

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

1. **COURSE ID:** ART 398    **TITLE:** Documentary Photography 3

**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 397

2. **COURSE DESIGNATION:**

**Degree Credit**

**Transfer credit:** CSU; UC

3. **COURSE DESCRIPTIONS:**

**Catalog Description:**

Designed for students with digital photography skills. Students create a single portfolio of documentary photographs. Lectures address the history of documentary photography, social impact and how to convey information with clarity and honesty. A major emphasis is choosing a project and developing a point of view. 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 early to late 20th century documentary photographers
2. Create a portfolio of documentary photographs with a clear point of view
3. Demonstrate through photographs an adherence to truthful digital editing
4. Critically analyze their own work, the work of peers, and the work of professional documentary photographers

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

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

1. Demonstrate through photographs a knowledge of historical and contemporary documentary photographers
2. Understand the significance and adherence to truth in this digital age of digital manipulation
3. Create a portfolio of documentary photographs
4. Critically analyze own work, the work of peers, and the work of professional photographers

6. **COURSE CONTENT:**

**Lecture Content:**

**Lecture: History**

Significant documentary photographs

Significant photojournalistic photographs

Social impact of documentary photography.

**Lecture: Ethics**

Conveying information with honesty and clarity

Avoidance of manipulation

**Lecture: Point of view**

Develop a point of view

Establish a unique vision

**Lecture: Editing**

Choosing a project and fully investing in its development and completion

Editing a suite of images

**Lecture: Critique**

Working with an editor

Presenting the photographic essay or story

### **Lecture/Demo: Mat Cutting and Presentation**

Function of the overmat  
Acid free tape  
Linen tape  
Burnishing

### **Lab Content:**

#### **Lab sessions:**

Students will work in the computer and printing labs. They will import their photos and meet with the teacher for work in progress updates. 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. Class Work
- D. Homework
- E. Lab Activities
- F. Papers
- G. Portfolios
- H. Projects
- I. Research Projects
- J. 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. Upton and London. *Photography*, 11th edition ed. New York, New York: Pearson , 2013

**Origination Date:** October 2016

**Curriculum Committee Approval Date:** December 2016

**Effective Term:** Fall 2017

**Course Originator:** Richard Lohmann