

COURSE CONTENT

Course Code	DP2005
Course Title	Photography: Colour and Context
Pre-requisites	DN1012 or DP2000 or DP2001
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This intermediate-level course will introduce you to advanced analog and digital colour photographic processes, alongside conceptual project development methodologies, which you will then apply in the creation of an exhibition-quality print series. This learning forms the foundation for further studies in contemporary photographic practices.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Analyse and reference contemporary photographic practice methodologies.
2. Demonstrate fundamental techniques required in analog and digital colour photographic processes.
3. Apply learned knowledge to the development of an exhibition-quality print series.
4. Present and critically evaluate photographic work in a clear and concise manner.
5. Contribute to the learning environment by participating positively and critically in class discussions, photographic critiques and activities.

Course Content

In this course, you will reinforce and build upon the concepts and processes introduced in DP2001 Digital Photography. You will deepen your understanding of colour photography and the digital techniques that lead to the production of exhibition-quality prints in both colour and black and white.

Colour Photography

An exploration of colour theory will be conducted through a practical investigation of analog and digital colour photography. This includes learning how to see colour, about the meaning of colour, and how to create moods with colour. Technical exercises will aid your development of an understanding of colour spaces, colour management, and working with photo filters and flashes.

From Analog to Digital

Medium format camera operations and various colour films will be introduced. Using images that you photograph, you will learn how to navigate the analog to digital conversion workflow. Demonstrations and assignments will help guide you with the use of advanced scanning techniques on Epson and Imacon scanners, sharpening tools, retouching techniques and strategies for file management.

Digital Fine Art Printing

An overview will be given on the history of Digital Fine Art Printing. Necessary hardware and software components will be introduced as well as the aesthetic implications of various selections. Photoshop and Lightroom techniques for print production and the use of Raster Image

Processors (RIPs) will be demonstrated alongside advanced-level image editing strategies. Colour management systems, spectrophotometers, colorimeters, and the use of reference charts shall be harnessed in the production of exhibition-quality prints. You will develop a familiarisation with various papers, which will inform your paper selection for different types of images.

Developing an Artistic Practice

The second half of the course focuses on the creation of a personal project and the refinement of an artist statement. Through technical instruction and exploration, individual and group critiques, and the creative development of the project, you will develop a solid understanding of what it means to be an image-maker today. This process will help you define and develop your artistic vision, personal aesthetic, and individual style. Through discussions and lectures about other photographers' work, you will begin to understand how your own work fits into the contemporary and historical landscape of photography.

Class Assignments

In the first half of the semester, you will complete five term assignments that will demonstrate the key concepts and processes covered in class. The second half of the semester will be focused entirely on the creation of your final project. Throughout the semester, you are expected to keep a process book/journal.

In the process book/journal, you will take technical notes in class and document your creative and technical process. This will include recording your camera settings and setups on shoot. This book will also be a space to document your ideas, concepts, inspiration sources and references. You will have to submit it at various stages and will be called upon to do a presentation of one of your artistic references in class.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment: Term Assignments	1,2,3,4	--	20%	Individual
Continuous Assessment: Process Book/Journal	1,4	--	20%	Individual
Final Project: Personal portfolio and development of independent conceptual and aesthetic approach to image creation.	1,2,3,4	--	40%	Individual
Continuous Assessment: Participation	5	--	20%	Individual
Total			100%	

Reading and References

1. Bell, Adam and Traub, Charles. *Vision Anew: The Lens and Screen Arts*. University of

California Press: 2015

2. Cotton, Charlotte. *The Photograph as Contemporary Art*. Thames & Hudson: 2004
3. Evening, Martin. *Photoshop CC for Photographers*. Routledge: 2017
4. Heiferman, Marvin. *Photography Changes Everything*. Aperture: 2012
5. Hirsch, Robert. *Exploring Colour Photography*. Focal Press: 2010
6. Eismann, Katrin and Duggan, Sean. *The Creative Digital Darkroom*. O'Reilly Media: 2008
7. Lipkin, Jonathan. *Photography Reborn: Image Making in the Digital Era*. Abrams: 2005
8. Lister, Martin. *The Photographic Image in Digital Culture*. Routledge: 2013
9. London, Barbara, Stone, Jim and Upton, John. *Photography*. Pearson Education: 2008
10. Wells, Liz. *Photography: A Critical Introduction*. Routledge: 2015

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subjected to adjustment by instructor according to students' progress, public holidays and unforeseeable circumstances.

Week	Topic	Course LO	Readings/ Activities
1	<p>From Analog to Digital Medium format camera operations and various colour films will be introduced.</p>	1,2,3,5	<p>Introduction to course</p> <p>Review of previous work</p> <p>Medium format camera operation Introduction to medium format cameras, lens selection, focal lengths, and light metering.</p> <p>Assignment 1: Déjà-Vu Analyse, reconstruct and improve an old photograph. Shoot at least one roll of colour film. Process the film and bring the negative to the next class.</p>
2-4	<p>From Analog to Digital cont'd Using images that you photograph, you will learn how to navigate the analog to digital conversion workflow. Demonstrations and assignments will help guide you with the use of advanced scanning techniques on Epson and Imacon scanners, sharpening tools, retouching techniques and strategies for file management.</p> <p>Colour Photography An exploration of colour theory will be conducted through a practical investigation of analog and digital colour photography. This includes learning how to see colour, about the meaning of colour, and how to create moods with colour. Technical exercises will aid your development of an understanding of colour spaces, colour management, and working with photo filters and flashes.</p>	1,2,3,4,5	<p>Lectures and demonstrations on film scanning, creating contact prints, sharpening tools and strategies, and removal of scratches and dust.</p> <p>In-class practical exploration of the camera as a creative tool.</p> <p>Assignment 2: Before Sunrise/After Sunset Use color negative film (C-41) to photograph under these two low light situations. Conceptual ideas are open, but you must photograph under natural light outdoors. You must show evidence of both morning and evening shoots. A total of six images are required - three morning and three evening. Pay attention to subtle color changes from morning to evening.</p> <p>Assignment 3: The Colour of Light Shoot images with a slide (reversal) film, e.g. Fujichrome Provia or Velvia in different light situations, indoors, outdoors and try to mix different</p>

			<p>light sources. Write down where you took the image and the settings of your camera. Note: Slide film processing will take at least one week.</p> <p>Presentation and discussion of Assignments 1, 2, 3</p>
5	<p>Colour Photography cont'd</p> <p>Digital Fine Art Printing An overview will be given on the history of Digital Fine Art Printing. Necessary hardware and software components will be introduced as well as the aesthetic implications of various selections. Photoshop and Lightroom techniques for print production and the use of Raster Image Processors (RIPs) will be demonstrated alongside advanced-level image editing strategies. Colour management systems, spectrophotometers, colorimeters, and the use of reference charts shall be harnessed in the production of exhibition-quality prints. You will develop a familiarisation with various paper types that will inform your paper selection for different images types.</p> <p>Assignment 4</p>	1,2,3,4,5	<p>An overview of the history of digital fine art printing.</p> <p>Lectures and demonstrations on, monitor calibration, colour spaces, colour management systems, spectrophotometers, colorimeters, and reference charts.</p> <p>In-class practical exploration of different paper types, print profiles and resolution, planten gap settings, and viewing distances.</p> <p>Assignment 4: Monochromatic Composition Choose one subject and one colour to create a series of three prints. You are to create a monochromatic series of images where you change the appearance and the character of the subject. In addition, shoot an image where you introduce an additional colour to create contrast or a compliment.</p>
6	Digital Fine Art Printing. Assignment 5.	1,2,3,4,5	<p>Assignment 5: Your Favourite Image You are to photograph and print an image, which you feel best represents your photographic interests and style. This can be done with a film or digital camera.</p>
7	Presentation of assignments 4 and 5	1,2,3,4,5	Presentation and discussion of Assignments 4 and 5.

8	<p>Developing an Artistic Practice</p> <p>The second half of the course focuses on the creation of a personal project and the refinement of an artist statement. Through technical instruction and exploration, individual and group critiques, and the creative development of the project, students will develop a solid understanding of what it means to be an image-maker today. This process will help you to define and develop your artistic vision, personal aesthetic, and individual style. Through discussions and lectures about other photographers' work, you will begin to understand how your own work fits into the contemporary and historical landscape of photography.</p>	1,2,3,4,5	<p>Final project consultations</p> <p>Lectures and demonstrations on special topics for portfolio development. For example, black and white printing, alternative photo processes, and complex paper types.</p> <p>Artist Presentations</p>
9	Exploration of technique and concepts	1,2,3,4,5	Critique and discussion of concepts and experimentation
10	Defining artistic vision	1,2,3,4,5	Critique and discussion of concepts and experimentation
11	Establishment and refinement of individual style	1,2,3,4,5	Critique and discussion of refinement of style
12	Preparation for presentation	1,2,3,4,5	Critique and discussion in preparation for final presentations
13	Final Presentation	1,2,3,4,5	Student Presentations on final assignment with critique and feedback