

PALOMAR COLLEGE
COURSE OUTLINE OF RECORD FOR
DEGREE CREDIT COURSE

Transfer course A.A. degree applicable course
(Check all that apply)

COURSE NUMBER AND TITLE: **Photo 170: The Photography and Photographers of California**

UNIT VALUE: 3 **MINIMUM NUMBER OF SEMESTER HOURS:** 96

BASIC SKILLS REQUIREMENTS: **Appropriate language skills and computational skills**

ENTRANCE REQUIREMENTS:

PREREQUISITE: **Photography 100**

COREQUISITE: None

RECOMMENDED PREPARATION: None

SCOPE OF COURSE:

A survey and comparison of past and present California photographers and their work. An analysis of their philosophies and practices as it applies to the execution of photography as both an art and communication medium. There are numerous visitations with established photographers and galleries and usually will require one trip of several days outside of the local area.

SPECIFIC COURSE OBJECTIVES:

Successful students will:

1. Be offered the opportunity to meet and discuss photography with practicing professional photographers.
2. Be able to compare and contrast the different styles of landscape photography created by California artists.
3. Be able to compare and contrast the fine arts photographer's philosophy with the commercial photographer or graphic artist.
4. Be able to identify various land and cityscapes approaches in photography.
5. To apply the principles of specific photographic techniques to their own photographs.
6. To develop a critical analysis to different forms of photography through gallery visitation and written critiques.

CONTENT IN TERMS OF SPECIFIC BODY OF KNOWLEDGE:

I. Introduce and compare the philosophies of Fine Arts Photography vs. Commercial Photography.

- A. Traditional vs. Contemporary
- B. Color vs. Black and White

II. Discussions with Master Photographers such as:

- A. John Sexton
- B. Ansel Adams Trust representative
- C. Francis Baer discussing Morley Baer
- D. Edna Bullock on herself and Wynn Bullock
- E. Huntington Witherhill
- F. Ted Orland
- G. Al Weber
- H. Jerry Takigawa
- I. Ray McSavney
- J. Martha Casanave
- K. Dean Collins
- L. Ruth Bernhard
- M. Imogen Cunningham Trust representative

III. Examination of Current Trends

- A. Trends
- B. Gallery Exhibitions
- C. Museum Exhibitions

IV. Practical Applications:

- A. Developing a personal style
- B. Landscapes
- C. Cityscapes
- D. Directorial approach

V. Presentations of Portfolios and Review

REQUIRED READING:

Adams, Ansel. Examples: The Making of 40 Photographs. Boston: Little, Brown and Company, edition 4, 1985.
Sexton, John. Listen to the Trees. New York: Little, Brown and Company, 1994.
Sexton, John. Quiet Light. New York: Little, Brown and Company, 1990.
Casanave, Martha. Past Lives. Boston, MA: David R. Godine, 1991.
Baer, Morley. Light Years. Carmel, CA: Photography West Graphics, 1988.
Weston, Cole. Cole Weston: Fifty Years. Salt Lake City, UT: Peregrine Smith Books, 1991.

SUGGESTED READING:

Maddow, Ben. Edward Weston: Fifty Years. New York: Aperture, 1973.
Aperture. Brett Weston: Photographs from Five Decades. New York: Aperture, 1980
Buchsteiner, Thomas. Edward-Cole-Kim Weston. Tubingen: Deutsch-Amerikanisches Institut, 1989.
Bullock, Barbara. Wynn Bullock. San Francisco, CA: Scrimshaw Press, 1971.
Newhall, Nancy, Edward Weston: The Flame of Recognition. New York: Aperture, 1965 or later edition.

REQUIRED WRITING:

1. Two (2) analytical critiques from gallery visits, at least one (1) page in length.
2. Final paper which analyzes the diverse approaches of photography of the different photographers whose studios we visit.
3. Paper to be at least five (5) pages in length, typewritten, double-spaced.

OUTSIDE ASSIGNMENTS:

Students are expected to spend a minimum of three hours per unit per week in class and on outside assignments prorated for short-term classes.

1. Visit to photographic galleries assigned.
2. Written assignments as stated above.
3. Study lecture and/or discussion and field notes for exams/quizzes.

INSTRUCTIONAL METHODOLOGY:

Check all that apply:

- Lecture
- Laboratory
- Lecture-laboratory combination
- Directed study

With group lectures in the studios of photographers and lectures/discussion in classroom setting. Much outside visitation. Videos and slide presentations on individual photographers.

This course may be offered as a distance education course and meets Title 5 regulations 55370, 55372, 55374, 55376, 55378, and 55380.

Yes No

If yes, check all that apply. (See guidelines for preparation for definitions.)

- Telecourse
- Mediated instruction
- Computer assisted instruction

GRADING POLICY AND STANDARDS (include methods of determining whether students have met the stated objectives):

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| 1. A portfolio of six (6) photographic prints from several philosophical approaches. These prints will be graded by professional standards for fine print analysis. | 20% |
| 2. Class participation, including attendance at group session. | 50% |
| 3. Quizzes and final examination | 10% |
| 4. Critical gallery reviews | 10% |
| 5. Final paper as in written assignments | 10% |
| | 100% |

IS COURSE REPEATABLE FOR REASON (S) OTHER THAN DEFICIENT GRADE?

Yes No

Number of times course may be taken for credit: 2

If yes, identify specific provision of Division 2 section(s) 55761 - 55763 and 58161, which qualifies course as repeatable:

58161 (C) (2) (A)

CONTACT PERSON:

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