

VM366-1: Digital Photography (4 cr.)

Emerson College — Fall 2016 Syllabus (last revised on 9/3/16)

Class Sessions: Wednesdays, 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

Office & Hrs: Mondays, Wednesdays & Fridays: 2 pm – 3 pm, and by appointment beyond these times.
180 Tremont St. (Ansin Bldg.) #1311. Mailbox is on the 9th Floor of the Ansin Building.

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

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 setting up and shooting still images with Digital SLR cameras.
- Demonstrate knowledge of converting analog photographs into digital.
- Establish an effective color-managed workflow for digital photography with industry standard software.
- Demonstrate a knowledge of various output techniques for print and online use.

Expectations:

Students are required to complete all assignments on time. This means successfully 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 or schedule during the semester, so read your email regularly.

Mobile Devices:

The use of mobile devices (such as cell or smart-phones) 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 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

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) and Adorama (www.adorama.com). In town, you can go to Bromfield Camera (www.bromfieldcamera.com), Hunt's (www.huntsphotoandvideo.com) in Cambridge and Kenmore Square, and Newtonville Camera (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) 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) also do (C-41) color film processing so shop around, but you can also ship your rolls to labs in the U.S. such as Sunshine Color Lab in New York, or Dwayne's Photo (www.dwaynesphoto.com). 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 for each major assignment and throughout the semester for smaller assignments. Final Course Grades will be calculated according to the following tables:

ASSIGNMENT DESCRIPTIONS:	COURSE GRADE %:
Project #1	20%
Project #2	20%
Project #3	20%
Project #4	25%
• In-class assignments • Reading and writing assignments • Participation • Digital Portfolio	15%
COURSE GRADE:	100%

COURSE GRADE SCALE	
A	90% - 100%
B	80% - 89%
C	70% - 79%
D	60% - 69%
F	59% and lower

Separately from assignment grading, poor attendance, tardies, leaving class early and being unprepared can also negatively impact your Course Grade as stated in the next section.

Attendance:

Class attendance is absolutely required. Poor attendance can negatively impact your Course Grade as described in the following tables:

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

ABSENCES	FACTOR AS:
1 Absence	No Grade Penalty
2 Absences	Course Grade is no greater than B+
3 Absences	Automatic F (Course Failure)

- Late work is unacceptable and will only be accepted/graded at my discretion.
- Even if you are absent, your work is due on the due date.
- If absent, it is your responsibility to find out what you've missed and turn in any pending work.

For additional information on attendance see the Student Handbook:

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

Disability Statement:

Students with disabilities who are seeking consideration for services or accommodations should contact the Associate Director for Disability Services: 617-824-8592, dso@emerson.edu, or Disability Services Office, Emerson College, 120 Boylston Street, Boston, MA 02116.

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. 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>

Emerson's Safety Forms are available online at these links:

<http://www.emerson.edu/sites/default/files/Files/AboutEmerson/trf-s1-safety-checklist.pdf>

<http://www.emerson.edu/sites/default/files/Files/AboutEmerson/trf-s2-safety-checklist.pdf>

There are also printed forms at the reception desk at the 9th and 11th floor of the Ansin building and 5th floor and sound stage of the Paramount. There are also forms with Tony Acenso on the 8th floor in the Tufte building.

Course Schedule:

The following schedule is subject to change at my discretion. **If you miss a class, it is your responsibility** to find out from your classmates what, if any, changes to the schedule have been made. Unless you receive an exemption from me, **you will be responsible** upon returning to class for both the current weeks assignments, as well as the assignments for the week you missed.

Class	Date	Lesson Topics this week	Due this week	Due next week
#1	9/7	<ul style="list-style-type: none"> • Introduction to the course • Review syllabus • Email Communication Test • EDC Session. • Backups, Setting up a hard-drive & folder nesting • Digital Image Primer • Medium-Format cameras. • Introduction to Project #1 - "Typologies" & Slide Lecture. 	—	<ul style="list-style-type: none"> • Evans 1pg. Response Paper • Read Proj #1 worksheet • 1 pg. Project proposal • Set up your hard-drive & folders • Email test due by Sunday • Shoot, process and sleeve min. 2 rolls of 120 or equivalent. Do 1 as a bracket. • Obtain all required materials for the class
#2	9/14	<ul style="list-style-type: none"> • Reading Discussion • Film Scanning & Contact Scans. • Photographers working with Typologies. • Individual meetings / Print (LAB) Scan 1 image in class 	<ul style="list-style-type: none"> • Evans 1pg. Response Paper • Read Proj #1 worksheet • 1 pg. Project proposal • Set up your hard-drive & folders • Email test due by Sunday • 2 sleeved rolls of 120 or equivalent. 1 as a bracket. • Obtain and bring all required materials for the class 	<ul style="list-style-type: none"> • Shoot, process, sleeve & print contact sheets: min. 2 rolls of 120 or equivalent • High Res Scan of at least one image from your rolls
#3	9/21	<ul style="list-style-type: none"> • Monitor Calibration • Processing and Color Correcting Film Scans • Color Printing • Photographers working with Typologies • Individual meetings / Print (LAB) 	<ul style="list-style-type: none"> • High Res Scan of at least one image from the rolls • Contact sheets for all rolls shot so far 	<ul style="list-style-type: none"> • Shoot, process, sleeve & print contact sheets: min. 2 rolls of 120 or equivalent • 6 Good Color Prints • Contact Sheets for total 6 Rolls of 120 Film.
#4	9/28	<ul style="list-style-type: none"> • Critique for Project #1 • Introduction to Project #2 	<ul style="list-style-type: none"> • 6 Good Color Prints • Contact Sheets for 6 Rolls of 120 Film 	<ul style="list-style-type: none"> • Reading — T.B.A. • Shoot, process, sleeve & print contact sheets: min. 3 rolls of 120 or equivalent • Scan and Print a "draft" image • 1pg Project Proposal
#5	10/5	<ul style="list-style-type: none"> • Reading Discussion • Essentials of color theory for digital photography workflows. • 4-up color print tests. • See work of photographers working with Sense of Place • Individual meetings / Print (LAB) 	<ul style="list-style-type: none"> • Reading — T.B.A. • 1 pg Project Proposal • Contact sheets for all rolls shot so far • Printed "Draft" Image 	<ul style="list-style-type: none"> • Shoot, process, sleeve & print contact sheets: min. 3 rolls of 120 or equivalent • Scan and Print a "draft" image • Bring your D-SLR
#6	10/12	<ul style="list-style-type: none"> • Discuss Research Assignment. • Shooting with your DSLR in RAW • Local Adjustments • See work of photographers working with Sense of Place • Individual meetings / Print (LAB) 	<ul style="list-style-type: none"> • Contact sheets for all rolls shot so far • Printed "Draft" Image 	<ul style="list-style-type: none"> • Shoot, process, sleeve & print contact sheets: min. 3 rolls of 120 or equivalent. • 7 Great Color Prints • Contact Sheets for total 9 Rolls of 120 Film.
#7	10/19	<ul style="list-style-type: none"> • Critique for Project #2 • Introduction to Project #3 	<ul style="list-style-type: none"> • 7 Great Color Prints • Contact Sheets for 9 Rolls of 120 Film 	<ul style="list-style-type: none"> • Shoot a minimum of 100 new RAW images + contact sheets for all shot. • Research Photographers and choose one • Print a "draft" image

Class	Date	Lesson Topics this week	Due this week	Due next week
#8	10/26	<ul style="list-style-type: none"> • RAW workflow for color. • ICC Profiles & Color Management • See work of various photographers • Visiting Artist Presentation • Individual meetings / Print (LAB) 	<ul style="list-style-type: none"> • Submit your choice of Photographer • 100 new RAW images • Contact Sheets for all images shot • Printed "Draft" Image 	<ul style="list-style-type: none"> • Shoot a minimum of 100 new RAW images + contact sheets for all shot. • Photographer research paper • Print a "draft" image
#9	11/2	<ul style="list-style-type: none"> • Advanced use of Printers & Ink types, Soft Proofing, Paper Media Options. • Resolution & Big Prints • Sharpening • See the work of various photographers. • Individual meetings / Print (LAB) 	<ul style="list-style-type: none"> • Photographer Research Paper • 100 new RAW images • Contact Sheets for all images shot • Bring all draft images 	<ul style="list-style-type: none"> • Shoot, 100 RAW images • 8 Excellent Color Prints • Contact Sheets for total 400 Raw images • Presentation of your chosen Photographer
#10	11/9	<ul style="list-style-type: none"> • Critique for Project #3 • Introduction to Project #4 	<ul style="list-style-type: none"> • 8 Excellent Color Prints • Contact Sheets for total 300 RAW images • Present your Photographer using Books and printed sample images you used during research 	<ul style="list-style-type: none"> • 1 pg Project Proposal • Shoot a minimum of 100 new RAW images (or film equivalent) + contact sheets for next class. • Print minimum 1 "draft" print. • Reading TBA
#11	11/16	<ul style="list-style-type: none"> • Field Trip — TBA • Reading Discussion • Questions in Art Criticism Worksheet • Individual meetings 	<ul style="list-style-type: none"> • Reading - TBA • 1 pg Project Proposal • Contact Sheets for all images shot • Minimum of 1 "draft" print 	<ul style="list-style-type: none"> • Shoot a minimum of 100 new RAW images (or film equivalent) + contact sheets for all shot.
➤	11/23	No Class - Thanksgiving Holiday	—	<ul style="list-style-type: none"> • Shoot a minimum of 100 new RAW images (or film equivalent) + contact sheets for all shot. • 1 pg Art Criticism Response Paper stapled to Art Criticism Worksheet • Print minimum 1 "draft" print.
#12	11/30	<ul style="list-style-type: none"> • Output for print, press, and web. • Saving for Web and Digital Portfolio walkthrough. • Individual meetings / Print (LAB) 	<ul style="list-style-type: none"> • 1 pg Art Criticism Response Paper stapled to Art Criticism Worksheet • Contact Sheets for total 300 RAW images (or film equivalent) • Minimum of 1 "draft" print 	<ul style="list-style-type: none"> • Shoot a minimum of 100 new RAW images (or film equivalent) + contact sheets for next class. • 10 Perfect Color Prints
#13	12/7	<ul style="list-style-type: none"> • Critique for Project #4 	<ul style="list-style-type: none"> • 10 Perfect Color Prints • Contact Sheets for total 400 RAW images 	<ul style="list-style-type: none"> • Digital Portfolio
#14	12/14	<ul style="list-style-type: none"> • Final Exam Period • Instructor's work • Next Steps in Photography 	<ul style="list-style-type: none"> • Digital Portfolio 	—