

PHOT 265 | Color Photography II

Instructor Information

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Digital Arts 20-113

Course Website

Beyond The Surface | paulturounetforum.com

Course Description and Student Learning Outcomes (SLO)

Advanced course that will explore the techniques and aesthetics of color photography, comparing analog to digital methods in the exposing, processing, and printing of color materials for technical description and personal expression. Emphasis will be placed on refining the students' knowledge of push/pull processing, cross-processing, and reciprocity failure as it pertains to analog negative and positive films and its visual equivalent now possible in digital media. Advanced image manipulations will be applied for optimum output results. Through the careful examination of their photographs, students will investigate the similarities and differences present within contemporary color photographic image making as they refine their personal vision within the medium.

Prerequisite: "C" or "CR" grade or higher in PHOT 165 – Color Photography I or equivalent

Student Learning Outcomes (SLO)

Create color photographs of creative expression that demonstrate the purposeful use of visual strategies that attempt to establish personal visual themes, ideas and concepts for an effective communication of a personal vision within the contexts of color photographic practice

Demonstrate advanced application of photographic tools, color materials and processes, including camera controls, advanced color image exposure and processing strategies (push/pull, cross-processing, reciprocity failure and digital imaging techniques) and advanced analog and digital color photographic printing strategies and techniques.

Demonstrate advanced application of proper laboratory practices necessary for making and presenting color photographic prints of optimum technical quality, craft and professional standards.

Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of color photography as a means of determining their effectiveness in the communication of one's personal vision.

Assessment Activity: Portfolio and Reflective Self-Assessment Essay

Course Curriculum

The following is general outline of the various activities you may be engaged with during semester. The assignment and/or accompanying presentation (either PDF and/or PowerPoint) can be found on the course website. See the Course Calendar for due dates.

Critical Issues Responses

Throughout the semester, there will be informal, 20 – 30 minute discussions in class as well as postings on the course website on various critical issues and readings on the photographic image and visual culture within both historical and contemporary contexts. Topics will explore various issues regarding photography and color photography, on being a photographer, as well as the sociological, psychological and cultural implications of the color photographic image. Before or after the discussion, a 1 – 2 paragraph (approximately 60 – 100 words) written response will be required to be posted to the course website or typed (handwritten not accepted) and turned-in.

Shooting Assignments

With each assignment, you'll be asked to make color photographic images that explore various aesthetic and technical considerations within the contexts of conceptual possibilities that are open to your individual interests. The assignments will focus on historical and contemporary conceptual approaches within the photographic medium, the use and function of a color photographic sensibility and visual language, photography's primary aesthetic considerations, including the nature of content; the photographer and cameras' physical relationship to subject matter; moments of exposure; the photographic frame and compositional considerations; the attention to descriptive details; and the role and use of light. Once the images have been shot, you'll develop a working process, including the making of contact sheets and edited contact sheets to edit for visually engaging and stimulating images, and print photographic prints with a considered sense of technical execution and craftsmanship. Upon the completion of each assignment, there will be a critique for discussion and feedback of your photographic efforts.

Technical Assignment(s)

The Technical Assignment(s) will include discussions, demonstrations and assignment(s) on the technical principles of color photography, including the use digital and analog technologies and techniques for producing color photographs. It is expected that you complete the required readings as well as actively take notes during class discussions and demonstrations to assist you in the refinement of your technical skills.

PHOT 265 (SLO) Assessment | Final Project

The PHOT 265 (SLO) Assessment Exercise is a departmental assignment for all students enrolled in PHOT 265. The assessment exercise is a final project that will consist of a portfolio of color photographs processed (image processing and printing) in the Grossmont College Photography Lab (analog or digital) and/or within the context of an alternative presentation strategy that reflects the cohesive development of your photographic vision, aesthetic sensibilities and technical execution, including the following possibilities:

A print portfolio of color photographs printed in the Grossmont College Photography Lab (analog or digital). The photographic prints must be consistent in image size and presentation (dry-mounted or window-matted) in an appropriate sized portfolio box.

A self-published photographic book printed by an on-demand printing service.

Curriculum Evaluation

Your final grade will be determined by a culmination of points earned based on your performance with the below listed curriculum assignments. Questions regarding curriculum assignment grades and/or the final grade must be brought to the attention of the instructor. To provide equitable instruction for all students while during class hours, please ask questions regarding your grade during instructor office hours or after class.

Participation and In-class Lab Practice (30 class sessions @ 5 pts each)	150
Critical Issues Response #1	30
Critical Issues Response #2	30
Critical Issues Response #3	30
Shooting Assignment #1	100
Shooting Assignment #2	100
Shooting Assignment #3	100
Technical Assignment #1	60
PHOT 265 SLO Final Project	
Color Photographic Print Portfolio	300
Color Photographic Book	<u>100</u>
	1000

Final Grading

Your overall final grading based on points earned will be representative as follows:

A	1000 - 895
B	894 - 795
C	794 - 695
D	694 - 595
F	594 - 0

Curriculum Evaluation Considerations

The evaluation of your photographic efforts will be based on your effort in understanding and demonstrating the aesthetic and technical principles discussed throughout the course in the development of your sense of artistic vision and technical craft. While it will be important to develop and exercise proficient technical execution with the camera and in the darkroom, it will be equally important for you to demonstrate engagement with your ideas as they relate to photography's conceptual and aesthetic possibilities.

Participation and In-Class Lab Practice

Active and engaged participation while attending each class session and in-class laboratory practice. Must be present during the entire class and in-class lab practice to receive credit. If you leave at any time during the class without the consent of the instructor, you will be considered absent and will not receive credit for participation.

Critical Issues Responses

Demonstrate comprehension and basic understanding of critical ideas raised by the presentation and/or reading.

Shooting Assignments

With each of the shooting assignments, your effort will be evaluated based upon the following considerations:

Development of your vision as demonstrated through the completion of assigned images made, the making of contact sheets and/or edited contact sheets as well as your interpretation of the assignment objectives through your use of aesthetic considerations, including the use and application of color photography theory and principles, the role and use of light, the nature of photographic description, compositional organization strategies and techniques in suggesting emphasis of pictorial content.

Technical execution with consistent and correct camera usage, image exposure and the execution of correctly exposed contact sheets and/or edited contact sheets.

Technical execution and sense of craftsmanship with the critique images, including correct density and contrast, color correction, and secondary optimization controls.

With each of assignments, you are strongly encouraged to show me your contact sheets and/or edited contact sheets so I can provide guidance with your conceptual concerns, shooting and editing process.

Technical Assignment(s)

With the technical assignment(s), your effort will be evaluated on your understanding of the technical principles presented through your execution and sense of craftsmanship.

Final Project

The evaluation of the final project will consist of the following considerations:

Development of your vision, conceptual engagement and approach of photographic strategies through your use of aesthetic considerations, including the use and application of color photography theory and principles, the role and use of light, the nature of photographic description, compositional organization strategies and techniques in suggesting emphasis of pictorial content.

Technical execution and sense of craftsmanship with the photographs, including correct density and contrast, color correction and secondary adjustment controls.

Professional completion of the project, including image finishing and a consistent image presentation technique.

Evaluation Criteria

The points earned are based on a percentage of the total points possible for each evaluation consideration.

100%	Exceptional performance, effort and accomplishment in demonstrating engagement with assignment objective(s) and superior technical execution.
90%	Excellent performance, effort and accomplishment in demonstrating engagement with assignment objective(s) with minor attention necessary with either an aesthetic and/or technical execution consideration.
80%	Very good performance, effort and accomplishment in demonstrating engagement with assignment objective(s) with additional attention necessary with no more than one aesthetic and/or technical execution consideration.
70%	Satisfactory performance, effort and accomplishment in demonstrating engagement with assignment objective(s) with additional attention necessary with at least two aesthetic and/or technical execution considerations.
60%	Unsatisfactory performance, and effort in demonstrating engagement with assignment objective(s) with additional attention necessary with at least three aesthetic and/or technical execution considerations.
50%	Unacceptable performance, and effort in demonstrating engagement with assignment objective(s) as well as failing to complete the assignment considerations.

Completion of Curriculum

It is expected that all assignments are executed and turned-in for evaluation on the assigned date at the start of class.

Any assignment completed and turned-in after the assigned evaluation date will result in a grade reduction of 10% for each class after that date unless prior arrangements have been made with the instructor.

Course Supplies

To successfully complete the course, you'll need to purchase / have access to the following camera equipment, analog and/or digital materials, and presentation materials. See the course website ([Resource Links](#)) for photography equipment and materials suppliers.

Text **Photography**, by London, Upton, Stone, Kobre and Brill. You are responsible and required to complete the assigned readings. There are copies available for in-class use in the Photography Lab as well as on Reserve at the library. While you are not required to purchase the text, it is strongly recommended for those students who may wish to take future classes at Grossmont.

There is also a helpful companion website at wps.prenhall.com/hss_london_photo_9/

Adobe Photoshop for Photographers by Martin Evening for supplemental technical support.

Camera Access to an analog SLR with manual focus and adjustable shutter / aperture controls (Auto-function cameras (focus/exposure) acceptable with manual override)

Digital and/or medium-format cameras as well as a large-format camera (successful completion of PHOT 152 – Photography III necessary) may be used for particular assignments and final project

Image Capture Color Negative Film (C-41 process) and Color Transparency Film (E-6 process)

Image Storage Negative storage pages (5 frames x 7 rows) for making analog and/or digital contact sheets
Flash Drive or External Hard Drive

Printing Paper Digital printing paper can include the following brands: Epson Premium Luster, Calumet Brilliant Semi-Matte, and Ilford Galerie Gold Silk

Analog printing paper can include the following brands: Fujicolor Crystal Archive (glossy, matte, lustre) and/or Kodak Endura (glossy (f), matte (n), luster (e))

Matt Board only if submitting 8" x 10" or 8-1/2" x 11" photographic prints
White, non-textured matt board only (2 ply and/or 4 ply)
Will also need dry mounting tissue if dry-mounting technique is used

Portfolio Box minimum size: 11" x 14" Storage Box or Print Portfolio box for Final Portfolio

Miscellaneous Manila envelopes for turning in assignments

Photographic Lab Practice

Concurrent enrollment in PHOT 159 A | B | C | D – Photography Lab Practice and/or PHOT 259 A | B | C | D – Advanced Photography Lab Practice is highly recommended to secure additional darkroom lab time for film processing, printing, and print finishing. This is a one-unit, credit/no credit course offered on Fridays and Saturdays. During the first two weeks of the semester, you must attend one of the lab sections with proof of registration as well as participate in a darkroom orientation in order to receive an add code.

The Color Darkroom Lab will be available on:

Course and College Policies

Attendance Requirements

Instructors are obligated, at the beginning of the semester, to announce to their students their policy regarding excessive absence. When absences exceed the number of hours that a class meets in a week the instructor may drop the student from the class for excessive absences. It is the student's responsibility to discuss anticipated extensive absences with the instructor. Make-up work for an absence of any kind must be completed to the satisfaction of the instructor. No absence relieves the student of the responsibility of completing all work assigned.

As such, roll will be taken at the beginning of each class. If you are not present when roll is taken and actively participating during the class, you will be considered absent without the consent of the instructor. **The third absence could result in your being dropped from the class.**

Add | Drop Policy

Students may add courses only during the official "Add" period using an "add code" issued by the instructor and submitting the completed "Change of Program Card" to the Admission and Records Office.

It is the student's responsibility to officially drop courses they are no longer attending. If a course is not officially dropped, you may receive an "F" for the course.

The last day to drop a course without a "W" appearing on your record is:

The last day to drop a course and receive a "W" on your record is:

College Student Code of Conduct

Students are subject to adhering to the policies and procedures of the Grossmont-Cuyamaca Community College District, as well as all federal, state and local laws. Student conduct must conform to District and College rules and regulations as well as course policies. If a Student Code of Conduct violation occurs while a student is enrolled, he or she may be issued administrative action, including warning (verbal and/or written), written reprimand, suspension, and/or expulsion. For additional information on the Student Code of Conduct, please consult the Grossmont College Catalog as well as the Assistant Dean of Student Affairs. Misconduct not listed in the catalog may also result in discipline if good cause exists (Educational Code Section 76034).

Academic Integrity

Cheating and plagiarism (using as one's own ideas, writings and materials of someone else without acknowledgment or permission) can result in any one of a variety of sanctions. Such penalties may range from an adjusted grade on the particular exam, paper, project or assignment to a failing grade in the course at the discretion of the instructor subject to certain conditions. The instructor may also summarily suspend the student for the class meeting when the infraction occurred as well as the following class meeting. For further clarification and information on these issues, please consult with your instructor or contact the office of the Assistant Dean of Student Affairs.

Students with Disabilities

Students with disabilities who may need accommodations in the class are encouraged to notify the instructor and contact Disabled Students Programs and Services (DSP&S) early in the semester so that reasonable accommodations may be implemented as soon as possible. Students may contact DSP&S in person in Room 110 or by phone at (619) 644-7112 or (619) 644-7119 (TTY for deaf).

Supervised Tutoring Referral

Students are referred to enroll in the following supervised tutoring courses if the service indicated will assist them in achieving or reinforcing the learning objectives of this course:

IDS 198	Supervised tutoring in general computer applications in the Tech Mall
English 198W	Supervised tutoring for assistance in the English Writing Center (Room 70-119)
IDS 198T	Supervised one-on-one tutoring in academic subjects in the Tutoring Center (Room 70-229). The phone number for the Tutoring Center is 644-7387.

To add any of these courses, students may obtain Add Codes at the Information/Registration desk in the Tech Mall. All supervised tutoring courses are non-credit/non-fee.

Art Department and Photography Area Student Conduct and Policies

It is expected that all students will conduct themselves in a manner that is consistent with common courtesy to all other students, faculty, and lab technicians.

Students are expected to dress in an appropriate manner for a laboratory class. Art Department and Photography Area Studio Courses are officially formatted as combined Lecture | Lab sections. This means that the lecture or lab portion of the class may occur anytime during the scheduled time block for the course. When working in the analog photography areas, including the film developing rooms, print finishing area and darkrooms, closed-toe shoes must be worn always per the darkroom safety requirements.

To insure a productive working environment for all students, please clean up your work area by returning all items to their proper storage area upon the completion of class and lab.

Computers in all areas of the photography area, including the classrooms, digital lab, print finishing area and studio, are strictly for use as it pertains to photography curriculum activities. Using the computers for personal email, downloading of music, and/or other inappropriate use will be considered a violation of the Student Code of Conduct.

There is no food and/or drink allowed in the film developing rooms, print finishing areas, darkrooms, digital labs and studio. A securely capped beverage may be stored in the storage space provided and must be taken into the hallway to be consumed.

In consideration of fellow classmates and to insure a thoughtful and productive learning environment without disruption, please turn-off and put cell phones away before entering the classroom. If at any point during course instructional activities the cell phone is activated, this will be considered a violation of the Student Code of Conduct and will result in administrative action, including a warning and/or being asked to leave the classroom, and/or a short-term suspension.

The subjects and materials covered in this course may sometimes be of such a nature as to be offensive to an individual's personal beliefs. Politics, religion, sexuality and/or morality have often been the content of artists' efforts and will be discussed openly in a mature manner to facilitate a greater understanding of varying perspectives.