



PHOT-525: ADVANCED PHOTOGRAPHY

Effective Term

Fall 2026

BOT Approval Date

01/15/2026

Discipline

PHOT - Digital Photography

Course Number

525

Course Title

Advanced Photography

Short Title

Advanced 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 advanced course builds on skills developed in PHOT-524, preparing students to operate at a professional level in contemporary photographic practice. Students engage in intensive studio, location, and post-production projects that emphasize conceptual development, technical mastery, and portfolio refinement. Coursework includes advanced digital archiving, professional workflow strategies, high-level lighting design, and output for diverse contexts, including fine art exhibition, commercial presentation, and digital platforms. Students have expanded access to industry-standard equipment and studios to support intensive, self-directed production work. The course culminates in the creation of a cohesive, professional-quality portfolio and participation in sustained critique designed to refine artistic voice and prepare for transfer, exhibition, or industry employment.

Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)
PHOT-524 (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
Photography (Masters Required)	End

Learning Objectives

Learning Objectives

Learning Objective
1. Demonstrate mastery of advanced studio and location lighting techniques, including the ability to design, control, and adapt complex lighting setups for portrait, product, and conceptual projects.
2. Apply advanced digital workflow strategies in capture, storage, editing, and archiving using industry-standard tools such as Adobe Lightroom Classic, Capture One, and Photoshop.
3. Evaluate and integrate theoretical frameworks of photography—including lighting, composition, technique, and representation—into the development of advanced projects.
4. Curate and refine a professional portfolio that demonstrates technical mastery, conceptual sophistication, and adaptability for diverse contexts such as fine art, commercial, and digital platforms.
5. Direct and manage advanced studio productions, coordinating equipment, environments, and collaborators to achieve professional results.
6. Engage in sustained critique and professional discourse by analyzing, evaluating, and defending creative imagery, using advanced critical vocabulary and culturally responsive approaches.
7. Produce professional-quality photographic prints, demonstrating proficiency in color management, resolution standards, paper selection, and presentation methods for gallery and client contexts.
8. Plan and present a public exhibition or portfolio review, demonstrating skills in sequencing, presentation formats, and professional standards for both print and digital output.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. Students will analyze creative imagery to justify artistic choices.
2. Students will apply studio tools and techniques to produce professional-quality photographs.
3. Students will create original photographic works demonstrating professional-level creativity.

Content

Course Lecture Content

1. Professional Studio and Location Practices

- a. Defining Advanced Studio & Location Photography
 - i. Studio tools and capabilities: camera stabilization, light grids, cycloramas, backdrops, props, and sets
 - ii. Location strategies: balancing ambient and strobe light, portable power systems, and field lighting workflows
- b. Advanced Lighting Design
 - i. Specialty lighting: Z-axis, redirected, continuous, and mixed lighting approaches
 - ii. Modifiers and accessories for creative and commercial application
 - iii. Multi-light setups for portraiture, product, and conceptual projects
- c. Professional Workflow and Tools
 - i. Tethered capture and live feedback
 - ii. Advanced use of Lightroom Classic, Capture One, and Photoshop
 - iii. Graphics tablets, calibration, and precision retouching

2. Issues, Strategies, and Techniques in Professional Concentrations

- a. Studio Applications
 - i. Advanced portraiture and fine art practices
 - ii. Commercial and product photography
 - iii. Fashion, editorial, and advertising approaches
 - iv. Reinterpreting master styles and building contemporary influence
- b. Location and Field Applications
 - i. Environmental portraiture, architecture, and documentary practices
 - ii. Sports, action, and event photography
 - iii. Travel and cultural storytelling
 - iv. Landscape and fine art traditions with contemporary relevance
- c. Critical and Conceptual Frameworks
 - i. The role of photographic strategy in advanced projects
 - ii. Developing personal visual language
 - iii. Cultural responsiveness and representation in professional practice

3. Professional Digital Output and Print Practices

- a. Color Management and Calibration
 - i. Monitor profiling and printer calibration
 - ii. ICC profiles and workflow integration
- b. Print Production
 - i. Archival papers and inks; paper finishes and textures
 - ii. Sharpening and resolution standards for print output
 - iii. Workflow for fine art, magazine, and client-ready printing
- c. Digital Output and Platforms
 - i. Export strategies for web, digital portfolios, and social platforms
 - ii. Preparing work for online exhibitions and competitions

4. Portfolio Production, Presentation, and Exhibition

- a. Portfolio Development
 - i. Refining and sequencing images into cohesive bodies of work
 - ii. Multi-format portfolios: fine art prints, commercial layouts, and digital/web presentations
- b. Exhibition Practices

- i. Mounting, matting, and presentation methods
 - ii. Gallery preparation, lighting, and installation
 - iii. Professional standards for critique and public presentation
- c. Archiving and Long-Term Preservation
 - i. Metadata-driven archiving and workflow
 - ii. Digital asset storage and backup strategies
 - iii. Preparing work for transfer, industry, and lifelong creative practice

Methods of Instruction

Method

Lecture

Integration

Instructor-led lectures and demonstrations introduce advanced studio and location lighting strategies, professional digital workflow, and critical frameworks in photography. Demonstrations include tethered capture, multi-light setups, and professional print practices, providing models for students to apply independently in their own projects.

Method

Observation and Demonstration

Integration

Students observe and participate in advanced studio and field sessions, gaining hands-on experience with lighting equipment, camera systems, and professional workflows. Guided practice sessions allow students to troubleshoot technical challenges with instructor support, reinforcing mastery of studio tools and professional techniques.

Method

Critique

Integration

Structured critique sessions provide opportunities for students to analyze and defend their creative imagery. Students engage in advanced peer review, applying critical vocabulary and cultural frameworks to evaluate one another's work. This method builds confidence in professional discourse and deepens understanding of aesthetic and conceptual strategies.

Method

Individual Projects

Integration

Students develop self-directed projects with ongoing instructor mentorship. Regular check-ins and progress reviews ensure that students receive tailored guidance on technical execution, conceptual development, and professional presentation. This approach emphasizes independence while maintaining structured support.

Method

Work Experience

Integration

Students compile, refine, and present a professional portfolio, developing skills in sequencing, formatting, and adapting work for print, digital, and exhibition contexts. The instructor provides targeted feedback on both technical and conceptual decisions, guiding students toward professional readiness for transfer, employment, or gallery presentation.

Method

Online Activity/Discussion

Integration

Students engage with supplemental instructional videos, artist talks, and philosophy podcasts through online discussion boards. These activities extend learning beyond the classroom, allowing students to reflect on diverse perspectives in contemporary photography and connect them to their own projects.

Methods of Evaluation**Method**

Class Participation

Integration

Students are evaluated on active participation in critiques, discussions, and studio sessions. Evaluation emphasizes the ability to analyze, evaluate, and defend creative imagery using advanced critical vocabulary and cultural frameworks. Participation is assessed through a rubric that measures the quality, frequency, and constructiveness of contributions in both in-person and online discussions.

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.

Method

Homework

Integration

Students complete targeted assignments such as lighting diagrams, workflow exercises, and reading responses to supplemental texts or media. Evaluation focuses on accuracy, depth of engagement, and preparedness for applying these exercises to self-directed projects.

Method

Projects

Integration

Students undertake self-directed projects that demonstrate technical mastery, conceptual sophistication, and professional-level creativity. Each project is evaluated using rubrics that assess lighting control, workflow management, technical execution, conceptual clarity, and cultural responsiveness. Projects culminate in formal critique sessions, requiring students to present, analyze, and defend their work.

Method

Portfolios

Integration

Students curate a professional portfolio that showcases advanced-level creativity and technical mastery. Portfolios must include work formatted for fine art exhibition, commercial presentation, and digital platforms. Evaluation is based on sequencing, cohesion, technical preparation (print quality, file formatting), and adaptability across multiple professional contexts.

Method

Presentations

Integration

Students plan and present a public exhibition or portfolio review, demonstrating advanced skills in sequencing, mounting, gallery preparation, and professional presentation standards. Evaluation measures both technical execution and the student's ability to articulate and defend their work in a professional setting.

Assignments**Assignment Type**

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Assignment 1: Self-Directed Project Preparation

Overview:

This assignment is designed to help you integrate scholarly readings with your self-directed project. By analyzing how contemporary photographers articulate their creative process, you will strengthen your ability to reflect on and refine your own project direction.

Instructions:

Read the assigned essay from Why Art Photography by Lucy Soutter. A PDF of the essay has been provided to you in the CMS.

As you read, focus on how the author discusses intention, audience, and interpretation in photographic practice.

Write a reflection connecting these ideas to your self-directed project. Address the following:

How does the reading expand or challenge your current project concept?

In what ways could theory inform the decisions you make about subject, technique, or presentation?

How does your project fit within or push against the larger conversations in contemporary photography?

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

Submission Guidelines:

Reflection must be 2–3 pages, double-spaced.

Connect directly to your self-directed project by referencing specific choices you are making (or reconsidering).

Submit through the CMS with your weekly project update by the posted due date.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Assignment 2: Advanced Lighting and Workflow Studies (Formative)

Overview:

This assignment is designed to strengthen your control of advanced lighting and professional post-production workflows. Through a series of structured exercises in both studio and location environments, you will explore how technical lighting decisions and workflow strategies contribute to expressive image-making and professional standards in photography.

Instructions:

Complete a series of lighting exercises using multi-light setups in both studio and on-location settings.

Create detailed lighting diagrams for each setup, documenting key light, fill, background, and modifier use.

Capture proof images demonstrating proper exposure, focus, and light control.

Process your images using professional workflow software such as Lightroom Classic, Capture One, or Photoshop, ensuring consistent file naming, metadata, and color management practices.

Reflect briefly on how lighting choices and workflow strategies influence the mood, clarity, and communication of your images.

Submission Guidelines:

Submit a compiled digital folder containing:

Lighting diagrams (PDF or image format)

Proof images showing technical control

Final edited images demonstrating consistency across output

Include brief workflow notes or screenshots documenting your process.

Upload your completed folder to the CMS by the posted due date.

Assignment Type

Other

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Assignment 3: Major Project I – Thematic Series

Overview:

This assignment focuses on developing an original thematic photographic series that explores a self-directed concept. By producing a cohesive body of 10–15 images, you will apply advanced technical and conceptual skills while refining your creative voice. Emphasis is placed on experimentation, self-reflection, and inclusive visual storytelling that considers diverse perspectives, identities, and environments.

Instructions:

Produce a series of 10–15 cohesive images exploring your proposed concept.

Incorporate a range of technical methods (lighting, composition, post-production) that best support your visual theme.

Prepare for formal critique, presenting your images in sequence and articulating the conceptual framework behind your work.

Be ready to discuss how your series relates to contemporary photographic discourse, including issues of identity, representation, or cultural context.

Take note of feedback from both peers and the instructor to inform the next phase of your major project.

Submission Guidelines:

Submit 10–15 final images in digital format through the CMS by the posted due date.

Include a short written statement (1 page) outlining your concept, goals, and creative decisions.

Present your work in formal critique and actively participate in discussion.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Assignment 4: Artist Research Presentation

Overview:

This assignment invites you to research and present on a contemporary photographer whose work informs your own creative practice. By exploring diverse and underrepresented voices in photography, you will deepen your understanding of how identity, culture, and social context shape artistic production and interpretation. The goal is to strengthen your critical vocabulary and situate your work within a broader, inclusive photographic discourse.

Instructions:

Select a contemporary photographer whose creative approach or subject matter resonates with your artistic direction.

Research the artist's background, key works, and conceptual themes, paying attention to how their identity or cultural perspective informs their practice.

Prepare a 10-minute presentation that includes:

Visual examples of the artist's work.

A critical analysis of their contributions to the field.

A reflection on how their ideas connect to your own project or methodology.

Practice clear and engaging communication, ensuring your visuals and commentary support one another.

Submission Guidelines:

Presentations should be 10 minutes long with a supporting slide deck (5–10 slides).

Cite all sources and include image credits.

Submit your slide deck to the CMS prior to your presentation date.

Evaluation is based on depth of research, clarity of communication, effective use of visuals, and thoughtful integration of ideas.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Assignment 5: Major Project II – Portfolio Refinement

Students will expand and refine their thematic project into a cohesive series of 15–20 images. Emphasis will be placed on sequencing, editing, and preparing works for multiple formats including digital portfolio, fine art print, and commercial presentation. The purpose of this assignment is to demonstrate professional-level creativity and technical mastery in an advanced body of work. Evaluation will be based on the cohesion of the series, quality of sequencing, adherence to professional technical standards, and overall conceptual sophistication.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Assignment 6: Professional Print Production

Overview:

This assignment is designed to help you master professional print production workflows suitable for fine art and commercial applications. You will produce test prints and final exhibition-ready works using industry-standard practices in color management, paper selection, and archival presentation. The goal is to develop technical fluency and professional judgment while considering how material choices, accessibility, and sustainability influence photographic presentation.

Instructions:

Prepare image files for printing, ensuring accurate color management through calibrated monitors and applied ICC profiles.

Produce test prints to evaluate tonal range, sharpness, and color accuracy, making adjustments as needed.

Select appropriate paper types, finishes, and sizes that best support your conceptual and aesthetic goals.

Create final exhibition-ready prints, demonstrating consistency and technical control.

Mount, mat, or otherwise prepare your prints for archival presentation using professional materials and handling methods.

Reflect briefly on how print choices (paper, scale, finish, and presentation) shape the viewer's perception of your work.

Submission Guidelines:

Submit one test print and two final exhibition-quality prints that meet professional standards for print resolution, sharpness, and color accuracy.

Include a short process note (½–1 page) describing your workflow, materials, and adjustments made between test and final prints.

Present your completed prints during the scheduled print review and critique session.

Upload your process notes and digital print files to Canvas by the posted due date.

Evaluation is based on print quality, consistency, appropriateness of material choices, and readiness for archival presentation.

Assignment Type

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Summative

Assignment

Assignment 7: Final Exhibition / Portfolio Review

Overview:

This culminating assignment provides the opportunity to present your completed photographic project in a public gallery exhibition and professional portfolio review. You will demonstrate technical mastery, conceptual clarity, and professionalism through the production of exhibition-ready prints, cohesive sequencing, and an articulate artist statement. The experience is designed to strengthen your ability to communicate your creative vision publicly and critically defend your work within a professional context.

Instructions:

Prepare your final portfolio and exhibition materials, including high-quality prints, sequencing layout, and professional mounting or framing as required.

Write a final artist statement that communicates your concept, process, and intended impact on the viewer.

Participate in the public exhibition by installing your work according to gallery standards, demonstrating attention to spatial design and presentation detail.

Engage in the portfolio review and final critique, articulating your conceptual goals, technical choices, and artistic growth over the semester.

Reflect on how your work contributes to contemporary photographic conversations and how professional presentation enhances audience engagement.

Submission Guidelines:

Submit your final artist statement (1–2 pages) via Canvas before the exhibition opening.

Present exhibition-ready prints and ensure professional installation and labeling.

Participate fully in the public exhibition, critique, and review sessions.

Evaluation is based on:

Technical excellence in printing and presentation.

Conceptual coherence and clarity of visual narrative.

Professionalism in public presentation and installation.

Effectiveness of critique defense and reflective discussion.

Course Materials

Textbooks

Adobe Photoshop Lightroom Classic Classroom in a Book 2024 Release, Rafael Concepcion

ISBN: 013831814X

ISBN13: 9780138318147

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 on Documentary Ethics and Ethical Storytelling cover topics such as representation, consent, and cultural

sensitivity (1.d.v, 1.d.vi, and 8.a). These lessons emphasize the importance of avoiding stereotypes and biases, teaching students to approach storytelling with respect and empathy. Discussions on the social and psychological impact of video/film encourage students to consider the cultural implications of their work and to create content that respects and uplifts diverse communities. In addition, Learning Objectives 1 and 7 directly address DEI concept in the course.

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

Varied teaching methods, including lectures, hands-on labs, group discussions, and multimedia resources, cater to different learning styles (visual, auditory, kinesthetic). Also, Projects are designed to be flexible, encouraging students to address social issues, promoting authentic storytelling from diverse perspectives.

Interactions

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

PHOT-525 fosters student-to-student interaction through sustained critiques, collaborative studio exercises, and group discussions. Students present their work in formal critique sessions where they are required to analyze and evaluate each other's photographs using advanced critical vocabulary. These interactions allow students to learn from diverse creative perspectives while strengthening their own ability to defend artistic choices. In studio practice, students assist one another in complex lighting setups and field shoots, promoting teamwork and shared technical knowledge. Online discussions further extend this interaction, enabling students to respond to supplemental videos, artist talks, and readings, while building a supportive community rooted in professional dialogue.

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

The instructor provides individualized mentorship and advanced technical demonstrations to support the self-directed nature of the course. Through lectures, demonstrations, and guided studio practice, the instructor introduces advanced concepts such as multi-light setups, tethered capture, and professional print production. Feedback is provided consistently during critique sessions, one-on-one check-ins, and written responses to project proposals and portfolio drafts. All lectures are recorded and made available as video resources to ensure universal access, supporting students who benefit from multiple review opportunities. Office hours and open studio sessions provide further opportunities for students to receive tailored guidance on conceptual development, technical troubleshooting, and professional presentation.

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

Students engage with course content by applying advanced studio and location practices in self-directed projects. Through lectures, readings, and demonstrations, students are exposed to both technical frameworks—such as lighting design, workflow management, and print standards—and critical frameworks that situate their work within contemporary discourse. Students interact directly with content in the studio through experiments with lighting modifiers, multi-light setups, and portfolio sequencing strategies. Supplemental readings, artist research, and online discussions require students to contextualize their projects within broader cultural and professional conversations, reinforcing their understanding of advanced photographic practice.

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

PHOT-525 emphasizes self-reflection and metacognitive growth through project proposals, artist statements, and portfolio reviews. Students are required to articulate their intentions, defend their creative decisions, and critically evaluate the outcomes of their projects. Formal critiques and exhibition preparation serve as moments of reflection, where students reconsider their choices in light of peer and instructor feedback. The portfolio and final exhibition assignment culminates in a reflective process that requires students to identify how their technical mastery and conceptual vision have evolved across the program. Online discussions tied to supplemental media further encourage students to connect contemporary ideas to their own practice, deepening their awareness of their creative growth.