

# College of San Mateo

## Course Outline

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

Date: 09/08/10

Department: Art Number: 355

Course Title: Color Photography II Units: 3

Total Semester Hours: Lecture: 32. Lab: 48. Homework: 48 By Arrangement: 16

### Length of Course

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

### Grading

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

Faculty Load Credit (To be completed by Division Office; show calculations.):

32/16= 2 FLC lecture; 48/16\*.7= 2.1 FLC Lab; Total FLC = 4.1

1. Prerequisite (Attach Enrollment Limitation Validation Form.)  
Art 354.
2. Corequisite (Attach Enrollment Limitation Validation Form.)  
None.
3. Recommended Preparation (Attach Enrollment Validation Form.)  
None.
4. Catalog Description (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)

ART 355 Color Photography II. (3) Minimum of 32 hours lecture-critique hours and 48 lab hours plus 16 lab hours by arrangement per term. Prerequisite: Art 354. Continuation of Art 354. Develops the use of color as a visual element within the photograph and refines the ability to compose and develop visual communication skills. Students choose a theme and build a coherent portfolio of color photographs with the emphasis on producing stylistically consistent images. Instruction for creating museum matted prints. A materials fee as shown in the schedule of classes is payable upon registration. Extra materials may be required. (May be taken three times for a maximum of 9 units) (AA, CSU)

5. **Class Schedule Description** (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)

ART 355 Color Photography II. (3) Minimum of 32 hours lecture-critique hours and 48 lab hours plus 16 lab hours by arrangement per term. Prerequisite: Art 354. Continuation of Art 354. Develops the use of color as a visual element within the photograph. Students choose a theme and build a coherent portfolio of color photographs with the emphasis on producing stylistically consistent images. A \$\_\_\_ materials fee is payable upon registration. Extra materials may be required. (AA, CSU)

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. Distinguish subtle changes in the color balance of the print, and use proper filtration to produce consistent color corrected prints.
2. Create successful compositions by using color relationships within the photograph.
3. Recognize the works and styles of contemporary photographers.
4. Produce a portfolio of prints and present them in a professional manner.
5. Critically examine and evaluate their work and the work of fellow students.

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. In this case, "Same as Student Learning Outcomes" is appropriate here.*)

See student learning outcomes.

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, a sample course syllabus with timeline may be attached.)

1. Light

- Visible spectrum
- White light

2. Color theory

- Primary colors of light (additive)
- Secondary colors of light (subtractive)
- Color wheel
- Analogous color (harmony) vs. complementary color (contrast)

3. Color perception

- Reflection and absorption
- Interplay between light and object

- Perception of color is dependent on the light source
4. The Use of color in photography
- Composing with color in mind
  - Mood (color harmony)
  - Color contrast (complementary colors)
  - Impact (primary colors)
  - Diffused light and muted color.
5. Understanding how photographs communicate personal expression.
- A. Class presentation of photographs of master and student photographs.
- B. Understanding how residual meaning is conveyed in photographs by presenting unified bodies of work by creating a portfolio that uses:
- Themes.
  - Suites.
  - Series.
9. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Describe out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills. If hours by arrangement are required, please indicate the additional instructional activity which will be provided during these hours, where the activity will take place, and how the activity will be supervised.)
1. Lecture with visual presentations, and classroom discussion of the use of the darkroom. Includes podcasts for special topics that develop conceptual thinking.  
See SLOs: 1, 2, 3, 4, 5.
  2. Classroom demonstrations covering color printing, portfolio preparation. See SLOs: 2, 4.
  3. Individual student-teacher conferences on designated lab days.  
See SLOs: 1, 2, 3, 4, 5
  4. Digitally presented visual lectures to illustrate assignments and to present the work of prominent photographers whose work demonstrated good composition.  
See SLOs: 3, 4, 5.
  5. Critique of student work.  
See SLO: 5.
  6. Hours by arrangements are additional lab hours that take place in the classroom and are supervised by the instructor of record.
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. Presentation portfolio assessment  
See SLOs: 2, 3, 4, 5.
  2. Examinations  
See SLOs: 1, 2.
  3. Participation during class discussions and critiques  
See SLOs: 1, 3, 4, 5.
  4. Writing a museum report.  
See SLOs: 1, 3, 4, 5.

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)  
Color Photography: Essential Skills  
Fourth Edition. Hirsh. 2009.

Prepared by: \_\_\_\_\_  
(Signature)

Email address:

Submission Date: \_\_\_\_\_