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 of 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:

**Origination Date:** August 2020  
**Curriculum Committee Approval Date:** October 2020  
**Effective Term:** Fall 2021  
**Course Originator:** Richard Lohmann