

**College of San Mateo**  
**Official Course Outline**

1. **COURSE ID:** ART 351    **TITLE:** Beginning Black and White Photography  
**Units:** 3.0 units    **Hours/Semester:** 24.0-27.0 Lecture hours; 72.0-81.0 Lab hours; and 48.0-54.0 Homework hours  
**Method of Grading:** Letter Grade Only  
**Recommended Preparation:**  
ART 204, or ART 350
  
2. **COURSE DESIGNATION:**  
**Degree Credit**  
**Transfer credit:** CSU; UC  
**AA/AS Degree Requirements:**  
CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities  
**CSU GE:**  
CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)
  
3. **COURSE DESCRIPTIONS:**  
**Catalog Description:**  
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.
  
4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**  
Upon successful completion of this course, a student will meet the following outcomes:
  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
  
5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**  
Upon successful completion of this course, a student will be able to:
  1. Purpose Versus Task
  2. 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.
  3. 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 photography imagery. This ability will be refined through critiques, classroom discussion, and a written exhibition report.
  
6. **COURSE CONTENT:**  
**Lecture Content:**
  1. Creative Process
    - A. Observe: the ability to slow down the world and yourself
    - B. Discovery: develop a deeper fascination for life and the world
    - C. Examine: refine your ability to critically analyze
    - D. Interpret: develop insights of yourself and society
    - E. Respond: a personal (visual) response-a photograph
  2. Shooting Assignments: (2) examples each
  3. Light & Shadow-Photograph an exciting interaction between light and shadow
  4. Environmental Portrait-Photograph a friend or family member where the environment (background) provides the viewer with information beyond the physical characteristics of your subject.
  5. 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.

6. Free Prints: Create two photographs of your choice.

7. Light

- A. electromagnetic field
- B. visible spectrum: RGB
- C. human perception: rods and cones
- D. light modifiers

8. Film

- A. silver halides
- B. gelatin emulsions
- C. panchromatic sensitivity
- D. grain

9. Cameras

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

10. Exposure

- A. light meters: reflective/incident
- B. ISO
- C. exposure calculations
- D. backlighting
- E. bracketing

11. Composition

- A. subject/ground
- B. balance
- C. visual relationships: near/far
- D. edges

12. Depth of Field

- A. aperture
- B. distance to subject
- C. focal length

**Lab Content:**

1. Film Processing

2. Printing: The Fine Print

- A. darkroom equipment
- B. procedures
- C. contrast
- D. dodging & burning

3. Print Finishing

- A. dry mounting
- B. spotting

**7. REPRESENTATIVE METHODS OF INSTRUCTION:**

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Critique
- D. Activity
- E. Discussion
- F. Field Experience
- G. Individualized Instruction
- H. Observation and Demonstration
- I. Other (Specify): 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).

**8. REPRESENTATIVE ASSIGNMENTS**

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

**Writing Assignments:**

- Portfolio Prints:
- Photogram (2)
- Light and Shadow (2)
- Environmental Portrait (2)
- Signs of Life (2)
- Free prints (2)

Exhibit report (off-campus gallery/museum visits).

**Reading Assignments:**

Textbook only.

**Other Outside Assignments:**

Shooting Assignments: expose approximately 6 rolls of film outside class.

**9. REPRESENTATIVE METHODS OF EVALUATION**

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Work
- C. Exams/Tests
- D. Lab Activities
- E. Portfolios
- F. Written examination
- G. Portfolio assessment, Exhibit Report, Critiques and classroom discussion

**10. REPRESENTATIVE TEXT(S):**

Possible textbooks include:

- A. Upton and London. *Photography*, 12th ed. Pearson, 2016

**Origination Date:** October 2016

**Curriculum Committee Approval Date:** February 2017

**Effective Term:** Fall 2017

**Course Originator:** Richard Lohmann