

# VM366-0: Digital Photography (4 cr.)

Emerson College — Spring 2018 Syllabus (last revised on 2/20/18)

Class Sessions: Fridays, 10 a.m. – 1:45 p.m.

Location: 180 Tremont Street, Ansin Bldg. #206 (Photo Electronic Classroom)

**Professor:** Camilo Ramirez  
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[www.camramirez.com/teaching.html](http://www.camramirez.com/teaching.html)

**Office & Hrs:** 180 Tremont St. (Ansin Bldg.) #911. Mailbox is also on the 9th Floor of the Ansin Building.  
Wednesdays & Fridays: 2:30 pm–4:00 pm, and by appointment.

## Course Description:

This course is a hands-on production class especially for the photography student. It is designed to give a basic introduction to the elements of electronic, digitally realized, and manipulated photography. Students will learn to use computer-related input and output devices for photographic imaging, and to create work that is produced on the page as well as on the screen. The course addresses the need to understand the potential for the computer manipulation of photo-real images in design and illustration as well as the introduction of the computer as a tool within the context of photography classes that use traditional cameras and darkroom.

Prerequisite: VM265: Introduction to Photography

## Student Learning Objectives:

Upon successful completion of this course, students will:

- Demonstrate an understanding of the history, theory, and practice of media arts (digital photography).
- Demonstrate basic skills in media arts production (digital photography).
- Demonstrate a critical understanding of photographic projects and images through group critiques.
- Learn professional standards and techniques for shooting still images with medium-format cameras.
- Learn professional standards and techniques for shooting still images with Digital SLR cameras.
- Demonstrate knowledge of converting color analog film and printed photographs into digital.
- Establish an effective color-managed workflow for digital photography with industry standard software.
- Demonstrate a knowledge of various output workflows for print and online use.

## Expectations:

Students are required to complete all assignments on time. This means regularly shooting & printing new pictures and attending each critique. Scheduled lab-work time means coming prepared, with new pictures to edit or print. Students should expect to spend time outside of class for shooting, editing and printing new photographs. Active participation during critiques is required.

Each student is responsible for having and bringing all supplies required of this course to every class. Students must also follow all lab rules. I will notify you of any updates or changes to the course during the semester via email, so check it frequently.

## Mobile Devices:

- The use of mobile devices in class is strictly prohibited unless otherwise instructed.
- Under no circumstances should you ever make or answer phone calls during class.
- Text messaging, web browsing, even checking the screen on your device is also prohibited.
- Your phone should be turned off and put away when you enter the classroom.

## Textbooks:

Digital Photography A Basic Manual, by Henry Hornstein, ISBN: 978-0316020749 (Recommended)

The Photograph as Contemporary Art (3rd Ed.), by Charlotte Cotton, ISBN: 978-0500204184 (Recommended)

## Supplies and Materials:

### Required Supplies and Materials:

- An email address that you regularly check
- A Digital-SLR camera with manual aperture and shutter speed controls (available for checkout at the EDC)
- A still film camera: medium format up to 4"x5" (available for checkout at the EDC)
- Inkjet Paper: Minimum 100 of sheets of 8.5"x11" Epson Premium Luster Photo Paper
- Color Film: Medium format Kodak Portra 400NC preferably (minimum 20 rolls of 120 size or 10 rolls of 220 size)
- Color Film Processing Service: each roll of color film must be developed externally (C-41 Processing)
- Negative Sleeves - PrintFile brand 120-3HB, 25pack
- 3-ring Negative Box
- Anti-Static Orange cloth for negatives
- Any form of portable media that you can use to easily store and retrieve your work
- Journal/Notebook for use as an Exposure/Printing Log, class notes, jotting ideas and thoughts

### Recommended Supplies and Materials:

- Inkjet Paper: Large Format Inkjet Paper in sheets 13"x19" up to 17"x22". Or a 24"x100' roll of a specialty paper.
- 8x10" Negative Sleeves for contact sheets - PrintFile brand, Model: 810-1HB, 25pack
- Tripod & mechanical cable release for 35mm cameras (or remote release for your D-SLR)
- Display Calibrator, such as an i1 Display Pro (available for checkout at the EDC)
- Adobe Suite & a compatible computer

## Getting your Supplies and Color Film Processing:

Equipment: The cheapest way to buy film and supplies is online through stores such as B&H ([www.bhphotovideo.com](http://www.bhphotovideo.com)) and Adorama ([www.adorama.com](http://www.adorama.com)). In town, you can go to Bromfield Camera ([www.bromfieldcamera.com](http://www.bromfieldcamera.com)), Hunt's ([www.huntsphotoandvideo.com](http://www.huntsphotoandvideo.com)) in Cambridge and Kenmore Square, and Newtonville Camera ([www.nvcamera.com](http://www.nvcamera.com)) in Newton. For analog equipment you should also try Joe & Karen's Cameras (617- 770-3446), they have excellent prices. Emerson is affiliated with Harvard University's educational store: ([www.computers.harvard.edu](http://www.computers.harvard.edu)) or call 617-495-5450. Always remember to ask for a student discount.

Film Processing: Some of these local places listed above such as Hunt's and Colortek ([www.colortekofboston.com](http://www.colortekofboston.com)) also do (C-41) color film processing so shop around, but you can also use Digital Silver Imaging which has provided Emerson Students with a pickup service in the past. Just be sure to call, plan ahead and give yourself enough time to both ship and receive your film in time for class deadlines.

Digital Camera Review Sites: These sites are a good start when shopping for digital equipment, especially cameras. <http://www.steves-digicams.com/> & <http://www.dpreview.com/>

## Grading and Standards:

Grades will be earned in points throughout the semester by completing assignments, critiques and their deliverables. The total points possible and all grading criteria are specified in each Project Description sheet. The four Project Critiques are weighed with the highest values. The total points earned throughout the term are factored against total possible points into a percentage which determines the Final Course Grade according to this scale:

### COURSE GRADE SCALE

<b>A</b>	93% - 100%	<b>C+</b>	77% - 79%
<b>A-</b>	90% - 92%	<b>C</b>	73% - 76%
<b>B+</b>	87% - 89% *	<b>C-</b>	70% - 72%
<b>B</b>	83% - 86%	<b>D</b>	60% - 69%
<b>B-</b>	80% - 82%	<b>F</b>	59% and under *

Apart from assignment grading: absences, tardies, leaving class early, and being unprepared can also negatively affect your Course Grade as stated in the following Attendance Policy section.\*

## Attendance Policy:

- Good attendance is absolutely critical to this course.
- Late work is unacceptable and may only be accepted/graded at my discretion.
- If absent, it is your responsibility to make arrangements to deliver your work on the due date.
- If absent, it is your responsibility to find out what you've missed and turn in any pending work.
- If absent, it is your responsibility to find out if the Course Calendar/Schedule has been updated.
- Poor attendance can negatively affect your Course Grade as described in the following tables.\*

TARDIES, etc.	COUNT AS:
1 Tardy	½ of an Absence
1 Early Class Departure	½ of an Absence
Coming to Class Unprepared	½ of an Absence

ABSENCES	COUNT AS:
1 Absence	Course Grade not affected
2 Absences *	Course Grade is no greater than B+
3 Absences *	Automatic F (Course Failure)

For additional information on attendance see the Student Handbook:  
[www.emerson.edu/student-life/student-handbook](http://www.emerson.edu/student-life/student-handbook)

## Plagiarism and Academic Dishonesty Statement:

It is the responsibility of all Emerson students to know and adhere to the College's policy on plagiarism. If you have any questions concerning the Emerson plagiarism policy or about documentation of sources in work you produce in this course, you should speak to your instructor. Also see the Student Handbook for more information:  
[www.emerson.edu/student-life/student-handbook](http://www.emerson.edu/student-life/student-handbook)

## Accommodations for Students with Disabilities:

Emerson is committed to providing equal access and support to all students who qualify through the provision of reasonable accommodations, so that each student may fully participate in the Emerson experience. If you have a disability that may require accommodations, please contact Student Accessibility Services at [SAS@emerson.edu](mailto:SAS@emerson.edu) or 617-824-8592 to make an appointment with an SAS staff member.

Students are encouraged to contact SAS early in the semester.  
Please be aware that accommodations are not applied retroactively.

## Diversity Statement:

Every student in this class will be honored and respected as an individual with distinct experiences, talents, and backgrounds. Students will be treated fairly regardless of race, religion, sexual orientation, gender identification, disability, socio-economic status, or national identity. Issues of diversity may be a part of class discussion, assigned material, and projects. The instructor will make every effort to ensure that an inclusive environment exists for all students.

## Safety Statement:

Safety is always a concern on any film or video set; safety training is also a requirement for employment in the production industry. Emerson supports safety measures and requires safety training through seminars and The Emerson Safety Manual. Students participating in any Emerson film or video production must meet all requirements as set forth by the Emerson College Safety Manual and the Director of Production and Safety (DPS). Students with questions or concerns should contact Lenny Manzo (DPS) at (617) 824-8126 or [leonard\\_manzo@emerson.edu](mailto:leonard_manzo@emerson.edu). In case of emergency, the PRODUCTION SAFETY HOTLINE can be reached 24/7 at (617) 939-1311.

Emerson's Safety Manual is available at this link:  
<http://www.emerson.edu/sites/default/files/Files/AboutEmerson/trf-vma-safety-manual.pdf>

## Course Calendar:

- **The following schedule is subject to change at my discretion.**
- Late work is unacceptable and may only be accepted/graded at my discretion.
- If absent, it is your responsibility to make arrangements to deliver your work on the due date.
- If absent, it is your responsibility to find out what you've missed and turn in any pending work.
- If absent, it is your responsibility to find out if the Course Calendar/Schedule has been updated.

Class	Date	Lesson Topics this week	Due this class	Due next class
#1	1/19	<ul style="list-style-type: none"> <li>• Introduction to the course</li> <li>• Review syllabus</li> <li>• Email Communication Test</li> <li>• EDC Session.</li> <li>• Backups, Setting up a hard-drive &amp; folder nesting</li> <li>• Digital Image Primer</li> <li>• Medium-Format cameras.</li> <li>• Introduction to Project #1 - "Typologies" &amp; Slide Lecture.</li> </ul>	—	<ul style="list-style-type: none"> <li>• Evans 1pg. Response Paper</li> <li>• Read Proj #1 worksheet</li> <li>• 1 pg. Project proposal</li> <li>• Set up your hard-drive &amp; folders</li> <li>• Email test due by Sunday</li> <li>• Shoot, process and sleeve min. 2 rolls of 120 or equivalent. Do 1 as a bracket.</li> <li>• Obtain all required materials for the class</li> </ul>
#2	1/26	<ul style="list-style-type: none"> <li>• Reading Discussion</li> <li>• Film Scanning &amp; Contact Scans.</li> <li>• Photographers working with Typologies.</li> <li>• Individual meetings / Print (LAB) Scan 1 image in class</li> </ul>	<ul style="list-style-type: none"> <li>• Evans 1pg. Response Paper</li> <li>• Read Proj #1 worksheet</li> <li>• 1 pg. Project proposal</li> <li>• Set up your hard-drive &amp; folders</li> <li>• Email test due by Sunday</li> <li>• 2 sleeved rolls of 120 or equivalent. 1 as a bracket.</li> <li>• Obtain and bring all required materials for the class</li> </ul>	<ul style="list-style-type: none"> <li>• Shoot, process, sleeve &amp; print contact sheets: min. 2 rolls of 120 or equivalent</li> <li>• High Res Scan of at least one image from your rolls</li> <li>• 1 color print from that film scan</li> </ul>
#3	2/2	<ul style="list-style-type: none"> <li>• Monitor Calibration</li> <li>• Processing and Color Correcting Film Scans</li> <li>• Color Printing</li> <li>• Photographers working with Typologies</li> <li>• Individual meetings / Print (LAB)</li> </ul>	<ul style="list-style-type: none"> <li>• Contact sheets for all rolls shot so far</li> <li>• High Res Scan of at least one image from the rolls</li> <li>• 1 color print from that film scan</li> </ul>	<ul style="list-style-type: none"> <li>• Shoot, process, sleeve &amp; print contact sheets: min. 2 rolls of 120 or equivalent</li> <li>• 6 Good Color Prints</li> <li>• Contact Sheets for total 6 Rolls of 120 Film.</li> </ul>
#4	2/9	<ul style="list-style-type: none"> <li>• <b>Critique for Project #1</b></li> <li>• Introduction to Project #2</li> </ul>	<ul style="list-style-type: none"> <li>• 6 Good Color Prints</li> <li>• Contact Sheets for 6 Rolls of 120 Film</li> </ul>	<ul style="list-style-type: none"> <li>• 1pg Rickard/Shutmatt Response</li> <li>• 1pg Project Proposal</li> <li>• Shoot, process, sleeve &amp; print contact sheets: min. 3 rolls of 120 or equivalent</li> <li>• 1 color print from a new film scan</li> </ul>
#5	2/16	<ul style="list-style-type: none"> <li>• Reading Discussion</li> <li>• Lighting Demo</li> <li>• See work of photographers working with Sense of Place</li> <li>• Individual meetings / Print (LAB)</li> </ul>	<ul style="list-style-type: none"> <li>• 1pg Rickard/Shutmatt Response</li> <li>• 1 pg Project Proposal</li> <li>• Contact sheets for all rolls shot so far</li> <li>• 1 color print from a new film scan</li> </ul>	<ul style="list-style-type: none"> <li>• Shoot, process, sleeve &amp; print contact sheets: min. 3 rolls of 120 or equivalent</li> <li>• 1 color print from a new film scan</li> <li>• Bring your D-SLR</li> </ul>
#6	2/23	<ul style="list-style-type: none"> <li>• Discuss Research Assignment.</li> <li>• Essentials of color theory for digital photography workflows</li> <li>• 4-up color print tests.</li> <li>• Shooting with your DSLR in RAW</li> <li>• Local Adjustments</li> <li>• See work of photographers working with Sense of Place</li> <li>• Individual meetings / Print (LAB)</li> </ul>	<ul style="list-style-type: none"> <li>• Contact sheets for all rolls shot so far</li> <li>• 1 color print from a new film scan</li> <li>• Bring your D-SLR</li> </ul>	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• Shoot, process, sleeve &amp; print contact sheets: min. 3 rolls of 120 or equivalent.</li> <li>• 1 color print from a new RAW file</li> </ul>

Class	Date	Lesson Topics this week	Due this class	Due next class
#7	3/2	<ul style="list-style-type: none"> <li>• Field Trip – TBA</li> <li>• Reading Discussion</li> <li>• Questions in Art Criticism Worksheet</li> <li>• Individual meetings</li> </ul>	<ul style="list-style-type: none"> <li>• Reading - TBA</li> <li>• Contact Sheets for all images shot</li> <li>• 1 color print from a new photo</li> </ul>	<ul style="list-style-type: none"> <li>• Scan and process your film scans.</li> <li>• 1 pg Art Criticism Response Paper stapled to Art Criticism Worksheet</li> <li>• See other assignments below</li> </ul>
➤	3/9	No Class - Spring Break	—	<ul style="list-style-type: none"> <li>• 7 Great Color Prints</li> <li>• Contact Sheets for total 9 Rolls of 120 Film.</li> <li>• Choose one photographer to research by next week</li> </ul>
#8	3/16	<ul style="list-style-type: none"> <li>• <b>Critique for Project #2</b></li> <li>• Introduction to Project #3</li> </ul>	<ul style="list-style-type: none"> <li>• 7 Great Color Prints</li> <li>• Contact Sheets for 9 Rolls of 120 Film</li> <li>• Submit your choice of Photographer for Proj. 3</li> <li>• 1 pg Art Criticism Response Paper stapled to Art Criticism Worksheet</li> </ul>	<ul style="list-style-type: none"> <li>• Research your chosen photographer</li> <li>• Shoot a minimum of 100 new RAW images + contact sheets for all shot.</li> <li>• 1 color print from a new RAW file</li> </ul>
#9	3/23	<ul style="list-style-type: none"> <li>• RAW workflow for color.</li> <li>• ICC Profiles &amp; Color Management</li> <li>• Sharpening</li> <li>• See work of various photographers</li> <li>• Individual meetings / Print (<b>LAB</b>)</li> <li>• Visiting Artist Presentation</li> </ul>	<ul style="list-style-type: none"> <li>• Be ready to discuss your research</li> <li>• 100 new RAW images</li> <li>• Contact Sheets for all images shot</li> <li>• 1 color print from a new RAW file</li> </ul>	<ul style="list-style-type: none"> <li>• 2pg. Photographer research paper</li> <li>• Shoot a minimum of 100 new RAW images + contact sheets for all shot.</li> <li>• Presentation of your chosen Photographer</li> <li>• 8 Excellent Color Prints</li> <li>• Contact Sheets for all 200 RAW files.</li> </ul>
#10	3/30	<ul style="list-style-type: none"> <li>• <b>Critique for Project #3</b></li> <li>• Introduction to Project #4</li> </ul>	<ul style="list-style-type: none"> <li>• 2pg. Photographer Research Paper</li> <li>• Present your Photographer using Books and printed sample images you used during research</li> <li>• 8 Excellent Color Prints</li> <li>• Contact Sheets for all 200 RAW files</li> </ul>	<ul style="list-style-type: none"> <li>• 1 pg Project Proposal</li> <li>• Shoot a minimum of 100 new RAW images (or film equivalent) + contact sheets for next class.</li> <li>• 1 color print from a new photo</li> </ul>
#11	4/6	<ul style="list-style-type: none"> <li>• Advanced use of Printers &amp; Ink types, Soft Proofing, Paper Media Options.</li> <li>• Resolution &amp; Big Prints</li> <li>• See the work of various photographers.</li> <li>• Individual meetings / Print (<b>LAB</b>)</li> </ul>	<ul style="list-style-type: none"> <li>• 1 pg Project Proposal</li> <li>• Contact Sheets for all images shot</li> <li>• 1 color print from a new photo</li> </ul>	<ul style="list-style-type: none"> <li>• Shoot a minimum of 100 new RAW images (or film equivalent) + contact sheets for all shot.</li> <li>• 1 color print from a new photo</li> </ul>
#12	4/13	<ul style="list-style-type: none"> <li>• Output for print, press, and web.</li> <li>• Saving for Web and Digital Portfolio walkthrough.</li> <li>• Individual meetings / Print (<b>LAB</b>)</li> </ul>	<ul style="list-style-type: none"> <li>• Contact Sheets for all images shot</li> <li>• 1 color print from a new photo</li> </ul>	<ul style="list-style-type: none"> <li>• Shoot a minimum of 100 new RAW images (or film equivalent) + contact sheets for next class.</li> <li>• 10 Perfect Color Prints</li> </ul>
#13	4/20	<ul style="list-style-type: none"> <li>• <b>Critique for Project #4</b></li> </ul>	<ul style="list-style-type: none"> <li>• 10 Perfect Color Prints</li> <li>• Contact Sheets for total 300 RAW images (or 6 rolls film equivalent)</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare Final Digital Portfolio</li> </ul>
#14	4/27	<ul style="list-style-type: none"> <li>• <b>Final Exam Period</b></li> <li>• Instructor's work</li> <li>• Next Steps in Photography</li> </ul>	<ul style="list-style-type: none"> <li>• Final Digital Portfolio</li> </ul>	—