

College of San Mateo
Official Course Outline

1. **COURSE ID:** ART 348 **TITLE:** Photographic Composition using Handheld Devices
Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours; and 96.0-108.0 Homework hours
Method of Grading: Letter Grade Only
Recommended Preparation:
 Eligibility for ENGL 100 or ENGL 105

2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU

3. **COURSE DESCRIPTIONS:**
Catalog Description:

Teaches students to improve their photographs and covers the principles of visual awareness, composition and editing using phone and tablets. Encourages students to transmit their thoughts and feelings through the photographic medium. Students learn to compose, edit and display photographs that are projected and critiqued in class. Extra supplies may be required.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Create effective photographic compositions using the design principles of visual perception
2. Critically analyze and evaluate their work, the work of their peers and the work of professional photographers
3. Demonstrate the ability to interpret their surrounding environment using natural light
4. Use the photographic medium as a means of personal expression

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

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

1. Create effective photographic compositions using the design principles of visual perception
2. Critically analyze and evaluate their work, the work of their peers and the work of professional photographers
3. Demonstrate the ability to interpret their surrounding environment using natural light
4. Use the photographic medium as a means of personal expression

6. **COURSE CONTENT:**

Lecture Content:

Creative Process:

1. Observe: the ability to slow down the world and yourself
 2. Discovery: develop a deeper fascination for life and the world
 3. Examine: refine your ability to critically analyze
 4. Interpret: develop insights of yourself and society
 5. Respond: a personal (visual) response – a photograph
- History
1. Kodak – Brownie camera “You press the button, we do the rest”
 2. The smart phone is the new Brownie camera
 3. The iPhone apocalypse - cameras and photographs everywhere
 4. The new vernacular – smart phones for personal expression
 5. The social impact of smart phones witnessing news and current events

Composition

1. Identification of subject (figure/ground)
2. Placement of visual elements within the frame
3. Defining the boundaries of the photo (framing)
4. Seeing line and shape as compositional tools
5. Vertical, horizontal and curved lines

Leading lines

1. Line closes and creates shape

2. Balance and harmony
3. Symmetry & Asymmetry
 - Figure/Ground
 1. Use of black and white
 2. Creating relationships between visual elements within the composition
 3. Visual literacy
 - Awareness (Seeing)
 1. Seeing the familiar
 2. Habitual seeing
 3. Redefining the world
 - Subject
 1. Photographic translation of reality
 2. Compositional fragments
 3. Visual relationships: contrast/harmony
 - Vantage point
 - Light and shadow
 1. Directional light
 2. Interplay between light and object
 3. Diffused light
 4. The light of dawn and dusk - the golden hour
 - The use of color in photography
 6. Composing with color in mind
 7. Mood (color harmony)
 8. Color contrast (complementary colors)
 9. Impact (primary colors)
 - Muted color
 - Perspective
 1. Linear
 2. Size diminution
 3. Texture gradient
 4. Overlap
 5. Upward dislocation
 - Photographing People
 1. Formal/informal backgrounds
 2. Subject eye contact
 3. Gesture
 4. Active/passive backgrounds
 - Editing
 1. Black and White
 2. Cropping
 3. Exposure
 4. Contrast
 5. Recognizing overdone "effects"
 - Presentation
 1. Sequencing images
 2. Social media: Instagram, Facebook
 3. Creating an "on demand" book (Final project)
 - Ethics
 1. Privacy when using social media including children, private property, etc

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Critique
- C. Discussion
- D. Observation and Demonstration

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Students will be required a 2 page analysis of a photographer, or group of photographers.

Reading Assignments:

Students will read selected chapters from the textbook.

Other Outside Assignments:

1. Eliminating Visual Clutter - Composing so the subject of the photograph is clearly separated from the other visual elements within the frame.
2. Defining the boundaries of the composition.
3. Construction: Using lines, shapes and shadows as visual elements within the composition.

4. Photographing People
5. Culling and selecting your very best photographs.
6. Creating an on-demand paperback or hardcover book of the photos taken during the semester

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Work
- C. Homework
- D. Papers
- E. Portfolios

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Stanton, Brandon. *Humans of New York: Stories* , 1st ed. New York, New York: St. Martin's Press, 2015

Origination Date: September 2016

Curriculum Committee Approval Date: January 2017

Effective Term: Fall 2017

Course Originator: Richard Lohmann