

College of San Mateo

Course Outline

- New Course
 Update/No change
 Course Revision (Minor)
 Course Revision (Major)

Date: 3/08

Department: Art Number: 351

Course Title: Beg. B&W Photography Units: 3

Hours/Week: Lecture: 3 Lab: 3 By Arrangement: 1

Length of Course

- Semester-long
 Short course (Number of weeks ___)
 Open entry/Open exit

Grading

- Letter
 Credit/No Credit
 Grade Option (letter or Credit/No Credit)

1. Prerequisite (Attach Enrollment Limitation Validation Form.)

None

2. Corequisite (Attach Enrollment Limitation Validation Form.)

None

3. Recommended Preparation (Attach Enrollment Validation Form.)

Art 350, 201

4. Catalog Description (Include prerequisites/corequisites/recommended preparation.)

The use of black and white photography as a means of increasing visual awareness. Introduction to basic black & white photographic skills and equipment including film processing, printing, print finishing. Exploration of the creative process: observation, discovery, examination, interpretation and response. Extensive darkroom work and a professional portfolio produced. Camera not required A materials fee as shown in the Schedule of Classes is payable upon registration. Extra supplies may be required. Plus one lab hour by arrangement per week. Recommended preparation: Art 201 or Art 350.(CSU/UC)

5. Class Schedule Description (Include prerequisites/corequisites/recommended preparation.)

The use of black and white photography as a means of increasing visual awareness. Introduction to black & white photographic skills and equipment including film processing and printing. Extensive darkroom work and a professional portfolio produced. No camera required. Extra supplies may be required. A \$15.00 materials fee is payable upon registration. Plus one lab hour by arrangement per week. Recommended preparation: Art 201 or Art 350.(CSU/UC)

6. **Student Learning Outcomes** (Identify 1-6 expected learner outcomes using active verbs.)

Upon successful completion of the course, the student will be able to:

1. Use the photographic medium as a means of personal expression.
2. Create a portfolio of well-crafted B&W photographs.
3. Create effective photographic compositions using design principles.
4. Demonstrate a knowledge and understanding of the 35mm camera.
5. Critically analyze and evaluate their work, the work of their peers and the work of professional photographers.

7. **Course Objectives** (Identify specific teaching objectives detailing course content and activities. *For some courses, the course objectives will be the same as the student learning outcomes. If this is the case, please simply indicate this in this section).*

Purpose Versus Task

The purpose of the class is to heighten the visual awareness of students and allow them to discover and develop a visual means of communication. Since the class is within the context a Fine Art department the communication will generally take the form of self-expression—rather than news, advertising, etc.

The task of the class is to become competent with the photographic process to allow a photograph to serve as a means of self-expression. Also, through the study of historical and contemporary photographs, students will learn to describe, interpret and evaluate photographic imagery. This ability will be refined through critiques, classroom discussion, and a written exhibition report.

8. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, you may attach a sample course syllabus with a timeline.)

Creative Process

- Observe: the ability to slow down the world and yourself
- Discovery: develop a deeper fascination for life and the world
- Examine: refine your ability to critically analyze
- Interpret: develop insights of yourself and society
- Respond: a personal (visual) response—a photograph

Shooting Assignments: (2) examples each

Light & Shadow - Photograph an exciting interaction between light and shadow

Environmental Portrait - Photograph a friend or family member where the environment (background) provides the viewer with information beyond the physical characteristics of your subject.

Signs of Life - Create a photograph where objects within the scene convey human existence. The photograph must not incorporate a person—only the signs of human life.

Visual Relationship - Create a composition that incorporates two primary subjects. The visual relationship should convey concepts such as contrast or harmony. Consider using the compositional technique near/far to create a strong visual relationship.

Light

- electromagnetic field
- visible spectrum: RGB
- human perception: rods and cones
- light modifiers

Film

- silver halides
- gelatin emulsions
- panchromatic sensitivity
- grain

Cameras

- history: camera obscura etc.
- components: lens, shutter, aperture, film plane, etc.
- formats: 35mm, medium format, view camera

Exposure

- light meters: reflective/incident
- ISO
- exposure calculations
- backlighting
- bracketing

Composition

- subject/ground
- balance
- visual relationships: near/far
- edges

1

Depth of Field

- aperture
- distance to subject
- focal length

Film Processing

Printing: The Fine Print

- darkroom equipment
- procedures
- contrast

dodging & burning

Print Finishing
drymounting
spotting

9. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Include examples of out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills.) **If hours by arrangement are required by this course, indicate the additional instructional activity which will be provided during this time.**

1. Lecture presentations and classroom discussion of: Creative Process, Principles of Light, Light Sensitive emulsions, Cameras, Lenses, Exposure, Composition, etc.
2. Lab demonstrations: Film Processing, Printing, Print Finishing
3. Slide lectures: Historical and contemporary photography to illustrate shooting assignments
4. Individual student-teacher conferences (lab days only)
5. Critique of student portfolios by faculty and students.
6. Off campus gallery/museum visits (exhibit report)

Additional hours by arrangement are for "picture taking" and lab work. Students are allowed additional darkroom time during lab sessions of other CSM photography classes.

10. **Representative Methods of Evaluation** (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

1. Portfolio assessment
2. Written exam
3. Exhibit report
4. Critiques and classroom discussion

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

Photography, Henry Horenstein, Russell Hart - Pearson Prentice Hall, 2004

Prepared by:

(Signature)

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Submission Date:
