Photography Studio I. 3 Credits.

Fine Art Photography majors only. Pre-requisite: CPH 2090

Students explore personal sources of image making, strategies for editing, and different ways of seeing while refining their technical abilities. Assignments provide a structure for individual expression and interpretation while developing an awareness of photographic traditions, including photojournalism and documentary modes, and of the current state of contemporary practices. Students develop confidence and rigor in their approaches within an atmosphere of exploration and risk-taking. Fine-art photography and photojournalism students meet together and participate in frequent group and individual critiques, which promote intensive dialogue and proficiency in critical thinking.

Photography Studio II. 3 Credits.

Students explore personal sources of image making, strategies for editing, and different ways of seeing while continuing to refine their technical abilities. This course continues the progression from Photography Studio I, but concentrates on discovering the sources of the student’s impulse to make art and on developing a process for finding ways to express these sources using the photographic medium. For Fine Art Photography majors only. Pre-requisite: CPH 2090 Photography Studio I.
CPH 2350. The Extended Image. 3 Credits.
This course is for anyone interested in non-traditional photography, as well as for artists working in other media who wish to expand their use of photographic imagery. Students learn to break away from the “classic” print by exploring the likes of soft focus, camera movement, pinhole and toy cameras, hand-applied color, paint-on developer, print toning, flashlight drawing, photographms, magazine lift, Polaroid transfer, photo collage, and blueprints, among other techniques. Emphasis (where possible) is on simple, inexpensive, and nontoxic techniques and materials. Portfolio review may be required. Prerequisites: CPH 1000 and CPH 1200; or permission of the instructor.

CPH 3050. Media Lab II. 3 Credits.
This course introduces students already familiar with still photography to time-based media, including video and audio. Over the course of the semester students script, shoot/record, edit, and present projects including a silent video, a sound piece or audio package, and a video with audio. The history of time-based media is examined and its influence traced through pop culture, art history, and conceptual and technical analyses. Basic techniques in Final Cut Pro and audio software are covered. This course fulfills a PH and PJ major requirement, is open to all BFA majors and other degree students with permission of the instructor, and is a prerequisite for more advanced video classes. Formerly “Digital Video for PH/PJ” and “Media Lab”. Prerequisites: CPH 1000 and CPH 1200.

CPH 3070. Studio and Location Lighting. 3 Credits.
Introduction to studio and location lighting. Strobe and continuous lighting equipment; light modifiers and grip equipment; mixed sources light; and aesthetic approaches using artificial and ambient light. Restricted to students in the BFA in fine arts photography, BFA in photojournalism, or MA in new media photojournalism programs; demonstrated abilities and preparedness through portfolio review by department head or instructor may be substituted.

CPH 3090. Photography Studio III. 3 Credits.
The fine art photography major’s third year is spent exploring the connections between ideas and photo-based techniques; between process and content. These explorations are the basis for discussions, assignments, field trips, and critiques. Students also study theory and criticism, with related assignments designed to promote a better understanding of the critical process. Students are encouraged to develop their own voices and to take responsibility for their own ideas through various strategies for the sequencing, construction, presentation, and existence of their work in different contexts (gallery wall, books, installation, video projections, internet, etc) and through self-assigned projects, which often become the nucleus of the students’ senior-year thesis work. Prerequisite: CPH 2091 Photo Studio II.

CPH 3091. Photography Studio IV. 3 Credits.
This course continues the objectives of PH3090 Photography Studio III, with an emphasis on synthesizing the research and experimentation of that course to develop a student’s ability to work in a self-directed fashion. Prerequisite: PH3090 Photo Studio III.

CPH 3120. Photography/Photojournalism Seminar I. 3 Credits.
This departmental seminar reflects on and reinforces issues of topical concern to photographers and photojournalists, as an adjunct to students’ studio coursework. Topics vary from year to year and when possible are based on museum exhibitions, publications, and contemporary culture and events.

CPH 3200. Advanced Black and White Printing. 3 Credits.
This intensive darkroom course allows students to pursue work of their own choosing while learning advanced controls for black-and-white printing. The emphasis is on gaining the skills to make your prints look exactly as you want them to. Topics to be covered include local and overall contrast controls, toning for impact and for archival quality, masking and differential exposure, multiple printing, choices of paper tonality and surface, and the differences between condenser and cold-light printing. Students work with their own negatives, which should be developed outside of class time. Prerequisites: CPH 1000 or CPH 2200 or permission of the instructor.

CPH 3260. Advanced Digital Photography. 3 Credits.
This course is for students who know the basics of digital imaging, printing, and workflow and want to increase their skills and competencies in these areas in a workshop environment. Students learn more refined and subtle approaches to editing and printing their photographs, develop a personal workflow process that is efficient and confidence-building, and benefit from individual and group critiques of their personal projects. The emphasis is on exploring the creative possibilities of the digital darkroom, on integrating advanced digital techniques and approaches so that they serve the content of the image and the intentions of the image-maker, and on making high quality prints from both digital originals and scanned film. The class is taught in an up-to-date digital lab using Adobe’s latest Creative Suite version of PhotoShop and a choice of printers and film and flatbed scanners. Among the subjects covered are varieties of ink-jet printers and papers, color profiles and color management, test printing and proofing, advanced scanning and re-sampling, and creating master files. Students also learn contemporary ideas about digital asset management (DAM). Prerequisites: CPH 2100 or permission of the instructor.
CPH 3450. Pre-Digital Alternative Process. 3 Credits.
This workshop-style course allows students to investigate new and personal directions using alternative photographic processes such as albumen, salted paper, gum bichromate, platinum/ palladium, and mordançage, leading to a fully realized portfolio, book, or other personal project. The course explores the creation of large-format digital negatives. Field trips include a visit to a Daguerreotype studio in New York City. Invention, experimentation, and risk are strongly encouraged in this intermediate to advanced level class. Students are required to provide their own chemistry and supplies for their final project. Prerequisites: CPH 2250 or permission of the instructor.

CPH 3640. Advanced Studio Lighting: Commission Project. 3 Credits.
Students work collaboratively with two professional photographers to produce 5-10 photographic portraits and 5-10 short videos of Foreign Service employees for an exhibition at the U.S. Department of State’s new U.S. Diplomacy Center. Through an immersive, hands-on approach, students learn the different aspects of commissions and exhibitions, including research, project management, collaboration and production. Students also learn about historical and contemporary aesthetic approaches to photographic portraiture and master technical issues such as lighting and interviewing skills. This course is aimed toward photography and photojournalism students who want to learn to work collaboratively in a real-life commission situation. Prerequisites: CPH 3070 and CPH 3050 or equivalent.

CPH 3800. Independent Study: Photography. 3 Credits.
This option is appropriate for degree students who want access to independent faculty supervision, lab areas, and supplies for independent projects, and do not need or desire extensive course instruction.

CPH 3900. Internship: Photography. 1 Credit.
For degree students only. Internships can help students develop marketable skills, establish professional contacts, and explore different career options.

CPH 4090. Photography Thesis I. 3 Credits.
As a complement to Senior Seminar, Senior Thesis Studio emphasizes process and practice in the development of a senior thesis project. The work evolves from a studio and seminar atmosphere that stresses individual and group critiques, as well as readings and discussions. Students are responsible for planning and executing a final thesis exhibition that meets professional standards and pushes their visual language and conceptual development. Various modes of presentation are discussed and demonstrated. During the fall semester, students exhibit their work-in-progress (White Walls Gallery) and participate in a critique with other Corcoran faculty. The work-in-progress critique at the end of the fall semester represents a pivotal moment in the development of the thesis exhibition and is judged accordingly by the Studio faculty. Additionally, students present and defend their work in the Photography Department’s Departmental Review, in preparation for their exhibition during the spring semester. Prerequisite: CPH 3091.

CPH 4091. Photography Thesis II. 3 Credits.
Senior Thesis Studio emphasizes process and practice in the development of a senior thesis project. The work evolves from a studio and seminar atmosphere that stresses individual and group critiques, as well as readings and discussions. Students are responsible for planning and executing a final thesis exhibition that meets professional standards and pushes their visual language and conceptual development. Various modes of presentation are discussed and demonstrated. During the spring semester, students continue to develop and refine their thesis project, so as to exhibit it in the thesis exhibition (Corcoran Gallery of Art). The latter part of the semester is dedicated to preparing the student to go out into the world as a practicing artist, interacting with visiting artists, with the public, continuing to look at a variety of artists’ approaches, while pursuing a new body of work. Prerequisite: CPH 4090 Photo Thesis I.

CPH 4120. Photography/Photojournalism Seminar II. 3 Credits.
This course is a complement to CPH 4090 and CPJ 4090. This course explores issues of photographic voice, precedent and impact in the art world and publishing worlds. Students develop an awareness of the context in which they are making work by addressing contemporary issues through writing and oral presentations, visiting speakers, readings, exhibitions, and critiques with Corcoran faculty and outside experts. An emphasis is placed on engaged participation and articulate and convincing writing addressing a student’s ideas and aspirations in relation to traditions, practices, and discourses of photo-based art and media. This course is designed to assist Fine Art Photography and Photojournalism students in the process of working through a successful Senior Thesis project as well as in developing a well-rounded artistic and photojournalistic practice.
**CPH 4170. Professional Practices for Photography. 3 Credits.**
For photography majors only. This course facilitates the transition from a structured learning environment to real life. The range of experiences discussed includes working in commercial photography, in a classroom, or in commercial galleries or museums. In addition to field work, a classroom component provides information about current professional practices in photography. Topics include models' releases, copyright laws, taxes, contracts, graduate schools, resume writing, and business card and portfolio preparation, as well as others. Prerequisite: CPH 3091 or permission of department.

**CPH 4251. Making Meaning: Narrative and the Art of the Photography Book. 3 Credits.**
This advanced studio-based seminar engages with the traditions and practices of the photographic book to examine and explore narrative strategies useful to today's artists/photographers. Through close readings of such classic twentieth-century book works as Walker Evans's American Photographs, Wright Morris's The Inhabitants, Robert Frank's The Americans, Ralph Gibson's The Somnabulist and Déjà Vu, Larry Clark's Tulsa, Joel Sternfeld's American Prospects, and Alex Soth's Sleeping by the Mississippi, students gain insight into ways of structuring their own photographic projects. On completion of the course, students are expected to have sequenced and produced a book-length collection of their own photographs, in consultation with the instructor. This course can be taken as a substitute for CPH 3120. Former name: The Photo Book.

**CPH 6070. Studio and Location Lighting. 3 Credits.**
Introduction to studio and location lighting. Strobe and continuous lighting equipment; light modifiers and grip equipment; mixed sources light; and aesthetic approaches using artificial and ambient light.

**CPH 6450. Pre-Digital Alternative Process. 3 Credits.**
1. Exploration of Salted Paper, Platinum printing, Mordencage, production of large format negatives and Wet Plate Processes
2. Alternative presentation methods
3. Exploration of the marriage between concept and process
Restricted to graduate level course. (Same as CPH 3450).