

New/Revised Course Proposal Form

Instructions:

- Prepare your proposal according to the following outline.
- Attach a proposed syllabus and/or course guidelines that include a list of measurable student learning outcomes and how they will be assessed.
- Have your proposal reviewed by the appropriate department and school/college committee.
- Submit the signed proposal to the Office of Academic Affairs. All forms must be completed in full with appropriate signatures. You will be contacted by the Curriculum Committee Coordinator with a date and time to present the proposal.

Form information:

1. Department: Department of Art

2. Program: _____

3. Course Information: New Revised _____

ART / ³⁶⁷⁰~~3660~~ / Color Photographics
Prefix Number Title

03 / ART 1700/PHOT 1000 / ART 2720/PHOT2000 or
permission of the instructor
Credit Hours Prerequisites

4. Catalog Description for the catalog: (This description should briefly describe the basic content of the course as it will be offered.)

This course will introduce students to both traditional and digital color photographic techniques, history and image making.

5. May students repeat this course for credit? Yes x No
If there are limits, please explain? _____

6. What is the Rationale for the new/revised course?

We have been offering this course as a Topics course for the last few years and it has been really successful. It fits into the sequence of photographic courses a student needs in order to fully understand the photographic medium.

7. Should this new course be considered for General Education coding? Yes x No
If yes, attach the Application for General Education Coding Form.

8. Staffing requirements:
- a. Qualifications necessary for instructor: MFA, experienced artist with the understanding of traditional and digital color photography.
 - b. What staffing changes, if any, will be necessary to offer this additional course?
none
9. When will this course be initiated? Fall 2011 How often will it be taught? Every other year What campus(es) are likely to offer this course? Webster Groves
10. Does this course affect degree requirements in your, or any other department/program's major, emphasis, minor or certificate? Yes No
If yes, please attach corrected catalog copy for approval, with the Deans of that School/College's approval.
11. List any existing University course(s), which are similar in title and/or subject matter and explain how this course differs. PHOT 3000 Color Photography. PHOT 3000 explores color photographic processes in a commercial way. In this new course, Photographing in Color, we will look at both the traditional and digital aspects of conceptual photography as an artistic medium.
12. Are University resources adequate to support this course? (Library holdings, space, specialized, equipment, etc.) Yes No
If not, what additions are necessary? _____
13. Will any course be dropped as a result of this new course? Yes No
If so, please list what course(s). _____

Endorsements and Approvals:

Robin Assner

 Petitioner

[Signature]

 Department/ Program Chairperson

[Signature]

 Dean of College/School

[Signature]

 Chair/Curriculum Committee

2/8/10

 Date

2-8-2010

 Date

2/10/2010

 Date

2-16-10

 Date

Color Photographics

MWF: 1:00-2:50pm

Robin Assner

Office: Hunt House, 2nd Floor

Art ³⁶⁹⁰ 3850.01

3 Credits

Fall 2009

Email: assner@webster.edu

Phone #: 314.961.2660 x7890

COURSE DESCRIPTION

Color Photographics is a class designed to provide students with an introduction to the images, techniques, and history of color photography. Emphasis is placed on the growth of each student's aesthetic and critical abilities as it applies to color photography, technical control during shooting and printing, and understanding past and current aesthetic concerns in the field. This class will help students develop both their color technique and sensibilities in the darkroom and in the digital lab. We will incorporate ideas of composition and review basic technical skills. Slide presentations will provide an overview of the history of color photography and explore the work of several individual photographers for whom color plays an essential part in the photographic medium. Through work/review sessions, students will be encouraged to evaluate their own ideas and judgments in pursuit of a well-communicated photographic work. Among the topics to be covered are: learning to see in color; recognizing differences between color in the world and color in a photograph; the effects of changing light on color; and color that reinforces or contradicts the subject of a photograph.

LEARNING OUTCOMES:

1. Students will achieve an advanced competence with color photography from exposure in the camera to a finished photographic print.
2. Students will understand color photography's role in contemporary art.
3. Students will learn how to really "see" and recognize the different colors of light.
4. Students will be able to correctly color balance their photographs, both traditionally and digitally.
5. Students will increase their vocabulary in regards to discussing and critiquing photographic imagery.
6. Students will begin to understand color management and create a digital workflow.

GRADING

Note: All slides, negatives, and resulting prints turned in for grading in this class must be your own work and must be from this semester.

Participation in <u>all</u> class meetings, labs and critiques	10%
Reading Responses, Discussions	10%
Exercises and Sketchbook	20%
Projects	40%
Final Project	20%

SKETCHBOOK

**you must sketch or write 20 minutes every day (please date your entries)*

You need to buy a bound plain paper sketchbook in order to keep your ideas about art, your thinking, your life and work, and anything you deem necessary. Please bring your sketchbook to class every day. If you have never kept a journal and have reservations about keeping one, let me assure you that it will be a positive and enriching experience. Journal writing will play a big part of what eventually comes out of this class. This is a way for you to get your ideas out in a nonthreatening, easy to digest manner. When journaling, don't censor yourself, allow words and thoughts and images to flow out of you without the worries "does this sound stupid?" Don't judge your ideas or thoughts, just write them down. Write any observations you have regarding books, class materials, exhibitions, lectures, film, etc, down in your journal. Keep images that you find from magazines, newspapers, postcards, etc, taped into your sketchbook.

Sometimes I will ask you to read from it or use excerpts from it in reference to your reviews of work in class. After each critique you will spend at least 15 minutes writing down how you feel about the critique, what was said during the critique, your responses to some of the questions, what your next step will be, etc. I will collect your journal 4 times throughout the semester. If you have any entries that are private, please

paperclip the pages together and I will respect your privacy. If you don't want me to read it, trust me, I won't read it. Looking through these journals is a way for me to help make suggestions on ideas for future projects, etc.

GRADING SCALE

A 93-100, A- 90-92, B+ 88-89, B 83-87, B- 80-82, C+ 78-79, C 73-77, C- 70-72, D+ 68-69, D 63-67, D- 60-62, F 59 and below. Nothing turned in = 0.

A	Exceptional	B	Very Good	C	Average
D	Below Average	F	Fail		

*Work submitted any time after the due date will be graded down a half a letter grade per class not turned in.

VISUAL ASSIGNMENTS

1. One Color/Three rolls
2. Light of Day/Night
3. Photographic Reality
4. Final Project

ATTENDANCE

Attendance will be taken at the beginning of each class period. If you are absent more than two times, your final letter grade will fall 1/2 letter grade for each unexcused absence. For instance, even with a cumulative grade of A, a student with three unexcused absences will receive a C grade.

Punctuality is also extremely important, as we will cover a lot of material at the beginning of the class meeting. Three tardies will equal one absence. If you come in late, it is your responsibility to make sure that your attendance is noted or you may be counted as absent. You are responsible for making up work missed due to absences or tardiness. Explanations are not necessarily excuses.

List two names, phone numbers, and emails of people in this class that you can get the information from, if you miss class.

OPEN LAB DAYS

There will be a number of open lab days scheduled throughout the semester as well as time to work in the lab when I am not lecturing. This time is meant for you to be printing in the lab. Make sure you have materials to work with (i.e. negatives to print with, printing paper, etc.) so that this time can be utilized properly. Open lab days are not to be used for shooting assignments. Failure to have materials and supplies is not an acceptable reason for not working during scheduled lab time. If you are relying on ordered materials for this class, order them early, as there can often be delays in shipping. Continual unprepared-ness will result in grade reduction.

FRIDAY STUDIO SESSIONS

The Art Department Handbook states "Friday classes are intended as studio days when students work on course assignments throughout the day in lieu of a specific time schedule. Fridays are designated as Open Studio Day, and students are required to be working in the studio building... The studios (darkroom) will be open for students to complete an *estimated two hours of studio work for each three credit hour course in their schedules*. **FRIDAY IS NOT AN OPTIONAL DAY!** Attendance on Friday is mandatory and essential to successful completion of studio courses. Students are responsible for utilizing open studio time and demonstrating their accomplishments to their instructors." Throughout the semester, there will be meetings, special events, guest speakers and lectures scheduled on Fridays that will supersede open studio work time. Also, if we miss a class or we need another day to finish a critique we may use a Friday to complete it, so keep our time slot available.

CRITIQUES AND PARTICIPATION

Critiques and participation are extremely important to your success in this class. Critiques are a vital aspect to your growth as an artist as it is a time for open exchange of ideas. They provide the artist with important feedback on their work, letting him/her know how well he/she is communicating their ideas. Everyone's voice is important and I expect to hear from each student. Only constructive and relative comments are welcome. Disrespect of fellow artists or their opinions will not be tolerated. Critiques also give you an opportunity to critically analyze and interpret technique and design. Missing a critique is equivalent to missing an exam in a non-studio class, but unlike an exam, it is not possible to make it up. Please be sure to be on time and attend ALL critiques. After each critique make sure you write a synopsis about what went on during the critique in your sketchbook.

MATERIALS

- 35mm Single Lens Reflex (SLR) camera, with manual aperture and shutter speed controls
- Color Negative film: 35mm, Start with 4-6 rolls 36 exp. ISO 100 or 400 – See Color Film/Paper handout for recommended choices
Expect to shoot approx. 20 rolls of film this semester
- Color Enlarging Printing Paper, RC, RA4 Processing - Glossy or Lustre surface 8x10", 11x14", 16x20" - See Color Film/Paper handout for recommended choices
(You will use several boxes throughout the semester, but you may want to vary size and texture)
- 18% gray card
- Sketchbook
- Clear negative storage sleeves and a three-ring binder
- Spotting Brush #.000 or smaller
- Canned air (Dust-Off), Anti-Static Cloth, or Negative dust brush
- Print finishing and matting materials
- "Sharpie" marker to label filter pack on back of prints
- Color print viewing filters – *Optional*
- Blank Cd's for burning digital files
- Paper to print with in the digital lab – we will discuss this together
- External hard drive to store files

REQUIRED TEXT (the book store will have this book in a few weeks or you can get it online)
Photography Reborn: Image Making in the Digital Era, Jonathan Lipkin, Abrams Studio, New York, 2005.

SUGGESTED TEXT

Exploring Color Photography: From the darkroom to the digital studio, Fourth Edition. Robert Hirsch. McGraw Hill: 2005.

Photography, Henry Horenstein and Russell Hart, Prentice Hall, New Jersey, 2001.

Criticizing Photographs: An Introduction to Understanding Images, Terry Barrett, McGraw-Hill Co., New York, 2006.

The Photograph as Contemporary Art. Charlotte Cotton. Thames & Hudson World of Art, 2004.

The Practical Handbook for the Emerging Artist. Margaret R. Lazzari. Hancourt Brace College Publishers: 1996.

RECOMMENDED JOURNALS

Afterimage; Aperture; Blind Spot; Double Take; Exposure
Art in America; Art on Paper

RECOMMENDATIONS FOR COLOR NEGATIVE PROCESSING

Allied Photocolor	Forest Park	652.4000
Schiller's Camera	9240 Manchester	968.3650

PHOTOGRAPHIC SUPPLIERS: (sources for cameras, film, paper, etc.)

Art & Tech Photo	4904 Laclede	454.0284	
Schiller's Camera	9240 Manchester	968.3650	supplies
OJ Photo Supply Inc.	8338 Olive Blvd.	991.5550	supplies
Creve Coeur Camera	11615 Olive Blvd. (at Old Ballas)	567.3456	supplies
B&H Photo	mail order	1-800-947-7785	
Calumet	mail order	1-800-CALUMET	
Abbey Camera	mail order	1-800-25-ABBEY	
Kodak Hotline	Information	1-800-242-2424	

ONLINE RESOURCES:

www.bhphotovideo.com - Film, Paper, Equipment
www.adorama.com - Film, Paper, Equipment
www.freestylesalesco.com - Film, Paper, Equipment
www.keh.com - The most trustworthy used equipment around
www.ilford.com - Manufacturer of B+W Film, and Paper, Technical Info, Data Guides
www.kodak.com - Manufacturer of B+W Film, and Paper, Technical Info, Data Guides

Class Activities Outline

Week 1

Monday 8/24

- Go over Syllabus
- Color Warm-up Exercise
- Concepts of Color Photography

Wednesday 8/26

- History of Color Photography and Digital Imaging
- Exposing the film to light
- Filtering the light
- Assign.: Recognizing Color exercise
- Work on Cliché-Verre's at home
- Photograph the color reference guide – have negative by Wednesday

Friday 8/28

- First Friday meeting – noon in sculpture studio

Week 2

Monday 8/31

- Go over color darkroom – enlargers, processor, printing
- Cliché-Verre
- Overview of Color printing
- Print the Color Reference Guide

Wednesday 9/2

- **Meet at the Sheldon Art Galleries to see "Of Animals: Photographs by Frank Noelker"**

Friday 9/4

- Work in Darkroom
- Extra help in color Printing

Week 3

Monday 9/7

- Labor Day – no classes

Wednesday 9/9

- Print in Darkroom (Recognizing Color exercise)
- Assign. Assignment #1:

Friday 9/11

- Print in Darkroom (Recognizing Color exercise)

Week 4

Monday 9/14

- Working color strategies
- Seeing the light
- Visual language of color design
- Print in darkroom

Wednesday 9/16

- Recognizing Color exercise due
- Look at prints
- Assign. Color ring-around exercise

Friday 9/18

- Work in Darkroom

Week 5

Monday 9/21

- Assign. Assignment #2 : Light of Day/Night
- Light of Day/Night Slide Lecture
- Article Discussion

Wednesday 9/23

- **Meet at SLAM - Go to the Study Room for Prints, Drawings, and Photographs at SLAM**

Friday 9/25

- Work in Darkroom

Week 6

Monday 9/28

- Assign. Assign #2
- Color ring-around exercise due.
- HMWK Bring a black and white negative to class on Wednesday- Print a black and white negative on color paper with color chemistry – be selective in what color you choose to use.
- Handout article

Wednesday 9/30

- Assignment #1 critique
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Friday 10/2

- Work in Darkroom

Week 7

Monday 10/5

- Spotting Chromogenic prints
- Article Discussion

Wednesday 10/7

- **Webster Works Worldwide (you must participate in something)**

Friday 10/9

- Work in Darkroom

Week 8

Monday 10/12

- Discussions and Responses on *Intro and What is Digital Photography?* from Photography Reborn

Wednesday 10/14

- Photographic Problem solving and writing
- Assign Assignment #3 : Photographic Reality – have one roll shot and processed by 10.26
- Photographic Reality Slide Lecture

Friday 10/16

- Work in Darkroom

Week 9

Fall Break

Week 10

Monday 10/26

- Scanning negatives – media center
- Bring in negatives from Assignment #3
- Intro to Digital image making
- Discussions and Responses on *Portraiture in the Digital Age*

Wednesday 10/28

- PPI vs DPI
- have negatives scanned and ready to alter
- Color management
- Archival vs. Longevity.
- Color systems
- Flatbed Scanner
- File Size
- Photoshop

Friday 10/30

- Work Day

Week 11

Monday 11/2

- Assignment #2 : Delirium critique
- Discussions and Responses on *The Body Electric and Avatars*

Wednesday 11/4

- Review computer information
- Start printing
- Continue working with Photoshop – new techniques introduced

Friday 11/6

- Work Day

Week 12

Monday 11/9

- Work in Digital Lab
- Discussions and Responses on *The Technological Sublime and Enchanted Landscapes*

Wednesday 11/11

- Assign. Final Project

Friday 11/13

- Work Day

Week 13

Monday 11/16

- Assignment #3 : Photographic Reality due. **Critique**
- Discussions and Responses on *The Indecisive Moment and Expanding the Boundaries of the Self*

Wednesday 11/18

- Polaroid Transfers and Emulsion Lifts

Friday 11/20

- Work Day

Week 14

Monday 11/23

- Discussions and Responses on "Conclusion" and "A Brief History of an Idea: Fax Machines, Halftones, Video camera and computers"

Wednesday 11/25

- TBA

Friday 11/27

- Thanksgiving break

Week 15

Monday 11/30

- Final Project In Progress Critique

Wednesday 12/2

- TBA

Friday 12/4

- Work Day

Week 16

Monday 12/7

- Final Project In Progress Critique

Wednesday 12/9

- TBA

Friday 12/11

- Work Day

Final Critique Wed. December 16, 1-3pm