

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

1. **COURSE ID:** ART 397    **TITLE:** Documentary Photography 2

**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

**Prerequisite:** ART 396

2. **COURSE DESIGNATION:**

**Degree Credit**

**Transfer credit:** CSU; UC

3. **COURSE DESCRIPTIONS:**

**Catalog Description:**

Designed for students with basic documentary skills. Students create a single portfolio of documentary photographs. Lectures address the information gathering process, planning and conveyance of information. A major emphasis is choosing a single project and developing a rapport with the subject. Class critiques guide each project. 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. Demonstrate knowledge of documentary projects that have impacted social change
2. Create an intermediate portfolio of narrative documentary photographs that directly interact with the subject
3. Demonstrate through photographs an adherence to truthful digital editing
4. Critically analyze own work, the work of peers, and the work of professional photographers

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

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

1. Demonstrate knowledge of documentary projects that have impacted social change
2. Create an intermediate portfolio of narrative documentary photographs with a point of view
3. Demonstrate through photographs an adherence to truthful digital editing
4. Critically analyze own work, the work of peers, and the work of professional documentary photographers

6. **COURSE CONTENT:**

**Lecture Content:**

**Lecture: Social Change**

Significant documentary photographs that inform the public.

**Working with a subject:**

Establishing rapport and communication.

**Lecture: Ethics**

Conveying information with honesty and clarity.

Avoidance of digital manipulation.

**Lecture: Planning a project**

Preparing five potential projects.

Considering overview and theme.

**Lab Content:**

Students will work in the computer and printing labs. They will import their photos onto their personal hard drives. They will edit, proof, critique, print, and present their projects in a professional manner.

7. **REPRESENTATIVE METHODS OF INSTRUCTION:**

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Activity
- D. Critique

- E. Directed Study
- F. Discussion
- G. Field Experience
- H. Individualized Instruction
- I. Observation and Demonstration

#### 8. REPRESENTATIVE ASSIGNMENTS

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

**Writing Assignments:**

- A. Write a paper on a documentary photographer.

**Reading Assignments:**

- A. Read a biography or critical analysis that focuses on a documentary photographer.

**Other Outside Assignments:**

- A. Expose and catalog approximately 1000 photographs, before final editing that incorporate a documentary approach to photography.
- B. Create a portfolio of approximately twelve photographs that demonstrate a documentary approach to photography.

#### 9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Homework
- D. Lab Activities
- E. Papers
- F. Portfolios
- G. Projects
- H. Research Projects
- I. Critiques: Students will turn in a portfolio of prints for critique and grading. They are required to participate in the critiques and respond to the photographs of other students in the class.

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

Possible textbooks include:

- A. Naomi Rosenblum. *A World History of Photography*, ed. Perseus Distribution Service, 2011

**Origination Date:** October 2016

**Curriculum Committee Approval Date:** December 2016

**Effective Term:** Fall 2017

**Course Originator:** Richard Lohmann