# Course Change Proposal

**Form A**

<table>
<thead>
<tr>
<th>Academic Group (College):</th>
<th>Academic Organization (Department):</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts &amp; Letters</td>
<td>Department of Design</td>
<td>February 23, 2010</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Type of Course Proposal:</th>
<th>Department Chair:</th>
<th>Submitted by:</th>
</tr>
</thead>
<tbody>
<tr>
<td>New ___ Change X ___ Deletion ___</td>
<td>Sharnon Goff</td>
<td>Sharnon Goff</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Does this course fulfill a requirement for single-subject or multiple subject credential students?</th>
<th>For Catalog Copy:</th>
<th>Semester Effective:</th>
</tr>
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<tbody>
<tr>
<td>Yes X No ___</td>
<td>Yes X No ___</td>
<td>Fall 2011 Spring ___</td>
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<table>
<thead>
<tr>
<th>This course replaces experimental course Subject Area (prefix) and Catalog Nbr (course number):</th>
<th></th>
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<tbody>
<tr>
<td>NO</td>
<td></td>
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<tr>
<th>If changing an existing course, should new version be considered a repeat of the original version? If so, the same Course ID will be maintained. If not, a new Course ID will be assigned. Note: In PeopleSoft terminology, the Course ID is the unique system identifier, not the Catalog Nbr.</th>
</tr>
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<tbody>
<tr>
<td>Yes X No ___</td>
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## Change from:

<table>
<thead>
<tr>
<th>Subject Area (prefix) &amp; Catalog Nbr (course no.):</th>
<th>Title:</th>
<th>Units:</th>
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<tbody>
<tr>
<td>PHOT 155</td>
<td>Advanced Photography</td>
<td>3</td>
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</table>

## Change to:

<table>
<thead>
<tr>
<th>Subject Area (prefix) &amp; Catalog Nbr (course no.):</th>
<th>Title:</th>
<th>Units:</th>
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<tbody>
<tr>
<td>same</td>
<td>same</td>
<td>same</td>
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## JUSTIFICATION:

Due to CSU budget concerns, and the high demand for the Photography major, it has become necessary to limit the number of students enrolling in the senior level photo courses. In addition to the prerequisite courses attached to this class (Photo 111 and 141), students will be required to earn a minimum of a B- in Photo 141. This is an advanced level photo course which requires that students have a strong understanding of the digital concepts taught in Photo 111 and the camera and darkroom principles taught in Photo 141.

**NEW COURSE DESCRIPTION:** (Not to exceed 80 words, and language should conform to catalog copy. See http://www.csus.edu/umanual/acad.htm - Guidelines for Catalog Course Description)

PHOT 155

Explores both color and black and white photographic images on an advanced level. Lectures cover concepts in: camera use, darkroom techniques, and natural and artificial light, all of which articulate with digital applications. Students must demonstrate a high level of technical proficiency and visual awareness and be able to pursue a definite photographic direction, which can be centered on both personal vision and professional portfolio preparation. Lecture one hour; laboratory four hours.

Prerequisite: PHOT 141, with a grade of "B-" or better, and PHOT 111. Graded: Graded Student. Units: 3.0.

**Note:**

Prerequisite: PHOT 141, with a grade of "B-" or better, and PHOT 111.

Enforced at Registration: Yes X No ___

Corequisite:

Enforced at Registration: Yes ___ No X ___

Graded: Letter X ___ Credit/No Credit ___

Instructor Approval Required? Yes ___ No X ___

<table>
<thead>
<tr>
<th>Course Classification (e.g. lecture, lab, seminar, discussion):</th>
<th>Title for CMS (not more than 30 characters)</th>
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<tbody>
<tr>
<td>C 4-13 (Same)</td>
<td>Advanced Photography</td>
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Cross Listed? | Yes ___ No X ___ | If yes, do they meet together and fulfill the same requirement, and what is the other course.

How Many Times Can This Course be Taken for Credit? ___ I ___

Can the course be taken for Credit more than once during the same term? Yes ___ No X ___
FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:

Description of the Expected Learning Outcomes: Describe outcomes using the following format: “Students will be able to: 1), 2), etc.” See the example at http://www.csus.edu/acaf/example.htm

After successful completion of this course, students will be able to:
1. work competently with fiber-based printing and advanced darkroom techniques.
2. utilize advanced techniques for black and white film exposure.
3. utilize advanced techniques for creating and adjusting RAW digital files.
4. understand and utilize effective digital workflow and printing techniques.
5. discuss and analyze a photograph in terms of its power to communicate.

**Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean's office, not Academic Affairs.

Assessment Strategies: A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

Participation: 10%
Technical Assignments: 20%
Reading Assignments: 20%, Related quizzes & papers.
Project One: 25%, A series of black and white fiber based prints.
Project Two: 25%, A series of digital prints.

For whom is this course being developed?
Majors in the Dept X__ Majors of other Depts X__ Minors in the Dept X__ General Education ___ Other ___
Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes ___ No ___
If yes, identify program(s):

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes ___ No ___
If yes, attach a description of resources needed and verify that resources are available.

Indicate which department or programs will be affected by the proposed course (if any). Photography BA.

The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.

Approvals: If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

Signatures: ____________________________ Date ________
Department Chair: /s/ [Signature] 3/14/11
College Dean or Associate Dean: /s/ [Signature] 4/8/11
CPSP (for school personnel courses ONLY)
Associate Vice President and Dean for Academic Programs  

Distribution: Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Academic Affairs, at mail zip 6016. An electronic copy must also be sent.

9/10/2008
PHOTO 155: Advanced Photography
California State University, Sacramento; Department of Design

Enthusiasm is the duty of understanding before the night fatal to remembrance
—Frederick Sommer

Professor: Doug Dertinger, dderling@saclink.csus.edu
Mariposa 206, (916) 278-4023
Office Hours: Tuesdays: 12-1pm; Wednesdays: 12-1pm; Thursdays 12-1pm; or by appointment

PHOT 155: Explores both color and black and white photographic images on an advanced level. Lectures cover concepts in: camera use, darkroom techniques, and natural and artificial light, all of which articulate with digital applications. Students must demonstrate a high level of technical proficiency and visual awareness and be able to pursue a definite photographic direction, which can be centered on both personal vision and professional portfolio preparation. Prerequisite: PHOT 141, with a grade of “B-” or better, and PHOT 111.

Course Objectives:
After successful completion of this course, students will be able to:
1. work competently with fiber-based printing and advanced darkroom techniques.
2. utilize advanced techniques for black and white film exposure.
3. utilize advanced techniques for creating and adjusting RAW digital files.
4. understand and utilize effective digital workflow and printing techniques.
5. discuss and analyze a photograph in terms of its power to communicate.

Required Textbooks:
In Praise of Shadows; Junichiro Tanizaki
Still Life with Oysters and Lemon: On Objects and Intimacy; Mark Doty
Fine Art Printing For Photographers, 2nd Edition; Uwe Steinmeuller and Jurgen Gulbins.

Recommended Readings:
Stephen Shore’s The Nature of Photographs
Bruce Fraser and Jeff Schewe’s Real World Camera Raw with Photoshop CS4
Martin Evening’s Adobe Photoshop CS4 for Photographers:

Requirements:
Participation:
Students are required to participate within the classroom setting. This includes participating during in-class labs, workdays, critiques, and discussions.

Projects:
Two photographic projects will be assigned and due over the course of the semester. Projects will not be accepted if turned in late and will receive a grade of 0. Explanations may be verified in writing. Students who are struggling to finish projects on time need to discuss options with the instructor at least 4 days prior to the due date. Students are required to attend their scheduled critique days. Students failing to attend and participate their critique day will receive a 10% reduction in the project’s grade.

Readings:
A course of readings will be assigned during the semester. Each of these will require both the student’s participation in classroom discussion and occasional quizzes and possible written assignments. Late assignments will receive a grade reduction of 10% for every day late. Reading assignments are late if not ready to be turned in at the beginning of the class period in which the reading is discussed.

Technical Assignments:
Four technical assignments are assigned and due with the course projects. Late technical assignments will receive a grade reduction of 10% for every day late. Technical assignments are late if not turned in at the end of the class period in which they are due. Explanations must be verified in writing.
Course Materials:

BW Photographic Paper:
Only Fiber-based paper is allowed in the first half of Photo 155. Contact sheets are the only prints in this course which may be printed on RC paper; assignments completed on RC papers will not be accepted.

Digital Papers:
Students will need to research and purchase a sample package of inkjet papers for technical assignments. Students wishing to print with the labs' inkjet printers will need to supply their own papers.

Ink:
Course fees cover inks used for technical assignments. Students wishing to do all of their digital printing using labs' inkjet printers will be required to contribute ink to a general pool. Please speak with me at the onset of the second project if you wish to print in-lab.

Cameras:
Students should select and use cameras appropriate to the parameters of their work.

Tripods:
It is absolutely essential that students work have both a tripod and trip cord for this semester. Due to the demand on the lab, tripods will not always be available for checkout. I strongly suggest you invest in an appropriate tripod for use in the course.

Storage Devices:
Students who have a laptop or home computer with sufficient storage can use a flash drive for files. It is recommended that students have a substantial flash drive, as Photoshop files can be very large. Students relying on the school's labs as a primary computing source should purchase a usb-powered portable hard drive to store and backup their files; a flash drive will not be sufficient for the work in the class.

Other Important Items:
- Anti-stat cloth and anti-stat or camelhair brush if scanning
- Canned air or squeeze blower if scanning
- Scissors
- H Pencil
- Cotton photographic gloves
- Lens cleaning tissue and lens cleaning solution
- X-acto knife and corresponding blades
- Cork or rubber backed metal ruler (at least 16 inches)
- Matting Materials, including blades, fine sanding paper, board, and linen tape (no framing tape is allowed)
- Portfolio Box or Loose-leaf Folio appropriately sized for turning in projects (wait to purchase)

Mail Order Resources:
- Freestyle Photographic, LA Retail Store
- Large educational and professional supplier—THE supplier of BW silver materials
- www.freestylephoto.biz
- B&H Photography, New York City Retail Store
- Largest supplier in the country, closed for receiving or shipping orders during Jewish holidays
- www.bhphotovideo.com
Photographic Print Labs:

Pictopia
www.pictopia.com
Digital C-Print (Fuji Crystal Archive)
Provides icc profile (http://pictopia.com/pub2/techguide.html#PrepareFile)
11x14: $14.00
16x20: $27.00

Bay Photo
www.bayphoto.com
Digital C-Print (Kodak Endura: Lustre "E" and Glossy "F" surfaces)
Provides icc profile (http://www.bayphoto.com/bayweb/pro_help.htm)
Price: No Color Correction/Color Correction
11x14: $3.99/$6.95
16x20: $13.50/$22.00

Costco
www.costco.com (go to “Photo,” upper menu)
Must be a member
12x18 is largest in-house size
Digital C-Print (Fuji Crystal Archive; Lustre and Glossy)
Provides icc profile: (http://www.drycreekphoto.com/icc/Profiles/California_profiles.htm#CA)
11x14: $2.99
16x20: $5.99

Adorama Pix
www.adoramapix.com
Digital C-Print (Kodak Endura: Lustre, Glossy, Matte)
Provides icc profile (www.adoramapix.com, bottom of page)
11x14: $3.49
16x20: $9.60

Classroom Life:

General Health and Safety:
Students are required to follow guidelines for health, safety, and cleanliness in the lab. You are required to treat all of the equipment with care. You may be held financially liable for any equipment you break. You are expected to report to your instructor, lab technician, or monitor any equipment that you mishandle or break. Mistreatment or misconduct of the lab, failure to report broken equipment, or mistreatment of the equipment may result in a revoking of lab and/or equipment privileges. It should be clear that mistreatment of the lab includes a failure to clean up after one's self.

NO FOOD OR DRINK IN MARIPOSA 1005, PERIOD.

Commitment:
Photography, like all art, takes a great deal of time, patience, failure, and revision. Because of the technical aspects of photography, expect technical failures as part of the learning process. You will need to prepare yourself to spend a considerable amount of time working on shooting images and making prints, reading, writing, studying images, fulfilling technical assignments, etc. Nothing less than your full attention is required. If this level of work seems bothersome, please refer to Anne Hathaway's character in the film, "The Devil Wears Prada," as a foretelling of what awaits you outside school.

Instructor-Student Dialogue:
It is very important that you feel comfortable to approach me with any questions or issues that may come up from your experience in the class (questions about your own work, about work discussed in class, questions about grades, questions about demonstrations, etc.). If you do not understand something, feel free to ask. Office hours are listed above.
PHOTO 155: Schedule
(Note: schedule is subject to change)

Week One
January 25-29
Monday:  Class Introduction; Photography Review
Wednesday: Project 1 Assigned, Reading Schedule Assigned

Week Two
February 1-5
Monday:  Slides, Demo: Night Exposure & Development
Wednesday:  Demo: Fiber-based Printing

Week Three
February 8-12
Monday:  Demo: Advanced Darkroom Techniques
Wednesday:  Reading Discussion; Tanizaki pgs 1-17, Slides;
Advanced Theory: Films and Developers.

Week Four
February 15-19
Monday:  FURLOUGH
Wednesday:  Demo: Post Production Techniques

Week Five
February 22-26
Monday:  Lab
Wednesday:  Reading Discussion; Tanizaki pgs 17-30, Slides

Week Six
March 1-5
Monday:  WIP Critique; Workday
Wednesday:  Reading Discussion; Tanizaki pgs 30-42, Slides
DUE: Reading Journal, End of class period

Week Seven
March 8-12
Monday:  Lab
Wednesday:  Lab

Week Eight
March 15-19
Monday:  Project 1 Due;
Project 2 Introduced;
Demo: Review of Digital Exposure
Wednesday:  Demo: HDR Imaging Part One

Week Nine
March 22-26
Monday:  Critique
Wednesday:  Critique

Week Ten
March 29-April 2, Spring Break

Week Eleven
April 5-9
Monday:  Demo: HDR Imaging Part 2; Printing Review
Wednesday:  Reading Discussion and Slides

Week Twelve
April 12-16
Monday:  Inkjet Printing in Depth
Wednesday:  Reading Discussion & Slides

Week Thirteen
April 19-23
Monday:  Reading Discussion and Slides;
Demo: Advanced Printing
Wednesday:  FURLOUGH

Week Fourteen
April 26-30
Monday:  WIP Critique
Wednesday:  Lab

Week Fifteen
May 3-7
Monday:  Lab
Wednesday:  Lab

Week Sixteen
May 10-14
Monday:  Project 2 Due: Critique
Wednesday:  Critique