such as culture, class, gender, and sexuality—shape creative voice and visual storytelling. The project emphasizes the role of photography as a tool for empathy, representation, and social reflection, connecting personal experience to larger cultural conversations.

Instructions:

Develop a photographic series of 8–12 images exploring a narrative or identity-based theme that reflects your perspective or community.

Consider how intersectionality and cultural context influence your visual approach and subject matter.

Apply intermediate-to-advanced technical skills—controlled lighting, composition, and post-production—to reinforce your concept.

Write a 250–300 word artist statement addressing:

How your project engages issues of representation, equity, or visibility.
How your technical and aesthetic choices communicate your narrative.
Which cultural influences, photographers, or theorists inform your work.

Present your series during class critique, discussing how your images contribute to inclusive and contemporary photographic discourse.

Submission Guidelines:

Submit proof sheets, artist statement, and final images via the CMS by the due date.
Images should meet professional standards (color-managed workflow, resolution, consistent presentation).
Bring final prints or digital display for critique.

Evaluation Criteria:

Technical execution and craftsmanship
Conceptual clarity and narrative cohesion
Integration of diverse and culturally responsive perspectives
Depth of self-reflection and critical awareness of representation
Engagement and professionalism during critique

Assignment Type

Other

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Assignment 2: Studio Lighting Studies

Overview:

Students will produce a series of 10 portrait and still-life photographs demonstrating advanced control of studio lighting design and visual communication. This assignment emphasizes mastery of strobes, continuous lights, and modifiers to build mood, dimension, and meaning. In addition to traditional setups, students will apply lighting theory to both narrative and diaristic projects, exploring how light conveys emotion, subjectivity, and lived experience.

Instructions:

Create a series of 10 refined photographs using professional lighting setups: Rembrandt, loop, split, butterfly, short lighting, broad lighting, and backlighting.
Of the 10 total images, two must represent narrative and diaristic approaches—one of each—applying lighting principles to personal or conceptual storytelling.
Submit a contact sheet of approximately 100 images representing experimentation, multiple edits, and stylistic variations (color vs. black-and-white, preset adjustments, exposure variations, etc.).
Prepare lighting diagrams for all required setups, clearly indicating light placement, type, and power ratios.
Present your final series and diagrams during class critique, articulating both technical reasoning and aesthetic intention behind each lighting choice.

Purpose:

Advance mastery of professional lighting techniques while cultivating aesthetic sensitivity, creative storytelling, and cultural awareness. Develop technical precision and self-reflective practice through narrative and diaristic exploration.

Evaluation Criteria:

Technical control, exposure accuracy, and diagram precision
Effective use of lighting to create depth, tone, and emotion
Integration of one narrative and one diaristic image that demonstrate self-reflection and storytelling
Evidence of experimentation through extensive contact sheets
Professional presentation and engagement during critique

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

The Language of Light

Overview:

This assignment strengthens your technical and conceptual skills by connecting professional readings on lighting and composition to your own photographic practice.

Instructions:

Read the Concepcion text chapter on the importance of lighting.

As you read, take notes on the author's discussion of how light and gesture shape mood, emotion, and meaning in photographs.

After completing the reading, choose two of your own recent images and evaluate them using concepts from the chapter. Consider:

How does light define or obscure form in your images?

What choices did you make (or fail to make) that impact the emotional tone?

How could you refine your approach based on the author's insights?

Write a 1–2 page reflection connecting the reading to your images and upload it to the CMS.

Submission Guidelines:

Reflection must be 1–2 pages, double-spaced.

Include at least one quotation or paraphrase from the reading to support your analysis.

Submit both the written reflection and the two images (as .jpg files) by the posted due date.

Assignment Type

Writing

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Assignment 4: Artist Presentation

Overview:

Each student will research and deliver a 10-minute visual presentation on a contemporary photographer whose work resonates with their creative, cultural, or social interests. This assignment develops students' ability to critically engage with photography as both an artistic and cultural practice. Emphasis is placed on understanding how photographers use visual language to address issues of identity, equity, representation, and access within local and global contexts. Students will explore how photographic practices challenge dominant narratives and create space for historically underrepresented voices.

Instructions:

Select a contemporary photographer (post-2000) whose work engages with at least one DEI-related theme such as race, gender, sexuality, class, environment, or decolonial aesthetics.

Prepare a slideshow featuring 10 key works, providing critical and visual analysis of the artist's methods, themes, and audience engagement.

Include a written reflection (300–400 words) connecting the artist's approach to your own developing practice or worldview.

Reference at least one theoretical reading from Roland Barthes, Walter Benjamin, José Esteban Muñoz, or other course texts that supports your analysis of photographic meaning and representation.

Develop two discussion questions for class dialogue that invite peers to reflect on DEI, cultural relevance, or social impact within the artist's work.

Upload your completed presentation and reflection to the CMS by the posted due date.

Purpose:

To build research literacy, strengthen oral communication, and develop the ability to analyze photography through inclusive, socially aware frameworks. This assignment fosters connections between personal creative inquiry and global visual culture, reinforcing DEI as an essential aspect of contemporary art practice.

Evaluation Criteria:

Depth of research and clarity of visual presentation
Integration of DEI perspectives and critical theory
Strength of analysis connecting the artist's work to contemporary discourse
Relevance and reflection linking the artist's practice to the student's own
Peer engagement and quality of discussion facilitation

Assignment Type

Other

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Assignment 5: Portfolio Compilation

Overview:

Students will curate and refine a comprehensive professional portfolio showcasing the strongest work produced throughout the semester. This assignment emphasizes adaptability, presentation skills, and critical decision-making in sequencing and editing. Portfolios will be developed across three professional contexts—digital/web presentation, magazine-ready layouts, and fine art exhibition prints—to reflect the diverse ways photographers communicate their vision to different audiences. Students will consider how representation, access, and inclusion shape the visual and professional language of photography today.

Instructions:

Curate a cohesive portfolio of 15–20 finalized images selected from semester projects.

Prepare the portfolio in three formats:

Digital/Web Portfolio – formatted for online platforms or personal websites.

Magazine-Ready Layouts – designed for editorial, zine, or publication contexts.

Fine Art Exhibition Prints – printed to archival standards, ready for public display.

Write a 250–300 word artist statement reflecting on how your selected works engage with concepts of identity, narrative, and cultural representation.

Consider how design choices (layout, sequencing, typography, and image flow) affect audience interpretation.

Submit all materials digitally through the CMS, and present the printed component during the final class critique.

Purpose:

Demonstrate professional-level adaptability, technical proficiency, and conceptual refinement in portfolio development. Strengthen skills in presenting photographic work across diverse cultural and industry contexts while applying equitable and inclusive approaches to image curation and authorship.

Evaluation Criteria:

Cohesion, flow, and conceptual clarity of portfolio
Technical precision in all presentation formats
Professional sequencing, layout, and editing choices
Depth of artist statement and engagement with DEI principles
Professionalism and preparedness during critique presentation

Course Materials

Textbooks

Rafael Concepcion, 2024 (March 13, 2024), Adobe Photoshop Lightroom Classic Classroom in a Book (2024 Release), ISBN-13 (print): 978-0-13-831814-7
ISBN-10 (print): 0-13-831814-X

Class Size Information

Class Size

30

Class Size Category

F - Individualized, skills#based instruction/field practice 30

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

Dedicated lectures and critiques in PHOT-524 emphasize representation, cultural responsiveness, and intersectionality, encouraging students to recognize how gender, race, sexuality, and class shape photographic narratives. In Project 1: Narrative Mini-Thesis, students are asked to integrate their own diverse perspectives and identities into their work, preparing them to engage critically with both their own practice and peer critique. Course content on philosophical frameworks for critique (e.g., Barthes, Benjamin, Sontag) is paired with contemporary discussions of inclusivity in visual culture, giving students tools to analyze photography through multiple cultural lenses. In the studio lighting and product photography units, students are introduced to case studies and examples that highlight the importance of equitable representation in professional contexts, including commercial and fine art applications. These lessons emphasize avoiding stereotypes and biases while fostering the creation of images that respect and uplift diverse communities. In addition, Learning Objectives 1 and 7 directly address DEI concepts by linking personal narrative to photographic practice and requiring students to integrate culturally responsive approaches into their projects.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Assignments, instruction, evaluation, and course content in PHOT-524 are intentionally contextualized for diverse learners to promote equity and inclusion. Instructional methods combine lectures, studio demonstrations, hands-on Studio time, critiques, and online discussions to address different learning styles—visual, auditory, and kinesthetic. Assignments such as the Narrative Mini-Thesis invite students to engage with their own identities, cultures, and lived experiences, ensuring that diverse voices and perspectives are represented in the classroom. Evaluation methods use transparent rubrics that measure both technical proficiency and conceptual depth, allowing multiple pathways for students to demonstrate mastery while emphasizing growth through critique and revision. Course content integrates philosophical frameworks (Barthes, Benjamin, Sontag) with contemporary issues of representation and inclusivity, encouraging students to analyze how photography intersects with culture, race, gender, and sexuality. Finally, classroom

interactions—especially through structured peer critiques—are designed to foster respectful dialogue, empathy, and cultural responsiveness, ensuring that every student's work is received in a supportive and equitable learning environment.

Interactions

Explain how the course will incorporate student-to-student interaction.

This course fosters student-to-student interaction through peer critiques, collaborative studio exercises, and class discussions. Students present their work in formal critique sessions where they analyze and evaluate each other's photographs, developing their ability to articulate feedback while also learning from diverse creative perspectives. In lighting studio practice, students work in pairs or small groups to set up strobes, manage equipment, and assist one another in achieving professional results, reinforcing teamwork and shared technical learning. Online discussion boards further extend interaction by allowing students to respond to supplemental videos, artist talks, and philosophy podcasts, creating a space for continued dialogue beyond the classroom. These interactions encourage students to exchange ideas, compare approaches, and build a supportive learning community that values collaboration, respect, and cultural responsiveness.

Explain how the course will incorporate instructor-to-student interaction.

This course incorporates instructor-to-student interaction through lectures, demonstrations, one-on-one feedback, and structured critiques. The instructor provides direct guidance during studio sessions, assisting students with technical challenges such as lighting setups, strobe operation, and workflow troubleshooting. Individualized feedback is given during critiques and project reviews, ensuring that each student receives tailored support on both technical execution and conceptual development. The instructor also engages with students through online discussion boards, providing commentary on responses to supplemental videos, artist talks, and philosophy podcasts to extend dialogue beyond the classroom. All lectures are recorded and made available as video resources after class sessions to support Universal Design for Learning, ensuring equitable access for diverse learners and allowing students to revisit key concepts at their own pace. Regular office hours and open studio sessions further allow students to seek individualized mentoring, ensuring that they feel supported in developing their unique artistic voice while meeting professional standards.

Explain how the course will incorporate student-to-content interaction.

This course fosters student-to-content interaction through a combination of lectures, readings, studio practice, and project-based assignments. Students directly engage with course content by applying foundational photography knowledge to more advanced challenges, such as constructing lighting diagrams, executing strobe-based portrait sessions, and managing professional digital workflows. Assigned readings and supplemental media—including philosophy texts, artist interviews, and technical guides—help students contextualize their practice within both historical and contemporary frameworks. Students interact with content experientially in the studio by manipulating light, controlling equipment, and producing images that demonstrate conceptual depth and technical accuracy. Online discussion boards linked to supplemental videos, artist talks, and philosophy podcasts further extend this engagement, requiring students to critically analyze material and connect it to their own projects. Major assignments, including the Narrative Mini-Thesis, Studio Lighting Studies, and Product Photography Project, ensure that students synthesize technical, theoretical, and cultural content into their creative practice, reinforcing content mastery through hands-on application and critique.

Explain how the course will incorporate student-to-self interaction (metacognitive).

This course incorporates student-to-self interaction by encouraging students to reflect on their creative decisions, technical growth, and conceptual development throughout the course. In the Narrative Mini-Thesis, students explore their own diverse perspectives and identity, using photography as a medium for self-expression while critically examining how intersectionality shapes their artistic voice. Structured artist statements and written reflections accompany major projects, requiring students to articulate their intentions, evaluate their outcomes, and identify areas for improvement. Formal critique sessions reinforce metacognition by asking students not only to defend their own choices but also to reconsider them in light of peer and instructor feedback. The Portfolio assignment serves as a culminating self-reflective process, where students curate their strongest work for web, commercial, and fine art contexts, analyzing how their technical and conceptual skills have evolved since Beginning Photography. Online discussion boards further promote self-reflection, as students connect supplemental media (artist talks, philosophy podcasts) to their own practice, deepening their awareness of how personal, cultural, and technical factors shape their growth as photographers.