

San José State University
Department of Art and Art History
PHOT 112: Color Photography
Section 02, Spring Semester 2020

Course and Contact Information

Professor:	Binh Danh
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Office Hours:	6 PM to 7 PM, Tuesday and Thursday and by appointment ^[SEP]
Class Days/Time:	12 PM to 2:50 PM on Tuesday and Thursday
Classroom:	Duncan Hall 410
Prerequisites:	PHOT 40

Units: 3

Additional Contact Information

- * E-mail is generally the best method of contact during non-office hours.
- * Please allow 48-hours for an e-mail response.
- * Emergency: 911..... Campus Escort: 42222
- * Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

Course Format

Activity and lecture

MYSJSU Messaging and CANVAS

Course materials such as syllabus, handouts, notes, assignment instructions, readings, slide presentations, grades, etc. can be found on Canvas Learning Management System course login website at <http://sjsu.instructure.com>. Your login is your student ID#. You are responsible for regularly checking with the messaging system through MySJSU at <http://my.sjsu.edu> (or other communication system as indicated by the instructor) to learn of any updates. Items on Canvas can be printed anytime you wish. Due to our efforts to make the Department of Art and Art History "paperless," hard copies will not be handed out.

Course Description

This is an intermediate level photography course that emphasizes understanding and mastering craft and theory as it relates to Color Photography. We will be dealing with the knowledge, skills and ideas that you were exposed to in previous introductory photography classes, refining what you have learned and expanding your understanding of photography as a creative medium. It is my goal to help you become skilled color photographers and to learn to make pictures that grow in sophistication as you move through the course. The class is divided into workdays and lectures/critiques.

As you know, photography has changed a lot in recent years due to digital cameras and increasingly powerful digital processing tools, but the basics of color photography and the properties of light (intensity, color, diffusion, etc.) have not changed nor have the far more complex problems involved in using color in picture-making strategies. With the use of Photoshop and Lightroom you will learn to photo edit, color correct, and print your photos. By midterm each of you will possess the technical skills (camera function, film/scanning, printing) to produce high quality color prints. By the end of the term you will have completed several projects (both assigned and self-generated) that will build your abilities at making effective, meaningful pictures.

Course Learning Outcomes (CLO)

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

CLO1 – To practice seeing in color and to understand how photographs translate the world of color.

CLO2 – Acquire an understanding of color theory as it relates to both conventional and digital photography and to apply that knowledge in practice.

CLO3 – To understand how images may be captured digitally, controlled and printed with currently available technologies and to become proficient at making color prints.

CLO4 – As well as implement a good color workflow for color management both in Adobe Lightroom and Photoshop.

CLO5 – Gain familiarity with color history and contemporary uses of color in the fine arts.

CLO6 – Build a color portfolio of digital color prints.

CLO7 – Develop competency in verbal and written communication of art concepts.

Required Texts/Readings

Online readings available in Canvas course website

Study guides of slide presentations

Additional readings

SJSU Lab Manual (available online at https://issuu.com/keay/docs/lab_manual_2013)

Required Equipment

Laptop computer with the latest version of Lightroom and Photoshop
DSLR or professional mirrorless camera (with manual mode available) - Extra Lens – optional, but of great value
Tripod, cable release
Card Reader and USB Drive
1-2 rolls of 35mm 36exp color negative film

Adobe Software Programs - Creative Cloud from this website: <http://its.sjsu.edu/services/software/adobe/>
SJSU is providing all students, faculty, staff and administrators with free Adobe software for campus and home computers, and you must have an active SJSU One ID and password to qualify for ordering and downloading this software.

Library Liaison

Gareth Scott
Email: gareth.scott@sjsu.edu
King Library 4th Floor: Administration Offices
Phone: 408-808-2094

Websites

Online Photographic and Art Supplies:

- Freestyle Photographic Supplies: www.freestyle.biz
- B & H Camera: www.bhphotovideo.com
- Adorama Camera: www.adorama.com

Course Requirements and Assignments

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

Attendance

This course is technique-intensive, and attendance is required at all lecture and critique sessions. Do not schedule appointments, work, or any other commitment during this class, as they will not be excused.

Critiques and Assignments

As one of the essential elements in the study of art, critiques will play a vital role in this course. We will have a critique for each project, and attendance at critiques is mandatory. You are required to show up for critiques prepared with your finished work. Your assignment will be graded following the critique, and late assignments will only be accepted under unusual, extenuating, or emergency circumstances. Additionally, you must be prepared to engage in discussion about your work as well as the work of your classmates in a manner that is educational, analytical, and objective. Participating in critique discussion is as essential as showing up for the critique, and your level of participation will be considered in your final grade.

Four Projects:

• Assignment #1	50 points	5%
• Assignment #2	50 points	5%
• Assignment #3	50 points	5%
• Project #1	100 points	10%
• Project #2	150 points	15%
• Project #3	150 points	15%
• Final Project	250 points	25%
Critique	100 points	10%
Participation	100 points	10%
<hr/>		
	1000 points	100%

Assignment #1

The San Jose State University Library has an extensive photo book collection. Please visit the library on January 30th, browse the shelf, and check out a photo book. On Tuesday, February 4th, you will share the book with the class for 50 points credit. Please don't forget your book on February 4th; late work assignment will not be accepted. "Sorry!"

Assignment #2

The Color of Light

This assignment is a multi-part. Using your digital camera, you are to make photographs in the following lighting conditions:

- White Light (high noon)
- Late Afternoon (or mid-morning)
- Golden Hour (the last or first bit of sunlight, more like the Golden 10 minutes)
- Artificial Light
- Mixed-light (where two light sources mix to create a visible variation in the color temperature of a picture)
- Bonus: The Blue Hour

Then select two strong examples of each light source. For credit, compile the images into one low-resolution PDF and submit it onto CANVAS.

Assignment #3 (on your honor assignment)

Photoshop: how to get started?

Request a library card:

<https://www.sjpl.org/>

Log into Lynda:

<https://www.lynda.com/portal/patron?org=sjlibrary.org>

Search for "Photoshop CC 2019 One-on-One: Fundamentals" (with Deke McClelland) View CH 1-6

"Using Lightroom and Photoshop Together" with Jan Kabili

View all.

Project #1

“Signs of our times” in Color

Our first project will focus on color because color is natural to recognize, and it sparks intense flashes of perception. It is an assignment you can work with over and over again. Color is pleasing. Color is not subtle. Color has no meaning, apart from what thinking-mind superimposes on it. Colorful things can have meaning—like a red mailbox—but red itself has no meaning. It is just an appearance.

Shooting color gives you something to look for that will synchronize the eye and mind. When you work with this assignment, keep a narrow focus on color. Your intention should be simple and clear. Look at the color directly and openly. Look at color out of context. Look like a little child would look: free from associations, memories, references, likes, or dislikes. When you see flashes of color—free from thought—eye and mind will be on the same axis.

Try to avoid being caught by colorful objects, things that you think of as “colorful.” Try to drop your concepts about what you are looking at. Look at the world of color. See the redness of red and the blueness of blue without superimposing anything on them at all.

What are “Signs of our times”? Where are we in 2020? Please demonstrate your ability to use the technical controls on your camera. Explore visually what is in your physical and social environment, e.g., your home, neighborhood, parks, beach, campus, the city, or the suburbs. Go places that you have been tempted to go but have been afraid of going. Photograph what you don’t know and haven’t experienced. Explore, get lost, and visit the edge of town. Press the shutter many times if a subject interests you; photograph it from many angles and distances. Return to the location several times. Notice how the light and dynamics of the situation have changed. Don’t forget to use the controls on your camera, such as aperture and shutter speed. For your project, please make an LR folder of 500 images. We will print 5 of your best images for the critique.

Project #2

After viewing our slide lectures on photographic “genre.” You pick a genre for this project: Landscape, Portrait, Directorial, Still life, Conceptual, Documentary, Fashion, Abstraction, etc. For your project, please make an LR folder of 500 images. We will print 5 of your best images for the critique.

Project #3

What is art? Why make art?

This project is designed to help you figure out the type of art you are interested in and what kind of art you want to make. Now that you have done a bit of research on artists you find inspiring, your mission is to copy their work. Let their work inspire your ideas and style, and allow yourself the creative freedom to explore your own interests. Use what you have learned so far from lectures to advance your photography skills and knowledge further. And please, do not be afraid to take risks. For your project, please make an LR folder of 500 images. We will print 5 of your best images for the critique. For the critique, please write a descriptive paragraph on your project ideas and the artist(s) who inspired it.

Final Project

Your last assignment will be an open project, allowing you to explore your own creative interests. You can choose the subject matter. Get motivated to do the best work you’ve done all semester.

Participation:

Taking chances will be highly rewarded! Your good energy is always evident, even if some of your projects don't reach the level of success you initially imagined. I would much prefer to reward you for "failing" at a

higher level, than succeeding at your current level of comfort. Each assignment will be graded on the quality of the technique and the quality of your ideas.

Additionally, the following criteria will be applied to evaluate individual projects:

- Exposure/Quality Focus – Good exposures that are neither under nor overexposed, subject in focus (as required), no camera shake
- Processing Technique – Good tonal range, including white highlights and detail in the shadow areas
- Artistic Merit – Composition, visual impact, subject interest
- Originality – Uniqueness of idea and vision, original concept, creative in thought and appearance
- Evidence of shooting beyond the realm of the SJSU campus and community

The criteria to earn an excellent grade:

- Technical proficiency in assignments
- A thorough understanding and creative interpretation of all assignments
- Often going beyond the minimum requirements for each assignment, including prints quantity and print size
- Exhibiting thorough verbal engagement in critiques and class discussions.
- Punctual daily attendance
- Respect for the studio/photo classroom, cleaning up after yourself, and helping your peers do the same
- Evidence that you have challenged yourself above and beyond the status quo

Numeric grade equivalents:

100% and over	A+
93% - 99%	A
92% - 90%	A-
89% - 88%	B+
87% - 83%	B
82% - 80%	B-
79% - 78%	C+
77% - 73%	C
72% - 70%	C-
69% - 68%	D+
67% - 63%	D
62% - 60%	D-
below 60%	F

Grading Policy

- A: Outstanding: thoughtful and intelligent ideas presented in a clear, organized, and engaging manner; among the very best.
- B: Above Average - Good: the ideas are interesting and successfully presented; shows potential, but not necessarily distinctive; roughly equal in quality to the majority of work completed by other students.
- C: Average - mediocre: achieves minimum requirements of the assignment, but not particularly clear, nor ambitious. Quality of work is below that of most other projects submitted. May be above average idea presented in incomplete state.
- D: Unsatisfactory: does not satisfy the minimum requirements of the assignment; generally unsatisfactory in terms of quality and clarity.

F: You didn't submit an assignment.

Please note: Except in cases of documented emergencies, incomplete grades are not given in this course.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

Additional Note:

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

Department Advising:

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART(H)/(PHOT) 116, 408-924-4320, art@sjsu.edu

Classroom Protocol:

Students are expected to be punctual for class and actively engaged during all class meetings. Cell phones, smart phones, or other devices that detract from full attention should turn off or silenced. Constantly checking your phone during lectures, demos, and critiques will lower your participation grades. You are allowed to have your laptop open for taking notes during lecture and demonstration. Laptops must be closed during critiques and feature long film screenings.

Explicit Content:

Some materials viewed and/or discussed in this class may contain explicit language or images (true to the controversial nature in the dialogue of contemporary art). Topics may involve aspects of identity such as sexuality, gender, political or spiritual ideology and/ or issues about race, class, and societal/cultural differences. Our goal as a class is to engage in these discussions—uncomfortable as they may be—bring them into a creative framework, and foster a greater understanding and respect for varying perspectives, using art as a language to express the nuances and complexities of where each of us stand.

Preferred Names and Pronouns:

This course welcomes and affirms people of all gender expressions and identities. If you prefer to be called a different name than what is on the class roster, please let me know. Furthermore, please notify me of your preferred gender pronoun.

University Policies:

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](#) at <http://www.sjsu.edu/gup/syllabusinfo/>.”

Academic Integrity:

Students at SJSU are required to demonstrate academic integrity and follow SJSU's Code of Academic Conduct.

<http://info.sjsu.edu/static/schedules/integrity.html>

This code prohibits:

- cheating,
- plagiarism (turning in work not written by you, or lacking proper citation),
- falsification and fabrication (lying or distorting the truth),
- helping others to cheat,
- unauthorized changes on official documents,
- pretending to be someone else or having someone else pretend to be you,
- making or accepting bribes, special favors, or threats, and
- any other behavior that violates academic integrity.

There are serious consequences to violations of the academic integrity policy. SJSU's policies and procedures provide students a fair hearing if a complaint is made against you.

Course Schedule

PHOT 112: Color Photography, Spring Semester 2020

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
1	Thurs. Jan 23	<ul style="list-style-type: none"> – Class orientation and summary – Attendance, add/drop, syllabus, materials list, etc. – Intro to Facilities: tour of lab, lab hours – History of color photography – Lightroom and Photoshop
2	Tues. Jan 28	<ul style="list-style-type: none"> – Color Theory, How our eyes work – How cameras work (please bring your camera to class) – Getting accustomed to your camera: metering in manual mode, bracketing and shooting RAW files. – Color basics: RGB vs. CMYK, color temperature, white balancing, etc. and digital workflow. Using a grey card for custom white balance and metering especially light or dark scenes. – Discuss Assignment 1, 2, and 3
	Thurs. Jan 30	Library Day
3	Tues. Feb 4	<ul style="list-style-type: none"> – Turn in Assignment 1 – Intro into Lightroom and Photoshop (Install, must bring your laptop to class everyday) – Lightroom Catalog, Library, and folder
	Thurs. Feb 6	<ul style="list-style-type: none"> – Lightroom and Photoshop – Intro to Photoshop – resizing, cropping and basic layer adjustments. – Discuss project 1

	Thurs. Apr 16	Workday/ Digital Printing
14	Tues. Apr 21	Project 3 Critique
	Thurs. Apr 23	Project 3 Critique
15	Tues. Apr 28	Workday/ Digital Printing Work on Final project
	Thurs. May 30	Workday/ Digital Printing Work on Final project
16	Tues. May 5	Workday/ Digital Printing Work on Final project
	Thurs. May 7	Final Project critique
17	Wed. May 13	Final Project critique
	Final Exam Day, 9:45 AM to 12 PM	